

## THE MULETILLA: AN IMPORTANT FACET OF GALDOS' CHARACTERIZATION TECHNIQUE

THE Spanish word *muletilla*, in addition to its literal diminutive meaning based on *muleta* 'crutch,' has the figurative connotation of a "little speech crutch," and has widely come to mean "[a pet] word or phrase, often repeated inadvertently in talking."<sup>1</sup> As such it corresponds to the English "tag of speech" or "speech tag,"<sup>2</sup> and will be so considered in this study.

As one observes the speech of others, he soon perceives that everybody has at least one very noticeable favorite word or phrase upon which he relies (*muletilla*) and which continually reappears in the person's speech pattern. Because this is such a universally human trait, it is natural to expect that a great novelist will take this phenomenon into consideration in creating his characters. This is particularly true of Benito Pérez Galdós, acknowledged master of external and psychological realism and creator of more than 8000 fictional characters. Although the existence of the *muletilla* in Galdós' works has been known to the scholarly world since 1933, when Effie Erickson observed "Galdós probably borrowed the device of the *muletilla* from his English predecessor [Charles Dickens],"<sup>3</sup> there apparently has been no effort to ex-

<sup>1</sup> Velázquez and Gray, *A New Pronouncing Dictionary of the Spanish and English Languages* (Chicago, 1948), p. 451, s. v. *muletilla*; see also Real Academia Española, *Diccionario de la lengua española* (Madrid, 1947), pp. 874, 189.

All references to Galdós' works in this study are to be found in *Obras completas*, ed. F. C. Sainz de Robles (Madrid, 1950-1954). Vols. III and IV are the *tercera edición*; V and VI, the *segunda edición*.

The abbreviations employed in this study are as follows: *Amad.*—*Amadeo I*, III; *A.M.*—*El amigo Manso*, IV; *De Cart.*—*De Cartago a Sagunto*, III; *D.C.*—*El Doctor Centeno*, IV; *F. y J.*—*Fortunata y Jacinta*, V; *L. de B.*—*La de Bringas*, IV; *Mar.*—*Mariñela*, IV; *Mem.*—*Memorias de un desmemoriado*, VI; *Naz.*—*Nazarín*, V; *Tor.*—*Tormento*, IV; *Tris.*—*Tristana*, V; *T. en H.*—*Torquemada en la hoguera*, V; *T. en C.*—*Torquemada en la cruz*, V; *T. en P.*—*Torquemada en el purgatorio*, V; *T. y S.P.*—*Torquemada y San Pedro*, V.

<sup>2</sup> Earle R. Davis, "Dickens and the Evolution of Caricature," *PMLA*, LV (1940), 231-240.

<sup>3</sup> Effie L. Erickson, "The Influence of Charles Dickens on the Novels of Benito Pérez Galdós," *Hisp.*, XIX (1936), 429.

plore the vast world of Galdosian characters to examine Galdós' use of this artistic device.<sup>4</sup> The present study is an attempt to initiate investigation of this unexplored field and aims at an examination of some of the most basic questions involved: 1) Can any further amplification of Miss Erickson's statement be effected? 2) During what periods of his novelistic career did Galdós use the *muletilla* as a part of his characterization technique? 3) What types of *personajes* are involved? 4) What are some of the more important features and artistic functions of these *muletillas*?

First, there is the matter of Dickensian influence. Galdós himself, often called the "Spanish Dickens," gives the following indication in his *Memorias* of his early admiration for the English master: "Consideraba yo a Carlos Dickens como mi maestro más amado. En mi aprendizaje literario, aún no había salido yo de la mocedad petulante, apenas devorada *La Comedia Humana*, de Balzac, me apliqué con loco afán a la copiosa obra de Dickens. Para un periódico traduje *El Pickwick* [full of *muletillas*] donosa sátira inspirada sin duda en la lectura del Quijote. Dickens la escribió cuando aún era un jovenzuelo y con ella adquirió gran crédito y fama" (*Mem.*, 1693).

As part of this "aprendizaje literario" we know that Galdós was aware of Dickens' use of speech tags in 1868, the same year he was writing his first novel, *La fontana de oro*,<sup>5</sup> because he translated at least some of them into the Spanish version of *The Pickwick Papers*.<sup>6</sup> Such close, intimate work with these speech tags could hardly have failed to indicate to Galdós their vital importance in Dickens' concept of characterization.<sup>7</sup> In addition to *Pickwick Papers*, Galdós' library in Santander also contained fifteen other works by Dickens, which could have given him a very wide ac-

<sup>4</sup> As a part of his study, "Galdós' Literary Creativity: D. José Ido del Sagrario," *HR*, XIX (1951), William H. Shoemaker comments on Ido's *muletilla*, 215-216.

<sup>5</sup> H. Chonon Berkowitz, *Pérez Galdós. Spanish Liberal Crusader* (Madison, 1948), p. 81. The novel was published in 1870.

<sup>6</sup> Cf. for example the *muletilla* of Mr. Wardle in the Modern Library edition of *The Pickwick Papers* (New York, 1943), pp. 52, 53, 54, 57, 58 with Galdós' *Aventuras de Pickwick . . . Traducida del inglés para el folletín de La Nación* (Madrid, 1868), pp. 28, 29, 30.

<sup>7</sup> Davis, op. cit., p. 231. "Characters with . . . tags of speech parade through the novel, illustrating a distinctive style of characterization. . . ."

quaintance with the latter's *muletilla*-bearing characters.<sup>8</sup> Thus Miss Erickson's original statement concerning Dickensian influence is probably true, but any final proof or a detailed comparison of the *muletilla* in Galdós' novels with the speech tags of Dickens' characters must seemingly await a serious study of this phenomenon in the latter's novels. Although several scholars have noted it in passing, no one has as yet attempted to focus major attention on this characterization technique.<sup>9</sup> To do so, one would have to consider the relationship between the Dickensian text itself and the chapter memoranda, outlines of a sort, on which the English author sometimes first indicated what use he intended to make of a given character's speech tag within the chapter.<sup>10</sup> No such outlines have ever been discovered for Galdós and probably will never turn up.<sup>11</sup> Such outlines, if Galdós made them, might be even more revealing than Dickens', for Galdós' creativity was further complicated by a large number of reappearing characters, many very minor, whose *muletillas* he had to remember from one novel to another, often after a lapse of many years.<sup>12</sup>

These *muletilla*-bearing, reappearing characters also represent a fusion of Balzacian influence with that of Dickens, because some very subtle psychological changes, which will be mentioned later in this study, are obtained by combining the Englishman's use of speech tags (*muletillas*) with the French master's system of reappearing characters.

Galdós' use of the *muletilla* covers the entire period of his novelistic creativity, from *La Fontana de Oro* (1870),<sup>13</sup> to *Cánovas*

<sup>8</sup> H. Chonon Berkowitz, *La biblioteca de Benito Pérez Galdós* (El Museo Canario, 1951), pp. 188-189.

<sup>9</sup> I am indebted for this information, as well as certain other ideas used in this study, to personal correspondence with the following Dickensian scholars: Kathleen Tillotson (London, Dec. 22, 1959) and Sylvere Monod (Caen, Nov. 30, 1959).

<sup>10</sup> John Butt and Kathleen Tillotson, *Dickens at Work* (London, 1957), pp. 155, 167, 168.

<sup>11</sup> Cf. Shoemaker, "Galdós' Creativity," pp. 210-211, n. 31.

<sup>12</sup> Shoemaker's study shows that Galdós accurately remembered Ido del Sagrario's *muletilla* throughout the latter's novelistic existence, pp. 215-216.

<sup>13</sup> See for example the speech pattern of the *clérigo*, pp. 159-161. Also María de la Paz Jesús Poruño, pp. 80, 115, 144, 147, 148; as well as the use of the word *muletilla* (pp. 136, 156).

(1912), the last of his *Episodios nacionales*.<sup>14</sup> It also encompasses the entire spectrum of Galdós' character creation. *Tipos costumbrísticos*, minor, secondary, major characters, as well as protagonists; isolated *personajes*, as well as those reappearing in several novels—all of these are found with their own personal *muletillas* throughout Galdós' novels.

The Galdosian range of *muletillas* is varied and includes at least the following: exclamations and euphemisms,<sup>15</sup> favorite adjectives,<sup>16</sup> adverbs—both as an introductory crutch and as a modifier,<sup>17</sup> ordinary phrases,<sup>18</sup> single-word-centered phrases,<sup>19</sup> and the repetition of the last word spoken.<sup>20</sup>

Galdós' utilization of the *muletilla* is a consistently realistic device—a verbalization consistent with the education, social status, environment, and psychology of the character presented. A sweet little child (Rosa Ido del Sagrario) has the type of recurring phrase, "¿Dan ustedes su permiso? [sic]" (*D.C.*, 1420), that one would expect as she is continually popping in on her neighbors. An eminently successful oculist (Dr. Golfín) who has pulled himself up by his bootstraps says, "Adelante, siempre adelante,"<sup>21</sup> and a ruined old aristocrat (Doña Cándida, Viuda de García Grande) looks down her nose at nearly everything and everybody as "una cosa atroz" (*A.M.*, 1176, 1177).

Galdós usually makes no effort to call the reader's attention to the character's *muletilla*. It is generally only after the reader has become acquainted with the *personaje*, just as with an individual

<sup>14</sup> P. 1294 (Ido del Sagrario's *muletilla*). For the purposes of this study, the following novels were also examined and all were found to reflect the *muletilla* as a part of Galdós' characterization technique: *Marianela* (1878), *El amigo Manso* (1882), *El doctor Centeno* (1883), *Tormento* (1884), *La de Bringas* (1884), *Fortunata y Jacinta* (1886-87), *Angel Guerra* (1890-91), *Tristana* (1892), *Nazarín* (1895), and the four volumes of the *Torquemada* series (1889-95).

<sup>15</sup> Celepín Centeno, *Mar.*, 696, and *D.C.*, 1318; Andara, *Naz.*, 1692.

<sup>16</sup> Irene, *A.M.*, 1206; José Izquierdo, *F. y J.*, 109-111.

<sup>17</sup> José María Manso, *A.M.*, 1211, 1253-1256; José Ido del Sagrario, *D.C.*, 1406-1409.

<sup>18</sup> Doña Lupe, viuda de Jáuregui, *F. y J.*, 206, 207, 225, 226.

<sup>19</sup> Francisco Torquemada, *T. en P.*, 1068, 1074, 1075.

<sup>20</sup> Pepe Ferreras, *Amad.*, 1068.

<sup>21</sup> For the extent to which this phrase personifies Dr. Golfín, see especially *Mar.*, pp. 685-687, 721.

in actual life, that he may come to notice that the character has a favorite recurring word or phrase.<sup>22</sup> This is essentially a dramatic technique<sup>23</sup> that eliminates the need for descriptive explanation of the character's speech habits, and allows the reader to observe the *personaje* in action from the earliest possible moment as if he were any real-life friend or close acquaintance. It also helps to keep the author from intruding into the intimacy of the reader-*personaje* relationship. An example of this may be seen in the case just mentioned of José Ido del Sagrario's little daughter, Rosa. "Mañana y tarde oíase la argentina voz de Rosa Ido ¿Dan ustedes su permiso? y sin esperar respuesta se metía dentro" (*D.C.*, 1420). By the third time Rosa comes to visit her neighbors, the author does not have to give her name. It is simply enough to mention her "voz argentina" and her favorite phrase for the reader to know who the character is and to follow her into a conversation without her name even being mentioned.<sup>24</sup> Thus we have a situation in which the reader can participate more directly and intimately than if he had to depend on help from the intermediary author: *Rosa entró, Rosa dijo*, etc. The value of the repetition of realistic *muletillas* is quite evident from the example just cited. By the third appearance, Galdós assumes that the reader accepts Rosa's *muletilla* as an important part of her characterization.

Continual repetition conditions the reader to expect that a given character will utter a certain *muletilla* upon nearly every appearance. Consequently if a character be disguised or *embozado* at night, a quick appearance of his characteristic *muletilla* may serve to convince another character, as well as the reader, of the *personaje's* true identity. A good example of this may be noted in

<sup>22</sup> Occasionally Galdós may vary his technique in the following ways: 1) He may state, as a part of the *personaje's* general description, what the character's *muletilla* is, and then never mention it again (*Tris.*, 1544). 2) He may state the character's *muletilla*, give an example in indirect discourse, and then present his character in an active situation with direct discourse (*D.C.*, 1367, 1376). 3) He may state the *muletilla* and then throw the character forthwith into a direct discourse situation (*T. en P.*, 1043). 4) He may let the character use his *muletilla* two or three times and then call the reader's attention to it (*Amad.*, 1068). (Somewhat analogous techniques occur in *A.M.* 1205-1206, and *F. y J.*, 206, 207, 225, 226.)

<sup>23</sup> The principal point of Davis' study, *op. cit.*, is that the technique of Dickens' speech tags was obtained from the theater of his day.

<sup>24</sup> *D.C.*, 1424. Cf. *T. en P.*, 1078, 1080 where the *muletilla* "enteramente" confirms the presence of Morentín's mother.

the opening scene of the novel *Tormento*, where José Ido del Sagrario is designated by Galdós eleven times as "Embozado 1°." However the moment he utters his inevitable "francamente, naturalmente," Galdós starts calling him by his name and continues to do so throughout the rest of the novel.<sup>25</sup>

Conversely, the *muletilla* may be withheld to show that a character is not his usual self. Don Pito Babel in *Angel Guerra*, for example, is so given to saying, "me caso con . . ." throughout all three volumes of the novel that when his beloved master (the titular protagonist) dies and the author is explaining the grief felt by each of those present, he needs only to say in regard to the old sailor, "Don Pito no se casaba con nadie" (1537).

The realism of Galdós' technique with the *muletilla* corresponds to the realism of human experience. In minor characters seen only in passing, the *muletilla* is usually only a facet of externally observable realism. However, the more important the character, the more intimately we become acquainted with him, the more likely we are to perceive that there are definite relationships between his innermost thoughts and feelings, his environment, and his externally verbalized *muletilla*.

Let us begin with the case of Celepín Centeno. In *Marianela* (1878) Galdós firmly establishes that the *muletilla* of Celepín is "¡córcholis!" (696, 722). Five years later when writing *El Doctor Centeno* (1883), Galdós shows Celepín in an entirely new environment. Having run away from home and his unsympathetic family in the hope of becoming a physician, he now makes every effort to suppress the favorite expression used in his former *ambiente* (1300). However, when the frustration of school work becomes increasingly intense, the tendency to retrogress in the face of present unhappiness to a former level of emotional and social stability appears. He explodes "¡recórcholis!" but this is quite painful to him and so he manages to suppress it to "¡contra!" (1318), "¡recontra!" (1320), and "¡cor!" (1323). Then it disappears entirely for a long time until feelings of frustration vis-à-vis the textbooks again trigger it off in the second volume of the novel: "Ver sus páginas era como asomarse a insondable y misterioso abismo. Re . . . contra! . . . . ¿Para qué ha de servir [este dichoso libro], re-contra-córcholis . . . ?" (1374).

<sup>25</sup> *Tor.*, 1455. See also *De Cart.*, 1252, 1256-1257.

A certain amount of humor and a definite interplay between the *muletilla* and the basic personality of the *personaje* as unfolded by the plot may be observed in *El amigo Manso*. For Irene, everything is "tremendo." When Máximo Manso first meets her, he reports, "No daba gran importancia a este adjetivo, porque Irene lo usaba para todo" (1206). However as he falls in love with her we note, "¡Es tremendo!—exclamé hecho un tonto, y repitiendo su adjetivo favorito" (1238), and finally he admits "todo me enamoraba. Hasta su graciosa muletilla, aquella pobreza de estilo por la cual llamaba *tremendas* a todas las cosas, me encantaba" (1276). However, in time Máximo grows disenchanted with her and comes, especially after a conversation where she reveals her true self and overworks her *muletilla* (1272-1274), to decide that she is not so "tremenda" after all, and consequently ceases to be an active suitor.

In the same novel Doña Cándida uses her "es una cosa atroz" so much that she comes to be dubbed "Doña Cosa Atroz" (1261-1262). Not only do individual characters become aware of, comment upon and banter about another's *muletilla*, but the author himself may join in the process. The *jocoserie* possibilities of the *muletilla* are perhaps best seen in the one powerful word that terminates the entire Torquemada series—"cuidado." Some say Torquemada repented in time and was saved. Others say the only conversion he was thinking about was that of the national debt. Galdós, however, admonishes, "Pero no afirma ni una cosa ni otra . . . cuidado"—that is to say, as our protagonist has been saying all along, "Be careful (about such things)" (*T. y S.P.*, 1196).

By means of the *personaje* José María Manso, Galdós shows the mechanisms that may be involved when the *muletilla* is a hypocritical cover-up for the basic nature of the character. The more the reader and other characters realize what a *farsante*, what a liar, José María is, the faster his *muletilla*, "verdaderamente" and its variants "verdadero" and "es verdad," flow from his mouth. The reason for the *muletilla*, his brother Máximo perceives, is that José María suffers from "obstrucción mental . . . en los momentos críticos" (*A.M.*, 1209). Consequently, this *personaje* needs to be continually on guard and covering up with this significant word lest he should inadvertently reveal his true nature. Therefore, it is not surprising to find the densest concentration of this *muletilla* occurring in a climactic scene between the two brothers where

Máximo definitely keeps José María on the defensive, off balance, and successfully exposes the latter's would-be seduction attempts of Irene, despite all his protestations to the contrary (1253-1256).

It is axiomatic in Galdós' novels, as it is in the world of external reality, that a *muletilla* may pass from one character to another. The following example from *Torquemada en el purgatorio* shows clearly the psychological processes that may be involved and demonstrates how careful an observer of speech patterns Galdós was. "En cambio, la señora de Serrano [la madre de Morentín] . . . andaba tan corta de vocabulario, que no sabía decir más que enteramente. Era en ella una muletilla para expresar la admiración, la aquiescencia, el hastío y hasta el deseo de tomar una taza de té" (1043). Galdós then gives an example in direct discourse. In the presence of her son and a friend named Zárate, we note: "Enteramente—dijo con profunda convicción la mamá de Morentín." On the same page a short time after they have left the house, Zárate has already picked up this *muletilla*. "Enteramente—replicó Zárate, en cuyo cerebro había quedado el sonsonete de aquel socorrido adverbio."<sup>26</sup> The stimulus that brought the *muletilla* to the surface was an immediately-preceding mention by Morentín of his mother, with whom of course, Zárate associated the word *enteramente* (Loc. cit.).

The same process is utilized in *El amigo Manso* and allows certain words to take on a special connotative value, when modified by the adjective *atroz*. Other characters come to realize that "Doña Cosa Atroz" (Doña Cándida) is the personification of her name, and as they gain insight into the despicable Celestinesque role she is performing for José María Manso, her favorite adjective begins entering their speech when they think about this specific problem. Thus José María's wife perceives the "atroz infidelidad" of her husband (1217). Máximo knows he must try to halt the

<sup>26</sup> Galdós frequently uses the word *muletilla* itself not only to describe the types of phenomenon that we have been discussing, but also in certain stylized extensions of the word, such as the following example from *D.C.*, where it may be considered equivalent to *tema de conversación*: "Aquel viaje [a París] era la muletilla de todos los días, porque Montes lo estaba anunciando siempre" (1375). Likewise in *F. y J.*, in a very momentary situation when Mauricia la Dura hurls stones to prevent Sor Marcela from descending a stairway, it is an effective substitute for some such word as *repetía* or *gritaba una y otra vez*. "¡Verás tú si bajo, infame diablo!—era su muletilla; pero ello es que Sor Marcela no bajaba" (258).



"atroces consecuencias" (1217) of his brother's conduct, sees the "atrocidad excesiva de sus embustes [de ella]" (1249), and after a dream in which he sees Irene enter Doña Cándida's new apartment, he awakens from an "atroz sueño" (1226).

Other artistic possibilities of *muletilla* transference may be illustrated with the novel *Nazarín*. "Mal ajo" is the expression which most frequently characterizes the speech of Andara (1692, 1693). To the Christ-like protagonist of the novel, this euphemistic exclamation becomes quite offensive, and he warns her that if she says it even one more time, he will not permit her to continue in his company (1717-1718). One admonition is enough for she never uses the expression again. Under Nazarín's influence she continues for a long time without such a *muletilla* until the party encounters a dwarf named Ujo, who falls in love with her and insistently tells her so. His *muletilla* is "¡caraifa!" In the dwarf's company she picks up his word at first jokingly: "Si es Ujo, mi novio!—exclamó Andara, riendo—. Aquí viene el chiquitín del mundo. . . . Ujo, prenda, *nano* mío, ¡caraifa! ¿Dónde te has dejado el cuerpecito? No vemos más que tu cabeza" (1743).

When Ujo appears later with expressions of affection at a very inopportune time, Andara explodes with rage and shouts his favorite word at him in derision and spits in his face. However jokingly and spitefully Andara may have used Ujo's *muletilla*, she is destined to keep it during the remainder of the novel. She first attempts to introduce another character's *muletilla* ("no exagero") (1754, 1755) into her own speech but misuses it "no desageres" (1760), and then drops it entirely in favor of Ujo's *muletilla* to which she quickly reverts. In a feverish vision at the conclusion of the novel, Nazarín sees Andara as transformed into a resplendent Christian warrior who vanquishes the legions of evil amid a righteous Christian war cry punctuated by "¡caraifa!" (1766-1767).

Thus the main story of the novel is sensitively echoed and consistently reinforced in such a small detail as the *muletilla*. First of all, the fact that Andara is able to give up such a pronounced, insistent *muletilla*, when first so ordered by Nazarín, testifies to his very strong influence over her, and her sincere desire to elevate herself to a higher level of conduct. The fact that she never reverts to *mal ajo*, but later picks a substitute that has the same verbalizing function emphasizes her need for this type of *muletilla* and shows

how much she was willing to give up for Nazarín. Likewise the protagonist's vision at the end of the novel shows that he realizes and accepts Andara's basic personality. In spite of all his efforts, she remains an aggressive, expressive person (with a euphemistic *muletilla*), but even so, she has been transformed to a higher level where she may militantly do God's service. Thus through her changing *muletilla*, the reader can perceive a great deal about the personality of Andara, and can know which characters, of all those in the novel, really had the most profound and lasting influence upon her.

The character, Francisco Torquemada, is even more interesting in regard to the *muletilla* because he is first seen as a minor re-appearing *personaje* in two novels and then as the titular protagonist undergoing considerable character development in a series of four novels. When first seen in *La de Bringas* and *Fortunata y Jacinta*, Torquemada's ever present phrase upon meeting anyone is "¿Cómo está la familia?" or "¿Y la familia?"<sup>27</sup> However, when the usurer becomes the most important character in four novels, Galdós changes the focus from external observation, with the accompanying social-amenity *muletilla* noted above, to an intimate study of the *personaje* and his innermost feelings, thoughts, and personality evolution. It is now necessary for Galdós to give his character a new type of *muletilla*. However, he first must remove the old one, and in explaining the changes that Torquemada has undergone since last seen in *Fortunata y Jacinta*, our author says, "substituyó aquella melosidad de dicción y aquella costumbre de preguntar por la familia siempre que saludaba a alguien" (*T. en H.*, 909). Torquemada's new *muletilla* appears in *Torquemada en la hoguera* when his son becomes gravely ill. He experiences great mental anguish as he tries to right old wrongs in an effort to influence God to save his son, and in his frustration he slashes out repeatedly with the oath "puñales."<sup>28</sup> Just as he appears to be succeeding with a series of good works, an old servant, Tía Roma, refuses a gift and reminds him what a scoundrel he really is, and

<sup>27</sup> *L. de B.*, 1653, 1654, 1665; *F. y J.*, 194. Torquemada also has an accompanying mannerism of forming a "roscá . . . con sus dedos, como si ofrece [sic] la Hostia a la adoración de los fieles" (loc. cit.).

<sup>28</sup> Pp. 918, 923. Possibly from the oath, "Por la Virgen de los siete puñales," the sorrows of Mary sometimes being depicted in art as seven daggers piercing her heart.

that he has an "alma puñalera" (933). Almost as if one of the "puñales" that he has been throwing out has been caught by Tía Roma and turned back upon him, the usurer's last hopes are punctured and shortly thereafter, his son dies.

The painful experience of losing his son stays with Torquemada throughout the remaining three novels of the series, and is an important factor in motivating his future actions. However he partially succeeds in repressing the *muletilla* associated with his son's death and it becomes verbalized as the apocopated "ñales" in the second volume of the series (*Torquemada en la cruz*).<sup>29</sup> This expression stays with Torquemada throughout the rest of his novelistic existence, and to this basic and most frequent *muletilla* (forty-nine recurrences), Galdós adds others as his protagonist develops into a major literary personality until the miser comes to have a veritable complex of *muletillas*. These expressions usually appear singly or in pairs, but tend to pile up in climactic moments of great excitement, especially when rage and frustration leave Torquemada partially speechless and unable to finish phrases or sentences. Then they become veritable crutches that allow him to continue on to the next sentence (999, 1046, 1052). "Ñales," "cuidado," "Cristo," "Biblia," and "cuerno"—these words and the richly-varying phrases built around them constitute, according to statistical count, the favorite recurring utterances of Francisco Torquemada.<sup>30</sup> These *muletillas*, in a very real sense, retell the tragic story of Galdós' well-known miser. "Ñales," the partially repressed "puñales" as we have noted, developed after the loss of his brilliant son, Valentín, and like the painful memory associated with it, never leaves Torquemada. Largely in an effort to rein-

<sup>29</sup> Only once does *puñales* come to the surface and then it is immediately repressed to *ñales* (999).

<sup>30</sup> *Ñales*, forty-nine recurrences; *cuidado*, forty-three; *Biblias*, forty; *Cristo*, eighteen; and *cuerno*, nine. The present study does not include the conscious rhetorical phrases, nearly always italicized in the text, that Torquemada deliberately acquires in an effort to facilitate his social and financial climb. These have already been studied in Joaquín Gimeno Casaldueiro's "El tópico en la obra de Pérez Galdós," *Boletín informativo del seminario de derecho político de la universidad de Salamanca*, enero-abril, 1956, pp. 35-52. I agree with Sr. Gimeno Casaldueiro: "El tópico aparece como una cortina de humo que oculta una realidad . . ." (46). The present study is an attempt to get behind this smoke screen and observe the fundamental *muletilla* complex that was already begun before Torquemada started acquiring *tópicos*.

carnate Valentín, the plebeian usurer contracts a marriage with aristocratic Fidela de Aguila. The word "¡Cristo!" enters his speech right after meeting Fidela, with whose help he plans to effect the reincarnation (950, 951). It occurs again when his friend Donoso suggests that he should get married (965), and appears very significantly at the climactic end of *Torquemada en la Cruz*, when the inebriated protagonist is awaiting the arrival of his bride. He blurts out in front of Donoso and his sister-in-law Cruz that he will soon be attempting the reincarnation of his son. When the physician brings word that Fidela is too ill to join him for the wedding-night festivities, Torquemada explodes, "¡Y para esto, ¡Cristo, re-Cristo!, me he casado yo?" (1013).

Likewise the expression "¡Biblias!" is also closely tied with Torquemada's desire to reincarnate his son. It first occurs one night when Torquemada believes he hears his son saying, "Papa, yo quiero resucitar." He replies "Resucitando como quien dice, al modo de Jesucristo. . . ." Because both the birth and resurrection of Christ are, of course, found in the Holy Scriptures, it is not surprising to find the word "Biblia" entering Torquemada's active vocabulary at this point (967-968).

Having originated as external verbalizations of a sub-conscious desire, the expressions "Cristo" and "Biblias" both become definite *muletillas* and reach their highest point of intensity in Part II of *Torquemada en el purgatorio* when Fidela is quite advanced in her pregnancy.<sup>31</sup> Torquemada's son is born on December 25th, but far from becoming the hoped-for scientific Messiah, Valentín II is a macrocephalic idiot. When he is finally able to face this fact in the last novel of the series, *Torquemada y San Pedro*, our protagonist drops the *muletilla* "¡Cristo!" and substitutes "cuerno." The latter word is a very painful, graphic word connected with disillusioning insight and defeat. Even before admitting the truth about his son, Torquemada gives a clear example of what the word means to him. He uses it in *Torquemada en el purgatorio* when he perceives that Cruz will have her way in forcing him, although nothing could be more foreign to his basic nature, to buy a luxurious ducal palace. His last words on the subject are: "El cuerno, ¡ay de mí! me ha penetrado hasta el corazón" (1105).

<sup>31</sup> *Cristo* seven times, part II, as contrasted with four times in part I and once in part III; *Biblias*—twelve times, part I—three times in both parts I and III.

"Biblia(s)" however remains as a *muletilla* in Torquemada's speech pattern. Although it is obvious that Valentín II is no "Cristo," the fact remains that he was born on December 25th. Like the painful "ñales < puñales," this fact and the *muletilla* associated with it stay with Torquemada forever. No longer an expression of hopeful expectation, Torquemada shows his changed attitude in such expressions as "malditas Biblias" (1163), "Biblias pasteleras" (1165, 1172), and "mis Biblias de tripas" (1164).

Underlying the entire "ñales, Cristo, cuerno, Biblias" complex is the word "cuidado," which is the second most frequent expression of Torquemada's (spoken forty-three times). It occurs twenty-four times in *Torquemada en la Cruz*, the novel in which the protagonist evolves the idea of reincarnating his son, in which he enters new social and financial realms, and in which he marries Fidela. After he is married, but still climbing financially and socially in *Torquemada en el purgatorio*, its frequency declines to eleven appearances and in *Torquemada y San Pedro*, where his life pattern has become set, and he no longer has any important things to be careful about, it continues to decline progressively (four times in part I—three times, part II) until it appears only twice in the third and concluding part.

Thus after observing Torquemada throughout four novels, the reader gains insight into why the miser has the type of *muletillas* that he does—he is an energetic, forceful person, subjected to great frustrations and heartbreak. He needs euphemistic *muletillas* to help express his rage and frustration in socially acceptable, or at least semi-socially acceptable ways. He himself is aware of this and knows he uses his *muletillas* most frequently "cuando me da la corajina" (1069). More importantly, Galdós has shown why, of all the maledictory epithets in the Spanish language, Torquemada has chosen the ones he has for his *muletillas*.

In addition to reflecting profound psychological changes, and revealing what is on the mind of the protagonist, what his fundamental problems and goals are, Torquemada's favorite expressions also serve to illustrate some other common artistic functions of the Galdosian *muletilla*. The stream-of-consciousness technique, for example, becomes quite convincing when interspersed with *muletillas* (950-951, 971). The appearance of the *muletilla* in these passages is a realistic assurance and reinforcement of the character's identity and sometimes allows the relationship between

the innermost thoughts and feelings and the external utterance (*muletilla*) of important characters to be observed.<sup>32</sup> Likewise the appearance of a given character's *muletilla* in a narrative or descriptive passage may be the only clue to show from whose point of view, through whose eyes, the action is being viewed (1098). In passages of indirect discourse, the *muletilla*, especially when italicized or enclosed in exclamation marks, does much to add realistic animation (*A.M.*, 1178, 1180, 1184, 1211).

Thus it may be seen that the *muletilla* is a vital and many-faceted part of Galdós' artistry. Because it is one of the prime methods of individualizing characters and one of the most successfully impressed upon the mind of the reader, owing to its repetitive nature, it is readily understandable that Galdós should have chosen to use it throughout his novelistic career, not only to achieve external and psychological verisimilitude in the presentation and delineation of his characters, but also for a number of related artistic functions.

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<sup>32</sup> Note, for example, the appearance of *ñales* when Torquemada tries in vain to evoke pleasant mental images of Valentín I (1152), and also, although not a part of the stream-of-consciousness technique, the relationship of the pain-laden *ñales*, *cuerno*, *malditas Biblias* complex and what Torquemada tells Padre Gamborena (1115-1116).