

5-25-1948

Benito Pérez Galdós and Dramatic Technique

Albert V. Wilson

Follow this and additional works at: https://digitalrepository.unm.edu/span_etds



Part of the [European Languages and Societies Commons](#), and the [Latin American Languages and Societies Commons](#)

Recommended Citation

Wilson, Albert V.. "Benito Pérez Galdós and Dramatic Technique." (1948). https://digitalrepository.unm.edu/span_etds/103

This Thesis is brought to you for free and open access by the Electronic Theses and Dissertations at UNM Digital Repository. It has been accepted for inclusion in Spanish and Portuguese ETDs by an authorized administrator of UNM Digital Repository. For more information, please contact disc@unm.edu.

UNIVERSITY OF NEW MEXICO-UNIVERSITY LIBRARIES



A14429 094867

378.789

Un 3 Owi

1948

cop. 2

THE LIBRARY
UNIVERSITY OF NEW MEXICO



Call No.
378.789
Un30wi
1948
cop.2

Accession
Number
129892

Special care should be taken to prevent loss or damage of this volume. If lost or damaged, it must be paid for at the current rate of typing.

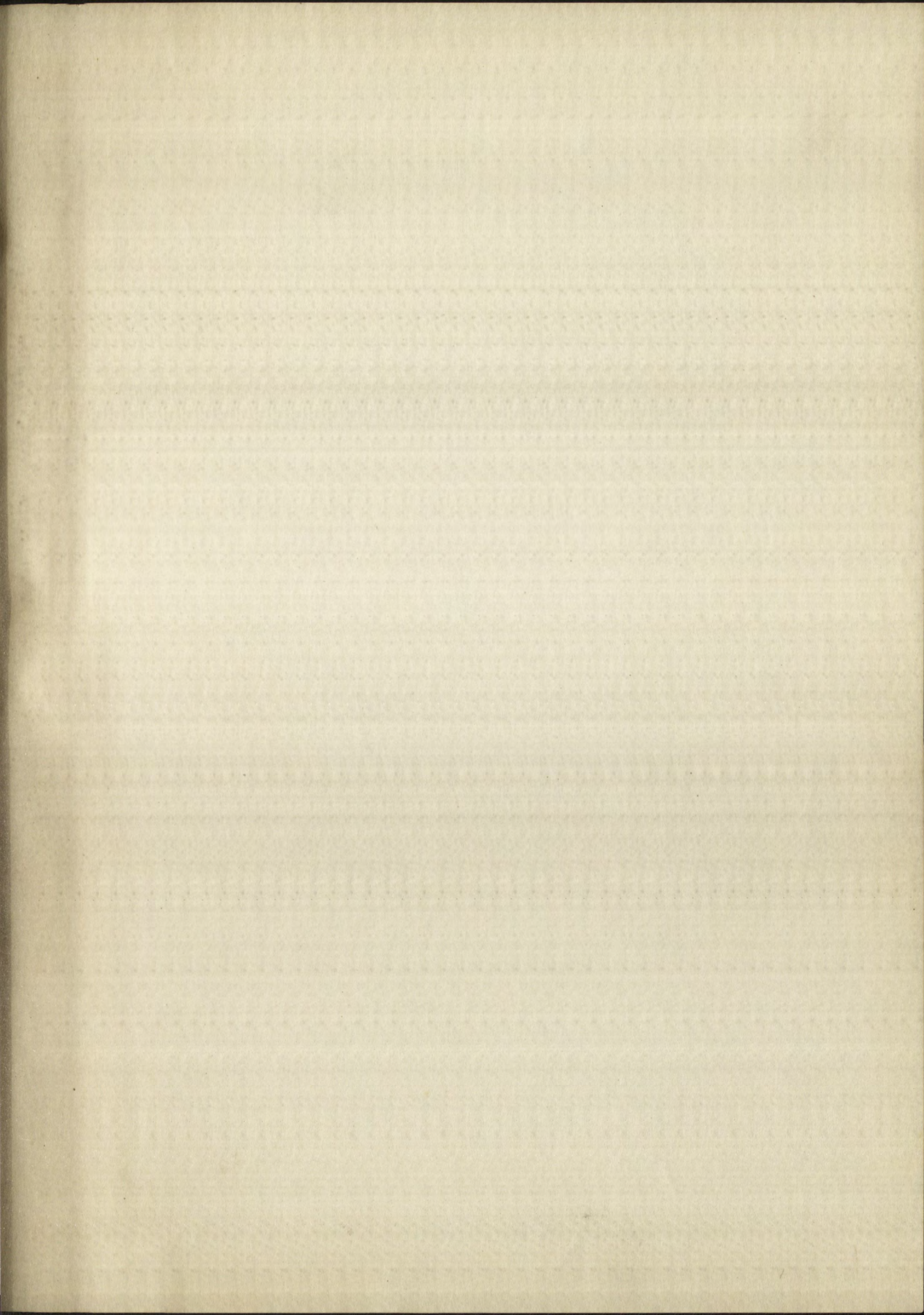
Special care should be taken to prevent loss or damage of this volume. If lost or damaged, it must be paid for at the current rate of typing.

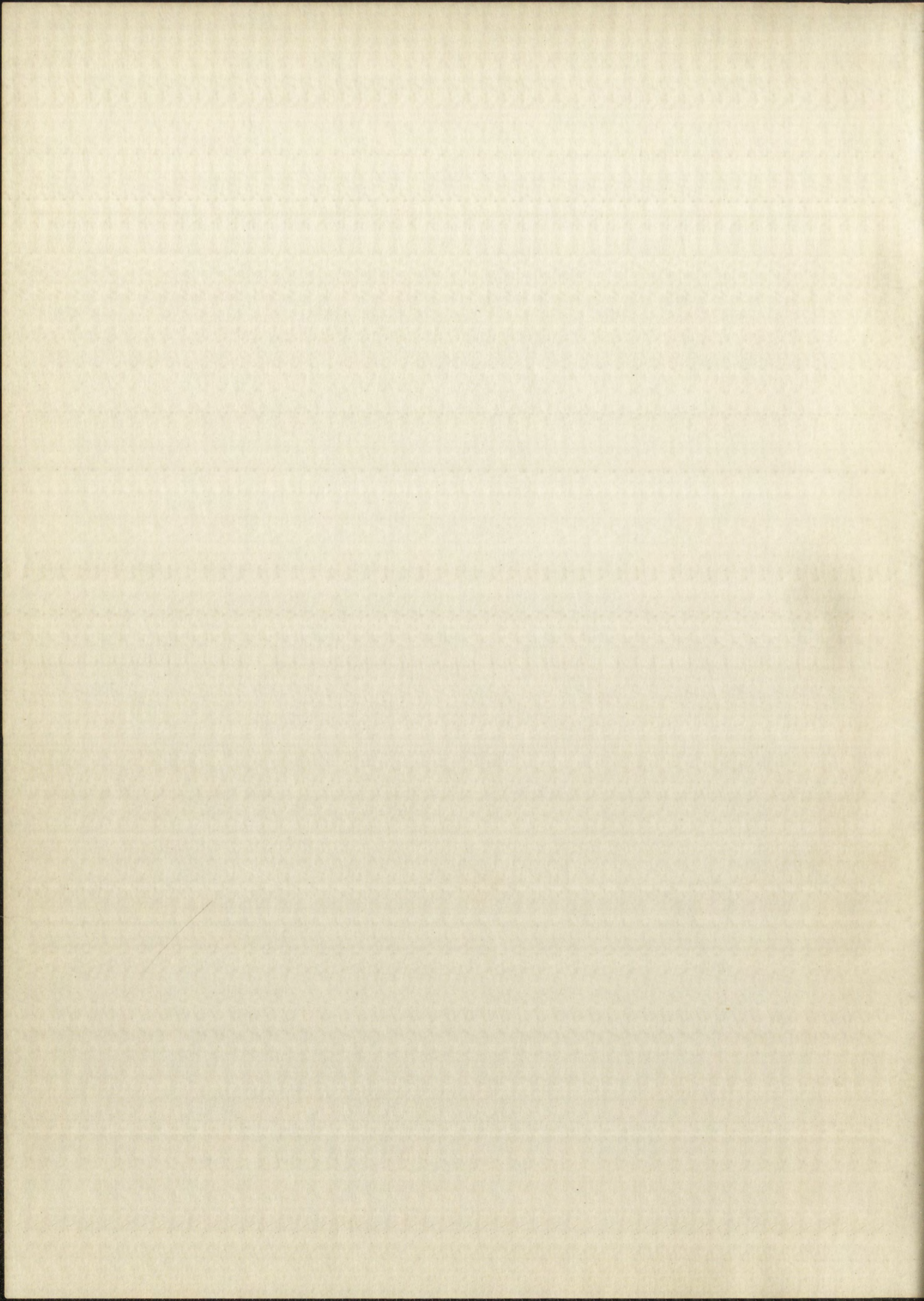
DATE DUE

AUG 6 - '73 UNM 2
 RECD UTM JUL 27 '73

GAYLORD

PRINTED IN U.S.A.





UNIVERSITY OF NEW MEXICO LIBRARY

MANUSCRIPT THESES

Unpublished theses submitted for the Master's and Doctor's degrees and deposited in the University of New Mexico Library are open for inspection, but are to be used only with due regard to the rights of the authors. Bibliographical references may be noted, but passages may be copied only with the permission of the authors, and proper credit must be given in subsequent written or published work. Extensive copying or publication of the thesis in whole or in part requires also the consent of the Dean of the Graduate School of the University of New Mexico.

This thesis byAlbert.V..Wilson.....
has been used by the following persons, whose signatures attest their acceptance of the above restrictions.

A Library which borrows this thesis for use by its patrons is expected to secure the signature of each user.

NAME AND ADDRESS

DATE

MANUSCRIPT THESES

2341

NAME AND ADDRESS

BENITO PÉREZ GALDÓS AND DRAMATIC TECHNIQUE

A Thesis

Presented to

the Faculty of the Department of Modern Languages

University of New Mexico



In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Albert V. Wilson

June 1948



This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of the University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

Rance V. Stollen
DEAN

May 25 - 1948
DATE

Thesis committee

J. M. Kercherille
CHAIRMAN

William F. J. DeLongh

Dane d. Smith
Ronald C. McKenzie

This thesis, directed and approved by the candidate's supervisor, has been accepted by the Graduate Committee of the University of New Orleans in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

James H. [illegible]

May 1947

ACCEPTED

for the degree of

Thesis Committee

J. M. [illegible]

Chairman

[illegible]

1947

378.789
Un30wi
1948
cop. 2
CHAPTER

TABLE OF CONTENTS

CHAPTER		PAGE
INTRODUCTION		iv
I	ACTION	1
II	CHARACTERIZATION	17
III	DIALOGUE	29
IV	REALISM VERSUS DEFECTS	44
V	CONCLUSION	53
BIBLIOGRAPHY		56

129892

INTRODUCTION

Pérez Galdós undoubtedly will be remembered as the greatest novelist of nineteenth century Spain, but if one had asked him his occupation, the response probably would have been "a dramatist." Galdós had dramatic tendencies from the very beginning of his literary career, and his greatest ambition was to write for the theater. While still a student at the Colegio de Las Palmas, his first dramatic effort emerged. It was an historical one-act drama in verse entitled Quien mal hace bien no espere. Naturally, manifestations of adolescent romanticism are everywhere evident in this youthful attempt of Galdós, but the play is really dramatic.

We may ask ourselves why this man who had already achieved renown as the author of the Episodios and as a novelist, desired to pursue the literary genre of the drama. It would be erroneous indeed to assume that Galdós was obsessed with the idea of obtaining fame in still another literary field, for there is enough evidence of humility and human dignity in his writings to refute this assumption. The writer of this thesis prefers to believe that Pérez Galdós wrote dramas because he had something very specific to say to the people of Spain, and was convinced that the theater would best serve his purpose. He was keenly aware of the great emotional appeal of human speech, the intrinsic value of good dialogue. In this respect, it is interesting to note Don Benito's own statement:

...the ...
...Galdós ...
...novelist of nineteenth century ...
...his occupation ...
...that ... Galdós had ...
...of his literary career ...
...for the theater ... While ...
...famous, his first dramatic ...
...one-act drama in verse ...
...Naturally, manifesting ...
...where evident in ...
...is really dramatic ...
...to may ask ourselves ...
...known as the author of ...
...to pursue the literary ...
...indeed to assume that ...
...telling tale in ...
...evidence of humanity and ...
...this assumption ...
...that Pérez Galdós wrote ...
...specific to say ...
...the theater would ...
...of the great emotional ...
...value of good dialogue ...
...note Don Benito's own ...

El sistema dialogal adoptado ya en Realidad, nos da la forja expedita y concreta de los caracteres. Estos se hacen, se componen, imitan más fácilmente, digámoslo así, a los seres vivos, cuando manifiestan su contextura moral con su propia palabra y con ella, como en la vida nos dan el relieve más o menos hondo y forme de sus acciones.

From the above declaration we may assume that Galdós wished to portray life as accurately as possible--realism was to be his goal. In this thesis, however, I propose to deal with Galdós the technician. The primary purpose of this work is to point out some of the mechanics of drama and how Galdós conformed to or strayed from them. It might be well at this point to present the reader with definitions and a brief resume of the fundamentals of drama and dramatic technique.

The technique of any dramatist may be defined as his ways, methods, and devices for achieving his desired ends. Dramatic technique is of three kinds: universal, special, and individual. Universal means that there are certain elements which all good plays must share, at least in part. The special technique refers to a particular period such as the Elizabethan, Restoration, etc. The third type of technique, individual, is to be found in the work of the great dramatists such as Shakespeare, Molière and Ibsen. Individual technique does not fall into a set pattern--it is the very essence of a great dramatist's greatness.²

¹ Obras Completas de Don Benito Pérez Galdós (Madrid: Editor M. Aguilar, 1942), Vol. 6, Prologue to novel El Abuelo, p. 9.

² George Pierce Baker, Dramatic Technique (Boston, New York: Houghton Mifflin Company, c 1919), p. 2.

If we remember that Galdós was primarily a novelist, it necessarily follows that we should enumerate some of the differences between novelistic and dramatic techniques, and the almost unsurmountable difficulties which a novelist must overcome if he is to write for the stage.

The novel and the drama start with common elements: the story, the characters, and the dialogue; but the two art forms are far removed. The relative space granted a dramatist is much less than that granted a novelist. The latter may legitimately expect his readers to spend hours, days, or even weeks absorbing his book. Consider, for example, the formidable Fortunata y Jacinta in four volumes or Tolstoy's War and Peace. The dramatist on the other hand, can expect a playing time of less than three hours. This difference in length necessitates different handling of material. A novelist is unhampered by time, space, or choice of material, and can give free rein to his imagination. He can employ one character or a hundred without fear of criticism. The dramatist, however, is bound to the almost inflexible art form of the drama. He may present only such situations which appear to have plausibility for an immediately present audience. He may introduce only enough characters to carry out the action within the specified three hours. He is not permitted the digressions of the novelist, for the audience constantly clamors for action. Any words or deeds, situations or settings conceived by the dramatist must be theatric, that is, suitable for representation

It was a very long time before I could get the book out of my hands.

necessarily follow the same path as the others.

There are many other books in the series, but I have not had time to read them.

most unimportant of the series, but I have not had time to read them.

if he is to be able to do so, he must first of all be able to do so.

The novel and the story are both very good, but I have not had time to read them.

story, the novel, and the story are all very good, but I have not had time to read them.

and the novel, the story, and the story are all very good, but I have not had time to read them.

less than the novel, the story, and the story are all very good, but I have not had time to read them.

expect his return, but I have not had time to read them.

his book, the novel, the story, and the story are all very good, but I have not had time to read them.

Jackson in the novel, the story, and the story are all very good, but I have not had time to read them.

list of the books in the series, but I have not had time to read them.

three books, the novel, the story, and the story are all very good, but I have not had time to read them.

handling of the novel, the story, and the story are all very good, but I have not had time to read them.

on choice of the novel, the story, and the story are all very good, but I have not had time to read them.

He can read the novel, the story, and the story are all very good, but I have not had time to read them.

The dramatic, the novel, the story, and the story are all very good, but I have not had time to read them.

form of the novel, the story, and the story are all very good, but I have not had time to read them.

appear to have been written by the same author, but I have not had time to read them.

He may introduce the novel, the story, and the story are all very good, but I have not had time to read them.

within the novel, the story, and the story are all very good, but I have not had time to read them.

alone of the novel, the story, and the story are all very good, but I have not had time to read them.

action. Any words in the novel, the story, and the story are all very good, but I have not had time to read them.

the dramatic, the novel, the story, and the story are all very good, but I have not had time to read them.

upon the stage.

The need for plot appears to be greater in the drama than in the novel. This brings up the question of unity. An examination of any of the novelas picarescas inevitably will show the unifying factor to be the protagonist. A picaresque novel had only the pícaro to tie the action together. The novela had unity only because the hero happens to appear in all of the otherwise unrelated episodes. This particular unity is called "unity of hero." The improbability of such a drama's succeeding is readily apparent. The drama requires not only a hero, but a strongly developed plot as well. The dramatist must be much more concise--- he must be extremely selective and still retain his skill. The drama must be impersonal in order to be great, for it is generally only the poor dramatist who uses his characters as mouthpieces in order to reveal his own ideas or personality. The dramatist is never permitted the use of description, narration, analysis and personal comment as his own; he may use them only in those rare instances when they are representative of the character speaking. Moreover, it is imperative that the drama be a cooperative effort on the part of the author, actor, producer and audience. The dramatist must master the psychology of the crowd; he must appeal to the emotions of assembled groups, not to those of an individual as does a novelist.

The question as to which is the chief essential in drama has often arisen. History shows us that throughout the ages the general public has cared first for action, then in order to better

understand the action, characterization and dialogue. Characterization, preceding and accompanying action, creates sympathy or repulsion for the figure or figures involved. In turn, this sympathy or aversion converts mere interest into an emotional response of the keenest sort. Characterization must illumine and interpret action, else only crude melodrama will result. George Pierce Baker, noted critic of the drama, makes this statement:

Dramatic means creative of emotional response.
Theatric means perfectly fitted for production
under the conditions of the theater.³

Accurately conveyed emotion is the great fundamental of all good drama. It is conveyed by action, characterization and dialogue, each of which will be discussed as separate chapters in this thesis.

³ Ibid., p. 43.

CHAPTER I

ACTION

As plot and action are inevitably interwoven, it is difficult to extricate the one from the other. Here is Mr. Baker's definition of plot, "Plot is story proportioned and emphasized so as to accomplish, under the conditions of the theater, the purposes of the dramatist."¹ Although improbable, certain situations will be accepted by an audience if the characters involved have been made human enough by the playwright. Of course facts are of very great value, but if they are to convince a theater-going public, the dramatist must present them in such a way that they do not run completely counter to what an audience thinks it knows about life.

In general, Galdós chose plots with care. The dramatic situations which he creates are constantly plausible. They are contemporary and provide a true picture of problems which are very real to the Spanish people. Morality, which is the key note in Realidad, is a theme which he presents to his audience with a good deal of effect. Although the actual story in Realidad is the age-old situation of the love-triangle, Galdós has managed to impart a reality to it by means of characterization and dialogue. No one can deny that Galdós was a master of narration; his novels

¹ George Pierce Baker, Dramatic Technique (Boston, New York: Houghton Mifflin Company, c 1919), p. 59.

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 12, Part 1, 1912

are convincing evidence of that. His plots are usually well proportioned and so emphasized as to accomplish his purpose under conditions suitable to the theater. These dramatic situations created by Galdós never disintegrate into fantasy. They are strictly human in essence. La Loca de la Casa presents a simple situation: financial bankruptcy of an aristocratic family, solvency bought at the price of honor; Casandra, the story of a group of heirs waiting in anticipation of their rightful heritages upon the death of their prospective benefactor, Doña Juana; Doña Perfecta, the tale of a young couple in love and the insurmountable difficulties encountered because of the religious bigotry of the girl's mother. All these and many more of Galdós' dramas have central themes which develop logically with unity of plot. One of the best extant definitions of unity of plot is that of Aristotle, whose theory is that:

Unity of plot does not, as some persons think, consist in the unity of the hero. . . . The plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no difference is not an organic part of the whole.²

In applying this doctrine of Aristotle to Galdós' drama, El Abuelo, it is clear that Don Rodrigo, the hero, is not the unifying factor of the plot, for he is absent from many scenes

² Aristotle, Theory of Poetry and Fine Arts, translated by Samuel H. Butcher, Fourth edition (London: Macmillan and Company Limited, 1927), p. 33.

are convincing evidence of the fact that the

portioned and so arranged as to be

conditions suitable for the purpose

created by said device, the

statistical data in connection with

attention: The following

very bought at the office of the

group of letters written in

then the date of the

Pertusa, the fact of the

difficulties encountered

girl's mother. All

central theme of the

of the best extent

Alastair, whose

Unity or wholeness

in the unity of

instinct of an

that a whole, the

such that, the

the whole will

whose presence

an organic

In applying this

El Abuelo, is

unifying factor of the

by Samuel R. Butler

Company Limited, 1937

of the drama without any interruption in the development of the action. Every character, every scene was created by Galdós to support the all-important action: don Rodrigo's quest for the truth. What may appear to the casual reader to be mere philosophical digressions on the part of the author are, in effect, powerful stimuli to the development of the action. Everything is subordinated to the plot as a whole and there does not appear to be anything "whose presence or absence makes no difference." Every minor character introduced by Don Benito serves his purpose in leading the plot towards a plausible conclusion.

Most of the Galdós dramas are singularly Spanish, but they also have a strong universal appeal. Many of the situations created by our author are not necessarily peculiar to Spain. They might have occurred at any spot on the globe. This universality of plot imparts reality to Galdós' dramatic efforts.

His plots are usually inspired by the great need for social reform and, although he managed to shock all Spain at one time or another, his ideas remain uniquely Spanish. Don Benito was as much at home in the country as he was in Madrid, but it was his fanatic desire to expose the evils born of the code of honor so prevalent in Madrid, and to initiate a return to Christian charity. Although many of his dramas seem to preach anti-clericalism, Galdós never professed a faith other than Catholicism, never attempted to introduce a new religion. He did not attack the tenets of Catholicism, but rather the

of the drama which is the basis of the action. Every character is a part of the support the all-pervading theme of the drama. First and foremost is the theme of the philosophical digressions of the characters. powerful stimuli to the development of the plot. subordinated to the main theme of the drama. be anything "those things" which are the Every minor character is a part of the in leading the plot towards its final goal. Most of the characters are also have a strong influence on the progress of the plot. They might have occurred at any time in the versatility of plot in the drama. His plots are usually based on the social reform and the theme of the drama. one time or another. Benito was a man of a code of honor as revealed in the to Christian charity. anti-clericalism, a life of Catholicism, never accepted as a did not enter the plot.

"spiritual malady" which had been wrought on Spain through misinterpretation of its dogma. Whether this misinterpretation takes form in an overabundance of piety, as in the case of Victoria, heroine of La Loca de la Casa, or in a pseudo-mysticism as exemplified by Pantoja, leading character in Electra, it is equally to be condemned; since it is invariably a means of self-deception. Galdós proposed to fight human ills with the weapons of the arts and sciences, and he consistently attempts to purge perverted religiosity and ignorant fanaticism. With these few facts about plot in mind, let us take up the discussion of action itself.

Generally, action can be divided roughly into two groups, physical and mental. Physical action consists in purely physical or bodily movement by the characters which arouses sympathy or dislike in an audience. Melodrama is the outstanding exposition of physical action. Melodrama is action for action's sake with the suppression of characterization and dialogue. We have all seen the "horse opera" and certain varieties of musical comedies in which there is a good deal of bustle and rapidly shifting movement, most of which is totally unnecessary to the plot.

On the other hand, there exists that quantity known as mental action. This is somewhat more difficult to discuss, primarily because the mere word "mental" suggests subjectivity. Most critics, however, will agree that mental action is the final product of characterization and dialogue with the possible addition

of physical action, although the latter is not always necessary to make the "action" dramatic. Mr. Baker makes this statement concerning mental action:

The fact is, the greatest drama of all time, and the large part of the drama of the past twenty years, uses action much less for its own sake than to reveal mental states which are to rouse sympathy or repulsion in an audience. In brief, marked mental activity may be quite as dramatic as mere physical action.³

This point can be illustrated with Hamlet's famous soliloquy "To be or not to be. . . ." This speech is certainly dramatic, yet even a blind man would experience the same psychological reaction as those who could see the action upon the stage. Our sympathy is aroused for this twisted and tortured soul, not because of the movements he makes with his hands and feet, for the effect would have been the same even though he were sitting, but because of the dialogue and the previous characterization. We are aware of what has gone on before, and we are quite familiar with Hamlet as a man. Therefore, when he wonders whether to continue living or make away with himself, we all react with an emotional response--sympathy. In this same vein Galdós has presented Don Rodrigo, the main character of El Abuelo. The writer of this thesis is not attempting to elevate Galdós to the plane of Shakespeare, but rather is striving to point out the similarities of effect which both of these dramatists had upon their audiences. Don Rodrigo's beautiful and tender speeches,

³ Baker, op. cit., p. 37.

becoming lyric at times, cause us to vibrate with an emotional sympathy which is exactly the same reaction we experienced with Hamlet. Who could fail to be moved to sympathy for Don Rodrigo, wretched victim of circumstances who has lost everything but his personal honor? Who among us would not take pity upon this man who knows that one of his grand-daughters is illegitimate and yet knows not which one? Galdós takes great pains early in the drama, El Abuelo, to build up Don Rodrigo's character in such a way that, when the mental torment begins for this man, we cannot fail to sympathize with him. We know that Don Rodrigo is moral; therefore, when we see this moral individual plagued to the point of despair, we immediately react sympathetically. This, then, is mental action. If we keep in mind that everything creative of emotional response is dramatic, then mental action becomes more clear. Consider, for example, this speech by Federico in Realidad:

Eso que en lenguaje político se llama pueblo yo lo detesto, ¡qué quieres que te diga!, y no creo que con la gente de baja extracción vayan las sociedades a nada grande, hermoso, ni bueno. Soy aristócrata hasta la médula; lo heredé de mi madre. . . . Créelo: eso de la democracia me ataca los nervios. Gracias que no es verdad, ni hay tal democracia, pues si la hubiera, ¡Dios nos asista!

This bit of dialogue on the part of Federico is spoken without any physical action but it is dramatic, for we feel repulsion for Federico and men of his type.

No critic has ever accused Galdós of being melodramatic.

⁴ Obras Completas de Don Benito Pérez Galdós, (Madrid: Editor M. Aguilar, 1942), Vol. 6, drama Realidad, Act II, Scene II.

This is quite understandable in the light of what has been said before concerning melodrama, namely that it is the exposition of action for action's sake. This is nowhere evident in any of Galdós' dramas. To be sure, there is physical action, but it does not abound to any great extent. Take, for example, the play Casandra: There is only one scene in which there is any outstanding physical action, and this is the last scene of the drama. Casandra, the heroine, is alone with Doña Juana; their conversation has become more and more heated. Justified rage is burning in the heart and soul of Casandra, and we know that the climax is at hand. Yet the physical action consists merely in the movements of the two women about the room, and finally in the thrust of Casandra's arm as she drives the dagger into Doña Juana's heart. It seems absurd to think that such a minimum of bodily movement could have such a maximum effect upon the audience, but when we take into consideration the dialogue and the previous characterization, we can realize why we waited in absolute suspense for the blow to fall. Galdós had observed such situations and had been emotionally stirred by them, so when he came to put them down on paper, he meticulously avoided the fantastic and the unreal.

In any discussion of dramatic action in the teatro galdosiano, we should not overlook the novelas dialogadas, for often times, the novelas are more dramatic than their adaptations to the stage. The mental action, for example, is developed more strongly in the novelas than in the dramas because of the lack

of space limitations. Although Don Benito had outstanding dramatic power, his artistic flair for narration required a broader scope than that offered by the drama. The greater length of the novel enabled him to lay the background for the mental action and develop it in such a way that the psychological reactions of the characters were more evident to the reader than to the audience. Take, for example, Realidad. The reader of the novela realizes from the beginning the impossibility of Federico's survival in society. His mental conflict is so built up by the author that his ultimate destruction is inevitable. On the other hand, in the drama, Federico's suicide comes not as the logical and inescapable conclusion, but rather as a single incident in the plot. Thus this climax of the drama lacks the tremendous dramatic power of the novel.

For this same reason the novelas dialogadas surpass the dramas from the standpoint of realism. This is particularly evident in Galdós' evoking of the supernatural. In the novelas, the mental conflict is so developed that it becomes obvious to the reader that the spectres which appear are mere figments of the character's tortured imaginations, whereas in the dramas it is imperative that the apparitions be represented as actual physical manifestations which cannot but seem artificial and unreal. In the novel Realidad, the ghost of Orozco appears several times, but in every case the reader is aware that it is a product of Federico's conscience, and thus it seems entirely natural. In the drama, however, the mental conflict is not so readily apparent

to the audience and therefore the ghost's actual physical appearance upon the stage remains in the realm of the supernatural. The critic, Madariaga, makes no distinction between novel and drama, but it is interesting to note his statement on Galdós' use of the supernatural:

En Galdós los sueños no son meras tretas de melodrama, sino que, por el contrario, se hallan íntimamente ligados a los movimientos psicológicos del personaje que los sueña y actúan como erupciones de la subconciencia que arroja a la superficie informes fragmentos de los materiales que se ocultan en sus profundidades.⁵

I have already mentioned the fact that Galdós' plots are contemporary. It is likewise true that many of his settings are contemporary. Of the twenty-four dramas written by Don Benito, twelve have stage directions which read "época contemporánea." At least five of the dramas have their locale in Madrid. Madrid and contemporánea seemed to go hand in hand. This is not strange in light of what has been said before concerning Galdós' desire to stamp out the evils resulting from the Madrid code of honor. Don Benito was familiar with all of Spain, yet particularly so with Madrid where his associations afforded him numerous opportunities to observe this fanatic code of honor in operation. Only two of his dramas have their settings outside the borders of Spain, Alceste and Barbara.

Any discussion of dramatic action must necessarily include at least a few pertinent remarks concerning dramatic conflict,

⁵ Salvador de Madariaga, Semblanzas Literarias Contemporáneas (Barcelona: Editorial Cervantes, 1924), p. 79.

to the address of the...
since from the...
critic, laboratory...
but it is...
superficially...

La Glacée...
the...
the...
the...
the...
the...
the...

I have...
contemporary...
contemporary...
twelve have...
At least five of the...
and contemporary...
in light of what...
to show out...
Don...
with...
families to...
two of the...
Spain, Alaska and...
my discussion of...
at least a few...

(Baroness...)
...
...

for in the main, both tragic and comic interest is sustained mainly by conflict. Alan R. Thompson makes this statement about conflict, "Without conflict we (the audience) would not be moved enough to enjoy the play throughout."⁶ Dramatic conflict may arise from the opposition of the various characters with the protagonist, or it may arise from the internal struggle of the protagonist himself. This opposition or internal struggle initiates the complication, which in the average drama grows more intense. This gradual increase in intensity is called the climax, the pinnacle of which is ordinarily referred to as the crisis. The crisis is the turning point of the play. It is the point at which the basic issues are decided and the outcome of the hero's struggle is made known. Let us examine the drama La de San Quintín and take note of the conflicts which exist in this play. This drama has several conflicts--one between Rosario and Don César, another between Don César and El Marqués de Falfán, and still another within the character of Rosario. The first conflict, that between Don César and Rosario, is set up by Don César's unrequited love for the Duchess of San Quintín. She loathes and detests him for his spinelessness and for the damage he has done to her family. Don César is a proud man and his constant attempts to win Rosario at any cost as opposed to her efforts to thwart him inaugurates the dramatic conflict. The second conflict is of minor importance and is based only upon the enmity of Don César

⁶ Alan Reynolds Thompson, The Anatomy of Drama (Berkeley and Los Angeles: University of California Press, 1946), p. 131.

for in the main, the story is a tale of
mainly by chance. The story is a tale of
conflict, which is the main theme of the
enough to enjoy the story. The story is a
arise from the story. The story is a tale
legendary, or it may be a tale of a
legendary itself. The story is a tale of
the conflict, which is the main theme of the
this story. The story is a tale of
pinacle of which is the main theme of the
exists in the story. The story is a tale
which the story is a tale of
struggle is the main theme of the
Gaelic and Gaelic. The story is a tale
This story is a tale of
Gaelic, which is the main theme of the
still another story. The story is a tale
that between the story. The story is a tale
reputed love for the story. The story is a
desires him for the story. The story is a
to her family. The story is a tale
to win her for the story. The story is a
his family. The story is a tale
of minor interest. The story is a tale
and has a tale. The story is a tale

and the Marqués because of financial matters. The third conflict, Rosario's inner struggle, is by far the most dramatic of the three. Rosario is torn between love of Victor and hatred for Don César. She is forced to make a decision and she decides in favor of hatred. The climax of all three of these conflicts grows in intensity and ends in a crisis. The crisis of the first conflict between Rosario and her would-be lover occurs in Act III, Scene VII, as she announces her love for Victor and her intention to marry him. Rosario's inner conflict between love and hatred reaches its crisis in Act II Scene XIII as she hands Don César the package of letters informing him that he is not Victor's father. This same scene might also be called the crisis for the struggle between Don César and El Marqués de Falfán, for it is at this point that the Marqués has his revenge upon Don César. One can readily observe why the crisis of the conflict between Rosario and Don César is the turning point of the play, for up to this point, the possibility of marriage between Rosario and Don César still existed.

Like conflict, suspense is another essential source of dramatic effect. Suspense is a manifestation of our interest in a story; it is a state of feeling induced by the entire action already witnessed. Many people have come to describe suspense as an emotional response arrived at just before the crisis of a drama is reached. This is not true, for suspense exists even before the curtain rises. We all go to a play with a certain amount of anticipation depending, of course, on the type of drama which we are to view. I mean to point out that the suspense of the

and the marriage of the young man and the young woman
Rosario's father and mother were both dead
thence. Rosario's father and mother were both dead
Gérald. She is now a widow. She is now a widow.
of hatred. The hatred of the young man and the young woman
intensity and even to a point. The intensity and even to a point
between Rosario and her father. The intensity and even to a point
as she announced her love for him. The intensity and even to a point
him. Rosario's father and mother were both dead
crisis in her life. The crisis in her life. The crisis in her life.
letters informing him that she was going to marry. The letters informing him that she was going to marry.
some time ago. The some time ago. The some time ago.
Don César and his family. The Don César and his family. The Don César and his family.
the marriage. The marriage. The marriage.
serve with the unity of the family. The serve with the unity of the family. The serve with the unity of the family.
is the turning point of the drama. The is the turning point of the drama. The is the turning point of the drama.
ability of marriage. The ability of marriage. The ability of marriage.
like conflict. The like conflict. The like conflict.
dramatic effect. The dramatic effect. The dramatic effect.
a story; it is a story of love. The a story; it is a story of love. The a story; it is a story of love.
already witnessed. The already witnessed. The already witnessed.
as an emotional experience. The as an emotional experience. The as an emotional experience.
drama is reached. The drama is reached. The drama is reached.
fore the curtain rises. The fore the curtain rises. The fore the curtain rises.
of anticipation. The of anticipation. The of anticipation.
we are to view. The we are to view. The we are to view.

various acts of any drama differs only in degree.

Alan Reynolds Thompson says:

Suspense as its literal meaning indicates, is like a taut cord, and during a well-constructed drama it is like a cord gradually being pulled tighter. This is the psychological "rising action" or climax. At the crisis it must, like the cord, be relieved or snapped. Relief is artistic when the dramatic resolution is reached before our emotional tension reaches the danger point, for, if things go too far, spectators find relief by breaking the spell of illusion, like a sleeper who wakes to be rid of a nightmare.⁷

It does not matter to the spectator that he is aware of what is going to happen, that is to say, the dramatic suspense is not lessened by the audience's knowledge, but rather is enhanced by it. The theater-goer sits entranced as he watches events occur which he had already anticipated, perhaps as early as Act I! Possibly suspense can best be pointed out diagrammatically. Professor Brander Matthews has illustrated the line of interest in an average three-act play by means of a diagram. He draws a three segment line, the three parts each representing an act of the play. The first line ascends slowly indicating the slow rise of interest in this first act. The line representing Act II rises sharply, for quite probably this act will contain the crises of one or more dramatic conflicts. Line number three continues the upward trend to a point near the end which represents the turning point of the play, and the line then starts downward. The downward movement is explained by the fact that the audience now knows what to expect. The fate of the protagonist

⁷ Ibid., p. 145.

Various cases of...

Alma Reynolds...

Barbara is the first of the
first case. The second case is
like a very common one. The
third case is a very common one.
The fourth case is a very common one.
The fifth case is a very common one.
The sixth case is a very common one.
The seventh case is a very common one.
The eighth case is a very common one.
The ninth case is a very common one.
The tenth case is a very common one.

It does not matter...

What is going to happen...

is not intended at the moment...

handed by it. The third case...

events occur which are...

as Act I. The second case...

nationally. The third case...

of interest in the...

He found a third case...

an act of the...

the slow rise of...

the Act II rises...

tain the end of...

three centuries...

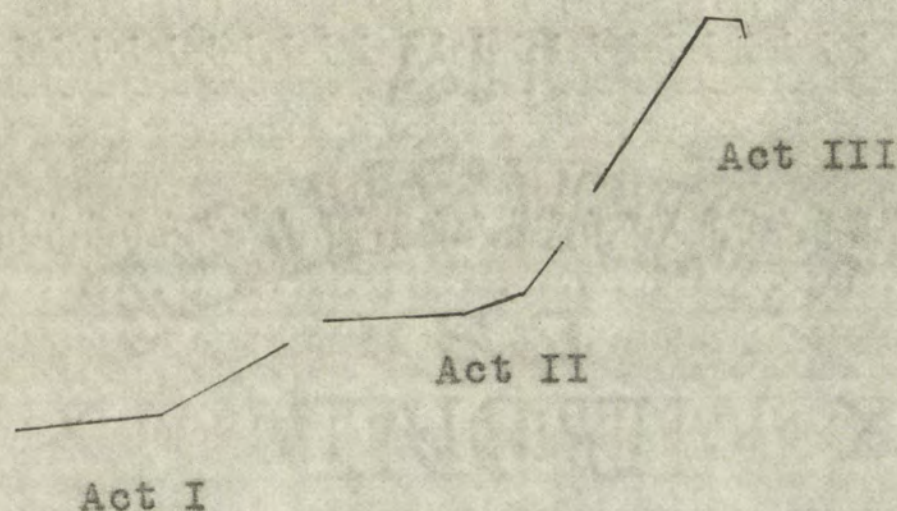
represents the...

downward. The...

the subject...

the subject...

or the outcome of the action has been decided and there is no longer any doubt in the mind of the spectator.⁸ If we were to make a similar diagram of Sor Simona, the result would be something akin to the following sketch:



In the first act, the interest lags until about the middle; then begins a rather steep rise until the end, where Sor Simona makes her first and most dramatic entrance of the whole play. After the curtain rises on the second act, the action drags until Sacris and Sor Simona become engaged in dramatic conflict over a young lad whose identity the audience has already guessed. Towards the end of Act II, the interest line swings sharply upward with the crisis coming as Sor Simona announces that she is the mother of this young spy. At this point there is a curtain. Act III begins with renewed and invigorated interest. Galdós does not permit the interest to lag between Acts II and III. The rise continues steadily upward until the turning point of

⁸ Brander Matthews, A Study of the Drama (Boston, New York, Chicago, San Francisco: Houghton Mifflin Company, The Riverside Press, c 1910), p. 213.

or the outcome of the trial was not decided until the
longer any doubt in the mind of the jury.
and a number of other things which were
thing said to the jury.

In the first act, the jury was told that
beginning a rather long time ago, the
her first and most important duty was
the curtain rises on the scene of the
Sacrile and her sister, and the
a young lad whose identity is not known
wards the end of the first act, the
with the curtain closes on the first
mother of this young man, and the
Act III begins with the same scene
does not repeat the first act, but
The play continues with the same scene

Chicago, Ill.
Press, 1910.

the drama is reached near the end of Act III. Sor Simona and her "spiritual son" are saved from death by the intervention of the nun's uncle. From this point on, the protagonist's fate is known, as the interest line immediately falls. This falling off of interest at the end of a tragedy was widely used by the Greeks. The Greek dramatist was imbued with a great deal of finesse and he knew that he must either relieve the tension of his audience or risk failure. The Greek sense of artistic perception was such that it was artistically imperative that the tension be relieved. This relief may be introduced in several ways. It may be brought about by the fall of the curtain as occurs in Doña Perfecta at the end of Act I. The tension mounts steadily and has reached almost a fever pitch in the last scene. Caballus suggests to Pepe Rey that he may wish to leave Orbaajosa under the circumstances. Pepe replies:

¿Marcharme? No, no. Aquí triunfo, o muero.⁹

And the curtain falls. Thus the audience is at least temporarily relieved.

The dramatist may also introduce relief of dramatic tension by shifting the interest from the hero to the opponent. This method is employed by Galdós in La Loca de la Casa. When the theater audience has reached the saturation point of sympathy for Victoria, the interest is shifted to Pepet. The playwright

⁹ Obras Completas de Don Benito Pérez Galdós (Madrid: Editor M. Aguilar, 1942), Vol. 6, drama Doña Perfecta, Act I, Scene IX.

the drama is reached, and the audience is left with a sense of
the "spiritual" and the "material" and the "moral" and the "physical"
the man's mind. From this point of view, the drama is a study
known, or that the drama is a study of the human mind, and the
off of interest of the drama is the human mind, and the
Greek. The Greek drama is a study of the human mind, and the
Chinese and the Japanese drama is a study of the human mind, and the
his audience or the audience of the drama is the human mind, and the
caption was such that the audience was left with a sense of
tension or relief. The drama is a study of the human mind, and the
ways. It may be said that the drama is a study of the human mind,
occurs in the drama, and the drama is a study of the human mind,
steadily and the drama is a study of the human mind, and the
Gothic suggests the drama is a study of the human mind, and the
under the elements of the drama is a study of the human mind, and the
the drama is a study of the human mind, and the drama is a study of the human mind,
And the drama is a study of the human mind, and the drama is a study of the human mind,
really relieve. The drama is a study of the human mind, and the drama is a study of the human mind,
tension or relief. The drama is a study of the human mind, and the drama is a study of the human mind,
This method is a study of the human mind, and the drama is a study of the human mind,
the drama is a study of the human mind, and the drama is a study of the human mind,
the drama is a study of the human mind, and the drama is a study of the human mind,

has recourse to a third method of relief, namely that of introducing a sub-plot. This is by far the most dangerous method, for the shifting of the interest to a secondary plot may cause the audience to lose sight of the central theme. Galdós uses this method in Realidad. The delightful scenes between Leonor and Federico are introduced at a high point in the tension. The gay and witty dialogue which ensues is a welcome relief from what otherwise would have been an overdose of the sombre and frightful. Nor does Don Benito imperil his drama by this sub-plot; the dialogue is such that the unity of the central theme is kept intact.

No dramatist can escape the necessity of telling his audience everything pertinent which has occurred before the curtain rises on the first act. This information must be supplied to the audience in order to bring about complete comprehension of the events which are to be unfolded before the eyes of the people who are watching the play. This conveying of necessary information to the audience is known as "exposition." The playwright has various methods of exposition at hand. For example, the Greek dramatists were prone to send a character out upon the stage to recite the antecedent events in the form of a prologue. Euripides was famous for his prologue method of exposition. A long soliloquy which is practically a prologue is sometimes used. The most acceptable method today, however, is exposition by means of tense dialogue supported by swift action. This is the method employed by Shakespeare. For example, the feud between the houses

of Capulet and Montague is dramatized by means of a street brawl which opens the play. The dialogue, together with the action, is an excellent presentation of the information which precedes the rising of the curtain. By the time the street brawl is over, we know that the Montagues and Capulets are mortal enemies. The whole groundwork is laid for future tragedy.

This dialogue method of exposition is likewise employed by Galdós in the majority of his plays. As an example, consider Santa Juana de Castilla. The exposition begins with the conversation between Mógica and Marisancha. This conversation lasts one short scene; yet many of the antecedent events and facts are made known to the audience. An historical drama such as this would be a challenge to the dexterity of any dramatist. This is obvious when one considers the tremendous number of events and facts involved. For this reason Santa Juana de Castilla should be considered an outstanding example of exposition by dialogue. A few of the speeches are long, but they do not classify as soliloquies. One must also remember that in this same first scene, Galdós gives the audience a complete character portrayal of Doña Juana and the Marqués de Denia. This double accomplishment by Don Benito certainly speaks well for his straightforward simplicity of exposition, and places Santa Juana de Castilla among his best dramatic efforts.

of Galileo and his contemporaries
which opens the history of the
is an excellent example of the
the rising of the sun.
we know that the sun is not
whole groundwork of the
This is the first
by Galileo in the
Galileo's Discovery of the Telescope
action between the
one short scene; but
made known to the
would be a small
obvious when one
facts involved.
he considered an
A few of the
quies. One must
Galileo gives the
Janssen and the
Don Benito certainly
city of execution, and
best dramatic effort.

CHAPTER II

CHARACTERIZATION

It has been said that the permanent value of a play rests on its characterization. Reduce any dramatic masterpiece to a simple statement of its plot and the story will seem so trite as hardly to be worth dramatization. The dramatist must know his characters intimately, but he must never permit himself to describe his characters--they must describe themselves by means of dialogue. Speaking of the characters of a drama, Brander Matthews says that the dramatist must

bestow the best of his imagination upon them; and into them, he must breathe the breath of life, so that they will exist for us long after we have lost out liking for the kind of story in which they originally figured.¹

It must be remembered that the characters exist primarily for the plot, then for their own sakes. The dramatist may create a situation and then apply the characters to it, or he may have in mind a certain character who will create his own situation. However, in the latter case, the character is extremely limited in scope. He may speak and act only in so far as he maintains the thread of the plot. He may create his own plot, but he must conform to it. If the reader will refer to the discussion in Chapter I of this thesis to the difference existing between dramatic and novelistic technique, he will recall that the

¹ Matthews, op. cit., p. 163.

...has been said... on the characteristics... the character... as hardly to be... his character... descriptive... of dialogue... Matthew... the plot... a situation... in mind... However... in scope... the thread... confirm to... Chapter I... dramatic and novelistic... Matthew...

novelist may tell his readers about his characters, even to the point of revealing their inner-most thoughts; he may make personal comments about them and tell his readers that they ought or ought not to admire them. These liberties of character presentation are obviously prohibited to the dramatist, who must be impersonal; his characters must speak and act in conformity with the situation. They must be revealed or reveal themselves only through dialogue and action.

The importance of dramatic characterization becomes evident when one realizes that a relatively few dramatic situations exist. Most modern dramas are merely variations on a theme with a new set of characters. Nor is this variation on a theme confined to the modern drama--it has been employed consistently by playwrights since the Greeks. The Attic dramatists Aeschylus, Sophocles and Euripides, all made use of traditional themes, twice-told tales. It becomes clear as we read Agamemnon and Oedipus Rex that only extraordinary character delineation enabled Aeschylus and Sophocles to achieve their measure of dramatic greatness. The plot of Shakespeare's Hamlet was not an original creation; it was borrowed from an earlier playwright and re-worked with the end product being a lofty elevation of the protagonist's character. The earlier Hamlet was nothing but a melodrama, designed to please the blood-thirsty playgoers of the Elizabethan era. Shakespeare took this melodrama, and by ennobling the central character, raised it to the plane of intellectual tragedy.

There is no fixed rule by which a dramatist determines

novelists may feel that the novel is a dead form.

Point of view is the most important element in the novel.

Some commentators have said that the novel is a dead form.

or might not be able to do so.

attention is directed to the novel.

important; his character is the most important.

the situation. This is the most important.

through dialogue and action.

The importance of the novel is the most important.

dent when the novel is the most important.

exist. The novel is the most important.

a new set of characters.

lines to the novel is the most important.

playwrights since the novel is the most important.

Sophocles and Euripides are the most important.

old tales. The novel is the most important.

For that only as the novel is the most important.

and Sophocles to the novel is the most important.

The plot of the novel is the most important.

it was removed to the novel is the most important.

and produced before the novel is the most important.

part. The earlier part of the novel is the most important.

to please the novel is the most important.

Sophocles look that the novel is the most important.

character, raised to the novel is the most important.

There is no other novel is the most important.

how many characters he may employ in any one play; however, the law of dramatic economy is generally considered axiomatic for any playwright. Dramatic economy means that there should be no character in any drama who does not contribute to the central theme. It has been mentioned previously in this thesis that characters must exist primarily for the plot, and then they may exist for themselves. No dramatist is justified in introducing superfluous characters who have no bearing on the play as a whole. A dramatist may have an excellent concept of a certain character; he may present him very well to the audience; and yet, if this character is not adaptable to his environment, then he loses reality and the delineation is weak. Mr. Thompson makes this statement about dramatic economy in his discussion of Chekov:

The dialogue and the action must conform to the law of dramatic economy. Nobody in a Chekov play seems to forward the action, such as it is. On the contrary, each character spends his time in egotistical self-absorption or hopeless yearning. . . . these people do not listen, they merely think aloud. . . . they seem to be living their inconsequential and will-less lives before us.²

Galdós adheres to the law of dramatic economy with considerable consistency. It is true that he occasionally introduces characters which have no direct effect upon the development of the plot, yet these same characters do create mood. For example, in the drama Casandra the children of Rosaura do not advance the action in any way, yet their mere presence helps to create atmosphere. The children were introduced by Galdós to

² Thompson, op. cit., p. 337.

how many characters in the play are really
law of dramatic construction is that the
any character in any drama must be
themselves. It is the duty of the dramatist
characters must be created with a purpose
exists for the play. The dramatist must
superfluous characters and scenes which
A dramatist who fails to do this is
he may present his characters as they are
character is not realistic. The dramatist
reality and the characters must be
statements about the characters and the
The dramatist must create characters who
of dramatic economy. The dramatist must
to forward the action and to create
they, each of them, must be a part of
self-characteristic. The dramatist must
people he has created. The dramatist
they seek to do. The dramatist must
less lives before him.

The dramatist must create characters who
side with the good. The dramatist must
dramatic characters. The dramatist must
of the plot, yet these characters must
smoke, in the drama. The dramatist must
advance the action in the drama. The dramatist must
create atmosphere. The dramatist must

initiate a home-like mood, to appeal to the audience in its own recollections of home life, and to enhance the pathos which is to come later. Most of the Galdós dramas, however, have no characters who exist merely for their own sakes. At a quick glance, it would appear that the servants, for instance, in his plays have no connection with the plot. This is, however, far from the case. The servants all have a definite function in the development of the action. Many of the main characters are introduced and developed as characters by dialogue on the part of the servants. In El Abuelo, for example, the conversation between Gregoria and Venancio in the opening scene of Act I gives the audience a working characterization of the Conde del Albrit. The same situation exists in Mariucha as Cirila and Pocho converse at the opening of the drama. The servants also play an important role in exposition. If the reader will recall the brief explanation of exposition presented in Chapter I, he will remember that exposition is the presentation to the audience of all the pertinent data concerning what has happened before the curtain rises on the first act. Consider the opening scene of Cassandra. The dialogue between the two servant girls and Doña Juana has a dual purpose: to build up the character of Doña Juana and to begin the exposition.

Galdós employs the "mob scene" in several of his plays: large groups of characters assembled upon the stage for the purpose of dramatic effect. In Act II, Scene I, of Santa Juana de Castilla, Juana is surrounded by children and by the paisanos

initiate a case-like action, which is a common feature in the
recollections of some of the characters who exist in the
to some extent, but the main part of the story is
character who exists in the story, and the main part of the
glance, it would seem that the main part of the story is
play have no connection with the main part of the story
from the case. The main part of the story is the
development of the action, which is the main part of the
produced and the main part of the story is the
the servants. In the main part of the story, the
between Gregorio and Verónica, in the main part of the story
the subject of the story is the main part of the story
The same attention is given to the main part of the story
at the opening of the story, and the main part of the story
role in the story, and the main part of the story is
tion of the story, and the main part of the story is
excitation is the main part of the story, and the main part of the story
next day, and the main part of the story is the main part of the story
on the first day, and the main part of the story is the main part of the story
dialogue between the main part of the story, and the main part of the story
purpose, to build up the main part of the story, and the main part of the story
the exposition, and the main part of the story is the main part of the story
Galdós writes, and the main part of the story is the main part of the story
large group of characters, and the main part of the story is the main part of the story
purpose of the story, and the main part of the story is the main part of the story
de Castilla, and the main part of the story is the main part of the story

who live in the vicinity of the palace. These "extras" have little or nothing to say, but they contribute to the atmosphere and to the revelation of the queen's character. The children's presence gives the heroine an opportunity to display the mother's love in her heart, the human side of her nature. Her speeches to the peasants gathered about her reveal to the audience the great sense of justice which she, the queen, has for her subjects. The vivas shouted by the peasants show loyalty to the throne. Throughout the two historical dramas Zaragoza and Gerona, groups of extras appear whose function, once again, is to lend atmosphere and not to assist in the direct development of the action.

Let us examine a few of Galdós' outstanding character portrayals and then attempt to point out the specific technique employed in their development.

The salient fact about Galdós' characterization lies in his tremendous interest in abnormal psychology. He is primarily concerned with abnormality from the standpoint of the scientist, or the psychologist.³ Many of his characters appear to be neurotic or in some way mentally defective. Pérez Galdós was one of the foremost writers of the nineteenth century with respect to the psychological penetration of the human mind. In Realidad, for example, Augusta is a woman with the strongest of human passions, yet she is firmly tied to the idealism of the Spanish

³ Leota W. Elliot and Dr. F. M. Kercheville, Benito Pérez Galdós and Abnormal Psychology (Albuquerque: University of New Mexico, 1936), p. 1.

who live in the world of the senses, and who are not
fitted for the life of the spirit, and who are not
and for the revelation of the truth, and who are not
prepared to give the things of the spirit, and who are not
love in her heart, and who are not
to the presence of the spirit, and who are not
great sense of the presence of the spirit, and who are not
The vision revealed in the presence of the spirit, and who are not
Throughout the life of the spirit, and who are not
of extra-sensory perception, and who are not
and not to assist in the life of the spirit, and who are not
Let us examine the life of the spirit, and who are not
trials and then attempt to find the truth, and who are not
played in their lives, and who are not
The subject of the life of the spirit, and who are not
his presence, and who are not
concerned with the life of the spirit, and who are not
on the psychological side, and who are not
to or in as a way of life, and who are not
the formation of the life of the spirit, and who are not
the psychological side, and who are not
for example, the life of the spirit, and who are not
alone, yet she is the life of the spirit, and who are not

Lucas, J. (1930). The life of the spirit. New York: The
Garden and the World. (1930). The life of the spirit. New York: The
Mexico, 1930.

tradition. A tremendous conflict occurs within her, as likewise in her lover, Federico Viera. The chains of the Spanish moral code bind these two tormented mentalities tightly, finally resulting in Federico's suicide. In this play Galdós has given us an insight into the innermost thoughts of Orozco, Augusta's husband whom she has betrayed. We are given a complete picture of his mental expressions, his love for his wife, his willingness to forgive, and his reflections upon his honor. The very strange thing about this play is that we are carried off into the realm of the subconscious without ever losing sight of reality. We may ask ourselves how Galdós develops Orozco's character. One cannot point to a single method but rather to a combination of three distinct methods. First, the audience learns Orozco's character by means of dialogue on the part of the other characters. The speeches exchanged between Augusta and Federico concerning Orozco are notable illustrations of this method. Secondly, Orozco is revealed through his actions. His benevolent nature and generosity are brought out strongly in several separate actions--his contributions to charity etc. Lastly, and most important, Orozco is made known through his own dialogue, notably the soliloquy. These long speeches will be discussed in the next chapter; for the present, let it suffice to say that Orozco's own words reveal his character most emphatically.

Examining the character of Doña Perfecta, protagonist of

tradition. A few more...
...in his...
...moral code...
...resulting in...
...as an...
...husband whom...
...type of...
...ingness to...
...very strange...
...into the...
...realist. We...
...character. One...
...combination of...
...learn Orosco's...
...other character...
...Federal...
...method. Sec...
...benevolent...
...several...
...lastly, and...
...diagnosis, notably...
...discussed in...
...to say that Orosco's...
...ally.

the play by the same name, we find Galdós at his best exposing the perversities of the human conscience. What force motivated this woman to direct all of her energies toward such warped ends? She was a highly respected member of the community, above and beyond moral reproach, one of the pillars of the Church. To the world she was the personification of goodness, yet this very woman, this bundle of passions and human frailties was willing to stop at nothing, not even murder, in order to prevent the marriage of her daughter. What quirk in her nature relentlessly drove her on to destroy that which was dearest to the heart of her own flesh and blood? Galdós bares Doña Perfecta's soul to us and we see it bathed in all its sordidness. We see her as the end product of centuries of religious hypocrisy, prejudice and bigotry. It is true that Doña Perfecta tends to lapse into symbolism, as a later chapter in this thesis will point out, but there is enough of the individual about her to brand her as one of Galdós' outstanding character portrayals.) Many critics have argued that Doña Perfecta is so symbolic that every vestige of verisimilitude is wiped clean from her personality. They maintain that no such essentially evil woman could ever have existed in nineteenth century Spain or anywhere else for that matter. But as we look around us in this rapidly degenerating world of today where moral values have acquired a new insignificance, we do not find it so difficult to imagine a multitude of carbon copies of Doña Perfecta, existing in our midst awaiting only the opportunity to reveal themselves. The mere fact that she is a

the play by the women, for they are the
the personalities of the play, and it is
this woman to think of the play as
she has a highly respected name in the world
beyond mortal things, for the play is
world she has the personality of a woman
woman, this woman of the play is
to stop at nothing, and even to
ribs of her daughter, and even to
drive her to the point of death
her own flesh and blood, and even to
we and we see it in the play
the end product of the play
and dignity. It is a time
symbolic, as a time of change
but there is a change of the play
one of Golds' characters, the play
have argued that the play is
of verisimilitude in the play
that the play is a play
in nineteenth century
But we look around at the play
today where we see the play
do not find it so difficult
copies of Golds' play, and we
opportunity to read the play

hypocrite embodied in evil does not detract from her reality as a person, but rather reinforces it. Galdós builds up Doña Perfecta's character by actions primarily. What she does is rather more important than what she says in the delineation of her character. If we look back to the character of Orozco, we realize what a different approach Galdós used in the development of Doña Perfecta's character, for, in the case of the former, it was what the man thought rather than what he did that revealed his inner self.

El Abuelo, which is probably Galdós' finest dramatic effort, shows the mastery of character portrayal of which he is so often capable. Don Rodrigo is a dominant man, a powerful man, a Spanish man. The revelation to the audience of the psychological crisis produced in him by his doubts is an excellent example of Galdós' ability of mental penetration. Don Rodrigo becomes an unforgettable character. We sympathize with him strongly, for many of us have ourselves experienced his particular brand of anguish, although undoubtedly under different circumstances. It little matters whether or not the original situation for which he was created still exists. For us, Don Rodrigo has being within or without the theater, and we accept him as such. In the technique of character build-up, the drama El Abuelo is akin to Realidad, for again it is the soliloquy which tells the facts. Naturally, in the course of events, bits of Don Rodrigo's character are displayed by action and by the speeches of the other

hypocrite embodied in the person of the

a person, but rather, a person who is

characterized by a certain quality of

personality, and who is not a person

if we look only at the person, but

different approach to the person, and

person's character, for, as we have

the man, we have the person, and

self.

El Abadino

For, above all, we have the person

often called, but not the person

a person, and the person, and the

and called, and the person, and the

of called, and the person, and the

and called, and the person, and the

many of us have called, and the

angels, although, and the person

little called, and the person, and

he was called, and the person, and

in our country, and the person, and

technical of called, and the person

Healed, for called, and the person

Naturally, in our country, and the

actor are called, and the person

characters, but in the main, it is through the soliloquy that the core of this man's personality is revealed to the audience. There is much in this technique of penetrating the human mind that seems to indicate Galdós as one of the pioneers in the "stream of consciousness" form of literary art, so popular today.

Galdós used a realistic approach to the psychological abnormalities of his characters. By realistic approach, I mean that his minute observation enabled him to observe the mental abnormalities of his characters and interpret them scientifically. These subtle, subconscious variations from the norm were not readily apparent to the ordinary observer. Mrs. Elliot, in Galdós and Abnormal Psychology has this to say:

A careful study of Galdós' complete works in the novel and the drama reveals not only that he was generally far in advance of his time in his psychological conception of mental diseases, but that he definitely anticipated many of the accepted theories of today, and particularly those of the psychoanalytical school, whose founder was Sigmund Freud of Vienna.⁴

Galdós has much in common with Balzac, the great French realist. His observation is minute and exhaustive as that of Balzac, and like Balzac, he is especially interested in the bourgeoisie and in money-making. In this connection Walton, noted critic of Galdós, says:

The majority of his characters move, as do those of Balzac, in circles where financial soundness is one of the cardinal virtues and poverty one of the deadly sins.⁵

⁴ Ibid., p. 1.

⁵ Leslie Bannister Walton, Pérez Galdós and the Spanish Novel of the Nineteenth Century (London and Toronto: J. M. Dent and Sons Ltd. New York: E. P. Dutton and Company, 1927), p. 230.

Victoria, protagonist of La Loca de la Casa, is one of the characters caught in the maelstrom of financial instability. Her personality is complex; one might even classify her as suffering from schizophrenia. Her original action in renouncing the religious order to which she had previously committed herself in order to save her father from the dishonor of bankruptcy is commendable and arouses sympathy in us. Later, however, we are amazed to find this very woman who, in the early scenes of the play fairly gushed piety, suddenly drawn to worship at the shrine of evil itself. She previously had appeared to be a perfectly normal individual, but almost without warning, this creature of super-piety becomes enamoured of that which had formerly been so odious to her and to her family. She is truly in love with this man Cruz, not out of necessity as we had originally been led to believe, but because she is fascinated by his wickedness. She is drawn to him like a magnet out of pure physical attraction--all that is moral in her flees before this overpowering sexual force. Again the soliloquy and some dialogue play the major role in the development of Victoria's character. All of the complexities and the frequent wanderings of her thoughts are made known to us by means of her speeches.

Rosario, the heroine of La de San Quintín, is another character fumbling in the midst of financial chaos. A woman who has tasted the luxuries of the aristocracy, she is suddenly brought face to face with the grim reality of poverty. She is forced to seek refuge in the home of Don José, and to conform to

Victorian, propagandist, and...
...in the...
...is...
...from...
...order to...
...order to...
...mendable and...
...ended to...
...play fairly...
...of evil...
...normal individual...
...superstition...
...as...
...this...
...led to...
...the...
...tion...
...assault...
...major...
...the...
...made...
...Hester...
...character...
...has...
...brought...
...forced to...

to his wishes, but not at the price of honor. She is a strong woman, filled with conflicting emotions, yet essentially a human being. She performs the humblest of tasks in spite of her aristocratic past, yet her resolution remains fixed. Galdós develops her almost entirely through the dialogue. Her conversations with three of the important male characters of the play each reveal a component of her personality. The quiet charm of woman-kind is brought out in her conversations with Victor, her beloved. Violent hatred and scorn appear in her dialogues with the Marqués de Falfán. Finally, contempt and a strong sense of justice are seen in her speeches with Don César.

The characters of Juana de Castilla and Sor Simona rank among the most admirable of all those created by Galdós. The two women are very similar: both rest in the calm dignity of their respective positions, both are long suffering, both are noble of sentiment and both are led to a crisis by a son. Of course in the case of Sor Simona the son is not her own, but rather a "spiritual son" for whom she is ready to sacrifice her life. Don Benito develops both characters by a combination of action and dialogue. Many of the personality traits of Sor Simona are introduced in the first act of the drama as Clavijo, Mendavia, and Natika discuss her. Juana's character, as stated earlier in this thesis, develops through the dialogue of Marisancha and Mogica.

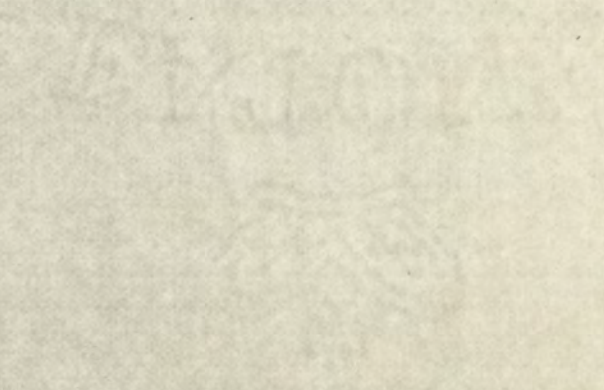
In summary, then, Galdós often introduces and develops his main characters by means of the secondary characters. By

to his wishes, but not to the point of
woman, filled with a sense of
being. The contrast between the
erotic past, yet not forgotten,
her almost entirely new
with three of the most
reveal a component of
kind is brought out in
loved. Violent
the return of
justice are seen in
The character of
among the most
the women are very
their respective
noble of sentiment
corner in the case
rather a rapid
life. Don Pedro
action and
Simons are
Henderson, and
earlier in
she and
In summary,
main characters by

the time any one of the principals has made his first entrance, we are quite aware of his personality; therefore, his actions do not come as a complete surprise to us. From the standpoint of technique this is a highly commendable method of character introduction. Galdós' protagonists do not simply drop from the sky into the middle of the plot; they are skillfully introduced by dialogue on the part of the minor characters and we see their personalities unfolding gradually before our eyes. In this way, by the time we get our first glimpse of them upon the stage, we know about them and welcome them as acquaintances of some standing.

the time of the...
we are quite sure of this...
do not care an...
of technique this is a...
information...
my last...
by dial...
personalities...
by the time we get...
know about them...

196



CHAPTER III

DIALOGUE

The chief purpose of good dialogue is to convey necessary information clearly. Unnecessary detail should be eliminated from dialogue--it must be selective. Words without meaning, that is, words for their own sake are never justified in a drama, even though these words may approach the point of pure lyricism. Again the law of dramatic economy must be applied; each speech must contribute to the advancement of the story, just as did each character. If it is remembered that a drama's purpose is to be dramatic and that it cannot be dramatic without arousing emotion in the audience, then one realizes at once that philosophical digressions by the characters are taboo. Emotion is aroused in an audience by the actions of the characters, not by what they say about life in general or by reminiscences. However, it is rather difficult to judge what talk is irrelevant unless one is positive as to what the playwright had in mind and what he was attempting to do. Alan R. Thompson argues that it is not easy to ascertain the dramatic relevance of dialogue. The ultimate aim of the dramatist must be taken into consideration as well as the immediate scene or act being examined. Much of the dialogue in the Chekov plays seems to be mere inconsequential chatter, yet it is the very means with which Chekov achieves his dramatic purpose. Mr. Thompson further states

that dramatic action may be inner as well as outer and that speeches which do not seem to advance the action may actually develop the inner struggles of the character speaking. The tirades of Corneille and Racine do this; likewise Hamlet's soliloquies. Mr. Thompson defends the long speech which is eloquently written, maintaining that playwrights who shun its use miss opportunities for fine dramatic effects.¹

Galdós used the long speech throughout his entire teatro. It is for the use of the soliloquy that critic after critic has condemned his technique. An earlier chapter in this thesis pointed out Galdós' development of the mental action by means of the soliloquy, and it is now appropriate to treat of one of the "fine dramatic effects" to which Mr. Thompson alludes in the above statement--dramatic atmosphere. Dialogue, principally the soliloquy and the aparte, seems to be Galdós' chief device in creating atmosphere. Don Benito was no master of mood creation; compared with other Spanish dramatists such as Martínez Sierra, he appears weak indeed. Nevertheless, through the use of dialogue and a rather limited variety of stage props and lighting effects he managed to inspire his audience with the desired mood. A good example is the last scene of Realidad in which Federico Viera appears after death to Orozco. The latter speaks these words:

Eres mi idea fija, como yo fuí la tuya. Eres
mi propio pensamiento, la luz que alumbra mi

¹ Thompson, op. cit., pp. 116-117.

that dramatic action and the speeches which do not seem to develop the inner character of the characters of Cornelia and Lucius. The speeches are often too long and too formal, and the action is too slow and too formal. The dialogue is often too formal and too long, and the action is too slow and too formal.

It is for the use of the reader to see the use of the dramatic action and the speeches which do not seem to develop the inner character of the characters of Cornelia and Lucius. The speeches are often too long and too formal, and the action is too slow and too formal. The dialogue is often too formal and too long, and the action is too slow and too formal.

It is for the use of the reader to see the use of the dramatic action and the speeches which do not seem to develop the inner character of the characters of Cornelia and Lucius. The speeches are often too long and too formal, and the action is too slow and too formal. The dialogue is often too formal and too long, and the action is too slow and too formal.

It is for the use of the reader to see the use of the dramatic action and the speeches which do not seem to develop the inner character of the characters of Cornelia and Lucius. The speeches are often too long and too formal, and the action is too slow and too formal. The dialogue is often too formal and too long, and the action is too slow and too formal.

razón, revelándome el sentido de tu lastimosa tragedia y los móviles de tu muerte. . . . Sé que moriste por estímulos del honor y de la consciencia, porque la vida se te hizo imposible. Entre mi generosidad y tu delito, entre el bien que te hice y el mal que me hiciste. Si en tu vida hay no pocas ignominias, tu muerte es un signo de grandeza moral. Tu y yo nos elevamos sobre toda esta miseria de las pasiones del odio y del vano juicio del vulgo. No sé aborrecer. Me has dado la verdad: yo te doy el perdón. Abrázame.²

As Orozco speaks these beautiful and tender words, the scene becomes illuminated in an effective manner. In this speech Galdós appeals to the Spanish tradition of Christian justice as opposed to a false sense of honor. One might say that this excellent scene is almost worthy of comparison with Shakespeare's scene in which Hamlet converses with his father's shade. The mood of tolerance and forgiveness thus created by Galdós in this, his very first dramatic attempt, must have been most impressive to the audience. It would be appropriate at this point to examine a few of the more outstanding soliloquies and take note of the mood thus created by Don Benito. In Scene X, Act II of La Loca de la Casa, Victoria is seated alone on the stage reflecting on the necessity of her marriage to a man whom she finds completely repugnant. The audience hears these words:

Otra vez, otra vez la ráfaga. . . . Esto no puede ser. ¡Oh!, sí, ¿Por qué no? Lo difícil no existe. . . . es una ilusión, un fantasma creado por nuestra flaqueza. . . . Nada hay imposible. ¿Pero tendré valor para. . . ? Sí, sí. . . por ver sonreír a

² Obras Completas de Don Benito Pérez Galdós (Madrid: Editor M. Aguilar, 1942), Vol. 6, drama Realidad, Act V, Scene V.

mi padre sería yo capaz de arrojarme ahora mismo en una sima tenebrosa llena de culebras de inmundos reptiles. ¡Ah! ¿Quién puede responder de su propia valor antes de probarlo? No sé, no sé. . . . Mi³ mente se entrubia, mi voluntad desfallece. . . .

Here one sees the emotional conflict within this woman as she prepares psychologically to sacrifice herself, at any cost, in order to save her father from dishonor. The audience is moved emotionally, first to sympathy, then to pity. Her love of family, a tradition dear to the Spanish soul, struggles with her lack of personal courage with the outcome in doubt.

In Scene VIII, Act II, of El Abuelo, Don Rodrigo speaks these words of anguish while mourning the death of his son:

Fácilmente comprenderá mi desolación al encontrarle muerto. . . . ¡Oh pena inmensa, agonía lenta de mi vejez, más espantosa que cuantos males en todo tiempo sufrí! Verle cadáver, hablarle sin obtener respuesta, sin que a mis caricias respondiera con un gesto, con una mirada, con una voz. . . ! ¡Ver que todo se lo llevaba, todo al abismo del silencio, la muerte!⁴

It is easy to imagine the effect these lines would have upon an audience with an especially talented actor to interpret them. This speech must certainly be classified as deeply emotional, and judging from the success of this particular play, it doubtless had its full effect upon the Spanish public. Here again is the exposition of family love, the deep-rooted love of a man for his only son. Consider the human appeal of these words! "La muerte," death, and its accompanying anguish are common to

³ Ibid., drama La Loca de la Casa, Act II, Scene X.

⁴ Ibid., drama El Abuelo, Act II, Scene VIII.

at the same time, the speaker is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener.

Here one sees the speaker as a person who is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener.

In some ways, the speaker is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener.

It is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener.

It is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener.

This speaker is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener.

and judging from the speaker's words, he is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener.

It is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener.

It is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener. He is not only a speaker but also a listener.

all men.

In a different vein Don Rodrigo makes an equally stirring speech in Act I, Scene VII. In this scene Don Rodrigo laments the coolness and indifference with which he is received in Jerusa, a town in which he once held a position of esteem and honor. The Spanish concept of honor permeates the entire soliloquy:

Conozco esos homenajes que en otro tiempo, cuando yo los merecía y estaba en disposición de recibirlos, me halagaban, sí. Hoy me harían el efecto de una burla cruel. Antes de verme tan viejo y tan pobre como ahora, tuve ocasión de apreciar la ingratitud de mis compatriotas, los habitantes del Señorío de Jerusa. Veinte años ha, la última vez que aquí estuve, los colonos que habían llegado a ser, ¡Dios sabe como!, propietarios de mis tierras; los señoritos nacidos de mis cocineras, o engendrados por mis mozos de cuadra, me recibieron con frío desdén, que me llevó de tristeza y armadura. Dijéronme que la villa se había civilizado. . . . era una civilización improvisada y postiza, como la levita compra el patán en un bazar de ropas hechas.⁵

There is little doubt that this soliloquy is a magnificent example of Galdós' ability to observe the Spanish soul from within and to project his Spanish audience into the desired mood. What audience of Spaniards could have watched this play and heard these words with any degree of interest whatsoever without being moved by that which was so fundamental and so much an integral part of their own make-up? To the average Spaniard the code of personal honor is as real as life itself; small wonder, then, that the critics are disposed to call El Abuelo Galdós' greatest drama.

⁵ Ibid., Act I, Scene VII.

all men.

In a different way, the
appears in the I. ...
the ...
a form in which ...
Spanish ...

Donoso ...
yo los ...
me ...
botas ...
como ...
de ...
terras ...
estive ...
sabe ...
señal ...
por ...
hecho ...
Diferente ...
are ...
la ...
hecho ...

There is little ...
example of ...
within and ...
good ...
and ...
without ...
when an ...
Spanish ...
small ...

Asílo Salas, ...
2 ...

Again referring to Realidad, the soliloquy is used with a maximum of dramatic effect. Federico is alone with his thoughts in Scene VI, Act II, and through his mind runs the entire course of events which have led up to his present inextricable situation. He has stained the honor of his very best friend through the weaknesses of his passions. Remorse, pangs of conscience are everywhere evident in his words as he says:

A las cuatro, entrevista con Augusta. ¿Por qué, al recordarlo, brota en mi alma una chispa? . . . ¿de qué diré? ¿De disgusto, de pena? . . . No puedo dudar que me interesa y no obstante, algo daría yo por que se cansase de mí y se propusiese el rompimiento. La amé y la seduje obedeciendo a estímulos oscuros de la imaginación, y de los sentidos, y por ella ultraje a ese hombre incomparable, a quien debo amistad, cariño, atenciones mil. . . .⁶

In Electra, the turning point of the drama has been reached as the protagonist makes this speech in Scene XII, Act IV:

Ya no hay esposos ni esposas. . . . ¡Oh, qué triste está mi alma. . . . Ya no hay más que padres y hermanos, muchos hermanos. . . . ¡Qué grande es el mundo, y qué sólo está, qué vacío! Por sobre él pasan unas nubes negras . . . las ilusiones que fueron mías, y ahora son de nadie. . . . no son ilusiones de nadie. . . . ¡Qué soledad! Todo se apaga, todo llora . . . el mundo se acaba. . . . , se acaba. Quiero huir, quiero esconderme. No quiero padres, no quiero hermanos. . . . Quiero ir con mi madre. ¿Dónde está su sepulcro? Allí juntas las dos, juntas mi madre y yo, yo le contaré mis penas, y ella me dirá las verdades. . . . , las verdades.⁷

⁶ Ibid., drama Realidad, Act II, Scene VI.

⁷ Ibid., drama Electra, Act IV, Scene XII.

An attitude of utter desolation, of complete despair dominates this soliloquy. With words alone, plus the intonation and facial expressions of a first-rate actress, Galdós has created an atmosphere of human distress that requires no stage props to fortify it.

Another example worthy of consideration is Doña Juana's soliloquy at the beginning of the last scene, Act IV of Casandra. She is alone on the stage absorbed in reverie over the material wealth which she is going to will to her relatives. This speech portrays Doña Juana's perverted nature better than any other. She is a product of self-deception and yet imagines herself to be almost a saint. The entire speech seems to indicate a false mysticism which Galdós loathed:

Ya estoy libre; ya eché lejos de mí la última de estas menudencias, bagetelas frívolas con que sueñan los niños grandes. Todo lo doy, todo quiero entregarlo. Soy pobre, quiero serlo. . . . ¡qué alegría inefable! Mis riquezas caudalosas, que para nada me sirven, pronto volverán al legítimo dueño de todo, que sabrás despojarlas de su original vileza y aplicarlas al bien de las almas. La mía, ¡oh mi Dios amante y misericordioso!, te da infinitas gracias por haberme inspirado esta resolución. Monarca de los Cielos y de la Tierra, dale a⁸ tu esclava humildes alas para volar hacia ti.

The audience listening to this speech must have been astounded at the revelation of this woman's conscience. All of her previous actions were those of an unyielding tyrant; she had done nothing to indicate her a saint. These words, however, lay the

⁸ Ibid., drama Casandra, Act IV, Scene III.

groundwork for what was to come later in the scene. This soliloquy is a recapitulation of the self-deceived character of Doña Juana. Once more the audience is told in advance why Casandra must kill her. When the murder comes to pass, the audience is not startled, for it is obvious that there was no alternative. Casandra's last words provoke the listener into a rather pensive mood, wondering with whom he should sympathize, the murdered or the murderess. As the final curtain falls, Casandra says:

¡He matado a la hidra que asolaba la tierra!. . .
¡Respira, Humanidad!

It is interesting to note that many of the soliloquies employed by Galdós were extracted from the novelas dialogadas almost word for word. It appears that whenever Galdós wanted to be particularly emphatic in any of the stage adaptations of the novelas dialogadas, he used almost exactly the same dialogue. For the benefit of the reader unacquainted with the novelas dialogadas, a few words of explanation might be appropriate. A novela dialogada is a novel in every sense of the word except that it is divided into acts and scenes, and written entirely in dialogue. As stated before, Galdós had great faith in the potency of human speech to present a point, and had no qualms about bending the supposedly rigid literary forms of novel and drama. The novelas dialogadas of Galdós are often as dramatic as any of his dramas; in fact, one finds it difficult to

⁹ Ibid., Act IV, Scene IV.

remember that he is reading a novel and not a drama. This literary genre of a dialogued novel was not an original creation of Don Benito, for the precedent had been set in Spanish literature four centuries earlier with the publication of La Celestina. This work, like those of Galdós, was a novel written entirely in dialogue, never intended for stage presentation, yet universally considered most dramatic.

The use of the aparte in the teatro galdosiano cannot be ignored, for it plays a role as important as the soliloquy in the creation of dramatic atmosphere and in the development of the action and characterization. The aparte, or aside, is not now considered to be an effective dramatic device. Many critics of Galdós have condemned him for its repeated use, maintaining that every aparte contributed to the artificiality of the scene presented. It must be remembered, however, that throughout the history of the Spanish theater, the aside has been used as the most important method of achieving and preserving the affinity between actor and audience. Likewise, the aside's original purpose in drama was to talk directly to the audience. This is exactly what Galdós wanted to do. Whenever he felt that his dialogue failed to tell the audience what he wanted them to know, he resorted to the use of the aparte.

Let us examine some of these apartes and take note of their specific contributions to the development of the drama as a whole. In the early scenes of La de San Quintín, the aparte

is used rather often by Canseco, the Marqués and Don César. The bitter enmity existing between the two latter characters is made known to the audience almost exclusively through its use. In addition to this expository function, the apartes characterize the three men quite thoroughly. For example, the Marqués has just made his first entrance and as he sees him, Don César says aside:

¡A qué vendrá este farsante!¹⁰

With these words the audience receives its first hint that all is not well between the Marqués and Don César. Shortly thereafter, Don César comes onto the stage and perceives that the Marqués is still present. His first speech is directed to the audience:

¡Aquí todavía este tarambana!¹¹

In Scene IV, Act I of this play, Galdós uses the aparte six times to accentuate the quarrel between Don César and the Marqués, and to present to the audience an explanation of the reason for the dispute.

In Scene X, Act I of Electra, two successive apartes X serve to inform the audience of the hatred existing between the Marqués de Ronda and Pantoja, and to augment the dramatic tension. The first aparte is uttered by Pantoja as he comes slowly onto

¹⁰ Ibid., drama La de San Quintín, Act I, Scene II.

¹¹ Ibid., Act I, Scene IV.

is used rather often by the
The latter usually appears in the
name known to the public as
In addition to this, the
has the three main characters
has just made his first
eyes raised
A few words are
With these words
is not well defined
after, but does not
Marques is still
sufficient
A few words are
In scene IV, the
times to be
and to prevent
the distance
In scene V, the
serve to inform
Marques de
The first scene

10
11

the stage:

Este libertino incorregible. . . , este veterano del vicio se atreve a poner su mirada venenosa en esta flor.¹²

Although the Marqués is not supposed to hear these harsh words, he quickly retorts with his own aside:

¡Vaya! Se nos ha interpuesto la pantalla obscura, y ya no podemos seguir hablando.¹³

Thus begins the conflict between these two characters, a conflict which increases gradually throughout the remainder of the play.

In La Loca de la Casa, Victoria's apartes characterize Cruz and heighten the suspense. The two characters are alone on the stage in Act II, Scene VI, discussing their early childhood together. Victoria appears to be unaffected by Cruz's rather earthly dialogue and plain manner of speaking, but to the audience she directs asides such as:

¡Cuanta grosería!¹⁴

and

Verdaderamente, el sacrificio sería espantoso. . . ¡Qué facha, innoble lenguaje, qué bajeza de pensamientos!¹⁵

The latter speech certainly adds to the tension. The audience finds itself wondering if Victoria will have the courage to make this frightful sacrifice in order to save her father from

¹² Ibid., drama Electra, Act I, Scene X.

¹³ Ibid.

¹⁴ Ibid., drama La Loca de la Casa, Act II, Scene VI.

¹⁵ Ibid.

the steps;

But I believe in the
of the
in the

Although the

he certainly

It is not
it is not

Thus begins the conflict

first which increases

play.

It is not

Thus and another

on the

need together.

rather entirely

the audience and

fourth

and

Verdun
Tasha, I

The latter

finds itself

make this

12

13

14

15

bankruptcy.

In Realidad the aparte is used very frequently by Galdós. In Act I, Scene VII, Augusta sees Federico, her secret lover, appearing in the background. She speaks the first words of the scene in an aside to the audience:

¡Ah! . . . ya está ahí. ¹⁶ No sé si podré disimular. . . ;caramía, cuidado. . . .

This aside represents the first intimation to the audience of Augusta's affair with Federico. Because of these words, moreover, the remainder of the scene is charged with tension, an ominous foreboding of things to come. The background is thus laid for the following scene in which the passion of the two lovers is explained fully to the spectators. The last scene of the second act of this same drama contains a whole series of asides, and in each case the device is used to reveal the characters' thoughts to the audience. Federico and Augusta have had a lovers' quarrel, and the latter prepares to leave. However, Augusta makes her preparations to go with the expectation that Federico will not allow her to leave without begging forgiveness. Federico speaks the first aside:

Se acaba. . . Mejor.¹⁷

Augusta replies to the audience:

¿Pero es capaz de dejarme marchar?¹⁸

¹⁶ Ibid., drama Realidad, Act I, Scene VII.

¹⁷ Ibid., Act II, Scene IX.

¹⁸ Ibid.

penetrating.

In addition, the

In Act I, Scene III, the

appearing in the

the scene in the

and the

the

This scene is

Augustine's

over, the

on the

last for the

lover is

the second

added, and

then, though

a lover's

Augustine

Federico will

Federico

he

Augustine

There

16

17

18

Federico quickly answers:

No se irá, no.¹⁹

This must have been an interesting moment in the drama for the spectators, considering the fact that these three speeches were directed to the audience in quick succession without the characters speaking a single word to each other.

In El Abuelo the aparte is used often by Galdós, and for precisely the same reason that he employed the soliloquy--to reveal the inner struggle of the Conde de Albrit. The following aparte spoken by the Conde in Act III, Scene II, shows the mental anguish of the protagonist produced by his doubts:

¿Resultará ésta la legítima y Nell la intrusa?
¡Dios mío, luz, luz!²⁰

In summary, then, it can be said that Don Benito used the aside in approximately the same manner as the soliloquy, to develop the characters, to further the action, to create atmosphere and to heighten the tension.

To a very large extent Galdós succeeded in conveying his information to the audience with a good deal of clarity. The language employed is contemporary and popular, with a flavor that could have origin only with the people themselves. In this respect Alfonso Reyes remarks:

En cuanto al estilo, todos saben que el habla, en los libros de Galdós, es un repertorio del coloquio

¹⁹ Ibid.

²⁰ Ibid., drama El Abuelo, Act III, Scene II.

familiar y corriente.²¹

A good example is the drama Sor Simona. The action of this drama takes place in several towns of Navarra, a northern province of Spain. The play is filled with colloquialisms and the local patois of the Navarrese. The amusing scene between Tirón, the innkeeper, and Blas, his servant, offers the audience a bit of very funny dialogue. The omission of the letter d and the substitution of r for l, and i for e are peculiarities of the Navarrese dialect:

Blas--¡Recontra! Si li pregunté si las traía y me dijo que no.

Tirón--Eres mas bruto que yo, que es cuanto hay que loir.

Blas-- Ca uno sabe aónde le pica.

Tirón--Ven acá, zopenco. ¿Onde está Sacris?

Blas-- En el patio de allá, comiendo.

Tirón-- Empezando a comer?

Blas-- Me paice que acabando. Trai tanta gazuza que no se ve la comía dende el plato a la boca.²²

The play Realidad contains several scenes filled with witty and popular dialogue. Augusta, the heroine, is speaking to a group of people when she says:

Jugaremos. Poco tiempo tenemos ya. Estas gentes morigeradas, estos matrimonios modelos se recogen con las gallinas.²³

²¹ Alfonso Reyes, Capítulos de la Literatura Española, (México, D.F.: El Colegio de México, Segunda Serie, 1944), p. 269.

²² Aguilar, Galdos, op. cit., drama Sor Simona, Act I, Scene VIII.

²³ Ibid., drama Realidad, Act I, Scene VII.

Section 7. 1911.

A good example is the one in the
drum taken place in the
vines of sugar. The view is
the local people of the
Tiro, the Inca, and
a bit of very fine
the exhibition of a
the Laverne district.

Blas--Inca, the
the

Tiro--the man who
Blas--the man who

Tiro--the man who
Blas--the man who

Tiro--the man who
Blas--the man who

Tiro--the man who
Blas--the man who

Tiro--the man who
Blas--the man who

Tiro--the man who
Blas--the man who

Tiro--the man who
Blas--the man who

Tiro--the man who
Blas--the man who

Tiro--the man who
Blas--the man who

Orozco, Augusta's husband, is conversing with his friends when he makes the following remark:

Ya sé que es temprano para vosotros, perdidos. Aun podéis matar un rato en el billar.²⁴

Both of these speeches are in perfectly good Spanish, yet they are contemporary and filled with popular appeal. Matar un rato is an accepted idiom, but Orozco could just as well have said pasar un rato and with much less effect. The speeches of Leonor in this same play are excellent examples of the witty and colloquial expressions of late nineteenth century Madrid. Leonor speaks these words as she makes her first appearance in Act II:

¡Hola micos! Dispensa el plantón. Y usted, niño simpático, sepa que se le quiere. ¡Viva la gente de arranque! Los billetes aquí, y el diplomático más corrido que una mona.²⁵

²⁴ Ibid., Act I, Scene VII.

²⁵ Ibid., Act II, Scene III:

October, 1911, at the University of California, Berkeley.

He makes the following statement:

It is well known that the following is a possible case:

Both of these are possible cases:

are considered as possible cases:

is an accepted case:

There is no case:

in this case there is no case:

which expression is not a case:

appears there is no case:

in this case there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

appears there is no case:

CHAPTER IV

REALISM VERSUS DEFECTS

From the melodramatic and romantic theater of Echegaray, it was difficult for the Spanish audience to accustom itself to the blunt, almost brutal realism of Galdós. The first dramas were not well received, a fact which is most understandable when one considers that the Spanish public saw itself on the stage, ridiculed and debased in a manner reminiscent of the siglo de oro. Social vices, however sordid, came into full light and were condemned without reserve. The theater of Galdós had been initiated as a teatro de tesis treating of moral questions with a great deal of generality. With the production of Doña Perfecta, La Fiera and Electra, however, Galdós swung sharply towards problems typically Spanish, problems appropriate to the author of the Episodios. Galdós did not indulge in witty satire "a la manera francesa"; there was no carefully concealed motive which had to be deduced with a great effort on the part of the audience. The facts were there, and even the most unenlightened theatergoer could grasp the significance of his words.

Don Benito was a man of very strong personal convictions, and he believed firmly that literature should have a definite purpose. He was invariably opposed to the idea of "art for art's sake." A correspondent once questioned him on this subject, and his reply was:

From the time that the first of the new
it was difficult for the people to get
to the point. The first thing that
were not well received. A great many
one considered that the new thing was
ridiculous and useless. The first
one. Socialists, however, were
were considered. The first thing that
initiated a new thing. The first
a great deal of money. The first
in the first thing. The first
some things. The first thing that
the first thing. The first thing
manners. The first thing that
had to do with the first thing.
The first thing that the first thing
good could be done. The first thing
Don Benito. The first thing that
and he believed. The first thing that
purpose. The first thing that
art. The first thing that
fact. The first thing that

Creo que la literatura debe ser enseñanza, ejemplo. Yo escribí siempre, excepto en algunos momentos de lirismo, con el propósito de marcar huella.¹

There is no mistaking the type of enseñanza to which Don Benito referred in the above quotation; it is obviously purely social in essence. In fact, this social question became almost an obsession with him. It is surprising to learn that Galdós was a confirmed socialist at heart, although he was never actively engaged in the party. He was publicly questioned as to whether he believed in the socialist doctrine, and he replied:

Sí. Sobretudo en la idea. Me parece sincera, sincerísima. Es la última palabra en la cuestión social.²

This is certainly a realistic and progressive attitude for a nineteenth century Spaniard. The question of socialism appears in La de San Quintín. Victor, the protagonist, has adopted the socialist ideology and is, of course, ostracized by family and friends. There is conflict throughout the drama between Victor and his bourgeois family, but Galdós seems to be strongly in favor of the hero.

Galdós knew every nook and corner of Spain, and with this in mind, one can easily perceive why he was so essentially Spanish, so completely nationalistic. He traveled a great deal and was as familiar with the country-side as with the alleys of Madrid. The chapter on dialogue in this thesis has already

¹ Luis Anton de Olmet y Arturo Garcia Carraffa, Galdós, (Madrid: Imprenta de "Alrededor del Mundo," 1912), p. 93.

² Ibid., p. 111.

Good one is little...
to each other...
himself, not at all...

There is no...
referred in...
in essence...
obstruction...
a continued...
engaged in...
he believed...
St. Lawrence...
sincerely...

This is...
nineteenth...
in the...
socialist...
tutelage...
and his...
fever of...

Galicia...
in mind...
Spanish...
and was...
Madrid...
The...
...

1. ...
(Madrid: ...)
2. ...

pointed out Galdós' versatility of dialogue. If he desired to write a play with the setting in the north of Spain, he had at his command a perfect concept of the northern dialects. If he wrote a play about Madrid, he employed the vernacular and the language of the upper classes with equal facility. There is nothing of regionalism, no class favoritism in Galdós; to him all had sameness, all was Spanish. He was such an accurate observer of life that no detail, however small, escaped his eye. It becomes clear, then, why he was able to depict his environment and its inhabitants with amazing accuracy. Azorín was aware of Galdós' powers of observation and makes this statement:

Galdós aparece silenciosamente, con sus ojos chiquitos y escrutadores, con su mirada fría y escrupulosa; aparece viéndolo todo, examinándolo todo: las ciudades, las calles, las tiendas, los cafés, los interiores humildes, los espectáculos, los campos, los caminos. . . . Por primera vez la realidad va a existir para los españoles.³

Galdós was the clarion sounding loudly to awaken the Spanish people from their previous lethargy and point out to them the new reality. In this respect Azorín makes another most interesting remark:

Espanoles, compatriotas--parece decirnos Galdós---: Vosotros habéis estado divagando hasta ahora; no os habéis fijado en lo que tenéis delante de los ojos; lo que tenéis delante de los ojos y lo que habéis de contemplar es la realidad viva, sangrante: la realidad española, con sus miserias, con sus dolores, con sus angustias.⁴

³ José Martínez Ruiz (Azorín), Clásicos y Modernos (Buenos Aires: Editorial Losada, 1939), p. 175.

⁴ Ibid., p. 176.

pointed out that the...

with a...

his...

wrote a...

language of...

nothing of...

all had...

observer...

it becomes...

sent and...

aware of...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Galileo...

Here at last was an author who was willing to run the risk of defying tradition, one who was willing to paint Spain in the nude, even if the picture were ugly. Ugliness did not matter to Galdós. To him the only real beauty was in the people themselves. The critic Eguía points out this break with tradition quite well in the following statement:

Le parecía (a Galdós) más fácil retratar al pueblo, porque su colorido es más vivo, su carácter más acentuado, sus costumbres más singulares, y su habla más propia para dar gracia y variedad al estilo.⁵

The basic ingredients of realism in the theatrical productions of Galdós appear to be nothing more than the passions, vices, customs, preoccupations, weaknesses and virtues of the Spanish people as a whole.

If, then, Galdós managed to interpret the Spanish people so realistically upon the stage, why did he fail to become Spain's greatest dramatist? If one had put this question to any one of a dozen critics of Galdós' day, invariably he would have received a similar reply--symbolism. In order to get across to his audiences the "spiritual malady" from which all Spain suffered, Galdós was forced to indulge in symbolism, and did so at the expense of dramatic technique. Symbolism in itself is not bad, but Galdós' excessive use of it detracts from the reality of the scene presented. As has been mentioned before, Galdós was a liberal and advocated a return to Christian charity.

⁵ Constancio Eguía Ruiz, Crítica Patriótica, (Madrid: Tip. de la "Rev. de Arch., Bibl. y Museos," 1921), p. 247.

He pleaded eloquently for tolerance throughout his works, but never with more aplomb than in the closing speech of La Loca de la Casa. Victoria is speaking to her husband and says:

Eres el mal, y si el mal no existiera, los buenos no sabríamos que hacer. . . . ni podríamos vivir.⁶

This is an eloquent speech, but highly abstract and unrealistic. It is unfortunate but only too true that many of Galdós' characters are molded into ideas, either too good, or too bad. Over-indulgence in symbolism is, then, one of Galdós' principal dramatic defects. In this respect the critic Gamero says:

El defecto que enflaquece, a veces, algunas partes de sus dramas, es el elemento simbólico, al cual acude abandonando el terreno de la realidad.⁷

It is quite apparent that Galdós is using symbolism in Electra. The last line of the play confirms this fact. Máximo has gone to the convent to free Electra and make her his wife. No sooner has he succeeded in getting her out of the convent than Pantoja calls out to Electra, "Huyes, de mí?" Máximo answers quickly for Electra, "No huye, no; resucita!" It may well be a debatable point as to whether or not Galdós was referring to Electra as a character when he says that she is coming to life. I prefer to believe, however, that Electra is the embodiment of a decadent Spain. It is Spain that is coming to life. It is Spain that is being married to science (Máximo).

⁶ Aguilar, op. cit., drama La Loca de la Casa, Act IV, Scene XVII.

⁷ Emilio G. Gamero y de Laiglesia, Galdós y Su Obra (Madrid: Blass, 1935, v. 3), p. 16.

He played elegantly, but never with more than a few notes. As I saw him play, I felt that this is an old-fashioned style. It is not a new style, but an old one. I have seen many players, but none who play like him. He is a true artist, and his playing is a masterpiece. I have never seen anyone else play like him. He is a true master of his art, and his playing is a masterpiece. I have never seen anyone else play like him.

It is a very old style, but it is a very good one. I have seen many players, but none who play like him. He is a true artist, and his playing is a masterpiece. I have never seen anyone else play like him. He is a true master of his art, and his playing is a masterpiece. I have never seen anyone else play like him.

It is a very old style, but it is a very good one. I have seen many players, but none who play like him. He is a true artist, and his playing is a masterpiece. I have never seen anyone else play like him. He is a true master of his art, and his playing is a masterpiece. I have never seen anyone else play like him.

It is a very old style, but it is a very good one. I have seen many players, but none who play like him. He is a true artist, and his playing is a masterpiece. I have never seen anyone else play like him. He is a true master of his art, and his playing is a masterpiece. I have never seen anyone else play like him.

It is a very old style, but it is a very good one. I have seen many players, but none who play like him. He is a true artist, and his playing is a masterpiece. I have never seen anyone else play like him. He is a true master of his art, and his playing is a masterpiece. I have never seen anyone else play like him.

It is a very old style, but it is a very good one. I have seen many players, but none who play like him. He is a true artist, and his playing is a masterpiece. I have never seen anyone else play like him. He is a true master of his art, and his playing is a masterpiece. I have never seen anyone else play like him.

It is a very old style, but it is a very good one. I have seen many players, but none who play like him. He is a true artist, and his playing is a masterpiece. I have never seen anyone else play like him. He is a true master of his art, and his playing is a masterpiece. I have never seen anyone else play like him.

It is a very old style, but it is a very good one. I have seen many players, but none who play like him. He is a true artist, and his playing is a masterpiece. I have never seen anyone else play like him. He is a true master of his art, and his playing is a masterpiece. I have never seen anyone else play like him.

It is Spain that is breaking her shackles and preparing to soar off to new horizons. There are several critics who adhere to this point of view including Gamero who states:

La obra es simbólica, pero el símbolo es tan transparente que no necesita, explicación alguna; fácilmente penetra en todo el público, y éste es el mayor mérito que el simbolismo--sin perjudicar a la verosimilitud de la acción--puede tener en el teatro.⁸

Doña Perfecta stands out strongly as another symbolization of Spain in all her ignorant religious fanaticism. Doña Perfecta, although retaining certain elements of her individualism, is too obvious, too generalized, to remain a single character. She is, by necessity, a symbol. This does not, however, exclude her altogether from the realm of verisimilitude. As stated before, some of her speeches are packed with realistic dialogue. Many of her actions are treated in a realistic manner, and the mere fact that she is too evil does not detract from her total reality.

Galdós had very specific and concrete ideas concerning symbolism. His opinion was that symbolism had to be of a certain variety in order to have value. For example, the critics attributed the miserable failure of Los Condenados to the "pecado de simbolismo." In his own defense Galdós wrote:

El único simbolismo admisible en el teatro es el que consiste en representar una idea con formas y actos del orden material.⁹

⁸ Ibid., p. 177.

⁹ Ibid., p. 23.

It is again that in which the...
off to...
This point...

La...
the...
to...
in...
at...

Both...
tion...
Parade...
is...

ter...
excluded...
stated...

disposed...
and the...
total...

symbolism...
tain variety...
attributed...

as...
El...
con...
del...

...

...

Galdós confesses that he employed symbolism in La de San Quintín, but he denies vehemently that he used it in Los Condenados.

The symbolism in La de San Quintín is unmistakably clear. The protagonists, Rosario and Victor, are symbols representing opposite poles of society. Rosario is an aristocrat by birth and by marriage, while Victor springs from the masses. The plot of this drama is likewise symbolic. The ever-growing love of Rosario for Victor, the socialist, and her decision to marry him in spite of all obstacles is indicative of Galdós' conviction that the two social classes can live together in harmony. The famous "dough-kneading" scene¹⁰ is pure symbolism. Galdós draws a clear-cut analogy between the blending of the various ingredients which go to make up the dough and the fusion of the various social classes. The result in both cases is shown to be desirable.

Another defect of which Galdós is all too often guilty is his repeated use of the soliloquy and the aside. These two devices, like symbolism, are not bad in themselves, for it is conceivable that they might be used under certain specific circumstances and yet not detract from the reality of the scene. For example, occasionally we hear people muttering something under their breaths. We cannot hear what they say, so we assume it was conversation with themselves. Likewise, demented and insane people carry on long conversations with themselves, and if we were to depict this type of individual in a drama and do

¹⁰ Aguilar, op. cit., drama La de San Quintín, Act II, Scene IX.

it realistically, we would be bound to use the soliloquy. These, however, are rare occasions. Soliloquy is absurd when other people are on the stage and known by the speaker to be listening. It is quite obvious to all of us that no one in actual life, of which the theater is supposed to be a true representation, expresses himself in such lengthy or passionate discourses. If only Galdós had been able to bare his characters' soul through shorter, more realistic speeches, he might have achieved a much larger measure of dramatic success.

Although Galdós had the will to write prolifically for the theater in his later years, he never quite mastered the technique of the drama. The spark of genius which had been bestowed upon Benavente and others was sadly lacking. In the novel he was unsurpassed, and perhaps this is still another reason for his failure to achieve dramatic greatness. In this respect, Leopoldo Alas (Clarín) makes this statement:

Pérez Galdós, novelista ante todo, ha querido escribir para el teatro, y hasta hoy no ha hecho mas que llevar a la escena, más o menos cambiadas, ideas novelescas, planes de novela.¹¹

In spite of his efforts to the contrary, Galdós could not escape from his artistic flair for narration, an aptitude which brought him such fame as a novelist. It has been made clear earlier in this thesis that narration, as such, is to be condemned in the drama. The very strange thing about this defect of narration

¹¹ Leopoldo Alas (Clarín), Obras completas, tomo primero, Galdós (Madrid: Renacimiento, 1912), p. 190.

it realistically, a world of...
These, however, are not...
other people are...
lives. It is...
actual life, of...
presentation, a...
discovered. It...
soul through...
achieved a much...
although...
thrust in his...
of the dream...
Behaviors are...
unexpressed, and...
failure to...
Alas (O'Brien)...
Peter O'Brien...
el testro...
cancer, he...
de...
In spite of his...
from his...
him such...
this...
dream. The...

II. Becoming...
Gordon (Baker)...

is that Galdós was acutely aware of it, and yet seemed helpless to overcome it. He was not unconscious of the fact that his dialogue was, at times, bulky and by far too narrative. He himself admits this in his prologue to El Abuelo in which he states:

He querido dar el mayor desarrollo posible, por esta vez, al procedimiento dialogal, y contrayendo a pro-¹² porciones minimas las formas descriptiva y narrativa.

In fact, Galdós goes to great pains to defend his technique.

In this same prologue to El Abuelo, he inquires: ✓

El Ricardo III de Shakespeare, colosal cuadro de la vida y las pasiones humanas, ¿puede ser hoy considerado como obra teatral práctica?¹³

Perhaps still another reason for Galdós' failure as a dramatist may be attributed to the fact that his dramas make few concessions to the popular taste. To be sure they plumb the depths of men's souls, but all this is effected with a certain awkwardness of construction. For example, Galdós has no scruples against calling apparitions into his plots, evoking the supernatural in order to explain what is taking place about us. This device cannot be called realistic regardless of the effect it may have had upon the audience.

¹²Aguilar, op. cit., Prologue to novel El Abuelo.

¹³Ibid.

CHAPTER V

CONCLUSION

Galdós had all of the realistic elements so necessary to a dramatic genius; his inspiration lay in the heart and soul of the Spanish people themselves and their social environment; but in spite of this, and in spite of his extraordinary powers of observation, he failed as a dramatist. He was capable of creating excellent dramatic situations, but tended to allow the action to drag. In many of his dramas he was content to eliminate physical action almost completely. There was, therefore, no happy balance between the mental and physical action in his plays. Galdós was not able to sustain suspense from the beginning of a drama to the crisis, but rather distributed it in small segments throughout the entire work. His attempts to disguise his use of symbolism were relatively feeble. As a result, it was often possible for the audience to ascertain the outcome of a drama long before the turning point.

Galdós' characters are fundamentally human beings, but they tend to become ideas. We remember them as symbols rather than as individuals. Galdós develops his characters primarily by means of the soliloquy. This same device serves to inform the audience of the mental processes of the characters.

In spite of the unrealistic aspects of the soliloquy and the aside, dialogue remains the strongest phase of Galdós' dramatic technique. His dramas contain a wealth of popular

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

speech, idioms and colloquialisms, all of which have undoubtedly contributed to the enrichment of the Spanish language. Although the soliloquies detract from the reality of his scenes, their lyric power marks them among the most beautiful prose passages in Spanish literature.

In his entire career, Galdós was never able to master the technique of the drama; that is to say, he could never grasp the pure mechanics of writing plays. Narration, his formidable weapon in writing novels, boomeranged and forever cut him from the ranks of the immortal dramatists. The limitations of the drama immeasurably hampered his genius, and it becomes obvious to even the most casual observer that Pérez Galdós required a much broader canvas upon which to paint the scenes of life than the theater afforded. Don Benito himself believed:

El teatro no es más que la condensación y acopladura de todo aquello que en la novela moderna constituye acciones y caracteres.¹

However, one must believe that the theater is more than this. There are certain points of technique which must be observed if the scene presented is to appear plausible and retain its artistic versimilitude.

Nevertheless, Galdós remains a towering figure in the drama as well as in the novel. His characters and his dramatic situations are too warm, too tender, too human to be forgotten readily. It is dangerous to condemn Galdós as unrealistic, for

¹ Aguilar, *Ibid.*, p. 7.

agreed, before and after the
conducted at the same time
the following results were
lyric poetry, and the
in general literature
in his own country, and
remained in the country
the only member of the
season in which the
the rank of the
drama, and the
to even the most
each person
the present
El
he
However, the
There are
if the
artistic
However,
drama
attention
readily.

—

the art of dramatic criticism is, at its best, subjective.

George Jean Nathan makes this statement about realism:

There is no such thing as realism in the theatre: there is only mimicry of realism. The dramatist, in the theatre, is not a worker in actualities, but in the essence of actualities that filters through the self-deception of his spectators. Thus, it is absurd to speak of the drama holding the mirror up to nature; all that the drama can do is to hold nature up to its own peculiar mirror which, like that in a pleasure-park carousel, amusingly fattens up nature, or shrinks it, yet does not at any time render it unrecognizable.²

If Mr. Nathan, a highly recognized critic, is correct in his assumption, then the possibility exists that Galdós may be acknowledged some day as one of the outstanding dramatists of the Spanish theater.

² George Jean Nathan, The Critic and the Drama (New York: Alfred A. Knopf, c 1922), p. 54.

The art of government is not a science, but a craft.
It is not a matter of right and wrong, but of expediency.

It is only by the use of force that a government can maintain its power.
It is only by the use of force that a government can enforce its laws.
It is only by the use of force that a government can protect its people.
It is only by the use of force that a government can defend its territory.
It is only by the use of force that a government can expand its empire.

It is only by the use of force that a government can achieve its ends.
It is only by the use of force that a government can realize its dreams.
It is only by the use of force that a government can create its future.

The secret of power is not in the sword, but in the purse.
The secret of power is not in the army, but in the treasury.
The secret of power is not in the fleet, but in the bank.

Alfred A. Knapp, 1890
The Art of Government

BIBLIOGRAPHY

ALL
THE
NEW
AND
OLD
COBLENZ
WINE
IS

BIBLIOGRAPHY

WORKS BY AUTHOR

Obras completas de Don Benito Pérez Galdós. Madrid: Editor M. Aguilar, 1942. 6 vols.

DRAMAS:

Realidad 1892
Lo Loca de la casa 1893
Los Condenados 1894
La de San Quintín 1894
Doña Perfecta 1896
La Fiera 1896
Electra 1896
El Abuelo 1904
Bárbara 1905
Casandra 1910
Alceste 1914
Sor Simona 1915
Santa Juana de Castilla 1918
Gerona [n.d.]
Zaragoza [n.d.]

NOVELS:

Realidad 1889
El Abuelo 1897
Casandra 1905

WORKS OF REFERENCE

Archer, William, Play-making. New York: Dodd, Mead & Co., 1928. X, 419 pp.

Aristotle, Theory of Poetry and Fine Art, translated by Samuel H. Butcher, Fourth edition. London: Macmillan and Company, Limited, 1927. XXXVII. 421 pp.

Baker, George Pierce, Dramatic Technique. Boston, New York: Houghton Mifflin Co., c 1919. 531 pp.

Freytag, Gustav, Freytag's Technique of the Drama, translated from 6th German ed. by Charles J. MacEwan. Chicago: Scott, Foresman and Co., 1904. ix. 366 pp.

Galsworthy, John, The Creation of Character in Literature. Oxford: The Clarendon Press, 1931. 27 pp.

- Matthews, Brander, A Study of the Drama, Boston, New York, Chicago, San Francisco: Houghton Mifflin Company, The Riverside Press, c 1910. 295 pp.
- Nathan, George Jean, The Critic and the Drama, New York: Alfred A. Knopf, c 1922. 152 pp.
- Price, William Thompson, The Technique of the Drama, New York: Brentano's, c 1892. 287 pp.
- Thompson, Alan Reynolds, The Anatomy of Drama, Berkeley and Los Angeles: University of California Press, 1946. 397 pp.

WORKS OF CRITICISM:

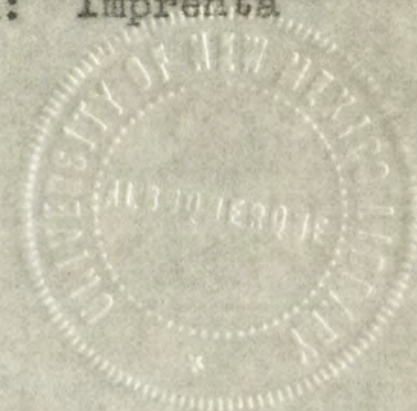
- Alas, Leopoldo (Clarín), Obras completas, tomo primero Galdós, Madrid: Renacimiento, 1912. 366 pp.
- Anton de Olmet, Luis y Arturo García Carraffa, Galdós, Madrid: Imprenta de "Alrededor del Mundo," 1912. 202 pp.
- Casaldueiro, Joaquín, Vida y obra de Galdós, Buenos Aires: Editorial Losada, 1943. 181 pp.
- Dendariena, Guillermo, Galdós, su genio, su espiritualidad, su grandeza, Madrid: Hijos de M. G. Hernandez, 1922. 194 pp.
- Eguía Ruiz, Constancio, Crítica patriótica, Madrid: Tip. de la "Rev. de Arch., Bibl. y Museos," 1921. 302 pp.
- Elliott, Leota W., Benito Pérez Galdós and Abnormal Psychology, Albuquerque: University of New Mexico, MA thesis in Spanish, 1936. 85 pp.
- Gamero y de Laigelsia, Emilio G., Galdós y su obra, Madrid: Blass, 1935. Vol. 3, 390 pp.
- Kercheville, Francis Monroe, "Galdós and the New Humanism," Reprinted from the Modern Language Journal, Vol XVI, No. 6, March, 1932.
- Madariaga, Salvador de, Semblanzas Literarias contemporáneas, Barcelona: Editorial Cervantes, 1924. 235 pp.
- Martínez Ruiz, José (Azorín), Clásicos y modernos, Buenos Aires: Editorial Losada, 1939. 205 pp.
- Mesa, Rafael de, Don Benito Pérez Galdós, Madrid: Imp. Juan Pueyo, 1920. 70 pp.

Pérez de Ayala, Ramón, Las Máscaras, Madrid: Editorial "Saturnino Calleja," c 1919. 271 pp.

Reyes, Alfonso, Capítulos de la literatura española, México, D.F.: El Colegio de México, Segunda Serie, 1944. 295 pp.

Walton, Leslie Bannister, Pérez Galdós and the Spanish Novel of the Nineteenth Century, London & Toronto: J. M. Dent & Sons Ltd., New York: E. P. Dutton & Co., 1927. 250 pp.

Yxart, Jose, El arte escénico en España, Barcelona: Imprenta de "la Vanguardia," Vol. I, 1894. 364 pp.



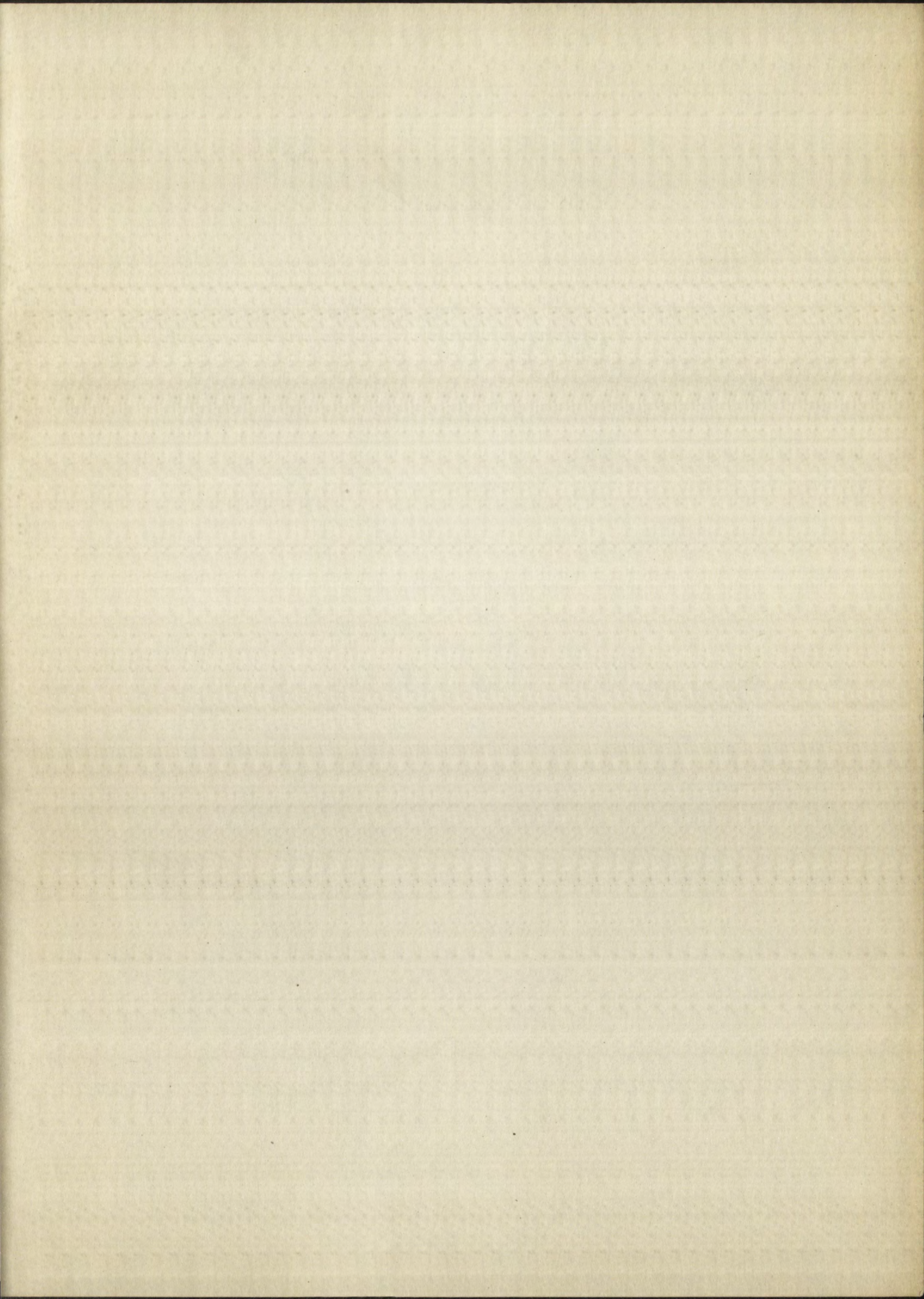
Pérez de Arriba, Juan, 1918, 210 p.
Calleja, 1918, 210 p.

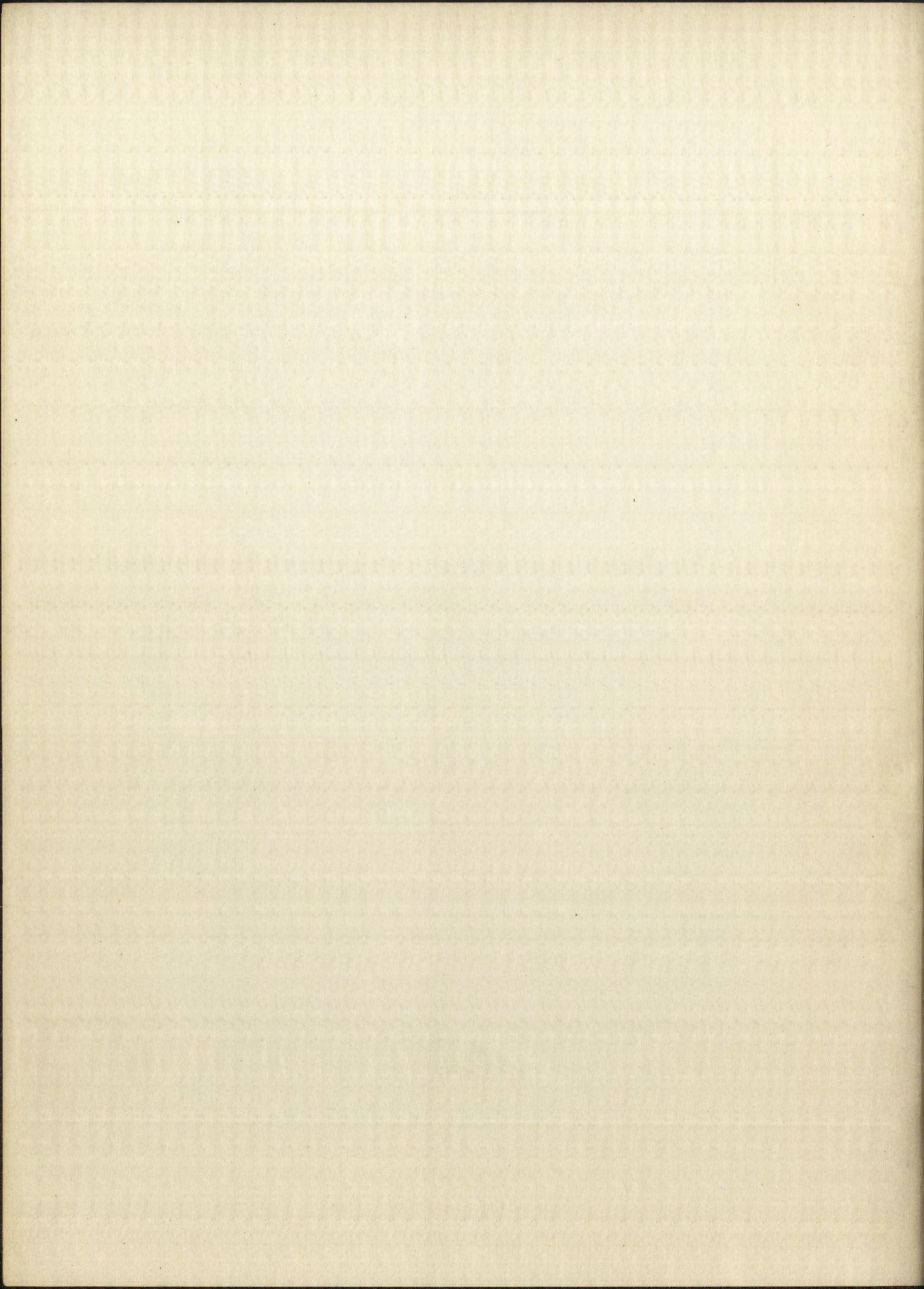
Reyes, Juan, 1918, 210 p.
D.F.: El Colegio de México, 1918, 210 p.
Winton, Leslie B., 1918, 210 p.
The Winton Collection, 1918, 210 p.
Luz, 1918, 210 p.

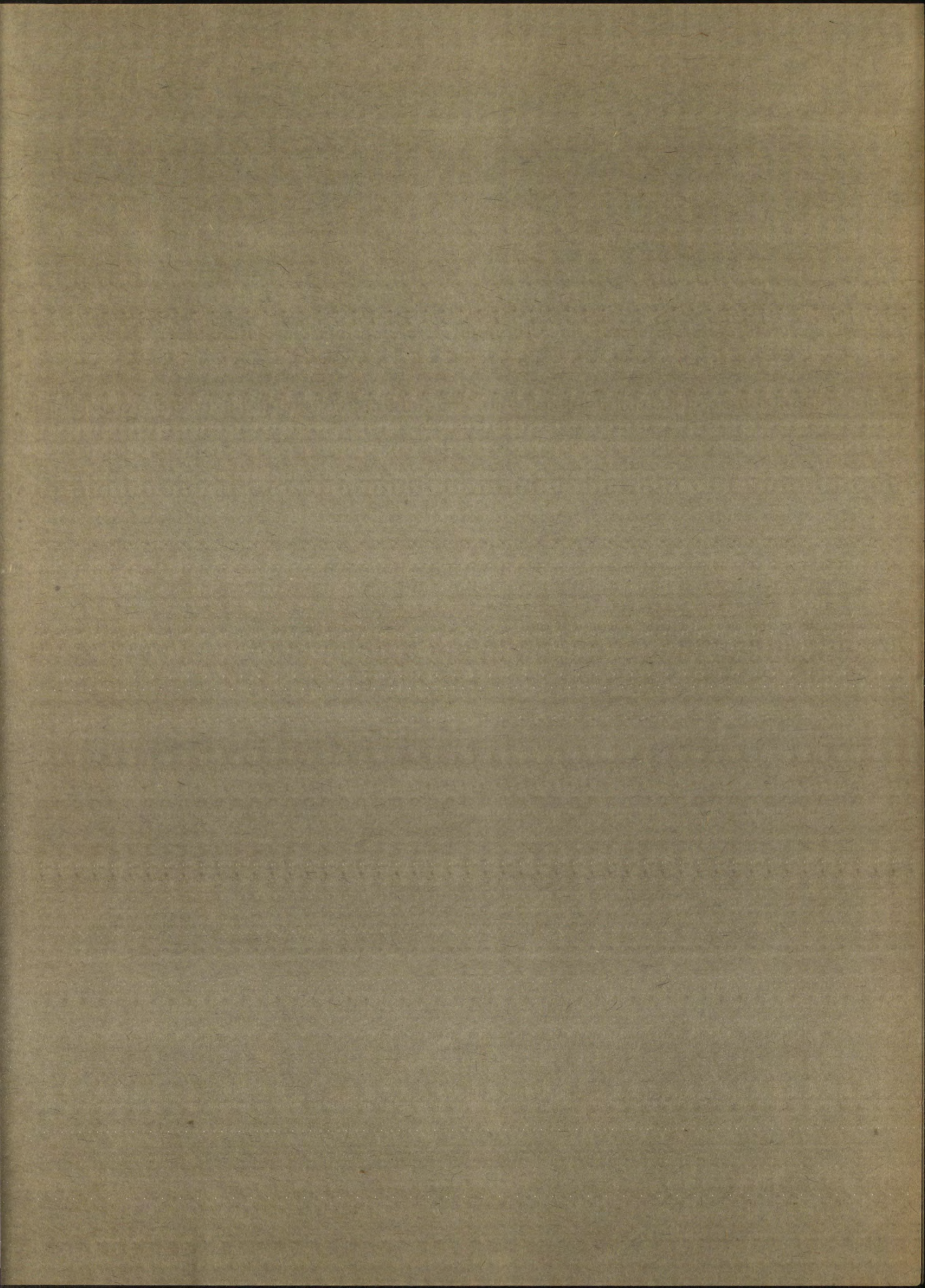
Yates, John, 1918, 210 p.
De la Vanguardia, 1918, 210 p.



B. T.







IMPORTANT!

Special care should be taken to prevent loss or damage of this volume. If lost or damaged, it must be paid for at the current rate of typing.



