

DIALECT IN THE PLAYS OF
SERAFÍN AND JOAQUÍN ÁLVAREZ QUINTERO

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I hereby recommend that the thesis prepared
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PREFACE

As the title indicates, the purpose of this thesis is to discuss the dialect in certain provinces of Spain, principally Andalusia, as recorded in the plays of the Quinteros. An attempt has been made to show that the Quinteros are "costumbristas" of their native province in that they employ the same speech that is used in every-day life in Andalusia. It has also been pointed out from time to time that the same tendencies in present-day vernacular were true in ancient Spanish and even in Vulgar Latin.

Grateful acknowledgment is made to Dr. Rebecca Switzer, under whose advice and direction this study has been made.

TABLE OF CONTENTS

Chapter I. The Quinteros as "Costumbristas"	pp. 1-8
Chapter II. Vowel Changes	pp. 9-21
Chapter III. Consonantal Changes	pp. 22-46
Chapter IV. Vocabulary	pp. 47-59
Chapter V. The Contribution of the Quinteros to the Spanish Language	pp. 60-62
Bibliography	pp. 63-66

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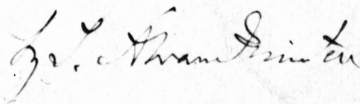
Srta. Mary Mizell.

Distinguida señorita: contestamos con sumo gusto a su simpática carta de 19 del pasado mayo; y nos permitimos hacerle a usted la advertencia de que el andaluz no debe considerarse propiamente como verdadero dialecto; es simplemente castellano, con algunas deformaciones prosódicas, puramente de acento o pronunciación. Es frecuente, sin embargo, oír hablar, sobre todo a los extranjeros, del "dialecto andaluz"; pero no existe. Hay, sí, andalucismos, o sean giros y modismos andaluces, y también algunos términos exclusivos de aquella región; pero son tan pocos que no constituyen un dialecto.

En el diálogo de nuestra adaptación de "Rinconete y Cortadillo" respetamos el de la novela cervantina; nuestra labor se redujo a darle forma dramática a la novela.

Esaborío es una corrupción popular de desabrido, esto es, soso, insípido; y repeluco es un término asimismo popular, que se emplea mucho en Andalucía y que equivale a escalofrío. Van escritos en tipo cursivo en nuestra obra, precisamente por su carácter popular, no literario.

Deseándole a usted el más brillante resultado en sus ejercicios, la saludan muy atentamente y se la ofrecen como sus afmos.,



P.D. Quizá sería más propio que titulase usted su trabajo así: "El habla andaluza en las obras de los hermanos Álvarez Quintero"

CHAPTER I

THE QUINTEROS AS "COSTUMBRISTAS"

Among the most prolific and most popular of the present-day playwrights of Spain one finds Serafín and Joaquín Álvarez Quintero, brothers who have apparently lived and worked in perfect harmony since they were mere boys and who are still seen together in public on the streets and at the opera, perfect companions. Their statement that they were born "el uno cuando quiso Dios, y el otro con año y medio de retraso"¹ seems characteristic of the same gay, happy spirit with which they compose most of their charming plays. They say further that the year and a half that one of them was in the world waiting for the other was spent in a bored way, and as soon as Joaquín made his appearance, Serafín proposed a literary collaboration.²

Don Serafín was born in Utrera, near Seville, on March 26, 1871, and don Joaquín on January 20, 1873. When both together "measured about a yard in height"³ they moved to Seville. As children they wrote and acted their own compositions in the patio of their home. When fifteen and sixteen years of age respectively, they had some little success in their home town. Their one-act farce, Esgrima y amor, was presented in the Teatro Cervantes on January 30, 1888. Their father was so delighted

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1. (Quoted from a letter written by the Quinteros to Lula G. Adams.) Álvarez Quintero, Puebla de las mujeres, edited by Adams. P. vii. The Century Co., New York City, 1926.
 2. Ibid., p. vii.
 3. Ibid., p. vii.

with its reception by the public that the family moved to Madrid to give the boys a wider field. In Madrid, however, they labored for nine years before obtaining their first presentations with El ojito derecho and La reja. Since then they have been numbered among Spain's favorite writers, and are now members of the Royal Academy, spending their winters in Madrid and their summers in the northern town of Fuenterrabía.

The brothers Álvarez Quintero show a marked versatility in their writings both as to form and locale. One finds long comedies, zarzuelas, farces, entremeses, and pasos. The shorter forms are usually referred to as género chico, and these are the ones that especially delight the Spanish public.

In selecting types, places, and dialects for their género chico, as well as for their longer works, the brothers usually show a marked preference for their native province. However, as Hurtado y Palencia observe, "En ocasiones sus tipos no son andaluces, sin que por eso dejen de estar bien observados: Los galeotes, Las de Caín."⁴

At times they do desert Andalusia for other provinces, especially Castile and Aragon, and introduce other dialects and other types. While in such cases they succeed in being just as faithful portrayers of life as before, the Andalusian plays decidedly predominate. According to Federico de Onís,

"Los Quinteros concentraron su poder de observación sobre un mundo particular, que llevaba en sí una fuerza extraordinaria de carácter y de gracia; el mundo de la ciudad en que habían nacido, Sevilla, y en general de ser

4. Hurtado y Palencia, Historia de la literatura española, tercera edición. Capítulo XXXV, p. 1001. Depósito general: Ángel González Palencia, Madrid, 1932.

tierra andaluza. La mayor y la mejor parte de sus obras consiste en la pintura de la vida andaluza con sus tipos y sus escenas inconfundibles."⁵

The Álvarez Quinteros are truly keen observers, and all their plays are "cuadros de costumbre", sections out of daily life that might occur at any time. Through their keen observation, sympathy, and understanding of their native land they have given the world a realistic picture of the daily life of the Andalusians. The characters and dialogue are developed spontaneously and naturally.

The authors use the familiar language of the home, the street, and the market-place. The conversation and action are so natural that it seems the reader is visiting Andalusia instead of merely viewing it on the stage. But a great part of this naturalness and color comes from the use of the native dialect. Included in this native dialect are words that are apparently new but are found, after a careful study, to be related to Castilian root words that have been twisted until the new forms have their own individualities. A comparison might be drawn here to our own speech, to our method of exaggerating at times by adding prefixes or suffixes to our English words, thereby creating an extravagant or colorful speech. This speech has probably been handed down orally for generations.

The lower in the social scale of life, the more complicated the dialect becomes. By the skillful use of this dialect the authors help to draw a real-life picture of the señor and señora,

5. Álvarez Quintero, La flor de la vida, edited by Reed and Brooks. Critical introduction by Federico de Onís, p. ix. D. C. Heath and Co., New York City, 1926.

or the peasant or beggar. However, as Professor de Onís points out,⁶ the use of the dialect does not detract from the enjoyment of our authors' works in the rest of the Spanish peninsula. Andalusia was historically an expansion of Castile. Professor de Onís observes that just as Castilla la Vieja expanded into Castilla la Nueva, so might Andalusia be called "Castilla la novísima", while the Andalusian characters themselves are a refinement of the Castilian.

The same can be said of the Andalusian dialect which is "en el fondo la lengua castellana popular, con ciertas particularidades propias".⁷ It is interesting to note that these are almost the same words used by the Quinteros in a letter to the writer of this thesis in describing "el habla andaluza".⁸ Because Andalusian dialect is an outgrowth of the Castilian the plays of the brothers Álvarez Quintero are easily understood and appreciated by any Spanish-speaking person.

In fact, a study of Andalusian dialect shows that some of its commoner traits are found in other Spanish-speaking provinces. This overlapping is true of other dialects also. According to Navarro Tomás: "Ni la pronunciación hispanoamericana es uniforme en toda América, ni la andaluza en Andalucía, ni la castellana en Castilla."⁹ This non-uniformity of pronunciation even within one province is shown by the "seseo" and the "zezeo" in Andalusia.

6. Ibid., p. ix.

7. Ibid., p. x.

8. See p. v of this thesis.

9. Quoted in Henríquez Ureña, Sobre el problema del andalucismo dialectal de América, p. 134. Instituto de Filología, Buenos Aires, 1932.

Also the letter h is pronounced differently in Andalusia. At times it is an aspirate h.

In pointing out some of the Andalusian traits found elsewhere, Navarro Tomás says that the confusion of s and z in seseo or ceceo is wider than Andalucía.¹⁰ It includes also the province of Badajoz and part of Murcia. The same authority also states that the aspiration of h, the relaxation of final s of a syllable, the "yeísmo", and other phenomena are found in Spanish regions other than Andalusia. Henríquez Ureña says the y for ll is found in Castilla la Nueva, including Madrid.¹¹ This bears out the statement by Federico de Onís, already mentioned in this chapter, that Andalusia is an outgrowth of Castilla la Nueva.

Navarro Tomás also points out some peculiar traits belonging specifically to Andalusian dialect. There is a difference in the pronunciation of Andalusian s and Castilian s, the Andalusian s being more of a dorsal. This difference in the pronunciation of s and the distinction or confusion of s and z form the basic difference between Andalusian and Castilian. The Aragonese is like the Castilian in distinguishing between the s and c or z.

Many dialectal changes are due to carelessness, to the omission of vowels or consonants, or to the habit of the sloven who fails to pronounce the full word or substitutes easy sounds

10. Navarro Tomás, "La frontera del andaluz", Revista de Filología Española, Vol. 20, pp. 225-226 (July, 1933).

11. Henríquez Ureña, op. cit., p. 124.

for more difficult ones. This might be compared to our Southern habit of dropping the end of a word or of slurring in such words as goin'.

Some dialectal changes are due to over-emphatic speech, the opposite of carelessness and lightness. In this way, words are prolonged until new letters, new sounds, and even new syllables are introduced.

Another important and general characteristic of a dialect is the traditional handing down of old archaic forms not used much in the literary language, but found in popular speech.

There are many sporadic phonetic changes to be noted in the language of the Quinteros. Metathesis plays an important part. Various physiological reasons may be the cause for certain transformations. Many changes are likewise due to analogy. In using a new word the ignorant person probably does not get its correct form and makes a word of his own analogous to some word he already knows. He can do this in several ways: adding prefixes or suffixes or adding sounds in the interior of the word, omitting letters or sounds, or shifting the accent to conform, probably unknowingly, to the rules governing accent.

Another important dialectal change is due to the influence of foreign words. Sometimes the foreign word itself will be used, the spelling probably being changed to conform to Spanish pronunciation. At times only the root of a word may be derived from a foreign word. In his introduction to Vocabulario andaluz, Alcalá Venceslada says that he includes in his book some words of "pícaro" or gypsy origin that have been accepted in

Andalusia because they are used so frequently. However he seems to believe that many words classed in dictionaries as "gaucho", "Andean" and "Mexican" were originally Andalusian and crossed the sea with the "conquistadores". It is such statements as this which call forth the ire of Henríquez Ureña, who remarks:

"Y si el fenómeno que se da en el Perú se da también en Murcia, ¿hay mas lógica en explicarlo como murcianismo que como quichuismo? Sólo cuando el fenómeno está ampliamente extendido en España cabe dudar de su origen local en América."¹²

Besides these real dialectal changes, there are the words already mentioned in this chapter which are derived from root words and twisted until they have a new individuality. They have probably been used over a long period of time or have been created by the people but have not been in print enough to be adopted into the general dialect. Some have much simpler forms than others. An example of the words used for the first time by the Quinteros is pueblerino.¹³

Because of all these changes mentioned, many words are to be found in the plays of the Quinteros which are not listed in standard dictionaries. Some of them are very difficult for a foreigner to master.

These changes will be classified in the following chapters and studied as to the changes relating to vowels, those to consonants and those to the whole word or general vocabulary. Many times the same changes will be shown to have occurred in the

12. Henríquez Ureña, op. cit., p. 133.

13. Alcalá Venceslada, Vocabulario andaluz. Instituto de las Españas, Casa de las Españas, Columbia University, New York City, 1934.

early development of the Spanish language from Vulgar Latin, and the reading of the Quinteros merely calls to mind the different stages in this development. Just as the dialect itself shows various gradations from the slightly dialectal speech of the upper classes to the very broken speech of the peasant, so the early Spanish developed from Vulgar Latin. All the different steps are not mere science-made phenomena, but are natural psychological and physiological tendencies. Therefore a study of dialect is interesting and helpful in the study and understanding of the general evolution of languages.

CHAPTER II

VOWEL CHANGES

A study of the vowel changes in the works of the Quintero brothers reveals, not only the present day evolution of speech, but also the close relationship that this evolution has with the early development of the Spanish language. Vowel changes, though usually divided into two classes as the tonic and the atonic vowels are affected, often reveal that the same principles apply to both. And frequently these principles are the same as those affecting the growth of Spanish from Latin or Vulgar Latin. For example, in Vulgar Latin there was a tendency to form diphthongs with vowels in hiatus in such a way that if the classic accent fell on the more closed vowel, the Vulgar accent shifted to the more open vowel. This diphthongization with a shift in accent is common in modern dialectal speech in various Spanish-speaking regions. Thus words like maiz, maestro are heard rather generally. In a large part of Castile, ái is heard for ahí.¹⁴ Such a thing occurs many times with the verb mira. The intervocalic r is lost,¹⁵ the accent shifts, and the result becomes miá.¹⁶ Similar to miá are hubiá¹⁷ (hubiera)¹⁸, siquiá¹⁹ (siquiera) and

14. Menéndez Pidal, Manual de gramática histórica española, quinta edición, Capítulo II, p. 36. Librería General de Victoriano Suárez, Madrid, 1925.

15. The loss of intervocalic r will be discussed later.

16. Pepita Reyes, t. 5, p. 147.

17. Solico en el mundo, t. 13, p. 190.

18. Hereafter the Castilian word will be given in parenthesis if necessary for clearness.

19. Solico en el mundo, t. 13, p. 190.

juá²⁰ (fuera). Espinosa explains changes similar to these, trajón (traieron) and semia (semilla), as due to loss of an intervocalic consonant, with the accent shifting to the more open vowel.²¹ In the three examples noted above, the e in the triphthong left by the loss of intervocalic r disappears also. Another interesting example is seen in the noun roiyas²² (rodillas). Here the intervocalic d was lost and the accent shifted to the strong vowel.

According to Menéndez Pidal, "Predomina la tendencia a destruir el hiato."²³ He also adds that diphthongization of vowels in hiatus is more general in popular speech than in literary language.²⁴ This is very evident in the study of the dialectal peculiarities of the Quinteros. We note it in such verb forms as: traí,²⁵ cairá,²⁶ and paice²⁷ (parece). It is also seen in the adverbs lo pior²⁸ and, possibly, antiyé.²⁹ The simplest explanation of antiyé is that it is derived from the familiar antier and the strong e diphthongizes. However it is highly probable that this form may be derived from anteayer through the dropping of the pretonic vowel a and the changing of e to i.

20. Ibid., p. 190.

21. Espinosa, Estudios sobre el español de Nuevo Méjico, ed. por Alonso. Capítulo I, p. 52. Instituto de Filología, Buenos Aires, 1930.

22. Fea y con gracia, t. 22, p. 24; La zahorí, t. 7, p. 181.

23. M. Pidal, op. cit. Cap. II, p. 68.

24. Ibid., p. 70.

25. Pepita Reyes, t. 5, p. 146.

26. Ibid., p. 195.

27. El peregrino, t. 1, p. 199.

28. La patria chica, t. 16, p. 17.

29. Mundo, mundillo, t. 17, p. 18.

In the nouns, pretolio³⁰ (petróleo), cranio³¹ and pión,³² we have evidence that in the eo group the eo is pronounced as a monosyllable when this e is unaccented and at times when it is accented.³³

Besides diphthongization, there are other methods of shortening words. Just as intervocalic d is lost in rodilla, so it is lost in many words, causing them to be shortened by one syllable. But if the two final vowels are the same, they become pronounced as one syllable, showing the same tendency to shorten words but not the diphthongization indicated above. This is one of the most common characteristics shown in the Andalusian dialect. Such common words as ca,³⁴ na,³⁵ pa,³⁶ to,³⁷ for cada, nada, para, todo were found innumerable times. In para the intervocalic consonant to disappear is r instead of d, which is somewhat more unusual, although Espinosa says the loss of intervocalic r is common in all Spain, but especially in Andalusia.³⁸ Espinosa states that the loss of d, especially intervocalic d, is very common in the romance languages and that in rapid speech the vowels are pronounced together, as: nada > naa > na.³⁹

Other common examples of pronouncing two syllables as one

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30. La zagala, t. 6, p. 54.
 31. Polvorilla el corneta, t. 19, p. 110.
 32. Los marchosos, t. 28, p. 140.
 33. Espinosa, op. cit. Cap. II, p. 123.
 34. Puebla de las mujeres, t. 15, p. 55; La pena, t. 3, p. 15; Las flores, t. 3, p. 230.
 35. El patio, t. 2, p. 91; La vida íntima, t. 2, p. 15; Los galeotes, t. 2, p. 190; etc.
 36. El patio, t. 2, p. 89; La vida íntima, t. 2, p. 16; Los galeotes, t. 2, p. 190; etc.
 37. El patio, t. 2, p. 88; La vida íntima, t. 2, p. 45; etc.
 38. Espinosa, op. cit. Cap. III, p. 239.
 39. Ibid., Cap. III, pp. 229-230.

by the omission of intervocalic consonants are pué,⁴⁰ quíe,⁴¹ ustés,⁴² and tié⁴³ for puede, quiere, ustedes, and tiene. Two unusual instances are ca⁴⁴ (casa) and so⁴⁵ (solo), although Espinosa says en ca de is popular in Spain and America.⁴⁶ In alreo⁴⁷ (alrededor) we see the loss of two intervocalic d's and combination of two e's. In pae⁴⁸ (parece) there is, besides, the loss of intervocalic r which we find in that word many times, the loss of intervocalic c, which is very unusual, and the combination of two e's. Of ande⁴⁹ Menéndez Pidal says: "Se avanza mas suprimiendo una de las dos vocales: . . . el vulgo de Andalucía y Buenos Aires dice ande por aonde, adonde."⁵⁰ The intervocalic d had to disappear first, followed by the disappearance of the vowel o. In dirle⁵¹ (decirle) there is also an intervocalic c eliminated and the accented vowel i of decirle remains. Menéndez Pidal says that dissimilation can go so far as to eliminate a sound or a syllable.⁵² He gives this the cause⁵³ of the vulgar probalidad⁵⁴ (probabilidad). On the other hand mijita⁵⁵ seems

40. El patio, t. 2, p. 91.

41. Ibid., p. 92.

42. Ibid., p. 104.

43. Los galeotes, t. 2, p. 256.

44. Puebla de las mujeres, t. 15, p. 48.

45. El traje de luces, t. 4, p. 171.

46. Espinosa, Loc. cit. (1) p. 257.

47. Cabrera que tira al monte, t. 20, p. 321.

48. El ojito derecho, t. 7, p. 12.

49. La pena, t. 3, p. 27.

50. M. Pidal, op. cit. Cap. III, p. 70.

51. El genio alegre, t. 9, p. 102.

52. M. Pidal, op. cit. Cap. IV, p. 150.

53. Ibid., p. 151.

54. Zaragatas, t. 10, p. 107.

55. Los Marchosos, t. 28, p. 144.

to be shortened through assimilation, omitting the a of miaja.

The same tendency to shorten the number of syllables or combine vowels is seen in synalepha between words. The most common instance is miste⁵⁶ (mire usted). Miusté⁵⁷ (mire usted), guiusté⁵⁸ (quiere usted), pasusté⁵⁹ (pase usted), sabusté⁶⁰ (sabe usted), vusté⁶¹ (ve usted) were also found. Probably the same sort of change occurred here as in vuestra merced and for the same reason--constant use. Aste⁶² and asté⁶³ show the combination of a with usted although it was sometimes used just for usted. S'ha menester⁶⁴ shows an unusual elision. Espinosa states that e is only elided before an e or an i, but in a footnote he gives the expression ¿Qué t'a dicho? as being heard in Navarra.⁶⁵ M'hi⁶⁶ (me he) was also found.

In expressions such as la Historia ' España⁶⁷ la caye (de) los Pajaritos⁶⁸ the entire word de is omitted since the intervocalic d dropped and the two e's elided. However this explanation will not hold for el horno ' una fragua⁶⁹. In d'é⁷⁰ there is simple elision, but in p'onde⁷¹ d and r had to drop before

56. Las flores, t. 3, p. 180.
57. Solico en el mundo, t. 13, p. 194.
58. Ibid., p. 195.
59. Secretico de confesión, t. 19, p. 189.
60. Ibid., p. 196.
61. Ibid., p. 196.
62. La azotea, t. 3, p. 63.
63. Ibid., p. 63.
64. La zahorí, t. 7, p. 174.
65. Espinosa, Loc. cit. (2) p. 127.
66. Secretico de confesión, t. 19, p. 199.
67. Malvaloca, t. 15, p. 185.
68. Anita la Risueña, t. 22, p. 55.
69. El amor bandolero, t. 22, p. 181.
70. Las flores, t. 3, p. 203.
71. Ibid., p. 231.

the like vowels o could elide. Probably final r of por was first to drop. This left d intervocalic and it was easily lost. In the expression qué pidemia⁷² the initial and unaccented e of epidemia seems to be absorbed by the qué.

Probably the same tendency which makes a diphthong out of two strong vowels goes further and reduces a diphthong to one vowel. Apparently the most common example is pos⁷³ for pues. However pos is an archaism derived from Latin post⁷⁴ and probably never did change its spelling in popular speech. Another rather common example is vi⁷⁵ (voy) which is an unusual change as the weak vowel survives. In casolida⁷⁶ (casualidad), the o replaces ua. As to custión,⁷⁷ Espinosa says that in comparing pus, pu, pos, po, pes, pe with custión, questión, quistión one has to admit that there is a popular tendency to dissolve unaccented diphthongs.⁷⁸ Carrying out this same tendency are seen acitunas,⁷⁹ europizao⁸⁰ (europaizado), inquina,⁸¹ and runáticos.⁸² In fi,⁸³ trunfos,⁸⁴ and cencia⁸⁵ the accented vowels of the accented

72. El patinillo, t. 16, p. 214.

73. El patio, t. 2, p. 90; Pepita Reyes, t. 5, p. 175; etc.

74. M. Pidal, op. cit. Cap. VIII, p. 293.

75. Las flores, t. 3, p. 199; El flechazo, t. 7, p. 69; Mundo, mundillo, t. 17, p. 103; etc.

76. El genio alegre, t. 9, p. 113.

77. El traje de luces, t. 4, p. 171.

78. Espinosa, Loc. cit. (1) p. 118.

79. El genio alegre, t. 9, p. 20.

80. Zaragatas, t. 10, p. 109.

81. Los marchosos, t. 28, p. 115.

82. Carta a Juan Soldado, t. 13, p. 177.

83. El genio alegre, t. 9, p. 71.

84. Pepita Reyes, t. 5, p. 182.

85. Sangre gorda, t. 13, p. 164.

syllables remain. Surte⁸⁶ for suerte is difficult to explain since the diphthong dissolved is accented and the weak vowel remains. A similar example is cupo (cuerpo).⁸⁷ These changes may be in analogy to pues. It is thought that pues was originally púes and gave modern vulgar pus.⁸⁸ Pus⁸⁹ was found also.

Just as the shortening of syllables probably grew from habitual rapidity or carelessness of speech, so the tendency to lengthen syllables may be the result of over-emphatic speech. Some examples are probably due to analogy, also. This lengthening of a word is seen in haiga,⁹⁰ hostialidad,⁹¹ vaivienes⁹² (vaivenes), riyendo⁹³ and riyese.⁹⁴ Relating to haiga, Menéndez Pidal says that the classical writers used haiga, vaiga, huiga, destruigo and restituigo and the common people still use the first three.⁹⁵ Forms like riyendo may be the result of diphthongization, the probable steps being riendo, riiendo, riyendo. But it is equally possible that it may be due to analogy with leyendo. Antonio Alcalá Venceslada in his Vocabulario andaluz states that people of some culture in Andalusia use this and similar forms of reír and they also use sonriyendo and friyendo.

86. Los borrachos, t. 4, p. 94.

87. El traje de luces, t. 4, p. 143.

88. Espinosa, Loc. cit. (1) p. 118.

89. Sólico en el mundo, t. 13, p. 188.

90. El patio, t. 2, p. 106.

91. La buena sombra, t. 4, p. 18.

92. Cancionera, t. 30, p. 92.

93. Los ojos de luto, t. 12, p. 256.

94. La zancadilla, t. 13, p. 81.

95. M. Pidal, op. cit. Cap. VII, p. 254.

In reuna⁹⁶ the hiatus is due to shift in accent.

Metathesis causes some of the changes pertaining to vowels. The word occurring most frequently which shows metathesis of the vowel is naide.⁹⁷ Menéndez Pidal says the i is attracted from the following syllable to the open a.⁹⁸ Probably the strong a attracts the i in cu^udiao⁹⁹ (cuidado). A very interesting example is cayoqui¹⁰⁰ (cayuco). Other examples of metathesis are malencólica,¹⁰¹ moípe¹⁰² (miope), rierme¹⁰³ and tiesopelo¹⁰⁴ (terciopelo). An example found several times is ajolá¹⁰⁵ for ojalá.

One important source of vowel changes is the substitution of one vowel for another. Just as old Spanish in developing from Latin substituted e for i and i for e,¹⁰⁶ so popular modern speech does the same in changing from the cultured.

In mesmo,¹⁰⁷ the e seems to be substituted for i although Espinosa thinks mesmo and mismo are derived from different Vulgar Latin words.¹⁰⁸ However Menéndez Pidal gives only the derivation of mismo.¹⁰⁹ These will be discussed in a later chapter. The

96. Cancionera, t. 30, p. 23.
97. La buena sombra, t. 4, p. 19.
98. M. Pidal, op. cit. Cap. II, p. 43.
99. La buena sombra, t. 4, p. 37.
100. Abanicos y panderetas, t. 4, p. 355.
101. Los ojos de luto, t. 12, p. 252.
102. La patria chica, t. 16, p. 53.
103. La reina mora, t. 10, p. 73.
104. Las hazañas de Juanillo el de Molares, t. 19, p. 63.
105. El patio, t. 2, p. 128; La pena, t. 3, p. 22; etc.
106. M. Pidal, op. cit. Cap. II, p. 48 and p. 57.
107. La zahori, t. 7, p. 175.
108. Espinosa, op. cit., Cap. II, p. 82.
109. M. Pidal, op. cit. Cap. IV, p. 151.

i to e changes, probably caused by dissimilation, are in words such as: prensipio¹¹⁰ (principio) and ceviles.¹¹¹ Similar changes probably due to assimilation are enfeliz¹¹² and entresejo¹¹³ (entresijo).

Some e to i changes are Tinorio,¹¹⁴ dispierta,¹¹⁵ siñor,¹¹⁶ dispués.¹¹⁷ As to siñor, Espinosa says it is general in all modern dialects, its change being due to the influence of the immediate s which has a point of articulation nearer an i than an e, and to the following nasal palatal.¹¹⁸ In regard to icir¹¹⁹ (decir), Espinosa says it is etymologically correct, coming from Latin dicere and that modern Spanish decir is dissimilated.¹²⁰ Dicir may also be in analogy to the forms dice, etc., that take i.

Substitutions of e to a, possibly through dissimilation, are found in alegante¹²¹ and aspere.¹²² Probably due to assimilation is (d)alante.^{123,124} An unusual change seems to be seen in ascucha,¹²⁵ but this is really only an archaic form. The a

110. La zahorí, t. 7, p. 180.

111. El amor bandolero, t. 22, p. 186.

112. El patinillo, t. 16, p. 241.

113. Pasionera, t. 24, p. 245.

114. El traje de luces, t. 4, p. 187.

115. El mal de amores, t. 10, p. 183.

116. La patria chica, t. 16, p. 13.

117. Ibid., p. 27.

118. Espinosa, op. cit., Cap. II, p. 93.

119. Solico en el mundo, t. 13, p. 188.

120. Espinosa, Loc. cit. (3), p. 94.

121. Malvaloca, t. 15, p. 212.

122. La buena sombra, t. 4, p. 46.

123. Hereafter the missing letter will be in parenthesis, if necessary for clearness.

124. Las flores, t. 3, p. 229.

125. Secretico de confesión, t. 19, p. 190.

to e, by dissimilation, is seen in fantesía¹²⁶ and trebajo.¹²⁷

An unusual group of substitutions, a to i and e to i, is seen in Diguili que vingui.¹²⁸ They are probably through assimilation.

An old law of the growth of Spanish from Latin is seen in the keeping of final u instead of changing to o. Some examples are quantu¹²⁹ and veamus,¹³⁰ from the Latin, and diju¹³¹ in analogy. In the expressions, Eso será u no será¹³² and tarde u trempano,¹³³ the u is probably due to confusion. The u is seen for the o in ahura.¹³⁴ Menéndez Pidal states that the o in hiatus with a tonic vowel becomes u in Aragon and in the vulgar speech of other regions.¹³⁵ This is seen in words like librau¹³⁶ (librado) and cuidau¹³⁷ (cuidado).

Espinosa says that o sometimes changes to i in the group cho through analogy with the group che or chi and due to the palatal influence.¹³⁸ This is seen in michi.¹³⁹ In Hespita,¹⁴⁰ the o to e is probably through analogy with words beginning with

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- 126. El genio alegre, t. 9, p. 93.
 - 127. Secretico de confesión, t. 19, p. 191.
 - 128. La bella Lucerito, t. 13, p. 111.
 - 129. Gilito, t. 1, p. 77.
 - 130. Ibid., p. 79.
 - 131. Ibid., p. 76.
 - 132. Los galeotes, t. 2, p. 258.
 - 133. Secretico de confesión, t. 19, p. 194.
 - 134. Solico en el mundo, t. 13, p. 192.
 - 135. M. Pidal, op. cit. Cap. II, p. 67.
 - 136. Solico en el mundo, t. 13, p. 190.
 - 137. Ibid., p. 190.
 - 138. Espinosa, op. cit. Cap. II, p. 101.
 - 139. El amor bandolero, t. 22, p. 173.
 - 140. Cancionera, t. 30, p. 97.

es.¹⁴¹ The o changes to e in Jesús in expressions like: ¡Josú
qué hombre!¹⁴² and ¡Jozú con los pobres!¹⁴³ This is probably
through partial assimilation.

The change of u to i, by assimilation is seen in
biñuelos.¹⁴⁴ Due probably to dissimilation are pupá,¹⁴⁵ muma¹⁴⁶
and mermuran,¹⁴⁷ while dormiendo¹⁴⁸ and desiendo¹⁴⁹ are probably
due to analogy with the infinitive. Unusual substitutions are
seen in arangutan¹⁵⁰ (orangutan), ovispas¹⁵¹ (avispas), carambi¹⁵²
and postulanta.¹⁵³

Other changes noted are due to prothesis, epenthesis,
epithesis, syncope, and apocopation. Espinosa makes the statement
that the prothetic a is not rare in Spanish.¹⁵⁴ Many times it is
due to analogy. Examples found are aluego¹⁵⁵ and asepara.¹⁵⁶
The epenthesis of a vowel in the groups cl, gl, gr and lg is often
found before or after the accented vowel.¹⁵⁷ An example is
Inglaterra.¹⁵⁸ This word was often used in classical Spanish.¹⁵⁹

141. Espinosa, op. cit. Cap. II, p. 100.

142. El ojito derecho, t. 7, p. 18.

143. El patio, t. 2, p. 89.

144. Los buñoleras, t. 13, p. 117.

145. La zagala, t. 6, p. 28.

146. Ibid., p. 28.

147. Ibid., p. 99.

148. El Duque de El, t. 20, p. 78.

149. El cuartito de hora, t. 25, p. 103.

150. La reina mora, t. 10, p. 49.

151. El amor bandolero, t. 22, p. 153.

152. El cuartito de hora, t. 25, p. 99.

153. La calumniada, t. 23, p. 228.

154. Espinosa, op. cit. Cap. IV, p. 241.

155. Las flores, t. 3, p. 193.

156. Solico en el mundo, t. 13, p. 195.

157. Espinosa, op. cit. Cap. IV, p. 245.

158. Las flores, t. 3, p. 203.

159. Espinosa, op. cit. Cap. IV, p. 245.

The e and a are the letters usually found in epithesis.¹⁶⁰ Examples of these are húsare,¹⁶¹ túnele,¹⁶² dátile,¹⁶³ carártere¹⁶⁴ (carácter) and cuala.¹⁶⁵ In the instance noted cuala refers to the noun pena, while cualo¹⁶⁶ refers to disgusto. Syncope is seen in the word entavía,¹⁶⁷ based on todavía.¹⁶⁸ Probably intervocalic d dropped first, followed by the medial pretonic vowel o. Menéndez Pidal states that in the case of two pretonic vowels in Latin, the one nearer the accent was lost in Spanish, as vicinitate, vecindad.¹⁶⁹ However, in the present-day Spanish in New Mexico, Espinosa notes in several words the loss of a vowel which does not directly precede the accent, as for example, suprintendente for superintendente.¹⁷⁰ The similarity to our careless pronunciation of the same word in English is easily seen. The last vowel change noted, that of apocopation, is seen in en buen(a) hora.¹⁷¹

Therefore, in summing up and studying the vowel changes which take place in present-day popular speech as noted by the Quinteros, one finds practically the same changes which occurred in the growth of ancient Spanish from Vulgar Latin. Many of the same principles and even the same words were used in classical

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160. Espinosa, op. cit. Cap. IV, p. 248.
 161. La mala sombra, t. 10, p. 297.
 162. Amores y amoríos, t. 12, p. 114.
 163. La historia de Sevilla, t. 19, p. 151.
 164. Hablando se entiende la gente, t. 19, p. 87.
 165. Pepita Reyes, t. 5, p. 143.
 166. Ibid., p. 143.
 167. Secretico de confesión, t. 19, p. 193.
 168. The en is explained in Chapter III.
 169. M. Pidal, op. cit. Cap. II, p. 61.
 170. Espinosa, op. cit. Cap. IV, p. 254.
 171. Rinconete y Cortadillo, t. 28, p. 8.

times showing that a language development is a natural psychological and physiological phenomenon.

CHAPTER III

CONSONANTAL CHANGES

In studying the works of the Quinteros, one finds that the peculiarities in the dialect due to consonantal changes may be divided into three groups: those in which there is some sort of interchange of consonants in the word, those in which consonants are lost, and those in which sounds are added or lost. The first group may be divided into changes in initial, medial, and final consonants.

In initial consonants one of the most common changes is b or v to g. This occurs especially before ue, as in güeno,¹⁷² güerve¹⁷³ (vuelve), güey.¹⁷⁴ Espinosa says the initial labial is weakened by the semiconsonantal u and is easily assimilated to it.¹⁷⁵ Then through extension he says¹⁷⁶ the g carries over to the other forms, such as gorve¹⁷⁷ (volver), and gorvía.¹⁷⁸ Similarity of sound probably explains the substitution of g for b in bromas¹⁷⁹ and g for d in güelen.¹⁸⁰

Filar¹⁸¹ is a preservation in popular speech of the f which later became aspirate h. It was preserved in the written

172. El patio, t. 2, p. 88.

173. Ibid., p. 95.

174. El traje de luces, t. 4, p. 178.

175. Espinosa, op. cit. Cap. III, p. 149.

176. Ibid., p. 150.

177. Los galeotes, t. 2, p. 314.

178. El patio, t. 2, p. 91.

179. La patria chica, t. 16, p. 28.

180. Las flores, t. 3, p. 227.

181. Zaragatas, t. 10, p. 107.

language until the latter part of the fifteenth century.¹⁸² The ancient aspirate h coming from the Latin f is seen preserved in jecho,¹⁸³ jasta,¹⁸⁴ jierro,¹⁸⁵ juye,¹⁸⁶ etc. Garcilaso and Luis de León used regularly the aspirate h in their poetry, but since the time of Quevedo and Calderón the aspirate quality has been lost. However, Menéndez Pidal says this aspiration of the fifteenth and sixteenth centuries is still preserved in the popular speech of Andalusia and other parts of Spain and America. In Andalusia even the written language retains the aspirate in some words. Examples are: jamelgo from famelicum, and jalear based on hala!¹⁸⁷ Jalear, according to Alcalá Venceslada in Vocabulario andaluz is pronounced with the aspirate in lower Andalusia and as halear in upper Andalusia. The same difference applies to other similar words.

Another manifestation of the aspirate f of the Middle Ages is seen in the substitution of j for f in words like jue¹⁸⁸ and juera.¹⁸⁹ This f is preserved in the popular speech of parts of the provinces of Aragon and Asturias as well as in Andalusia and the other regions mentioned. This f later became aspirate h. The Arcipreste de Hita, who wrote in Toledo about 1330, used some words with f and others with aspirate h. The

182. M. Pidal, op. cit. Cap. III, p. 101.

183. Pepita Reyes, t. 5, p. 202.

184. Las flores, t. 3, p. 232.

185. Ibid., p. 196.

186. Ibid., p. 187.

187. M. Pidal, op. cit. Cap. III, p. 101.

188. Solico en el mundo, t. 13, p. 188.

189. Ibid., p. 188.

h lost its aspiration later, and in 1492, Nebrija in his Diccionario definitely chose the mute, modern h.¹⁹⁰

The opposite tendency to aspiration shows in hachares,¹⁹¹ a noun which seems to be formed from jactar.¹⁹² Here the aspirate j becomes a mute h.

Hue changes to güe in güevo,¹⁹³ güeca,¹⁹⁴ güelen,¹⁹⁵ and güerto.¹⁹⁶ Espinosa says: "La labiovelar, en posición inicial, refuerza su elemento velar con lo que se llega a la pronunciación g. Se encuentra en el habla vulgar de Andalucía, etc."¹⁹⁷ This same principle applies to Guan¹⁹⁸ (Juan) and mogue¹⁹⁹ (moje).

Exactly like the initial bue to güe is the medial change found in agüelo.²⁰⁰ The c changed to g, conozga,²⁰¹ recalls the voicing of Latin c to Spanish g, as in securo, seguro. It is thought this change dates from the seventh century.²⁰²

One of the commonest characteristics of Andalusian dialect is the change of ll to y, as in chiquitiyo,²⁰³ Seviya,²⁰⁴ and casiya.²⁰⁵ Menéndez Pidal says this confusion of sound is

190. M. Pidal, op. cit. Cap. III, p. 101.

191. Abanicos y panderetas, t. 4, p. 353.

192. The ct to ch will be discussed later.

193. Los borrachos, t. 4, p. 72.

194. Ibid., p. 72.

195. Ibid., p. 73.

196. Las flores, t. 3, p. 179.

197. Espinosa, op. cit. Cap. III, p. 155.

198. Lectura y escritura, t. 19, p. 160.

199. Concha la Limpia, t. 29, p. 159.

200. El patio, t. 2, p. 157.

201. Solico en el mundo, t. 13, p. 195.

202. M. Pidal, op. cit. Cap. III, p. 107.

203. La vida íntima, t. 2, p. 15.

204. El patio, t. 2, p. 91.

205. Ibid., p. 91.

characteristic of the popular speech of southern Spain and America.²⁰⁶ However, Navarro Tomás says:

"La vaga y antigua opinión de que toda la América de lengua española es yeísta tropieza cada día con alguna rectificación importante. Por las noticias hasta hoy publicadas sabemos que la distinción entre la ll y la y se practica, de un modo corriente y regular, del mismo modo que en el Norte de España, en varias provincias de la Argentina, Chile, Perú, Colombia y Ecuador."²⁰⁷

Another extremely common confusion of sound is the o and s, as is seen in words like ziempre,²⁰⁸ loz,²⁰⁹ mosas,²¹⁰ hiso,²¹¹ hases,²¹² quinse.²¹³ Espinosa states that it is unnecessary to concede any great importance to the orthographical confusion of s, c, and z;²¹⁴ while Navarro Tomás says that in Spanish America and the Canary Islands it is the custom to substitute the s for the c.²¹⁵ Menéndez Pidal says that ancient Spanish distinguished between a mute s, written double between vowels, as passar, and a sonorous s, written a single s, as casa pronounced kaza. Modern Spanish has lost the sonorous intervocalic s. The modern sonorous s must be followed by another sonorous consonant, as esbelto. Also ancient Spanish distinguished between the pronunciation of the mute ç, plaga and hazer. These sounds were confused in the seventeenth century, the

206. M. Pidal, op. cit. Cap. III, p. 90.

207. Navarro Tomás, op. cit., p. 135.

208. Dios dirá, t. 18, p. 253.

209. Los galeotes, t. 2, p. 260.

210. El peregrino, t. 1, p. 178.

211. El patio, t. 2, p. 91.

212. El peregrino, t. 1, p. 181.

213. La vida íntima, t. 2, p. 14.

214. Espinosa, op. cit. Cap. III, p. 144.

215. Navarro Tomás, Pronunciación española, cuarta edición. P. 93. Revista de Filología Española, Madrid, 1932.

sonorous being lost. Menéndez Pidal continues:

"Por más que la ortografía moderna distinga la c y la z, las distingue sólo para usar una ante i, e, y otra ante a, o, u, sin atender a la ortografía antigua etimológica; así que las dos palabras mencionadas se escriben hoy precisamente al revés de como antes se escribían y pronunciaban; plaza, hacer. Ambas consonantes se pronuncian iguales."²¹⁶

Later he remarks that the ancient differences concerning these and other letters are preserved today only in some dialects.²¹⁷

Another very common substitution of letters, as noted in the works of the Quinteros, is r for l as seen in words like ar,²¹⁸ er,²¹⁹ arma,²²⁰ gorpes,²²¹ borziyo²²² (bolsillo), habraba,²²³ etc. Espinosa says this change is very common in many Spanish dialects and also occurred in ancient literature.²²⁴ Decilla²²⁵ and convencelle²²⁶ are likely in imitation of Cervantes' style, but Espinosa notes a few words such as burla and tenerlo, now in use in Andalusia, in which the r becomes a mute l.²²⁷ He thinks the ll in classical Spanish was not palatal but a single l sound.²²⁸

Sometimes the r is used for d, especially in forms of

216. M. Pidal, op. cit. Cap. III, p. 93.

217. Ibid., p. 96.

218. El peregrino, t. 1, p. 179.

219. Ibid., p. 183.

220. Ibid., p. 201.

221. La pena, t. 3, p. 14.

222. Los galeotes, t. 2, p. 190.

223. Lectura y escritura, t. 19, p. 161.

224. Espinosa, op. cit. Cap. III, p. 174.

225. Rinconete y Cortadillo, t. 28, p. 24.

226. Ibid., p. 28.

227. Espinosa, Loc. cit. (3) p. 175.

228. Ibid., (1) p. 238.

advertir and admitir, as arvierto²²⁹ and armiten.²³⁰ It is also used in armiración.²³¹ Espinosa states that in parts of Andalusia, as in other regions, ad becomes ar. He believes this to be caused by the confusion of ad with the prefix al and the unification of the pronunciation of -r and -l.²³² According to Navarro Tomás, final l of a syllable in popular speech becomes relaxed, similar to relaxed r.²³³ It was common even in Latin for d to change to l or r.²³⁴ The substitution of l for r, impleso,²³⁵ Congleso,²³⁶ is common in many Spanish dialects.²³⁷

There are several substitutions concerning the letter r, likely due to carelessness or rapidity or lightness of speech. The liquid r seems to be more easily pronounced than g, c, b, t, and other letters requiring a complete stoppage of breath. This is probably the explanation of the following changes.

The g sometimes becomes r, usually before n, as in marnolias,²³⁸ incórnito,²³⁹ sirnifica,²⁴⁰ etc. According to Navarro Tomás, in rapid and relaxed pronunciation, especially of popular words, the g in the gn and gn groups becomes as fricative as intervocalic g.²⁴¹ Mardalena²⁴² is the intermediary step to

229. El patio, t. 2, p. 157.

230. Malvaloca, t. 15, p. 143.

231. La calumniada, t. 23, p. 217.

232. Espinosa, op. cit., p. 169.

233. Navarro Tomás, op. cit., p. 114.

234. M. Pidal, op. cit., Cap. IV, p. 167.

235. Lectura y escritura, t. 19, p. 163.

236. Ibid., p. 161.

237. Espinosa, op. cit. Cap. III, p. 174.

238. La azotea, t. 3, p. 35.

239. Abanicos y panderetas, t. 4, p. 326.

240. Malvaloca, t. 15, p. 133.

241. Navarro Tomás, op. cit., p. 139.

242. Nanita, nana, t. 13, p. 70.

omission of the g which will be discussed later.

Another letter often changed to r is c, as in cará-teres,²⁴³ elétrica,²⁴⁴ dortó²⁴⁵ (doctor), ortubre,²⁴⁶ etc.

In the ct group, the k sound loses its explosive quality and becomes fricative, thereby producing a softer effect than the initial k of a syllable.²⁴⁷ This softer effect is expressed by the r in these examples.

In forms of orsequiar²⁴⁸ and in arsoluta,²⁴⁹ r is used for b. This is a fricative b, and the latter part of its articulation becomes softened,²⁵⁰ therefore indistinct and easily confused with the r sound.

Navarro Tomás says that final t of a syllable has its full sound only in strong or emphatic speech and that in normal conversation it is reduced to a fricative d.²⁵¹ But in ercétera²⁵² and armórfera²⁵³ the liquid r replaces fricative d to give the softer sound.

In cormigo²⁵⁴ r is substituted for n. Of this word Espinosa says that it is a sporadic change of medial conso-

243. Malvaloca, t. 15, p. 134.

244. La pena, t. 3, p. 13.

245. Los borrachos, t. 4, p. 119.

246. La niña de Juana o El descubrimiento de América, t. 25, p. 16.

247. Navarro Tomás, op. cit., p. 137.

248. Abanicos y panderetas, t. 4, p. 376; Los borrachos, t. 4, p. 77; Anita la Risuena, t. 22, p. 80.

249. Los piropos, t. 7, p. 57.

250. Navarro Tomás, op. cit., p. 86.

251. Ibid., p. 97.

252. La buena sombra, t. 4, p. 37.

253. Mundo, mundillo, t. 17, p. 57.

254. Amores y amoríos, t. 12, pp. 11 and 13; Pasionera, t. 24, pp. 277 and 279.

nants.²⁵⁵ Final m of a syllable generally has the sound of n in slow speech.²⁵⁶ This is probably true in calurniao²⁵⁷ (calumniado).

Espinosa says that s sporadically becomes r.²⁵⁸ This occurs in the Quinteros' plays in ersena²⁵⁹ (escena) and armórfera.²⁶⁰ As x before consonants is pronounced in conversation like s,²⁶¹ this same reason holds good for erseso²⁶² (exceso) and ercita.²⁶³ Navarro Tomás calls this substitution a "transformación vulgar."²⁶⁴ Espinosa calls jarmines²⁶⁵ and harne²⁶⁶ sporadic substitutions of r for the s sound.²⁶⁷ An unusual substitution is seen in dimpués for después.²⁶⁸ Espinosa notes several different forms used dialectally for después.²⁶⁹

Negrucio²⁷⁰ (negruzco) shows a change dating back to early Spanish. The sc in Latin gave θ in ancient Spanish and is written today with c or z, as shown in pisce, formerly pege, modern pez.²⁷¹ In negrucio the θ is expressed by the aid of

255. Espinosa, Loc. cit. (4) p. 177.
 256. Navarro Tomás, op. cit., p. 88.
 257. Malvaloca, t. 15, p. 186.
 258. Espinosa, Loc. cit. (1) p. 179.
 259. El ojito derecho, t. 7, p. 13.
 260. Mundo, mundillo, t. 17, p. 57.
 261. Navarro Tomás, op. cit., p. 140.
 262. El chiquillo, t. 7, p. 30.
 263. Sangre gorda, t. 13, p. 161.
 264. Navarro Tomás, op. cit., p. 111.
 265. La buena sombra, t. 4, p. 30.
 266. Los piropos, t. 7, p. 56.
 267. Espinosa, Loc. cit. (1) p. 179.
 268. Solico en el mundo, t. 13, p. 195.
 269. Espinosa, Loc. cit. (2) p. 242.
 270. El genio alegre, t. 9, p. 63.
 271. M. Pidal, op. cit. Cap. III, p. 114.

i instead of using z.

The x becomes rs in reflersión,²⁷² ersigi²⁷³ (exigir), ersamine,²⁷⁴ ersisti,²⁷⁵ ersigente.²⁷⁶ Intervocalic x is pronounced gs with a weak and relaxed g.²⁷⁷ This relaxed g which has already been seen changed to r under other conditions probably gives the r here. Or it may be in analogy with words like ersena.

The x is written frequently s before a consonant as it is pronounced that way in conversation.²⁷⁸ Examples are estrañas,²⁷⁹ pretestos,²⁸⁰ sesto,²⁸¹ espresión,²⁸² and espone.²⁸³ Espinosa says that even before the seventeenth century s was written for ks or x,²⁸⁴ while Menéndez Pidal states that this was the pronunciation in Vulgar Latin.²⁸⁵ The substitution of s for x in words like esanime²⁸⁶ (examine), reflesiona,²⁸⁷ aprosimación²⁸⁸ shows the habit of vulgar speech in pronouncing intervocalic x with the same value of final s in a syllable.²⁸⁹

In explaining the substitution of s for cc in words like

- 272. Las flores, t. 3, p. 232.
- 273. Los borrachos, t. 4, p. 270.
- 274. El ojito derecho, t. 7, p. 16.
- 275. Los piropos, t. 7, p. 58.
- 276. Amores y amoríos, t. 12, p. 47.
- 277. Navarro Tomás, op. cit., p. 140.
- 278. Ibid., p. 140.
- 279. Las flores, t. 3, p. 270.
- 280. Los borrachos, t. 3, p. 270.
- 281. El cuartito de hora, t. 25, p. 97.
- 282. Amores y amoríos, t. 12, p. 43.
- 283. El Duque de El, t. 20, p. 41.
- 284. Espinosa, Loc. cit. (1) p. 147.
- 285. M. Pidal, op. cit. Cap. III, p. 120.
- 286. Las flores, t. 3, p. 233.
- 287. El amor en solfa, t. 10, p. 222.
- 288. Pasionera, t. 24, p. 264.
- 289. Navarro Tomás, op. cit., p. 141.

lesiones,²⁹⁰ perfesión,²⁹¹ alesionar,²⁹² and colesión,²⁹³

Espinosa says the first c becomes vocalized in the ecc and acc group.²⁹⁴ Navarro Tomás observes that, while cc is ordinarily pronounced gθ with a weak and relaxed g, in vulgar speech it is reduced to a single c.²⁹⁵ The vocalized c is seen in satisfacción.²⁹⁶

In hachares,²⁹⁷ a noun formerly mentioned in this chapter as probably based on jactar, the ch has evolved from ct. This identical change occurred in the growth of Spanish from Latin, as is seen in tecto, techo. The ct was preserved in cultured words as nocturno.²⁹⁸

Probably analogous to words in which g has the sound of j are deljadu²⁹⁹ (delgado), tenju,³⁰⁰ aljú,³⁰¹ haju,³⁰² juste,³⁰³ and disjustos.³⁰⁴ Disgusto and noviazgo, which has the same sg sound, are also found dijusto³⁰⁵ and noviajo.³⁰⁶ Espinosa says that in Andalusia and other regions of the seseo Schuchardt notes ofreja, conojo, and ijustos for ofrezca,

290. Cabrita que tira al monte, t. 20, p. 236.

291. Diana cazadora o Pena de muerte al amor, t. 22, p. 264.

292. Pasionera, t. 24, p. 259.

293. Ibid., p. 261.

294. Espinosa, op. cit. Cap. III, pp. 221 and 224.

295. Navarro Tomás, op. cit., p. 140.

296. Solico en el mundo, t. 13, p. 190.

297. Abanicos y panderetas, t. 4, p. 353.

298. M. Pidal, op. cit., p. 117.

299. Gilito, t. 1, p. 77.

300. Ibid., p. 77.

301. Ibid., p. 79.

302. Ibid., p. 80.

303. Ibid., p. 80.

304. Los borrachos, t. 4, p. 97.

305. La pena, t. 3, p. 18.

306. El patio, t. 2, p. 90.

conozco, and disgustos.³⁰⁷ Vocabulario andaluz gives noviajo as an "andalucismo".

The r becomes n in mejón.³⁰⁸ The l becomes n in punsá³⁰⁹ (pulsada). Espinosa notes one or two sporadic changes of l to n in dialects.³¹⁰ Navarro Tomás states that final l before a pause, just as n in the same position, is accustomed to be pronounced lazily.³¹¹ This and the similarity of sounds of the two words probably account for the change.

The m is changed to n in the Latinism nequáquan.³¹² Final m is pronounced n before a pause and in a phonetic group in connection with a following vowel.³¹³

The palatization of ny to n as in dimoños³¹⁴ (demonios) and ciremoña³¹⁵ (ceremonia) has been found in a few words in Aragon, Mexico, New Mexico, Chile, and Argentina and in the Spanish of the Jews whose ancestors formerly lived in Spain.³¹⁶ This palatization regularly occurred in the development of Spanish from Latin as is shown in seniore, señor.³¹⁷

The palatization of n to n was normal in ancient Leonese and Aragonese and was very common among the rural folk after the fifteenth century. It is preserved today in Aragon, Leon,

307. Espinosa, Loc. cit. (1) p. 188.

308. La zagala, t. 6, p. 96; El genio alegre, t. 9, p. 66.

309. Polvorilla el corneta, t. 19, p. 109.

310. Espinosa, op. cit., Cap. III, p. 177.

311. Navarro Tomás, op. cit., p. 114.

312. Los galeotes, t. 2, p. 258.

313. Navarro Tomás, op. cit., p. 88.

314. Solico en el mundo, t. 13, p. 187.

315. Secretico de confesión, t. 19, p. 196.

316. Espinosa, Loc. cit. (2) p. 160.

317. M. Pidal, op. cit. Cap. III, p. 125.

Asturias, and Sayago. The word nudo³¹⁸ (nudo) is found in various other regions also.³¹⁹

The substitution of l for ll, arquila,³²⁰ is very rare. Espinosa gives a few examples which he says are Galician tendencies.³²¹ He notes several words in ancient Spanish which show an indecision between the l and ll.³²²

Three unusual substitutions have been made of the letter z. In indizno³²³ and siznos,³²⁴ it has been used for g. In efepto,³²⁵ fazturado,³²⁶ conduzto,³²⁷ trayezto,³²⁸ and correz-tamente,³²⁹ it has been substituted for c. Navarro Tomás calls this vulgar Castilian.³³⁰ In several instances z has been substituted for d. Navarro Tomás says that in Castile final d of an interior syllable or word becomes a relaxed θ.³³¹ According to Espinosa, azmiro³³² is a vulgarism in almost all Spain.³³³ In general he calls this substitution of d to z Castilian.³³⁴ Menéndez Pidal states that Fernando Araujo, in his Estudios de fonetika castelana, 1894, which was the first general analysis

318. Solico en el mundo, t. 13, p. 203.

319. Espinosa, Loc. cit. (1) p. 158.

320. La pitanza, t. 13, p. 14.

321. Espinosa, op. cit. Cap. III, p. 201.

322. Ibid., (1) p. 201.

323. Zaragatas, t. 10, p. 142.

324. La consulesa, t. 18, p. 200.

325. Ibid., p. 197.

326. Ibid., p. 198.

327. Ibid., p. 200.

328. Zaragatas, t. 10, p. 127.

329. Ibid., p. 144.

330. Navarro Tomás, op. cit., p. 138.

331. Ibid., p. 103.

332. Fortunato, t. 17, p. 175.

333. Espinosa, Loc. cit. (1) p. 169.

334. Ibid., p. 231.

of Spanish sounds, calls this normal Castilian.³³⁵ Some other examples are ustez,³³⁶ amistaz,³³⁷ verdaz,³³⁸ casualidaz,³³⁹ and azjetivo.³⁴⁰

Some of the consonant changes are due to metathesis. Pidal states that r is the most unstable letter in simple metathesis.³⁴¹ This statement is confirmed in the forms of probe,³⁴² and in pretolio³⁴³ (petróleo), premita,³⁴⁴ trempano,³⁴⁵ ventreo³⁴⁶ (ventero), and recontra³⁴⁷ (recontar). Metathesis of s is seen in diparaste³⁴⁸ (disparate), asmiga³⁴⁹ (amigas), and plasto³⁵⁰ (platos), all used by a character who seems to have a speech impediment. Reciprocal metathesis is seen in esanime³⁵¹ (examine), pejagoso³⁵² (pegajoso), and espindarga³⁵³ (espindargada). Besides reciprocal metathesis in ventrícolo³⁵⁴ (ventrilocuo), the final diphthong uo has been reduced to o.

335. M. Pidal, op. cit. Cap. III, p. 84.

336. Los marchosos, t. 28, p. 124.

337. Ibid., p. 124.

338. Zaragatas, t. 10, p. 104.

339. Los galeotes, t. 2, p. 255.

340. Ibid., p. 257.

341. M. Pidal, op. cit. Cap. IV, p. 152.

342. La zagala, t. 6, p. 27; El patio, t. 2, p. 89.

343. La zagala, t. 6, p. 54.

344. La buena sombra, t. 4, p. 44.

345. Secretico de confesión, t. 19, p. 194.

346. El peregrino, t. 1, p. 187.

347. Ibid., p. 190.

348. Las flores, t. 3, p. 222.

349. Ibid., p. 222.

350. Ibid., p. 222.

351. Ibid., p. 223.

352. Concha la Limpia, t. 29, p. 159.

353. La reina mora, t. 10, p. 94.

354. Cabríta que tira al monte, t. 20, p. 274.

In otavía³⁵⁵ (todavía) metathesis of the t and d seems to have taken place and the initial d, which is intervocalic in the phrase, lost. Cocholate³⁵⁶ and sarmoní³⁵⁷ (salmonillo) are probably the most interesting examples found, cocholate showing metathesis of c and ch, and in sarmoní the "yod" has been transferred to the n. Voletío³⁵⁸ seems to be the diminutive voleíto with metathesis of i.

The second large group of consonantal changes found in the plays of the Quinteros, those due to dialect words in which consonants have been lost, may be divided into three divisions. These relate to initial, intervocalic and final, and grouped consonants.

As to the first division, the initial consonants are rarely lost in the development of the dialects just as was the case in the growth of Spanish from Latin. Menéndez Pidal states that the initial position gives them a higher resistance. In the development of Spanish the f and g were most frequently lost.³⁵⁹ Espinosa says the initial b is sometimes lost,³⁶⁰ as in (v)ámonos.³⁶¹ This word is general to Spanish.³⁶²

Initial d is omitted in many instances in which it is intervocalic in the phrase, as in por lo (d)emás³⁶³ and está

355. El Duque de El, t. 20, p. 12.

356. Las buñoleras, t. 13, p. 126.

357. Abanicos y panderetas, t. 4, p. 355.

358. Las flores, t. 3, p. 252.

359. M. Pidal, op. cit. Cap. III, p. 97.

360. Espinosa, op. cit. Cap. III, p. 226.

361. La buena sombra, t. 4, p. 47.

362. Espinosa, Loc. cit. (1) p. 227.

363. El ojito derecho, t. 7, p. 17.

(d)espintando.³⁶⁴ Initial d was also found omitted many times in instances in which the d usually follows n or s, as tres ocnas,³⁶⁵ a la paz e Dios,³⁶⁶ tan esente³⁶⁷ (decente), and sin espegarse.³⁶⁸ Navarro Tomás says the d initial of an interior syllable is fricative between a consonant and a vowel.³⁶⁹ The omission goes a step further.

For the same reason that initial d disappears when it is intervocalic in a phrase, d is easily lost when it is intervocalic in a word. It is the most frequently lost of the intervocalic and final consonants, and its loss is a phenomenon almost general in all dialects in Spain and Spanish America.³⁷⁰ This loss occurs very frequently in past participles, as pasao,³⁷¹ tenío,³⁷² salío;³⁷³ in other verb forms, queaba,³⁷⁴ quéese;³⁷⁵ in nouns, peasos³⁷⁶ (pedazos), deo,³⁷⁷ Júas;³⁷⁸ in adjectives, esmayaito³⁷⁹ (desmayadito), toas;³⁸⁰ and in adverbs, demasiao,³⁸¹ toavía.³⁸² Final d is not pronounced in most dialects. This

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364. Abanicos y panderetas, t. 4, p. 353.
 365. Las flores, t. 3, p. 193.
 366. Dios dira, t. 18, p. 253.
 367. La zahorí, t. 7, p. 175.
 368. Las flores, t. 3, p. 240.
 369. Navarro Tomás, op. cit., p. 100.
 370. Espinosa, op. cit. Cap. III, p. 230.
 371. La vida íntima, t. 2, p. 16.
 372. Ibid., p. 16.
 373. Ibid., p. 47.
 374. El flechazo, t. 7, p. 69.
 375. La consulesa, t. 18, p. 185.
 376. Los piropos, t. 7, p. 54.
 377. El patio, t. 2, p. 93.
 378. La zahorí, t. 7, p. 184.
 379. El patio, t. 2, p. 89.
 380. Ibid., p. 91.
 381. La vida íntima, t. 2, p. 47.
 382. La consulesa, t. 18, p. 155.

phenomenon is as general as the loss of intervocalic d.³⁸³
 Examples are: usté,³⁸⁴ salú,³⁸⁵ verdá,³⁸⁶ and calamidá.³⁸⁷

Another letter very frequently lost in intervocalic and final positions is r. According to Espinosa, intervocalic r is generally lost in all Spain, especially in Andalusia, and in America, and final r is also frequently lost in Spain and America.³⁸⁸ Navarro Tomás says final r is greatly relaxed or suppressed entirely in Andalusia.³⁸⁹ Common examples of intervocalic r lost are: pa³⁹⁰ (para), mía,³⁹¹ paese³⁹² (parece), and quie³⁹³ (quiere). Examples of final r lost are: po,³⁹⁴ señó,³⁹⁵ escribí,³⁹⁶ peó,³⁹⁷ and llena(r)la.³⁹⁸ According to Espinosa, the final r of an infinitive disappears before the l of an enclitic pronoun.³⁹⁹

The third most common letter to disappear is l, especially in final position. As final in a syllable it is easily assimilated to a following θ,⁴⁰⁰ dentalized or assimilated to

383. Espinosa, op. cit. Cap. III, p. 231.

384. La vida íntima, t. 2, p. 14.

385. El peregrino, t. 1, p. 209.

386. El patio, t. 2, p. 93.

387. Ibid., p. 93.

388. Espinosa, op. cit. Cap. III, p. 239.

389. Navarro Tomás, op. cit., p. 120.

390. El patio, t. 2, p. 89.

391. Ibid., p. 90.

392. Ibid., p. 91.

393. Ibid., p. 92.

394. El ojito derecho, t. 7, p. 15.

395. La vida íntima, t. 2, p. 14.

396. Ibid., p. 15.

397. Ibid., p. 77.

398. El peregrino, t. 1, p. 193.

399. Espinosa, op. cit. Cap. III, p. 238.

400. Navarro Tomás, op. cit., p. 95.

a t,⁴⁰¹ and in relaxed, vulgar or familiar pronunciation, it becomes very weak, like relaxed r.⁴⁰² Examples of its complete disappearance are: é,⁴⁰³ cuá,⁴⁰⁴ baú,⁴⁰⁵ and so.⁴⁰⁶ The only case noted of intervocalic l lost was so,⁴⁰⁷ (solo).

Final s or the s sound, as in vez, are often lost in rapid speech, especially before l, m, n, and r.⁴⁰⁸ Navarro Tomás says that final s is so weakened in the popular speech of various regions of Spain and America that it is lost entirely.⁴⁰⁹ Some examples are entonse,⁴¹⁰ ma,⁴¹¹ pué,⁴¹² Jesú,⁴¹³ otra vé,⁴¹⁴ and infelí.⁴¹⁵ The only word in which intervocalic s is found omitted is casa in such expressions as en ca de.⁴¹⁶ The omission here is due to the constant use of such phrases.

There are a few other isolated cases of losses of intervocalic and final consonants. One of these is the loss of ll (y) in chiquio.⁴¹⁷ According to Espinosa the loss of intervocalic ll is rather general in all Spanish dialects.⁴¹⁸ The

401. Ibid., p. 104.

402. Ibid., p. 114.

403. Dios dirá, t. 2, p. 257.

404. Malvaloca, t. 15, p. 236.

405. El patio, t. 2, p. 95.

406. Los piropos, t. 7, p. 51.

407. El traje de luces, t. 4, p. 171.

408. Espinosa, op. cit., Cap. III, p. 239.

409. Navarro Tomás, op. cit., p. 110.

410. La vida íntima, t. 2, p. 15.

411. El patio, t. 2, p. 89.

412. Pepita Reyes, t. 5, p. 17.

413. Los marchosos, t. 28, p. 137.

414. El patio, t. 2, p. 92.

415. Ibid., p. 94.

416. El patinillo, t. 16, p. 215.

417. El peregrino, t. 1, p. 208.

418. Espinosa, op. cit. Cap. III, p. 197.

immediate i in chiquillo absorbs the y sound, and its disappearance is easy. In the popular speech of Southern Spain y sometimes becomes weak.⁴¹⁹ It is omitted in the expressions que 'o sepa⁴²⁰ and que se 'o.⁴²¹ Final y is omitted many times in mu.⁴²²

Concerning reloj, Menéndez Pidal says it is pronounced with or without the j.⁴²³ The Quinteros usually write it reló.⁴²⁴ Final n is lost in cla.⁴²⁵ Navarro Tomás says n final before a pause is generally relaxed.⁴²⁶ In coña⁴²⁷ a final c is dropped. In such words of foreign origin, final c is relaxed.⁴²⁸ Intervocalic c is lost in the common word pae⁴²⁹ (parece). In miló(rd),⁴³⁰ another word of foreign extraction, the two final consonants are dropped. Dío⁴³¹ (dicho) shows an unusual omission.

In the third division of lost consonants, that relating to grouped consonants, probably the most common letter lost is n in the nst group. This omission is found in various Spanish-speaking countries and was also general in Vulgar Latin.⁴³²

419. Navarro Tomás, op. cit., p. 131.

420. Secretico de confesión, t. 19, p. 190.

421. Ibid., p. 194.

422. La zancadilla, t. 13, p. 79; Las buñoleras, t. 13, p. 128; etc.

423. M. Pidal, op. cit. Cap. III, p. 141.

424. La buena sombra, t. 4, p. 24.

425. Pepita Reyes, t. 5, p. 195.

426. Navarro Tomás, op. cit., p. 112.

427. Las vueltas que da el mundo, t. 27, p. 185.

428. Navarro Tomás, op. cit., p. 138.

429. El ojito derecho, t. 7, p. 12.

430. Los marchosos, t. 28, p. 149.

431. Chiquillo, t. 7, p. 30.

432. Espinosa, op. cit. Cap. III, p. 236.

Menéndez Pidal states that sometimes the first consonant in a group of three was lost in ancient Latin and early Spanish.⁴³³ According to Navarro Tomás the preservation of the n sound in the syllables ins, cons, and trans has an affectedly literary character and in popular speech n is lost.⁴³⁴ Some examples are istruya,⁴³⁵ istante,⁴³⁶ and Costatinopla.⁴³⁷ This omission of the n simplifies the pronunciation. This simplification is also seen in tediendo⁴³⁸ and nigún.⁴³⁹ Menéndez Pidal says that when two consonants came together they were likely to be transformed, even in Latin during the Empire, by assimilation, by changing the second consonant, or by vocalizing the first.⁴⁴⁰ Probably the initial nasal quality of ningún influenced the omission of n. Of ivierno,⁴⁴¹ M. Pidal says that Latin hibernum gave both ivierno and invierno,⁴⁴² while Espinosa thinks the n crept into the modern word through analogy with the frequent prefix in- + consonant.⁴⁴³

In the gn group the g is often omitted. While the Latin gn gave ñ,⁴⁴⁴ the modern trend since the fifteenth century has been toward n in the words introduced into the general language

433. Menéndez Pidal, op. cit. Cap. III, p. 120.

434. Navarro Tomás, op. cit., p. 112.

435. La zagala, t. 6, p. 70.

436. La pena, t. 3, p. 15.

437. Zaragatas, t. 10, p. 110.

438. El mal de amores, t. 10, p. 193.

439. Pasionera, t. 24, p. 252.

440. M. Pidal, op. cit. Cap. III, p. 112.

441. Amores y amoríos, t. 12, p. 114.

442. M. Pidal, op. cit. Cap. III, p. 110.

443. Espinosa, op. cit. Cap. III, p. 236.

444. M. Pidal, op. cit. Cap. III, p. 119.

through cultural influence.⁴⁴⁵ Some examples are incónita,⁴⁴⁶ indina,⁴⁴⁷ inora,⁴⁴⁸ and its forms, and sinifica.⁴⁴⁹ In Ma(g)daleno,⁴⁵⁰ the word has passed through the vocalized stage of Maudaleno heard in Chile⁴⁵¹ and the liquid Mardalena noted earlier in this chapter. The g sound is omitted entirely.

The c before a consonant is lost in many cases: dicio-
nario,⁴⁵² elétrico,⁴⁵³ reaccionario,⁴⁵⁴ Vítor,⁴⁵⁵ atos,⁴⁵⁶ etc. According to Espinosa, c before a consonant is usually omitted.⁴⁵⁷ In the group ct, the c is pronounced without any explosive force, according to Navarro Tomás.⁴⁵⁸ The effect is softer than that produced by initial k of a syllable. In the cc group the pronunciation is usually g with a weak and relaxed g, but in vulgar speech it is reduced to a single c.⁴⁵⁹ This simplification was admitted in literary speech before the eighteenth century, at which time "cultismo" imposed the pronunciation of all Latin letters except in very popular words.⁴⁶⁰ Therefore the omission is older than the modern vocalization of the same

445. Espinosa, op. cit. Cap. III, p. 232.

446. Pepita Reyes, t. 5, p. 151.

447. Mundo, mundillo, t. 17, p. 70.

448. Diana cazadora o Pena de muerte al amor, t. 22, p. 261; etc.

449. Ganas de reñir, t. 25, p. 154.

450. Cabellos de plata, t. 25, p. 125.

451. Espinosa, Loc. cit. (1) p. 233.

452. Pepita Reyes, t. 5, p. 146.

453. Ibid., p. 157.

454. Ibid., p. 174.

455. Ibid., p. 190.

456. Zaragatas, t. 10, p. 110.

457. Espinosa, op. cit. Cap. III, p. 229.

458. Navarro Tomás, op. cit., p. 137.

459. Ibid., p. 140.

460. M. Pidal, op. cit. Cap. I, p. 11.

consonants.⁴⁶¹

The loss of b in the bs group is general in all modern Spanish dialects.⁴⁶² Examples are osequio⁴⁶³ and asurda.⁴⁶⁴ The group mb, tamién,⁴⁶⁵ is nasalized completely to m in the Romance languages.⁴⁶⁶ Some examples were found in Spanish as early as the Poema del Cid.⁴⁶⁷ The b is lost also in Boadi⁴⁶⁸ (Boabdil), probably through lightness of speech.

The s is lost before f in armófera.⁴⁶⁹ Navarro Tomás states that final s of a syllable is partly absorbed before f, and, principally in Andalusia, every final s before any consonant or pause is much reduced in sound.⁴⁷⁰ It is lost entirely in sacritán,⁴⁷¹ jata⁴⁷² (hasta), and éte.⁴⁷³

It has been shown previously in this chapter that l is easily relaxed or assimilated. It is lost in some words before a labial or velar,⁴⁷⁴ as in aberca.⁴⁷⁵

The final p of a syllable, as in ace(p)te⁴⁷⁶ and hinotisen⁴⁷⁷ (hipnoticen), is not pronounced in popular Spanish

461. Ibid., p. 118.

462. Espinosa, op. cit. Cap. III, p. 227.

463. Pepita Reyes, t. 5, p. 169.

464. El mal de amores, t. 10, p. 182.

465. Lectura y escritura, t. 19, p. 161.

466. Espinosa, op. cit. Cap. III, p. 227.

467. Ibid., p. 227.

468. La reina mora, t. 10, p. 44.

469. La calumniada, t. 23, p. 246.

470. Navarro Tomás, op. cit., p. 106.

471. Fea y con gracia, t. 22, p. 14.

472. Cancionera, t. 30, p. 93.

473. La consulesa, t. 18, p. 194.

474. Espinosa, op. cit. Cap. III, p. 234.

475. Las flores, t. 3, p. 243.

476. Zaragatas, t. 10, p. 136.

477. El flechazo, t. 7, p. 66.

everywhere.⁴⁷⁸ As to setiembre,⁴⁷⁹ Menéndez Pidal says it was found in that form in a Spanish inscription dated the year of 662.⁴⁸⁰ Correct speech admits its omission today, while its pronunciation seems affected speech.⁴⁸¹

It has already been seen that d is easily lost. It is often fricative as the initial of an interior syllable between a vowel and a consonant or between consonant and vowel.⁴⁸² It is frequently lost in the dr group,⁴⁸³ as in mare⁴⁸⁴ and pare.⁴⁸⁵ rae⁴⁸⁶ goes a step further and omits the intervocalic r from pare. The d is also omitted in the much-changed Mag(d)alena.⁴⁸⁷

Some isolated examples of losses are po(r)que,⁴⁸⁸ ha(z)te,⁴⁸⁹ and e(x)celencia.⁴⁹⁰ As x before a consonant is pronounced like simple s,⁴⁹¹ and s in contact with a following interdental θ is partly absorbed,⁴⁹² its complete absorption or disappearance might follow.

The third group of peculiarities, due to added or lost sounds, is smaller than the two groups showing substitutions or lost letters. Sounds may be added to the words in three ways:

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478. Espinosa, op. cit. Cap. III, p. 237.
 479. La reina mora, t. 10, p. 60.
 480. M. Pidal, op. cit. Cap. III, p. 117.
 481. Espinosa, op. cit. Cap. III, p. 238; Navarro Tomás, op. cit., p. 83.
 482. Navarro Tomás, op. cit., p. 100.
 483. Espinosa, op. cit. Cap. III, p. 230.
 484. La buena sombra, t. 4, p. 17.
 485. Abanicos y panderetas, t. 4, p. 363.
 486. El genio alegre, t. 9, p. 70.
 487. Secretico de confesión, t. 19, p. 195.
 488. La seria, t. 25, p. 68.
 489. La zahorí, t. 7, p. 176.
 490. Zaragatas, t. 10, p. 128.
 491. Navarro Tomás, op. cit., p. 140.
 492. Ibid., p. 104.

by prothesis, epenthesis, or epithesis. By prothesis is seen the l in larpa⁴⁹³ and l'ndice.⁴⁹⁴ The s of sentrañitas⁴⁹⁵ is probably due to the influence of las entrañitas in the preceding exclamation. The prefix en is rather generally added to some words in Spanish dialects, at times giving a new shade of meaning to the verbs and adverbs.⁴⁹⁶ An example is entoavía.⁴⁹⁷ The repetition of the initial syllable is not a rare thing in some dialects, and titiritando⁴⁹⁸ belongs to the general language and to all dialects.⁴⁹⁹ Sonsoniche⁵⁰⁰ is another example of the repetition of the first syllable to intensify the meaning through repetition of sound.

The epenthesis of l and r has been noted in a few words by Espinosa.⁵⁰¹ These letters have crept into chiclanera⁵⁰² (chicanera), cuantras,⁵⁰³ and tarberna.⁵⁰⁴ The z of prezocupa⁵⁰⁵ probably crept in to increase hiatus. The m and n in trompiezo,⁵⁰⁶ sanguán⁵⁰⁷ (zaguán), hinpócrita,⁵⁰⁸ and nunca⁵⁰⁹ (nuca) are probably due to analogy with other words and sounds.

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493. La zancadilla, t. 13, p. 85.
 494. El patinillo, t. 16, p. 211.
 495. Anita la Risueña, t. 22, p. 100.
 496. Espinosa, Loc. cit. (1) p. 242.
 497. Los galeotes, t. 2, p. 266.
 498. El mal de amores, t. 10, p. 180.
 499. Espinosa, Loc. cit. (2) p. 244.
 500. El Duque de El, t. 20, p. 60.
 501. Espinosa, op. cit. Cap. IV, p. 247.
 502. Pasionera, t. 24, pp. 240-241.
 503. Las flores, t. 3, p. 243.
 504. Anita la Risueña, t. 22, p. 92.
 505. Amores y amoríos, t. 12, p. 11.
 506. El patinillo, t. 16, p. 215.
 507. Cancionera, t. 30, p. 94.
 508. Ibid., p. 89.
 509. Chiquita y bonita, t. 19, p. 100.

According to Espinosa, trompezar is vulgar in all Spain and America.⁵¹⁰ Singún⁵¹¹ (según) is explained as in analogy to sin, ningún, etc.⁵¹²

Soleares⁵¹³ (solea) seems to show epithesis of an entire syllable.

Sounds may be dropped from words three ways: by apheresis, syncope, and apocopation. Sima⁵¹⁴ (encima) shows apheresis of en. Some words of frequent use lose their initial unaccented syllable.⁵¹⁵ This is especially true of words which are used often in a proclitic position, as for example, hermano which sometimes becomes mano in such phrases as mano Juan. The palatization of the n is seen in maña⁵¹⁶ (hermana) which is found in Aragon and Chile, sometimes carrying a note of affection with it.⁵¹⁷

Some words, even in Latin, lost an entire syllable by dissimilation.⁵¹⁸ This is probably the explanation of the syncope seen in chuflea⁵¹⁹ (chufletea) and tunes⁵²⁰ (túneles). Syncope is also seen in ideíca⁵²¹ (ideática). Here the accent probably shifted and the protonic syllable was lost. The

510. Espinosa, Loc. cit. (2) p. 77.

511. El ojito derecho, t. 7, p. 17.

512. Espinosa, op. cit., p. 415.

513. Fea y con gracia, t. 22, p. 11.

514. Nanita, nana, t. 13, p. 62.

515. Espinosa, op. cit. Cap. IV, p. 252.

516. Solico en el mundo, t. 13, p. 189.

517. Espinosa, op. cit. Cap. IV, pp. 252-253.

518. M. Pidal, op. cit. Cap. IV, p. 151.

519. Puebla de las mujeres, t. 15, p. 82.

520. Amores y amoríos, t. 12, p. 114.

521. La patria chica, t. 16, p. 34.

protonic syllable was also lost in alante⁵²² (adelante), probably through constant use.

Espinosa gives examples of apocopation that are found in various Spanish-speaking provinces.⁵²³ Examples found in the works studied are: calambu⁵²⁴ (calambuco) and pampli⁵²⁵ (pamplina). En sigo⁵²⁶ (en seguida) seems to have suffered from other changes as well as apocopation.

In this chapter many consonantal changes in the plays of the Quinteros have been seen due to lightness in pronunciation and to inaccuracy and carelessness. Most of the changes are general to all Spanish dialects. They are interesting because they reflect the variety of additions, changes, and losses in consonants in the development of Spanish from the Latin.

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522. Solico en el mundo, t. 13, p. 188.
 523. Espinosa, op. cit. Cap. IV, p. 256.
 524. El patio, t. 2, p. 117.
 525. El amor bandolero, t. 22, p. 142.
 526. La consulesa, t. 18, p. 195.

CHAPTER IV

VOCABULARY

One of the most interesting phases concerning the works of the Álvarez Quintero brothers is the study of their vocabulary, watching the many changes they make in words. They seem to take delight in putting into their plays a great variety of changes such as using prefixes, suffixes, archaisms, many colloquialisms or localisms, some slang or very popular speech, new words based on foreign words, words that they have likely heard but which have never secured a place in printed literature, contractions, and some words that are used inappropriately in some way. All this adds an enjoyable flavor to the reading of the plays.

As is well known, Spanish is a language adapted to the use of prefixes and suffixes. Menéndez Pidal states that the suffix is the most abundant recourse for the formation of new words.⁵²⁷ The Romance languages are poorer in roots than the Latin, but by the use of an extremely rich supply of prefixes and suffixes, the various subtle shades of meaning can be expressed. The many Latin suffixes pass to the Romance languages, some as suffixes, others without that character. The ones that survive as suffixes have practically the same office as they had in Latin. Usually each suffix has its own meaning to convey. For example, there are the terminations which

527. M. Pidal, op. cit. Cap. V, p. 190.

indicate an explosion or a blow, as escopetazo and pescozón.

There are the words which indicate accidental circumstances of man or animal, such as pelón, a bald-headed man, and rabón, an animal that has lost its tail. These words, together with a third group, resemble augmentatives and diminutives in form but do not carry the same meanings as do the true augmentatives and diminutives. The third group which has the same sort of terminations is composed of simple nouns. Examples are corazón, abrazo, circuito, and colmillo.

As has been stated, these words resemble the diminutives and augmentatives in form, but the latter are used to express many shades of meaning. The Spanish-speaking people, as well as the English races, like to exaggerate and impress with a colorful, picturesque language. The Spanish races, then, make free use of their suffixes. And it is this excessive use that the Álvarez Quintero brothers have portrayed in their realistic plays.

Among the commoner suffixes are the diminutives. They express, more often than anything else, the smallness of a person or object. Frequently they show affection or are used to soften harsh statements. Probably the most common diminutive noted in the works of the Quinteros is ito. Some examples are Manolita,⁵²⁸ dosenita,⁵²⁹ tito,⁵³⁰ pobrecito,⁵³¹ cabalito,⁵³² and

528. La vida íntima, t. 2, p. 46.

529. Los piropos, t. 7, p. 48.

530. Malvaloca, t. 15, p. 184.

531. Dios dirá, t. 18, p. 281.

532. El patio, t. 2, p. 91.

diíta.⁵³³ An example showing affection is mamáita.⁵³⁴ Referring to a little child is buenequito.⁵³⁵ At times ito is used ingratiatingly, as the Pobre uses limosnita⁵³⁶ and probesito.⁵³⁷ It is used by the priest to soften his statement in ladroncito.⁵³⁸ Some other diminutive endings are seen in caseta,⁵³⁹ pezadiyo⁵⁴⁰ (pesadillo), cejuela,⁵⁴¹ and poquico.⁵⁴² The love of excessive exaggeration is seen in the double diminutive chiquirrititos,⁵⁴³ a "diminutive of a diminutive".

Just as the diminutives give various shades of softening effects to their root words, so the augmentatives give an increased harshness as well as the regular use referring to greater size. The Spaniard expresses his anger and contempt in a colorful way by their use. The Quinteros have faithfully recorded this use of the augmentative in the simple ón which shows increased size in such words as familión,⁵⁴⁴ and lagartonas.⁵⁴⁵ The ending azo, which many times expresses contempt, is seen in autoraso⁵⁴⁶ and amigasos.⁵⁴⁷ Other depreciative terminations are ote (which

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533. Pasionera, t. 24, p. 267.
 534. Nanita, nana, t. 13, p. 64.
 535. Cancionera, t. 30, p. 69.
 536. El patio, t. 2, p. 89.
 537. Ibid., p. 89.
 538. Puebla de las mujeres, t. 15, p. 15.
 539. Las buñoleras, t. 13, p. 123.
 540. El patio, t. 2, p. 115.
 541. Ibid., p. 95.
 542. Solico en el mundo, t. 13, p. 190.
 543. Rosa y Rosita, t. 19, p. 15.
 544. Sábado sin sol, t. 19, p. 49.
 545. Las flores, t. 3, p. 179.
 546. La vida íntima, t. 2, p. 17.
 547. Anita la Risueña, t. 22, p. 123.

also expresses the ridiculous), amigote,⁵⁴⁸ borricote,⁵⁴⁹ the little used alla found in casalla,⁵⁵⁰ ota, palabrota,⁵⁵¹ and ucho, larguirucho.⁵⁵²

Another suffix is ino, ina, which may be used in various ways. It may express origin or ownership as in pueblerinas.⁵⁵³ This word originated in written form with the Quintero brothers.⁵⁵⁴ The ending -ino may express action and effect if derived from a verb: yantina,⁵⁵⁵ from llorar.

Other suffixes are found in rafeño,⁵⁵⁶ the termination of which may denote hereditary or tribal qualities, and in pato-sos,⁵⁵⁷ having a termination denoting possession of an abundance of the thing or quality. The latter word follows a common rule for the formation of adjectives in the development of Spanish from Latin.⁵⁵⁸

Similar to the suffix in Spanish is the prefix. There are many prefixes in the Spanish language, and all descended from Latin. The Arabic al or a used in many words, such as alcalde and azúcar, is not a true prefix since it has no significance whatever.⁵⁵⁹ Some of the prefixes coming from the Latin are

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- 548. La azotea, t. 3, p. 49.
 - 549. El amor que pasa, t. 8, p. 28.
 - 550. La historia de Sevilla, t. 19, p. 143.
 - 551. El genio alegre, t. 9, p. 17.
 - 552. Chiquita y bonita, t. 19, p. 102.
 - 553. El amor que pasa, t. 8, p. 73.
 - 554. Alcala Venceslada, Vocabulario andaluz.
 - 555. Las flores, t. 3, p. 260.
 - 556. La azotea, t. 3, p. 51.
 - 557. La pena, t. 3, p. 14.
 - 558. M. Pidal, op. cit. Cap. V, p. 191.
 - 559. Ibid., p. 199.

ex (ex diputado), a (adiós), ante (antifaz), contra (contrabando), entre (entreacto), en (enbozo), sobre (sobretudo), so (socapa), ultra (ultramar), re (rebueno), bien (bienamado), mal (malparado), des (deshonra), dis (disgusto), and sin (sinrazón). While all these prefixes give a special meaning to their root word, as a rule they are not so colorful as most of the suffixes and do not add such a picturesque note to the language. They have become more like new words in the general vocabulary than aids in varying the meaning of their original word.

Among the more unusual prefixes noted in the works of the Quinteros, those found most commonly are re and rete, used to intensify. They may be used in praise, as in retegüena⁵⁶⁰ and retehermosa,⁵⁶¹ or in anger or derision as in reteperdío,⁵⁶² or simply to intensify, rebonita.⁵⁶³ Requete is found also as in requetebién.⁵⁶⁴ These three prefixes give great vitality to popular speech.⁵⁶⁵

The vulgar dir⁵⁶⁶ (ir) is seen in some form several times. Lula G. Adams in her edition of Puebla de las mujeres says that in Amdalusia the forms of ir that begin with a vowel, especially when following a vowel sound, often prefix the letter d.⁵⁶⁷ This probably grew out of the elision of de and ir. Espinosa

560. El genio alegre, t. 9, p. 42.

561. Ibid., p. 42.

562. Los borrachos, t. 4, p. 74.

563. Ibid., p. 95.

564. Ibid., p. 120.

565. Espinosa, Loc. cit. (1) p. 244.

566. Puebla de las mujeres, t. 15, p. 55; Las flores, t. 3, p. 193, etc.

567. Adams, op. cit., p. 87.

says final e often elides with e or i and cites d'irse as an example.⁵⁶⁸ From this elision the uneducated people might have believed the d always belonged with ir.

One of the most interesting phases of the study of the Quinteros' vocabulary is that concerning the archaisms and localisms found in their words. Probably the archaism found most frequently was pos,⁵⁶⁹ a direct derivative of the Latin post from which modern pues is derived.⁵⁷⁰ As to the archaic mesmo,⁵⁷¹ Espinosa thinks it is newer than mismo and is derived from meesmo, while mismo is derived from meismo.⁵⁷² Menéndez Pidal gives only the mismo from meismo.⁵⁷³

The same two authorities think differently as to the origin of semos.⁵⁷⁴ Menéndez Pidal thinks that the Latin sumus was pronounced simus by Augusto and the vulgar semos was derived in that way.⁵⁷⁵ Espinosa believes that it grew out of the Latin sedemus, as he has never found it used in the earliest period of the Spanish language.⁵⁷⁶

Meste⁵⁷⁷ (menester) was used in ancient popular speech.⁵⁷⁸ Ande has been treated in Chapter II as synalepha of a donde.⁵⁷⁹

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568. Espinosa, op. cit. Cap. II, p. 127.
 569. El patio, t. 2, p. 90; Pepita Reyes, t. 5, p. 175; etc.
 570. M. Pidal, op. cit. Cap. VIII, p. 293.
 571. La zahori, t. 7, p. 175.
 572. Espinosa, op. cit., p. 82.
 573. M. Pidal, op. cit. Cap. IV, p. 151.
 574. Las flores, t. 3, p. 182.
 575. M. Pidal, op. cit. Cap. VII, p. 263.
 576. Espinosa, op. cit. Cap. II, p. 84.
 577. Las flores, t. 3, p. 231.
 578. M. Pidal, op. cit. Cap. II, p. 61.
 579. La pena, t. 3, p. 25; Cabritas que tira al monte, t. 20, p. 239.

Dende⁵⁸⁰ (desde) is another preserved archaism in popular speech.⁵⁸¹ Muncho⁵⁸² is a case of a vulgar archaism in which a sound slips in without any apparent reason.⁵⁸³ Vide⁵⁸⁴ is another archaism preserved in the vulgar speech of today.⁵⁸⁵

Así has been found in the different forms asín,⁵⁸⁶ and asina.⁵⁸⁷ Alonso says they are archaisms preserved today in many Spanish-speaking provinces.⁵⁸⁸ Menéndez Pidal states that ves⁵⁸⁹ (vé) is vulgar today and is derived from vadis used as an imperative.⁵⁹⁰

The Quinteros have used some very interesting archaisms in two plays written in memory of Cervantes. By doing this the atmosphere "cervantesco" has been preserved. The ancient custom of eliding de with some words is seen in désta,⁵⁹¹ della,⁵⁹² etc. Vos⁵⁹³ (vosotros) is used as a singular pronoun. The old future form veredes⁵⁹⁴ was found. Menéndez Pidal gives habíades⁵⁹⁵ by

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580. El patinillo, t. 16, p. 215.
 581. Espinosa, op. cit. Cap. II, p. 74.
 582. El genio alegre, t. 9, p. 19.
 583. M. Pidal, op. cit. Cap. IV, p. 156.
 584. El mal de amores, t. 10, p. 157.
 585. M. Pidal, op. cit. Cap. VII, p. 279.
 586. La pena, t. 3, p. 17.
 587. El patio, t. 2, p. 90.
 588. Espinosa, Estudios sobre el español de Nuevo Méjico, ed. por Alonso con Nueve estudios complementarios sobre problemas de dialectología hispanoamericana por A. Alonso. Cap. VI, p. 411. Instituto de Filología, Buenos Aires, 1930.
 589. Pepita Reyes, t. 5, p. 142.
 590. M. Pidal, op. cit. Cap. VII, p. 265.
 591. Rinconete y Cortadilla, t. 28, p. 14.
 592. Ibid., p. 28.
 593. Ibid., p. 7, etc.
 594. Ibid., p. 9.
 595. Ibid., p. 16.

the side of habíais as a derivative of the Latin habebam.⁵⁹⁶
 Another archaic flavor is added by the expression muy mucho.⁵⁹⁷
 These particular archaisms are seen only in the plays honoring Cervantes.

A pleasing, natural, "every day" quality is given by the use of many colloquialisms and words used familiarly and figuratively. The many "andalucismos" give a regionalistic touch not to be gained in any other way. Some of these words are:
asaúra,⁵⁹⁸ which in Andalusia is "una persona pesada"; bulerías⁵⁹⁹ (used for "embuste"); contradios⁶⁰⁰ ("acción vituperable"); ducas⁶⁰¹ ("penas"); jinojo⁶⁰² ("interjección muy usada en sustitución de otras menos admitidos"); marchoso⁶⁰³ ("una persona muy pegada de sí y que se da tono"); melesina⁶⁰⁴ ("medecina"); jonjana⁶⁰⁵ ("burla"); menda⁶⁰⁶ ("familiar personal pronoun yo"); malange⁶⁰⁷ ("sin gracia"); noviajo⁶⁰⁸ ("noviazgo"); pajolero⁶⁰⁹ ("pícaro"); repeluco⁶¹⁰ ("frío repentino en el cuerpo"); sombrón⁶¹¹ ("individuo de ninguna gracia"); and tringui⁶¹²

596. M. Pidal, op. cit. Cap. VII, p. 269.

597. Los grandes hombres o El monumento a Cervantes, t. 31, p. 145.

598. La azotea, t. 3, p. 49.

599. Diana cazadora o Pena de muerte al amor, t. 22, p. 271.

600. El amor bandolero, t. 22, p. 173.

601. Cancionera, t. 30, p. 67.

602. La azotea, t. 3, p. 35.

603. Los marchosos, t. 28, p. 115.

604. La patria chica, t. 16, p. 45.

605. Abanicos y panderetas, t. 4, p. 358.

606. Ibid., p. 358.

607. El traje de luces, t. 4, p. 186.

608. El patio, t. 2, p. 90.

609. Los galeotes, t. 2, p. 311.

610. Las flores, t. 3, p. 251.

611. El traje de luces, t. 4, p. 202.

612. El amor bandolero, t. 22, p. 174.

("trago de vino o licor").

One of the most interesting phases of the study of the dialect of the Quinteros is in connection with the foreign words introduced into Andalusia. Some of the words are taken over from another language with practically no change, except in some cases in which it is necessary to change the spelling to conform more to Spanish rules. Some of these words from English and French are: cake-wa⁶¹³ ("cake walk"), debut,⁶¹⁴ miló(rd),⁶¹⁵ flir(t),⁶¹⁶ interviú,⁶¹⁷ and champan.⁶¹⁸ There were very few of these words noted. A word showing more direct Latin influence than most is fóllica.⁶¹⁹

As Sevilla was the original home of the "pícaro", naturally his jargon has been absorbed during the years and is now part of the accepted speech of the Andalusians. As one would expect, since they are found in such great numbers in Southern Spain, the gypsies have added their influence to the jargon of the robbers and ruffians. These sources together have given a liberal amount of new and unusual words to the speech of Andalusia. Some of these are parneses⁶²⁰ ("money"), garlochi⁶²¹ ("heart"), pinrel⁶²² ("foot"), gajesa⁶²³ ("threat"), soniche⁶²⁴

613. La bella Lucerito, t. 13, p. 102.

614. Ibid., p. 106.

615. Los marchosos, t. 28, p. 149.

616. Zaragatas, t. 10, p. 134.

617. Amor en solfa, t. 10, p. 230.

618. Amores y amoríos, t. 12, p. 65.

619. Zaragatas, t. 10, p. 131.

620. Las buñoleras, t. 13, p. 129.

621. La azotea, t. 3, p. 44.

622. Abanicos y panderetas, t. 4, p. 358.

623. Ibid., p. 358.

624. Ibid., p. 360.

("silence"), chanelo⁶²⁵ ("understand"), chorreles⁶²⁶ ("sons"), jindama⁶²⁷ ("fear"), barbis⁶²⁸ ("elegant"). One word, "del Caló y muy usada in Andalucía" according to Alcalá Venceslada in his Vocabulario andaluz is ducas⁶²⁹ ("tribulaciones"). Other words found in the works of the Quinteros showing particular gypsy influence are churumbeles⁶³⁰ ("children"), gachó⁶³¹ and its feminine gachi,⁶³² words with which the gypsies designate the Andalusians.

As has already been pointed out, one way in which the Quintero brothers give a realistic and colorful atmosphere is to use many words that the common people use but which have not found their way into the dictionaries and printed language. They take a root word, and by use of suffixes, prefixes, metathesis, etc., change it until it is scarcely recognizable. It is very difficult for a foreigner to untangle some of them. Some of these words are hachares⁶³³ (seemingly based on "jactar"), metisaca⁶³⁴ ("meter" plus "saca"), tipitín⁶³⁵ (from "tipo"), achampanáda⁶³⁶ (from another foreign word "champan"), resortíbilis⁶³⁷ ("resorte"), superferolítica⁶³⁸ (based on "oleífero"),

625. Malvaloca, t. 15, p. 168.

626. La zahorí, t. 7, p. 181.

627. Diana cazadora o Pena de muerte al amor, t. 22, p. 301.

628. Cancionera, t. 30, p. 67.

629. Ibid., p. 67.

630. El amor que pasa, t. 8, p. 59.

631. El genio alegre, t. 9, p. 103.

632. Cancionera, t. 30, p. 62.

633. Abanicos y panderetas, t. 4, p. 353.

634. Chiquillo, t. 7, p. 34.

635. El flechazo, t. 7, p. 71.

636. Zaragatas, t. 10, p. 120.

637. La mala sombra, t. 10, p. 325.

638. Cabrita que tira al monte, t. 20, p. 238.

aburridero⁶³⁹ ("aburrir"), ezaborición⁶⁴⁰ ("desabor"),
empapante⁶⁴¹ ("empapar"), pirandona⁶⁴² (based on "pícarona"),
 and bailabónicas⁶⁴³ (a term used by the servant describing the
 master's son as a fairly good dancer). One can plainly feel the
 fun coming from the pen of the authors as they wrote:

"Mándame un besibitibito
 de la tu boquibitibita,
 que estoy enfermibitibito
 de calenturibitibita."⁶⁴⁴

Among the contractions found, the most common is miste⁶⁴⁵
 (mire usted), already treated in Chapter II. A rather common
 contraction found is zeña⁶⁴⁶ or seña. It is applied to mature
 women of the middle class whom one does not wish to call by their
 unadorned names. This title indicates a person not of the
 aristocracy but not so low as is indicated by ña.⁶⁴⁷ Espinosa
 thinks the contraction of señora probably followed the following
 routine: señora > señoa > señua > seña.⁶⁴⁸ The diminutive señita
 is sometimes used.⁶⁴⁹ As a contraction of señor, sor is used
 in addressing the image of Christ,⁶⁵⁰ and to give added color.⁶⁵¹
So (señor) is used in anger as an insult, and to emphasize the

639. Diana cazadora o Pena de muerte al amor, t. 22, p. 253.

640. El mal ángel, t. 25, p. 81.

641. Los marchosos, t. 28, p. 136.

642. Amores y amorios, t. 12, p. 29.

643. Ibid., p. 23.

644. La patria chica, t. 16, p. 45.

645. Las flores, t. 3, p. 180.

646. Los galeotes, t. 2, p. 190.

647. Alonso, op. cit. Cap. VII, p. 419.

648. Espinosa, Loc. cit. (3) p. 124.

649. Los marchosos, t. 28, p. 110.

650. Cancionera, t. 30, p. 117.

651. Rinconete y Cortadillo, t. 28, p. 45.

anger,⁶⁵² as in so puerco.⁶⁵³

The archaic atmosphere is enriched by the use of the contraction vuesa merced.⁶⁵⁴ Quantimás⁶⁵⁵ ("cuanto y más") was a contraction used as early as the time of Santa Teresa.⁶⁵⁶ Menéndez Pidal makes the statement that many words are worn away by constant use and retain little more than their accented syllables.⁶⁵⁷ Examples are usía⁶⁵⁸ and vuesensia⁶⁵⁹ ("vuecelencia").

The group of words that may be classed as inaccurate from the standpoint of modern Spanish may be divided into four small sections: those having wrong gender, misplaced accent, incorrect verb form, and those using the wrong word or an incorrect expression. All these irregularities are probably due to analogy, confusion, or ignorance. Some of the expressions using wrong gender are: mucha caló⁶⁶⁰ ("calor" was formerly feminine as well as masculine), que coló la suya⁶⁶¹ ("color" may be in analogy with "calor"), una mesma tiempo⁶⁶² (probably confused with "vez"). Among the words showing misplaced accent are: sacáis⁶⁶³ (used for "sacais" meaning "eyes"), paralísis,⁶⁶⁴ pedáogos,⁶⁶⁵

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652. Alonso, op. cit. Cap. VII, p. 418.
 653. Los chorros del oro, t. 13, p. 37.
 654. Rinconete y Cortadillo, t. 28, p. 7.
 655. Cancionera, t. 30, p. 126.
 656. Espinosa, op. cit. Cap. II, p. 102.
 657. M. Pidal, op. cit. Cap. II, p. 34.
 658. Las flores, t. 3, p. 217.
 659. Zaragatas, t. 10, p. 122.
 660. El patio, t. 2, p. 89.
 661. La pena, t. 3, p. 25.
 662. Las flores, t. 3, p. 259.
 663. Abanicos y panderetas, t. 4, p. 365.
 664. El patinillo, t. 16, p. 238.
 665. El centenario, t. 14, p. 103.

telégrama,⁶⁶⁶ medíco,⁶⁶⁷ and última.⁶⁶⁸ Among the incorrect verb forms noted are: produsi⁶⁶⁹ ("produje"), and distrái⁶⁷⁰ ("distraje"), both following regular conjugations. Some of the last group, incorrect words or expressions, are: delante mía,⁶⁷¹ delante suya,⁶⁷² ar reó ("alrededor") suya,⁶⁷³ and ojo⁶⁷⁴ (for "eje").

Thus the natural realism of the plays of the Quinteros may be seen in the study of the details brought out in this chapter. By their masterly use of dialect, with its colorful prefixes, suffixes, "Andalucismos", archaisms, and other picturesque word changes, the Quinteros succeed in painting Spanish life with an effectiveness which could not be secured in any other way.

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666. Las hazañas de Juanillo el de Molaes, t. 19, p. 66.
 667. Solico en el mundo, t. 13, p. 191.
 668. Ibid., p. 193.
 669. Polvorilla el corneta, t. 19, p. 109.
 670. Las hazañas de Juanillo el de Molaes, t. 19, p. 64.
 671. Amores y amoríos, t. 12, p. 33.
 672. Los marchosos, t. 28, p. 155.
 673. Las flores, t. 3, p. 259.
 674. Mundo, mundillo, t. 17, p. 75.

CHAPTER V

THE CONTRIBUTION
OF THE QUINTEROS TO THE SPANISH LANGUAGE

A study of the dialectal plays of the Álvarez Quintero brothers is very valuable to one interested in the development of the Spanish language and of language in general. Probably the minor contribution of these plays written in dialect is the opportunity to study the changes taking place in modern Spanish and compare them with the evolution of ancient Spanish from Latin. Many times in this thesis attention has been called to changes that are similar or exactly the same in the modern Spanish as in ancient Spanish. Many of the losses or substitutions of letters occurring in modern Spanish are found in ancient Spanish and even in Vulgar Latin. Also there are still many archaisms used in popular speech. If there were no dialectal plays such as the ones written by the Quinteros, these archaisms would not be known to the world, as they are not found in literary language.

Probably the greatest contribution of the Álvarez Quintero brothers is their presentation of Spanish life. Throughout this thesis attention has been called from time to time to the fact that the Quinteros are giving their readers a realistic picture of their native province Andalusia, and, at times, intimate glimpses into other provinces, notably Castile and Aragon. The brothers might be called true photographers of their country. They give us the real and natural life of their fellow country-

men. They paint for us realistic scenes from the Andalusian patios, living rooms, theaters, and streets. The characters act naturally, carrying on their every-day life in a realistic manner. One is not aware he is seeing from afar a strange episode, but he feels as if he is in the group, sympathizing with and taking part in the action.

This natural quality of the Quinteros is derived partly from the normal action or episodes pictured in the plays, but also very largely from the speech of the characters. If the episode were a normal one but the speech stilted and unnatural, the pleasing effect would be lost. This natural effect is obtained by using the same vernacular in the play that the people use every day. The Quinteros have faithfully copied the native dialect, showing the gaining or losing of sounds caused by careless, light, or overemphatic speech or by analogy or ignorance. All these take place everywhere every day. The naturalness of the speech is heightened by the use of many "andalucismos" and a liberal amount of "pícaro" and gypsy jargon. These words give a pleasing and picturesque atmosphere very attractive to the foreign reader. They show us the true Andalusia much better than the same number of pure Castilian words could. The Spanish love of exaggerated speech is pictured by the use of the colorful suffixes and prefixes.

On seeing many words for the first time, the reader might be tempted to say that the Quinteros coin their words at times. But a careful study shows that they have not done this. Again they have been faithful portrayers of their country and have set

down for us many words that have not been printed previously but which are heard in everyday life. No real picture of Andalusia would be complete without them. Such words can be traced to some standard word used as a base for a new exaggerated idea or theory. This sort of thing happens in our own country, especially among the negroes.

In following all these details of manners and dialect carefully and thereby picturing to us so realistically their native province, the Quinteros might well be called "los costumbristas de Andalucía". Just as Juan del Encina, Lope de Rueda, Cervantes, Luis Quíñones de Benavente, and Ramón de la Cruz have recorded for posterity the vulgar language of their respective periods, so the Quinteros have recorded the vernacular of our own section and period.

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Sources

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- Tomo 1 (1923): Gilito; El peregrino
- Tomo 2 (1923): Los galeotes; El patio; La vida íntima
- Tomo 3 (1923): La pena; La azotea; Las flores
- Tomo 4 (1923): La buena sombra; Los borrachos; El traje de luces; Abanicos y panderetas
- Tomo 5 (1923): Pepita Reyes
- Tomo 6 (1923): La zagala
- Tomo 7 (1924): El ojito derecho; El chiquillo; Los piropos; El flechazo; La zahorí
- Tomo 8 (1924): El amor que pasa
- Tomo 9 (1925): El genio alegre
- Tomo 10 (1925): La reina mora; Zaragatas; El mal de amores; El amor en solfa; La mala sombra
- Tomo 12 (1925): Amores y amoríos; Los ojos de luto
- Tomo 13 (1925): La pitanza; Los chorros del oro; Morritos; Nanita, Nana; La zancadilla; Las buñoleras; Sangre gorda; Carta a Juan Soldado; La bella Lucerito; Cuatro palabras; Solico en el mundo

675. Only those plays were considered in which dialectal forms occur.

- Tomo 14 (1926): El centenario
- Tomo 15 (1926): Malvaloca; Puebla de las mujeres
- Tomo 16 (1926): La patria chica; Las mil maravillas; El patinillo
- Tomo 17 (1926): Mundo, mundillo; Fortunato
- Tomo 18 (1926): La consulesa; Dios dirá
- Tomo 19 (1927): Rosa y Rosita; Sábado sin sol; Las hazañas de Juanillo el de Molares; Hablando se entiende la gente; Chiquita y bonita; Polvorilla el corneta; El cerrojazo; La historia de Sevilla; Lectura y escritura; Secretico de confesión
- Tomo 20 (1927): El Duque de El; Cabrita que tira al monte
- Tomo 21 (1927): Así se escribe la historia
- Tomo 22 (1927): Fea y con gracia; Anita la Risueña; El amor bandolero; Diana cazadora o Pena de muerte al amor
- Tomo 23 (1927): La calumniada
- Tomo 24 (1927): Pasionera
- Tomo 25 (1928): La niña de Juana o El descubrimiento de América; La sillita; La seria; El mal ángel; El cuartito de hora; Cabellos de plata; Ganas de reñir
- Tomo 27 (1928): Las vueltas que da el mundo
- Tomo 28 (1928): Rinconete y Cortadillo; Los marchosos
- Tomo 29 (1928): Concha la Limpia
- Tomo 30 (1928): Cancionera

Tomo 31 (1929): Los grandes hombres o El monumento a
Cervantes