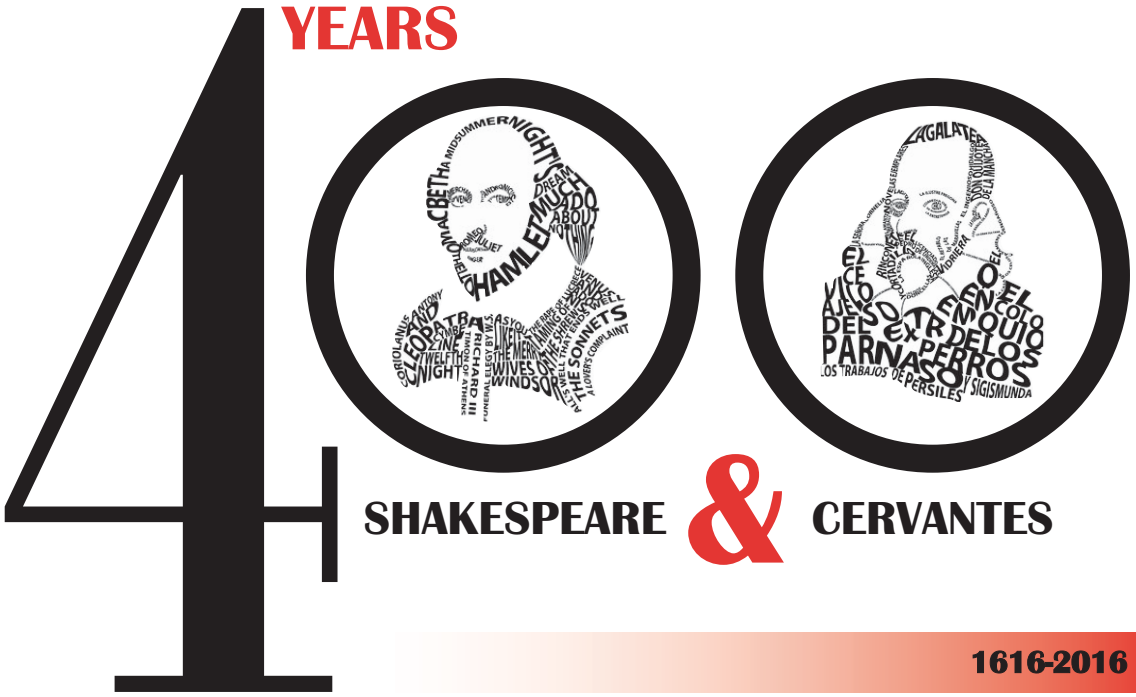
Acta Iassyensia Comparationis

SPECIAL ISSUE



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400 Years with Shakespeare & Cervantes

400 años con Shakespeare & Cervantes

During the 400 years since the death of William Shakespeare and Miguel de Cervantes, their works have lived on, inspiring generation after generation, age after age and culture after culture, crossing spatial and temporal boundaries, being appropriated, used and sometimes even abused in various attempts to justify different ends. Thus, Shakespeare has become more than a Renaissance English playwright and poet, in the same way that Cervantes has become more than the one true father of Spanish prose. They are now seen as cultural phenomena and their writings have been refashioned, re-written, re-interpreted and re-contextualized in a variety of texts ranging from literature to visual arts, music, film, cartoons, on-line documentaries, advertisements, etc. The ever-new ways of reading the Bard's, as well as the Prince of Wits' works, do not necessarily bring new insights into or understanding of their characters, but reveal more about ourselves, about the way we see the world and internalize certain feelings, attitudes, choices or reactions.

In order to celebrate both writers and their works, but also all those who have been interested in their cultural afterlives for four centuries, we have gathered in this anniversary issue a selection of articles on a variety of Shakespearean and Cervantian topics, ranging from literary theory and criticism or comparative literature to cultural, translation or performance studies.

■ Issue editors:
Iulia Andreea Milică,Gabriela-Iuliana Colipcă-Ciobanu & Alina Țiței

Los 400 años que transcurrieron desde la muerte de William Shakespeare y Miguel de Cervantes han visto pervivir sus obras, inspirando generación tras generación, siglo tras siglo y cultura tras cultura, trascendiendo los límites espaciales y temporales, siendo apropiadas, utilizadas y a veces incluso abusadas en un sinfín de intentos por justificar diferentes fines. Así, Shakespeare se ha convertido en más que un dramaturgo y poeta renacentista inglés, de la misma manera que Cervantes se ha convertido en más que el único y verdadero padre de la prosa castellana. Hoy en día ambos son considerados fenómenos culturales y sus creaciones han sido remodeladas, reescritas, reinterpretadas y recontextualizadas en una variedad de textos que van desde la literatura a las artes visuales, música, cine, dibujos animados, documentales, anuncios publicitarios, etc. Las siempre nuevas maneras de leer las obras del Vate, así como las del Príncipe de los Ingenios no nos ofrecen necesariamente la oportunidad de comprender mejor a sus personajes, sino que revelan más sobre nosotros mismos, sobre nuestra forma de ver el mundo e internalizar ciertos sentimientos, actitudes, opciones o reacciones.

Para celebrar a estos escritores y a sus obras, pero también a todos aquellos que se han interesado en sus vidas culturales posteriores durante cuatro siglos, hemos reunido en este número conmemorativo una selección de artículos sobre una variedad de temas shakesperianos y cervantinos que van desde la teoría y crítica literaria o la literatura comparada hasta los estudios culturales, teatrales o de la traducción.

■ Editoras del volumen:
Iulia Andreea Milică, Gabriela-Iuliana Colipcă-Ciobanu & Alina Țiței

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"A Pound of Flesh as Forfeit". Deconstructive Patterns in *The Merchant of Venice*

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Shakespeare's 'anti-Semitism', as manifested in one of his most ideologically controversial plays, *The Merchant of Venice*, has been intensely debated throughout the centuries and continues to be, now more than ever, a most intriguing issue. Analytical approaches have variously inclined towards one or the other side of the debate, by constructing Shylock sympathetically or by condemning him for his excessive hatred. Critics like Harold Bloom, James Shapiro and John Gross believe that the play is rampantly anti-Semitic. In the opposite camp, a recent study by Martin Yaffe proposes that, on the contrary, the play should be seen as pro-Jewish, since Shylock is nothing more than a bad Jew who cannot be representative for his race. Everybody agrees on the fact that we can hardly speculate as to Shakespeare's own attitude towards Jews, for his personal views are notoriously absent from his texts. Yet he could not have constructed such a character without taking into account all the prejudices and clichés of his time, which he re-moulds in his play until they are turned into uneasy questions haunting the minds of readers and audiences. Our linguistic and stylistic analysis focuses on the ways in which religious enmity is transmuted and taken to a climactic development through a financial and legal dispute based on an intransigent logic of usury fuelled by an inexpressible spite. Jewishness and Christianity confront each other through a secular law that is indifferent to their spiritual tenets and that equally menaces them both. It is the blind rejection of the other that deconstructs both perspectives and paves the way for a future transcending synthesis which, like the pale lead praised by Bassanio, no longer hides errors beneath deceiving ornaments..

***Keywords*: Jewishness; Christianity; discourse; identity; law; subversion.**

The Merchant of Venice, Shakespeare's "problem play", has been a continual source of critical controversy over the centuries. This controversy reached its climax in the second half of the 20th century, after historical tragedies like the Holocaust. In the wake of mass killings of Jews by the Nazis, a text such as that written by Shakespeare has been perceived, especially by Jewish analysts, as a prefiguration of the anti-Semitic doctrines that wrought havoc in the Jewish community.

Most prominent among such literary critics is Harold Bloom who, for all his openly declared veneration of Shakespeare as centre of the western literary canon, identifies in *The Merchant of Venice* an uncharacteristic mentality which convinces him that, "[i]n this play alone, Shakespeare was very much of his age, and not for all time" (1998: 205). "One would have to be blind, deaf and dumb", Bloom asserts, "not to recognize that Shakespeare's grand, equivocal comedy *The Merchant of Venice* is nevertheless a profoundly anti-Semitic work" (2008: 171). Other critics, on the contrary, feel that "Shylock is no more a mere means to exemplifying the Semitic problem than is Othello for the raising of the colour question" (Granville-Barker, 2005: 351).

Admittedly or not, the entire dispute originates in what Bloom considers "Shakespeare's disconcerting addition to the pound of flesh story: the forced conversion" (1998: 175). The American critic believes it is dramatically unmotivated, which demonstrates, for him, that the author must have been contaminated with racial hostility against a disadvantaged ethnic group in a period when the world was not yet dreaming of tolerance and political correctness. Simple logic would suggest that dramatic inconsistencies can only prove an author's creative awkwardness or failure. However, general critical thought (Harold Bloom included) finds it hard to accept that Shakespeare, an author so attentive to all sorts of details and shades of meaning, could have committed such unconscious blunders. After all, at the time of composing *The Merchant of Venice*, Shakespeare had already produced some of his incontestably great tragedies and comedies (among them, *Romeo and Juliet, Richard II, A Midsummer Night's Dream*). Thus, the only possible conclusion to be drawn is that 'the Shylock mistake' must have been made intentionally. At this point, the temptation of qualifying this intention as racial prejudice may become, as it indeed has become, irresistible.

One of the causes of such slippages in literary criticism is undoubtedly the fact that Shylock is not considered as a being woven into the fabric of his world, defined by his connections, rejections or acceptances of the things of that world. He is instead taken out of his context: "Detaching Shylock from the comic structure, ignoring his cunning, malice, and hypocrisy, ascribing to him high-minded motives, seeing him as a sincere representation of persecuted Judaism, even imagining that Shakespeare was unable to 'control' his character – this whole seemingly innocent distortion of the play's central emphases results in the charge that Shakespeare was guilty of anti-Semitism" (Baker, 2005: xxiv).

When reinserted in the world of the play, Shylock's individuality not only confirms the ontological weight that appears to make his conversion untenable for some, but it also offers us valuable clues for understanding his problematic behaviour. The baffling "I am content" (4.1.390) answer at the end of the trial is less shocking if we place it within the sequence of answers given by Shylock in the scene, a sequence showing him as a human being reduced almost to caricature by his monomaniacal desire to cut the pound of flesh from Antonio's breast. His judgment being clouded by his "affection", Shylock is unable to regain his initial poise and is doomed, for lack of self-control, to lose everything. His punishment, in true Shakespearean fashion, is necessarily triggered by his evil passion of resentment and vengefulness evolving to an unacceptable extreme.

Harold Bloom's reproach to Shakespeare, at this point, is that he did not allow Shylock to die a tragic, but honourable death, by refusing to convert to Christianity. On the one hand, as other critics have argued, Shylock's death would have been inappropriate in a romantic comedy in which the Jew plays the role of the comic villain, not that of a tragic hero. On the other hand, and more importantly, Shylock's words and deeds throughout the play do not qualify him for the "negative transcendence" (Bloom, 1998: 187) villains like Iago or Edmund will later partake of. In spite of his occasional pathos, Shylock cannot overcome his limits and open his mind and heart to truths alien to the paradigm of money – the only one he seems to understand properly. His appraisal of Antonio at the beginning of the play signals a very narrow and downgrading perspective:

> SHYLOCK
> Antonio is a good man.
> BASSANIO
> Have you heard any imputation to the contrary?
> SHYLOCK
> Oh, no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is sufficient… (1.3.12-16)

The semantic reduction of "good" to "sufficient" is the first instance of the effects of the equivocation that governs the whole play. Shylock himself deconstructs, as it were, the other's

discourse in order to affirm his way of dealing with things. This deconstruction is fuelled by and performed through an irony rooted in a long-lived resentment:

> SHYLOCK
> [Aside] How like a fawning publican he looks!
> I hate him for he is a Christian,
> But more for that in low simplicity
> He lends out money gratis and brings down
> The rate of usance here with us in Venice. (1.3.39-43)

As it turns out, this hatred is less motivated by religion than by financial competition, which subverts any attempt to interpret the play as religious confrontation first and foremost. By subordinating everything to the discourse of financial matters, Shylock also deconstructs himself into a mercantile Venetian. His assimilation by the greedy merchant society in which he lives threatens his integrity as a member of the Jewish community. It has been said that Shylock and Portia are the representatives of the Old Testament and the New Testament, respectively, and that their conflict is the conflict between the old law and the new, the latter finally pushing the former into the background. Still, despite the fact that Shylock "can cite the Scripture for his purpose" (1.3.97), he does it quite rarely and only to manipulate it for his own interests, not for the sake of any high moral purpose or ethical personal improvement. What he wants is to defeat his enemies with the same weapons they use, on a common ground. Jewish critics themselves recognize that Shylock's desire of revenge is untypical of Judaism and that what is missing in Shylock is "the whole region of Jewish spirituality" (Baker, 2005: xxxviii). Inner faith or truly lived religion is replaced in Shylock by a set of rules.

The equivocation or duplicity of his discourse is symbolically pre-figured, at the beginning of the play, by the image of the "two-headed Janus" (1.1.50) Salarino uses when he tries to find the reason of Antonio's sadness in the first scene. The name Janus itself is mirrored graphically and phonetically in another name, Jason, twice mentioned in the text. Linguistically, the partial inversion of letters and sounds (J*anus*/J*ason*) in these names brings their meanings closer, thereby implying that differences are only superficial and that they are melted in the course of pursuing a common goal – that of gaining material riches. Antonio and Shylock may figure as foils, but there are more similarities between them than they would like to admit: their superficial spirituality, their dirty financial dealings, their intolerance, their passionate natures. When Portia, the *dea ex machina* of the play, enters the court in Act IV, she begins her trial by asking a most intriguing question: "Which is the merchant here, and which the Jew?" (4.1.170). The question is intriguing because it would have been apparent to all participants in the scene who was who: at the time, Jews could be easily spotted in a crowd by their clothes and by various outward signs imposed on them by the authorities:

> We know that Shylock would have been dressed in a "gabardine", because, we are told, Antonio habitually spits on it. This was a long garment of hard cloth habitually worn by Jews who, since 1412, had been obliged to wear a distinctive robe extending down to the feet. Shylock would have been, literally, a "marked" man (in a previous century he would have had to wear a yellow hat). Antonio, a rich merchant who […] is more likely to have been dressed in some of the "silk" in which he trades […]. It would have been unmissably obvious which was the merchant and which was the Jew. (Tanner, 2010: 117)

Thus, the question cannot be interpreted as an index of disguised inability, on Portia's behalf, to make the difference between them. Instead, it signals a deconstructive ambiguity of reference that has also been identified in the title of the play itself. The title, just like the play, somehow, becomes a sort of *undecidable*, to use Derrida's term. One line of argument has it that Shylock

cannot be the merchant of the title since he is prevented by his Jewishness to do commerce in Venice. His source of income is the practising of usury – an occupation that was forbidden to, and consequently very much despised by, the Christians of the time.[1] Besides, Antonio is foregrounded as merchant from the very beginning of the play, when we find out about his trade overseas.

One counter-argument to the idea that Shylock may not be the merchant of the title is the fact that the terms "merchant" and "usurer" were often used interchangeably at the time: "Before they were expelled from some European countries and restricted in their professions in others, Jews figured prominently as merchants in international trade, taking advantage of their contacts with their coreligionists throughout the Mediterranean. During this time, the term Jew was as associated with trade as with usury" (Rosenshield, 2002: 30).

Moreover, the historical truth is that Venice, in that period, offered shelter for three distinct Jewish groups: the Ponentines and the Levantines, who spoke Spanish or Portuguese and had come from across the Alps after having been expelled from the Spanish peninsula, and the *Nazione Tedesca*, thought to be of German origin, but who were considerably more integrated in the Venetian community and spoke the language of the adoptive country. Shylock belonged to the latter group, more as a native than as a newcomer, as indicated by the fact that he practised usury, commerce being forbidden to the German Jews, but being allowed to the other two communities (*see* Roth, 2005: 358-359). Also, Shylock's language is hardly different from that spoken by the other characters in the play, even though an attentive analysis can reveal subtle differences in certain word choices or syntactical constructions.[2] Although he was one of the Jews that were not allowed to practise trade in Venice, it would be by no means accurate to say that the Jew as a type could not have been associated in the minds of his contemporaries with that of the merchant.

Be that as it may, religious prejudice was bound to influence commercial relations between economic actors of different ethnic and cultural backgrounds (especially between Christians and Jews), as proven by Antonio's defamatory behaviour towards Shylock:

> SHYLOCK
> Signior Antonio, many a time and oft
> In the Rialto you have rated me
> About my moneys and my usances: […]
> You call me misbeliever, cut-throat dog,
> And spit upon my Jewish gaberdine,
> And all for use of that which is mine own. […]
> You, that did void your rheum upon my beard
> And foot me as you spurn a stranger cur
> Over your threshold: moneys is your suit
> What should I say to you? (1.3.106-108; 1.3.111-113; 1.3.117-120)

When Shylock addresses such words to Antonio, comedy has already set on stage one of its characteristic reversals: it is no longer Shylock that is at a financial disadvantage, but Antonio, the latter being compelled to appeal to usury and thus expose himself to Shylock's despised practices. This reversal, like all the others in the play, blurs the culturally sanctioned distinction between the

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[1]Usury was also forbidden to Jews by the *Torah*, but there was no prohibition regarding Jews charging interest on loans to non-Jews. For Christians, however, usury was prohibited by papal edicts, especially beginning with the 14th century (*see* Chazan, 2006: 51-66).

[2] In Otto Jespersen's view, such linguistic deviations from the standard of Shakespeare's day (for example, the preference of 'advantage' or 'thrift' for 'interest', of 'usance' for 'usury', of 'equal' (pound) for 'exact', of 'rheum' for 'saliva', or of 'estimable' for 'valuable'; words used only by Shylock in Shakespeare: 'eaneling', 'misbeliever', 'bane'; peculiar phrases like 'we trifle time' or 'rend out' instead of 'rend') helped the playwright construct characters like Shylock, Caliban or the witches in *Macbeth* by "stamping them as beings out of the common sort" (1921: 219).

Jewish usurer and the Christian merchant by reducing them both to obeying one and the same harsh logic: the logic of money. Ambiguity further reaches an ironical climax in Shylock's imposed conversion, a moment in which Shylock symbolically turns into Antonio, i.e., another Christian merchant, no longer linked with Jewishness and usury.

This could be taken further into other critical fields. For Gary Rosenshield, it is less Shylock's conversion that is at stake here than Antonio's unconscious fears that his being a merchant is at odds with the principles of his Christianity: "The question that the play implicitly asks is not whether Shylock can become a Christian but whether Antonio can be both a Christian and a merchant: that is, a merchant and not in some way also a Jew. Is it possible for a Christian to escape 'Judaization' in a world rapidly being transformed by a mercantile and pre-capitalist economy? And if Antonio cannot escape the corruption of finance, can anyone?" (2002: 29).

To go back to Portia's question, its inescapable hint that the two men are practically indistinguishable by their outer appearances brings with it a momentary liberal stance that cares nothing for race or class. Antonio and Shylock are perfectly equal in the act of justice and both of them bow before and cherish this equality, albeit from very different emotional vantage points. Here, more than anywhere else in the play, the text emerges as absolutely lacking in anti-Semitism. Being a Jew does not prevent Shylock from claiming his right, just as being a Christian does not favour Antonio. I believe that, in *The Merchant of Venice*, Shakespeare explores the possibility of a discourse able to function as a common denominator for everyone belonging to the world of the play.

The setting chosen for this purpose appears as the most appropriate, as the Venice of the time was renowned for its benevolent policy towards strangers. According to Allan Bloom, "it was the place where the various sorts of men could freely mingle and it was known the world over as the most tolerant city of its time. [...] From the end of the sixteenth century up to the middle of the seventeenth, Venice was constantly admired and written about as the model for a good political order in modernity. It preceded Amsterdam as the model" (1964: 14-15).

As a citizen of Venice, Shylock was privileged in comparison to the other members of the Jewish diaspora spread out across Europe in the sixteenth century. It is not only his wealth and relative freedom that forms his privilege, but primarily that "law of Venice" which Shylock obsessively cites as the irrefutable authority under whose protection he can have his "forfeiture". No one can contradict him on that. While they are trying to make him reconsider his position, the Venetians are fully aware that the Jew's insistence that he "have his bond" cannot be denied – not even by the Duke himself:

> ANTONIO
> The duke cannot deny the course of law:
> For the commodity that strangers have
> With us in Venice, if it be denied,
> Will much impeach the justice of his state;
> Since that the trade and profit of the city
> Consisteth of all nations. (3.3.28-33)

Antonio's words reveal that the discourse on the grounds of which everybody can claim their rights irrespective of race or class does not derive its power from traditional values linked with religion, but from another element, much more appropriate to the paradigm of modernity. Allan Bloom shows that the achievement of an atmosphere of tolerance in Renaissance cities like Venice was the result of the awareness that religious attachment could only be overcome by a social order in which religion would not play the leading part:

> It was not thought possible to educate men to a tolerant view nor to overcome the power of the established religions by refuting them; the only way was to substitute for the interest and concern of men's passions another object as powerfully

> attractive as religion. Such an object was to be found in the jealous desire for gain; the commercial spirit causes men to moderate their fanaticism; men for whom money is the most important thing are unlikely to go off on crusades. (1964: 16)

In Shakespeare's play, it is this very "jealous desire for gain" that curbs wills and shapes destinies, whereas old principles are trespassed: Antonio's Christianity is subverted by his discriminatory treatment of Shylock, and Shylock's apparent solidarity with his community and obedience of the Jewish doctrine is exposed as shallow in his accepting to have dinner with Christians or in his refusal to be merciful. Such trespassing will soon be punished, and the "forfeitures" are going to be quite dramatic for those involved. It may be no coincidence that one of the most often repeated words in the play is "forfeit" (it appears eleven times in this form and nine times as part of "forfeiture"). Punishment for an excess of passion (be it melancholy, envy, hatred or resentment) is thus translated into the language of commercial contracts. Shakespeare, contrary to what we might expect from one belonging to his age, had the profound intuition of the fact that the nature of the discourse in whose terms the participants would have been able to find themselves on the same ground with the others could not be religious, but juridical and political. And quite prophetically, Shakespeare also understood that this discourse can but be marked by many insufficiencies causing hostility and unrest. It is nevertheless inextricably interwoven with the mercantile economy of Venice, where any impeachment of the law would endanger the entire social and economic edifice by dissolving power and authority.

Shylock, in his desire for gain, is cynical enough to understand, better than any other character in the play, the necessity for such a secular law governing the fabric of society. However, his utter materialism eventually condemns him, for it makes him idolize the law and fail to escape its "eye for an eye" literalism. If Shylock is to be seen as a representative of his race, then he must be seen as the specimen through whom Shakespeare criticizes Jewish fundamentalist attitudes that refuse any transcendence, openness or creativity. Following the same logic, if Antonio is the representative of Christianity, then, through him, Christianity is exposed as hypocritical and false.

Such criticism is at its highest in the trial scene, during which both religious paradigms and mentalities are revealed as superficially adopted by the characters. By the time Portia arrives in court as Balthasar, Shylock has reached the climax of his own idiosyncratic power. For a time, his incontestable demand reigns supreme, despite the others' repeated injunctions for mercy and pity. The "knife" of his hatred, sharpened on the hard "stone" of his heart, is ready to cut out the pound of flesh out of Antonio's breast.[3] His "justice" is based on a linguistic trick which uses an apparently less harmful synecdoche in order to conceal an atrocity: while he purports to take "only" what is his, i.e., just a pound of flesh, what he is really bound to do is kill Antonio. Portia's victory over Shylock is not obtained by appeals to ethical principles. These are counteracted by Shylock through a self-degrading exaltation of what he calls "affection":

> SHYLOCK
> You'll ask me, why I rather choose to have
> A weight of carrion flesh than to receive
> Three thousand ducats: I'll not answer that:
> But, say, it is my humour: is it answer'd? […]

[3] Shylock's ardent desire to "have his bond" by cutting out a pound of flesh from Antonio's breast has deep roots in cultural history. It carries with it centuries-old fearful reminiscences of Jews as perpetrators of ritualistic murders on innocent Christians, an accusation that began with the so-called Norwich incident of 1140, when a boy named William was found dead outside of town and the Jews were accused of the crime, despite the fact that there was never enough evidence to support some of the people's spiteful suspicions (*see* Chazan, 2006: 157). Also, the forfeiture of the pound of flesh automatically triggers associations with the Jewish ritual of circumcision and turns Shylock into the exponent of a rebellious minority attempting to 'circumcise' or even 'castrate' the other, to convert the other to his own law, in the same abusive way in which the other tried to convert him to Christianity.

So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answer'd? (4.1.40-43; 4.1.59-62)

When she attracts Shylock into her ingenious trap, Portia is fully aware that she must defeat him with the same literalness with which he wants to apply the law, and she manages to do it by using her superior intelligence and creativity. Shylock is broken by the very law he had tried to use for his personal vendetta: he is "a dupe of the law" (Bloom, 1964: 33).

Portia's victory over Shylock is also a victory of her world over that in which Antonio and Shylock live. Rosenshield claims that "Belmont represents a utopic supersession of the economic orders represented by both Shylock and Antonio, a supersession of Belmont over Venice and all that it represents [...] In the utopic world of Act I, art triumphs over reality; the spiritual, social and economic victory is Portia's, not Antonio's" (2002: 43).

Art triumphs over reality indeed, since, in fact, the trial in the play is not a real one, but a device through which poetic justice is established. Nevertheless, Portia's victory is itself marked by the same ambiguity that controls the deep structure of meaning in the play. Nothing can remain what it seems because of the endless mirroring of opposites into one another. Differences turn into similarities and identity is always threatened with dissolution by "the chink of coins [which] pervades the play as it does no other" (Nuttall, 2007: 121). There is a money vocabulary and imagery everybody shares which darkens any projected purity or innocence in the discourse of the play. The language of profit, trade, and legal contracts is dangerously close to the language of love, in the same way in which it insinuates itself in the discourse of identity.

When Bassanio tells his friend Antonio about his desire to conquer Portia, he uses an image which combines her being compared to the Golden Fleece with his projecting himself as a Jason among others:

BASSANIO
In Belmont is a lady richly left,
And she is fair and fairer than that word,
Of wondrous virtues. (1.1.61-63)
[...] her sunny locks
Hang on her temples like a golden fleece,
Which makes her seat of Belmont Colchos' strond,
And many Jasons come in quest of her. (1.1.169-172)

In a similar manner, Portia's description of herself seems to filter character and beauty through the reductive lens of an accountant:

PORTIA
Though for myself alone
I would not be ambitious in my wish
To wish myself much better, yet for you
I would be trebled twenty times myself,
A thousand times more fair, ten thousand times more rich,
That only to stand high in your account
I might in virtues, beauties, livings, friends,
Exceed account. But the full sum of me
Is sum of something which, to term in gross,
Is an unlesson'd girl. (3.2.51-61)

Later on, after she promised her beloved to save Antonio by paying off his debt, she couches her amorous discourse in commercial terms again: "Since you are dear bought, I will love you

dear" (3.2.113). The ambiguity of the word "dear" blurs the semantic slash that otherwise would have rendered love and financial interest safely apart from each other. Furthermore, it becomes even more uncomfortable when echoed, with the same meaning, by Shylock's petition in Act IV: "'Tis dearly bought, 'tis mine, and I will have it" (3.1.100). In the same way, Jessica's words to her Christian lover, "I will make fast the doors, and gild myself/ With some more ducats, and be with you straight" (2.5.98-99), reverberate with Shylock's desperate cries after her elopement: "My daughter! O my ducats!" (2.8.15).

Identity discourses are thus tinged with associations, gestures or deeds that remind us of how Shakespeare's favourite game as a playwright was to study stereotypes not only by presenting them as such, but also by overthrowing them. Apparently, Antonio is the representative of Christianity (the New Law) and Shylock, that of Jewishness (the Old Law), but in the course of the play, their supposedly unsurpassable difference from each other turns into *différance* by means of imagery, language and structural devices (repetition or reversal). Antonio and Shylock appear as both different and similar in terms of religion and financial matters. They are defined, so to say, against and through each other. They mirror each other in a circular mechanism involving identity and otherness. While each of them declares absolute allegiance to their own spiritual paradigm or community, they both trespass the limits imposed by those authorities. They are both tainted by an excess of passion which cannot go unpunished in Shakespeare. It is in fact they who symbolically choose the third casket, by risking all they have, and thus "gaining" Portia – who becomes the goddess of their destinies, their Nemesis.

The economic discourse that is woven into the fabric of *The Merchant of Venice* helps us understand why Antonio's and Shylock's passions cannot reach any transcendence: these passions are more like "affections" or "humours" of the body. The mercenary materialism of their outlooks, necessary for their trade, does not allow them to overcome the shallowness of their spiritual principles. Antonio's or the Duke's Christian mercy at the end of the trial feels more like cruelty, whereas Shylock's tribal Jewishness is translated into a sort of individualistic manipulation of "the law" for the sake of individualistic profit. As Nuttall observes,

> Shakespeare employs throughout a latent system of allusions to the economic character of Venetian society and this system of allusions, instead of corroborating the stark opposition of good and evil proposed in the play's main action, subtly undermines it. The economic allusions tell us – against the simple plot – that the Jews and the Christians are deeply similar, for all are mercenary. The general vice which Christians ascribe to the Jews is one of which they are themselves – in a less obvious manner – guilty. The Jews therefore perform a peculiar ethical function in that they bear the brunt of the more obvious dirty work necessary to the glittering city. (2007: 141)

Shylock's apparently too easy acceptance of his conversion is based on his equating "life" with "living", i.e., life with the material means physically sustaining it. When his money is taken away from him, everything is taken away, including any ultimately irrelevant (for him) metaphysics:

> SHYLOCK
> Nay, take my life and all; pardon not that:
> You take my house when you do take the prop
> That doth sustain my house; you take my life
> When you do take the means whereby I live. (4.1.374-377)

If the body is the exclusive standard of measure and judgment, in a confrontation with the menace of death it is only the life of the body that prevails. Shylock's silence and sickness render him coherent: it is only by the law of the body/matter/money that he can react or make decisions. It is not his Jewishness that dictates his reaction here, but his humanity, that carnal humanity he

so precisely describes as being shared with all the other people in his "Hath not a Jew eyes?" speech. And after all, how many Christians, faced with pending death, would choose it over life for the sake of high-minded principles? The problem of the "forced conversion" emerges as rather helplessly human.

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Considerations on the Translation of Shakespeare's Titles into Romanian

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This paper has emerged out of the conviction that the rendition of titles into the TL is one of the most exciting and difficult challenges the translator has to respond to while translating a literary work. As Christiane Nord (1995) claims, if titles are recognized as textual units forming a text-type which is intended to realize several specific functions, then the translator has to reconcile the conditions in the target culture with the communicative intentions of the source-title sender. In order to produce a functional title, the author and the translator are expected to fulfil the same functions, but both are limited by the further constraint of the number of words and the syntactic structures they can use in keeping with the type of text the title "labels". If the text was produced for the stage, as in the case of Shakespeare's plays, the length of the title was additionally affected by the actual size of the playbills and posters, of the flags hoisted at the theatres and by the actual possibilities of the participants in the drum processions. Upon the examination of Shakespeare's titles in their Romanian translation, it becomes clear that, from the first versions proposed around 1840 to the most recent, the translators have been constantly striving for coming up with the optimal solutions. Through discussing the Romanian versions, this research highlights the importance of the translator's linguistic and cultural competence in the SL and the TL when dealing with Shakespeare's titles that comprise the essence of his absolute mastery over both language and human nature.

***Keywords*: title structure; title translation; Shakespeare's titles; Shakespeare's titles in Romanian.**

Introduction

For products that are sold, labels serve key purposes[1] such as brand identification[2], product description[3], use, grading[4], and promotion, intended to provide relevant and reliable information quickly and clearly by using graphic visual representations. Similarly, the titles of both fictional and non-fictional texts[5] function in broad lines as labels and, like the labels applied to any goods, they first identify the product, then attract and inform the prospective reader.

[1] Identified as such in *Beyond Just the Name – The Different Functions of Product Labels* (LabelsOnline, 2012).

[2] "The visible elements of a brand (such as colours, design, logotype, name, symbol) that together identify and distinguish the brand in the consumers' mind" (Luthra, 2011).

[3] "[…] who made the product, when and where it was made, what the contents comprise of, and how it is to be used safely. Hence you can find wine and beer labels, medical product labels, CD/DVD labels, shipping labels as well as bar code labels" (LabelsOnline, 2012).

[4] "Grading is the process of sorting individual units of a product into well-defined classes or grades of quality" (Lakhotia).

[5] Here, texts are taken in the sense of "products", i.e. the result of creative labour.

Thus, together with the need for relevance and reliability, most of the purposes above can be recognized in the titles of text products, where title "truthfulness" varies with the type of text between two polar extremes. At one extreme are the scientific texts, whose elaborate titles (i.e. "Preparation and stability investigation of tamsulosin hydrochloride sustained release pellets containing acrylic resin polymers with two different techniques", in *Asian Journal of Pharmaceutical Sciences*, Volume 12, Issue 2, March 2017, by Rui Fan, Yinghua Sun, Bing Li, Ruyi Yang, Wenrui Ma, Jin Sun, pp. 115-208) identify the brand, describe the content and use of the article and name its "producers", the publication date and journal in which they appeared. Although in full it is even longer than the previous example, Daniel Defoe's *The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner: Who Lived Eight and Twenty Years, All Alone in an Un-inhabited Island on the Coast of America, Near the Mouth of the Great River of Oroonoque; Having Been Cast on Shore by Shipwreck, Wherein All the Men Perished but Himself. With an Account how he was at last as Strangely Deliver'd by Pyrates. Written by Himself* (1719), like many other narrative titles used in literature until the last part of the 18th century, cannot be situated at this same extreme because, as a literary title, it lacks factual truthfulness, i.e. it cannot be actually informative about an imaginary character. Additionally, ambiguity and metaphoric devices commonly place literary titles at the opposite extreme due to their intentional lack of exactness, while newspaper headlines stand somewhere in between.

Such functions and features of the fictional title are included in Grivel's formulation of its definition of fictional titles as "[a] set of linguistic signs ... that may appear at the head of a text to designate it, to indicate its subject matter as a whole, and to entice the targeted public" (*apud* Genette, 1997: 76). With regard to the targeted audience of a literary product as the sum of the customers who either buy a book or attend a theatrical performance or a film, Genette and Crampé note that the title has a much larger audience than the text itself, because "[i]f the recipient of the text is actually the reader, the recipient of the title is the public […]. The title addresses itself to many more people than does the text, people who in one way or another receive and transmit it, and thereby contribute to its circulation" (1988: 707).

If texts were produced for the stage and not for readers *per se*, as in the case of Shakespeare's plays, the length of the title was additionally affected by the size of the playbills and posters, of the flags hoisted at the theatres and by the actual possibilities of the participants in the drum processions. Before and during Shakespeare's time,

> performances by strolling players or guilds were announced by processions of the performers themselves, sometimes accompanied by vexillators – people carrying banners. Town-criers also announced performances, with actors beating drums or playing other instruments. For those who could read, brief hand-written details of performances were handed out and stuck to posts in towns, giving rise to the word "poster" […]. The earliest posters or playbills measured about 17.5 x 7.5 cm. We know that some were printed by 1587, when a printer was granted a licence for "the only ympryntinge of all manner of bills for players." (Theatre posters)

Genette and Crampé identify a tripartite assembly of titles (title, subtitle and genre classification)[6] which will be applied further on to Shakespeare's titles by recognizing the occurrence of these elements and their resulting combinations. Currently obsolete except for the circumstances in which authors choose to resort to parodical or imitational strategies, the use of autonomous indications of genre used to be customary in the classical period, when it basically affected the "major genres", especially plays, which were always carefully labelled "tragedy" or "comedy" by a notation external to the title itself, in contrast to incorporated indications of the type *The Tragedy of King Richard the Second or The Comedy of Errors* (Genette, 1997: 95).

[6] The authors illustrate it in *Zadig* (title), *ou la Destinée* (subtitle), *Histoire orientale* (genre classification) and note that the presence of the three elements at the same time "is the most complete state of a de facto system in which the only mandatory element, in our present culture, is the first one" (1988: 694).

In Bobadilla Pérez's view, the title is "an integral part of the rhetoric of the whole text". It is "unmediated by a narrative voice", so that "it may be, in fact, as close as we come within that text to an authorial voice" (2007: 117). With performed plays, titles are even more significant, as they are the only part of the text that is normally read on playbills only and not "spoken" on the stage by the actors. The same Bobadilla Pérez regards titles as "the most imprecise, capricious and subjective component of the whole narrative" (117), which turns them into a translation challenge that is described by Nord as follows: "the translator has to reconcile the conditions in the target culture with the communicative intentions of the source-title sender (= functionality + loyalty)" (1995: 261). In order to produce a functional title, the author and the translator are expected to fulfil the same functions, but both are limited by the further constraint of the number of words and the syntactic structures[7] they can use in keeping with the type of text the title "labels".

Discussion

A discussion of the translation of Shakespeare's titles into Romanian should normally start from clearly stating the source material, i.e. the source language versions that have been used by the Romanian translators over time, beginning with the 19th century when they first appeared in print. However, such an approach would be quasi-impossible, for at least two reasons. First, as Shewmaker comments, Shakespeare's manuscripts did not

> survive […] to authenticate or corroborate the text of the plays that have come down to us. […] We know them only through the printed editions of his day and the first collection of his works, familiar to us as the First Folio, published in 1623, seven years after his death. Since then, generations of editors have revised, emended, and theorized an endless number of editions into print, each with new-found confidence that this one corrects previous errors and misconceptions and presents Shakespeare as he would have had it. (2008: ix)

Shakespeare's own lack of interest in the publication of his plays is generally explained by the Bard's conviction that they were exclusively meant for the stage[8,9], probably because during his time, plays, as opposed to poetry, "were not regarded as literature; at best they were tolerated by the authorities as popular entertainments" (Schalkwyk, 2015: xiv).

Secondly, (especially, but not only) the older Romanian translations do not identify the source text they are based on, so that it is difficult to know if the Romanian version used the English original or a French, German or Italian version. Furthermore, in English, most of the plays are currently identified by a "short" variant, often without the subtitle or the gender identification, as in *Henry VIII* instead of *The Life of King Henry the Eighth* or *King John* for *The Life and Death of King John*. Even the most recent translations do not clearly identify the version they used, so the present article will discuss only the translated titles in the versions I could find.[10] The argument

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[7] There are "six syntactic forms (nominal titles, verbal titles, sentence titles, adverbial titles, attributive titles, and interjection titles) and a limited number of microstructural patterns like "NP & NP" = nominal phrase + connective + nominal phrase, as in *John Jakes: Heaven and Hell*" (Nord, 1995: 282).

[8] "[A]s far as we can tell [Shakespeare] didn't expect his plays to be read and never lifted a finger to assist their publication" (Jenkins, 1982).

[9] Shakespeare himself was an actor, and he knew better than anyone how to write effectively for other actors. In fact the best possible advice on acting the plays comes from Shakespeare himself in the guise of Hamlet (3.2.1-2) when the young prince advises the players at length how he would like his lines spoken ("Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue"). Probably no more useful advice has ever been offered to actors (Shewmaker, 2008: 16).

[10] The following sites provided some useful, if incomplete, information on Shakespeare in Romanian translations: shine.unibas.ch/translatorsromanian.htm, opensourceshakespeare.org/views/plays/plays.php, horiagarbea.blogspot.ro/2015/12/traduceri-din-shakespeare-editia.html,ro.wikipedia.org/wiki/List%C4%83_de_traduc%C4%83tori_rom%C3%A2ni_ai_operei_lui_Shakespeare.

concerns the titles of Shakespeare's sonnets, poems and plays.

Shakespeare's Sonnets

The above-mentioned lack of interest Shakespeare had in the publication of his plays appears not to apply to his 154 sonnets, collected in the 1609 Quarto edition published by Thomas Thorpe. As Ledger argues, "we should not take the absence of evidence about Shakespeare's publishing intentions to be indicative that he did not wish to have his Sonnets published". Ledger claims that the "the tripartite division of the work" broadly characterized by their themes builds a harmonious relationship between the sections and turns it into "strong internal evidence that the Sonnets were carefully prepared for publication (2009).

At first sight, the titles of the sonnets pose no problems to the translator, since they contain the genre classification (*Sonnet*) and the opus number assigned (I, LVI, etc.), which are obviously transferred into Romanian as such, even with the preservation of the Roman numerals. However, the discussion of Shakespeare's intention or lack of intention to publish his sonnets becomes relevant in light of Duncan-Jones's observations in "What Are Shakespeare's Sonnets Called?" regarding the title page of Shakespeare's Sonnets.[11] The author interprets the genitive in Shakespeare's name on the cover as an intentional "assertion of possession and authorship" that occurs "even before we are enlightened as to the genre of poems by (and about?) Shakespeare which are to ensue" (1997: 5). Subsequently, she argues that

> If it is established that Shakespeare's sonnets should be properly and authentically entitled (in a modernized text) *Shakespeare's Sonnets*, some further consequences follow. Grammatically, for instance, the title, though plural, forms a single unit, and should be referred to in the singular. *Shakespeare's Sonnets* "is", not "are" a major non-dramatic text, just as *The Two Gentlemen of Verona* "is", not "are", an early comedy, and *The Merry Wives of Windsor* "is", not "are", a mature one. In an index or library catalogue it should appear, not as "Shakespeare, W., *Sonnets*", but as "Shakespeare, W., *Shakespeare's Sonnets*". […] The title *Shakespeare's Sonnets* may imply, analogously, that the poems so labelled concern Shakespeare in some way, as well as being written by him. It may be this further implication, that Shakespeare is not merely responsible for the sonnets as verbal constructs, but is essentially present within them as their principal subject-matter […]. (6)

If we are to agree with Duncan Jones, "that the grammatical form of the title, in which it appears that Shakespeare asserts his intimate relationship with his sonnets without the intervention of any visibly fictionalized name or persona" (7), the implications for the translation of the title of the collection of Shakespeare's sonnets is obvious: the Romanian version should be, instead of *Sonete*[12], de William Shakespeare, *Sonetele lui Shakespeare*, de William Shakespeare, strikingly reminiscent of Voiculescu's *Ultimele sonete închipuite ale lui Shakespeare, în traducere imaginară de Vasile Voiculescu* (1964).

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[11] An approximate facsimile of title page of *Shakespeare's Sonnets* reads: *SHAKE-SPEARES SONNETS, Neuer before Imprinted, AT LONDON, By G.Eld for T.T. and are to be ſolde by William Aſpley*, 1609 (Ledger, 2009).

[12] Gabriel Donna, *Sonete* (1940); Ion Frunzetti, *Sonete* (1964); Teodor Boşca, *Sonete*, (1974); Neculai Chirică şi Dan Grigorescu, *Sonete şi poeme* (1974); Gheorghe Tomozei, *Sonete* (1978, 1991, 1996, 2003); Mihaela Anghelescu Irimia, Nicolae Argintescu-Amza, Dan Grigorescu, *Opere complete [William Shakespeare] Vol. 9. Sonete; Poeme; Venus şi Adonis; Necinstirea Lucreţiei; Phoenix şi turtureaua; Jeluirea îndrăgostitei; Pelerinul îndrăgostit (1982);* Henry Marcus, *Sonete* (1992); Mihnea Gheorghiu, *Opere*, vol. II, *Comedii. Poeme. Sonete: A douăsprezecea noapte* (2007); trad. colectiv, *William SHAKESPEARE – Opere. Sonete*, Vol. II, Academia Română, (2012); Violeta Popa, *Opere Vol. I. Sonete. Furtuna* (2010, 2016); Ştefănescu, Radu, Sonnets. Sonete, Parallel Texts (2015).

Shakespeare's poems

The motive behind the writing and the publication of *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594), Shakespeare's two acclaimed poems written in the early years of his professional life, is, in Schalkwyk's opinion, the fact that an outbreak of the plague had closed the London theatres between August 1592 and the end of 1593 and Shakespeare was in need of money, "since these two poems are his only works that he published under his own supervision and was able to profit from directly" (2015: xiv). We may consequently infer that their titles were undoubtedly decided by Shakespeare himself, but even so the situation is complicated in the case of *The Rape of Lucrece*, which on May 9, 1594 "was entered in the *Hall Book of the Worshipful Company of Stationers*, the English government's pre-publication registry. Later in the same year, John Harrison of London published the poem in quarto form, and it became highly popular with educated readers. The poem was listed in the *Hall Book* under the title of *The Ravyshement [Ravishment] of Lucrece* but was published with the title *Lucrece*. *The Rape of Lucrece* was substituted as a title at a later date" (Cummings, 2010).

Even if we stick to the final title version, as the poem is commonly known, its translation still poses some problems. Thus, the title *Necinstirea Lucreției* appears in three Romanian collections[13] because seemingly Dan Grigorescu's rendition is present in all of them.[14] Grigorescu made an appropriate choice which, in translating a polysemantic word such as *rape* (meaning, at least from early 15th century in Anglo-Latin "act of abducting a woman or sexually violating her or both" (*cf.* Harper, 2012), must have considered the meaning of the initial title of the poem for disambiguation. Indeed, in Shakespeare's poem, Lucrece is not abducted, but actually ravished (*ravish* meaning "to commit rape upon" is recorded from mid-15th century (*cf.* Harper, 2012), so Grigorescu suitably chose to translate the 2nd meaning of *rape*, which is related to the theme of the poem. The morphological choice of the Romanian nominalized infinitive[15] is appropriate both semantically and stylistically. Two synonyms for *necinstire* – *siluire*, proposed by Dan A. Lăzărescu[16], and *pângărire* as my solution, come in the same morphological form and may be considered in future retranslations of the poem, but, unfortunately, the length of the present article does not allow for a more detailed discussion of the semantics of the present synonymic series.

The title *Venus and Adonis* (1593), on the other hand, contains characters from the Greek mythology, which makes the translation very obvious, so the title *Venus și Adonis* is present in all the Romanian collections.[17] Things are different with *The Passionate Pilgrim* (1598), where the 1974 *Sonete și poeme*[18] and the 1982 *Opere complete* Vol. 9 translate the title as *Pelerinul îndrăgostit*, while the 1966 *William Shakespeare* and the 2012 *Opere*, vol. II, as *Pătimașul pelerin*.[19] According to Katherine Chiljan, the volume collecting twenty poems under the title *The Passionate Pilgrim* with the name "W. Shakespeare" on the title page is itself "a hornet's nest of problems for academic Shakespeareans", beginning with the fact that it was pirated and that the title choice remains unclear.

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[13] *Sonete și poeme* (1974), translated by Neculai Chirică and Dan Grigorescu, *Opere complete Vol. 9 (1982)*, translated by Mihaela Anghelescu Irimia, Nicolae Argintescu-Amza, Dan Grigorescu, and *William SHAKESPEARE – Opere. Sonete*, Vol. II, Academia Română, (2012).

[14] Two of the collections do not state the name of the translator for each work separately.

[15] "Infinitivul lung" in Romanian is a form preserved from the Latin infinitive. It adds the suffix *–re* to the bare infinitive form of the verb and can behave either as a verbal or a deverbal noun. The distinction between these two classes of long infinitives is relevant for the discussion of the translation of *A Lover's Complaint* and will be dealt with further on.

[16] http://atelier.liternet.ro/articol/8252/Dan-Amadeu-Lazarescu-William-Shakespeare/Introducere-la-Visul-unei-nopti-de-vara.html

[17] All the volumes enumerated above containing Shakespeare's sonnets and poems include the poem under this title.

[18] In the *Biblioteca pentru toți* series.

[19] In both volumes, the poem is translated by George Ciorănescu.

Why it was called *The Passionate Pilgrim* is unknown. It has been suggested that the title was publisher William Jaggard's attempt to fulfill public demand for Shakespeare's "sugar'd sonnets circulated among his private friends" that Francis Meres had recently mentioned in Palladis Tamia, or Wit's Treasury, also published in 1598 (2012: 74).

However, leaving these unanswered questions aside, the challenge for the title translation is obviously the premodifier *passionate* which beginning with early 15th century meant "angry; emotional"[20], and whose specific sense of "amorous" is significantly attested in the 1580s (*cf*. Harper, 2012). The adjective *passionate* is derived from the noun *passion* by suffixation with –*ate*. The two Romanian versions propose two different words with loosely synonymous senses: *îndrăgostit* and *pătimaș*, of which the former was obviously selected to translate the specific sense of "amorous". The Romanian *pasionat* is almost identical to the English *passionate*. It is the participle of the verb *a pasiona* and when describing people, it means "1. Care pune pasiune în tot ceea ce face, care acționează cu pasiune; fervent, entuziast, inimos. 2. Stăpânit, dominat de pasiuni sau de patimi" (dexonline.ro). One of its synonyms, namely *pătimaș*, is the solution proposed by Ciorănescu. It is an adjective formed from the noun *patimă* + *-aș*[21] with two semantic directions, "1. Cuprins, stăpânit de o patimă, rob al unei pasiuni; Care exprimă, trădează patimă; determinat de patimă; pasiona" and "2. (Înv. şi reg.) Bolnav, suferind, chinuit, nefericit, nenorocit, nesănătos, schingiuit, torturat" (*cf*. dexonline.ro). Of the second group, at least *chinuit*, *schingiuit* and *torturat* are reminiscent of the "passions of Christ" (in Romanian, *patimile lui Isus*), exactly like the English *passion*.[22] In my view, the morphologic and semantic relation between *passionate* and *pătimaș* explained above makes the latter a subtler, finer solution for the Romanian rendition. For similar reasons, *împătimit*, another adjectival participle from the same family used as a premodifier for *pelerin* may be considered as a translation option (*Împătimitul pelerin*).

Besides coming up with two different lexical solutions that translate the noun phrase in the title, the translators opted for different NP word orders: H + postmodifier (Grigorescu) and premodifier + H (Ciorănescu). In fact, the typical NP word order in Romanian is the mirror image of the English NP, because attributive adjectives normally occur as postmodifiers and definite articles are attached to the end of the noun as enclitics ([pelerin$_{noun}$][ul$_{def\ art}$] [îndrăgostit$_{adj}$]). Alternatively, attributive adjectives can be placed in front of the head noun and, if the definite article is also present, the adjective takes the article instead of the noun, at the same time becoming more emphatic ([pătimaș$_{adj}$][ul$_{def\ art}$] [pelerin$_{noun}$]), this being yet another reason in support of Ciorănescu's solution.

Phoenix and the Turtle (1601) was translated into Romanian by Dan Grigorescu in 1982 as *Phoenix și turtureaua* and as *Phoenix și turturica* in 2012.[23] The words *turturea* and *turturică* are explained either as internal diminutives from *turtură* (dexonline.ro) or *turturică* as the diminutive of *turturea*. In Romanian, all three nouns are feminine, and their masculine counterpart is *turturel*, which was actually used in Lucia Verona's more recent rendition (2015) *Phoenix și Turturelul*. In English, the masculine is the generic gender for both phoenix and turtle as birds, while in Romanian the mythological bird is commonly referred to in the NP *Pasărea Phoenix*, which turns the Greek proper name *Phoenix* into a feminine in agreement with the gender of the head noun. Both translators decided to omit the head of the NP by deleting the noun *pasărea* and turn it into a proper

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[20] From Medieval Latin *passionatus* "affected with passion" (*cf*. Harper, 2012).

[21] The Romanian –*aș* is a polysemantic suffix that can indicate the agent (*cosaș, luntraș, poștaș*), form a diminutive (*copilaș, fluturaș, îngeraș*) or an adjective (*drăgălaș, mărginaș, nărăvaș, pătimaș, pizmaș*).

[22] In "the late 12th c., *passion* meant 'sufferings of Christ on the Cross'. Sense extended to sufferings of martyrs, and suffering generally, by early 13th c.; meaning 'strong emotion, desire' is attested from late 14c. Sense of 'sexual love' first attested 1580s; that of 'strong liking, enthusiasm, predilection' is from 1630s" (*cf*. Harper, 2012).

[23] *Vol. 9. Sonete; Poeme; Venus şi Adonis; Necinstirea Lucreţiei; Phoenix şi turtureaua; Jeluirea îndrăgostitei; Pelerinul îndrăgostit (1982); William SHAKESPEARE – Opere. Sonete*, Vol II, Academia Română, (2012).

noun, as in English. These observations point to the gender differences as the main issue the two translators had to face when translating this title, which is additionally complicated by the fact that Shakespeare himself resorts to some "innovations" regarding gender in the title nouns. Thus, as Barbara A. Mowat and Paul Werstine note, "[i]n Shakespeare's poem, the phoenix is female and the turtle (that is, a turtledove) is male" (2006), which establishes Verona's title as the appropriate choice. Verona, on the other hand, might have also considered preserving the customary locution *Pasărea Phoenix* due to its clearer idiomatical and cultural connotations in Romanian.

The title of *A Lover's Complaint* (1609) is a NP with the structure determiner + premodifier + H, where the determiner is the indefinite article *a*, the premodifier is the noun *lover* in the possessive case, and the head is the noun *complaint*. Semantically, the agent noun *lover* designates "one who is enamored, person in love", and at the beginning of the 13th century it was no longer marked for gender (i.e. the difference between Old English *lufend* for male lovers and *lufestre* for women was no longer made) (Harper, 2012). Towards the end of the 14th century, *complaint*, a deverbal noun, meant "lamentation, grief", from Old French noun use of fem. past participle of *complaindre* (cf. Harper, 2012), with a gender implication that was probably still perceived by the speakers of that time. The fact that in Romanian gender is normally marked morphologically on nouns means that, unlike in English, the translator had to decide the gender of *lover* right in the title, but the content and characters of the poem make it clear enough that the lover is female. Consequently, the two Romanian renditions I could find contain the feminine noun *îndrăgostită*, in both instances in association with the noun *jeluire: Jeluirea îndrăgostitei* (Chirică/Grigorescu, 1974) and *Jeluirea unei îndrăgostite* (Dan Grigorescu, 2012).

The first noun is, in fact the more difficult for a translator. As the title suggests, the source text itself is a complaint poem, a genre popular in Shakespeare's time, in which a woman is complaining to an old man about having yielded to a seducer. The genre itself is not consistently present in the cultured Romanian literature but, especially in folk music and poetry the pieces that deal with unrequited love, the loved ones' departure, loss, death and the like are classified as *cântece* and *poezii de jale*. The pair *a jeli/a jelui* (verb) – *jale* (noun) has generated, on the one hand, the nouns *jelire* and *jeluire* by adding –*re* to the bare infinitive *jeli/jelui* and, on the other, the noun *jelanie* from the *jale* + the suffix –*anie*. All three are closely related semantically, but, unlike the third, the first two can be used both as deverbal nouns (in association with a noun in the genitive showing possession) and as verbal nouns (in association with a noun in the dative showing the destination of the action of the verb). The fact that in Romanian the nouns in the dative and genitive are identical in form leads to the ambiguity of the NP *jeluirea îndrăgostitei*, where it is unclear whether the structure is a deverbal noun in a subjective genitival structure (the subject performed an action, as in *somebody's complaint*, meaning 'somebody complained of something') or a verbal noun in a verb – object relation.[24] For these reasons, *jelanie*, which carries no verbal implications and does not generate ambiguity, would be a better choice, yet not as good as *tânguire*. The latter, although a long infinitive as well, is formed from the intransitive verb *a se tângui* and its intransitivity excludes the relation mentioned above for *jelire/jeluire*.

Shakespeare's Plays

Shakespeare's histories and tragedies have eponymous titles, many of them also containing parenthetical information that refer directly to the character's name, such as *Pericles*, *Prince of Tyre*; *Cymbeline, King of Britain*; *The Tragedy of Hamlet, Prince of Denmark*; *The Tragedy of Othello, Moor of Venice*; *The Tragedy of Timon of Athens*. Since almost all the title characters are famous historical individuals (with the exception of Romeo and Juliet) or at least make-believe nobles (King Lear, Macbeth, Othello), the plays are identified by the name of their protagonists and genre: *The Life of King Henry the Fifth, The Life of King Henry the Eighth, The Life and Death of King John*. The presence

[24] Exactly like the English gerund in ***Writing*** *letters is pleasant*.

of the protagonists' names in association with colour-coding[25] as an "advertising" policy of the Elizabethan theatre made trigger words and elaborate titles redundant.

The Romanian translators' way of dealing with Shakespeare's character titles in histories and tragedies depended on the type of name involved. Thus, "the burden of the proper name" explored in *Troilus and Cressida*, *Romeo and Juliet* and the *Sonnets* (Schalkwyk, 2015: 64) puts a burden on the translators' shoulders as well. In broad lines, the Romanian translation practice is to preserve the ST[26] names in the TL[27] and adapt them phonetically, orthographically or culturally. In Shakespeare's titles there are two categories of title characters: names that have correspondents in Romanian and names that do not. The former group includes *The Tragedy of Julius Caesar* (that as early as 1892, in Barbu Lazureanu's translation, established itself as *Iulius Caesar*, after having been *Julie Cesar*[28] and *Iuliu Caesar*[29]) and *Antony and Cleopatra* that, since Scarlat Ion Ghica translated it in 1893 as *Antoniu și Cleopatra* has been known like that.

As for the English names that do not have correspondents in Romanian, not only the more recent, but also some of the early translators preferred to preserve the spelling of the original names (Adolph Stern (1881) – *Regele Lear*, St. Bâgescu (1850) – *Macbeth. Dramă în quinqui acte*, Scarlat Ion Ghica (1884) – *Viața și mórtea Regelui Richard III*). Other translators adapted the names, so that Ioan Barac (1848) proposed *Amlet, Prințul de la Dania* (which was soon replaced by *Hamlet*), Tudor Vianu (1963) – *Coriolan* instead of *Coriolanus* (which was preserved in all subsequent translations). One geographical name was treated in a similar way, so that *Denmark* first became *Dania* (see above) and *Danimarca* (D.P. Economu (1855), *Hamlet, principele Danimarcei*) then, after the name of the country was established in Romanian, it adopted its official name, *Danemarca* (Adolph Stern, (1877), *Hamlet, prințul Danemarcei*; Vladimir Streinu, (1965), *Tragedia lui Hamlet, prinț al Danemarcei*). For cultural reasons, *Athens* has been *Atena* from the start (*The Tragedy of Timon of Athens* was translated by Leon Levițchi *Timon din Atena*), while for *Pericles, Prince of Tyre* and *Cymbeline, King of Britain* the geographical references were dropped together with the royal titles.

Shakespeare's comedies

Shakespeare's comedies have much more elaborate titles than those of the sonnets, poems, histories and tragedies, so that their translation clearly brings about diverse types of difficulties, especially because what Sława Awedyk (1992) calls the "equivalent effect" of the translated title is much harder to achieve. He starts from the assumption that "[t]he title is a type of a text which has its concrete meaning and, similarly to other types of texts, it should evoke the intended effect" (1992: 60).

There are among Shakespeare's comedy titles two examples that contradict Awedyk's claim that in translation it is practically impossible to attain 'total' equivalence between the two texts. Awedyk argues that "in the case of such an ideal equivalence one would expect to obtain the original text when translating back from RL to SL" and that is prevented by "the differences between the structure of SL and RL"[30] since "there is only a certain degree of equivalence between the original and the translated text from the point of view of its communicative and functional content" (60). Nevertheless, with sentence titles of which some are (folk) sayings that already circulate in the culture of the target language, as in the case of *All's Well That Ends Well* (translated into Romanian *Totu-i bine când se sfârșește cu bine* by Ion Fruzetti and *Totul e bine când se termină cu bine* by Dan A. Lăzărescu) and *As You Like It* (translated from the very beginning *Cum vă place* by Petre

[25] Flags were hoisted on performance days and their colour served for genre classification: black was for tragedy, red for history and white for comedy.

[26] ST and TT will be used for source text and for target text, respectively.

[27] TL and SL mean target language and target text, respectively.

[28] *Julie Cesar. Tragedie în 5 acte*, translated by Stoica, S. (1844).

[29] *Iuliu Caesar*, translated by Stern, Adolph (1879) and by Tudor Vianu (1963).

[30] RL stands for "receptor language".

Grimm, Virgil Teodorescu, Florin Nicolau, Violeta Popa), the SL and the TL have extremely similar clause structures, and, consequently, in both cases back-translation will yield the original titles. The only possible translation problem with *As You Like It* is related to the number of the personal pronoun *you*, whose translation may currently be either *îți* or *vă* in Romanian. However, in Shakespeare's time *you* was the polite form of address or served as the plural, while *thou* was the familiar form and served as an expression of affection among people of the same rank, so that all the translators appropriately chose *vă*.

Other titles are more problematic in translation and require more complex strategies. According to Viezzi, in dealing with titles translators may change the originals by presenting a different point of view, by highlighting a different aspect or character, by being more explicit, by adding genre information, by offering a different perspective or a different key to the interpretation, by suggesting a moral or a lesson to be learned, by adding the name of a (famous) character, by including intertextual/intertitular references, or by emphasizing the seductive aspect (2013: 81). Viezzi also claims that "[t]arget titles may differ in semantic content from one target language to another […]; or even within the same language […]". Such changes produce "obvious consequences in terms of what is said to the potential user about the product and for what purpose" (381) and this is why title translation is at the same time more constricting and more demanding than other types of text rendition.

With Shakespeare, a consistent number of the comedy titles are nominal titles containing a genitive and, due to the complexity of the genitival relation in English[31] and Romanian[32], diverse types of translation challenges may be anticipated. Of these titles, *The Comedy of Errors*, *The Merchant of Venice*, *The Merry Wives of Windsor*, and *The Two Gentlemen of Verona* have the structure (det.) + (premod.) + H + postmod, in all of them the postmodifier being the prepositional phrase *of* + NP. Except in *The Comedy of Errors*, the embedded NPs in the other three contain geographical references (*Venice, Windsor* and *Verona*) and together with *of* form genitives of origin that identify the title characters. The Romanian preposition *din* (which in similar contexts also expresses place or origin) is used by all translators except for Crețulescu (1899) who chose *Chezășia* for *The Merchant of Venice*, a title that omits the geographical reference, but focuses on one of the major themes in the actual play by resorting to an adaptation strategy. All the geographical names in these titles are treated according to the Romanian translation practice already mentioned: those which are part of the cultural knowledge, such as continents, countries, capitals, etc., are used in their established form which usually is a phonetic adaptation (as in *Venice* – *Veneția*). It is, actually, exactly the same adaptation procedure Shakespeare used for the names of the foreign towns *Venice* and *Verona*. The other two, as they do not include sounds that do not exist in Romanian, are used as in the form in the ST (*Windsor* and *Verona*).

In *The Merry Wives of Windsor* (translated *Nevestele vesele din Windsor* by Vlaicu Bârna, Florin Nicolau, Cristina Jinga, George Volceanov și Adriana Volceanov) the real challenge is the adjective *merry* for which the translator needs to look out for potential semantic evolutions (think of the dramatic change in meaning undergone by the adjective *gay* which in late 14th century simply meant "full of joy, merry; light-hearted, carefree"; and also "wanton, lewd, lascivious", and which would have been Shakespeare's first choice to describe the wives of Windsor if they had really been full of joy). In Middle English, the adjective *merry* had much wider senses than those directly originating from Old English *myrge* ("pleasing, agreeable, pleasant, sweet"), and was used to express features such as "pleasant-sounding" (of animal voices), "fine" (of weather), "handsome" (of dress), "pleasant-tasting" (of herbs) (*cf.* Harper, 2012). At that time, *merry* was also part of

[31] Based on the meaning relationship between the noun in the genitive and the head noun in English, Brinton & Brinton identify genitives of origin and of measure, possessive, subjective, objective, descriptive, partitive and appositive genitives (2010: 120-1).

[32] Because in Romanian the genitive case is imposed on a noun either by another noun (*operele scriitorului*) or by a PpP (*înaintea/în timpul/în mijlocul conferinței*), the meanings of the genitival relation are also very diverse and do not express possession exclusively.

the NPs *meri ingland* (with the broader sense of "bountiful, prosperous") and *merry man* (as "companion in arms, follower of a knight, outlaw, etc."). In my view, for the proper translation of the NP *merry wives* we need to start from the structure *to make merry,* which is semantically related to what the two "merry wives" actually do to Falstaff by designing a plot to teach him a memorable lesson in exchange for the offence he has brought to them. In Romanian, someone who makes merry would be described as *glumeț*, *poznaș*, *șugubăț*, *ghiduș*, *hâtru*, *mucalit* and any of these adjectives may be used in the translation of Shakespeare's title by fronting the adjective and attaching the definite article to it (*Glumețele, Poznașele, Șugubețele, Ghidușele, Hâtrele, Mucalitele neveste din Windsor*).

As for *The Comedy of Errors*, the same PpP with the same *of* but with no geographical reference is a descriptive genitive expressed periphrastically and the equivalent to a descriptive adjective. The Romanian translations seem to have overlooked this particular genitive meaning and went for the all-purpose possessive, so that *Comedia erorilor*, the word for word translation of the SL title, is the only solution proposed (Dan Duţescu, Dan A. Lăzărescu, George Volceanov). The literal translation is not necessarily a bad strategy, but in this case it is unfortunate, because the English *error* (which meant in 1300 "a deviation from truth made through ignorance or inadvertence, a mistake", also "offense against morality or justice; transgression, wrong-doing, sin"; and from late 14th century "deviation from what is normal; abnormality, aberration" (*cf.* Harper, 2012) and the Romanian *eroare* (1. Cunoştinţă, idee, părere, opinie greşită; ceea ce e greşit; greşeală. 2. Falsă reprezentare asupra unei situaţii de fapt ori asupra existenţei unui act normativ. 3. Diferenţa dintre valoarea reală a unei mărimi şi valoarea calculată a acestei mărimi, *cf.* dexonline) are false cognates.[33] In my view, we should consider a rendition like *Comedie cu încurcături* that renders the descriptive genitive in the SL appropriately and also offers an applicable lexical solution.

Other two nominal titles, *Much Ado about Nothing* and *Measure for Measure*, contain NPs with postmodifiers, but the PpPs have other prepositions as heads (*about* and *for*). From the translation perspective, the former poses no problem other than finding a correspondent for *ado*, for which both Leon Levițchi and Lucia Verona aptly chose *zgomot* (*Mult zgomot pentru nimic*). The situation is thornier with *Measure for Measure*, where the title expresses "the ancient argument of justice versus mercy" (Shewmaker, 2008: xx) as the elliptical form of *the measure you give will be the measure you get*[34], a notion that also appears in *King Henry VI, Part 3* as "Measure for measure must be answered" (2.4.54). The Romanian "cu ce măsură măsuraţi, vi se va măsura" does not allow for a similar verbless contraction of the form, so two of the translators, Leon Levițchi and George Volceanov, preferred the word for word translation, *Măsură pentru măsură*. However, for cultural reasons, the "equivalent effect" of the translated title is not achieved in this case, because in Orthodox Christianity the Bible is not an object of study so the biblical allusion is lost with most of the Romanians. N. Argintescu-Amza on the other hand, chose to translate or rather adapt it as *După faptă și răsplată* by rendering the central idea of justice vs. mercy instead of the linguistic form. This strategy in translating titles is supported by opinions such as Viezzi's, who notes:

> Irrespective of the word used – "translation" or any other – the fact remains that source and target titles are often semantically unrelated and the reason lies in the very nature of titles. When translating a title, consideration is given to functions to be performed in another market and in another linguaculture. Translating a title, therefore, means *choosing* a title for a translated product: it is a form of creation, a form of re-writing, and the translated title is different because the conditions and intentions of its creation and reception are different. (2013: 379)

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[33] It is true that the 1986 *Dicționar de neologisme* defines *eroare* "Greșeală, lipsă de concordanță între percepțiile noastre și realitatea obiectivă", but even so the translation of *error* with *eroare* is not appropriate for reasons related to both meaning and register, as the majority of Romanian speakers still perceive *eroare* as a neologism or a specialized word.

[34] From the Bible, Matthew 7.1 and 7.2: *"Judge not, that you be not judged. For with the judgment you pronounce you will be judged and the measure you give will be the measure you get."*

The translations of the title of *Love's Labour's Lost – Zadarnicele chinuri ale dragostei* (Ion Frunzetti, Dan Grigorescu) and *Deșarte disperări din dragoste* (Horia Gârbea) seem both to have interpreted it as a nominal title consisting of a NP that contains two possessives (*love's* and *labour's*) occurring before the head (*lost*). Grammatically speaking, a participle cannot be the head for a noun in the genitive, so that only *love's* is a possessive (the *'s* is the mark of the genitive case), while *labour's* is the noun + the contracted form of *is/was*, as in *Love's Labour is/was Lost*. Consequently, Shakespeare's title is a sentence title with a copular/passive aux. *be*, which makes *Pierdute-s/Irosite-s chinurile dragostei* a better solution because it uses a participle and a contracted finite verb form of *a fi* in Romanian, exactly as in English, although in Romanian we are forced to opt between present and past for *a fi*. Stylistically, the fronted participle makes the whole structure more poetic, somewhat reminiscent of Constantin Gane's *Trecute vieți de doamne și domnițe* (1932-1939). The two translators have different lexical options for both *lost* and *labour*, although they use the same word classes to render the past participle (the fronted adjectives [zadarnice$_{\text{adj.}}$][le$_{\text{def. art.}}$] and [*deșarte*$_{\text{adj.}}$]) and the head noun ([*chinuri*$_{\text{n}}$] and [*disperări*$_{\text{n}}$]). Even though the pattern copular *be* + adj. exists in English as well as in Romanian, in both languages the pass. aux *be* associates with a participle (that is, a past participle in English). The translation of the participle with an adjective, explainable by the translators' failure to recognize the SL morphosyntactic structure, misses all the verbal features the past participle retains as a verb form and damages the equivalence between the SL and the TL. As regards the noun choice, Frunzetti's choice of *chin* is very apt, because its sense implications of "suffering", "torture" and "pain" is closely related to *labour* whose meaning, among others, is "to take pains". Gârbea's choice, on the other hand, is at least surprising, considering that there is no plural form in Shakespeare's title and, moreover, that the noun *disperare* is definitely uncountable in standard Romanian.

Possessive structures are also present in the nominal titles *A Winter's Tale*, *The Taming of the Shrew* and *A Midsummer Night's Dream*, with two *'s* genitives and one *of* genitive. For the first title, Ion Frunzetti, Dragoș Protopopescu, Dan Grigorescu and Violeta Popa chose *Poveste de iarnă*, thus rendering the sense of the possessive structure as a descriptive genitive that does not indicate that "winter" has a "tale" (which in Romanian would have been *Povestea iernii*) but that the "tale" has to do with "winter". The structure of *The Taming of the Shrew* involves an objective genitive by expressing the same relation as a direct object (*the shrew*) does to a verb (*tame*). In Romanian this relation forms with a dative indirect object[35], *Îmblânzirea scorpiei* (Ion Vinea, Dan A. Lăzărescu, Violeta Popa). The choice of *scorpie* for *shrew* is perfect, since both SL and TL nouns are semantically marked [+ female] and [+rowdy, rebellious, malevolent].[36]

The title of *A Midsummer Night's Dream* has known the several renditions in Romanian, beginning with *Un vis în/din noaptea de Sânziene* (G. P. Sterian, 1893) and continuing with the more familiar *Visul unei nopți de vară* (Șt. O. Iosif, 1912; George Topîrceanu, 1921; Șt. Dan Grigorescu, 1964; Mihnea Gheorghiu; Nina Cassian; Florin Nicolau 1971) to Horia Gârbea's *Vis de-o noapte-n miezul verii* (2011). Shakespeare's actual title refers to Midsummer's Eve, the name for the night that marked the summer solstice on June 23rd. The title "captures the festive vibe of the play and even enacts some of its rituals" that celebrated "fertility (not just the successful planting and harvesting of crops, but also the kind of fertility associated with dating and marriage)" (Shmoop-Editorial-Team, 2008). As Shewmaker notes, people in Shakespeare's time even gave the name of *midsummer madness* to "a common malady brought on by the summer moon" which is mentioned in *The Twelfth Night* ("Why, this is very midsummer madness" 3.4.55) (2008: 343). Very similar folk beliefs are related to the Romanian celebration of the summer solstice, called *Noaptea de Sânziene*, some of which were exploited in Mircea Eliade's identically titled novel. The Romanian midsummer traditions that originated from the same solar cult that spread all over Europe are

[35] The arguments are similar to those in the discussion of *A Lover's Complaint* (see above).

[36] In Shakespeare's time, *shrew* already meant "peevish, malignant, clamorous, spiteful, vexatious, turbulent woman" (*cf.* Harper, 2012).

still popular nowadays, so that the significance and symbols related to *Noaptea de Sânziene* make the presence of this locution absolutely essential in the translated version of Shakespeare's title. Surprisingly, only the earliest of the versions above recognized its importance and included it, at the same time being the only solution faithful to both the meaning and the structure of the original title. Thus, the title NP has the structure det + premod + H, where the indefinite article a specifies the grammatical indefiniteness of the head noun *dream*, while the premodifier is an embedded NP with the structure premod + H where the premod is the noun *midsummer* and the head is the possessive noun *night's*. In the embedded NP, *midsummer* and *night's* are separate words, but they form a single constituent (*midsummer night's*) that realizes the function of premodifier for the head noun *dream*. The embedded NP behaves like any proper name made up of two nouns and semantically identifies a single referent – the night of June 23rd, which in Romanian is appropriately rendered by Sterian as *din noaptea de Sânziene*. By omitting the exact reference to Midsummer and the indefiniteness given by the use of *a*, the second rendition, *Visul unei nopți de vară*, loses much of the original's evocative quality and, instead of expressing the reference to the kind of dream one has on a midsummer night, refers to the dream one has on some summer night. Gârbea's *Vis de-o noapte-n miezul verii* (back-translated "a night's long dream at the middle of summer") additionally provides the length of the dream, a reference Shakespeare never made in his title.

The Tempest (translated *Furtuna* by Dragoş Protopopescu, Leon Levițchi, Petre Solomon, Violeta Popa) and *The Twelfth Night* (translated *A douăsprezecea noapte* by Mihnea Gheorghiu, Violeta Popa) are two nominal titles that exhibit the structure det. + H. The former raises no translation problems, as the meaning of "violent storm" for *tempest* (in use since late 13th century, *cf.* Harper, 2012) is very similar to the Romanian *furtună* and, besides, the definite articles *the* in English and *–a* in Romanian are both used to identify a unique or fixed referent. This close semantic and categorical similarity between the ST and the TT makes the literal translation achieve an equivalent effect in Romanian. Disappointingly, this effect does not show in the translated version of the title of *The Twelfth Night, or What You Will*[37], which neither of the translators rendered completely.[38] For reasons similar to those in the discussion of *A Midsummer Night*, I maintain that we need to see the *twelfth night* as a compound as well, because it designates an important day, i.e. January 6, the twelfth night of the Christmas celebration, a time for parties and playing tricks in an upside-down ordered world. In the western Christian world, *The Twelfth Night* is usually considered to be a reference to Epiphany, to the magi bringing gifts to Baby Jesus and, for the English, to the popular song "The Twelve Days of Christmas". January 6 is significant for the Eastern Christianity as well, only here it is a fasting day with no manifestations of joy. Unlike in the Catholic and Anglican countries, in Romania it is an exclusively religious holiday, where nothing of the ancient Saturnalia festivities that celebrated the Winter Solstice has survived. Consequently, *Boboteaza* or *Epifania* – the Romanian words naming the Twelfth Night – cannot be considered as translation solutions due to the contrasting cultural implications they have. For this, the title *A douăsprezecea noapte*, although a literal translation is appropriate, because, even if it is much less significant in Romanian with regard to the cultural information it reveals, it has a mysterious quality, probably because it is reminiscent of the locution *în al doisprezecelea ceas* and confers the title a note of urgency.

Conclusions

In the present article I pay homage to a long line of dedicated Romanian translators. "By their fruits ye shall know them" (Matthew 7:20) and their "fruits" have brought the joy of otherwise inaccessible literatures to innumerable readers. My modest contribution draws on many years

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[37] *The Twelfth Night, or What You Will* is the only one of Shakespeare's plays to have a subtitle. Significantly, the subtitle occurs twice in the text.

[38] The Romanian *Cum doriți* is a possible rendition for the subtitle, especially if we were to see it as the key given to the audience for understanding the meaning behind the chaos in the world in the play.

of loving literature and grammar alike in the form of the milieu in which they merge – language, the greatest gift and achievement of the human mind.

The idea of this study appeared from the celebration of Shakespeare that has been effervescing all over Europe in recent years. In Romania, it has led to projects like George Volceanov's *Un Shakespeare pentru mileniul III* and Lidia Vianu and C. George Săndulescu's publication of over 30 volumes of plays and sonnets by William Shakespeare as *Paralel texts*. I thought that an article that provides an in-depth overview of the translation of Shakespeare's titles into Romanian may contribute directly to such initiatives.

For the reasons shown above, I would dare say that if the title conveys the very essence of a literary work, the translated title needs to encapsulate as many drops of this essence as possible. This research has confirmed my assumption that Shakespeare's titles are so refined and so perfect due to his absolute mastery over both language and human nature that the translator's job is made easy: most of the Bard's titles can be translated literally, so there is no need for adaptation or other translation strategies. The translators only have to make sure they get the message right and transfer it in its entirety into the TL, by using equally limited resources as the originals and by valuing every clue they are given. And the most vital clue is given by Shakespeare himself in the words of John of Gaunt in *The Life and Death of Richard the Second*: "When words are scarce they are seldom spent in vain" (2.1.8).

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De mapas y espacios en *The Tempest* (1611/1623) de William Shakespeare y *Lord Jim* (1900) de Joseph Conrad

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William Shakespeare, el más inglés de los poetas, escribió sus obras dramáticas en el momento en el cual la Modernidad comienza a plasmar sus conocimientos espaciales en mapas y cartas náuticas con una precisión y calidad distinta a la del Medioevo. Shakespeare nunca hasta donde sabemos fue marino pero vivió en el punto álgido de los reinados de Elizabeth I y James I, época de grandes navegantes como Walter Raleigh y Francis Drake que marcaron el comienzo de la dominación inglesa de los mares y su imperio de ultramar. En ese contexto de expansión ultramarina de los siglos XVI y XVII y de auge de la cartografía, la fabulación creadora de William Shakespeare imagina en *The Tempest* (1611/1623) una isla que, sin embargo, parece devenir y escabullirse para no encajar en ningún mapa. A fines del siglo XIX y comienzos del XX, en el momento más alto del imperialismo, otro hombre de letras, esta vez marino y polaco pero canonizado por la literatura inglesa como Joseph Conrad, dará forma en su novela *Lord Jim* a Patusan. Esta avanzada del progreso, emplazada en algún lugar en los confines del imperio donde Jim podría eventualmente cumplir sus sueños de héroe, no obstante, tampoco puede ser localizada en ningún mapa. Este trabajo se propone indagar y poner en diálogo las maneras en las que tanto Shakespeare en *The Tempest* como Conrad en *Lord Jim* hacen mapa de una manera singular al articular un involucramiento complejo entre las prácticas imperialistas y el espacio.

***Palabras clave*: *The Tempest*; *Lord Jim*; modernidad; espacio; espacio vivido.**

En la reseña "Kipling Redivivus", publicada en *Athenaeum* el 9 de mayo de 1919, el poeta, dramaturgo y crítico T. S. Eliot pone a Joseph Conrad en pie de igualdad con Dante Alighieri y con William Shakespeare. Eliot lleva a cabo esta homologación al afirmar que "some poets, like Shakespeare or Dante or Villon, and some novelists, like Mr. Conrad, have, in contrast to ideas or concepts, points of view, or 'worlds'" (*apud* Green, 2000: 324). En este trabajo queremos partir de esta idea que nos propone Eliot para leer esos mundos, el shakespeariano en *The Tempest* (1611/1623) y el conradiano en *Lord Jim* (1900), como un devenir que es, en términos deleuzianos, menos relación de similitud que de semejanza (Deleuze, 2007:135).

En *Will in the World. How Shakespeare became Shakespeare* Stephen Greenblatt propone que una de las principales características del arte del poeta inglés es "the Touch of the real" (2005: 13). En este sentido, las palabras en la obra del dramaturgo y poeta, que perviven aún después de que la voz del ser de carne y hueso se haya apagado y su cuerpo desintegrado, ostentan la presencia de la experiencia vivida.

El mundo que Shakespeare crea en *The Tempest*, un mundo de isla y mares que devienen entre

el Mediterráneo y el Nuevo Mundo, guarda esa relación de semejanza deleuziana, semejanza ésta que se construye a partir de lo que Greenblatt llama la experiencia vivida. Acerca de la potencia de esta experiencia y a propósito de la maestría que Shakespeare revela en el uso de la lengua, Greenblatt hipotetiza que debido a su fascinación con los viajes en el mar Shakespeare pudo quizás haber encontrado un lugar en algún barco con rumbo a América (2005: 72, 73). Sin embargo, dirá eso no lo sabemos y es, hasta ahora, indemostrable. Por tanto la experiencia vivida que Shakespeare vuelca en esta obra dramática es de otra naturaleza y tiene que ver con el espacio de una manera distinta, en una relación que entendemos de semejanza y no de similitud.

La zona de indistinción que Shakespeare crea prefigura, o más bien pone en evidencia, la interdependencia dialéctica y fatídica entre lo que Max Horkheimer y Theodor Adorno en *Dialéctica de la Ilustración* han denominado la visión y la dominación racional del espacio en el proyecto de la modernidad, espacio éste en que aún "la Tierra enteramente ilustrada resplandece bajo el signo de una triunfal calamidad" (1998: 59). Esa misión imperial, cuyo fundamento residía en la expansión británica de ultramar y la responsabilidad del hombre blanco, dependía fundamentalmente de la geografía. En el primer ejemplar de la publicación de la Royal Geographic Society, la razón de ser de la recientemente instituida organización es manifiesta. Como señala David N. Livingstone en *The Geographical Tradition*, "[g]eography was not merely engaged in *discovering* the world; it was *making* it" (1992: 168). Si bien la geografía no fue la única ciencia en complicidad con la empresa imperial, las destrezas requeridas del nuevo profesional geógrafo, a saber exploración, medición topográfica y social, representación cartográfica e inventario regional, la convertían en la ciencia del imperialismo por excelencia. Como apunta Livingstone, citando a Brian Hudson, hubo una estrecha congruencia temporal entre lo que se llamó "new geography and the new imperialism" (219). No obstante todo esto, más allá de los motivos institucionales atinentes a la exploración geográfica, ésta comporta a menudo un complejo grupo de actitudes y prácticas que eluden una tipificación sin matices (167). El peligro entonces reside en etiquetar conjuntamente a la geografía y al imperialismo como si ésta cumpliese solo la función de garante científico de la explotación de ultramar. Si, como señala Felix Driver (1992, 2001), la era del imperio se constituyó de modos complejos, cultural, política así como económicamente, la geografía ostenta los mismos matices. En este sentido, el saber geográfico no debe ser considerado un epifenómeno del imperio, sino como una cuestión que se constituye recíprocamente (Livingstone, 1992: 220).

Como bien ha mostrado Peter Hulme en *Colonial Encounters*, Shakespeare imagina gracias a su fabulación creadora un emplazamiento dual para la isla donde desembarcará el Duque de Milán, Prospero. La ruta seguida por el barco tiene su punto de llegada en una isla en la que se solapan emplazamientos, por un lado las Indias Occidentales y por otro, el Mediterráneo. Ese itinerario de dualidades imposibles en el mapa cartesiano, "the Mediterranean certainly – Naples, Tunis, and Algiers; but also the 'still-vexed Bermoothes'" (1986: 107), traza líneas de fuga también hacia otros espacios.

El Nuevo Mundo aparece en *The Tempest* en la referencia a las Bermudas, al dios patagónico de Caliban, Setebos, incapaz de hacer frente a Prospero y a la crueldad de sus castigos. Ese espacio del Nuevo Mundo también es configurado en el plan de Stephano y Trinculo de llevar a Caliban a Europa para exponerlo en una feria y lucrar con él. El Nuevo Mundo aparecerá también en el plan de Gonzalo de iniciar una plantación. La plantación que Gonzalo imagina bien puede situarse en Irlanda y el itinerario de los náufragos que por el poder demiúrgico de Prospero tocan tierra en la isla, comprende la ciudad de Túnez donde se han desposado Claribel y el rey tunecino. Ese espacio es el del Mediterráneo. Barbara Fuchs, en su artículo "Conquering Islands: Contextualising *The Tempest*", trata de reponer para el análisis los distintos niveles de colonialismo en *The Tempest* al sostener que: "[c]ritical privileging of America as the primary context of colonialism for the play obscures the very real presence of the Ottoman threat in the Mediterranean in the early seventeenth century and elides the violent English colonial adventures in Ireland, which paved the way for plantation in Virginia" (1997: 46).

Contra los binarismos y exclusiones que acarrea dar preeminencia tanto a uno como a otro,

Jerry Brotton propone la noción de *bifurcación geopolítica*: "[…] I would argue that the play is precisely situated at the *geopolitical bifurcation* between the Old World and the New, at the point at which the English realized both the compromised and subordinated position within which they found themselves in the Mediterranean, and the possibility of pursuing a significantly different commercial and maritime initiative in the Americas" (2004: 37).

Como señaláramos más arriba, en el espacio de *The Tempest* se crea una zona de indistinción que, al oscilar entre el Nuevo Mundo y el Viejo, impide que podamos precisar su ubicación en el mapa. En este sentido, la relación de semejanza que la lengua de Shakespeare hace despuntar en *The Tempest* es una experiencia vivida que deviene y traza líneas de fuga en el espacio de la modernidad, en tanto configura una zona de indistinción que definitivamente no encaja en el espacio reticulado cartesiano que separa y delimita espacios atlánticos y mediterráneos[1].

En 1900, alrededor de trescientos años después de la creación de la isla en *The Tempest*, Joseph Conrad compone Patusan en su novela *Lord Jim*. De Patusan[2] se nos dice que era una comarca remota que formaba parte de un estado regido por un gobierno indígena, otrora pródiga en la provisión de pimienta por la que los navegantes y comerciantes llegaban hasta ese lugar. Ese comercio, otrora floreciente, ya se había desvanecido y quedaba solo la firma de Stein. Relata Marlow:

> You find the name of the country pretty often in collections of old voyages. The seventeenth century traders went there for pepper, because the passion for pepper seemed to burn like a flame of love in the breast of Dutch and English adventurers about the time of James the First. Where wouldn't they go for pepper! For a bag of pepper they would cut each other's throats without hesitation, and would forswear their souls, of which they were so careful otherwise: the bizarre obstinacy of that desire made them defy death in a thousand shapes; the unknown seas; the loathsome and strange diseases; wounds, captivity, hunger, pestilence, and despair. It made them great! By heavens! It made them heroic; and it made them pathetic, too, in their craving for trade with the inflexible death levying its toll on young and old. […]; but somehow, after a century of checkered intercourse, the country seems to drop gradually out of trade. Perhaps the pepper had given out. (Conrad, 1994: 173)

Patusan en *Lord Jim* no es un lugar real, cartográficamente estable y ubicable[3], pero quizás eso no sea lo importante. Lejos de anexar la península malaya, como uno de los primeros reseñadores de Conrad había manifestado en sus impresiones acerca de *Tales of Unrest*, esboza un espacio vivo que, por medio de isotopías de romance y líneas de fuga que las desbordan y deshacen, da cuenta de aquella distancia acerca de la cual Marlow se preguntaba, la distancia entre el espacio del romance y de la virtud y el mundo real.

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[1] Véase BROTTON, Jerry (2004). "'This Tunis, sir, was Carthage': Contesting colonialism in *The Tempest*". Brotton argumenta que "to interrogate the specificities of *The Tempest*'s complex negotiations of its Mediterranean contexts does not simply call for a rejection of its New world readings in favor of its Old World resonances" (37).

[2] Ya en el mismo nombre que Conrad elige para este confín, Patusan, resonaba la heterogeneidad de ese espacio. Véase Hampson, R. (2004) "Conrads Heterotopic Fiction: Composite Maps, Superimposed Sites and Impossible Spaces". Kaplan, C., Mallios, P., White, A. (Eds.) *Joseph Conrad in the Twenty-first Century*. London: Routledge.

[3] Patusan, el puesto al que Jim será enviado en su exilio de los mares después del desastre del *Patna*, también estaría emplazado sobre un río que es el Berau (Sherry, 1966). La región de dicho río al noreste de Borneo es el lugar que críticos como Norman Sherry en *Conrad's Eastern World* (1966) identificaron como el principal modelo geográfico de Patusan en tanto que la costa occidental de Sumatra es el lugar propuesto por Richard Curle (1923) y más recientemente por Hans van Marle y Pierre Lefranc (1988). En apoyo de la tesis que sitúa a Patusan, ese puesto remoto "three hundred miles beyond the end of telegraph cables and mail-boat lines", en la zona oriental de Borneo, se cuenta que para el año 1888 la zona noroeste de Sumatra contaba ya con un servicio de correo, en tanto que Borneo solo lo haría muchos años después

La isotopía alrededor de la cual parece tramarse Patusan es la de un confín romántico donde Jim puede elevarse sobre la masa y convertirse en único. Cedric Watts describe la secuencia de Patusan como "the section in which the narrative becomes relatively straightforward and smacks of romantic adventure tales" (1986: 19; Yeow, 2009: 71). Patusan no es sólo un lugar de escape, sino además "a convenient space in which to achieve the heroic stature only possible in romance" (Mongia, 1992: 182).

The Tempest es la obra de Shakespeare que, según la crítica, ha influenciado la obra de Conrad (Baxter, 2009: 114). Ya en vida del escritor, y antes de la aparición de las corrientes críticas post-coloniales, hubo aquellos que señalaron las similitudes aparentes entre la obra de Shakespeare y los supuestos romances imperiales de Conrad. Estas alusiones fueron negadas por Conrad en los siguientes términos: "Your fancy is most kind but I fear it is a far cry from Prospero's Island to Patusan" (Davies & Karl, 1986: 384).

A pesar de la negativa vehemente, el espacio shakespeariano definitivamente acecha en el espacio de la novela escrita por el escritor polaco-inglés. La sombra no se proyecta en el espacio cartográfico y mensurable del mapa, sino en el espacio de las traiciones, que es, en definitiva, el espacio vivo.

En *The Tempest* el espacio está asediado por las traiciones: la traición de Antonio que se apropia del ducado de Milán, la traición de Prospero a Caliban, la muerte que traman Sebastian y Antonio para librarse de Alonso, rey de Nápoles. En ese mundo en el que las traiciones proliferan, las palabras de Caliban a Prospero no dejan de resonar con insistencia:

> This island's mine by Sycorax, my mother,
> Which thou tak'st from me. When thou cam'st first,
> Thou strok'st me and made much of me, wouldst
> give me
> Water with berries in 't, and teach me how
> To name the bigger light and how the less,
> That burn by day and night. And then I loved thee,
> And showed thee all the qualities o' th' isle,
> The fresh springs, brine pits, barren place and fertile:
> Cursed be I that did so! All the charms
> Of Sycorax, toads, beetles, bats, light on you!
> For I am all the subjects that you have,
> Which first was mine own king; and here you sty me
> In this hard rock, whiles you do keep from me
> The rest o' th' island. (1.2.333-346)

La traición tiene que ver con el espacio, despoja a unos y subyuga a otros.

(Francis, 2015: 81). Asimismo, de la consideración del trayecto de la travesía emprendida por Gentleman Brown en el Capítulo 38 y de los rasgos topográficos se puede concluir que la naturaleza del lugar es heterogénea. El recorrido seguido por Gentleman Brown precisa el emplazamiento geográfico en el río Teunon o el área ocupada por el río al noreste de Sumatra, en tanto que la ubicación ribereña de Patusan, protegida a millas de la costa y entre dos prominentes montañas, se traza a partir de la topografía de la región del río Berau al noreste de Borneo. Vale destacar que si bien nunca visitó la región específica de Sumatra (Knowles & Moore, 2000: 44), la experiencia personal de Conrad en estos espacios malayos es indudablemente insoslayable. Ineludible había resultado también esta experiencia Sir Hugh C. Clifford, administrador colonial de Malasia, Borneo Septentrional, Trinidad y Tobago, Nigeria y Ceilán. Insoslayable por cierto aunque en términos negativos. En "The Trail of the Bookworm: Mr. Joseph Lord Jim at Home and Abroad", una reseña de *Almayer's Folly* publicada en el periódico *Singapore Free Press* en 1898, Clifford cuestionará la verosimilitud de la novela al referirse a su "complete ignorance of Malays and their habits and customs" (*apud* Sherry, 1966: 139-40). En respuesta a la crítica de Clifford, Conrad expresará su queja en una carta a William Blackwood del 13 de diciembre de 1898: "Well I never did set up as an authority on Malaysia" (*apud* Davies; Karl, 1986: 129-30). Irónicamente el escritor cargará las culpas sobre esas "undoubted sources – dull, wise books" a los que debió recurrir para ir sobre seguro y no errar.

La recepción que Conrad realiza de la obra de Shakespeare estuvo mediada por las traducciones de su padre, el noble y revolucionario polaco Apollo Korzeniowski. Entre sus traducciones se encuentran *Othello*, *The Two Gentlemen of Verona*, *Much Ado About Nothing*, *The Comedy of Errors*, *As You Like It*. Fueron las comedias, con su registro político latente y su capacidad de eludir la censura, las que resultaron atrayentes para el nacionalista polaco (Busza, 1966: 132; Baxter, 2009: 121). Para un polaco nada más sensible que el espacio: el espacio físico, el espacio del mapa, el espacio del territorio partido de una nación que había sido rapiñada por Rusia, Alemania y Prusia. Para un polaco nada más sensible que el mapa resultante del espacio vivo de lealtades y traiciones.

Así es que el hijo de Apollo, devenido escritor inglés bajo el nombre de Joseph Conrad[4], no podrá eludir ni la presencia literaria shakespeariana, ni la experiencia vivida de lealtades y traiciones que se dirimen en el espacio y por el espacio, que es, en definitiva, poder y control del territorio. Cuando Jim se encuentra a punto de partir a ese confín que es a la vez el lugar donde realizar sus sueños de héroe y a la vez tumba para los pecados, Marlow observa los preparativos y se sorprende al ver los volúmenes de la obra de William Shakespeare que Jim lleva consigo: "I saw three books in the tumble; two small, in dark covers, and a thick green-and-gold volume – a half-crown complete Shakespeare. 'You read this?' I asked. 'Yes, best thing to cheer up a fellow,' he said hastily. I was struck by this appreciation, but there was no time for Shakespearian talk" (Conrad, 1994: 181).

A pesar del asombro que Marlow experimenta al escuchar la apreciación de Jim de que Shakespeare era lo mejor para alegrarlo a uno, la premura de la partida no da tiempo para charlas shakespearianas. Sin transiciones, Marlow hace referencia a dos revólveres y dos pequeñas cajas de cartuchos sobre la mesa y exhorta a Jim a llevarlos consigo: "'Pray take this,' I said. 'It may help you to remain'" (181).

El espacio que Jim domina es el de sus libros de aventuras y, a pesar de llevar consigo la obra completa de Shakespeare, la lectura del espacio shakespeariano, lleno de traiciones y mezquindades, no lo prepara para el acto final que lleva al desastre.

Las palabras de Marlow auguran un espacio en el que las armas de fuego y el poder de las balas son ineludibles para la supervivencia. Un espacio que, como el espacio shakespeariano, está asediado. Tan pronto como las palabras han salido de su boca, Marlow comprende el significado lóbrego y poco auspicioso y se corrige diciendo, "May help you to get in". Jim, no obstante, no preocupado por significados oscuros, se lleva el revólver y olvida las balas.

Como dijimos, Jim carga consigo los volúmenes de la obra de Shakespeare en su viaje a Patusan; sin embargo, olvidará las traiciones que asedian el espacio shakespeariano. Linda Dryden sostiene que el mundo "real" persigue a Jim bajo la forma de Gentleman Brown (2000: 190). Acerca del arribo de este rufián a Patusan, Dryden dirá que "disrupts the peaceful fabric of Jim's romantic existence there just as the Patna's collision with the unidentified object jerked him out of his confidence in a benign universe" (191). De acuerdo a esta postura Patusan era antes de la llegada de Jim un mundo caótico plagado de luchas intestinas entre las facciones de Doramin y del Rajah (181). A su vez, Padmini Mongia arguye que la cura para la condición "romántica" de Jim exige ese trasfondo imperial, "[i]t seems that for Jim to express his nature, a region such as Patusan needs to be available" (1992: 163). Erdinast-Vulcan también sostiene que es con la llegada de Gentleman Brown que el tiempo y la memoria hacen su entrada en Patusan (1991: 45).

Las líneas de fuga que deshacen las isotopías de ese espacio de pretendida leyenda, sin embargo, han empezado a operar desde mucho antes de la llegada de Brown. La narración de Marlow viene a dar cuenta de ello (Conrad, 1994: 167). Ese espacio que el comerciante alemán Stein conocía tan bien engloba tanto el campo de mariposas como el del tráfico de mercancías e intereses económicos. Cuenta Marlow que ese espacio, tan bien conocido por el mentor de Jim, pone en contacto y en tensión cualidades que se torsionan entre el romance y la aventura y la sordidez y rapiña del tráfico comercial imperial: "Stein was the man who knew more about Patusan

[4] El nombre completo de Joseph Conrad es Józef Teodor Konrad Nalecz Korzeniowski.

than anyone. More than was known in the government circles I suspect. I have no doubt he had been there, either in his butterfly-hunting days or later on, when he tried in his incorrigible way to season with a pinch of romance the fattening dishes of his commercial kitchen" (167).

El derrumbe del mundo de leyenda de Patusan no se produce, como sostienen Erdinast-Vulcan y Dryden, por la irrupción intempestiva de Gentleman Brown; por el contrario, la fisura siempre ha estado allí. A diferencia de Gentleman Brown, es Cornelius quien ha estado allí desde antes. Cornelius no es un personaje más en el repertorio de los romances y las novelas de aventuras, sino que encarna a nivel de la historia la desterritorialización de la traición, una traición que se concreta en un espacio que no es trasfondo estático a las actuaciones de los personajes sino espacio vivido.

Para Dryden (2000: 188), Cornelius se convierte en émulo de Caliban en *The Tempest*. Esto acaece cuando Cornelius le dice a Brown, devenido Stephano, que todo lo que tiene que hacer es matar a Jim, quien ha asumido el rol de Prospero, "All you have to do is to kill him and then you are king here" (277). Un aspecto que Dryden soslaya es el uso diferencial que Caliban y Cornelius hacen del conocimiento del espacio. El conocimiento que Caliban tiene de ese espacio le viene dado por legítima herencia, a través de su madre. Cuando Caliban fogonea a Stephano, describe el espacio (Shakespeare, 1994: 3.2. 133-140) poéticamente, y en la diatriba contra Próspero (1.2.333-345) enumera y describe con lujo de detalles la topografía de la isla:

> Be not afeard. The isle is full of noises,
> Sounds and sweet airs that give delight and hurt not.
> Sometimes a thousand twangling instruments
> Will hum about mine ears, and sometimes voices
> That, if I then had wak'd after long sleep,
> Will make me sleep again: and then, in dreaming,
> The clouds methought would open, and show riches
> Ready to drop upon me, that when I wak'd
> I cried to dream again. (3.2. 133-141)

Cornelius, como Caliban, también ha sido desplazado pero, a diferencia de Caliban quien transmite todos sus saberes a Prospero y a Stephano, éste no transfiere todos sus saberes espaciales a Jim. De este acto que escatima información valiosa dependerá el éxito de la traición llevada a cabo por Cornelius. De esa falta de conocimiento y dominio del espacio y de las estrategias para asegurar dicho dominio resultará el fracaso del romance imperial de Jim.

Cornelius es capaz de leer el espacio; Jim, por el contrario, a pesar de su conocimiento de las luchas entre las distintas facciones en ese micromundo de conflictos internos, no es capaz de dar cuenta con su una mirada romántica de un espacio que se le escapa, que se le escapa en el atajo que usa Cornelius.

En Patusan, como en el espacio en *The Tempest*, será también imposible soslayar las traiciones. En la obra de Shakespeare el espacio y las traiciones son inseparables. Prospero traiciona a Caliban y por el poder de su magia se convierte en amo de la isla; asimismo, la espacialidad única creada por el discurso de Caliban al describir la isla es traicionada casi de antemano por la elección que hace de dos tránsfugas como nuevos amos, Stephano y Trinculo. En *Lord Jim* también el espacio y las traiciones están indisolublemente ligados: el conocimiento del espacio, de ese canal secreto, conocido por Cornelius y los nativos, será la pieza del conocimiento que garantizará la felonía de Brown.

Bien apunta Edward Said en *Culture and Imperialism* que los lazos entre la geografía y el imperialismo son indisolubles, "Imperialism after all is an act of geographical violence through which virtually every space in the world is explored, charted and finally brought under control" (1994: 271). El espacio creado por Shakespeare en *The Tempest* y el espacio de Patusan creado por Conrad en *Lord Jim* conforman zonas de indistinción que no encajan en el espacio reticulado del mapa

cartesiano. Ninguno de ellos son lugares reales, cartográficamente estables y ubicables en el mapa de la empresa imperial pero, quizás, eso no sea lo importante. Lo importante es que, al decir de T.S. Eliot, estos espacios crean "mundos" y que, según Stephen Greenblatt, ostentan "el toque de lo real". Sin lugar a dudas, el espacio shakespeariano en *The Tempest* y el conradiano en *Lord Jim* configuran espacios vividos, o vivos, que hacen mapa de manera nueva.

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Japanese *Romeo x Juliet* as Site of Cultural Cross-Pollination

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When Shakespeare's plays were introduced to Japan at the end of the nineteenth century, the translators knew that, if the performances were to have any significant impact on the audience, the texts had to be rewritten according to the dramatic conventions of traditional Japanese theatre, especially Kabuki and Bunraku. Since then, Shakespeare's plays have been appropriated across various literary and media forms, more recently as manga and anime, cross-pollinations of Western and Japanese art forms and ideologies. Drawing on Julie Sanders's concept of appropriation (2006) and Douglas Lanier's contention that most contemporary foreign-language Shakespeare is "post-textual" and rhizomatic (2010, 2014), this paper discusses the 24-episode TV anime *Romeo x Juliet* (Studio Gonzo, 2007) as a site of interesting interactions between the Japanese and the Western cultural traditions, storytelling conventions, and old and new ideologies. Imbued with Japanese spirituality, transnational politics, and ecophilosophical ideas, this anime series is Japanese and global at the same time, speaking more of the anime fan culture in and outside Japan than about Shakespeare's play.

***Keywords*: adaptation; rhizomatics; foreign Shakespeare; anime; cultural cross-pollination.**

Introduction

In a "post-textual" and "post-fidelity" context, to quote Douglas Lanier (2010, 2014), especially in the case of foreign Shakespeare and pop-culture intermedial representations of his work, it is more interesting to look at how the plays are appropriated and repackaged for specific audiences, mapping this way the rhizomatic quality of the relationship between Shakespeare's texts and the wide array of adaptations across national, linguistic and media borders. This approach, more democratic in its theoretical and methodological attention to the process of adaptation as a normal cultural phenomenon through which stories are transmitted, may focus on the adaptation in its own context of production and reception, with a particular interest in the ways in which it relates to the adapted text and to the network of previous adaptations that reinterpret or echo that same text.

Instead of writing about a Shakespearean text as seen through the lens of a modern rewriting, this approach reveals the textual and cultural alchemy at work in the new "text". It focuses on what the adaptation tells us about trends in reading, viewing and interpretative practices, the aesthetic and ideological tendencies of the adapting culture, the intermedial and the global quality of art in the digital age, and, last but not least, the postmodern interest in dissolving the boundaries between high and low art, elite and pop-culture through playful medial and cultural cross-pollination, which film and the new media do so well.

This study is shaped by two relatively different yet compatible theoretical perspectives. The former, and the most important in the case of an adaptation like the Japanese anime *Romeo x Juliet*, is David Lanier's Shakespeare rhizomatics, a theory that removes the Shakespearean text from its central position in the discussion of adaptation, placing it among all forms of adaptation

and cultural memes connected with the play. According to the rhizome theory proposed by Gilles Deleuze and Felix Guattari, from which Lanier's Shakespearean rhizomatics theory has emerged, all artistic manifestations can be visually represented as rhizomes, with bulbs, tubers spreading out horizontally into growing networks, constantly evolving, creating new relations and breaking older ones, with no hierarchies and no clear relationships of influence among all cultural manifestations that create the rhizome.

One of the most important aspects of Gilles Deleuze and Felix Guattari's theory of the rhizome applied to adaptation studies is that it democratises the space of cultural phenomena by subverting the very idea of hierarchy and domination, since the rhizomes must be seen in a predominantly horizontal and not vertical relation to one another. "[T]he rhizome," Douglas Lanier writes, "can offer a compelling theoretical model. A rhizomatic conception of Shakespeare situates 'his' cultural authority not in the Shakespearean text at all, but in the accrued power of Shakespearean adaptation, the multiple, changing lines of force we and previous cultures have labeled as 'Shakespeare,' lines of force that have been created by and which respond to historical contingencies" (2014: 29). What is more, as Jim Casey (2017: s.p.) points out, we are not even in a position to talk about a source text proper, a real text to which the adaptation can be compared and then discussed in terms of fidelity; in this new approach to adaptation as a loosely defined term (very inclusive and refusing the criterion of fidelity altogether), Shakespeare himself and any of his texts become hyperreal, "ideas" of Shakespeare and *Romeo and Juliet* constructed over time through continuous interpretation and rewriting or adaptation across media (*cf.* Casey, 2017). In David Lanier's words, "[b]y emphasizing difference as essential to the cultural afterlife of "Shakespeare," and by refusing to treat the Shakespearean text as a regulative standard or mystified icon of value, a rhizomatic approach seeks to demonstrate how "Shakespeare" becomes ever-other-than-itself precisely through the varied particularities of its manifestations, which proliferate according to no preordained teleology" (2014: 31). Comparing a Shakespearean play to an adaptation in the form of a cartoon, a graphic novel, a hip-hop song, or an anime series, or looking at cultural memes that only echo the early modern text takes the discussion in a new direction, where value judgements are secondary and subjective, and each work claims its own space and right to exist in connection with, rather than dependence on, a previous work.

In the particular case of foreign-language Shakespeare transposed in a different medium, a Shakespearean rhizomatics approach frees the discussion of an anime adaptation of any strict constraints binding it to the Shakespearean text, its author and the language and culture that shaped it. As this study will demonstrate, more interesting things can be said about the culture of production and reception of the adaptation, looking at the various aesthetic factors and ideological structures of the culture that created the adaptation, as well as at the context of its reception – the global youth culture that the anime addresses.

The second approach that informs this study relies both on the New Historicist concern for the historical context of a work's production, and on Julie Sanders' concepts of adaptation (as a process of reinterpretation, update, recontextualisation, transposition across media), and appropriation (as a possibly less easily traceable form of adaptation, echoing rather than rewriting the text to which it is somehow connected).[1] Seen thus from both perspectives, adaptations of texts written in a distant historical context and in a different language become sites of negotiations, of cross-pollinations between cultures, traditions, conventions, spiritualities and ideologies, which echo even older and less obvious cross-pollinations that represent the very fabric of human culture, for which the metaphor of the rhizome is most fitting.

Shakespeare in Japan

Romeo × Juliet (2007) is not the first animated film adaptation of Shakespeare's play. It is, how-

[1] For a more precise distinction between the two forms of engagement with a text and its cultural history, see Sanders (2006: 17-41).

ever, remarkably different from *Shakespeare: The Animated Tales* (1992-94), a transnational project retelling twelve of Shakespeare's plays for young audiences, massively cutting the text and condensing the stories to fit the 26-minute format, without reinterpreting or recontextualising the plays in the good old tradition of textual fidelity. Neither is it similar to the more optimistic (and happy-ending) American animated films, *Romeo and Juliet: Sealed with a Kiss* (2005), featuring a love story in a community of seals, and *Gnomeo and Juliet* (2011), telling the love story of two gnomes. What makes this anime adaptation special is its *Japaneseness* and its reliance on genre conventions that open the Gonzo Studio TV anime series to global young audiences that know and appreciate this Japanese pop-culture genre.

In Japan, like in other Asian cultures, Shakespeare's work has always been appropriated, naturalised and recontextualised. Ironically, his plays have also contributed to the modernisation of Japanese theatre and, at least in the first decades of the twentieth century, they also contributed to the Westernisation of Japanese art and culture (Kishi & Bradshaw, 2006: vii-xii). From the very first translations into Japanese in the 1870s (Robun Kanagaki's *Seiyo Kabuki Hamuretto—Hamlet in Western Kabuki Style*, or the translations and adaptations of Charles and Mary Lamb's versions of the Shakespearean plays), or Keizo Kawashima's *Julius Caesar* in 1883, and *Romeo and Juliet* in 1886) (Sano, 1999: 339), Shakespeare's foreignness was a serious issue which had to be tackled with more concern for the local public than for the integrity of the translated work. Kawashima's translations have a purely documentary value today, yet Shoyo Tsubouchi's translations of all Shakespeare's plays (1884-1935) set the standard for both literary translations and performance texts. In *Shakespeare in Japan*, Tetsuo Kishi and Graham Bradshaw describe these translations as reflections of an "apparently curious and not always comfortable coexistence of the old and the new, the indigenous and the foreign" (2006: 2), reflecting Shoyo's Japanese sensibility and his Western education, and the ambivalent feelings of Japanese audiences at the turn of the century, not long after Japan opened its borders to Western culture and put an end to the country's two-century-old isolationism.

Politically and socially, the Japanese could relate to the world of Shakespeare's plays; culturally and aesthetically, however, Shakespeare was too foreign to be left unappropriated, which forced translators like Tsubouchi to use theatrical conventions from traditional Japanese theatre, especially Kabuki and Bunraku, as naturalising strategies. To make the performance text appropriate for the stage, he had to make radical textual interventions such as extensive rephrasing, conversion of dialogue into narrative text, and significant cuts (Kishi & Bradshaw, 2006: 3-5), helping the audience understand and enjoy the story of the play performed with music and an on-stage narrator. Shakespeare's language was sacrificed for the sake of introducing the English playwright and the Western world values that his plays reflect to a Japanese audience finally open to Western culture, and especially to European art.

In the twentieth century, Shakespeare continued to produce adaptations in Japanese culture in the form of film, manga and anime productions. In fact, filmed Shakespeare in Japan constitutes a very important chapter in the history of Shakespeare on screen. Akira Kurosawa's 1957 *Throne of Blood, The Bad Sleep Well* (1960), and his 1985 *Ran* (adapting *Macbeth*, *Hamlet*, and *King Lear*, respectively) are remarkable art house films and transfixing examples of creative rewriting whose aim is not so much to interpret as to recreate the source text. Like the theatrical performances based on Tsubouchi's translations, these films reveal that same Japanese tendency to appropriate Euro-American art, fusing native and foreign cultural and aesthetic traditions, spiritualities and styles. Even without Shakespeare's words, without the power of his language to create worlds and people them with memorable characters, Kurosawa's films used a type of visual poetry and film language that helped tell compelling stories of human error and suffering and replicate the aesthetic impact of the plays. Shakespeare becomes a Japanese author, his plays being returned to the Western public as exotic yet exciting aesthetic demonstrations of cinema of the finest quality, Japanese yet also relevant and meaningful to audiences across the world for precisely the same reason why Shakespeare's plays continue to be read, interpreted and rewritten: their uni-

versal appeal.

Both Japanese in origin and global in popularity, manga (Japanese graphic novels), and anime (Japanese cartoons, a cross-pollination of manga and Western animated film), have had a particular appeal to visual-oriented audiences in the past fifty years for reasons that are not always self-evident. On the one hand, in Japan both are regarded as pop-culture developments of Japanese pre-modern art, especially woodblock prints from the Edo period best known as the "Floating World" (Ukiyo) art, which revealed the realities of the time transfigured in accordance with the contemporary aesthetic conventions and a tendency for fantastic representations of ordinary life. Primarily a form of escape from the structures of oppression in the Japanese feudalistic society, providing people with fantasies of ideal beauty, pleasure (especially in erotica) and entertainment, the art of the "Floating World" established a national artistic tradition reflecting contemporary lifestyles and ideology, and also shaped the visual style of early manga. The 1814 *Hokusai Manga* collection established manga as a new mode in Japanese art, adding, according to manga historian Shimizu Isao (Berndt, 2006a: 35), playfulness, satire and a popular culture sensibility to the fantastic, dreamlike and high art quality of woodblock prints in early nineteenth century. The twentieth century saw the rise of story manga, an "impure, hybrid form of expression" (Berndt, 2006b: 352), and its animated version, the anime. Jacqueline Berndt (2006a:1-2) calls contemporary manga an "aesthetically and culturally, but also historically highly ambiguous medium vacillating as much between the Gutenberg galaxy and the computer era, temporality and spatiality, reading and writing, playfulness and seriousness, infant and adult", which is also true of anime.

Popular culture phenomena associated with the emergence of post-WWII youth culture, manga and anime depart from their pre-modern Japanese sources in their openness to the inclusion of foreign aesthetic and cultural elements (American superhero comics and Hollywood cinema, for instance), which makes both media Japanese and global at the same time. Both are capable of telling stories with the help of a visual language that is as sophisticated as that of live-action film (constantly shifting POVs, surprising angle shots, extreme close-ups, slow motion, jump cuts, special effects), but they also rely on genre as a generator of fan culture. More thematically complex and addressing a wider audience than cartoons, anime fascinates the young and the old because it offers them a medium that also matches live action film in its ability to present contemporary concerns and legitimise or subvert – like any motion picture – current ideologies and social dynamics (Napier, 2000: 6, 9, 10).

Romio to Jurietto (*Romeo x Juliet*), Studio Gonzo, 2007

It is hardly surprising that manga and anime artists became interested in providing their fans with adaptations of classical texts, including Shakespeare's plays, refashioned to make them appealing and "cool" to a heterogeneous audience. An emblematic teen story of love, *Romeo and Juliet* could have provided the creators of the 24-episode TV anime series *Romio to Jurietto* (translated into English as *Romeo x Juliet*)[2] with a readymade plot, easily adaptable as an animated film. The creative team, Reiko Yoshida (writer), Fumitoshi Oizaki (director and storyboard artist), and Harada Hiroki (character designer) opted for a radical adaptation of the play, rewriting the text, reinventing the protagonists and most of the characters even in their essential features, yet weaving in the text a host of references, allusions and even lines from other Shakespearean plays, which

[2] The title in English raises a number of interesting issues. On the one hand, it can be read by Western viewers as a nod to Baz Luhrmann's 1996 title, *Romeo + Juliet* – a playful allusion to the idea of Shakespeare's cultural commodification in a postmodern spirit, but also a reference to the idea of "cross", as in "star-crossed lovers". Somewhat on the same line, but with Japanese additional connotations, the x in the title, Jim Casey explains (2017, s.p.) is a Japanese Kanji typographical symbol called *batsu* (a cross or X) which "indicates that something is wrong, incorrect, or deserving punishment". It may also allude to *batsu-itchi*, a term used to refer to someone who is divorced, whose identity as a spouse has been crossed out, as the married name is crossed out in the family register, which inevitably sends us back to the idea of a "cross" between the two young protagonists' names.

the translators into English[3] tried to identify and reproduce in the dialogue. While hardly anything more than a Japanese TV production that echoes the early modern play, *Romeo x Juliet* conveys the story's "transhistorical relevance" (Cavallaro, 2010: 123) by putting a new spin on the themes of romantic love, inevitability of fate, violence and the clash between the individual and the society. There is very little of the familiar Romeo and Juliet story left, yet there is clearly an intention to capitalise on the international fame of the play and the popularity of the young protagonists, contributing to the "*Romeo and Juliet*" rhizome, with its own history of reinterpretation from Ovid's *Metamorphoses* to Shakespeare's immediate source, Arthur Brooke's poem, *The Tragicall History of Romeus and Juliet*, itself a rewriting of Italian novellas translated into English via French. With a long and interesting history of adaptations across centuries, languages, genres, media and cultures, the "*Romeo and Juliet*" rhizome becomes enriched with yet one more Japanese contribution, a node in the greater rhizomatic structure that has since continued to grow with further adaptations and memes.

Romeo x Juliet is not very different from the earliest adaptations of the Shakespearean plays for Kabuki and Bunraka performances in its focus on the needs and expectations of the target audience, with little concern for fidelity in adaptation. The thematic conventions of anime, addressing issues such as gender identity and gender roles, social conformity, and contemporary anxieties (ecophilosophical concerns, for instance) overwrite those of the Shakespearean text, yet most reviewers on English-language anime website forums do not seem to mind.[4] On the contrary, even those who know the play that inspired the Studio Gonzo team are undisturbed by the series' appropriation of its source, excited to find an anime that quenches their thirst for action, drama, romance, and fantasy – key ingredients of anime products targeted at young viewers. Writing about the most appropriate strategies to offer Shakespeare's work to younger generations, Kevin J. Wetmore Jr. notes that the key to success is making it relevant for adolescents by "focusing on the teenage elements present within Shakespeare's work, or translating Shakespeare's work into something recognisably 'teen', something recognizably 'cool'" (2011: 389). Audiences are offered a message that speaks to them directly, part of an artistic experience that incorporates the technology and the art language to which they most readily respond.

Anime culture can provide its fans with both relevant stories and a familiar visual language and style that ensure the viewers' aesthetic pleasure. In the particular case of the Japanese animated *Romeo x Juliet*, the success of the series – occasionally disappointing in its storytelling and character portrayal – can be credited to the creators' ability to make Juliet and Romeo interesting characters, credible in their youthful idealism and readiness for self-sacrifice, and charming in their innocent eroticism. This is especially true of Juliet, modelled after the Shōjo manga[5] female characters: beautiful, charming, powerful, and powerless at the same time. The fact that Juliet is also a champion of justice and a saviour of her community only adds weight to her character as a tragic figure (more than Shakespeare's Juliet, one might argue) and turns her into an inspirational heroine.

Juliet Fiammatta Erss DiCapulet is the only survivor of the House of Capulet, raised as a boy (Odin) until her sixteenth birthday, when her true identity is revealed to her by her protector,

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[3] The English translation of the script poses some interesting problems, as Jim Casey (2017) notes, after consulting with a Japanese translator. Depending on which version the English speaking viewer watches, the dubbed or the subtitled version, the dialogue is at times remarkably different in style, the subtitled version being more literal and less concerned with the poetry of the language, while the dubbed version at least makes an attempt to echo Shakespeare's language and match the lyricism of the scene with that of the lines in English.

[4] See, for instance, websites like My Anime List (www.myanimelist.net), or Anime News Network (www.animenewsnetwork.com).

[5] Shōjo manga and anime characters are usually 12-13 year-old-girls, with a liminal identity, defined by the innocent eroticism and the cuteness of a female character not yet a young woman (Prindle *apud* Napier, 2000: 119).

priest Conrad. We first meet her as the Red Whirlwind, a masked defender of the people of Neo Verona against the abuses of the tyrannical Lord Montague, Romeo's father and the man who ordered the assassination of the entire Capulet family when Juliet was only a little girl, supposedly as revenge for the rape of his mother by a member of the House of Capulet. Even before Juliet learns of her duty as heiress of the House of Capulet to save her people from the oppressive, whimsical rule of Montague, Juliet's heroic nature and extraordinary courage recommend her as a leader and an inspiration to the others. The gender ambiguity of her character from the very beginning is a reference to both Shakespeare's use of identity confusion as a comedic device, and a nod to the changing gender roles in our times as reflected in high-impact storytelling media, particularly in Western cinema and action-hero comics, manga and anime. Juliet is only sixteen, and her impetuous nature and innocence make her a victim of her own impulses and misinterpretations of various situations. Her imperfections make her lovable and easier for young female viewers to identify with her, especially as we see her mature through love and suffering.

Romeo's initial delicate nature and apparent detachment from the plight of the Neo Verona people create a sharp contrast between the two protagonists. Juliet, like Shakespeare's character, teaches Romeo to love, to believe in himself and in his transformative powers, and to dedicate himself to a higher cause. His love for Juliet is more selfish, a selfishness that erodes Juliet's determination to follow her destiny. Having led her people into a revolution that culminates with Lord Montague's assassination, Juliet must now turn towards her sacred duty, fulfilling her destiny as the saviour of Neo Verona and the floating island on which the city lies from an even more terrible fate: imminent destruction. Here Juliet's political and spiritual destiny converge, making her death a necessary yet meaningful sacrifice according to an old legend that marks her as the only hope for the revival of the dying Neo Verona. The Great Tree Escalus – the surviving life force of the floating island – like its twin tree years before, is slowly dying in the toxic atmosphere of Lord Montague's rule – and if the community is to survive, the tree must be revived through human sacrifice, for which Juliet is marked from birth.

It is in the final two episodes of the series that *Romeo x Juliet* foregrounds, more than ever before, its ties with the culture that has generated it. Of course, the very medium of production here is Japanese, with its set of visual conventions that viewers outside Japan accept as key features of Japanese animated film. There are, however, elements of storytelling that reflect a culture that loves competing narrative modes, subversive attitudes and generic hybridity in the same fashion as Shakespeare himself, yet in a style that reveals its non-European origins. The Japanese love manga and anime, and present them as reflections of national identity and contemporary popular culture, even though in some ways they also claim for them the status of global genres. Manga and anime display a preference for completely invented locations, mixing architectural designs from various historical periods and cultures, or elements of the fantastic borrowed from pre-Christian and traditional Japanese mythology.[6] Yet there is a certain "stateless"-ness of manga and anime that this preference for partly recognisable locations reflects. According to Susan Napier (2000: 24-25), this frees the minds of Japanese viewers from the pressure they experience in the real world, this form of art allowing them to escape their own identity and reality through access to entirely fictional worlds where the unfamiliar (the European features of the characters; non-Japanese names; elongated silhouettes; strangely-coloured hair and bizarre costumes) is easily accepted as a generic convention with no necessary connection to known reality. Even when the stories are based on foreign narrative material, the impulse to adapt, to appropriate, to customise is irresistible and reflects a centuries-old tradition of naturalisation of everything coming from

[6] The retrofuturistic architecture of Neo Verona with its Renaissance Italian look and the out-of-this-world location of the city, up in the air, floating above the sea, the costumes bridging a few centuries of European fashion, or the Pegasus-inspired dragon steeds that only male characters can ride contain no reference whatsoever to Japanese culture as such; they are, however, part of a visual code of manga and anime that fans accept without question in stories with a mythical quality like the present one.

outside the borders of Japan even long after the end of the country's self-imposed isolationism. Regardless how fascinating European and American art may be, cultural imports are refracted through a Japanese sensibility and worldview, adapted, as it were, for the Japanese consumer.

The episodes of *Romeo × Juliet* are uneven in aesthetic and narrative value, some scenes taking too long to convey a simple message or to show how the characters evolve while being apart, becoming the brave, selfless heroes that the final episode reveals them to be. Shakespeare's ability to create memorable scenes is nevertheless reflected in a number of unforgettable anime moments, all centred on the protagonists and their private encounters, where verbal lyricism is replaced by visual poetry. They prepare the viewers for the very dramatic ending which has the two lovers die together in the name of love (Romeo) and duty (Juliet), in a scene in which the sublime and the macabre coexist. The deaths of Romeo and Juliet are not just personal losses for the two families, witnessed by the entire community that will hopefully benefit from the restored peace. We are faced with an apocalyptic scenario of environmental destruction, where human society and nature are interconnected and the latter is made to suffer by the negative energies and evil actions of Lord Montague and his court. Here we find a Japanese animistic worldview, represented by several key story elements and characters. The Great Tree Escalus is an amoral, implacable spirit (kami) whose behaviour and relationship to man depend on man's attitude and performance of appropriate rituals (*cf.* Blacker, 1999: 41 ff.). The spirit's voice, Ophelia, is the guardian of the Great Tree Escalus, considered a goddess because she appears to be the anthropomorphic image of the tree that communicates with Juliet. She has a benevolent double in the Old Man, who visits and guides Romeo while he is banished from court. Last but not least, the white iris gives a new significance to the "love-as-sacrifice" motif of the Romeo and Juliet story. The white iris that is constantly associated with Juliet can be read as a symbol of Juliet's inner beauty and of her pure love for Romeo, but also as the mark of her tragic destiny, signifying her deep connection with the natural world, for which she must sacrifice. According to a Shintoist worldview, manifestations of sacred power in communities can be either protective or destructive, as the Great Tree of Escalus is in *Romeo × Juliet*, depending on people's ability to perform their duties to the god. The evil done in New Verona by Lord Montague can only be undone by the sacrifice of a pure young soul such as Juliet's, or else the protective powers of the magical tree will be replaced by its destructive force, with no hope of survival for the floating island and its inhabitants.

Apart from reflecting Japanese spirituality, the animated tale also shows a contemporary concern with the environment as transformed by human presence, destroying the natural balance of our world. The ideas of the Norwegian philosopher Arne Naess and the Deep Ecology Movement scholars of the 1970s are here reflected in the form of an ecophilosophical idea that resonates with the Shintoist approach to the relationship between man and the manifestations of the divine in nature. This global dimension of the Ophelia-Escalus-Juliet story helps fans outside Japan understand the situation and respond to Juliet's tragedy as the tenets of this philosophical movement have been around for about 40 years, and the double nature of the story (spiritual and indigenous, allegorical and global) is a strategy for making the story relevant to young people everywhere. It is no longer just love that makes the two innocent young people die, but also a sense of honour and duty that ennobles their choice of death and turns them into martyrs. Unsurprisingly, this selfless death resonated well with young viewers animated by high ideals and still inspired by the idea of noble sacrifice for the greater good, the romantic element of the story – apart from connecting the anime to the Romeo and Juliet story we know – contributing to the emotional experience of the viewers.

Much can be said about the creative team's use of the "Shakespeare" rhizome in the fabric of the script of *Romeo × Juliet*. They are nothing but tongue-in-cheek references to Shakespeare's work endowed with new meanings and making more knowledgeable viewers smile at best. Such references include character names from different plays;[7] slightly modified characters from the

[7] In most cases, these characters have few if any features in common with the characters in Shakespeare's plays; they are used here to connect the anime to the Shakespeare rhizome, to recall, even in passing, the

Shakespearean play (for instance Mercutio becomes the son Lord Montague would have wanted, ambitious, determined, thirsty for power and evil, while Tybalt, here Romeo's half brother, is a Byronic hero type that assists Juliet in her political actions against Lord Montague); lines and phrases echoing the Shakespearean texts from various plays, and, last but not least, William the playwright, in whose house Juliet was brought up in secret. Willie is a caricature of Shakespeare himself, a man who spends his time trying to write plays, constantly complaining and sharing words of wisdom with occasional listeners, providing most of the few comic interludes in the series. He is a constant reminder of pop-culture artists' interest in subverting traditional forms of high art and the sheer pleasure young consumers of pop art derive from irreverence towards cultural icons manifested in radical adaptation and reformulation, collage and pastiche, which this Japanese anime illustrates only so well. If it were not for the powerful moral message conveyed by the young protagonists' sacrifice and death, touching and thought-provoking, there would be nothing of note about the Gonzo Studio *Romeo x Juliet*. With its deeply moving ending, however, the anime series saves itself from complete forgetfulness, earning a place in the top five best anime adaptations of classical texts featured on *My Anime List* next to adaptations of *Les Misérables*, *Twenty Thousand Leagues under the Sea*, *Alice's Adventures in Wonderland*, and *The Count of Monte Cristo*.

Conclusion

Anime is a great equalizer across national, social, and cultural boundaries, which explains its popularity among viewers from different parts of the world and the emergence of a manga and anime market outside Japan since the 1960s. Springing from an encounter of cultures, narrative and visual traditions of Japanese and Western origin, developing into a popular culture phenomenon of global appeal, anime – like manga – created its own conventions, visual techniques, stylistic properties, and generic features, and it generated its own fan culture inside and outside Japan. Shakespeare remains, it would seem, a transnational, transcultural icon, that provides a source of inspiration for appropriations feeding on the cultural status of his work, even in adaptations which reflect different realities or ideologies. In a post-textual context, in which the future of great texts is no longer on the page or even on the stage, but in the new media and the world wide web, *Romeo x Juliet* is perhaps pointing towards a future in which the appeal of Shakespeare will be solely dependent on the relevance of his stories and the medium in which they are told. In the great rhizomatic structure called "Shakespeare", the texts themselves, the good and the bad quarto editions, unfixed as they may be, will be even further reduced to fading palimpsests coloured and brought to life by the new media, like the old films salvaged from archives and digitally airbrushed, sites of interesting cultural and aesthetic cross-pollinations in constantly morphing rhizomes.

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cultural status of the Elizabethan playwright and his plays. For instance, the goddess of the Great Tree Escalus is called Ophelia, the only feature that the two share being their madness; Cordelia, King Lear's daughter is here Juliet's best friend and mother substitute; Portia, the witty young woman in *The Merchant of Venice* becomes here Portia Clemenza d'Aimee, Romeo's self-exiled mother, hiding from the harsh reality of her husband's destructive rule of Neo Verona; Hermione, Romeo's betrothed, is modelled in part after the eponymous character in *Winter's Tale*, without the force and dignity of the Shakespearean character. Other names include Francisco, Emilia, Petruccio, Antonio, Titus, Balthasar, and Regan.

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Divine (with) Shakespeare: Two Postmodern Case Studies of Divination

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This essay focuses neither on modernist allusions to the "classics" of western culture, as Joyce's *Ulysses* does, nor on postmodernist rewritings of Shakespeare in parodically minimalist or subaltern key, as Stoppard's *Dogg's Hamlet, Cahoot's Macbeth* and *Rosencrantz and Guildenstern Are Dead* do, but on half-sounded allusions in two works, Jaco Van Dormael's *Mr. Nobody* and chapter 10 of Julian Barnes's *A History of the World in 10½ Chapters*. Both the film (2009) and the novel (1989) engage in a light-hearted dialogue with *Hamlet*. The former does so, via *Hamlet*'s sparrow's fall motif, to revisit the classic *fortuna labilis* motif in jocular low-key. Barnes's chapter creates, in Shakespearean vein, a dream-like illusion of consumerist heaven, which answers ironically Hamlet's "For in that sleep of death, what dreams may come" (3.1.66). Such Shakespearean references immerse the two postmodernist works in a universe governed by the principles of chaos theory; yet the immersion also enables them to refute the implicit promise of teleology (the search for final causes, or purpose) to predict the future. By conceiving the future as causally intelligible teleology powers discourses which can motivate individuals into action. Contrariwise, chaos theory shows how "their currents turn awry" (*Hamlet* 3.1.87) into iterative (non-)action.

***Keywords*: Shakespeare; *Hamlet*; *Mr. Nobody*; *A History of the World in 10½ Chapters*; chaos theory; teleology.**

A young scientist driving home from a film studio: he has recorded a documentary on reproduction modes. Two sparrows on a desert road: one flies away and smashes into the windscreen of our scientist's racing Land Rover; the car skids and plunges into the river as the other sparrow flies away. How uncanny is it to see here Hamlet's sparrow parable of destiny? Just as uncanny as to hear "Casta diva" in the soundtrack? Let's rewind, as in the recording studio: Struggling for his life in the sinking car, Nemo stares death in the face – and a fish; with a supreme effort, he emerges out of the murky depths into the silence of his hotel bathroom: a man shoots him dead. Let's rewind again: Two newlyweds, Elise and Nemo, embrace in their car stopped in traffic behind a tanker; the tanker explodes: the bride dies. Let's shuffle the cards, as the scientist says in his documentary on reproduction: Nemo soothes his depressive wife, Elise. Fast forward: old Nemo dies in hospital calling "Anna" (not Elise); all clocks stop working, then they start to reverse-work; so does the resurrected Nemo, who leaves the hospital walking "in reverse gear", like everyone else. Science fiction? Is it as sci-fi as hearing The Chordettes' song "Mr Sandman" during this epochal reversal: "Mr Sandman, bring me a dream"? A dream is all Jaco Van Dormael's *Mr. Nobody* may be about: a dream of life, invincible, bendable, plastic. In a consumerist key, so is chapter 10 of Julian Barnes's *A History of the World in 10½ Chapters*: a dream about life in the hereafter, expunged from Hamlet's Christian apprehensions. Shakespeare's sparrow would be superfluous here, but not his magic in conjuring a world of simulacra.

This essay investigates half-sounded Shakespearean allusions in two postmodernist works, Van Dormael's *Mr. Nobody* and chapter 10 of Barnes's *A History of the World in 10½ Chapters*. Both the film (2009) and the novel (1989), I submit, engage in a light-hearted dialogue with *Hamlet*, which immerses them in a universe governed by the principles of chaos theory.[1] The immersion also enables them to refute the promise of teleology to know the future, even as Van Dormael's sparrows should portend grander than a literal fall and death the very next minute.

Mr. Nobody may seem unexpectedly difficult to watch, for it depicts 117-year-old Nemo Nobody narrating his life story as a loose series of stories of choices and their effects, subsequently replaced by the contrary stories. At first sight, there is nothing special about the film's narrative looseness and open-endedness, recalling as they do the chapter shuffling technique of the French *nouveau roman* of the 1960s and the time-honoured device of entangling "real" and "imaginary" events in the account. Nor is Van Dormael's generic collage novel; yet the Belgian director-writer splices documentaries into the feature film to frame its events scientifically and thereby enable the viewers to manage them. The science-fiction setting in a future world of quasi-immortality, aligned with the dream, in adolescent Nemo's story, of Martian voyages, may account for the uncanniness of the events, which repeat themselves with a difference.

Nemo pictures himself at various ages by switching deliberately between several possible life paths, each contradicted, even annulled, by the next one. Which one is the *real* life?, the confused reporter wonders, as conceivably do most spectators. Van Dormael's film matches the *ontological* indeterminacy inherent in positing a plurality of possible worlds, as Nemo argues in the documentary inserts, with the narrator's – hence *epistemic* – unreliability resulting from the multiple fragmentation of voices (Nemo at various ages), cognitive capacity (Nemo can predict the future) and narratives (conflicting life stories; different genres), whose collision may allow a partial replay purportedly to remediate an early course.

Rather than proclaim the capricious might of goddess Fortuna, in another variation on the classical *fortuna labilis* topos, the film draws on chaos theory to generate a chaotic systems plot. Like other films before[2], *Mr. Nobody* thematises one postulate of chaos theory, *sensitivity to initial conditions*: every seemingly inconsequential act will have unforeseen effects. This is the "butterfly effect" explicitly mentioned by Nemo's father before the child's birth. In scientific jargon, Van Dormael depicts the consequences of choice at bifurcation points, with their subsequent *bifurcation points*, and follows their *path dependency*.

Before I examine the film's Shakespearean allusion, which relates it to Barnes's chapter, another unexpected commonality between the two works begs attention: their dependence on simulacra. Though dear to postmodern theory, the simulacrum, I submit, has a Shakespearean lustre, which I will examine in the analysis of Barnes.

In a utopian world like Nemo's, the death of "the last mortal" is expected with a frisson elicited visually through televised live broadcasts from New New York hospital. Huge plasma screens configure the space of the year 2092; billboards with electronic lettering beam messages to young Nemo from high-riser cornices. This is the dream of hypermediacy[3] come true (on screen). However, it is mimetic of the turn-of-the-millennium techno-metropolises worldwide,

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[1] As John Van Eenwykit (1997: 45-46) warns, our ordinary notion of chaos – *entropic chaos*, i.e. pure randomness – differs from the chaos of mathematical chaos theory; the latter notion names "order disguised as disorder" (Robert Pool as cited in Van Eenwykit, 1997: 46), a *deterministic chaos* within which patterns periodically appear and disappear. See James Gleick (1987: 9-31) and Katherine Hayles (1990: 146-163) for an outline of chaos theory and the butterfly effect, and Hayles (1990: 163-174) on the change in perspective entailed in the chaotic systems paradigm shift.

[2] E.g. *The Butterfly Effect* (2004, dir. Eric Bress & J. Mackye Gruber) and *Chaos Theory* (2008, dir. Marcos Siega).

[3] Jay David Bolter and Richard Grusin define hypermediacy as the representational opacity or self-reflexiveness of any medium, which highlights its mediation work and thereby reveals the medium's inherent heterogeneity. Alternatively, hypermediacy underpins "the creation of multimedia spaces in the physical world, such as theme parks or video arcades" (Bolter & Grusin, 1999: 34).

themselves a simulacrum modelled on sci-fi films influenced by modernist architecture, itself inspired by Tower-of-Babel stories. The representational self-reflexiveness of Van Dormael's medium owes dually to contemporary cinematographic options, whose IT technologies the film and advertising industries share with high-tech design industries, and to the very nature of illusion, which fiction and the arts have exploited sometimes self-referentially. In both cases, a mental model will be used to generate the illusion of a possible (even better) world. However, especially in the sci-fi case, such a model departs from reality, only to return to proclaim it can replace the latter.

Can postmodernist works blur the boundaries between "high" and "low" culture, yet invest in "high culture" through their subtle citational mode beyond the purview of average audiences? *Mr. Nobody* cites *Metropolis*-like images of the city, now the staple of sci-fi films and dystopias alike (e.g. *Equilibrium*, 2002); it cites the *1984* (book and film) leitmotif of the omnipresent screen (also central to *Equilibrium*), with a ludic twist. Through such quotations from early films *Mr. Nobody* "remediates" or "refashions" the very medium (Bolter & Grusin, 1999: 49) by interrogating one of its central coordinates, intelligibility through conformity to "real life" natural laws.

One real life "natural law" concerns causality, which *Mr. Nobody* challenges systematically. The "butterfly effect" constitutes one of the principal motor forces of the engine of chance[4], alias fortune, shown to operate through individual choices and arbitrary occurrences alike, rather than being the distant goddess Fortuna who spins the wheel randomly. In true postmodern fashion, chance, as opposed to design (*telos*), is thematised in the scene of the crash inadvertently caused by two sparrows in the road (replayed in pop key as a leaf causing the motorbike crash). The scene alludes to Hamlet's metaphor for destiny, "there is a special providence in the fall of a sparrow" (*Hamlet* 5.2.192-193), which itself draws on a Matthean parable[5]. Hamlet teaches Horatio: "There is special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come – the readiness is all. Since no man, of aught he leaves, knows what is't to leave betimes? Let be" (*Hamlet* 5.2.192-196).

Hamlet speaks thus to argue against divination. In Van Dormael's film, the protagonist cannot even notice the augury, for the sparrows' portentous role overlaps with the omen proper.

Hilariously, in *Mr. Nobody*, Hamlet's sparrows reappear where least expected: on the wallpaper of adult Nemo's bedroom when his memories switch from one life strand to another. Seemingly a stable landmark amidst chaos, the sparrows' constant presence on the wallpaper fails, nevertheless, to keep its portentous promise, for the wife, Elise, is finally replaced by Jean. Though shown several times, the *pattern* receives thematic focus when Nemo looks out of the window after an argument with Elise. He realises that his car looks undamaged by the early fire, as if time had reversed, while six workers are replacing the asphalt strip before his house with a lawn strip, like stage workers changing the film set in a studio. With this self-reflexive detail, Van Dormael depicts the confusing, endless chain of possibilities *qua* choices as but arbitrary-looking film set shifts: if choosing one female partner rather than another is not to happen now, it will come in another life version; if it be now, then it will not be in the future – or not in the same terms. "Each of these lives is the right one! Every path is the right path. Everything could have been anything else and it would have just as much meaning", Nemo illuminates his bemused interviewer. Nemo recycles the time-honoured metaphysical belief in chance/fortune/destiny, overlaid cinematographically with allusions to destiny via Shakespeare's fallen sparrows, to buttress the film's anti-teleological argument.

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[4] This is the name of the railway station from which young Nemo's mother leaves. The station scene presents the first bifurcation point: whether Nemo should choose to live with his mother or with his father after the parents' separation.

[5] "Are not two *sparrows* sold for a penny? Yet not one of them will fall to the ground apart from your Father. And even the hairs of your head are all counted. So do not be afraid; you are of more value than many sparrows" (Matt 10.29-31).

How shall we construe the film's Shakespearean allusion? First, is it readily apparent to the viewers? Unfamiliarity with Shakespeare's play does not render the sparrow scenes unintelligible or less enjoyable, but only less thought-provoking than they are for avid *Hamlet* readers. This is the paradox of postmodernist *double coding*, not so much in Linda Hutcheon's as in architect Charles Jencks's sense[6]: an elitist/pop hybrid idiom speaks democratically, though not similarly, to everyone. No one can miss the delightfully unlikely sparrows in the road which re-emerge re-mediated on the wallpaper and motifically recoded as the leaf in the road, itself a recoding of the butterfly.

Second, Hamlet's Matthean parable appropriated in a postmodern film about capital-letter Nobody may give the latter the glitz of celebrity. Nevertheless, is any individual's history, due to the butterfly effect and portended by sparrows, indeed *history*, capital-H or not, like that of Prince Hamlet? Mr. Nobody's may be a dream vision, according to dying old Nemo, or a dishevelled autobiography comprised of intersecting life stories. But who says History is different? Did we not traditionally study history at school as a train of micro-histories of great men? Why not look, as the French *annalistes* did, at micro-histories to pursue community (hi)stories punctually, yet also to investigate them over the *longue durée* rather than merely over an individual's lifetime? Why not remember historian Hayden White's (1973: ix-xii, 1-38) argument that historiography relies on the narratological conventions which shape fiction and generally myth? *A History of the World in 10½ Chapters* reminds us as much in its thematically and numerically arbitrary intermezzo (Barnes, 1989: 242).

Whose destiny is teleologically predictable, sparrows available or not: Nemo's or the dystopian sci-fi cyborgs' in a technology-modelled age of simulacra? Nemo's in *Mr. Nobody* or the fairy-tale characters' when the newlyweds reportedly live happily ever after? Why, moreover, should divining the future and teleology matter at all? The future and causality cannot be tamed and mastered other than illusorily.

Let's pursue our relentless drive to identify progress(ion). Whether strict Aristotelian beginning–body–end narrative structure, Christian eschatology (i.e. either redemption or damnation) or Darwinist evolutionism, teleology is the be-all and end-all of our worldview.[7] What if progress(ion) to a rational end reveals, not a teleological universe, but our teleological orientation, which humans have evolved and then internalised as natural law in order to make sense of the world?[8] What if the world is not (about) "growth" from cause to effect within an intelligible framework? Coastlines have "grown" through the protracted influence of multiple factors; yet, fractal, not Euclidian, geometry can model coastlines mathematically, and chance alone governs how erosion factors mould them (Mandelbrot *apud* Hayles, 1990: 167-168). Causality and growth rarely entail exclusively linear trajectories.

Nonetheless, grand narratives proclaim order amidst chaos: moral and intelligible principles govern life and make it meaningful. Witnessing birth and death also teaches that at least a beginning and an end do exist. What about multiple beginnings and ends? What about bifurcation points and sensitivity to initial conditions? Barnes's *A History of the World in 10½ Chapters* may arguably extend a bridge between our precarious certainties and our intuition that the chaos studied by chaos theory cannot be adequately contained in mathematical formulae.

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[6] Hutcheon (2000) discusses postmodernism in terms of intertextual parodic double coding. For Jencks speaking about postmodern architecture, double coding entails that the postmodern building is "part Modern and part something else: vernacular, revivalist, local, commercial, metaphorical, or contextual…. It is also double coded in the sense that it seeks to speak on two levels at once: to a concerned minority of architects, an elite who recognize the subtle distinctions of a fast-changing language, and to the inhabitants, users, or passers-by, who want only to understand to enjoy it" (*apud* Călinescu, 1987: 283).

[7] The idiomatic *be-all and end-all* originates with Shakespeare. Macbeth muses on how to commit regicide, including the choice of the moment to deal the death blow ("the end-all"): "… that but this blow / Might *be the be-all and the end-all* – here" (*Macbeth* 1.7.4-5).

[8] See Simon Oliver (2013) for a useful review of the teleological controversy.

Barnes has structured his novel as a series of ten disconnected micro-histories of average individuals, the ten chapters announced in the title, whose numerical perfection the half-chapter challenges. Inserted between chapters 8 and 9, this Derridean supplement lectures on love, which it relates to the very issues the novel thematises: "Love and truth, that's the vital connection, love and truth" (1989: 240). However, history's quest for truth is thwarted by literary/logical "fabulation" (242). Thus, the intermezzo exposes the very practice of postmodernist "historiographic metafiction" (in Hutcheon's terms): "[W]e fabulate. We make up a story to cover the facts we don't know or can't accept; we keep a few true facts and spin a new story round them. Our panic and our pain are only eased by soothing fabulation; we call it history" (242). As the final chapter demonstrates, we also call such fabulation religion, and it has had just as soothing an effect; we might perhaps call the practice itself *dogmatic metafiction*.

Not so much love inspires Barnes's micro-histories as decidedly other stories, the fabulations of the great books of (mostly white) (Judaeo-)Christian humankind: the Bible and biblically inflected texts. Barnes's historiographic/religious metafiction becomes most apparent in the chapters which frame religiously the entire narrative enterprise in comprehensive teleological terms – with a twist: the religious stories enshrined in the most revered book of one third of the world are no longer granted the deferential treatment they used to receive.

A parodic palimpsest of the Genesis episode of Noah's Flood, the first chapter foregrounds the Bakhtinian grotesque body whose needs, pleasures, and their fulfilment challenge notions of the elect's righteousness *qua* asceticism. At the other end of the spectrum (and book), chapter 10 derives its premise from Christian eschatology. To the inverted version, in chapter 1, of the Genesis Flood originally sent to punish and eradicate sin, chapter 10 matches an afterlife of bountiful reward and fulfilment of every wish. Thus, the opening and closing chapters structure the novel in general alpha/Genesis and omega/Revelation terms. Teleological schema fully operational! Or is it? In Barnes's novel, the origins of iniquity, purportedly swept clean by the Flood, and the ending of iniquity through death, allow nevertheless an astonishing revelation: that religious dogma aims to discipline people, not to reveal the truth. Progression from (one) beginning to (one) end and purpose? The biblical and novelistic Flood story *iterates* the originary Genesis in human key and through the very carnal Noahs. The Revelation depicts an end followed by a new beginning, which in Barnes affords quasi-eternal, if crudely material and carnal, reward – irrespective of one's deeds. Ethical chaos! Mathematical chaos too, once chapter 10 implicates *in*-sensitivity to initial conditions.

At this point, an outline of chapter 10 becomes necessary. Barnes's parodic story of the afterlife of an anonymous man plays up the postmodernist revaluation of the body in terms of putting forth new *lifestyles* that construct *desire* as the driving force of consumerism. In the New Heaven, the pampered "customer" (1989: 306) gorges on food and does gargantuan shopping; his sexual "achievement" (291) parallels his sports performance. Notwithstanding, he learns that eventually everyone succumbs to boredom and opts to die off (304-305): the end itself becomes an exercise of "free will" (304), as Margaret, the corporatist hostess he has been assigned to during his second afterlife stage, informs the protagonist (305).

How does the protagonist spend his millennia? He debuts eating the breakfast provided through uncalled-for room service, then goes shopping; eventually, he establishes a pleasurable routine: playing golf, napping, browsing the newspapers, having sex. Culturally (and implicitly class) self-conscious, the narrator rebuffs any potentially snobbish narratee *qua* implied reader vis-à-vis his choice to go shopping first (288); nevertheless, he concedes that the latter might choose to meet famous people first (288). Yet the pull of tradition, or perhaps habitus aspirations, remains strong, although it is mystified as limited choices: during the very first week in heaven, even "people like me" (288) will include in their routine meeting famous people (290).

Notwithstanding the cancellation of both teleology and dogmatic eschatology, the protagonist occasionally waxes apprehensive about his health (295). Suddenly turned righteous, he – like scores before – wishes to be judged (293-294); however, in articulating his dream as "I wanted

my life looked at" (293), he merely craves for attention to his life. The benign judge's verdict disappoints the protagonist: reassuringly assessed as "OK" (294), he is implicitly confirmed as but an ordinary chap. The assessment scene moulds the subsequent economy of chapter 10: it renders the meeting of famous people *routine* (294) and it also makes him start nurturing *self-doubts*. I will address first the latter aspect.

"What had I done to deserve it?" (295)[9], the narrator-protagonist candidly wonders. The pronoun refers anaphorically to "the amount of credit I seemed to be given" (295), where "credit" only superficially names the bank credit for his shopping. Speaking in terms of deserts, however, is hardly unique in chapter 10, let alone in the culture that has nourished Barnes. Margaret explains to the protagonist:

> … that's the principle of Heaven, that you get what you want, what you expect. I know some people imagine it's different, that you get what you deserve, but that's never been the case. We have to disabuse them.
>
> Are they annoyed?
>
> Mostly not. People prefer to get what they want rather than what they deserve. Though some of them did get a little irritated that others weren't sufficiently maltreated. Part of their expectation of Heaven seemed to be that other people would go to Hell. Not very Christian. (303)

Margaret assesses the traditional belief in retribution (*cf.* Rom 6:23) as "necessary propaganda" (Barnes, 1989: 301) out of which now people must be "disabuse[d]" (303). Yet such belief permeates idiomatic language and, more generally, thought. Think of Hamlet welcoming Rosencrantz and Guildenstern to Elsinore:

> HAMLET What have you, my good friends, deserved at the hands of Fortune, that she sends you to prison hither?
>
> GUILDENSTERN Prison, my lord?
>
> HAMLET Denmark's a prison.
>
> ROSENCRANTZ Then is the world one.
>
> HAMLET A goodly one, in which there are many confines, wards, and dungeons; Denmark being one o'th'worst.
>
> ROSENCRANTZ We think not so my lord.
>
> HAMLET Why then 'tis none to you, for there is nothing either good or bad but thinking makes it so. To me it is a prison. (2.2.230-240)

One reaches prison-like Denmark, Hamlet argues, only if one *deserves* punishment and will serve one's sentence here. On the contrary, chapter 10 pictures an otherworld whose "amenities" (Barnes, 1989: 296) cater for everyone's needs (300-303). As Hamlet explained to his guests about Denmark, in Barnes's heaven thinking alone makes experience either good or bad. Traditional-minded Christians request an afterlife of prayer and thanksgiving. The protagonist wishes for an improved *continuation* of his life (301) and identity (285) in consumerist terms – and epistemically in the foundationalist terms of Newtonian physics, "infused with assumptions about the integrity and autonomy of the individual" (Hayles, 1990: 170).

On the other hand, it is not the material dimension proper that structures Barnes's concluding chapter, but *hyper*-reality. Apart from the traditional high location of heaven in the imagined l'*au-delà*, the *hyper*(-)reality of chapter 10 is one of simulacra in Baudrillard's sense (1994: 1-7). It is the consumerist "reality" of free-floating signifiers which always already entice desire as a sense of lack that will never be fully satisfied, and which mirror endlessly prior signifiers to model

[9] "What did I do to deserve this?" is also what the male voice-over seemingly ascribes to the conditioned pigeon shown in the "documentary" which opens *Mr. Nobody,* only to repeat it with the first frame of the "feature film" that shows 34-year-old Nemo's face – dead.

lifestyles (Featherstone, 2007: 50-77, 81-92). In Barnes, heaven and hell alike are hyperreal. To answer people's wishes (302), hell appears now "more like a theme park" with "skeletons popping out and frightening you", "[j]ust to give you a good scare" (301). The otherworldly hyper-reality, which has erased ethical boundaries between heaven and hell, is managed by a consortium comprised, the protagonist learns, of individuals interchangeable with himself: '"Who exactly are you?' 'Us? Oh, we're remarkably like you. We could be you, in fact. Perhaps we are you"' (307) – pure self-reflexive simulacrum.

Not only consumerist simulacra but also intertextuality can generate hyperreality, for Barnes's text draws on literary and religious models which are but figments of imagination. Such are the picture of a *dream*-like, ineffable, reality of afterlife in a customised, consumerist heaven and the leitmotif of waking up from a dream. Such is also the nearly surrealist presence of literary topoi like the procession of the (illustrious) dead in a text that mimics pop culture.

In Barnes's hyper-/sur-real otherworld, meeting famous people – emblematic of *descents* into the *underworld*[10] – does not originally appeal to the protagonist (294). Yet, by the end of his otherworldly life, he will have become more than intimate with the dead celebs: "I tried combining pleasures and started having sex with famous people" (307). But we only have his word for it: thin air. His newly acquired routine becomes symptomatic of the postmodernist endeavour to efface hierarchies and boundaries at the same time as it cannot repel insidious irruptions of the canonical past within the everyday.[11]

Yet the procession of simulacra – the ghosts of the historical or literary past – should give us pause. This procession occurs textually at two points, the second of which concerns exclusively footballers (299):

> It was about this time that I took to meeting famous people. At first I was a bit shy and only asked for film stars and sportsmen I admired. I met Steve McQueen, for instance, and Judy Garland; John Wayne, Maureen O'Sullivan, Humphrey Bogart, Gene Tierney (I always had this thing about Gene Tierney) and Bing Crosby. I met Duncan Edwards and the rest of the Man Utd players from the Munich air-crash. I met quite a few Leicester City lads from the early days, most of whose names would probably be unfamiliar to you.
>
> After a while I realized I could meet anyone I liked. I met John F. Kennedy and Charlie Chaplin, Marilyn Monroe, President Eisenhower, Pope John XXIII, Winston Churchill, Rommel, Stalin, Mao Tse-tung, Roosevelt, General de Gaulle, Lindbergh, Shakespeare, Buddy Holly, Patsy Cline, Karl Marx, John Lennon and Queen Victoria. Most of them were very nice, on the whole, sort of natural, not at all grand or condescending. They were just like real people. I asked to meet Jesus Christ but they said they weren't sure about that so I didn't push it. I met Noah, but not surprisingly there was a bit of a language problem. Some people I just wanted to look at. (294-295)
>
> I met famous people all the way to the edges of my memory. For instance, I met every footballer there ever was. (299)

For the protagonist, footballers are the be-all and end-all of both living memory and personal interest (299). Nonetheless, they are but members of "the best of…" class, again in consumerist

[10] In the *Odyssey* (XI), Odysseus descends to Hades to meet, among the spirits of the dead, the blind prophet Tiresias and learn about his odds of returning to Ithaca; later, Odysseus speaks to princesses and mythical heroes. In the *Aeneid* (VI), Aeneas descends into the underworld, where he meets his former beloved, Dido, and a host of Trojan warriors. Magic helps Christopher Marlowe's Faustus to enter another world, later embodied by Helen of Troy; whereas her sexual appeal would comfort Faustus (*Dr Faustus* 12.75-77, 12.93), on her second appearance (12.80 s.d.) "Helen" is a devil who entraps Faustus.

[11] Such are idiomatic expressions like "thin air," which owes to Prospero's description of the magical vanishing of his spirit-actors (*Tempest* 4.1.150).

fashion, who proceed anonymously to brush shoulders, in the account, with the towering and/or iconic figures of myth, history and contemporary life. The shuffling of value *hierarchies* nevertheless leaves intact the *principle* of value. Notwithstanding, the simulacrum reigns supreme in this world of the famous: in describing the non-condescending attitude of certain outstanding public figures, Barnes's narrator finds these people "sort of natural, … just like real people" (295) – *real*, not *ordinary*.

Just as hyper/sur-real sound echoes from *Hamlet* in a chapter whose narrator prefers pop culture to reading and disputation. Barnes offers, arguably, a parodic answer to Hamlet's "For in that sleep of death *what dreams may come*" (3.1.66):

> HAMLET … To die, to sleep –
> No more; ...
> … To die, to sleep –
> To sleep, perchance to dream. Ay, there's the rub,
> For in that sleep of death what dreams may come,
> When we have shuffled off this mortal coil,
> Must give us pause…. (3.1.60-61, 64-68)

Thanatos and Hypnos, as Shakespeare knew, were look-alike brothers in ancient Greek myth; Hamlet's twice sounded equation of *to die* and *to sleep* should, therefore, raise no exegete's brows. Even before Freud, sleeping-*cum*-dreaming should have sounded commonsensical for those unaware of Morpheus, Hypnos's son. Yet Barnes blows up Shakespeare's two metaphorical sets into a threefold metaphorical chain that frames the consumerist paradise beyond Hamlet's apprehensive contemplation of "The undiscovered country from whose bourn / No traveller returns" (5.1.79-80).

Notwithstanding Hamlet's afterlife dream puzzle, Barnes's *History* leaves intact the outlook, criteria and practices of androcentrism: women act as sexual service providers on call; men's – never women's – dreams come true. Parody, Hutcheon has argued, may often be guilty of complicitous critique (1989: 2-4), for it becomes "repetition with critical distance that allows ironic signaling of difference at the very heart of similarity", which "paradoxically enacts both change and cultural continuity" (1986-1987: 185). As in this life, so in the afterlife of chapter 10, Barnes's protagonist demonstrates a male's inflated ego. He assesses his first breakfast in heaven with a phrase, "like an emperor" (284), which conceivably echoes Hamlet's "I could be bounded in a nutshell, and count myself *a king of infinite space*" (2.2.243-244). Shakespeare sandwiches the line between Rosencrantz's and Guildenstern's observations about ambition – traditionally (powerful) men's driving force:

> ROSENCRANTZ Why then your ambition makes it [Denmark] one [a prison]; 'tis too narrow for your mind.
> HAMLET O God, I could be bounded in a nutshell, and count myself a king of infinite space, were it not that I have bad dreams.
> GUILDENSTERN Which dreams indeed are ambition, for the very substance of the ambitious is merely the shadow of a dream. (2.2.241-246)

In Barnes's chapter, the resurrected dead are as much afflicted by ambition, however trivial (298) or unwarranted (300), as the living are. Paradoxically, their confinement to the New Heaven lifestyle can feel simultaneously liberating, by giving free rein to their wildest dreams, and boring, by operating in the logic of predictability, for here everyone's dreams fulfil instantly. The only bad dream in this customised heaven may be to learn about religion's punitive *fictions* (301) and about God's conditional existence (300). Otherwise, unlike in *Hamlet*, in Barnes the protagonist's dreams are good – and self-fulfilling: they feel fulfilling for the man ambitious to excel in trivia, and they fulfil themselves *ex nihilo*. Quite appositely, the entire "substance" of chapter 10 is "merely the shadow of a dream", as Guildenstern so aptly put it: "I dreamt that I woke up. It's

the oldest dream of all, and I've just had it", Barnes's chapter starts (283) – and ends (309).

Barnes's *final* chapter echoes Shakespeare not just structurally, answering Hamlet's query through mockery of afterlife dogma, but also conceptually. The dream-like quality of the characters/simulacra in Barnes's heaven is one they share with other self-conscious characters, Shakespeare's two magicians of sorts, as articulated in their deliberate *disenchantment speeches*. Both speeches reveal the illusory/artificial nature of the entertainment just provided, the simulacrum modelled on aristocratic revels modelled on dreams of social transcendence. "We are such stuff as dreams are made on" (*Tempest* 4.1.156-157), Prospero explains to Ferdinand and Miranda after abruptly ending the revels which he had engineered through magic. Unsurprisingly by Hamlet's standards, Prospero also uses the death/sleep metaphor:

> … We are such stuff
> As dreams are made on; and our little life
> Is rounded with a sleep…. (4.1.156-158)

The same self-conscious explication of illusion is offered at the end of other revels, in the famous parting speech of *A Midsummer Night's Dream*. Puck pleads metatheatrically:

> If we shadows have offended,
> Think but this, and all is mended:
> That you have but slumbered here,
> While these visions did appear.
> And this weak and idle theme,
> No more yielding but a dream,
> Gentles, do not reprehend. (5.1.411-417)

At the end of *A Midsummer Night's Dream*, the erstwhile individual, if magically induced, dream of the lovers becomes one shared, willy-nilly, by the audience at the same Puck's hands. Unlike in both *Hamlet* and *The Tempest* or in Barnes's final chapter, in *A Midsummer Night's Dream* dreaming follows (pretended) slumbering (5.1.413), not death. It is as reassuring a fiction as any in Barnes's novel, especially in the closing chapter.

"What did you hope for?" (Barnes, 1989: 299), Margaret enquires, somewhat irritated by the "perverse" (299) protagonist of chapter 10. Metadramatically/-theatrically and metafictionally, "What did you hope for?" is what every text and discourse asks its audiences. It may be the Mechanicals' unvoiced query to their sophisticated aristocratic intra-dramatic audience, in *A Midsummer Night's Dream*, and the play's to its spectators in the Globe (even around the globe). It may be *Hamlet*'s to Hamlet before "the rest is silence" (5.2.337). It may be Prospero's to Ferdinand and Miranda, in *The Tempest*, for the benefit of the audience. It may be *Mr. Nobody*'s to those spectators but faintly amused by the sparrows "trick" if they have no eyes for Shakespeare. It may be history's, religion's, science's, or science-fiction's.

"What did you hope for?" can trigger a train of questions. Which one is the nobler or more acceptable choice in life?, Hamlet broods in his soliloquy of act 3, scene 1. Which life strand of the many recounted is true, the reporter asks Nemo, in *Mr. Nobody*. Which afterlife imaginary is truer and more desirable?, Barnes's chapter 10 queries: Each one their own choice, the protagonist is answered.

Hamlet's alternative in the soliloquy of act 3, scene 1 – either to suffer or to evade life – indicates the impossibility of "improv[ing] the condition of the world or the condition of its victims" (Edwards, 2003: 48). Nothing, "except by disappearing from the world oneself", can end the "continuous, permanent condition of misfortune" configuring the world (48). Nemo's life stories emphasise even more than Hamlet's soliloquy the inadvisability of worrying about choice in life: so do the sparrows confirm. Barnes's chapter shows that any ethical choice of how to act will still reward one in a utopian dream of desire fulfilment. Hamlet's is philosophically and reli-

giously well-reasoned procrastination in choosing how to act, and implicitly disbelief in teleology. Nemo's is an empirically supported refusal to choose, when Elise can die by chance on her wedding day and young Nemo on his way to unfaithful Elise. Only the anonymous protagonist of Barnes's chapter enjoys a demonstration of the inadequacy of the very issue of ethical choice. When teleology is overruled by chaos principles, divining the future is a no-win game of fortune.

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United States College Literary Society Shakespearean Afterlives in the Nineteenth Century: James Cadman and Kalamazoo College's Sherwood Rhetorical Society

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The paper analyzes a nineteenth-century American undergraduate student essay on *Macbeth* written in 1860 by sophomore James Cadman at Kalamazoo College (Michigan, USA). Supported by literary society debate topics in which Cadman participated – he was an active member in the Sherwood Rhetorical Society, one of two literary societies at Kalamazoo College – the essay suggests nuanced and complex points of view (on the parts of Cadman and also his peers) regarding politics, race, anti-Semitism, slavery and secession, gender roles, and education in the years directly preceding the American Civil War, all revealed through a Shakespearean lens. Cadman's essay provides a glimpse into the early American study of Shakespeare, at a time when English as a school subject and college curriculum was still in its nascent stages and just as Shakespeare's plays were becoming standard fare in the American secondary and higher education curriculum.

***Keywords*: Shakespeare; Kalamazoo College; Sherman; Cadman; education; literary society.**

In 1860, at the age of seventeen, James Piper Cadman wrote a student essay on *Macbeth* during the spring term of his sophomore year at Kalamazoo College (formerly a branch campus of the University of Michigan). Handwritten in a hardbound notebook alongside journal entries and other essays, Cadman's *Macbeth* essay, though, was not written to be turned in, but for oral presentation; he reports in its conclusion having read it aloud both before his English class and in part as a chapel essay; this was a time in schools when oral declamation still outweighed written work. Cadman's is the only known extant Kalamazoo College student Shakespeare essay from this period, but together with student literary society debate records from his years as a member, it provides insight into his and his peers' literary education as well as their political and socioeconomic beliefs, in terms of Shakespeare, in what was then the Western United States in the tense years just prior to the American Civil War, and paints a picture of student life at a time when Shakespeare was just finding its way into the formal American college curriculum.

Kalamazoo College, founded in 1833 with Baptist roots, had just begun offering an English Literature class in the 1856-57 academic year, just three years prior to James Cadman's composition. English as a unified subject of study generally, and the formal curricular study of Shakespeare in particular, was still rare in 1860 throughout most of American higher education. The Sherwood Rhetorical Society, an extracurricular literary and debating society, of which Cadman was an active member, had just recently formed in 1851, with the encouragement of President

James Stone, and had been just chartered the same year as Cadman's essay, in 1860 (Francis, 2008: 47). The Sherwood was one of the three active literary societies at Kalamazoo College during the years Cadman attended: the others were the Philolexium Lyceum – a second literary society for young men established in 1855 – and the Eurodelphian, established in 1856 for young women; all three collected their own library of books; the Sherwood Rhetorical Society's library included 400 titles, which they shared with students of the other societies (47). The three college literary societies, alongside the newly added English Literature course, provided Kalamazoo College students rich opportunities for the study of literature and other topical subjects, opportunities not available even ten years before.

The young men of Sherwood Rhetorical Society, typical of literary societies in the United States in the nineteenth century, were actively interested in the shifting function schools and universities played in affecting society and culture, and how the established curriculum, as well as the informal extracurriculum they were creating, reinforced and undermined the societal status quo. Their debate topics often addressed issues demonstrating an intellectual involvement in their own learning. Sherwood members, for example, discussed educational topics such as whether common schools or universities were more valuable to society, whether the state should provide a free education for all children, whether prizes should be given in school, whether the Classical course or the scientific course at Kalamazoo College was preferable, whether or not students should keep up on current events even if at the expense of their studies, as well as others. As the Civil War approached, though, debates on educational issues waned while issues related to the war moved to the forefront: secession, slavery, and race. Even in the midst of the war, though, questions on educational issues occasionally peppered the Friday evening debates. Cadman and the students of Kalamazoo College were not passive learners; they took an active interest in their own education and had opinions on how best that education should be achieved.

Analysis of Cadman's criticism of *Macbeth* further reveals the opinions and beliefs of Kalamazoo College students in the years leading up to the American Civil War. First, students had been trained to revere Shakespeare. Cadman's opening paragraph, for example, adulates Shakespeare's ability to draw upon a range of different characters in his plays, from the "prattling child" to the "wisest philosopher" (1860). His praise echoes the bardolatry found in the text studied at the college at that time. College catalogs reveal that students of Kalamazoo College's English Literature classes until the mid-1860s read from Scottish academic William Spaulding's *The History of English Literature*, which influenced Cadman's thinking and writing, and elements of Cadman's writing echo Spaulding's Romantic style and ideals. For example, Spaulding considers the age of Spenser, Shakespeare, Bacon, and Milton to be the summit in the history of English literature, describing it at length as "the most brilliant [period] in the literary history of England" in which "thought, and imagination, and eloquence, combine to illuminate it with their most dazzling light" (1853: 195). This lofty praise continues through several chapters, generously mingled alongside more concrete analysis of the historical period. Spaulding's text identifies Shakespeare specifically as "the greatest of the great men who have created the imaginative literature of the English language" (251). According to Spaulding, "the name of Shakespeare is the greatest in our literature: it is the greatest in all literature ... no man ever came near him in the creative powers of the mind" (260).

Spaulding's praise informs Cadman's writing. For example, Spaulding describes Shakespeare as a painter of: "The grand pictures of life ... pictures which group all their characters, whether elevated or mean, in situations exciting universal sympathies ... pictures which ... we cannot behold without being forced to meditate on some of the most important problems of human life and action" (259).

Cadman likewise offers a strikingly-similar reverent description of Shakespeare's character development in his student essay: "Shakespeare seems to have gathered the whole world in one mighty sweep and placed it before us ... we may consider him raised above the common level and from his eminence viewing the characters of those below him ... none can ever see more, since

within the range of this poet's eye all men seem to have appeared" (1860).

For Cadman, like Spaulding, Shakespeare stood above all other men as a deity and peered down into their very souls as he created his characters. Cadman writes: "Thus we behold Shakespeare in his true position as regards his fellow men" (1860). Shakespeare creates not just characters in his plays, but recreates the very nature of humanity. At Kalamazoo College, as early as 1860, Shakespeare had already taken his place atop the literary canon, as he would shortly thereafter throughout American higher education.

Spaulding was not the only secondary source with which Cadman was familiar, though. Nineteenth-century American college students were typically expected to read from only one text in each of their college courses. Cadman, however, in addition to having read Spaulding, was also influenced by the thinking of August Wilhelm von Schlegel, the nineteenth-century German poet and scholar who had translated several of Shakespeare's works into German at the turn of the eighteenth century. His *Lectures on Dramatic Art and Literature*, in which Schlegel speaks extensively on Shakespeare, was first published in 1808, and is the only secondary source that Cadman cites in his composition. Cadman most likely borrowed the Schlegel text from one of the society libraries, and it would have been a text his peers had been familiar with as well. In his opening lecture on *Macbeth*, Schlegel, much like Spaulding, flatters Shakespeare, asking, "who could exhaust the praises of this sublime work?" (1846: 407). Schlegel was popular with nineteenth-century college literary societies, and his works were frequently included in other society library collections, including Harvard's Institute of 1770[1] and Hasty Pudding Club[2], Yale's Calliopean Society[3], Dartmouth's United Fraternity[4], Wake Forest's Philomathesian Society[5], and others.

That the young men of Kalamazoo College were trained to honor and revere Shakespeare as the pinnacle of the English literary canon can be seen not only in what they read, but also in what Cadman wrote. It can also be seen, though, that this view was one in which gender disparities of the day still held sway. Schlegel, in his criticism, lays a foundation for a misogynistic reading of the play upon which Cadman would build. In his writing, Schlegel suggests the three witches of *Macbeth* to be "merely instruments ... governed by an invisible spirit" (408). Cadman elaborates, adding that the witches are the "Devil ... in woman form" (1860). The stronger example, though, is Schlegel's analysis of Lady Macbeth. Schlegel blames Lady Macbeth most of all for her husband's downfall, which Cadman quotes, "of all the human participators in the king's murder", Lady Macbeth "is the most guilty" (409). Schlegel finds Macbeth to be guilty only of the deed, a lesser crime than that of Lady Macbeth and the witches, who goad Macbeth and push him to murder. Schlegel writes, "little more than the mere execution falls to the share of Macbeth; he is driven to it ... in a tumult of fascination ... [but] repentance immediately follows" (409). Like Eve from the Garden of Eden, it is the temptress who is most to blame for man's fall.

Cadman traces this logic in his own argument and concludes that, if not for Lady Macbeth's

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[1] Harvard archives hold a series of society library catalogs from the Institute of 1770. The 1854-55 volume lists "Schlegel's Dramatic Literature" but the previous 1841 catalog does not, indicating the society acquired the Schlegel text between 1841 and 1854. (Records of the Institute of 1770. Library Catalogs, 1823-1855, Library Catalogs 1841 & 1854-55. HUD 3461.750. Harvard University Archives.)

[2] Harvard archives also hold several society library catalogs from the Hasty Pudding Club. One of these – likely from 1851 – includes a listing for "Schlegel – Dramatic Art and Literature". The date is not listed in the text itself, but is instead listed in the archive's finding guide as 1851. (Records of the Hasty Pudding Club. HPC Library Catalogue. HUD 3447.750.11. Harvard University Archives.)

[3] Google Books has archived a digital copy of *The Catalogue of the Library of the Calliopean Society, Yale College, 1846*. The volume lists a copy of Schlegel's *Dramatic Art and Literature*. Another version, from 1873, also in Google Books, includes the Schlegel text too.

[4] Google Books has archived a digital copy of *A Catalogue of Books in the Library of the United Fraternity, September 1859*. The volume lists a copy of Schlegel's *Dramatic Art and Literature*.

[5] Thomas Harding reports that the Philomathesian Society had $150 to spend on books in the spring of 1846 and asked President William Hooper to make the selection for them. Amongst his selections was included Schlegel's *Lectures on Drama and Literature* (1971: 207).

urgings, Macbeth would have remained loyal to King Duncan. The primary difference between Macbeth and Banquo, according to Cadman, lies in the "external" forces in their lives. Cadman writes, "had there been a Lady Banquo of a nature similar to Lady Macbeth, we should have had in Banquo another Macbeth" (1860). He underlines this passage, meaning that when speaking before class and chapel, he had likely emphasized it orally, arguing emphatically for Lady Macbeth's guilt. It seems that, for Cadman, Macbeth's tragic fault is not ambition, but instead having an ambitious wife. Even when Schlegel sympathizes with Lady Macbeth, attributing her suicide at the end of the play to a "remorse of conscience" (425), Cadman concludes that "after careful consideration of the matter" he "can find no reason for attributing ... such a cause" (1860). Not even Lady Macbeth's death can elicit sympathy in Cadman for the fallen heroine.

Cadman's misogynistic undertone is developed further when he generalizes Lady Macbeth's wrongdoings as an allegory for the imagined historical wrongdoings of women throughout history. Believing that through his genius Shakespeare had created a compendium of universal human character types in his plays, Cadman paints Lady Macbeth symbolically as the female monster driving the ambitions of every tyrant that has ever ruled. While he concedes that there is no such evidence in the historical record – that history rarely has "drawn aside the curtain and allowed us to view castle halls and see there the *real* corridors of human affairs" (1860) – he concludes regardless that, for every real-life Macbeth that has existed in history, there has been behind the scenes a real-life Lady Macbeth driving him toward his ambitions, and responsible for his misdeeds. He writes, "we may be sure of one thing: that as often as we have seen a Macbeth just so often have we seen a Lady Macbeth" (1860). In saying so, Cadman overgeneralizes, further developing *Macbeth* as a Garden of Eden allegory in which *woman*kind is blamed for the crimes of *man*kind.

Cadman was not alone amongst the men of the Sherwood Rhetorical Society in such views. The Sherwood men collectively doubted the intellectual equality of men and women. In a December 10, 1858, debate of the Sherwood Rhetorical Society, its members decided that "the mental faculties of the sexes" were not "equivalent" (handwritten meeting minutes, 1858-64, Sherwood Rhetorical Society). At that time, Cadman served as the society's secretary; the debate results are written in his handwriting. Over a hundred years later, in 1967, the Sherwood Rhetorical Society began admitting female members to its ranks, but such thoughts of equal opportunity were far from the minds of the Sherwood men of Cadman's era (Francis, 2008: 269). Cadman's willingness to entirely divert the blame for Duncan's murder to Lady Macbeth and his broad overgeneralization of Lady Macbeth as a symbolic scapegoat for history's tyrannical men represent the general misogynistic leanings of Sherwood members in the 1850s and the 1860s.

Cadman's views regarding race, on the other hand, were relatively progressive. He was the product of nineteenth-century thinking and values, as well as a product of the region of the United States in which he lived. Thomas Harding divides nineteenth-century literary societies into three broad geographic regions: Northern, Southern, and Western. The expansive western frontier included Oregon and California, but also states typically considered Midwestern today: Ohio, Indiana, Illinois, and Michigan. The student societies of Western colleges tended to hold generally anti-secessionist and anti-slavery views in the years just preceding the Civil War, though because of their geographical distance from the conflict, theirs was generally a more dispassionate discussion than those that ensued in Northern and Southern literary societies (1971: 234). The faculty and students of Kalamazoo College likewise held anti-secession and anti-slavery views, perhaps to a higher degree even than some of their Western peers, and were sympathetic to the plight of African Americans in the South (Francis, 2008: 37). The longstanding college president, Dr. James Stone, and his influential wife, Lucinda Stone, were both vocal abolitionists; the couple's twenty-year tenure from 1843 until 1863 serves as a cornerstone to the history of Kalamazoo College, and their influence upon the college in this period cannot be understated (37). In 1860-61, in fact, the year after Cadman finished his *Macbeth* essay, Kalamazoo College enrolled its first African American student, Rufus Perry, who had previously been a slave (46). Such influences shaped Cadman's views and writing. As a result, Cadman was disposed to sympathize with black

Shakespearean characters; in a few brief lines on *Othello* near the end of his essay, he "lament[s] that such a noble soul as the Moor should have fallen beneath deceitfulness of Iago" (1860).

Several of the Sherwood Rhetorical Society's weekly debate topics also explicitly challenged issues related to slavery, secession, and the plight of African Americans in the South. For example, on May 7, 1859, the society debated whether intemperance or slavery was a greater evil, and determined the greater evil to be slavery. A little more than a year later, on November 9, 1860, the society debated whether "slavery in the US ought to be abolished immediately" (handwritten meeting minutes, 1858-64, Sherwood Rhetorical Society), but this time decided against immediate abolition. While some students may have graduated or left the college, it is unlikely that student opinion changed so drastically in such a short time. It is more likely that instead the nature of the altered phrasing led to a complex discussion of the national political climate, and that the key word "immediately" drove the second debate. While most students believed that slavery should be abolished, they may not have believed that doing so "immediately" would be the best course of action. Relatively far removed from the conflict, theirs would have been a rich debate in which their sympathy for the slaves was weighed against the potential consequences of such sudden social change. In another apparent contradiction, the society determined, on May 11, 1861, that it would be "policy to compel the seceding states to remain apart from the union" (handwritten meeting minutes, 1858-64, Sherwood Rhetorical Society). Two weeks later, in a second debate, the phrasing was changed and the society came to the opposite conclusion, agreeing that it would be "policy to compel the seceding states to remain in the union" (handwritten meeting minutes, 1858-64, Sherwood Rhetorical Society). That nearly identical debate topics would be addressed only two weeks apart suggests that the original debate had not been sufficiently concluded and that it was felt that further debate was needed. Secession was an important enough issue that the students brought the question back so that they could continue and overturn their previous finding.

Cadman's own opinions on secession, though, were clear. In a September 28, 1861, journal entry, opposed to Southern secession, he wrote, "when laymen will ... allow a secession flag to be placed at his window, he must either mend his ways, leave the country, or *be hung*". Some of Cadman's views on *Macbeth* may best be explained in terms of the complex sociopolitical context from which students of Kalamazoo College witnessed the secession. Cadman condemns Macbeth for the murder of Duncan – his "best earthly friend, to whom he [Macbeth] owes all that he has ever had, that he now possesses, and all that he may reasonably expect to obtain" (1860) – but also sympathizes with him. He shifts much of the blame from Macbeth to Lady Macbeth, and also recalls Macbeth's honorable military service. Cadman notes that the "first impression of Macbeth's character is his favor" (1860). He was once a man "of true nobleness of character" (1860). Because "our sympathies are so strongly enlisted for him" at the beginning of the play, at the end of the play "past regard cannot be entirely forgotten" (1860). Such regard, though, is not enough to pardon Macbeth, and Cadman ends his essay: "we may regret to behold powers once noble become so debased, but still cannot refrain from exultation when we see the tyrant brought low" (1860).

Cadman's sympathies with but final condemnation of Macbeth serve as allegory for the Western view of Southern secession. The West had historically, as recently as twenty years before, been sympathetic to the South, though, they generally sided with the cause of the North by the 1860s. The themes of *Macbeth*, in this case, parallel the larger conflict between North and South, in which the riotous South is represented in Macbeth and Lady Macbeth, and the noble North in Duncan. When Macbeth murders Duncan, it matches Southern secession; both are overly ambitious attempts, from the perspective of the West, to overcome rightful government. Cadman's willingness to hang secessionists, together with the results of Sherwood Rhetorical Society debates, illuminates the context from which he read and understood Shakespeare's *Macbeth*. Cadman can condemn Southern secession at the same time he maintains some sympathy with it. He did not condemn the man who hung the Confederate flag without first offering him pardon, should he mend his ways. Cadman can sympathize with Macbeth to a limited degree because he can sym-

pathize with the Confederacy to a limited degree. Had Cadman been part of a Northern college literary society with stronger Union ties, he may not have held even these sympathies for the rebel Macbeth. Had Cadman grown up in a Southern state, and been a member of a Southern college literary society, his context for reading and understanding *Macbeth* would also have been altogether different, and his essay likewise would have revealed an entirely different worldview.

In addition to having studied *Macbeth* and his reference to *Othello*, Cadman was also familiar with at least two other Shakespearean plays, which he mentions briefly in the closing paragraph of the essay: *Hamlet* and *The Merchant of Venice*. He is satisfied with the ending of *The Merchant of Venice* – "having little or no sympathy for Shylock" he rejoices "to see his property confiscated" (1860), which could point to potential anti-Semitic undertones in the piece – but is dissatisfied with the conclusion of *Hamlet*. In the case of *Hamlet*, he is "at loss to find a suitable cause for the introduction of the ghost of Hamlet's father" (1860). The ghost of Hamlet's father may have been revenged, but at too great a cost: "The apparition was avenged, but what a sacrifice! He that was required to obtain this satisfaction loses his life in taking it" (1860). Cadman mentions *Hamlet* only briefly in these three lines of the concluding paragraph, but his mention of Hamlet's father's ghost provides an interesting comparison to a lengthy earlier analysis he made of Banquo's ghost. While he can't "find a suitable cause" for Shakespeare's creation of the ghost of Hamlet's father, Cadman argues earlier in the essay of Banquo's ghost as "another proof ... which shows how wonderfully correct was Shakespeare's knowledge of human nature" (1860). Cadman argues Banquo's ghost to be "one of the finest or rather the most *natural*, characters of the play" (1860). According to Cadman, the ghost of Banquo is an internal manifestation of Macbeth's guilty conscience; Macbeth alone sees the ghost because it has been created from his own guilt; his mind has made it real. Cadman believes that it is entirely natural for the minds of men to make their fears real, in "the remarkable power which the mind has over our senses and indeed over our whole being" (1860).

Just as Cadman argues that Shakespeare is able to stand above the world and look down into the masses to find his characters, it is as though Cadman sees himself – perhaps because of his class, his gender, his ethnicity and religion, perhaps because of his access to literature and education, perhaps because of his access to Shakespeare even – to stand from a similar height above the rest of humanity and look down himself and analyze the people he sees. Nowhere in Cadman's work is Shakespeare used as a reflection of self, but instead as a looking glass to judge others. It is important, though, not to judge Cadman too harshly. He was scholarly and critical as a student, and remained so throughout his life; his essay as a young man was written over a century and a half ago, and while his writing reveals much about life in the developing Western United States in the early 1860s, his views cannot be fairly evaluated without consideration of the context in which he lived and wrote.

Cadman's 1860 sophomore essay on *Macbeth* offers a glimpse into how the study of Shakespeare functioned in nineteenth-century American colleges. It reveals much about his education and opinions of Shakespeare: he had read, or at least become familiar with, at least four Shakespearean plays; had been exposed to secondary sources; had adopted, like these sources, a writing and speaking style that adulated Shakespeare's genius; that the study of Shakespeare at Kalamazoo College was not solely oratorical, but that plays were read and studied as full literary pieces; and Cadman held misogynistic and anti-Semitic prejudices tempered with complex pro-Union opinions on slavery, secession, and race. Cadman's essay was written at a pivotal moment in the history of Kalamazoo College (and also in American higher education more broadly). Its literary societies had just taken shape in the past decade, and English literature even more recently had officially become a subject of study worthy of its own course. This was also a period of deep conflict in the United States as dark clouds of civil war loomed. Through literature and Shakespeare, though, Cadman and the students of Kalamazoo College were able to find both an escape from the oncoming turmoil, and an outlet through which they could better understand and also interpret their own world, an academic path for the extracurricular to develop into the curricular. Because

of Cadman's essay, there is a clearer picture of that world and how he and his peers thought, studied, and experienced life and Shakespeare.

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Space, Place, and Shifting Worlds in Shakespeare and Cervantes

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This essay draws on history and geography texts to reconstruct early modern writers' ability to respond to change in geographic knowledge and technology. Performed in theatres featuring non-illusionistic scenery, Shakespeare's plays establish location through movement, language, gesture, and costume. Spatial manipulation in *Don Quijote* opens the place of the mind towards multifaceted inwardness. For these reasons, Shakespearean and Cervantean dramatic and narrative geographies were remarkably flexible. Shakespeare's production of geographic location in *All's Well That Ends Well* – through the parodic configuration of the Mancha region related to issues of honour and chivalry – creates multi-layered spaces that coexist, challenge, and are in dialogue. In the prose romance mode, spatial movement across La Mancha enables Cervantes to contest cultural values articulated in fictional locations. I propose that Cervantes and Shakespeare construct imaginary worlds that generate their own disorder and cultivate mental landscapes that question interiority in relation to the external. Both Shakespeare and Cervantes invite playgoers/readers to look beyond scene and action to determine symbolic significance; geographic location can, thus, function metaphorically.

***Keywords*: geocriticism; Shakespeare; Miguel de Cervantes; spatiality; La Mancha; early modern geography; *All's Well that Ends Well*; *Don Quixote*.**

"*En un lugar de la Mancha, de cuyo nombre no quiero acordarme*…" (Cervantes, 1605: Fol. 1r); "In a certain village of the Mancha, the name whereof I purposely omit …" (Cervantes, 1612: 1), according to the first English translation by Thomas Shelton (1612). This place has been identified concretely in the Campo de Montiel area, a short horse ride from the current provinces Ciudad Real and Albacete, or even in Esquivias (McCrory, 2005: 126).[1] A team of sociologists at Universidad Complutense of Madrid have averred that the Cervantean real space is the village Villanueva de los Infantes (Parra Luna et al. 2005, xv: 116) – a small locality of Ciudad Real, capital of the Campo de Montiel region in the sixteenth century. However, the indeterminacy of this place of La Mancha in the beginning of Cervantes's novel, which has many analogies with folk tale narratives, contrasts with the exact details of narrative settings characteristic of chivalry books. Moreover, as I argue, Cervantes's La Mancha is an in-between real-and-imaginary place that defies any specific localization. The vagueness of the novel's beginning ironically highlights the gap between the real mapped space and the space(s) of creativity. The novel turns the readers' imagination inwards, to the places of the mind and memory, to the places whose names, sometimes, we do not wish to remember. Con-

[1] In a biographical study of Cervantes, Donald McCrory finds a biographic similarity between Shakespeare, who left his wife in Stratford-upon-Avon and went to London, and Cervantes, when he left his wife Catalina and the town of Esquivias in La Mancha, under the jurisdiction of Toledo, to go south (2005: 124). McCrory relates this site with the place of La Mancha in the novel: "Is Esquivias the place he no longer wants to recall?" (2005: 126). From my perspective of real-and-imaginary space, it is irrelevant whether the place is Esquivias, Villanueva de los Infantes, or any other place in La Mancha. The topological imaginary place, which opens the readers' minds to alternative possible spaces of imagination, is more meaningful than a merely subjective biographic or strictly geographic / sociologic interpretation.

ceptualizing the role of literature within a broad discursive horizon, from the perspective of geocriticism and spatial literary studies, I argue that the globalizing changes that have informed early modern culture require us to move beyond disciplinary and generic borders and consider concepts of space, place, and geography in a larger cultural context. Therefore, I will bring Shakespeare and Cervantes in the globalizing discourse of early modern space and place, taking into account generic differences.

Space and place in literature have received significant critical attention lately, with the conceptualizations in "geocriticism" (Westphal, 2011: 6) and "spatiality" (Tally, 2013: 3); the "overlapping territories" of the critical practices of geocriticism and ecocriticism (Tally & Battista, 2016: 8); as well as the concept of "topology" in understandings of the Shakespearean spatial paradigm, which "focuses on relational space, on continuity, and connectivity" (Habermann & Witen, 2016: 2). The concept of "telemesic" space in early modern drama highlights the simultaneity and contingency of the dramatic transmission of a sense of distant locations as if being in the middle of things (Matei-Chesnoiu, 2015: 9). Showing how Spanish material was transmitted into English writing, Barbara Fuchs traces "the emergence of a national canon for England in the context of its rivalry with Spain – a model constantly emulated even as it was disavowed" (2013: 45). Fuchs argues for an "Anglo-Spanish exchange" (5) that produced significant literary and cultural contacts between the two nations. According to Fuchs, "the most staunch defenders of England against Spain are nonetheless seduced by Spanish imaginary, language, or plots" (6). Or by Spanish imaginary space,[2] I would add. From the spatially-coordinated perspective adopted in this paper, Shakespeare and Cervantes[3] may have had more in common than a possible plot for a lost play (*Cardenio*)[4] or the general early modern tendency towards explorations of subjectivity. Shakespeare's plays are performed in theatres that highlight location by means of movement,

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[2] In a study drawing on sixteenth and early seventeenth-century cartography and other texts – including *Don Quixote* –, Ricardo Padrón outlines the nature of the period's spatial imagination and argues that "space" was understood differently in early modern Spain: "only a small minority of Spaniards seemed to have used *espacio* to refer to a planar extension. For most Spaniards of this period, *espacio* continued to refer primarily to time, and secondarily to one-dimensional space, that is, distance" (2002: 35). This cogent view of early modern spatiality supports my argument that "space" and "place" had different meanings for early modern readers and audiences than they do today. Alternatively, discussing the nature of space and place in theatrical representation, Lloyd Edward Kermode notes: "the categories of place and space require the complement and the contrast of the other to be understood, talked about, constructed, and utilized. Dramatic activity puts into practice this inevitable symbiotic relationship, privileging a 'place' of activity, which is constantly fed by the actors' and audiences' sense of the space around and within the theater" (2013: 2).

[3] For the intercultural mirroring of Shakespeare and Cervantes, see Ardila (ed.), who notices the "Cervantesmania" (2009: x) that flourished in academic writing after 2005. Papers in the bilingual volume edited by Zenón Luis-Martínez and Luis Gómez Canseco discuss "Crossroads" (2006: 10) and "Parallel Paths" (2006: 11) in the analysis of the two authors by looking at the "contexts and projections of each author in the other's culture" (10). I find it exceptionally relevant that Richard Wilson, in the collection of essays edited by Luis-Martínez and Canseco, also finds parallels with Catholic Spain in *All's Well that Ends Well* (15) – the ghostly presence of Catholic miracles and Spanish pilgrimages –, which indirectly helps prove my point about allusions to La Mancha in this play. Sarah F. Wood traces the "Quixotic fictions of America's early republic (2005: vii) and identifies "a sense of ideological double-consciousness" (x) integral to the period addressed. Ardila (2014) surveys the influence of *Don Quixote* in the eighteenth-century English novel by looking at Fielding's *Tom Jones, Humphrey Clinker* and *Roderick Random* by Tobias Smollett, and a series of female quixotic characters. Randall and Boswell look at the seventeenth-century English reception of *Don Quixote* and note: "Don Quixote was first welcomed both at home and abroad as a mirth-inducing book" (2009: xvi); this view coincides with my argument that the space of La Mancha and characterization in the quixotic mode are connected with self-reflexive comedic aspects.

[4] For the problems of authorship and *Cardenio*, see Bourus & Taylor (eds.), 2013; Fuchs, 2013; Carnegie & Taylor (eds.), 2012; Meek & Rickard, 2011; and Fuchs, who proposes "that we restore the texts constructed in a transnational, ideologically complex setting to their original contexts, and recuperate influence or transmission as ideological vectors" (2009: 144).

language, gesture, and costume, rather than illusionistic techniques of décor. In *Don Quijote*, spatial management opens the mind towards introspection and emotion.[5] Therefore, Shakespearean and Cervantean dramatic and narrative geographies are exceptionally malleable. The purpose of this paper is to examine some of the effects of this malleability and to explore the ways in which space and place components refine literary geographies and extend dramatic or narrative possibilities. The paper also draws attention to the extent to which generic aspects influence representations of space and place.

Early English translations of *Don Quixote* tackle the novel's opening phrase and its ambivalent spatiality less precisely than it would be appropriate.The first English translation of *Don Quixote* (1612) by Thomas Shelton is not very accurate,[6] and this is visible from the opening of the first book. In Shelton's translation, the narrator "purposely" omits to mention the name of the "village" in La Mancha (Cervantes, 1612: 1). The Spanish more general "*lugar*" (place) becomes a "village" in the first English translation, while the specific locality of a "certain village" does not emerge from the Spanish source text. Moreover, the omission is made "purposely", and this implies authorial intentionality, which is far from the self-reflexive metaphor of indefinite space in the Spanish original. In my view of the Spanish "*no quiero acordarme*," the narrator does not wish to remember the places' name just because this is a no-place – the place of the mind. Later English versions, for example by Charles Jarvis (1788),[7] replicate Shelton's translation of this passage and propagate this image of fake authorial agency: the authorial voice expresses the intention to "purposely omit" (Cervantes, 1788: 1:1) the village's name. In Jarvis's translation, however, there is a footnote, marked with an asterisk, which describes the geographic localization of La Mancha: "A small territory, partly in the kingdom of Arragon, and partly in Castile" (Cervantes, 1788: 1:1n*). In the Penguin edition of *Don Quixote* (2000; 2003), translated by John Rutherford, however, we find a more acceptable version: "In a village in La Mancha, the name of which I cannot quite recall" (Cervantes, 2000; 2003: 25). Even here the implication is rather of memory loss than vagueness of place, and authorial agency is still present. The translation by Edith Grossmann (2003) is more clarifying and highlights the Cervantine inward place of the mind: "Somewhere in La Mancha, in a place whose name I do not care to remember" (Cervantes, 2003: 19). Indeed, in Grossman's English version, we see the indeterminacy of the imaginary "place" and the sequential dislocation of memory.

Why does he not wish or care to remember the place's name? What is this place? As the self-reflexive and ironic nature of Don Quijote's musings amply demonstrate, the place of La Mancha needs no naming, no objective localization, because it is the place of the mind and memory, a place we often like to revisit. The volatility of imagined places, as opposed to real geographic location, invokes archetypal, mythical images of past and present, places of imagination that open the space of the mind towards multi-layered inwardness. Jehenson and Dunn have mapped the discursive fields and myths in *Don Quixote*, arguing for the "utopian nexus" (2006: x) of the story's locations. As the authors observe, "the myths are bonded within the society's structure of desires

[5] In a study concerning the importance of the affective dimension in Cervantes and Shakespeare, José Manuel González argues that both writers share "a fascination with the emerging culture of emotion" and they "locate emotion in relation to cognition, the body, culture and society" (2015: 523). Since the body is inextricably linked with location – in space and on stage – I would also add that the two writers link emotion with spatiality.

[6] As Shelton mentions in his dedicatory epistle to Lord of Walden (i.e. Teophilus Howard), he produced the translation "in the space of forty dayes" and he never had the time to renew or correct it, hoping that others "would peruse and amend the errours escaped" (Shelton, *apud* Cervantes 1612: sig. 2^{r}). Shelton calls his version "abortiue" (*apud* Cervantes 1612: sig. 2^{v}), which entitles us to doubt the validity of the translation. Randall and Boswell note that the translator, Thomas Shelton, presumably learned Spanish while he was at school in Salamanca (2009: 14).

[7] In "The Translator's Preface" to this volume, Charles Jarvis notes that Shelton's translation "passed as translated from the original", but many passages seem to have been taken from the Italian version of Lorenzo Franciosini (*apud* Cervantes, 1788: i).

as are Don Quixote and Sancho Panza within their shared textual space" (x). Indeed, the action itself unfolds among places whose names are readily found on maps: Campo de Montiel, Toboso, Sierra Morena, or Toledo. However, the narrative creates a formulaic bridge between the novel's imaginary world and the "real" barren hills of La Mancha, which Don Quixote's chivalric and pastoral delusions seek to transform. Roland Greene discusses the semantics of "world" in the context of imperial aspirations in the age of Shakespeare and Cervantes and observes that "the increasing complexity of the world as a concept comes to inflect the original project of conceiving selfhood so that at the end of this period it is not easy sometimes to disentangle self from the world" (2013: 147-48). Based on works by Cusanus, Buchanan, and the period's cosmographers, Greene argues that "*world* is a semantic engine" (149) and "Cervantes treats fiction as the imaginative space in which they [i.e. the concepts of "world" and "worlding"] should be made unstable and mutually dependent" (162). Following these conceptual tenets, the elusive La Mancha, therefore, is the unstable place of the mind, like Hamlet's interiority. This is a no-place that needs no exact location because it exists in myriad forms of illusion, wherever imaginary worlds take shape, in narrative and in the theatre.

One cannot say that the geographic region of Castilla-La Mancha was unknown to Shakespeare, Thomas Shelton, and their contemporaries in the early seventeenth century. Geographic exploration had enlarged the horizons of common English and Spanish citizens, but it had also opened the way to a larger receptivity for the illusion created by the new geographic technologies. People were likely to read about old and new places, but also to construct territories of imagination linked to extant geographic descriptions. Moreover, geographic narratives themselves were an agglomeration of real and fantastic stories, of myth and factual information. In the same year in which Thomas Shelton published the first translation of *Don Quixote* (1612), Edward Grimestone translated from French the *Generall Historie of Spaine* (1612) by the Huguenot historian and political theorist Louis Turquet de Mayerne. In a presentation of the knights of St. James in Spain, readers are informed that there are four convents in which the order is particularly strong, one of which is located "in the fields of Montiel" (318). Among the five hospitals that the knights hold in Spain, readers learn that one of them is in Toledo: "St Iames of Toledo, where they go to be cured which have the poxe or French disease, and all other infirmities which depend thereon" (319). The French Calvinist writer – an adept of monarchical republicanism – tried to filter and understand the Spanish monarchical system and see where the roots of that country's strength lay. In the two-page description of the stronghold convent locations of the Knights of St. James[8] – one of which lies in the fields of Montiel –, the French writer configures a mental world in which chivalry and Christianity apparently provide strength to Habsburg Hispanic rule. However, the understatement is that, what at first sight looked like a mighty empire, underneath the surface had feet of clay. This destabilising mental landscape also emerges from the peregrinations of the Cervantine knight errant through the fictional La Mancha. What better location for the imaginary chivalric exploits of Cervantes's knight than the fields of Montiel, in La Mancha? What better place for the fictional character Dulcinea del Toboso (alias Aldonza Lorenzo) than the Toledo region? However, the real place, like the real person, is elusive. If the aim of the narrative was moral reform, the more it was talked about and pursued, the larger the task became, and the more elusive the objective. The real place of La Mancha is reconstituted of infinitesimal fragments of real-world spaces and people, reconfigured in the changeable inner space of the mind.

At this point, however, we should register caveats. The real space of sixteenth-century Spain

[8] In a study analyzing the prevalent English notion concerning the Compostela pilgrimage, Grace Tiffany includes *All's Well That Ends Well* in the discussion about St James and argues that "Shakespeare stripped the Santiago myth, as well as English prejudices against Jews and Spaniards, of topical and religious significance" (2002: 87), while investing the pilgrimage parable with "erotic significance" (87). As I see it, the associations of St James, Spanish Catholicism, and notions of pilgrimage – in both Shakespeare and Cervantes – are inscribed in the increasingly globalized modes of perceiving space and place.

and its institutions do not exactly correspond to the fictional representations that dramatic productions or narratives make of them. The real space of monarchical Spain and La Mancha is only the background tapestry against which the quixotic character's inner space evolves. A mental map constructed of interrelated mirror-images also emerges from the translated texts about Spanish geography and history, as filtered through French/English eyes and minds. Edward Grimestone has been called "one of the most active and versatile of translators, when translation was in its golden age" (Boas, 1906: 2). Indeed, Grimestone's translations about the history of Spain have shaped the English perception of this country's social and political system. In the monumental 1234-page translation from French by Edward Grimestone of Pierre Avity's *The estates, empires, & principallities of the world* (1615), the ancient Spaniards are reported to be "full of arrogancie and vaunting" (115).[9] Concerning "The manners of the Spaniards at this day", Avity reports that they are "subtil-witted"; "they are more melancholicke than other nations"; and "they brag much of any thing that doth concerne them" (116). If we were to construct a rearranged ethnographic and emotional image of what has come to mean the Spanish national character in the eyes of Shakespeare's and Cervantes's contemporaries, Don Quijote's elusive personality would provide the reversed and paradoxical epitome: "subtil-witted" means imaginative, quick-witted, ingenious (*el ingenioso hidalgo*).What could convey a more pessimistic feeling than "Don Quixotes melancholy" (Cervantes, 1612: 174), as manifested in *el caballero de la triste figura*? Finally, Don Quijote seems to be a braggart knight (a parody in the manner of the Miles gloriosus in Roman comedy or Il Capitano in Commedia del'Arte), but not one who turns out to be a coward when in danger; he is a braggart knight who acts valiantly, but in an entirely inappropriate way. It is as if Cervantes's caballero appears to be the embodiment of all discursive stereotypes about the Spanish national character that had been disseminated throughout the ages. And yet, in Part II of *Don Quixote*, the protagonist presents himself as the reader of a book that narrates his personal story – a story that continues to be written by a fictive chronicler as the narration of the knight's adventures continues to unfold. So Don Quijote appears to be, paradoxically, the metafictional quintessence of textual debates about Spanish character combined with a constant denial and annihilation of such essentialist discursive practices.

In view of the novel's palimpsestic meta-textuality, the logical question arises: how can we distinguish between real and imaginary space in *Don Quixote*? In a study discussing the "spurious historicity" of *Don Quixote* in relation to its genre, the author argues that readers have to deal "with a story masquerading as history, with a work claiming to be historically true within its external framework of fiction" (Wardropper, 2005: 142). Indeed, the realism of the inns and roads of La Mancha (as if emerging from the English translation of Pierre Avity's realistic history and ethnography) is paradoxically pitted against the unstable inner territories of the mind, with their ups and downs, and just as deep as the cave of Montesinos, where sleepers dream of terrible enchantments. In opposition to the real-imaginary territory of the mind in the novel, social hierarchy seems an essential element of stability for the Spanish monarchy and an unquestionable constituent in the spatial configuration of Avity's geographic narrative. In appreciation of the well-established social hierarchy, in Chapter 10, "Of Spaine," English readers learn about the principal noble families of this country, including the Pachecos, who have their estate "in the realme of Murcia and Mancha" (131). Edward Grimestone, in conjunction with the London stationer Adam Islip, were quite efficient in producing several histories of France and Spain (via French intermediary), for the immediate use of their English readers. It is not debatable, therefore, that the main geographic features and the social hierarchies of Spain – even the revenues of certain members

[9] In the 1625 French edition of Avity's *Les estats, empires, royaumes et principautez du monde*, the author remarks on the habits of the ancient Spaniards and quotes the Latin writer and Christian apologist of the time of Constantine I, Julius Firmicus Maternus, according to whom the Spanish are arrogant and bragging: "Firmi que nomme cette nation pleine d'arrogance & de vanterie" (148). This stereotypical national feature originating in classical authors was perpetrated through generations of texts and was transmitted via translation to the English geographic and ethnographic imaginary.

of the nobility – were available to Jacobean readers in the period 1612-1615. Avity's French history and geography and its English translation create intertextual real-imaginary worlds about La Mancha that are almost similar – but not quite – to the fictional quixotic territory.

In the context of the re-shaped early modern geographic context, European ingenuity and excellence in the art of navigation were considered the source of recent achievements in territorial expansion and cartographic and geographic technologies. The Italian priest and diplomat Giovanni Botero, in his *Relazioni universali* (1595), begins his monumental description with Spain, which is described as "*prima provincia di Europa*" (2^{r}), the first province of Europe.[10] The Spanish people are characterized by "*civilità*" (civility) and "*politezza*" (politeness) (2^{r}). Unavoidably, political historians and geographers drew essentialist generalizations concerning what they thought to be the characteristics necessary for a great nation in order to reach international recognition and power. In the 1608 English translation by R. I. (Robert Johnson) of Botero's *Relazioni*, entitled *Relations of the most famous kingdoms and common-weales thorough the world*, in the introductory chapter named "Of the World and the greatest Princes therein", it is argued that the necessary qualities for a conquering nation holding imperialistic aspirations are valour and discretion, or wit (sig. B1^{r}–B2^{r}). The "Spaniards" are endowed with both qualities, Botero reasons, since they "haue surer settled themselues in that which they haue gained by their warinesse and iudgement" (sig. B2^{r}). This literary myth-making process that reshapes the Spanish national character and the La Mancha territory in the English imagination extends to entirely new levels as the popularity of Cervantes's novel begins to spread throughout Europe. In 1625, the mirroring process involving geography and literature becomes even more convincing. Peter Heylyn's monumental geography entitled *Mikrokosmos* (1625) describes the hills of Spain, including "*Seira Morena*" (35) and connects the real geography of the region with the fictitious space of *Don Quixote*: "A chaine of hills sufficiently famous, were it only in this that *Cervantes*, the wit of *Spaine*, made it the sceane of many the warlike exploits atchieued by the flower & creame of Knight errantrie, *Don Quixot de la Mancha*" (35).

In this geographic and travel context, the real space of La Mancha and the Sierra Morena region acquire significant imaginary dimensions via the allusion to Cervantes and his fiction. By means of recurrent processes of re-imagining geographic and literary space, not only the Cervantean character is represented as subtle-witted or ingenious, but Cervantes himself becomes the embodiment of the nation's traditional characteristics of wit and ingenuity.

The space of the stage creates its own imaginary geography, transmitted to an attentive and informed audience. Focusing on evolutionary theory and cognitive science, Joe Keener's study about the "implied space" (2016: 25) of Shakespeare's stage in *Macbeth* introduces the concept of "distributed cognition" (27) during theatrical interaction. Keener explains how the audiences use this mental process of perceiving space "to get to both the localized and unlocalized off" (27). According to this theory of imaginative cognitive mapping, "[t]his activity includes cognitively transforming the present stage into a fictional space, and then extrapolating it to implied spaces that exist in the written text but have their domain beyond the boundaries of the stage in production" (32).

Indeed, Shakespeare's use of the fictional La Mancha in *All's Well That Ends Well* is just as compelling as Cervantes's inward space in the novel. The keywords are illusion, self-reflexivity, and mock social interaction – as in Cervantes. The scene is the battlefield "outside the Florentine camp", according to the stage directions of Act IV, scene 1.[11] Parolles, the self-proclaimed lord of words, is caught in a mock ambush in the drum-recovery episode. The tone is burlesque and the martial activity is set to ridicule. Parolles speaks of the "fear of Mars" (4.1.29) in his heart; he feels that his tongue (verbal bragging) had put him into peril and he must buy "another of Bajazeth's mule" (4.1.42); finally, Parolles fears that his "Spanish sword" (4.1.47) would break.

[10] All translations from Spanish, Italian, or French texts quoted in this paper are mine.

[11] Quotations from Shakespeare's *All's Well That Ends Well* are keyed to The Arden Shakespeare, edited by G. K. Hunter (1959; 1998).

The mention of martial exploits, people, and objects in the reversed context of Parolles's fear of actual combat sets this scene's mock-irreverence as a starting point for the self-reflexive theatricality of the events.

The drum-recovery episode in *All's Well That Ends Well* is a play-within-the-play, which happens in a vaguely located battlefield in Italy, during the even more unclear French-Italian wars. A martial hero should be fearless, but Parolles – though a braggart – is fearful. Bajazet was famed to be a valiant Turkish sultan, but Parolles feels like his scared mule in battle (like a bathetic mix of Don Quixote on his Rocinante and Sancho Panza on his mule). Spanish swords were considered the peak of armed efficiency in combat, but in this scene the infallible object is breakable in the context of human fear. In this atmosphere of emotion developing in the social battlefield space, the enactment of the drum-recovery masquerade achieves bathetic proportions, as in the case of Don Quixote and the giants/windmills. The disguised lords speak in fictitious languages, which are conflations that sound like French, Russian, and Spanish. The comic nonsense language suggests the warring powers of Europe at the time, while the more marginal Turk is summoned in Sultan Bajazet's martial figure, represented by his scared mule – a historical impossibility in the case of a powerful sultan. One of the replies in the drum-recovery exchange sounds as counterfeit Spanish; the first soldier invites the blindfolded Parolles to pray, and says "*Manka revania dulche*" (4.1.78). To a listener in the audience who had little Spanish, such as, for instance, Thomas Shelton, the translator of *Don Quixote*, this would sound as "Mancha sweet revenge". As a visual support of my argument for the Spanish allusion, I bring the 2011 production of *All's Well That Ends Well* at Shakespeare's Globe, directed by John Dove (Shaw, 2013: 395). According to a reviewer, "this was an "original practices" Globe production, exploring the use of early modern costumes, live music, minimal scenery, and audience interaction" (Klett, 2011: 645). The production featured a Spanish-looking histrionic soldier, Parolles (James Garnon), complete with baroque goateed features and animated eyebrows, an enormous plumed hat, trimmed boots, and a head bandana – a would-be figure of a Spanish caballero.

It may not be irrelevant that *All's Well That Ends Well* was first printed in the 1623 *First Folio*. G. K. Hunter, the editor of the Arden Shakespeare, places a tentative dating around 1603-4 (1998: xxv); Emma Smith around 1604-5 (2012: 4); and Wells and Taylor state that there is no external evidence as to the date of composition and conclude, based on internal evidence, that "it is an early Jacobean play" (1992: 855).[12] In view of my argument connecting Shakespeare and Cervantes, it is possible to accept the post-1606 dating proposed by Jackson (2001: 299), which is contested by Skinner (2013: 430), but is gaining widespread acceptance. Stelzer suggests 1606 as the terminal date for *All's Well That Ends Well* by observing affinities in tone and subject matter with Ben Jonson's *Volpone* (2016: 428). It is not impossible, therefore, to place the play's composition around 1605-1606[13] – in a period when the first edition of *Don Quixote* was published in Madrid and then spread rapidly throughout Europe via translations. However, dramatic interaction is more relevant than textual evidence or composition date. In the drum-recovery scene on the battlefield, the possible "Mancha sweet revenge" interpretation of the mock interaction among Parolles and the three lords Dumaine can be structured on three levels: political and cultural, linguistic, and in point of theatrical spatiality.

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[12] In the dating controversy for *All's Well That Ends Well*, I must mention: for 1603 as the terminal date, see Chambers (1930, I: 451) and Bullough (1957-1975, II: 375); this date is endorsed in *The Riverside Shakespeare*, ed. G. Blakemore Evans (1997: 536); for 1604, see *The Arden Shakespeare*, ed. G. K. Hunter (Shakespeare, 1959; 1998: xxv); for 1605 as the composition or terminal date, see *The New Cambridge Shakespeare*, ed. Russell Fraser (Shakespeare, 1985: 5); *The Oxford Shakespeare*, ed. Susan Snyder (Shakespeare, 1993: 23-24); this is the accepted judgment in *The Norton Shakespeare*, gen. ed. Stephen Greenblatt (Shakespeare, 1997: 3386).

[13] Since there is no known mention of this play before the entry in the Stationer's Register for the printing of the 1623 First Folio, it is possible to accept G. K. Hunter's conclusion, based on external evidence, "pointing to a date somewhere in the first decade of the seventeenth century" (*apud* Shakespeare, 1959; 1998: xxii).

Particularly in the early seventeenth-century, the English cultural and political imagination was moving away from "the specter of Spain" (Griffin, 2009, 1), as compared to pre- and post-Armada Elizabethan times. Concerning King James's early rapprochement with Spain, historian Diana Newton avers that, as of early February 1605, "England was at peace with Spain and Flanders, albeit with misgivings in the Low Countries and at home" (2005: 78). However, the cultural imaginary connecting Spain with excessive pride, military might, and imperial expansion was still active. In addition, there was the theatrical connection of Spain with revenge, extracted from Thomas Kyd's *The Spanish Tragedy*, since the revenge character, Hieronimo, was often parodied by other playwrights. What is the connection of "Manka", or "Mancha" with the in-between place of La Mancha, spatial imagination about Spain, and emotion? In John Florio's book of proverbs and witty sentences, *First Fruites* (1578), the author presents a bilingual list of proverbs, in Italian and in English. Florio translates the Italian "*Checosa vi mancha*?" as "what thing doo you lacke?" (3^{v}), but the correct Italian is "*Checosa vi manca*." This textual evidence invites the conclusion that "manka" and "mancha" were interchangeable in spelling and pronunciation in the period under discussion. Eighteenth-century editions of *All's Well That Ends Well* render this passage from Act IV, scene 1 as "*Mancha revancha dulche*" (Shakespeare, 1734: 54; Shakespeare, 1735: 54; Shakespeare, 1756: 57; Shakespeare, 1778: 12) or "*Mancha revania dulche*" (Shakespeare, 1788: 78). This proves all the more so the interchangeability of "Mancha" and "Manka" in print and pronunciation.[14] From this linguistic perspective, the First Lord's "*Manka revania dulche*" (4.1.78) makes sense as a parody of Spanish bravado related to a braggart knight, with allusion to La Mancha. As in *Don Quixote*, nonsense language and inappropriate actions stand for the obscure workings of the subconscious territory of the mind and emotion.

Even as the chivalric romance[15] and the space of La Mancha in geography texts and later in *Don Quixote* were transposed into the English language, the mythical geography of romance was replaced by the domesticated and familiar place of comedy in *All's Well that Ends Well*. The transformation of La Mancha from the space of romance to the locus of dissimulation and parodic horseplay about honour and chivalry is coded in Shakespeare's play as an occasion for debates between global and local. The indeterminacy of the battlefield space – at once cosmopolitan and local – raises questions about issues of territoriality and national identity. In Cervantes's novel, the place of La Mancha that the narrator does not wish to recall is the inward place of the mind. On Shakespeare's stage, Spanish bravado is parodied in the image of a French braggart knight who is all words (Parolles), duped by three of his compatriots, who use invented language. The battlefield is the space of language interaction and subjectivity in *All's Well That Ends Well*, where all find who they are in relation to the brave/fearful knight, who pretends to understand several European languages: "German, or Dane, or Low Dutch,/Italian, or French" (4.1.70) – but no Spanish. As in Don Quixote's impossible battle with the giants/windmills, Parolles's retrieval of the imaginary drum is a form of enacting subjectivity. The elusive La Mancha (in the novel and in the play) is a place used for replaying inwardness. For this reason, Shakespeare's production of geographic location in *All's Well that Ends Well* creates multi-layered spaces that coexist, challenge, and are in dialogue. With the help of their imagination, the audiences relocate from an elusive battlefield to cross several European countries – suggested by means of nonsense language – only to land in the obscure territory of emotion created by fear. In the prose romance mode,

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[14] During a conversation at the conference "Reading, Rewriting, Re-Contextualizing Shakespeare for 400 Years" (Iași, 2016), David Crystal, a specialist in early modern English original pronunciation, confirmed my point that "k" in the middle of a word could be pronounced "ch" in the early seventeenth century.

[15] In an account of the place held by Shakespeare and Cervantes in the development of realism versus romance, through a comparison focused on *Don Quixote* and *A Midsummer Night's Dream*, *Othello*, and *The Tempest*, R. V. Young observes that "Shakespeare anticipates Cervantes's metafiction with metadrama" (2016: 15). Indeed, the ironic interplay between reality and fiction – in the spatial development in *Don Quixote*—and reality and the stage space of the battlefield in *All's Well That Ends Well* typify an in-between place that is both real and imaginary, and which draws attention to its own fictive arrangement.

spatial movement enables Cervantes to contest cultural values articulated in real/fictional locations, such as Sierra Morena, La Mancha, or Toledo. Shakespeare and Cervantes construct imaginary worlds that generate their own confusion. They distort the real geographic locations and offer new spaces for imagination. They cultivate mental landscapes that question interiority in relation to the external. Shakespeare and Cervantes invite playgoers/readers to look beyond scene and action to determine symbolic significance. The geographic location of La Mancha, thus, functions as a metaphor of place and, concomitantly, recalls various textual layers.

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Canon Fodder: A Study of *Don Quijote*

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The two parts of Cervantes' *Don Quijote* are separated not only by time, being published ten years apart, but also in mood and atmosphere as well as by a more serious outlook on various problems of life (breakdown in human relationships, lack of self-control or loss of trust in the others) or on the socio-economic issues such as poverty, lawlessness, the decadence of aristocracy, etc. The paper will illustrate these differences by starting with the analysis of various aspects of the respective prologues that, actually, announce the changes in perspective from a playful, funny tone in Part 1 to a more serious one in Part 2. These changes also suggest a shift in Cervantes' historical situation and other life-changes that marked him and his view on himself, on the society and on humanity. The analysis will be continued on various other characters and tales to suggest that the story of Don Quijote is a journey in space, a play, as well as involvement, consideration, the importance of play on reality and refusal to give up playing.

***Keywords*: *Don Quijote*; Part 1; Part 2; Prologue; irony; parody; comedy; autobiography; art; reality; the picaresque; play.**

Sancho . . .said . . . : "Lady, where there's music there can be no mischief."
"Nor where there are lights and brightness," replied the Duchess.
To which Sancho answered: "Flame may give light and bonfires brightness, as we can see, but they may very well scorch us. But music is always a sign of feasting and merriment."
"That remains to be seen," said Don Quijote . . .
(Cervantes, Part 2, chapter 34, 1958: 699)

There's no continuity between the two installments of *Don Quijote* that were published ten years apart – Part 1 in 1605 and Part 2 in 1615. Similar episodes appearing in both parts are often distinguished by the radical differences of context and atmosphere. Though in its concluding chapters the mood of Part 1 approaches that of Part 2, the two installments are separated by a quantum jump that closes off the world and order of the first from those of the second.

Cervantes's attention to the serious problems of life is clearly more intense and unremitting in Part 2. By "serious problems" I don't mean pratfalls, broken ribs, and missing teeth, which are scattered throughout Part 2 as well as Part 1. Rather I mean hurt feelings and insecurity; the failure of trust and communication; the breakdown in human relations occasioned by bad faith, lack of self-control, and loss of respect for self and others. At the socio-political level, these serious problems are connected in Part 2 with poverty, lawlessness, war, the decadence of a bored and idle aristocracy, and the eviction of the Moors from Spain.

Since the differences between the two parts are compactly illustrated in their respective prologues, I'll begin by comparing them. Most of the first prologue is given over to poking fun at the pedantry and elaborate fanfare with which authors of the time decked out their books: son-

nets, epigrams, eulogies; marginal glosses; the liberal citation of biblical and classical texts; the lip-service paid to authority; the extravagant display of useless learning. Cervantes pretends that while he is despairing over his inability to write a proper prologue, a friend comes in "unexpectedly" and saves him by suggesting a simple expedient: "If you can't get anyone to write commendatory verses, write them yourself and palm them off on someone else." Here he cites two outlandish candidates, Prester John and the emperor of Trebizond (1958: 27). He continues:

> As for citing in the margins, all you have to do is throw in a few pat phrases or bits of Latin that you know by heart, and someone is sure to take you for a scholar. To make footnotes possible, work some footnoteworthy references into the text. If you want to refer to authors who will lend authority to your work, simply find a book that cites them all from A to Z, beginning, of course, with Aristotle. But finally, since you're only writing an invective against books of chivalry, why not forget about this apparatus? Just make sure you write well and clearly, and entertain your readers. (28-30)

All this is pure nonsense, distilled from high spirits and play. The author, as he presents himself, couldn't care less whether you take him seriously or not, whether you believe such an episode occurred or such a friend existed. Like the pompous front matter he ridicules, these prefatory games are not important, and the implication is that a worthy book is its own advertisement. This of course assumes a certain degree of confidence in the reading public. But such an assumption of confidence was tonally present from the opening words addressed to the Idle Reader, "desocupado lector"[1]. Cervantes is confident in the reader's ability to catch the tone, to enjoy the mock-arrogant nose-thumbing directed not only at pedants and authors but also at readers and himself.

He is also confident that his readers will not be offended, that they share with him the healthy sense of independence and detachment which makes him proclaim himself indifferent to criticism:

> I [...] won't [...] implore you [...] to pardon or ignore the faults you see in this child of mine, for you are neither his kin nor his friend, and you have a soul in your body and a will as free as anyone's, and you are in your own house, where you are lord and [...]. you know the old saying: under my cloak a fig for the king – all of which exempts and frees you from every respect and obligation; and so you can say anything you want about this story without fear of being abused for a bad opinion or rewarded for a good one. (25)

This is a holiday tone, a Mardi Gras tone: author and reader are about to enter a play-world where, for the time being, anything goes and where – since we all know he is only playing – he can say anything he wants and can safely work off his aggressions, grievances, and excess energies.

Such playful confidence in the author's relationships with the reader argues a basic sense of security that is founded on trust and good will. I dwell on this because it is what we will not find in Part 2 and its prologue. There, all the bitterness stored up through a long career of frustration discharges itself, and this leads to another important difference. In the second prologue, the author stands before us not only as a writer but also as the man Cervantes in his historical situation. In the first prologue and in Part 1, he presents himself exclusively in the role of author, and his constricting personal conditions go unmentioned.

The following passage from the first prologue may seem to belie this assertion: "what could my sterile and ill-cultivated genius beget but the story of a lean, shrivelled, whimsical child, full of varied fancies that no one else has ever imagined – much like one engendered in prison, where every discomfort has its seat and every dismal sound its habitation?" (25). The autobiographical

[1] "Desocupado": idle, not working, bored, lounging at ease, waiting to be entertained.

note is sounded in the reference to prison, but it is faint – fainter because voiced as a simile, but not so faint as to keep scholars from assuming that Part 1 was written in prison. In the next sentence, the author's mind recoils from his unhappy thought: "Calm, a quiet place, the pleasantness of the fields, the serenity of the skies, the murmuring of streams and the tranquility of the spirit, play a great part in making the most barren muses bear fruit" (25). This image will reappear again and again in the first part. It is the idyllic or pastoral landscape, and it will be the scene of most of Quijote's adventures. But here it is only expressed as a wish, a statement contrary to fact.

With the opening lines of the second prologue we enter a very different world and we confront a changed author who crawls all over his poor reader:

> God bless me, how eagerly you must now be awaiting this prologue, illustrious, or maybe plebeian reader, in the expectation of finding in it vengeance, wranglings and railings against the author of the second *Don Quijote* [the spurious imitation based on Part 1 and published in 1614] . . . . But, in truth, I'm not going to give you that satisfaction, for though injuries awaken anger in the meekest hearts, in mine the rule must admit of an exception. You would like me to call him ass, fool and bully; but I haven't even a thought of doing so. Let his sin be his punishment. (467)

From the first word, the speaker harangues and duels with the reader, and gropes for the proper tone and posture. The situation is further confused by the introduction of specific autobiographical detail. In the first prologue the author lightly and quickly skirted the allusions to his personal history. He addressed us as an author discussing literary problems. Though his tongue was in his cheek, and though his "friend's" visit may have been pure invention, all our doubts about his motives in the first prologue were resolved by the easiness of his address and by his rapport with the reader. In Part 2, however, we are disturbed by the intrusion of unpleasant personal history and by the spectacle of the author struggling awkwardly to cope with it.

What we see happening here happens throughout Part 2: the dark and problematic contemporary world infiltrates the novel. It threatens author and hero alike, and leads both to periodic losses of control that become more serious as the novel draws to a close. Symbolic of this new mood is the fact that many more episodes in Part 2 than in Part 1 take place at dusk or nighttime, and depend on darkness for plot complications as well as for atmosphere.

Other details of the second Proem contribute to the new climate of Part 2. The distinction between noble and plebeian reader seems hardly worth mentioning, yet it is insistently noted throughout the book. Don Quijote lectures Sancho on social reality and the class structure, while the conversations of Sancho and Teresa center on the practical implications of this topic. In chapter 2, Quijote imitates the author in displaying a new sensitivity toward his public image: "tell me, Sancho my friend, what do they say about me in the village? What opinion do the common people have of me? What do the gentry and the knights think of me?" (483). And Sancho tells him that he is now accused of being not only upward mobile but also stark raving mad.

The most powerful example of social difference occurs in chapter 52. There, the Duke, Duchess, and their retinue (including Don Quijote) open and read a letter to Sancho from his wife, Teresa. Written with moving simplicity, the letter conveys a vivid sense of village life:

> This year there are no olives, and there is not a drop of vinegar to be found in the whole village. A company of soldiers passed through here, and took three local girls away with them. I will not tell you their names, for they may come back; and they will be sure to find men to marry them, with all their blemishes […]. Sanchica is making bone-lace; she earns eight clear maravedis a day [...] to help towards her wedding portion. But now that she is a governor's daughter you will give her a dowry without her working for it. The fountain in the market place has dried up [...]. I await an answer to this and a decision about my going to Court; and with this, may God preserve you more years than me—or as many, for I don't want to leave you in this world without me. (810)

The courtiers respond to Teresa's letter with mixed applause and laughter. By this time in the novel, we have come to dislike the rarefied play atmosphere of the castle, with its idle, oversophisticated and often nasty jesters amusing themselves at the expense of their victims. Here they get their thrills reading about the problems of peasant life as if it were on another planet.

Instead of the fictional friend of the first prologue, in Prologue 2 we confront an actual plagiarist and a vague but menacing background of envy and detraction. The author's insecurity is felt even in relation to his readers: "How eagerly you must be waiting for some juicy public squabble to keep you entertained" – waiting not for the author's next book but for his next lawsuit. Works of fiction in the first two pages of the second prologue are all mentioned in the context of personal history. The very existence of a spurious Don Quijote confuses make-believe with lying and slander. And when he berates the author of the false *Don Quijote*, Cervantes turns up the volume with a crescendo of self-righteousness: "What I can't help resenting is that he upbraids me for being old and crippled, as if it were in my power to stop the passage of time, or as if the loss of my hand had taken place in some tavern, and not on the greatest occasion which any age, past, present, or future, ever saw or can ever hope to see. If my wounds do not shine in the eyes of such as look on them, they are at least respected by those who know where they were acquired [...]" (467). And so on for another fifteen or twenty lines, after which he says, "You'll agree, I think, that I'm showing great restraint and keeping well within the bounds of modesty" (468), in not heaping more abuse on the author of the spurious *Quijote*.

This is all both funny and sad, and it is sad partly because of what comes through in spite of his tone: he has been truly hurt by life. To the scars of time, frailty, war, and bad luck he can add betrayal, loss of faith, and a growing sense of alienation. Lepanto was his golden age of chivalry, and life has been running down ever since.

It does not matter whether my remarks refer to the author behind his book or to the character in the prologue, since the character now includes the author, and since these remarks will be just as applicable to Don Quijote. We see the author diminishing his own power and adding tarnish to his projected image, while, at the same time, he improves the image of his protagonist. Author and hero draw closer together in the second part, and many obviously Cervantine sentiments are uttered by Quijote. Paradoxically this makes the character more independent of his author – independent in the sense that Quijote appears to be more puzzling to Cervantes, capable of unexpected responses, and even, on occasion, not fully understood. The status of his experience in the cave of Montesinos, for example, remains ambiguous to the very end.

We come now to the most puzzling section of the second prologue, the two anecdotes about madmen and dogs. The first is about a madman whose custom it was to pump dogs up with air. When he made the dog round as a ball he gave it two slaps on the belly "and let it go, saying to the bystanders—and there were always plenty: 'Your worships perhaps think that it's an easy thing to pump up a dog?'" The reader is asked to tell this story to the author of the false Don Quijote, and to point the moral with this question: "Does your worship think it's an easy thing to write a book?" (468).

This anecdote is conspicuous for its irrelevance: the paranoid irrelevance of the madman's response to being watched, but also the irrelevance of the tale to the message, whatever the message is. In fact, the anecdote misfires and ends up targeting Cervantes, since he is the most likely candidate for the role of the madman. Therefore he tries again, and tells the one about the madman who went around dropping rocks on dogs until he was beaten to a pulp by the owner of a pointer. After this "he called all the dogs he met pointers, whether they were mastiffs or curs; and so he never dropped his stone on one again. Maybe the same thing may happen to this storyteller" (482).

The application is a little less forced, it hits the right target, and, in addition, this madman has made a quixotic adjustment to reality. But both fables are far-fetched. It is as if the bitterness of the author's spirit breaks through the role he is uneasily been sustaining before his readers, those staring bystanders of whom he is so painfully aware. The bitterness and failure of control appear

both in his manner of telling and in the morbid jokes themselves. They offer glimpses of senseless cruelty, of madness in the form of radical alienation, and finally of madness as a coping mechanism.

One of the most telling moments in the early stages of the novel is Don Quijote's naming of his horse. Wikipedia gives an excellent account of this event:

> *Rocín* in Spanish means a work horse or low-quality horse, but can also mean an illiterate or rough man. There are similar words in French (*roussin; rosse*), Portuguese (*rocim*), and Italian (*ronzino*). The etymology is uncertain.
>
> The name is a complex pun. In Spanish, ante has several meanings and can function as a standalone word as well as a suffix. One meaning is "before" or "previously". Another is "in front of". As a suffix, *-ante* in Spanish is adverbial; *rocinante* refers to functioning as, or being, a *rocín*. "Rocinante", then, follows Cervantes' pattern using ambiguous, multivalent words, common throughout the novel.
>
> Rocinante's name, then, signifies his change in status from the "old nag" of before to the "foremost" steed. As Cervantes describes Don Quijote's choice of name: *nombre a su parecer alto, sonoro y significativo de lo que había sido cuando fue* ***rocín, antes*** *de lo que ahora era, que era antes y primero de todos los rocines del mundo*—"a name, to his thinking, lofty, sonorous, and significant of his condition as a hack before he became what he now was, the first and foremost of all the hacks in the world." (Wikipedia.com, *Rocinante*)

In chapter 1, Cervantes describes Don Quijote's careful naming of his steed: "Four days were spent in thinking what name to give him, because (as he said to himself) it was not right that a horse belonging to a knight so famous, and one with such merits of his own, should be without some distinctive name, and he strove to adapt it so as to indicate what he had been before belonging to a knight-errant, and what he then was."

Essentially, then, the choice of that pathetic mount combines with the ritual of naming it to guarantee that Don Quijote will never be able to blind himself to the truth of his newly chosen condition – to the choice of a life devoted to the perpetual imminence and danger of loss of control. The cluster of themes and attitudes that flow from this choice dominates the whole of Part 2. At the risk of conveying the false impression that Part 2 is entirely black, unrelieved by any of the bright or light moments that may be found there, I'll cite some examples of this cluster.

In chapter 1, when the priest and barber test the hero's sanity, the assured friendship of the first Part is threatened by a new sensitivity in Quijote, one that borders on suspiciousness. He is unwilling to divulge his latest chivalric panacea because "it might reach the ears of the Lords of Council" and someone else "would get the thanks and reward for my pain." The barber then shares another madman story that, he says, "I'm itching to tell." It's much too long for its message, which is that although Quijote has lucid intervals these are mere deceptive oases in a desert of lunacy. Quijote gets the point only too well, and his resentment leads to a moment of strain in their relationship: "'Really, Don Quijote,' said the barber, 'that wasn't why I told you the tale. I meant well by it, so help me God, and your worship shouldn't take offense.' 'I know best whether I take offense or not,' replied Don Quijote" (478).

The barber's tale deals with a madman who knows very well how to play sane, and who almost succeeds in getting himself released by using logical and persuasive arguments. The obvious message is the difficulty of distinguishing between madness and sanity, the difficulty of judging human behavior and of knowing who or what to believe in so unreliable and unpredictable a world. Who's to be trusted? Whose word is true? What is truth? By what standard can you judge clearly and unambiguously whether others are acting in good will and good faith, and whether they can be depended on to continue acting that way?

If these things are in doubt, then people will have to test each other more carefully. If good

faith cannot be taken for granted, the arts of persuasion and theater will have to be put into play, and also more devious arts, like spying and eavesdropping. "'I'd be very glad to know,' said the barber in chapter 2, 'what [Sancho and Quijote] are talking about now.' 'His niece and the housekeeper will tell us afterwards, I promise you,' replied the priest, 'for they aren't the sort to refrain from listening'," that is, from eavesdropping (482).

On the other side, the Quijote of Part 2 feels that he has to control his image more carefully. At one point he worries "that Sancho would blurt out a whole pack of mischievous nonsense and touch on matters not wholly to his credit." In chapter 3 he has doubts about his biographer: "He imagined that some sage, either friendly or hostile, had given his adventures to the Press by magic art; if a friend, to magnify and extol them [...] if an enemy, to annihilate them. [...] it bothered him to think that its author was a Moor. [...] He could hope for no truth from Moors, since they are all cheats, forgers and schemers" (485). Here again, falsehood, fantasy, fiction, and actuality converge in a paralyzing mélange.

The uncertainty of human motives appears most clearly in the behavior of the bachelor Sampson, who lives in Don Quijote's village and is a graduate of Salamanca University. Sampson had "a round face, a flat nose, a big mouth," and a penchant for mischief (486). Nevertheless, he became the Knight of the Mirrors mainly to help cure Don Quijote. The trouble is, he also wanted to play at being a knight, so that, when Quijote knocks him off his horse, Sampson loses both his good intentions and his cool: "'It would be folly,' he says, 'to suppose that I'll go back home before I've thrashed Don Quijote. And it won't be the desire to restore him to his senses that will drive me after him. What I want is revenge, for my ribs really hurt, and the pain won't allow me a more charitable purpose'" (561). Cervantes had earlier supplied a motivating cause that could account for Sampson's behavior: "'The bachelor,' he writes, 'was not very big in body, although his name was Sampson. His intelligence was keen, but his color was poor'" (486).

At the social level, the thin line between madness and sanity is shown in such events as the Breughel-like episode of the braying villagers (Part 2, chapter 22). But its most sinister form is explored in the extended treatment of the Duke and Duchess. If they begin their games with Quijote in the same spirit as that displayed by the congenial characters of Part 1, their good intentions are soon corrupted. There isn't time to delineate the process of degeneration Cervantes sketches out, but I'll briefly mention two problems.

First, the Duke and Duchess cannot control their servants, who have wills of their own and continually turn the jests awry, either through mischief, anger, or cruelty. At times – especially with Sancho on the isle – their attitude toward the protagonists is that of wanton boys to flies. Second, the Duke and Duchess cannot control themselves. They let the play go on too long. It grows obsessive. What began as the idle diversion of the rich relieving their boredom becomes decadence and even madness. So at last, in chapter 70 of Part 2, Cervantes quotes his Moorish author as saying that "the mockers were as mad as their victims, and the Duke and Duchess came within a hair's breadth of appearing fools themselves for taking such pains to play tricks on a pair of fools" (914).

Turning now from this world to its author, there are three or four places at which Cervantes seems deliberately to confuse the various levels of fiction and actuality. Most noteworthy is the famous episode in chapter 72, when a character from the spurious version of Don Quijote (attributed to someone named Avellaneda) appears and tells the hero about his encounter with the other Don Quijote. I think this hallucinating adventure is meant to suggest that the author is himself losing control of the distinctions he carefully observed in Part 1. Whether real or not, this world now possesses the author so completely that it has grown independent of him and become his master.

Toward the end of the novel the experience begins to move with the rhythms of nature, to grow ripe, to wax and wane and grow rotten. There is a new urgency to conclude, as Don Quijote is propelled hurriedly through a series of brief adventures, pushed by the inexorable force of disillusion toward the only remaining escape. Finally, at the very end, Cervantes shows that he –

the author – has to disengage himself from his intense involvement with his hero. He has to break the transference because the imaginary world and its hero have too powerful a hold on him. This process began in the prologue to Part 2, and it comes to a climax at the very end of the book when the author concludes with a number of odd and jarring and grotesque jokes that follow hot on the moving death of the hero.

The beginning of Part 2 looks back toward the world of Part 1, and the concluding episodes of Part 1 move toward the world of Part 2, but the two worlds never join. The difference between serious play and playing obsessively entails, among other things, a basic difference between two modes of "realism." Part 1 is controlled by the conventional, sociological, and literary realism of the comic genre. Its "real people" are typical figures of the middle and lower classes (innkeepers, whores, simple laborers and rustics, boors, thieves, etc.). But the atmosphere of Part 2 is permeated by the existential and social realism of contemporary life in a world of insecure and untrustworthy people, a world in which the facts of poverty and hunger compete for attention with the narcissistic decadence and boredom of court life. When episodes from Part 1 are echoed in this context, the very predictability that originally marked them reinforces our feeling that in Part 2 patterns of expectation are set up only to be frustrated or turned awry.

Let's ask to what extent Quijote speaks accurately when he describes his chivalric motive in ethical terms, and when he speaks of the great hardships he endures. The episode of the whipped boy, the adventure with a corpse, and the freeing of the prisoners are sufficient proof of what many critics have stressed: that the primary value of Quijote's chivalry is its nuisance value. As Erich Auerbach remarks, everything he does when possessed by his *idée fixe* "is completely senseless, and it's so incompatible with the existing world that it produces only comic confusion there" (1953: 345). The hardships he suffers are blows to his head and body, not – as in Part 2 – to his feelings.

In Part 2 he is capable of seeing chivalry as a symbolic posture, not only as a literal game. He knows that the posture has real strength in a world where everything is ambiguous and unclear. The simplifications of conventional ideals, of rituals, of morality-plays, and so forth, preserve fundamental truths and values from the shadows that beset the world of Part 2. But in Part 1 Quijote does not feel himself imposed on by the world. He has no ulterior purposes, no plan but to follow where fortune and his nag, Rocinante, lead. His questing is recreative and gratuitous. The essence of adventure on the road and in the inns is that it is temporary and casual. When travelers come together to enjoy a holiday, they do not expect to spend their lives together, and so the ease and good will of their relationship is increased by their freedom from the fear of involvement.

Real intimacy is replaced in the fictional world of Part I by good faith and good will. The characters whom Quijote confronts are mainly of two sorts: those who get angry or impatient with him and are liable to work him over, and those who – more intelligent and cultivated – are amused by him and join his game. He is never in serious danger from any of them. From the former he is subject to pranks and blows, mainly harmless mischief. But the others are almost always patient, understanding, and courteous. If he makes great demands on the good will of others, the author so controls the atmosphere as to guarantee that Quijote will not be let down. Part 1 is full of patient and sympathetic listeners who respect each other's viewpoints and help each other out.

At the second inn, where all the happy endings occur, Quijote's power is at its peak. There he's the true Lord of Misrule, at once the butt of the joke and the organizing center of a game that everyone plays his way. In this sense, the configurations in Part 1 are primarily centripetal: people gather together ethically and socially as well as physically. Part 2 is centrifugal, for there the games people play draw them apart from each other.

At first glance, and especially in the early sections of Part 1, Cervantes is at pains – or mock-pains – to detach himself from Quijote. He places him in ridiculous situations that puncture his chivalric fancies. Occasionally he calls him an idiot. Often he helps his characters trip Quijote up,

and joins them in laughing at the outcome. But I think the relationship is really more complicated.

It is obvious that Cervantes enjoys the idiom of chivalry as much as his characters do. Though they make fun of Quijote, they can be drawn into serious and heated debate over the literary or ethical qualities of Amadis of Gaul. On a few occasions, notably at the end of the eighth and ninth chapters, in describing the fight with the Basque, Cervantes allows himself a serious and luxuriant description of the conflict, a description that simply cannot be dismissed as parody. His attitude is similar to those who participate in the book-burning. The priest and barber turn it into a bull-session on chivalry. If Cervantes "burns" books of chivalry by making fun of them, he also uses his parody as an excuse to indulge his own passion – only consider how many pages of chivalric discussion readers have to wade through. Quijote serves his author less as a puppet than as a scapegoat. In mocking him, Cervantes to some extent mocks himself, and once he is shown that he thinks this is all childish nonsense, he is free to go on playing at it.

He also sustains his equipoise in Part 1 by another method. Erich Auerbach has noticed that in the captive's tale "Zoraida's behavior toward her father becomes a moral problem which we can't help pondering; but Cervantes tells the story without giving a hint of his thoughts on the subject" (356). This exemplifies a recurrent pattern, in which realistically observed situations are followed by unrealistic resolutions or framed in a context of unreality. The author presents, but does not comment on, a number of instances of morally questionable or ambiguous behavior. He lets us see the example and then shows himself turning away from its problematic aspects, as if he is ignoring or evading them. The problems are thus present-as-excluded: since this is fiction rather than fantasy, they must be noted and recognized; but since it is fiction rather than actuality, they can be wrapped up in the expected manner. To admit life's problems and then sidestep them or force them conspicuously toward the happy ending is to suggest that such resolutions only occur in art, where the author is in control. This method may be pursued lightheartedly, as it is throughout most of Part 1, or it may carry the more negative implication that art, with its controlled and controllable order, is an escape from life's dark wilderness. The negative implications begin to strain against the comic form toward the end of Part 1, and they explode that form in Part 2.

The first significant instance of the pattern occurs in the episode of the lovelorn shepherd's death (chapters 12 through 14). The dead shepherd is a poet named Chrysostom, or Goldenmouth. His despairing verses, which open chapter 14, display the two intertwined forms of narcissism conventional in this sort of literature: first, he is less interested in the actual woman, Marcela, than in her effect on him and his image of her, and second, he is no more interested in the actual process of love than in the writing of intricate verses about love.

Two comments that follow the recitation of his verses make these points: 1. "Chrysostom's song pleased its hearers, though the one who read it [Vivaldo] said that it did not seem to him to conform to the account he had heard of Marcela's modesty and goodness." 2. "Chrysostom was tormented by imaginary jealousies and suspicions, as fearful as if they were real" (1958: 97-98).

Even though it actually happens in the fictional world, the shepherd's death cannot be taken seriously because it is so old and tired a literary topic. And this is how Cervantes presents it. All the characters look forward to the burial as they would to a literary song or theatrical spectacle. It will be a diversion to help pass travelling time and relieve boredom. So Quijote responds to the goatherd who tells the sad story: "It is a very good story, and you are telling it with a good deal of grace" (84). Its literary unreality is further stressed by the way in which the episode emerges. It is anticipated in chapter 11 by another conventional june-moon ballad sung by a young goatherd who is not singing about his own love but simply performing for Don Quijote in order to show that "even in the mountains and woods there are people who know something about music" (87).

The story of Chrysostom is then reported by a second goatherd, though the effect is so clearly that of reading a pastoral romance that the fiction of reporting is paper-thin. By the time the actual corpse and cruel lady confront the characters, a seamless continuity has been established be-

tween the world of literary fantasy that Cervantes criticizes throughout the novel, and the ostensibly real or realistic world within which his characters move. This is only one of a number of instances in which characters are introduced in tales, at one remove from us, before they appear in person. Conventional and literary themes are always established as such before penetrating the actual novel world. The shepherd's death is not in fact the center of the episode's seriousness. Another theme connects it to the tale of foolish curiosity, the stories of Cardenio and Dorothea, and the love of Quijote for Dulcinea.

In Chapter 14 Marcela dramatically appears on a cliff above the grave and delivers a long stern speech that gives the lie to centuries of sighing and dying sonneteers. It is not my fault, she says: "beauty in a modest woman is like distant fire or a sharp sword; the fire won't burn and the sword won't cut the man who doesn't come near them. [...] I am the distant fire and the far-off sword. [...]. If desires are nourished on hope, as I never gave any to Chrysostom or to anyone else, it may not justly be said that any man's end was my doing, since it was his persistence rather than my cruelty that killed him" (2003: 99).

Though Marcela's speech is admired by some of the onlookers, and though it is an accurate indictment of the narcissism of literary love, she seems too aggressive and uncompromising. Her general aversion to men is extreme. She has nothing to say about the shepherd's death except that it was his own fault. Cervantes does not insist on it here, but there is a difference between saying, "beauty is like a distant fire or a sharp sword," and "*I* am the distant fire and the sharp sword." Beauty is an ideal abstracted by the mind, and Marcela identifies herself with this pure essence. She assumes the unreal role created for her by the frustrated male imagination. She plays a version of Dulcinea who – as Don Quijote very well knows – does not exist. In so doing, she steps into a region of fantasy in which – to quote the motto of the poet Marot – "la mort n'y mord", death has no bite because life is not real.

Life becomes more real eight chapters later (Part 1 chapter 22), when Don Quijote frees Gines de Pasamonte and the other galley slaves. Here, before Cervantes removes his hero to the isolated security of the Sierra Morena, he brings him directly up against those realities of the social order that betray the inadequacy of Quijote's simple humanity and simplistic justice: the unromantic aspects of the sovereign's rule, the enemies a king must deal with in a very different kind of warfare, the hardships and possible excesses of the penal system, the existence of habitual criminals who make the system as necessary as it is brutal, the perhaps unavoidable failure of the system to discriminate among degrees of criminal intention.

Once again although these themes are present, they are kept in the background, and Cervantes centers our attention on another episode of tale-telling: Quijote's curiosity is not satisfied by the brusque statement of one of the guards that the convicts "were galley-slaves belonging to His Majesty on the way to the galleys. Such is the truth of the matter and there's no more to say" (1958: 172). Not in THIS book! When Quijote persists, a second guard shows admirable flexibility: "although we have with us here the copies and certificates of the sentences on each of these wretches, there's no time to take them out and read them. But your worship may come and ask the prisoners themselves, and they may tell you, if they please—and they will, for they not only enjoy *acting* the villain, they like boasting about it afterwards too" (172).

Quijote's presence catalyzes the recreative dimension of this experience. The convicts and even the guards are encouraged to bracket out everything but their picaresque enjoyment of the immediate moment. Quijote takes the prisoners at face value, and makes the episode a kind of holiday from the ordinary perspective imposed by the concern for justice and the common good. Of the six rogues he questions, the first, third, and fifth display a real sense of criminal style, a jaunty flair for self-presentation evinced both by their rhetorical flourishes and by their attitude toward the second convict: he was "too melancholy and dejected to answer a word" (165) because he had confessed on the rack and he is therefore in disrepute with the others for having failed to live up to the code.

Where these three convicts are rakishly unrepentant, the fourth, a venerable pimp, has chosen

to play and believe another role. He is all hurt innocence and he bewails his fate. He was shamed and imprisoned for doing something that made people happy – "I never thought I was doing any harm. All I wanted was for everyone to have a good time" (175). Quijote had just noted that an efficient ministry of pimping might well perform a vital service in a world where "there are no wizards [...] capable of affecting or compelling the affections" (2003: 166-67). When he tells the officers that if they do not release the prisoners he will use force to free them, one of them tells him to "be on your way, and straighten that basin you're wearing on your head" (170), whereupon Quijote charges him and knock him down and wounds him with his lance.

The first five convicts are amateurs when compared to Gines de Pasamonte, who "had committed more crimes than all the others put together, and who was so bold and desperate a criminal that even though he was chained in that way they were not sure of him, but feared he might escape" (1958: 175-76). Unlike the others, who are happy to talk about themselves and make the most of the casual diversion offered by Quijote, Gines will give nothing away free and is much more jealous of his image. "You weary me," he tells Quijote, "with your prying into other men's lives. But if you want to know about mine, I am Gines de Pasamonte, and I have written my life with these very fingers." And he goes on to boast that his autobiography is so good "that Lazarillo de Tormes will have to look out, and so will everything in that style that has ever been written or ever will be. One thing I can promise you, is that it is all the truth, and such well-written, entertaining truth that there is no fiction that can compare with it" (176). Yet the truth of picaresque is entirely different from "the truth of the matter" contained in "the copies and certificates of the sentences," and summed up by Sancho earlier: "justice – that is the King himself – is doing no wrong or outrage to such people, but only punishing them for their crimes" (171).

When Quijote frees the prisoners the incident loses its recreative tone. "Pasamonte was certain from Don Quijote's crazy action in giving them their liberty that he was not right in the head" (180), and this leads him to set his comrades to stoning and stripping their liberator. At one point the action becomes hostile in the gratuitous manner characteristic of the malicious servants of the Duke and Duchess in Part II: the moment Quijote was knocked to the ground the fifth prisoner "leapt on him, and seizing the basin from his head, brought it down three or four times on his shoulders, and as many more on the ground, till it was almost smashed to pieces" (180). Stripped of the armor won in the previous chapter, exposed suddenly to another side of the picaresque spirit, Quijote's holiday is momentarily threatened by ingratitude: he was "much distressed at finding himself so vilely treated by the very men for whom he had done so much," and he therefore follows Sancho into their mountain retreat (181). This is the first time he had been unhorsed for doing someone a good turn, so that the outcome has an edge of bitterness to it.

But this outcome is peculiar for other reasons: Cervantes suggests that, while the prisoners are glad to be free, they are not only surprised by Quijote's action but forced out of a situation that was not entirely unpleasant to them. The repartee among the prisoners, and between the prisoners and the guards, reveals a relatively advanced stage of social accommodation. Within the constraints imposed by their different conditions, they are clearly at home with each other: they seem to understand these constraints better than Quijote, and to allow for them. The guards enjoy, and even appear proud of, the prisoners' wit. Gines and the sergeant goad each other in a verbal war-game they have obviously been playing for some time; Gines unfettered aims at but does not shoot the guards, although he knows they will report the escape to the highway patrol.

When Quijote interferes, he destroys a well-defined social microcosm the members of which tacitly adhere to certain rules and act certain roles generated by the structure of this particular group. They enjoy playing the parts of "the prisoner," "the guard," "the outcast," "the rogue," "the unjustly punished." In this respect the convicts no less than the guards accept the code of the society against which they have offended, and they have established their own special code of behavior within its boundaries. This code prescribes recognized ways to gain freedom, and Quijote's act violates their sense of propriety. To ask them, as Quijote does, to put themselves in the way of being caught is like asking for "pears from an elm-tree," for just as their code makes

them reluctant to be liberated in an unseemly manner, so it precludes their giving themselves up voluntarily.

A further problem for the prisoners is implied by Pasamonte's earlier remark that he is "not greatly grieved at going" to the galleys, "for I shall have a chance there to finish my book. I have a lot more to say, and in the Spanish galleys there is more leisure than I require" (177). Gines speaks of the galleys as one speaks of a contemplative retreat from the life of action. A creature of picaresque habit, he seems to value the alternations of criminal activity and penal repose that give his life an orderly rhythm. Beyond that, we might feel in the prisoners' attitude the force of the familiar paradox that imprisonment is the effect, therefore the symbol, of freedom from care and withdrawal from responsibility. On their merry way to the galleys, the prisoners share with Quijote the mood of Mardi Gras, but his unexpected action curtails their holiday.

Cervantes sustains his holiday atmosphere against the threat he poses to it when he renders at closer range the complex claims and realities of social order and justice. Quijote's illegal act, his misguided romanticism and humanity, provide the simple frame of the episode. But the apparently digressive features with which the episode is filled out articulate in three dimensions and in fine detail the subtle tissue of relations that bind the men to each other and to society in its civil, cultural, and legal aspects. Quijote's more abstract offense is oddly reflected in his dispersal of the congenial company of guards and convicts. This social sample functions as a kind of test group, and the test reveals that Don Quijote had better be removed to higher, safer, lonelier ground.

The relation between the worlds of fiction and fantasy is given a more dialectical structure in the interwoven episodes of the foolish curiosity and Cardenio. The foolish curiosity is Anselmo's. He tries to do to his wife, Camilla, what Marcela does to herself in the episode I just outlined. He enlists his friend Lothario to test Camilla's chastity by trying to seduce her.

From the beginning, Anselmo speaks of Camilla not merely as his wife but as the embodiment of his ideal, The Perfect Wife, and then, perversely, he sets out to test her: "Is my wife Camilla as good and perfect as I think? I can't be sure of her truth until I submit her to an ordeal that will prove her purity "as fire shows the purity of gold". According to Anselmo's nutty theory, "a woman is good only in proportion to her temptations" (299), and he sets out to prove that Camilla is not so good. He plays out this sick game until all three characters are caught and destroyed.

Cervantes's involved plotting reaches a climax in the scene in which Anselmo hides in a closet and watches Camilla (who knows he is watching) as she leaps to stab Lothario. She performs this act with an intensity and ferocity that made even Lothario "uncertain whether her demonstrations were false or true" (313). Her feigning is real to the extent that she still has some self-respect and feeling for Anselmo. While under the scrutiny of her husband she gives vent to an element of real hatred for Lothario and herself.

Turning now to Cardenio, when we first meet him his madness is realistic enough to be the most serious and troubling thing so far encountered. The episode begins once more as a third-person narrative, and with an evocation of the scorned-lover cliché in its most literary form (chapter 23). This only makes the contrast more startling because Cardenio's madness is so brilliantly and convincingly portrayed. Though he is and remains a sympathetic figure when sane, that figure is wreathed in problems. We never learn, for example, whether he and Lucinda were secretly married before the ceremony with Ferdinand or whether it was simply Lucinda's ruse to avoid marrying Ferdinand.

Subsequent events prove that Cardenio was unable to trust Lucinda, that he lacked the courage to confront Ferdinand, and that it was easier for him to withdraw into a state of jealousy and self-pity while laying all the blame on others. With regard to Dorothea and Ferdinand, we're encouraged to entertain doubts about the ease with which Ferdinand, a stereotypical dastard, is transformed and forgiven. We're also encouraged to wonder about Dorothea's surrender to Ferdinand and about her tendency to protest too much that her yielding had been legitimized by private marriage. All these happily-ended stories cast long shadows of anxiety.

In the series of flights from reality, Cardenio's is less extreme than Chrysostom's but more than Quijote's or Dorothea's. Rather than risk finding out what really happened between Lucinda and Ferdinand, he devised a more lurid scenario influenced by stock literary situations—a scenario in which he cast himself as the insulted and injured hero. He then withdrew into the sparsely inhabited Sierra Morena, and into the cork tree, where his dark fantasy could burgeon unhampered by the interference of reality or other people. A cork tree also marks Chrysostom's grave, and in Don Quijote's tribute to the golden age (chapter 11), cork trees provided the bark with which the first men housed themselves in that idyllic time when "all was peace [...], all amity, all concord." The cork tree thus seems to represent a point of withdrawal from what Quijote in that speech called "this detestable age of ours," a point at which the pleasure principle is very close to attaining its goal, the nirvana of death, or of pastoral Utopia, or of total self-enclosure and isolation from the pain-giving world.

From this point Cardenio gradually recovers and returns to the world. His re-entry is assisted first by the friendly goatherds who help him survive, but who aren't sufficiently cultivated to understand his situation; then by Don Quijote, his first auditor, who fails him because he has his own obsession; then by the priest and barber, who fulfill more adequately the clinical role of attentive listeners; finally, of course, by Dorothea, who supplies the missing facts. Cardenio's improvement is signified by a change in activity, from writing his troubles out as poems to telling then in a story, and by a change in his understanding of his plight. These two are connected: the poems reveal him disclaiming responsibility by willing himself into helplessness. He hyperbolizes and savors his woe in genuinely bad verses. The sonnet found by Don Quijote concludes with a crash: "Soon I must die, of that I can be sure; / when the cause of the sickness is unknown / only a miracle can find the cure" (176).

Cardenio is an endlessly reliable source of poor poetry. Before he tells the priest and barber his story, they hear him singing a song in which he converts himself to a plaything of external forces:

> What makes all my joy to wane?
> Disdain.
> And who prolongs this misery??
> Jealousy.
> And who assails and tears my patience?
> Absence.
> And therefore in my deep-felt sorrow,
> I see no cure on the morrow,
> For I am killed by hope in vain,
> absence, jealousy, and disdain. (215)

The very conventions and devices of this sort of doggerel encourage his self-deceiving narcissism: he may project his feelings and conditions into personifications that afflict him from the outside, and he may draw out his obsessively fixated or arrested state by repetition and elegant variation. The thrust of the impulse embodied in verse is towards total loss of control and consciousness: "wherein lies the cure for sadness? / Madness." But the method of expression is painfully controlled.

When Cardenio begins to tell his story to the priest and barber he still talks in the same way, and the talk continues his pleasurable plan to disempower himself and reach rock bottom:

> I myself am aware that the strength of my misery is so intense, and drives me to such distraction, that I am powerless to resist it and am turning to stone, void of all knowledge and feeling. This I realize when I am shown the evidence of the deeds I have done under the mastery of these terrible fits. Then I can only vainly and fruitlessly curse my fate. . . When you have heard it [my story], you will perhaps spare yourselves the trouble of trying to offer consolation for an inconsolable sorrow. (226-27)

The change to clearer awareness begins to emerge a little more than halfway through his account when, during an apostrophe to memory, his language betrays not only the volitional basis of his "helplessness" but also the extent to which he tries to arrange or doctor his view of the facts. "To what purpose do you recall to me the incomparable beauty of my beloved enemy? Wouldn't it be better, cruel memory, to picture to me what she did next so that, under the stress of so flagrant an injury I may strive, if not to avenge it, at least to lose my life?" (232).

A few paragraphs later Cardenio introduces his recital of the climactic moment with a description which reaches toward that goal: "It only remains for me to describe my state of mind when I saw in that one Yes my hopes deceived, Lucinda's word and promise broken, and myself for ever powerless to recover all that I had lost in that one instant. I was resourceless. Heaven, it seemed, had abandoned me" and "earth had become my enemy" (233).

In the recital he reflects with great clarity the conjectural and rationalizing turns of thought by which he deceived himself, and toward the end, although he still asserts his helplessness and dependence on heaven, he recognizes his own culpability: "I feel no strength or virtue in myself to fetch my body out of this pass into which I have elected to bring it of my own accord" (235).

The same sense of shared responsibility informs his closing remarks. But in his ringing and slightly ridiculous peroration we can also discern another motive: "She elected by her fickleness to make my perdition permanent, and I choose to comply with her wishes and achieve my final destruction. And it shall be an example to future generations that I alone have lacked what other wretches have in abundance. There is comfort for them in the impossibility of consolation. But for me this is the cause of greater afflictions and evils, which I truly think will not end even with my death" (236).

Cardenio enjoys telling his tale, playing his role, staging himself. His tale-telling is a form of repetition-compulsion and his pleasure in replaying the event has a therapeutic side to it. As a cure for sadness, telling his story to others replaces the less viable alternatives of the cork tree, the narcissistic sonnets, and madness, and we are expected to note the relation of therapeutic value to increased aesthetic detachment. Distance from and control of self, image, and story develop together. His portrayal of himself as a character is more self-conscious toward the end, and while he continues to affirm his refusal to be consoled, he does so with full awareness that the refusal is chosen rather than fated. He can acknowledge that his mind is controlled by himself, not by love, disdain, and absence.

Aesthetic detachment in this context means two things. First, in re-creating the experience he comes to view it from the outside as an observer, and second, his interest in story-telling per se seems to displace the original compulsion to transfer his animus from Ferdinand to every new situation. Cervantes indicates this displacement by showing a change in Cardenio's attitude toward his story. When he is about to try it out on Don Quijote, he lays down the following conditions:

> If you want me to explain to you [...]. the immensity of my misfortunes in a few words, you must promise not to interrupt the thread of my sad tale with any question or remark; for the moment you do so, my narrative will end. [...]. This warning I give you because I want to get quickly through the story of my misfortunes. For to recall them to mind is only to add to them; and the less you question me the more quickly I'll come to the end of my tale. Yet I won't leave out anything of importance, because I want to satisfy your curiosity completely. (193)

Thus he takes the occasion of Quijote's interruption to revert to madness. But by the time he has told the priest and barber a large part of the narrative, he seems to have warmed up to his work: "Don't grow weary, friends, of hearing these digressions of mine; for my grief cannot be told succinctly and methodically, since every circumstance of it seems to me to deserve a long discourse." To which the priest wearily replied that not only were they not weary of his tale, they were glad to hear details that could not be passed over in silence and that deserved the same attention as the main thread of the story" (232).

It is after this exchange, in the concluding portion of his story, that Cardenio's detachment and control are most evident. All that remains is the external resolution of his problem, which is guaranteed immediately after when Dorothea arrives and tells her side of the story.

In the brilliantly managed goatherd's tale of Leandra and her lovers (chapter 51), Cervantes recapitulates some of the leading motifs of Part 1 in a cynical and sour vein. Leandra is a false Marcela who robs her father, falls for and runs off with a braggart soldier, but insists against the evidence that she has retained her virginity, and finally ends up in a nunnery. The rogue who carries her off is a picaresque rascal in command of the skills possessed by more romantic heroes: he's a musician and poet who brags of his exploits against the Turks. This allusive and literary quality only intensifies the effect of encroachment by life, and by its seamier aspects as seen through the eyes of the narrator, Eugenio, a disenchanted goatherd who is one of Leandra's chief suitors. The category, "disenchanted goatherd," is itself something of a lark.

Eugenio's opening description revives once again the theme of the debilitating influence of literature's golden images. His excessive praise of the young Leandra betrays an unrealistic view of woman that not even a Camilla, much less a Leandra, could actualize; a view that is almost certainly guaranteed to produce subsequent disaffection in her viewers. In the following sentences, the goatherd shows himself primarily interested in her beauty and her value as an object: "Her father's greatest fortune in his own eyes was the possession of a daughter of such consummate beauty, charm, and virtue, that everyone who knew her, or even set eyes on her, was amazed. The fame of her loveliness began to spread [...], people [...] would come to see her from all parts, as if she were a rare sight or a wonder-working image. [...]. Her beauty, together with her father's wealth, led many [...] to ask for her hand" (445-46).

From this ornate and conventional style, the goatherd shifts to a very different descriptive idiom that realistically renders the small-town atmosphere: "There came to our town Vicente de la Roca, the son of a poor local farmer. He had returned from Italy and other places where he'd been soldiering and he used to sit on a bench in our market-place, and there he would keep us all open-mouthed, hanging on the exploits he described to us" (446-47).

But the conclusion of the affair is as outlandishly literary in situation as it is in style. After the disgraced Leandra is put away, all her suitors take to the country to mourn her absence – "so many that this place seems to have become the pastoral Arcadia, for it's so crammed with shepherds and sheep-folds that there's not a corner in it where you won't hear someone howling out the fair Leandra's name. [...]. All disparage her and all adore her; and [...] some complain of her disdain without ever seen her or spoken to her" (449). But unlike Marcela, Leandra is literally absent, and her absence is constrained but temporary. Her father shut her up "In the hope that time would off some part of the disgrace" (449), and the goatherd remarks that "in this tragedy, the end is still unresolved, though clearly, it's bound to be disastrous" (446).

As Cervantes handles the episode, elements of the various genres we have previously encountered in the novel are reduced to the scale of small-town intrigue. Leandra and Vicente de la Roca are the stuff out of which such literature is made, while Eugenio and his rival exemplify the plight and motivation of those who make it. So, at least, Cervantes would have us believe at this particular moment late in Part 1.

His mastery of tone and atmosphere is consummately displayed by the way he allows the narrator to characterize himself. Eugenio resorts to the quixotic defense too late – after the fact – and his carefully nurtured bitterness, mixed with aggressive self-deception, contributes as much to the tale's unpleasant flavor as the fact that Leandra is hardly worth the trouble. Consider, for example, how Eugenio describes the return of "the fickle Leandra" who was found "in a mountain cave, clad only in her shift," and who yet affirmed "that the soldier had not robbed her of her honor, though he had taken everything else she had before going off and leaving her in the cave; a fact which astonished everyone afresh" (448):

> It was difficult to believe in the youth's self-restraint, but she vouched for it with such persistence as partly to console her disconsolate father, who set no store by the valuables they had taken so long as his daughter was left in possession of that jewel which, once lost, is beyond all hope of recovery.[...]. Leandra's youth served as some excuse for her wickedness, at least for those who had nothing to gain from proving her good or bad. But those who knew her intelligence and considerable shrewdness attributed her fault not to ignorance, but to frivolity and the failings natural to womankind, who are generally ill-balanced and unsteady. (448-49)

The ancient technique of blanket condemnation both justifies and resolves such mixed feelings as Eugenio harbors: he can indulge his passion for an unworthy object and at the same time assign her failings (and his failure) to the inferior nature of woman.

Anselmo's plaintive art and the goatherd's generalized disaffection are classic instances of unsuccessful flight from experience; the experience remains unmastered and continues to obsess the mind even in the spurious fastness of its aesthetic or "philosophic" retreat. In the unpleasantly ambiguous quality of Leandra's affair and behavior, and in Eugenio's response, Cervantes once again allows us a brief glimpse of the tenebrous and disenchanted atmosphere that will permeate Part 2. But Eugenio's is of course a caricature of that disenchantment, and the author reasserts the comic perspective of holiday that dominates Part 1.

The device of story-telling is the major formal motif of Part 1 and the most important factor in sustaining the holiday atmosphere. It lets Cervantes both assert and control the more problematic features of experience. His characters in Part 1 for the most part tell and hear about events after the worst is over, or else they read about them in stories. The structure of the story-telling situation is employed with its full range of implications. It has the symposial function of bringing people together and providing entertainment. However unhappy the story may be in whole or in part, it contributes to the social harmony, the recreative atmosphere, of tellers and listeners. The other side of this, exemplified by Cardenio, is that "talking it out" is essentially a social function which demands the active sympathy and willing cooperation of such auditors as the priest and barber, who not only divert themselves but also give Cardenio their undivided attention.

The tacit but essential precondition to this is a securely ordered world that contains people who are sufficiently humane and disengaged – or at least unthreatened – to sympathize and help; a world in which, for example, we may smile at even while appreciating such minor vanities as the warm-hearted priest's willingness to offer advice, consolation, and critical opinion whenever he possibly can. Altruism is encouraged by self-delight, by freedom from care, and by the mild boredom that security guarantees. Part 1 as a whole is bathed in the light of its prologue, controlled throughout by the absolute and benign power, the self-delighting presence and freedom, of its author, whose confidence in his auditors allows him to indulge his elfin impulses at our expense as well as his. Sancho's concluding speech sums up this general sense of freedom and well-being:

> There's nothing so pleasant in the world for an honest man as to be squire to a knight errant who seeks adventures. It's true that most of them you finds don't turn out as much to your liking as you could wish, for out of every hundred you meet ninety-nine generally turn out cross and unlucky. I know it by experience, for I've come off blanket-tossed from some and bruised from others. But, for all that, it's a nice thing to be looking out for incidents, crossing mountains, searching woods, climbing rocks, visiting castles, and lodging in inns at your pleasure, with the devil a farthing to pay. (457)

What ultimately validates this holiday world is the background of the everyday world. Whether this is a darker world, as in Part 2, or merely a duller world, as in Part 1, it cannot be magically wished away. The symbiosis between storyteller and auditors extends to Cervantes and us. He knows he will not engage our truer sympathies or cooperation, if he misconstrues the power of

the novelist as that of the enchanter. For someone who tells tales about the real world, this amounts to being a liar, an Arab historian whose motives and veracity cannot be trusted. The enchanter may be immune to ordinary hazards, may circle the universe in thought and act, but typically he is an exile from humanity who fears direct contact with other people. In many respects he is like the picaresque hero: his mind is his own place, his home is therefore everywhere and nowhere—he has no home, no village, no family, no cares (curae) to belong to, be away from, and return to.

To return home in this sense is to honor the reality principle as we have it in Part 1. People travel from home – take literal or mental cruises, vacations, and holidays – when, in Robert Frost's phrase, they're "weary of considerations." "Considerations" is a lovely word to express the normal but intricate network of responsibilities by which people are rooted home (or, as they may feel, imprisoned). It embraces attentive thought, looking at or worrying about problems, taking things into account, having regard for other people, and it also means payments, remunerations for services. Consideration is no mere holiday love or friendship. Involvements among travelers at an inn may be rich, warm, and intense, but they are always framed within the limiting awareness of the casual and temporary. They are zones through which we pass or pause for "breathers" and "spells." But consideration is love, or care, or at least concern, inseparable from labor, tedium, drought, poverty, and sufferance. It is the tendance of Quijote's housekeeper and niece. And it is the feeling briefly but tellingly embodied in the responses of Sancho's wife on his return: "As soon as she saw Sancho her first question was about his donkey," and her second was whether he had any profit to show for his squireship: "Have you brought me a skirt? Or some pretty shoes for the children?", and a moment later, "I have been most sad and sorrowful all the ages you have been away" (456). It is to this strong sense of home that Cervantes returns *us*, but not Sancho or Quijote, at the end of Part 1.

During the concluding episodes, Cervantes expresses the tension between play and actuality in terms of this theme. His narrative reveals not only the author's continuing enjoyment of his play world, but also his awareness that this enjoyment may be protracted beyond the limit of "lawful recreation," may in fact become a quixotic refusal to stop playing and return home.

In chapter 46, Don Ferdinand and the priest have just settled the bill and pacified the highway patrol when Quijote longs for new trouble: "Don Quijote, then, seeing himself free and quit of all quarrels, both his squire's and his own, thought it would be well to continue the journey he had begun, and complete the great adventure for which he had been called and chosen" (412). This impulse leads to the episode of the cart, which is devised by Quijote's friends in order to break up the party "and allow the priest and barber to bear him off and try to get him cured of his madness at home" (415-16). This motive reappears a number of times in different forms so that the urge to go home presses against Quijote's reluctance to stop playing, presses also against the delays generated by the author's reluctance to stop playing and by his urge to introduce new characters and complications.

The desire to wind things up produces a marked acceleration of narrative rhythm in the final pages of Part 1, accompanied by a growing sense of strain, weariness, or irritability in the characters. The goatherd's tale of Leandra is noticeably shorter than all those which it follows and echoes. He hesitates before telling it – "if it doesn't bore you, gentlemen, and you will lend me your attention for a little, I'll tell you a true tale" (444-45). Quijote responds to the tale with a phrase that begs off even as it promises to help: "were I in the position to be able to embark on any adventure, I would immediately set about bringing yours to a happy conclusion" (452). The subsequent fight between Quijote and the goatherd, though it remains within the limits of slapstick, is on the verge of getting out of hand, and the onlookers' enjoyment is faintly touched by sadism. Quijote calls for a truce and the goatherd accedes chiefly because he "was now tired of pummelling and being pummelled" (452). Sancho has been getting very nervous for his master's safety during these incidents, and finally convinces him to give it up after the somewhat unpleasant encounter with the penitents: "'Let's return to our village with these men who wish you well, and

then we'll plan another expedition.' 'You're right, Sancho,' replied Don Quijote. 'It will be prudent to wait till the malign influence of the stars has passed over us'" (455). But it is clear that Cervantes is not going to be able to keep his two heroes home for very long, and Part 1 ends with an extravaganza of reluctant disengagement that returns in tone to the high spirits and genial irony of the prologue. Sancho incorrigibly looks forward to the next sally, and we learn that time will confirm Quijote's housekeeper and niece in their fears that when he "felt a little better they would find him missing once more" (457). The author has no recourse but to detach himself from this nonsense. Though he "has anxiously and diligently inquired after Don Quijote's exploits on his third expedition, he has been able to discover no account of them, at least from any authentic documents." He has heard a rumor, however, "that the third time Don Quijote left his home he went to Saragossa."

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El camino de Don Quijote

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Lo que pretendemos es analizar los conceptos de realidad, ficción e identidad en el universo quijotesco y ver cómo veía Don Quijote el sentido de la vida y cómo intentó buscar su propio camino reflejado en la caballería andante. Don Quijote crea su propia visión sobre el mundo e intenta encontrarse a sí mismo al formarse una identidad; decide lanzarse a la aventura de la vida y a vivir su visión de la vida (ficticia o real) en una realidad aceptada por todos. Sin embargo, en un momento dado se pone en duda la visión de la realidad, gracias al coraje que tiene Don Quijote de mostrarse tal como es y tener el valor de ser fiel a sí mismo, no dejándose definir por la sociedad o el determinismo histórico ("yo sé quién soy"). Lo que queremos es hacer un modesto análisis de la visión quijotesca para ver qué elementos siguen abiertos a interpretación y a raíz de esto recordar que siguen habiendo cosas universalmente válidas.

***Palabras clave*: Don Quijote; identidad; realidad; ficción; mundos; camino.**

Desde que Don Quijote nació de la mente y pluma de su creador, no ha dejado de aparecer en nuestros pensamientos. Gracias a su personalidad tan aparte, su temperamento, su humor, su valentía, su sabiduría y, en definitiva, todo lo que es o puede llegar a ser para cada uno de nosotros, (dependiendo qué nos evoque este personaje) es merecedor de nuestra atención incluso a día de hoy, cuatro siglos después, a pesar de que no seamos capaces de comprenderlo todavía en su totalidad. "En ese punto reside la gran genialidad cervantina: innovar sin renegar de lo que existe, diversificar la percepción de la realidad, dignificar el fracaso, etc.; quizá sea ése el secreto de su supervivencia y de su consideración de coetáneo de todas las épocas. Esas son, por otra parte, las señas de identidad de un clásico" (Garrido Domínguez, 2006: 274).

Miguel de Unamuno comenta sobre la idea de personalidad en Don Quijote: "¿Y no es, en el fondo este congojoso y glorioso problema de la personalidad el que guía en su empresa a Don Quijote, el que dijo lo de: ¡yo sé quién soy! y quiso salvarla en alas de la fama imperecedera? ¿Y no es un problema de personalidad el que acongojó al príncipe Segismundo, haciéndole soñarse príncipe en el sueño de la vida?" (2009: 209).

En cuanto a la personalidad de Don Quijote, Cervantes nos presenta al comenzar la novela a un personaje singular, pero en lo que más hace hincapié es en el hecho de que Alonso Quijano empieza a distorsionar la realidad gracias a haber leído libros de caballerías; estos libros le han llevado a la locura. La pregunta que nos hacemos es ¿por qué los libros de caballerías? Ciertamente podríamos hablar sobre las razones que han llevado a Cervantes a elegir este tipo de libros y no otros para hacer una parodia perfecta del género, pero lo que nos preguntamos tiene que ver con el interrogante de si hay cierto simbolismo en el hecho de que el autor haya elegido este tipo de libros para hacer enloquecer a Alonso Quijano. Estos son libros donde el personaje tiene un modo de entender el mundo y a sí mismo que le hace vivir de un modo resoluto, sin recelo y luchando por lo que cree, definiéndose y dando sentido a su visión gracias a dicha lucha que le hace fortalecer su personalidad y defender su identidad por sí mismo, no dejándose definir por ideología alguna o por el determinismo de la sociedad y el tiempo histórico en el que vive. También podemos mencionar el hecho de que estos libros incitan a un sentimiento de rebeldía, ya que no

se siguen las pautas que la sociedad pretende que cada individuo siga o encaje en un modelo de comportamiento necesariamente aceptable. Pero también podemos encontrar a un héroe que encarna valores e ideales que inspiran respeto y admiración, siendo un ejemplo a seguir. Es decir, estos libros alientan al cambio, tanto individual como social. Dichos libros absorben tanto a Alonso Quijano que se olvida de la realidad cotidiana y del mundo en el que vive, empezando a vivir y sentir todo según las pautas del mundo creado por dichos libros y paulatinamente distorsionando lo que se categoriza como "real". Supone, además, un abandono total del prestigio o posición social que uno tenga, ya que se sale fuera de la norma aceptada. Esto es, además, un abandono de la comodidad y complacencia en la que el ser humano tiende a refugiarse. Podríamos exponer más razones, pero lo importante es que Cervantes nos plasma que lo que le pasa a Alonso Quijano es algo anormal, anómalo y la sociedad lo ve como tal. A raíz del cambio, que va acompañado por una nueva identidad (la de Don Quijote de la Mancha), el protagonista empieza a salir al mundo, a abrirse al mundo y… a cambiarlo (de manera voluntaria o involuntaria).

La pregunta es si Alonso Quijano verdaderamente cambia su visión, su modo de entender el mundo o finge su nueva identidad a propósito. Se suele dar por hecho que Don Quijote realmente enloquece, pero ¿cómo podemos estar seguros? Pensemos en el párroco mártir de Unamuno[1], el que a pesar de saber (o creer saber) la verdad, prefiere ponerse una "máscara" y ocultar lo que verdaderamente piensa, evitando así que los creyentes se vean sumidos en una agonía vital que les impediría vivir felices; "la verdad" perturbaría a las gentes y les sumiría en el sentimiento trágico de la vida.

¿Es posible que nuestro hidalgo también prefiriera vivir una mentira, censurándose a sí mismo (Alonso Quijano) con tal de ser fiel a sus ideales? ¿Don Quijote es una identidad real, basada en un cambio verdadero, o es una identidad ficticia, creada por Alonso Quijano y asimilada, pero a la vez controlada, concienciada? A lo largo de la novela, cuando se le hace a Don Quijote la pregunta sobre la conciencia de la identidad de uno mismo, él responde ¡yo sé quién soy! Pero el interrogante que se plantea es, nuevamente, ¿quién sabe quién es quién? ¿Quién responde? ¿Alonso Quijano, Don Quijote u otra identidad que resulta de una ósmosis entre ambas identidades? Puede haber varias posibilidades en cuanto a la identidad de nuestro caballero andante:

1) Alonso Quijano sabe que es él, y solo aparenta ser Don Quijote.

2) Don Quijote sabe que es él la verdadera identidad (ha habido un cambio real) y que Alonso Quijano ya no existe como tal, solo fue una etapa en el descubrimiento de sí mismo.

3) Don Quijote y Alonso Quijano son la misma persona, en una fusión de mundos, visiones y personalidades y de la que el propio protagonista no es capaz de tomar conciencia. Puede ser que sea el resultado de una ósmosis entre ambas identidades.

En su lecho de muerte, el protagonista se identifica con Alonso Quijano, el Bueno y afirma esto delante de todos, alegando que ha recuperado la cordura; aun así, todos lo siguen tratando como Don Quijote. Aquí habría que volver a lo que mencionamos anteriormente y es el hecho de que no sabemos a ciencia cierta quién es el que nos habla y si lo que dice es cierto o no. De todos modos, es posible que haya una diferencia entre Alonso Quijano y Alonso Quijano el Bueno, ¿será que solamente al final del camino nuestro hidalgo haya sabido verdaderamente quién es? Puede que él sí, pero nosotros no lo sabemos. Nos vemos sumidos en un mundo de máscaras, no sabemos si es Alonso Quijano, Don Quijote o quizá el resultado de una fusión de personalidades.

Nótese que a lo largo de la novela, Don Quijote nos repite la frase "yo sé quién soy", defendiendo su identidad, que como bien sabemos es en todo momento susceptible de interpretación. Esta defensa de la identidad, o mejor dicho de la conquista del "yo", significa descender en lo más profundo de nuestra mente, significa plantearse ciertas cosas que pueden ser, aparentemente, axiomáticas; significa tener la valentía de ser diferente… A raíz de esto, el resultado constará,

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[1] Nos referimos a Don Manuel, el personaje principal de la obra *San Manuel Bueno, Mártir*, de Miguel de Unamuno.

quizá, en un sentimiento de realización personal y dará lugar a un estado de ánimo de plena lucidez, que nos permite estar en paz con nosotros mismos y con el mundo en el que vivimos. Pero a día de hoy, cada ser humano que vive en su vida sus "aventuras" personales e intenta crear su propio destino (conscientemente o no), ¿sabe quién es?

Por tanto, no podemos afirmar quién es verdaderamente el protagonista de la historia, porque la ficción y la realidad se mezclan para confundir tanto a los personajes que entran en contacto con él como a nosotros, los lectores. Pero el personaje[2], ¿por qué querría confundirnos si él lo único que pretende, en principio, es encontrarse a sí mismo y salir al mundo a buscar aventuras y resolver entuertos? ¿Quizá para convertirse en el símbolo mismo de "lo relativo"? Don Quijote encarna perfectamente el dicho popular: "las apariencias engañan" o "no todo es lo que parece". Él quiere ser quién es (¡¿pero quién?!) y hacer lo que le dicta la conciencia. De hecho, podríamos afirmar que, desde cierto punto de vista, no es tan importante saber quién es sino estudiar cómo es. Este hidalgo, que se lanza al mundo en busca de aventuras junto a su escudero Sancho Panza, busca vivir según su visión y código moral desafiando lo que la sociedad daba por sabido, por cierto, por real. Esa es la gran aventura del Caballero de la Triste Figura.

¿Y el papel de Sancho? ¿No contribuye él de alguna manera al cambio de Don Quijote (identidad asimilada o no)? Sancho nos recuerda constantemente que lo que dice su amo no es verdad, sino que son solamente locuras, disparates. Sancho encarna la sabiduría popular y a partir de su experiencia y su modo de entender el mundo, en su comportamiento y en los diálogos que mantiene con Don Quijote nos muestra la dicotomía universal que existe tanto en nosotros mismos como en la relación que hay entre nosotros y el mundo exterior. A Sancho le promete Don Quijote una ínsula donde él podrá ser gobernador y a lo largo de la novela le insta a que no pierda la fe, que algún día esto se hará realidad. Quizá simbolice la promesa de la conquista de uno mismo, ya que la ínsula es un lugar pequeño, pero donde uno tiene poder de decisión y libertad de actuar.

Encontramos en *Hamlet* una escena que merece nuestra atención por el asunto que nos ocupa y es la famosa escena donde el mismo Hamlet entabla conversación con Ricardo y Guillermo y les dice: *"Oh God, I could be bounded in a nutshell and count myself a king of infinite space"* (Shakespeare, 1972: 75). Es decir, el cuerpo material está sometido a los límites, mientras que la mente no puede ser encarcelada. Esa ínsula y la cáscara de nuez podrían ser, a nivel simbólico, lo mismo. Es el lugar (o el estado) en el que uno puede ser y sentirse libre.

A raíz de los diálogos que caballero y escudero mantienen, nos damos cuenta de que la visión de Sancho, a pesar de ser "real" (o mejor dicho basada en la realidad), es equívoca, y a su vez la realidad misma en la que se basa se somete al perspectivismo, gracias a los comentarios de Don Quijote (que nos recuerda a Sócrates). Pero también sabemos, como lectores, que la visión de Don Quijote es falsa, porque entendemos que él vive en un mundo ficticio, un mundo que él crea a partir de su deseo de identificarse con los héroes/sucesos/ideales que aparecen en los libros de caballerías. Pero a veces nos induce reticencia la manera de Don Quijote de justificar o explicar su visión, que si no fuese por todos los demás personajes que aparecen a lo largo de la obra y que se burlan de Don Quijote y de su locura, acabaríamos por creerle también. Lo que hacen estos personajes es recordarnos que lo que dice constantemente nuestro caballero andante son meros disparates, eso sí, a pesar de todo, ellos también caen, aunque sea por momentos efímeros, en la "trampa" de Don Quijote y por ende hay momentos en los que ellos mismos son partícipes de esa visión-sueño-mundo de nuestro caballero.

> En efecto, el autor, siguiendo en este punto la práctica habitual en la literatura desde sus mismos comienzos, invoca continuamente argumentos en que apoyar la credibilidad de la historia narrada para, seguidamente, afirmar su naturaleza esen-

[2] Por la interpretación hecha más arriba sobre la identidad de Don Quijote, repetimos el término de personaje o protagonista, ya que es difícil especificar a quién nos referimos en cada momento, si a Alonso Quijano, Don Quijote o Alonso Quijano, el Bueno.

> cialmente ficcional. Existe, por lo demás, una no muy abundante, pero sí interesante, doctrina respecto de la ficción centrada, fundamentalmente, en el acuerdo entre la libertad imaginaria y la capacidad del receptor para aceptar sus posibles desmanes o transgresiones. (Garrido Domínguez, 2006: 73)

Lo importante es que todos los personajes, a excepción de Don Quijote, se identifican con la visión del mundo que las circunstancias históricas y sociales les han impuesto, aceptándolas sin siquiera cuestionar, mientras que Don Quijote remodela todo esto, imponiendo un nuevo modo de percepción y, por qué no, de vida. Él es el dueño de su propia identidad y destino mientras que los demás no. Por ello, todo lo referente al comportamiento de Don Quijote o su fuente de inspiración (los libros de caballerías) es considerado como locura o mentira, por ser diferente y desafiar lo ya aceptado colectivamente.

Don Quijote en los momentos más difíciles, cuando se siente vulnerable o cuando sale victorioso de alguna aventura, es decir, tanto en la desesperación como en el éxtasis, invoca el nombre de Dulcinea. Dulcinea es la que lo ayuda a reinventarse, a creerse lo que él mismo (quizá) se cuenta o lo que simplemente cree, ya que a él también puede asaltarle la duda o el miedo. Dulcinea es el pilar de su identidad. Dulcinea es ese sueño de un mundo mejor, de la verdad en su estado puro, o incluso podríamos atrevernos a decir que es para Don Quijote ese Bien (o al menos ciertas dimensiones del concepto) del que nos habla Platón.

Por ello necesita que todos reconozcan que su belleza excede cualquier límite, que ella es única, que ella es verdadera, porque haciendo eso lo que hacen es de alguna manera reforzar el credo de Don Quijote y esto le permite seguir adelante. Sin Dulcinea se queda vacío, se queda sin fuerzas, se queda sin credo. Cuando Don Quijote es derrotado prefiere morir antes que afirmar que la dama del Caballero de la Blanca Luna es más hermosa que su Dulcinea, es decir, renunciar a todo por cuanto ha luchado y todo aquello que cree. La derrota de Don Quijote es un episodio simbólico, ya que puede interpretarse como la derrota de los ideales, de la individualidad, de la verdad o de la libertad individual frente a la victoria de la sociedad o lo que es aceptado de una determinada manera por un colectivo.

Don Quijote sabe quién es y es libre, porque en consecuencia es capaz de decidir y actuar por sí mismo (lúcidamente o en su locura). De eso es de lo que se burlan los demás personajes sin ni siquiera saberlo; la burla es el efecto-respuesta causado por la envidia o incomprensión hacia nuestro caballero. Es el hombre que ha salido de la caverna, ha visto el *Bien* y al volver a la *caverna*, se encuentra con el desprecio y las risas de los demás. Aun así, él es, dentro de su "condición", un hombre libre.

Borges, en su poema *Ajedrez,* nos hace saber que las piezas de este juego desarrollan su actividad en un tablero blanco y negro (dicotomía bien-mal, día-noche, etc…) sin ser conscientes de que hay un jugador detrás de sus movimientos. De la misma manera, nosotros obramos en este mundo (real o no) caracterizado por las dicotomías, teniendo conciencia de ello (o no) y sin saber, al igual que las piezas de ajedrez, si hay un Dios detrás controlando nuestros movimientos. Pero también se pregunta Borges si no hay un Dios detrás de Dios que haga lo mismo. Es decir, la posibilidad de una pluralidad de mundos/perspectivas.

Don Quijote, dentro del universo literario de Cervantes, era sólo una pieza de ajedrez, pero consigue escapar de esa cárcel y ser muy real dentro de la realidad de cada uno de los seres humanos que lo han conocido a través de la novela. Se convierte en un arquetipo universal que traspasa las barreras de tiempo y espacio. "La función arquetípica tiene que ver, sobre todo, con personajes como don Quijote y Sancho (…) y tiende a considerar al personaje como expresión de los sistemas de valores, aspiraciones o frustraciones y, en suma, como reflejo del alma de un pueblo, el subconsciente colectivo, etc..." (171).

Los arquetipos que encarnan Don Quijote y Sancho (y no solo) han acompañado a la humanidad desde que la pluma del autor les dio vida pero, ¿por qué? Añadiríamos a lo mencionado por Antonio Garrido Domínguez que no sólo son "reflejo del alma de un pueblo" sino también

del alma universal, ya que lo que expresan estos personajes es algo que tenemos todos en común, algo que quizá sea universalmente válido, es aquello que nos hace sentirnos humanos. La obra de Cervantes ha cobrado importancia en muchas culturas y épocas históricas, porque siempre ha habido personas que se han identificado con lo que encarnan los personajes de la novela.

Debemos hablar también de la pluralidad. La pluralidad de distinta índole puede observarse desde un principio y esta, a su vez, queda relativizada constantemente. "Habría que reconocer, al menos, que Cervantes relativiza continuamente la percepción de la realidad ficcional, ofreciendo sistemáticamente varias perspectivas: la de don Quijote, Sancho, el cronista Cide Hamete, el traductor, los diferentes personajes al lado (…) del narrador principal" (113).

La obra es en sí un cúmulo de diferentes mundos que muchas veces se entrecruzan. Cervantes pretende quizá mostrarnos lo relativo de todo, que todo depende de la perspectiva o perspectivas (de la(s) que nos habla también Ortega y Gasset). Todas estas perspectivas o mundos tienen un impacto tanto en el individuo como en el colectivo. La novela es muy compleja en cuanto a la pluralidad de perspectivas que nos llegan a sumir en la incertidumbre; no sabemos quién es el autor, quién es Don Quijote, no sabemos qué es real, no sabemos si las historias que narran los distintos personajes que aparecen en la obra son reales o no, etc… Lo que nos transmite esto es que el valor relativo de las cosas ha estado siempre ahí y lo seguirá estando ya que cada ser humano puede llegar a tener una perspectiva diferente y ninguna puede ser más válida que otra.

Don Quijote hace su propio camino en el mundo; se identifica con un arquetipo en su mente, tiene la valentía de vivirlo y después consigue llevar por ese camino a otros, que después de que Don Quijote ya no esté seguirán quizá caminando por sí solos. Quizá para don Quijote lo más importante es tener el valor de recorrer el camino que cree ser correcto sin tener miedo ante lo que pudiese ocurrir. Y volvemos a la pregunta de si ese camino es una mentira o es alucinación/fantasía, ¿dónde trazamos la línea? Es difícil saberlo a ciencia cierta, lo que sí puede ser interesante es el hecho de que tanto si fuera una mentira, (es decir, que lo que hace don Quijote es aparentar todo el tiempo) como si fuera alucinación (fruto de la locura de nuestro caballero), sigue siendo desde el punto de vista individual verdad, o mejor dicho, la verdad. Una verdad que dio sentido a la vida de Don Quijote y que consiguió llegar de una manera u otra a los corazones de todos los personajes que tuvieron contacto con el hidalgo. Pero al lado de los personajes del universo quijotesco, también están los millones de lectores en los que ha suscitado una sonrisa, una emoción, una pregunta existencial, etc…

La cuestión de la libertad es otro tema central en el universo quijotesco. Lo que Cervantes intenta es incitarnos (indirectamente) a plantearnos si somos libres o estamos condicionados por un determinismo social/histórico o simplemente nuestros sentidos o apetencias nos impiden ver más allá de la realidad inmediata. Sancho, el materialista-realista, quizá no era capaz de entender el mundo como debía; Don Quijote, el idealista, tampoco, ya que (aparentemente) había enloquecido y había distorsionado la realidad en tanto que ya no podía distinguir lo que era real y lo que era ilusión. Por tanto, ¿quién era realmente libre? ¿Don Quijote, que en su locura sabe quién es y actúa de manera libre o quizá Sancho, que no había caído preso de la locura, era el que tenía la libertad de actuar "lúcidamente"? La verdadera libertad desde una perspectiva ideal quizá sea imposible de alcanzar, pero lo que sí puede hacer el ser humano es intentar luchar por encontrarse a sí mismo, para en un momento dado poder decir aquel "yo sé quién soy" pudiendo así vivir su vida lúcidamente.

El ingenioso hidalgo Don Quijote… ¿Por qué este personaje, que a pesar de ser un ente de ficción, ha cobrado más vida que el mismo autor? ¿Por qué incluso después de cuatro siglos hoy en día sigue estando tan presente y es, mediante lo que representa, tan "válido"? Quizás los tiempos cambien, pero el ser humano en su esencia, en lo profundo, es posible que tenga algo común e inmutable a la vez, algo que le permita, gracias a ciertos arquetipos, encontrarse a sí mismo y encontrar respuesta para las inquietudes o los temas universalmente válidos (el amor, la libertad, la existencia, la realidad, la ética, la justicia, la fe, lo onírico, la muerte, Dios, el sentido de la vida, etc.).

Es importante tener cuantas más perspectivas sobre la realidad y el mundo que nos rodea, ya que solo así podremos entender mejor lo que se halla "fuera de nosotros"; por este motivo consideramos importante el estudio de otras culturas, de otras perspectivas que nos permitan conseguir esto, y Cervantes puede formar parte de una de esas perspectivas. Cervantes nos ha dejado como legado por encima de todo su "perspectiva", su modo de pensar. Hemos querido estudiar la filosofía que esconde Don Quijote e indagar, a la vez, en la riqueza de ideas que contiene el apasionante universo quijotesco. La obra en sí (o el personaje en sí) no nos proporciona necesariamente respuestas, sino que plantea inquietudes, inquietudes que nos hacen mirar al mundo y a nosotros mismos desde un punto de vista diferente, reflexionando a cada paso y buscando nuestra propia respuesta, una que nos permita vivir una vida consciente y lúcida. "Es más: Cervantes, en el *Quijote*, pone, en cada página, a prueba la realidad. Pero no niega. Afirma: hay una realidad del mundo en la medida en que hay una imaginación del mundo. Y ésta es una afirmación válida para ayer, hoy y mañana" (Garrido Domínguez, 2006: 266).

Creemos pertinente ceder las últimas palabras a Unamuno: "Si un hombre fuera tan precisamente avisado que pudiese ocultar que estaba loco, podría volver loco al mundo entero […] *que te encuentres a ti mismo, lector*" (1991: 210).

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Don Quijote de la Mancha e Ignatius Reilly: dos locos cuerdos. Un encuentro entre Miguel de Cervantes y John Kennedy Toole

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El presente trabajo se propone un análisis comparativo de dos personajes pertenecientes a dos épocas literarias, socioculturales e históricas distintas: Don Quijote e Ignatius Reilly, siendo éste el protagonista de la novela *A Confederacy of Dunces / La conjura de los necios* escrita por el novelista estadounidense John Kennedy Toole. Más concretamente, se trata de una interpretación metafórica de la locura de los dos héroes desde la perspectiva de la recepción del texto por parte del lector, o sea, entendiendo tácitamente que el disfraz de vesánicos de don Quijote e Ignatius Reilly no es más que una forma de dar rienda suelta a su imaginación, de expresar su originalidad y creatividad y de patentizar el idealismo tan arraigado en su personalidad, el lector empatiza con los dos héroes y les concede la razón.

***Palabras clave*: Cervantes; Toole; análisis comparativo; locura; idealismo; empatía.**

Cervantes tuvo la habilidad literaria de presentar como demente a uno de los personajes más cuerdos de la literatura de su época.
Arturo Andrés Roig (2007: 143)

Introducción

Los ojos de un lector están repletos de miradas pasadas en las cuales permanecen almacenadas las imágenes de todos los libros que ha leído. La lectura de un nuevo libro se hace a través de este mosaico en el que las teselas son otros tantos recuerdos de personajes envueltos en su mundo interior y exterior, acciones, diálogos, ambientes a cual más pintoresco, ideas abstractas, ideales, actitudes, pensamientos, sentimientos, el tejido intersticial de esta miríada de retazos indelebles siendo el estilo de los autores cuyos libros anidan en la memoria del lector.

Asimismo, tal como destaca Juan Goytisolo, "Un texto no puede ser estudiado aisladamente —como si hubiera nacido de la nada o fuera un mero producto del mundo exterior—, sino en conexión y correspondencia con otros textos, con todo un sistema de valores y significaciones nuevos" (1976: 1-2).

Puesto que la lectura y el estudio de un texto no pueden escaparse a esta recepción sistémica a la que se refiere Juan Goytisolo, en el presente trabajo me propongo analizar comparativamente dos novelas —*Don Quijote de la Mancha* de Miguel de Cervantes y *A Confederacy of Dunces* escrita por el novelista estadounidense John Kennedy Toole— desde la perspectiva de la locura de los dos protagonistas, Don Quijote e Ignatius Reilly, respectivamente.

Hay varios aspectos que han servido de acicate para la realización de este trabajo. Primero, la impresión personal de que hay puntos de encuentro entre don Quijote e Ignatius Reilly, el héroe

tragicómico de la obra de Toole. A esta impresión personal se le añade una serie de referencias a las dos obras, referencias a través de las cuales se ha intentado lanzar pistas de comparación entre los dos héroes. Así, por ejemplo, el escritor Walker Percy, en el prólogo a la novela *A Confederacy of Dunces*, presenta al protagonista Ignatius Reilly aludiendo a la figura de don Quijote:

> Here at any rate is Ignatius Reilly, without progenitor in any literature I know of – slob extraordinary, a mad Oliver Hardy, a fat Don Quixote, a perverse Thomas Aquinas rolled into one – who is in violent revolt against the entire modern age. (…) His mother thinks he needs to go to work. He does, in a succession of jobs. Each job rapidly escalates into a lunatic adventure, a full-blown disaster; yet each has, like Don Quixote's, its own eerie logic. (2011: vi)

Otro incentivo para el presente trabajo ha sido la observación de H. Vernon Leighton que, en 2014, subraya lo siguiente: "No scholar has conducted a detailed examination comparing *Confederacy* to Cervantes' *Don Quixote* " (16).

Este estudio no pretende ser una indagación pormenorizada de las dos obras, antes bien, se propone un cotejo de los dos héroes tomando en consideración la representación de la locura en las dos obras.

La presencia de locos en la literatura debe ser vista con cautela y sin intentarse hacer diagnósticos específicos que, además de no ser de incumbencia de los filólogos, pueden acabar por esquilmar la savia de los análisis literarios.

Amén de los naturalistas que tenían por meta la creación científicamente documentada de personajes psicopatológicos cuya despedazada arquitectura mental era destinada a dar testimonio de la zona oscura del ser humano, en el caso de otras corrientes literarias la locura debería ser interpretada metafóricamente.

Si *la locura real*, clínicamente comprobada, está relacionada con la realidad subjetiva del individuo, con traumas de su pasado o con factores congénitos, siendo de esta forma ciega a todo lo que ocurra en la realidad exterior, la *locura metafórica* está vinculada a la objetividad del mundo de la que procura hablar de una manera inusual justamente para captar su esencia más pura. Desde esta perspectiva, ser loco equivale a ser diferente, a romper con las pautas vigentes que establecen la normalidad mental; es más, ser loco equivale a luchar en contra de una realidad que aplasta la originalidad, la individualidad humana, la búsqueda de ideales, de valores perdidos, la necesidad de ensoñar, de creer en algo, de afirmar uno su unicidad y potencial creativo.

Esta locura a la que llamo metafórica se apodera del espíritu de don Quijote y de Ignatius Reilly, convirtiéndose en una especie de grito a través del cual los dos héroes intentan despertar el mundo de su ignorancia y de su normalidad.

Siendo así, en el presente trabajo me propongo analizar la dimensión metafórica de la locura de don Quijote y de Ignatius Reilly, procurando mostrar que este disfraz de vesánicos no es más que una forma de dar rienda suelta a su imaginación, de expresar su originalidad y creatividad y de patentizar el idealismo tan arraigado en su personalidad.

Don Quijote e Ignatius Reilly —dos locos cuerdos

En su artículo titulado "Aproximación psicopatológica a *El Quijote* (según la nosología psiquiátrica actual)" Rosana Corral Márquez y Rafael Tabarés Seisdedos subrayan lo siguiente:

> Considerando el enfoque de la nosología psiquiátrica actual, don Quijote cumpliría criterios para un Trastorno Delirante y esto se argumenta en base a la génesis del delirio, la sintomatología y los rasgos formales del delirio. Asimismo, se propone el diagnóstico de Trastorno Psicótico Compartido para la pareja protagonista (don Quijote y Sancho). (2003: 27)

En verdad, don Quijote ha despertado el interés de innúmeros médicos que coinciden en

considerarlo como un enfermo mental. Este tipo de estudios clínico-psiquiátricos, que se centran en el análisis de la etiología y sintomatología del trastorno mental de don Quijote, tienen un carácter científico frío que no casa muy bien con el valor literario de *El Quijote* y no logra captar la complejidad de la personalidad del héroe.

Los estudios filológicos no pueden beneficiarse mucho de tales enfoques clínico-psiquiátricos, por muy científicos que éstos se propongan ser. La terminología utilizada, las categorías diagnósticas puestas en marcha pueden resultar atrayentes para los filólogos, pero, de hecho, estos abordajes nosológicos reducen a don Quijote a un paciente enfermo y entonces lo que cuenta pasa a ser solamente su enfermedad que anula la relación de sentido metafórico existente entre la mente del personaje y el mundo exterior.

El caso es que la literatura explora justamente esta relación metafórica entre la realidad subjetiva de los personajes y la realidad objetiva del mundo exterior y, así las cosas, ¿por qué hubiera escrito Cervantes una novela que gire en torno a un loco alejado de la realidad? ¿Únicamente para divertir al lector con sus actitudes y comportamientos excéntricos o para hacer gala de los conocimientos médicos que tenía acerca de las enfermedades mentales? La misma pregunta va con John Kennedy Toole y su estrafalario personaje, Ignatius Reilly. Es poco probable que éste haya sido el objetivo de Cervantes y el de Toole. Más bien, la locura que los dos conciben y en la cual envuelven a sus héroes puede ser contemplada como un recurso técnico que vehicula los objetivos literarios de los autores.

Mi intención no es embarcar en una misión detectivesca con el fin de poner al descubierto muestras de cordura de don Quijote. Esto ya lo ha hecho extensivamente Gonzalo Torrente Ballester en su *El Quijote como juego* (1975), en lo que llama "estudio de las pruebas" (63), apoyándose a veces en argumentos creativos y sorprendentes, tal como en el caso de la aventura de los rebaños. Recordemos que, al tomar los rebaños por "dos ejércitos que venían a embestirse" (Cervantes, 2001: 188), don Quijote

> se entró por medio del escuadrón de las ovejas y comenzó de alanceallas con tanto coraje y denuedo como si de veras alanceara a sus mortales enemigos. (…)
>
> — ¿Adónde estás, soberbio Alifanfarón? Vente a mí, que un caballero solo soy, que desea, de solo a solo, probar tus fuerzas y quitarte la vida, en pena de la que das al valeroso Pentapolín Garamanta. (194)

Al comentar el desarrollo de esta aventura, Gonzalo Torrente Ballester observa lo siguiente:

> El autor es un soldado profesional y sabe qué posición de la lanza se exige en cada situación. Don Quijote también. Si llama a Alifanfarón y alancea ovejas, es porque ve ovejas y no soldados. ¿Por qué lo hace así? Quizá porque necesite sangre en la punta de la lanza como prueba de que ha dado muerte a Alifanfarón, cuyo cadáver, por supuesto, le habrían escamoteado después los encantadores. (64)

Estas pruebas ofrecidas por Ballester y que realzan la cordura de don Quijote tienen el papel de iluminar el pensamiento de los que adhieran a la creencia de que don Quijote es un loco incurable. Mi intención no es defender a don Quijote, ni a Ignatius Reilly, de los que lo tachan de locos, más bien me propongo interpretar la metáfora de la locura de los dos héroes desde la perspectiva de la recepción del texto por parte del lector.

Es una cuestión que acerca las dos obras, es decir, nosotros, como lectores, no tendemos a tomar por locos ni a don Quijote, ni a Ignatius Reilly, a pesar de la desmesura de sus acciones. ¿De dónde esta disponibilidad del lector para ser indulgente con las excentricidades de los dos héroes? ¿Será que la risa que nos provoca acaba por obstruir nuestros pensamientos críticos con respecto a su salud mental? ¿O es porque tácitamente entendemos que su comportamiento está justificado por su deseo de aventura, por su imaginación desbordante y su fuerza creadora, por la búsqueda de ideales y valores perdidos en la cual se encuentran ambos protagonistas? Además,

la locura patológica no produce risa, sino pena, amargura, reticencia, aun recelo.

Lo que nosotros, como lectores, sentimos hacia don Quijote e Ignatius Reilly no es pena, ni recelo; nos reímos puesto que empatizamos con ellos y, por razones inconfesables, les concedemos la razón.

Así, le concedemos la razón a don Quijote cuando al iniciar su misión caballeresca la convierte en una especie de juego de niños que actualiza en el lector el mundo lúdico, las facultades creadoras, el deseo de evadir a espacios imaginarios, de ensoñar, de eludir el lindero entre la realidad y la fantasía.

En este juego, a don Quijote le hace falta un juguete importante, es decir, sus armas no tienen celada de encaje. Por lo tanto, se ve obligado a inventarla, a hacerla de cartones:

> Limpiólas y aderezólas lo mejor que pudo; pero vio que tenían una gran falta, y era que no tenían celada de encaje, sino morrión simple; mas a esto suplió su industria, porque de cartones hizo un modo de media celada que, encajada con el morrión, hacían una apariencia de celada entera. (41)

Cuando don Quijote somete a prueba la resistencia de su celada, este comportamiento suyo constituye una medida tanto de la cordura del protagonista, como del enfoque infantil que caracteriza este nuevo estatuto de caballero andante, o sea, después de la primera verificación que demostró inequívocamente la fragilidad de la celada, don Quijote la construye de nuevo, lo que hace ostensible su cordura, pero después no vuelve a poner a prueba la celada. Quizá un loco habría persistido en estas experiencias, pero don Quijote, teniendo conciencia de otro fracaso inminente, da la celada por terminada, porque si no, su juego no podría empezar. Es lo que los niños hacen al considerar con desenvoltura objetos del mundo real juguetes necesarios para el desarrollo de sus juegos. Es una ley fundamental del mundo de la fantasía y nosotros, como lectores y todavía niños en nuestro fuero más profundo, la acatamos y entramos en el juego de don Quijote:

> Es verdad que, para probar si era fuerte y podía estar al riesgo de una cuchillada, sacó su espada y le dio dos golpes, y con el primero y en un punto deshizo lo que había hecho en una semana; y no dejó de parecerle mal la facilidad con que la había hecho pedazos, y, por asegurarse deste peligro, la tornó a hacer de nuevo, poniéndole unas barras de hierro por de dentro, de tal manera, que él quedó satisfecho de su fortaleza y, sin querer hacer nueva experiencia della, la diputó y tuvo por celada finísima de encaje. (41)

La locura de don Quijote estriba en el hecho de que éste lleve su vida como si fuese una novela. El protagonista se identifica con los personajes fabulosos de las novelas de caballerías y procura imitarlos a rajatabla. A despecho de que el héroe agiganta este proceso de identificación e imitación, el lector no tiende a etiquetarlo de loco, puesto que entregarse de lleno a la ficción es una tendencia natural de los que acreditan que el leer representa una fracción importante del sentido de la vida y éstos son justamente los que saben cómo leer el *Quijote*.

En cuanto a Ignatius Reilly, su locura no engloba el elemento mimético quijotesco. En su intento de denunciar las lacras de la sociedad en la que vive, la superficialidad, la hipocresía, el mal gusto, la tendencia hacia el ahogo de la originalidad y creatividad, el protagonista ya no consigue distinguir entre las situaciones anodinas desde este punto de vista y las realmente reprobables. Por consiguiente, sus arrebatos de ira carecen de una justificación plausible, pero el lector tiene plena conciencia de que las ideas que animan al héroe son loables, tal como lo son, por ejemplo, las ideas de justicia y de libertad de don Quijote en la aventura de los galeotes, y entonces le concede la razón.

Sin ir más lejos, recordemos el episodio cuando, al leer en un periódico que una asociación de señoras iba a exhibir sus lienzos en la calle, Ignatius Reilly ya se imagina el mal gusto de las muestras expuestas y, cuando da con las protagonistas de la exposición, se lanza en vituperios descomunales. Este episodio es merecedor de una citación completa para que se logre captar, en todo su sabor, su matiz punzante y cómico:

> Ignatius lumbered over to the picket fence (…) and viewed the oil paintings and pastels and watercolors strung there. Although the style of each varied in crudity, the subjects of the paintings were relatively similar: camellias floating in bowls of water, azaleas tortured into ambitious flower arrangements, magnolias that looked like white windmills. (…)
>
> "Oh, my God!" Ignatius bellowed after he had promenaded up and down along the fence. "How dare you present such abortions to the public?"
>
> "Please move along, sir," a bold lady said.
>
> "Magnolias don't look like that," Ignatius said, thrusting his cutlass at the offending pastel magnolia. "You ladies need a course in botany. And perhaps geometry, too."
>
> "You don't *have* to look at our work," an offended voice said from the group, the voice of the lady who had drawn the magnolia in question.
>
> "Yes, I do!" Ignatius screamed. "You ladies need a critic with some taste and decency. Good heavens! Which one of you did this camellia? Speak up. The water in this bowl looks like motor oil."
>
> "Let us alone," a shrill voice said.
>
> "You women had better stop giving teas and brunches and settle down to the business of learning how to draw," Ignatius thundered. "First, you must learn how to handle a brush. I would suggest that you all get together and paint someone's house for a start."
>
> "Go away."
>
> "Had you 'artists' had a part in the decoration of the Sistine Chapel, it would have ended up looking like a particularly vulgar train terminal," Ignatius snorted. (…)
>
> "He's mad." (Toole, 2011: 246-247)

Sí, a los ojos de los demás, Ignatius Reilly está loco, ya que sus reacciones no encajan con las situaciones concretas en las que se encuentra, pero las ideas que le infunden ánimo hacen que el lector empatice con él; respecto del episodio de los lienzos, hay, de hecho, muchos pseudoartistas con una intuición artística discutible, pero que pretenden haber descubierto el misterio de la creación. La indignación de Ignatius Reilly va, en realidad, contra esa categoría de individuos, no contra las señoras artistas de la calle. Ellas son solamente un pretexto para que el héroe pueda satisfacer las necesidades de su espíritu crítico y combativo. El lector lo sabe y le da la razón.

De los episodios presentados se puede deducir que la locura, el idealismo de los héroes nos tocan en lo más vivo de tal manera que reprobamos el gesto del cura cuando, con la ayuda de don Fernando, de los criados de don Luis y del ventero, enjaula a don Quijote en el carro de los bueyes. Asimismo, reprobamos el gesto de la madre de Ignatius cuando ésta llama al sector psiquiátrico del Hospital de Caridad para que se lleven a Ignatius.

Esta empatía que sentimos hacia don Quijote e Ignatius Reilly parece demostrar el hecho de que todos nosotros llevamos dentro una semilla quijotesca y *reillyesca* que abonamos, cada uno a su manera, para luchar contra los desengaños de la realidad en que vivimos y para perseguir nuestros sueños.

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El mundo contemporáneo en los *Entremeses* de Cervantes

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La producción dramática de Cervantes no fue muy apreciada, pero sus *Entremeses* constituyen verdaderas joyas literarias. Los *Entremeses* fueron publicados en 1615, en un libro titulado *Ocho comedias y ocho entremeses nuevos nunca representados*, y hacen desfilar delante del público (o del lector) a hombres y mujeres de condición generalmente humilde, o incluso acomodada, pero nunca representantes de la nobleza. Hay un cirujano, un ganapán, sacristanes, soldados, un furrier, jueces, escribanos, algún bachiller o estudiante, alguaciles, rufianes, verduleras, fregonas, prostitutas… Uno de los temas predilectos de Cervantes en estas obras es el matrimonio contraído según las normas de la época y los dramas que provocaba. Cervantes plantea asimismo problemas primordiales y trascendentales de sus tiempos, como la limpieza de sangre, las supersticiones, la Inquisición… Todos los entremeses de Cervantes son "extraídos de la vida social circundante" (Menéndez Peláez et al., 2005: 109), e ilustran de manera muy realista la sociedad de aquel entonces, permitiéndonos imaginarla.

***Palabras clave*: literatura española; Cervantes; entremeses; mundo contemporáneo; realidad.**

En la *Historia de la literatura española*, se nos aclara que "los entremeses son piezas de duración breve y de carácter cómico, que acompañaban en el Siglo de Oro a las comedias y autos sacramentales, en la conformación del espectáculo global" (Menéndez Peláez et al., 2005: 497).

Considerados "obras menores de un escritor mayor" (Canavaggio et al., 1995: III 60), los entremeses de Cervantes son unas verdaderas joyas literarias, y no han perdido su interés después de cuatro siglos. Ángel del Río tiene toda la razón al afirmar, junto "con la mayoría de la crítica, que donde Cervantes acierta más plenamente, dentro del teatro, es en los *Entremeses*, pequeños cuadros cómicos a la manera de los «pasos» de Lope de Rueda, pero mucho más ricos en movimiento, variedad de los personajes y observación psicológica" (1982: I 473).

Los entremeses, que fueron publicados en 1615, en un libro titulado *Ocho comedias y ocho entremeses nuevos nunca representados*, hacen desfilar delante del público (o del lector) a hombres y mujeres de condición generalmente humilde, o incluso acomodada, pero nunca representantes de la nobleza ("porque entremés de rey jamás se ha visto", proclama Lope en su *Arte nuevo de hacer comedias*). Hay un cirujano, un ganapán, sacristanes, soldados, un furrier, jueces, escribanos, algún bachiller o estudiante, alguaciles, rufianes, verduleras, fregonas, prostitutas… Todos los entremeses de Cervantes son "extraídos de la vida social circundante" (Menéndez Peláez et al., 2005: 109), e ilustran de manera muy realista la sociedad de aquel entonces, permitiéndonos imaginarla. O, como dice Jesús Menéndez Peláez, "tratados con inconfundible proyección satírica se convierten en un espejo, con aires de caricatura, de la sociedad de la época" (109).

1. El juez de los divorcios

En la época de Cervantes no era posible divorciarse, pero el escritor imagina esta eventualidad, mostrándose como un visionario que entrevé cosas que en el futuro existirán.

Delante del juez de los divorcios se presentan tres parejas y un hombre que vienen a solicitar el divorcio, y Cervantes tiene la posibilidad de explicarnos los inconvenientes del matrimonio de su época, unión que obligaba a los dos cónyuges a seguir juntos, a pesar de haber dejado de amarse, si se habían amado alguna vez, puesto que en aquel entonces los matrimonios no se llevaban a cabo por amor.

La primera pareja está constituida por El vejete y Mariana. La mujer protesta en contra del matrimonio que dura toda la vida, lo que sorprende para la época de Cervantes, ya que el punto de vista de Mariana significa estar en contra de la doctrina católica (el matrimonio es un sacramento): "En los reinos y en las repúblicas bien ordenadas, había de ser limitado el tiempo de los matrimonios, y de tres en tres años se habían de deshacer, o confirmarse de nuevo, como cosas de arrendamiento; y no que hayan de durar toda la vida, con perpetuo dolor de entrambas partes". Ella se queja mucho, y amenaza con suicidarse si no consigue la separación de su viejo marido incapacitado. Como ya sospechábamos, la columna vertebral de este matrimonio —y de casi todos en la época— la constituye el dinero: "Muy buen dote llevé al poder desta espuerta de huesos…", añade la mujer.

El juez pide más detalles, y Mariana no tiene ningún reparo en ahondar en sus miserias cotidianas, ofreciendo al lector del siglo XXI informaciones sobre remedios caseros de los achaques de la vejez: "El invierno de mi marido y la primavera de mi edad; el quitarme el sueño, por levantarme a media noche a calentar paños y saquillos de salvado para ponerle en la ijada; el ponerle, ora aquesto, ora aquella ligadura, que ligado le vea yo a un palo por justicia; el cuidado que tengo de ponerle de noche alta cabecera de la cama, jarabes lenitivos, porque no se ahogue del pecho; y el estar obligada a sufrirle el mal olor de la boca, que le güele mal a tres tiros de arcabuz".

La segunda pareja está constituida por un soldado y su esposa, doña Guiomar. Ella insiste en divorciarse, y ni siquiera quiere llamar "hombre" a su marido, lo llama "leño", y aclara que "la casaron" con él, ella no lo quería: "Pues, ¿no quieren vuesas mercedes que llame leño a una estatua, que no tiene más acciones que un madero? […] Digo, en fin, señor mío, que a mí me casaron con este hombre, ya que quiere vuesa merced que así lo llame; pero no es este hombre con quien yo me casé". Una vez más, Cervantes destaca el drama de los matrimonios contraídos por interés. Doña Guiomar es atrevida y ridícula, habla sin vergüenza de su falta de intimidad con el marido, y además finge apiadarse de él, y querer mantenerlo, pero no desea prostituirse: "…como yo veo que mi marido es tan para poco, y que padece necesidad, muérome por remedialle; pero no puedo, porque, en resolución, soy mujer de bien, y no tengo de hacer vileza". Parece que la única posibilidad que tenía una mujer de su condición de conseguir dinero era prostituirse, las mujeres trabajaban solo de criadas, y esto a doña Guiomar probablemente le daba vergüenza. Doña Guiomar critica a su marido por no traer dinero a casa, y sobre todo porque quiere ser poeta, y Cervantes no pierde la oportunidad de destacar una vez más la proverbial pobreza de los poetas contemporáneos: "está haciendo un soneto en la memoria para un amigo que se le ha pedido; y da en ser poeta, como si fuese oficio con quien no estuviese vinculada la necesidad del mundo".

Los siguientes en llegar son el Cirujano y Aldonza de Minjaca, su mujer. Habla primero el hombre, que pide el divorcio "por cuatro causas bien bastantes", que es incapaz de exponer claramente. La mujer tampoco se queda a la zaga: "Señor juez, vuesa merced me oiga, y advierta que, si mi marido pide por cuatro causas divorcio, yo le pido por cuatrocientas". Una de las causas es haberse casado engañada, cosa frecuente en aquel entonces (no olvidemos que el título de una de las novelas ejemplares es *El casamiento engañoso*): "…porque fui engañada cuando con él me casé, porque él dijo que era médico de pulso, y remaneció cirujano, y hombre que hace ligaduras y cura otras enfermedades, que va decir desto a médico la mitad del justo precio…". Sus quejas nos permiten estimar el estatuto de los médicos en la época.

El último en entrar es Ganapán, que enumera sus méritos, y relata que, estando borracho, prometió casarse con una prostituta, para ofrecerle una vida digna y sin pecados. El hombre está orgulloso de su condición de cristiano viejo, y su relato es hilarante: "Señor juez: ganapán soy, no lo niego, pero cristiano viejo, y hombre de bien a las derechas; y, si no fuese que alguna vez me

tomo del vino, o él me toma a mí, que es lo más cierto, ya hubiera sido prioste en la cofradía de los hermanos de la carga, […] quiero que sepa el señor joez que, estando una vez muy enfermo de los vaguidos de Baco, prometí de casarme con una mujer errada". Recuperado de la borrachera, el ganapán cumple su promesa como lo haría un caballero. Pero no tiene suerte, ya que la mujer no sabe comportarse en su nueva condición de mujer digna. Esta vez Cervantes nos hace visitar un mercado de sus tiempos, con las riñas de las verduleras, todo descrito por el ganapán: "Volví en mí, sané y cumplí la promesa, y caséme con una mujer que saqué de pecado; púsela a ser placera; ha salido tan soberbia y de tan mala condición, que nadie llega a su tabla con quien no riña, ora sobre el peso falto, ora sobre que le llegan a la fruta, y a dos por tres les da con una pesa en la cabeza, o adonde topa, y los deshonra hasta la cuarta generación, sin tener hora de paz con todas sus vecinas ya parleras; y yo tengo de tener todo el día la espada más lista que un sacabuche, para defendella…". El pobre ganapán está desesperado, y solicita la separación, o un ablandamiento del carácter de la mujer, estando dispuesto a trabajar gratis para lograrlo: "Querría, si vuesa merced fuese servido, o que me apartase della, o, por lo menos, le mudase la condición acelerada que tiene en otra más reportada y más blanda; y prométole a vuesa merced de descargalle de balde todo el carbón que comprare este verano; que puedo mucho con los hermanos mercaderes de la costilla". Podemos inferir que a los jueces se les ofrecían todo tipo de servicios.

No podemos dejar de observar el realismo de Cervantes, que describe personas tan diversas, de varias profesiones.

2. El rufián viudo llamado Trampagos

Escrito en versos, este entremés constituye una parodia cómica del matrimonio. Trampagos se dedica al comercio de la carne, y Pericona, la mujer que se acaba de morir, concubina de Trampagos, era al mismo tiempo una de sus prostitutas, de manera que el rufián se lamenta de esta manera:

> ¡Ah, Pericona, Pericona mía,
> y aun de todo el concejo!

A Trampagos le entristece la pérdida de los "tributos" que le pagaba Pericona, lo que deja a entender que desempeñaba el oficio de prostituta, y el dinero ganado se lo entregaba a su supuesto marido. No podemos dejar de destacar los detalles muy realistas de la descripción de este mundo:

> A seis del mes que viene hará quince años
> que fue mi tributaria, sin que en ellos
> me pusiese en pendencia, ni en peligro
> de verme palmeadas las espaldas.

La edición de Cátedra, Letras hispánicas, comentada por Nicholas Spadaccini, precisa en una nota al pie de página que durante la Cuaresma se predicaba a las prostitutas, para que ellas se arrepintieran, y buscaran manera digna de ganarse la vida. Trampagos alaba la firmeza de su difunta mujer, que nunca se había dejado influenciar por tales sermones:

> Quince cuaresmas, si en la cuenta acierto,
> pasaron por la pobre desde el día
> que fue mi cara, agradecida prenda,
> en las cuales, sin duda, susurraron
> a sus oídos treinta y más sermones,
> y en todos ellos, por respeto mío,
> estuvo firme, cual está a las olas
> del mar movible la inmovible roca.

Llegan la Repulida, la Pizpita, y la Mostrenca, tres prostitutas, acompañadas por otro rufián, para animar al viudo. Trampagos anuda sus lamentos, añadiendo detalles muy concretos y grotescos:

> ¡He perdido una mina potosisca,
> […]
> Sentarse a prima noche, y, a las horas
> que se echa el golpe, hallarse con sesenta
> numos en cuartos, ¿por ventura es barro?
> Pues todo esto perdí en la que ya pudre.

El rufián Juan Claros observa que la difunta era "un pozo de oro", y las mujeres reconocen la superioridad de Pericona, pero dejan claro que cada una de ellas desearía reemplazarla. Después de un breve susto provocado por el alguacil, que es visto acercarse por la calle, Trampagos escoge a la Repulida. Como precisa la *Breve historia de la literatura española*, "La elección no va a ser entre tres diosas como en el juicio de Paris, sino entre tres prostitutas que presumen de sus ganancias y acaban insultándose unas a otras. Trampagos elegirá a la Repulida, la que ganaba más" (Alvar et al., 2007: 339).

Trampagos manda a su discípulo Vademécum por vino, y "tras el olor del jarro" vienen los músicos a alegrar la boda. En medio de la celebración aparece Escarramán, delincuente famoso en la literatura de la época, a quien la Repulida llama "columna de la hampa", y todos reconocen y reciben amistosamente.

3. La elección de los alcaldes de Daganzo

Escrito también en versos, es un entremés cómico, que ridiculiza a los aspirantes a alcalde de un pueblo. Los examinadores son el bachiller Pesuña, el escribano Pedro Estornudo, y los regidores Panduro y Alonso Algarroba. Panduro enumera a los candidatos:

> De las varas hay cuatro pretensores:
> Juan Berrocal, Francisco de Humillos,
> Miguel Jarrete y Pedro de la Rana;
> hombres todos de chapa y de caletre,
> que pueden gobernar, no que a Daganzo,
> sino a la misma Roma.

Algarroba añade burlonamente: "A Romanillos", es decir a un pueblo desconocido y humilde. Pero Panduro sigue alabando a los aspirantes:

> Digo que en todo el mundo no es posible
> que se hallen cuatro ingenios como aquestos
> de nuestros pretensores.

Algarroba empieza a describir irónicamente a los cuatro. Berrocal es un excelente catador de vinos. Miguel Jarrete es un buen tirador. El tercero es zapatero, y Algarroba alaba su habilidad. El cuarto destaca por su memoria:

> Pues, ¿Pedro de la Rana? No hay memoria
> que a la suya se iguale; en ella tiene
> del antiguo y famoso Perro de Alba
> todas las coplas, sin que letra falte.

Los críticos precisan que se trata de unas coplas antijudías, bastante difundidas en la época.

Los examinadores no se pueden poner de acuerdo, y deciden que es mejor someter a los candidatos a un examen. Cada aspirante desfila por delante de los examinadores, y enumera sus cualidades, sus talentos, y sus méritos. Todos resultan estrafalarios vistos desde la perspectiva de nuestra época actual, pero nos hacen pensar en la prensa del siglo XXI, que habla del mismo tipo de corrupción en la imagen de los políticos. Humillos plantea desde el principio la posibilidad de sobornar a los examinadores:

> De que vaya
> tan a la larga nuestro nombramiento.
> ¿Hémoslo de comprar a gallipavos,
> a cántaros de arrope y a abiervadas,
> y botas de lo añejo tan crecidas,
> que se arremetan a ser cueros?

Se descarta la posibilidad del soborno, y se les pide que muestren sus cualidades. Es memorable la respuesta de Humillos a la pregunta "¿Sabéis leer, Humillos?", dirigida por el bachiller:

> No, por cierto,
> ni tal se probará que en mi linaje
> haya persona tan de poco asiento,
> que se ponga a aprender esas quimeras,
> que llevan a los hombres al brasero,
> y a las mujeres, a la casa llana.

Se comprende que en la época había cierto desprecio por la cultura, sobre todo en el ambiente rural, donde la gente era generalmente analfabeta. Los cuatro candidatos son labradores, y consideran que su mayor mérito consiste en ser cristianos viejos, y muy creyentes. Como apunta Nicholas Spadaccini, "los cuatro pretendientes pertenecen a un mundo donde todo saber, todo proceso intelectual, resulta sospechoso y dañino" (*apud* Cervantes, 1994: 71).

Pero sobresale Rana, quien nos recuerda una vez más la eterna corrupción de los políticos, al evocar los regalos ofrecidos a los alcaldes:

> Yo, señores, si acaso fuese alcalde,
> mi vara no sería tan delgada
> como las que se usan de ordinario:
> de una encina o de un roble la haría,
> y gruesa de dos dedos, temeroso
> que no me la encorvase el dulce peso
> de un bolsón de ducados, ni otras dádivas,
> o ruegos, o promesas, o favores…

Promete asimismo ser justo, misericordioso y modesto, y por eso Nicholas Spadaccini considera que Rana "se destaca por su sensatez" (72):

> sería bien criado y comedido,
> parte severo y nada riguroso;
> nunca deshonraría al miserable
> que ante mí le trujesen sus delitos;
> que suele lastimar una palabra
> de un jüez arrojado, de afrentosa,
> mucho más que lastima su sentencia,
> aunque en ella se intime cruel castigo.

Nicholas Spadaccini cree que Rana tiene "sentido político secular", y "apunta hacia una sep-

aración entre los poderes que corresponden a las autoridades religiosas y los que corresponden a las autoridades civiles" (72), puesto que se enfrenta al sacristán venido a reprender a los regidores:

> Métete en tus campanas y en tu oficio.
> Deja a los que gobiernan; que ellos saben
> lo que han de hacer mejor que no nosotros.

Como destaca Jesús Menéndez Peláez,

> … la pieza teatral resulta ser una mofa y una caricatura tanto del comité examinador constituido por un escribano (Estornudo), un bachiller (Pesuña) y dos regidores (Algarroba y Panduro), como de los villanos aspirantes a la alcaldía; sus únicas cualidades son ser cristianos viejos, estar al margen de toda preocupación intelectual, tener buena salud y manejar con destreza los aperos de la labranza. Con ironía y burla Cervantes critica aquí a los rectores de una sociedad rural que recela de toda actividad intelectual, a la vez que evoca en los villanos peligrosos procesos inquisitoriales de otras épocas. (2005: 112-3)

4. La guarda cuidadosa

Este entremés narra la historia de un soldado enamorado de una fregona. Ella se llama Cristina, y es muy bella. Por eso, el soldado le "guarda" la calle cuidadosamente, es decir permanece ahí, y le espanta todos los pretendientes. No deja entrar a la casa donde trabaja Cristina ni al sacristán, ni al vendedor de encajes, ni al zapatero. Estas circunstancias constituyen para Cervantes ocasiones de hacer desfilar a unos pintorescos personajes, que ejercen tales oficios.

El soldado es pobre y harapiento, detalle muy realista. Le escribe a Cristina una carta de amor en el revés de un memorial dirigido al rey, y Cervantes enumera trámites burocráticos de su época: "Que el otro día le envié un billete amoroso, escrito por lo menos en un revés de un memorial que di a Su Majestad, significándole mis servicios y mis necesidades presentes (que no cae en mengua el soldado que dice que es pobre), el cual memorial salió decretado y remitido al limosnero mayor; y, sin atender a que sin duda alguna me podía valer cuatro o seis reales, con liberalidad increíble y con desenfado notable, escribí en el revés dél […] mi billete…".

Cervantes recuerda amargamente su fracaso como militar, puesto que él mismo se había quedado pobre, a pesar de sus hazañas. Los soldados pobres eran una realidad social de la época, volvían lisiados de las innumerables e interminables guerras, no tenían recursos, y solo podían acudir a la sopa boba ofrecida por los conventos. Los harapos y la miseria de este soldado entristecen al lector advertido.

El soldado admite que Cristina no le corresponde, pero él está orgulloso de su oficio: "El hábito no hace al monje; y tanta honra tiene un soldado roto por causa de la guerra, como la tiene un colegial con el manto hecho añicos, porque en él se muestra la antigüedad de sus estudios…".

Al final toda esta "guarda cuidadosa" no le sirve de nada al pobre soldado, ya que Cristina prefiere al sacristán, que goza de mayor estabilidad económica, y acaba casándose con él.

5. El vizcaíno fingido

Esta vez Cervantes nos introduce en el mundo de las prostitutas. En este entremés, "el tema convencional barroco *engaño / desengaño* funciona sobre el intento de aventureros y prostitutas de burlarse mutuamente y cuya ejemplaridad, por lo tanto, sólo puede entenderse al nivel del espectador, desengañado o edificado por un mensaje latente: la realidad de las falsas costumbres de la villa y de la corte" (Spadaccini, *apud* Cervantes 1994: 20).

El entremés se abre con unas informaciones curiosas e interesantes desde el punto de vista histórico y antropológico: Cristina y Brígida, dos prostitutas, se quejan de las nuevas reglamentaciones, que prohíben a las prostitutas ir en coche y cubrir su rostro, ya que ellas, utilizando coches

y cubriéndose el rostro, no hacían más que "usurpar los símbolos de las clases dominantes" (20). Brígida le trae la noticia a Cristina: "¡Desdichadas de aquéllas que andan en la vida libre, que, si quieren tener algún poquito de autoridad, granjeada de aquí o de allí, se la dejarretan y se la quitan al mejor tiempo! […] Has de saber, hermana, que, viniendo agora a verte, al pasar por la puerta de Guadalajara, oí que, en medio de infinita justicia y gente, estaba un pregonero pregonando que quitaban los coches, y que las mujeres descubriesen los rostros por las calles".

Pero a Cristina no le entristece la noticia en absoluto: todo lo contrario, compara a las prostitutas con la gloriosa infantería, y cree que es mejor renunciar a los coches: "Ese mal nos hagan; porque has de saber, hermana, que está en opinión, entre los que siguen la guerra, cuál es mejor, la caballería o la infantería; y hase averiguado que la infantería española lleva la gala a todas las naciones; y agora podremos las alegres mostrar a pie nuestra gallardía, nuestro garbo y nuestra bizarría, y más, yendo descubiertos los rostros, quitando la ocasión de que ninguno se llame a engaño si nos sirviese, pues nos ha visto".

Al final, acusada de haber robado la cadena de oro devolviéndole al propietario otra, falsa, Cristina, por su condición, no espera protección de la justicia: "Si a las manos del Corregidor llega este negocio, yo me doy por condenada; que tiene de mí tan mal concepto, que ha de tener mi verdad por mentira y mi virtud por vicio. Señor mío, si yo he tenido otra cadena en mis manos, sino aquesta, de cáncer las vea yo comidas". La prostituta se asusta cuando ve al alguacil, que pasa casualmente por ahí. Solórzano, descaradamente y delante del alguacil, propone a Cristina engañar a su amigo el Vizcaíno: "…esta cadena se parece mucho a la fina del vizcaíno; él es mentecapto y algo borrachuelo; yo se la quiero llevar, y darle a entender que es la suya, y vuesa merced contente aquí al señor alguacil; y gaste la cena desta noche, y sosiegue su espíritu, pues la pérdida no es mucha". Cristina acepta encantada: "Págueselo a vuesa merced todo el cielo; al señor alguacil daré media docena de escudos, y en la cena gastaré uno, y quedaré por esclava perpetua del señor Solórzano". No podemos dejar de observar que el alguacil parece dejarse agasajar y sobornar por la prostituta.

6. El retablo de las maravillas

Según Nicholas Spadaccini, en *La elección de los alcaldes de Daganzo* y *El retablo de las maravillas* "el panorama de la vida rural o aldeana sirve de contraposición burlesca a la imagen idealizada del campo que nos proporciona, por ejemplo, Lope de Vega en sus principales comedias de la primera década del XVII" (*apud* Cervantes, 1994: 17).

El drama de estos labradores es acarreado por la ignorancia, ellos son ignorantes y presuntuosos, y de ahí les vienen sus males: "Los labradores ricos del *Retablo* representan la desmitificación de un mito propagado por la comedia lopesca para respaldar los intereses monárquico-señoriales. Con pocas excepciones los aldeanos y labradores de los entremeses son almas sin paz; son figuras cómicas y distorsionadas que se mueven dentro de una «arcadia» grotesca y conflictiva donde reina la impotencia debido a la ignorancia y al falso saber" (17).

Pero detrás de la ignorancia está el miedo. Estos labradores resultan menos cómicos si pensamos en el papel prioritario que tenía la Inquisición en la sociedad de la época. Les daba miedo admitir que podían tener algún antepasado judío, o no habían nacido dentro de un matrimonio cristiano. Los comprendemos mejor si recordamos la importancia de la pureza de sangre en aquel entonces. No podían ascender en la jerarquía social, no podían esperar ninguna mejora en sus vidas si eran bastardos, o tenían la sangre "impura". Por eso fingen ver los inexistentes títeres, y, de esta manera, "el villano rico, integrado y viril de los dramas rurales de Lope y de algunos de sus contemporáneos, se convierte en personaje-víctima; en «espectador» manipulado por la práctica mistificadora de los embusteros y su niño cómplice. Es decir, la figura del villano rico queda invertida y, por lo tanto, desmitificada" (65).

Chanfalla y Chirinos llegan al pueblo, acompañados por el niño Rabelín, con intención de engañar a los labradores. Pretenden haber traído el *Retablo de las maravillas*, que es un espectáculo de títeres. Chanfalla se presenta como descendiente de brujos famosos en la literatura de la época, y

muy conocidos por el público, para asegurar que las mágicas figuras de su Retablo no pueden ser vistas por los bastardos y por los que tengan la sangre impura:

> Por las maravillosas cosas que en él se enseñan y muestran, viene a ser llamado *Retablo de las maravillas*; el cual fabricó y compuso el sabio Tontonelo debajo de tales paralelos, rumbos, astros y estrellas, con tales puntos, caracteres y observaciones, que ninguno puede ver las cosas que en él se muestran, que tenga alguna raza de confeso, o no sea habido y procreado de sus padres de legítimo matrimonio; y el que fuere contagiado destas dos tan usadas enfermedades, despídase de ver las cosas, jamás vistas ni oídas, de mi retablo.

De esta manera, "la burla y la crítica a los dos pilares sobre los que se asienta el ascenso de los Siglos de Oro queda patente" (Menéndez Peláez et al., 2005: 112).

La hipocresía de los labradores, que no quieren reconocer que no ven las marionetas, no tiene límites. El sobrino del alcalde Benito Repollo llega a bailar con la Herodías, la heroína bíblica que en este caso es confundida por Chirinos con su hija Salomé.

La vida real irrumpe en medio del espectáculo: llega un furrier a pedir alojamiento para unos militares, y las autoridades del pueblo no le creen, piensan que los militares son enviados por el mismo sabio Tontonelo, lo que quiere decir que ya confunden la realidad con la historia de las supuestas "maravillas". Tratan de sobornar al furrier con el baile de la Herodías, para que no se quede en el pueblo, y el furrier dice que no ve a la doncella ficticia. Entonces los labradores le acusan de ser judío, el furrier saca su espada, y todo acaba en pelea y en alboroto.

Nicholas Spadaccini observa que el acierto de Cervantes "consiste en elevar el tema de la legitimidad a una dimensión universal: todo hombre aferrado a prejuicios no logra distinguir entre realidad y apariencia, es decir, está predispuesto a ver lo que objetivamente no existe. El racismo es una ceguera que induce a los hombres a vivir encantados, fuera del orden natural" (*apud* Cervantes, 1994: 68).

7. La cueva de Salamanca

Este entremés plantea otra vez el problema del matrimonio y de la infidelidad, tema tan grato a Cervantes, relacionándolo con otro que también le interesaba: las creencias populares, las supersticiones, la brujería.

Pancracio tiene que ir a la boda de su hermana, y se despide de su esposa Leonarda. Esta finge entristecerse por el viaje del marido, suspira, llora, y acaba desmayándose.

Pancracio le dice "unas palabras" al oído, y la mujer vuelve en sí. Nicholas Spadaccini observa que Cervantes muestra desde el principio la ignorancia de su héroe, y advierte al lector que Pancracio cree en "la magia y el falso saber", y "la atracción extrema que siente por la magia le convierte en víctima, en marido burlado" (36).

Pancracio está dispuesto a renunciar al viaje, pero al final se va. El lector asiste sorprendido al cambio de ánimo de la mujer: el marido no acaba de irse del todo, cuando ella le maldice deseando que no vuelva más, y se alegra de su ausencia. Cristina, la criada, está también muy contenta. Las dos habían quedado con sus sendos amantes, el sacristán y el barbero, y esperan pasar una noche de placer.

Antes de que vengan los amantes de las mujeres, llega un estudiante salmantino que pide albergue para una noche, y Leonarda le permite quedarse, pero le pide discreción. Las dos mujeres y sus amantes preparan una orgía para esa noche, pero cuando la cena está lista, todo sale mal, puesto que el marido vuelve inesperadamente, porque se ha roto una rueda del coche.

Leonarda no se asusta, sino todo lo contrario: demuestra tener mucha sangre fría, y encuentra inmediatamente un escondrijo para los hombres que sobran: los manda a la carbonera.

El estudiante se niega a acompañar a los dos hombres, y propone una solución mejor: "… llévenme a mí al pajar, que, si allí me hallan, antes pareceré pobre que adúltero". Así lo hacen, y,

dentro de un rato, cuando Pancracio relata a su mujer el percance del viaje, el estudiante se pone a gritar que se ahoga en el pajar. El estudiante sale diciendo que podría cenar y dormir muy bien si no tuviera miedo a la justicia, y esto despierta la curiosidad de Pancracio. El estudiante afirma que la cama y la cena se las proporcionaría "la ciencia que aprendí en la Cueva de Salamanca, de donde yo soy natural, si se dejara usar sin miedo de la Santa Inquisición, yo sé que cenara y recenara a costa de mis herederos; y aun quizá no estoy muy fuera de usalla, siquiera por esta vez, donde la necesidad me fuerza y me disculpa…".

La cueva de Salamanca, según la leyenda, era la cuna de los brujos y hechiceros, ahí el diablo mismo enseñaba magia. Como Pancracio es fascinado por la nigromancia y la brujería, le anima a mostrar sus habilidades, confesando que desea "en todo estremo ver alguna destas cosas que dicen que se aprenden en la Cueva de Salamanca". El estudiante no esperaba más: "¿No se contentará vuesa merced con que le saque aquí dos demonios en figuras humanas, que traigan a cuestas una canasta llena de cosas fiambres y comederas?". Pancracio pide que los dos demonios no sean espantosos, y esto le viene muy bien al estudiante, quien asegura: "Digo que saldrán en figura del sacristán de la parroquia, y en la de un barbero su amigo".

Pancracio es muy crédulo, y se traga sin dificultades el cuento del estudiante. Este finge pronunciar un conjuro, después va a la carbonera y vuelve con los dos supuestos demonios. Entran todos en casa a cenar, y Pancracio reitera su interés por la magia y la brujería.

De esta manera, Cervantes logra una vez más introducir lo maravilloso en la historia banal y realista de la mujer adúltera. Como dice Ángel del Río, "quizá lo más sorprendente y característico de los entremeses sea la destreza en llevar a un ambiente al parecer enteramente realista y cómico la sombra de la poesía, de lo maravilloso, del «engaño a los ojos» que la realidad es para Cervantes" (1982: I, 473).

8. El viejo celoso

Igual que la novela ejemplar *El celoso extremeño*, el entremés *El viejo celoso* plantea el matrimonio entre un viejo y una joven.

Como apunta Nicholas Spadaccini, "En la novela, e implícitamente en el entremés, el matrimonio es un trámite comercial y los objetos de intercambio son el dinero (o lo que lo sustituye: regalos, dádivas, etc.) y la mujer. El resultado de esa relación, cosificada y sometida a la pasión de los celos, es el adulterio, en el cual coinciden tanto *El viejo celoso* como la primera redacción de *El celoso extremeño*" (1994: 33).

Lorenza vive en casa de su marido encerrada peor que en una cárcel. No puede salir, no puede recibir visitas. Por eso, cuando el marido deja un día la puerta abierta, aprovecha para quejarse, conversando con su vecina Hortigosa, y le confiesa haberse casado obligada: "Éste es el primero día, después que me casé con él, que hablo con persona de fuera de casa; que fuera le vea yo desta vida a él y a quien con él me casó". Una vez más, la esposa lamenta haberse casado: "antes me tarazara la lengua con los dientes que pronunciar aquel sí, que se pronuncia con dos letras y da que llorar dos mil años". Para ella, el matrimonio es una fuente inagotable de sufrimiento. A Cristina, sobrina de Lorenza, no le da reparo enumerar todas las miserias de la pareja, es decir los numerosos achaques del viejo, y su descripción despertaría la envidia de cualquier narrador naturalista: "Toda la noche: «Daca el orinal, toma el orinal; levántate, Cristinica, y caliéntame unos paños, que me muero de la ijada; dame aquellos juncos, que me fatiga la piedra». Con más ungüentos y medicinas en el aposento que si fuera una botica...".

Sorprendentemente, el mismo viejo se da cuenta de sus errores, y los admite delante de otro hombre: "Señor compadre, señor compadre: el setentón que se casa con quince, o carece de entendimiento, o tiene gana de visitar el otro mundo lo más presto que le sea posible. Apenas me casé con doña Lorencica, pensando tener en ella compañía y regalo, y persona que se hallase en mi cabecera, y me cerrase los ojos al tiempo de mi muerte, cuando me embistieron una turbamulta de trabajos y desasosiegos; tenía casa, y busqué casar; estaba posado, y desposéme". Enumera las medidas de precaución que ha tomado, y —como fino conocedor de la psicología femenina,

aunque no sabemos qué otras experiencias ha tenido con las mujeres—, se da cuenta del peligro que representan las amigas y las vecinas, a quienes atribuye inclinaciones de alcahuetas. Cañizares no se equivoca, puesto que el adulterio de su mujer vendrá de la mano de la vecina Hortigosa.

Esta llama a la puerta, e insiste en ver al dueño de la casa. Trata de inspirarle compasión, y le propone que compre una clase de repostero de cuero, y se lo muestra. En su relato hay una vez más informaciones sobre la corrupción de la justicia de los tiempos de Cervantes:

> Señor mío de mi alma, movida y incitada de la buena fama de vuesa merced, de su gran caridad y de sus muchas limosnas, me he atrevido de venir a suplicar a vuesa merced me haga tanta merced, caridad y limosna y buena obra de comprarme este guadamecí, porque tengo un hijo preso por unas heridas que dio a un tundidor, y ha mandado la justicia que declare el cirujano, y no tengo con qué pagalle, y corre peligro no le echen otros embargos, que podrían ser muchos, a causa que es muy travieso mi hijo; y querría echarle hoy o mañana, si fuese posible, de la cárcel.

Hortigosa insiste en enseñarle el repostero al viejo. Detrás del repostero, sin que Cañizares lo vea, pasa el joven que la vecina trae para Lorenza.

No podemos acabar sin recordar las palabras de Ángel del Río: "… hasta en un plano tan aparentemente real, de literatura costumbrista, como el de los entremeses, encontramos ese doble fondo permanente de la visión genial de Cervantes: la disonancia y armonía entre vida y poesía; entre el mundo necesario, condicionado, de las realidades materiales y el mundo libre, arbitrario, de la imaginación. En el descubrimiento de la interrelación entre esos mundos y en haber sabido dar plasticidad artística a ese descubrimiento consiste la gran invención de Cervantes" (1982: I, 474).

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La riqueza paremiológica del *Quijote*: características y valoración

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El presente trabajo representa una breve incursión en el universo paremiológico utilizado por Cervantes en su inmortal obra, el *Quijote*. A partir de un criterio temático, evidenciamos los orígenes cultos o librescos de ciertas paremias, las características estructurales o morfosintácticas y la función que realizan a nivel discursivo. Los temas más destacados de los refranes son: la religión, las virtudes y los principios generales de la vida, la sociedad, la adversidad y la familia. Parte de las unidades paremiológicas son reivindicadas por la Biblia o por textos que pertenecen a la Antigüedad clásica (griega o latina). Algunas fórmulas presentan particularidades mnemotécnicas (rima y ritmo) y, según el análisis composicional, existe un predominio de la organización binaria, de frases nominales y hay cierta variedad sintáctica: oraciones comparativas, sustantivas, adverbiales. A nivel discursivo, los refranes pueden aparecen diluidos en el texto o anunciados por marcadores específicos. Incorporados en la mayoría de las intervenciones de Sancho Panza, los refranes tienen la función de persuasión, argumentación, caracterización etc.

***Palabras clave*: temática; génesis; composición binaria; modelos sintácticos; forma y utilidad discursiva.**

1. Introducción

La obra maestra cervantina, *Don Quijote de la Mancha*, es una de las novelas más destacadas y traducidas de la literatura universal. Al amplio espectro de problemáticas culturales, sociales y existenciales se suma otro aspecto igual de importante: la evocación de varias unidades paremiológicas, ya que mediante el discurso de sus personajes centrales, Cervantes ofrece un abanico de refranes, de índole tanto culta, como popular.

El empleo de frases proverbiales en las obras literarias del siglo XVII representa una tendencia típica para el pensamiento humanista del tiempo. María Barsanti Vigo (2008: 50) considera que la rehabilitación del espíritu vulgar, la dignificación de lo popular y la expresión de lo eterno y lo universal eran ideas unidas y cristalizadas en los refranes. A pesar de ser utilizados por otros escritores de la misma época, como William Shakespeare o Fernando de Rojas, la literatura de especialidad paremiológica (Mieder, 1996; O'Kane, 1950; Abrahams & Babcock, 1977) pone de relieve la valoración superior que otorga Cervantes al refrán, hasta tal punto de convertirse en "uno de los mayores monumentos folklóricos" (Menéndez-Pelayo, 1956: 116) o en "un auténtico tratado de paremiología" (Barsanti Vigo, 2003: 11).

La mayoría de los estudios de paremiología (Negreanu, 1983: 30; Barsanti Vigo, 2003: 11) exponen que Cervantes es uno de los primeros teóricos de la paremiología, en vista de que en tres ocasiones distintas, don Quijote expresa una definición o características generales de los refranes, como el origen popular, el carácter educativo-sentencioso y la brevedad: "no hay refrán que no sea verdadero, porque todos son sentencias sacadas de la mesma experiencia, madre de las ciencias todas" (1991: 258); "Hay un refrán en nuestra España, a mi parecer, muy verdadero, como todos lo son, por ser sentencias breves sacadas de la luenga y discreta experiencia" (465); "otra vez te he dicho que los refranes son sentencias breves, sacadas de la experiencia y especulación de nue-

stros antiguos sabios" (1994: 535).

Cabe mencionar que es muy difícil establecer un número exacto de unidades paremiológicas (refranes, dichos), porque cada refranero realizado (Olmo Canalda, 1998; Calero, 2000; Torres, 2004) presenta un peso distinto: desde 200 hasta 500 estructuras aproximadamente. No obstante, el alcance de los productos del ingenio y de la sabiduría humana difundidos por Cervantes radica en la temática, el origen, las características y la utilidad discursiva.

Por esta razón, a partir de una clasificación temática, intentamos incidir en el tesoro paremiológico quijotesco, destacando la diversidad de temas, fuentes, usos y particularidades estructurales o lingüísticas de los refranes. Asimismo, mencionamos las utilidades discursivas de algunos refranes: cómo han sido incorporados en el texto y cuál es su función.

2. La religión

Gran parte del corpus paremiológico del *Quijote* presenta un carácter religioso, fundado sea en una procedencia explícita en los libros canónicos del cristianismo, sea en una semántica que remite a figuras, preceptos o motivos bíblicos, como:

• Refranes sobre la divinidad: "a quien se humilla, Dios le ensalza" (1991: 169); "no se mueve la hoja en el árbol sin la voluntad de Dios" (1994: 49);

• Refranes sobre santos: "pues Dios Nuestro Señor se la dio, San Pedro se la bendiga" (449);

• Refranes sobre el diablo: "tras la cruz está el diablo" (1991: 132);

• Refranes litúrgicos y eclesiásticos: "buenas son mangas después de Pascua" (380); "el abad, de lo que canta yanta" (487).

Los refranes teológicos se originan tanto en los libros del Antiguo Testamento, como en los libros del Nuevo Testamento. La identificación de los refranes quijotescos en la Biblia ha sido realizada por Javier García Albero (2013) en su tesis doctoral aún no publicada y por el segundo traductor de la novela al rumano, Sorin Mărculescu, en sus notas de pie de página. La unidad paremiológica "Dios que da la llaga, da la medicina" (1994: 168) deriva del libro de Job (5, 18): "Porque él hiere, pero venda la herida; golpea, pero sana con sus manos" y la fórmula "el principio de la sabiduría el temor de Dios" (1994: 181) procede del libro Proverbios (1, 7): "El temor del Señor es el comienzo de la sabiduría, los necios desprecian la sabiduría y la instrucción". La frase proverbial "no se mueve la hoja en el árbol sin la voluntad de Dios" (1994: 49) tiene como génesis el Evangelio de Mateo (10, 29): "¿Acaso no se vende un par de pájaros por unas monedas? Sin embargo, ni uno solo de ellos cae en tierra, sin el consentimiento del Padre que está en el cielo" y el refrán "a Dios rogando y con el mazo dando" (1994: 298) desciende de la Segunda Carta a los Tesalonicenses (3, 10): "Además, cuando estábamos entre vosotros os mandábamos esto: Si alguno no quiere trabajar, que tampoco coma".

A nivel estructural, muchas unidades paremiológicas del *Quijote* presentan una modalidad de organización binaria, es decir una estructura formada por dos partes: una hipótesis y una conclusión —"quien yerra y se enmienda, a Dios se encomienda" (1994: 245), "quien busca el peligro perece en él" (1991: 247). En menor grado de ocurrencia existen refranes con una composición plurimembre, una fórmula que abarca varias secuencias: "el bien que viniere para todos sea, y el mal para quien lo fuere a buscar" (249), o refranes unimembres que contienen una oración simple: "cada uno es hijo de sus obras" (119).

María Josefa Canellada (2001: 429) hace hincapié en la peculiaridad de muchos refranes españoles de suprimir verbos, artículos definidos o indefinidos, hasta tal punto de convertirse en frases nominales. Refranes con temática bíblica que confirman la teoría son: "A pecado nuevo, penitencia nueva" (1991: 375), "Iglesia, o mar o casa real" (465). No obstante, hay también muchas paremias que no eliden artículos, sino que van precedidos por artículos "el hombre propone y Dios dispone" (1994: 443), "la alabanza propia envilece" (1991: 211).

Desde un punto de vista sintáctico, se han identificado: oraciones sustantivas de sujeto: "quien busca el peligro perece en él" (1991: 247), oraciones comparativas —típicas para los refranes— con la partícula "más vale… que…", como en los casos: "más vale al que Dios ayuda que al que

mucho madruga" (1994: 289), "más vale el buen nombre que las muchas riquezas" (283); oraciones adverbiales temporales: "cuando Dios amanece, para todos amanece" (390); oraciones adverbiales condicionales: "si bien canta el abad, no le va en zaga el monacillo" (217).

Las características mnemotécnicas generales de los refranes se conservan en algunas de las frases proverbiales quijotescas (Vizcarrondo Sabater, 2008: 332). Recursos fónicos (rima y ritma) surgen en fórmulas como: "quien yerra y se enmienda, a Dios se encomienda" (1994: 245), "a Dios rogando y con el mazo dando" (1991: 298).

A nivel discursivo, las unidades paremiológicas se emplean especialmente como forma de persuasión. A la luz de esta afirmación, se pone en evidencia el uso del refrán "más vale el buen nombre que las muchas riquezas" (1994: 283) en la segunda parte de la novela, cuando la duquesa se muestra renuente a las capacidades de Sancho Panza de gobernar la isla. Como forma de argumentación y de auto-caracterización, el escudero utiliza la oración señalada —con claras fuentes bíblicas— para evidenciar la superioridad del buen nombre y de las cualidades morales ante la abundancia de bienes materiales.

3. Virtudes y valores de la existencia

En *Istoria literaturii române* de la Academia Rumana, se destaca que los proverbios representan "las primeras formas de conducta social e individual" (1964: 194). De hecho, mediante estas frases, se propagan virtudes y enseñanzas, se emiten sentencias y admoniciones, con el fin de enmendar al hombre o de poner énfasis en los rasgos morales que este debería tener. En la novela de Cervantes encontramos:

• Refranes sobre honestidad: "lo bien ganado se pierde, y lo malo, ello y su dueño" (1994: 437), "el que compra y miente, en su bolsa lo siente" (1991: 302);

• Refranes sobre amistad: "No con quien naces, sino con quien paces" (1994: 95);

• Refranes sobre generosidad: "el que luego da, da dos veces" (1991: 417);

• Refranes sobre esperanza: "Donde una puerta se cierra, otra se abre" (258);

• Refranes sobre sabiduría: "más vale pájaro en mano que buitre volando" (382), "pues tenemos hogazas, no busquemos tortas" (1994: 120);

• Refranes sobre oportunidades: "donde no piensa, salta la liebre" (1994: 93);

• Refranes sobre discreción: "no se ha de mentar la soga en casa del ahorcado" (1991: 312).

Aunque la mayor parte del refranero es fruto de la experiencia y de la sapiencia popular, o procede de la Biblia, hay ciertas unidades paremiológicas que son reivindicadas por figuras importantes de la Antigüedad clásica. Por ejemplo, la unidad utilizada por Cervantes: "buen corazón quebranta mala ventura" (1994: 93) le pertenece a Plauto: *Bonus animus in re mala dimidium mali*, según Caro y Cejudo (1792: 50). Asimismo, Strauss (1998: 253) afirma que la paremia "el que luego da, da dos veces" (1991: 417) le pertenece a Publio Siro: *Bis dat qui cito dat*, y García Romero (2008: 131-142) informa que el refrán "una golondrina no hace verano" (185) dimana de la *Ética nicomáquea* de Aristóteles.

El escritor rumano George Coșbuc (1986: 267-274) considera que aparte de las fuentes cultas o librescas, las características endémicas o culturales representan un manantial para la paremiología. La geografía, la historia, la literatura, las costumbres de una nación o región pueden ser el fundamento para algunas paremias. El refrán sobre paciencia o perseverancia "No se ganó Zamora en una hora" (1994: 558), utilizado anteriormente por Fernando de Rojas en *La Celestina*, es una unidad cultural, exclusivamente española, originada en un evento de la historia. Howard Mancing (2004: 788) explica que en 1072, la ciudad de Castilla, cerca de Valladolid (Zamora), fue asediada durante siete meses por Sancho el Bravo, con el propósito de arrebatársela a su hermana, doña Urraca. A partir de aquel evento, se creó una oración lacónica, sentenciosa, que expresa la necesidad de tener paciencia o tenacidad en alcanzar un objetivo.

Sancho Panza es el personaje que más recurre a la fuerza evocatoria y al carácter axiomático de los refranes, tal como él mismo confiesa: "No sé decir razón sin refrán, ni refrán que no me

parezca razón" (1991: 560). Por esta razón, la utilización seguida de varias unidades paremiológicas en la misma intervención representa un recurso propio del escudero: "Ahí entra bien también — dijo Sancho — lo que algunos desalmados dicen: «No pidas de grado lo que puedes tomar por fuerza»; aunque mejor cuadra decir: «Más vale salto de mata que ruego de hombres buenos»" (267).

Algunas fórmulas proverbiales sobre virtudes aparecen diluidas en el texto, es decir no tienen la cualidad de enunciado autónomo: "no hay para qué encargármelo, porque yo soy caritativo de mío y tengo compasión de los pobres, y a quien cuece y amasa, no le hurtes hogaza" (1994: 282). Por otra parte, hay refranes que para un mayor reconocimiento aparecen resaltados entre comillas: "yo no le quedo en zaga, pues soy más mentecato que él, pues le sigo y le sirvo, si es verdadero el refrán que dice: «Dime con quién andas, decirte he quién eres»" (95). De igual manera, hemos identificado unidades que surgen introducidas por enunciados introductorios específicos, como ocurre en la secuencia: "también se dice: donde no piensa, salta la liebre" (93).

La estructura bimembre de los refranes con temática religiosa es reconocible también en los refranes sobre principios y valores de la existencia: "cuando viene el bien, mételo en tu casa" (57); "pues tenemos hogazas, no busquemos tortas" (120).

El investigador rumano Ilie Danilov (1995: 34) menciona que la antonimia entre los constituyentes de un refrán (oposición nominal, adjetival, verbal, adverbial) es una peculiaridad de varios refranes. La aserción del paremiólogo resulta ser verosímil, ya que muchas unidades de esta categoría presentan antinomias u oposiciones lingüísticas del tipo: oposición adjetival —"buen corazón quebranta mala ventura" (1994: 93)—; oposición verbal —"Donde una puerta se cierra, otra se abre" (1991: 258)—.

Al igual que los refranes sobre la religión, las fórmulas elípticas sugestivas de la presente esfera manifiestan recursos fónicos. Rima y ritmo abarcan refranes como: "el que compra y miente, en su bolsa lo siente" (302); "A dineros pagados, brazos quebrados" (1994: 558). De igual modo, a nivel sintáctico persisten: oraciones temporales —"cuando te dieren la vaquilla, corre con la soguilla" (57)—; oraciones comparativas —"más vale un toma que dos te daré" (76)—; oraciones relativas —"quien bien tiene y mal escoge, por bien que se enoja no se venga" (1991: 382)—.

El propósito de persuasión persiste en la evocación de los refranes sobre virtudes. Sancho Panza utiliza la fórmula "donde no piensa, salta la liebre" (1994: 93) para convencer a don Quijote de que él iba a encontrar a Dulcinea cuando menos se lo esperaba. Por otra parte, El Caballero de la Triste Figura emplea la estructura paremiológica "la diligencia es madre de la buena ventura" (1991: 538) como forma de auto-caracterización y de mostrar su determinación.

4. Adversidad

• Refranes sobre la vida: "el que larga vida vive, mucho mal ha de pasar" (1994: 271), "viva la gallina, aunque sea con su pepita" (61);

• Refranes sobre la muerte: "la muerte, la cual también come cordero como carnero" (180), "todas las cosas tienen remedio, si no es la muerte" (94);

• Refranes sobre perjuicios: "hay más mal en la aldegüela que se suena" (1991: 539), "por su mal le nacieron alas a la hormiga" (1994: 281).

En conformidad con las interpretaciones sociales de la novela, una serie de fórmulas proverbiales recalcan la pobreza: "los duelos con pan son menos" (115), "en otras casas cuecen habas, y en la mía, a calderadas" (118). Los refranes sobre la comida surgen truncados, como en el caso "De paja y de heno" (51), porque el escritor confía en los conocimientos paremiológicos de los lectores y sabe que la forma completa de la frase es "De paja y de heno, mi vientre lleno" (Sbarbi y Osuna, 1874: 284). No obstante, por otro lado se manifiesta un cúmulo paremiológico. Sancho Panza expresa su espontaneidad al acudir a paremias sucesivas como: "Tan buen pan hacen aquí como en Francia; y de noche todos los gatos son pardos; y asaz de desdichada es la persona que a las dos de la tarde no se ha desayunado; y no hay estómago que sea un palmo mayor que otro, el cual se puede llenar" (1994: 281). Generalmente, este tipo de refranes son emitidos por Sancho Panza y constituyen una forma de auto-caracterización y un recurso cómico. Sin embargo, además

de esta utilidad discursiva, el escudero utiliza la última secuencia de refranes citada para expresar impasibilidad ante la amenaza de no recibir su isla.

La relación de antinomia entre los constituyentes de un refrán es patente en algunas unidades sobre adversidades, especialmente con temática sobre la vida y la muerte: "váyase el muerto a la sepultura y el vivo a la hogaza" (1991: 243). Desde un punto de vista lingüístico, se produce una variedad sintáctica, puesto que se han encontrado oraciones con valor condicional: "por su mal le nacieron alas a la hormiga" (1994: 281); oraciones concesivas: "viva la gallina, aunque sea con su pepita" (61). Si las paremias de las categorías temáticas anteriores tenían una organización binaria, muchas estructuras sobre adversidades abarcan solamente un sintagma o una oración — "el mal ajeno de pelo cuelga" (242)—. "Un mal llama a otro" (1991: 354) es uno de los refranes que se distingue de otras unidades, no solamente por su forma unimembre de construirse, pero también por su función discursiva. Dorotea utiliza el refrán como preámbulo a su historia, una fórmula inicial que revela la naturaleza nefasta de los eventos que serán contados.

En el estudio sobre los refranes en la literatura, O'Kane (1950: 367) menciona que en cierto momento Cervantes utiliza el refrán como recurso para realizar un juego de palabras:

> – Sí, señor —respondió el galeote—; que no hay peor cosa que cantar en el ansia.
> – Antes he yo oído decir —dijo don Quijote— que quien canta sus males espanta.
> – Acá es al revés —dijo el galeote—; que quien canta una vez llora toda la vida. (1991: 345)

5. La familia

• Refranes sobre mujeres: "mejor parece la hija mal casada que bien abarraganada" (1994: 62), "el consejo de la mujer es poco, y el que no lo toma es loco" (76);

• Refranes sobre el amor: "Ese te quiere bien, que te hace llorar!" (1991: 255), "quien está ausente, todos los males tiene y teme" (304);

• Refranes sobre el casamiento: "Al hijo de tu vecino, límpiale las narices y métele en tu casa" (1994: 62), "Cada oveja con su pareja" (167).

La mayoría de los refranes sobre mujeres son emitidos por Teresa durante la conversación con su esposo acerca de las aspiraciones del escudero de ser gobernador, pero también sobre las posibilidades de casamiento de su hija. En este contexto situacional-genérico, Teresa recurre al poder de argumentación para convencer a su marido de la importancia del matrimonio para una mujer y manifestar el rechazo total hacia las relaciones extramaritales. La acumulación de refranes, propia de Sancho, se transmite de igual manera en el discurso de su esposa: "no nos hemos de mudar un paso de nuestra aldea: la mujer honrada, la pierna quebrada, y en casa; y la doncella honesta, el hacer algo es su fiesta" (64). En dada circunstancia, el personaje femenino expresa mediante unidades paremiológicas el papel que debe ocupar una mujer en la sociedad y en la familia.

La composición lingüística de los refranes de esta categoría temática es similar a las anteriores, en la medida que persisten la organización binaria, el carácter prosódico y el sistema de oposiciones. La paremia "mejor parece la hija mal casada que bien abarraganada" (62) contiene estas tres particularidades, pero la antinomia adjetival entre "casada" y "abarraganada" y la antinomia adverbial entre "mal" y "bien" son los aspectos más relevantes de la configuración de la fórmula.

6. La sociedad

La novela de Cervantes es un retrato de la sociedad española, aspecto revelado también por la temática de las unidades paremiológicas. En esta temática se inscriben:

• Refranes sobre leyes "allá van reyes do quieren leyes" (1994: 63);

• Refranes sobre costumbres "en cada tierra su uso" (89).

El refrán "Más vale migaja de rey que merced de señor" (1991: 465) revela la forma de organización y de jerarquización de la sociedad del tiempo. En una nota de pie de página, el primer

traductor rumano de la novela, Ion Frunzetti (1969: 193), expresa que mediante el uso de esta paremia, Cervantes manifiesta un estado anti-feudal y una evidente predilección hacia la monarquía, la protectora de los hidalgos.

Los refranes sobre la sociedad se emplean para calificar una situación, para caracterizar o auto-caracterizar, pero también para justificar una acción o hacer una alusión. Sancho Panza utiliza la paremia "haz lo que tu amo te manda, y siéntate con él a la mesa" (1994: 247) antes de cumplir un mandato de don Quijote. De esta forma, el escudero se auto-caracteriza, justifica la intención de cumplir la orden, pero, igualmente, denuncia su deseo de recibir recompensa.

La mayoría de refranes sobre leyes o costumbres manifiestan las características lingüísticas señaladas. A nivel estructural, el refrán citado previamente "Más vale migaja de rey que merced de señor" (1991: 465) abarca solamente constituyentes nominales y manifiesta el mismo modelo sintáctico comparativo "más vale... que...". La rima en "allá van reyes do quieren leyes" (1994: 63), la oración temporal en "cuando la cabeza duele, todos los miembros duelen" (41) son rasgos que ya se han indicado y que se reiteran en los refranes de esta temática.

7. Conclusiones

La valoración de fórmulas proverbiales consiste en la variedad de temas, orígenes, características y utilidades. La cantidad de refranes sobre la religión y las fuentes bíblicas encontradas corresponden al gran papel que tenía la Iglesia en la sociedad. Asimismo, las virtudes o los principios existenciales representan temas inherentes que difunden los refranes, puesto que estas frases tienen un carácter moralizador o educativo.

Tal como hemos puesto de realce, la tendencia general del refranero español de elidir elementos, indicada por los paremiólogos, se manifiesta en gran parte de los refranes quijotescos, pero no en su totalidad. Muchas unidades abarcan diferentes clases gramaticales y los artículos no se omiten en todos los casos. En cuanto a la organización, excepto por algunas paremias, se puede establecer que hay una predisposición hacia el bimembrismo. No obstante, desde un punto de vista sintáctico, resulta difícil establecer una tipología o propensión, porque existen oraciones simples, coordinadas y varios tipos de subordinadas.

Insertadas en el discurso de Sancho Panza, las unidades paremiológicas surgen tanto anunciadas y evidenciadas por fórmulas introductorias específicas, como asimiladas en el texto, sin tener el carácter de oración autónoma. De vez en cuando, el escudero abusa de las paremias y las evoca de manera sucesiva, de tal modo que se crea un cúmulo paremiológico. El contexto situacional-genérico puede ser distinto, pero la función discursiva de persuasión, caracterización o argumentación queda vigente.

La riqueza literaria y lingüística del *Quijote* es inconmensurable. El empleo constante de unidades paremiológicas fomenta la necesidad de considerar el corpus paremiológico como parte del acervo cultural español.

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AIC
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Don Quijote en el Nuevo Mundo. Las picardías, candideces y quijotadas de un hidalgo disoluto

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El presente trabajo plantea una lectura palimpséstica de la novela *Asuntos de un hidalgo disoluto* del colombiano Héctor Abad Faciolince. Al incidir en las vertientes meta-, hipo- e intertextuales de la novela en cuestión, lo que proponemos es un enfoque hermenéutico socio-antropológico, cuyo principal cometido es demostrar la pervivencia del prototipo quijotesco aurisecular como símbolo cultural universal y la trascendencia espacio-temporal de su legado. Dicho de otro modo, nuestro propósito es dejar patente el que, a pesar de los tintes ligeramente paródicos que el pastiche literario reviste, la novela de Faciolince no es una «subversión», sino una «versión» cervantina, pues, salvando las diferencias, tanto el hidalgo manchego como el medellinense se rigen por sistemas axiológicos afines. En este sentido, a la luz de las aventuras y desventuras que hitan sendas trayectorias vitales, se analizarán, bajo un prisma comparatista, los resortes y andamiajes temperamentales y caracteriales que vertebran a cada uno de los protagonistas, con vistas a poner de relieve sus pilares identitarios y sus respectivas pautas idiosincrásicas, así como rastrear los invariantes literarios subyacentes. Asimismo, se baraja la posibilidad de interpretar a Gaspar Medina de Urdaneta como el epítome de la especificidad hispanoamericana, a la par que se sopesa el destacado papel que desempeña la literatura en el devenir de los protagonistas.

***Palabras clave*: legado quijotesco; hispanoamericanidad; axiología comparada; personaje polifacético; disolución.**

Don Quijote en el Nuevo Mundo

¡Ruega por nosotros, hambrientos de vida,
con el alma a tientas, con la fe perdida,
……..
pues casi ya estamos sin savia, sin brote,
sin alma, sin vida, sin luz, sin Quijote,
sin piel y sin alas, sin Sancho y sin Dios.
(Rubén Darío, *Letanía de nuestro señor Don Quijote*)

Sin fe, sin Dios, sin luz, sin alas, desnudo y con el alma pendiente de un hilo… Si nos animamos a cruzar el charco, así encontraremos a Gaspar Medina de Urdaneta al final de *Asuntos de un hidalgo disoluto* (1994), la primera novela de Héctor Abad Faciolince, en torno a la cual, a nuestro juicio, los exégetas han vertido mucho menos tinta de la que definitivamente la obra se merece. Y es que, a decir verdad, este «hidalgo disoluto» de muchas luces y otras tantas sombras, que cobra vida con los agudos plumazos del autor colombiano en medio de una tupida contextura meta- e intertextual donde pastiche, humor blanco y negro, alegoría y parodia se trenzan, realmente da mucho para debatir.

En definitiva, dicho retoño literario de ultramar, que —sin pretensiones de emularlo— brota casi cuatrocientos años más tarde del mismo tallo castellano, habiéndose nutrido de la misma savia axiológica quijotesca de pura cepa, comulga con la mayoría de los ideales áureos del celebérrimo caballero manchego. No obstante, el hidalgo medellinense no se halla "trasplantado" tal cual en tierras de la excolonia española, sino que puede ser contemplado, en la línea de esos típicos mestizajes hispanoamericanos, como un "injerto" literario *sui generis*. Así pues, en el crisol de la personalidad de Gaspar, el multimillonario y huérfano peregrino procedente de la estirpe de los cónsules honorarios de España, al que, entre su saber enciclopédico y su gramática parda, le toca ingeniárselas como un consumado pícaro para vivir, confluyen —más o menos diluidas o grumosas— las esencias de tres tipologías que se superponen, (con)funden y complementan, a saber: un quijote, un pícaro y, por último, un cándido[1]. Asimismo, aparte de notables elementos de raigambre renacentista, barroca, ilustrada e infrarrealista, los entronques discernibles a nivel de filosofía vital con el nihilismo nietzscheano y el existencialismo sartriano, entre otros, patentizan la complejidad del protagonista colombiano.

A grandes rasgos, sin lugar a dudas, Gaspar Medina de Urdaneta sí tiene madera de quijote, mas la esencia de este quijote a la hispanoamericana que nos ocupa se encuentra alquimizada, transfigurada, a la par que atomizada. En este sentido, Abad Faciolince toma el pulso de un septuagenario quien, a pesar de ser un acérrimo defensor de la libertad de acción y expresión, así como un empedernido lector y amante de las letras, jamás llega a ejercer como abogado ni como catedrático de literatura y estética ni aun en la cuna del Renacimiento, es decir en Italia, donde éste decide emigrar, autoexiliándose. Con todo y los caudales heredados por ser "hijo de algo", Gaspar abandona su hacienda a los treinta años y se empeña en hacerse pasar por un don Nadie trabajando en Turín de mayordomo y "vasallo" de Ángela Pietragrúa, la barragana del vizconde español de Alfaguara. Muerta Ángela, rozando los cincuenta, nuestro «Cicerón de los Andes» (Abad Faciolince, 2001: 108) decide pasar a servirle al pueblo, pero su conato de asumir el poder político *de facto* e involucrarse activamente en la sociedad a fin de «desfacer» tuertos, agravios, atropellos, y encarrilar el mundo hecho una caterva de mercachifles y borrachos se frustra, pues el único ímpetu revolucionario que le nace se estrella contra los tejemanejes y la corrupción de la canallocracia circundante. De modo que nuestro emigrante acabará poblando su ocio y soledad con viajes, meditaciones y, sobre todo, con más lecturas. Leer, para Gaspar, se convertirá, por tanto, en la única razón de estar vivo y despierto, en el refugio, pasatiempo, sucedáneo, la compañía y panacea de un hombre cuya existencia viene a ser parangonable hasta cierto punto a la de un ermitaño.

Son muchas las similitudes que hermanan a don Quijote y don Gaspar, dando fe de la pervivencia y universalidad del legado quijotesco y haciendo de España el «promontorio espiritual de Europa» y la «proa del alma continental», tal y como aseveraba José Ortega y Gasset (*apud* Miguel, 2005: 141). No obstante, centrarnos, hoy por hoy, en las diferencias manifiestas a nivel de conducta social entre los dos protagonistas —cuyas personalidades distintas vienen rubricadas por sendas fraguas histórico-políticas en las que se formaron— y hacer unas calas, por un lado, en su temperamento, y, por otro, en su carácter, atendiendo tanto la vertiente volitiva como la axiológica que éste último conlleva, nos parece fundamental a fin de poder ir perfilando el distintivo cultural-identitario de cada uno.

Antes que nada, la «quijotidad», según Jorge Mañach (1948), «sería la actitud moral ante la vida». En cambio, la quijotidad se vuelve «quijotismo», matiza el escritor cubano, el momento mismo en que uno se decide y afana en concretar su ideal, en realizarlo en vida. Y con este primer punto sentamos la base del abanico de diferencias significativas que nos permitirá deslindar entre los dos prototipos quijotescos que hemos sometido al análisis. No cabe duda de que, *grosso modo*, a ambos los vertebran sistemas axiológicos afines, pues el quijote de cuño hispanoamericano no sólo comparte el bagaje de lecturas de libros de caballería que tanto habían influido en el Quijote

[1] Se alude por este último al protagonista volteriano de *Cándido, o el optimismo* (1759).

arquetipal —un bagaje dentro del que la presencia de la obra maestra de Cervantes viene siendo el mejor botón de muestra del diálogo intertextual que se entabla y el juego metatextual que atraviesa la novela—, sino que, además, tiene la mirada puesta en la "estrella de Levante" que para él ya no es tanto España en concreto, cuanto Europa en su conjunto, cuyos valores primermundistas atesora. De por sí, don Quijote fue la *rara avis* por antonomasia de su época precisamente por tratar de contrarrestar el aparentemente insalvable desajuste axiológico de la sazón y puentear el abismo que separaba el «ideal sentido» y la «realidad vivida» (Benítez Vinueza, 1947), al querer hacer que los mecanismos sociales orinecidos del decaído y profano mundo en que le había tocado vivir volvieran a girar según las doradas leyes de épocas pretéritas.

Ahora bien, ¿qué convierte al antioqueño Gaspar Medina de Urdaneta en un quijote atípico?, mas no en un anti-Don Quijote —valga aclararlo—, pues, igual que sucede en la versión de ultramar, los verdaderos opositores del héroe son los individuos mediocres cuando no filisteos que pululan en y a veces hasta dirigen la sociedad. Contra éstos don Quijote arremete abroquelado con su fe inquebrantable y esgrimiendo la lanza de su férrea voluntad, esa «voluntad tan épica como delirante» (Fresán, 2007: 44) de vivir, sentir, perpetuar y crear, que quedará acuñada como «síndrome de don Quijote». Por otro lado y contra todo pronóstico, a todo esto y hasta a la acusada propensión al *carpe diem*, tan patente en la filosofía vital hispanoamericana, nuestro Quijote de ultramar les opone la abulia, el hastío, en suma, una reverenda y rotunda desgana recrudescente sobre todo a partir de ese punto de inflexión que se da cuando la relación con Ángela se frustra, en gran parte —hay que puntualizarlo— debido a la pusilanimidad masculina. En otras palabras, mientras que don Quijote de la Mancha encarna el así llamado «descontento militante» (Benítez Vinueza, 1947) de raíz prometeica, es decir aquella «voluntariosa inconformidad» (Mañach, 1948) que lo mueve a hacerse caballero andante para combatir las injusticias, propugnando el activismo e idealismo éticos cristianos, cabe destacar que en el medellinense se dan cita tanto el «descontento dubitante de Hamlet» como el «descontento claudicante de Fausto» a los que tan pertinentemente remitía Benítez Vinueza, ya que, en ultramar, del «héroe activo y problemático» (Maeztu, 1968) manchego se conserva e incluso en éste otro encona la aguda dimensión analítico-reflexiva, prescindiéndose, en cambio, de la involucración activa en la sociedad.

Así pues, el activismo quijotesco restaurador y redentor, filantrópico, del hidalgo castellano, quien galopa empeñado en depurar el mundo y se desvive "ministrando" justicia a capa y espada, levantándose una y otra vez al caerse, da paso en la novela colombiana a un inmovilismo contemplativo cuyo protagonista se limita a arrastrar su cruz y vida, impugnando de forma indirecta la vileza de sus contemporáneos desde su torre de marfil, encastillado en su misantropía. Y es que Héctor Abad Faciolince resucita al «Cristo español» para asparlo, con los clavos de la lacerante angustia barroca y la corona de la impotencia moderna, en la ciudad más violenta del mundo, donde los molinos políticos se han encargado de moler lo que quedaba de los valores, y los gigantes de la ignorancia, la sevicia y el cainismo campan a sus anchas, haciéndolo pasar, además, el calvario del Bogotazo. En su andadura por el mundo, sin embargo, este peregrino que, habiendo experimentado el mal con vistas a encajar en el mundo y «no ofender a los demás con» su «buen comportamiento» (Abad Faciolince, 2001: 12), al final acabará siendo, no «por elección o por esfuerzo, sino porque le sale» (18), tan «bueno» que terminará por ofrecer —más pancho imposible— cuantas mejillas haga falta[2] con tal de que lo dejen estar, no se alzará ni en caballero andante ni en pastor de ovejas extraviadas o de lobos borrachos para los que no hará ni falta trocar el agua en vino… Esto sí, tras sus aventuras *in solitario*, aunque con tintes picarescos e hitadas de mayores penas que glorias, estando éste de mayordomo, masajista y «politiquero» (106), Gaspar encauzará como pocos el rebaño de sus recuerdos hacia el redil de un nuevo "testamento" que le legará a la humanidad a través de su taquígrafa y esposa, que en las postrimerías de su vida se dedica a animar a su "señor y amo" lo mismo que Sancho Panza a don Quijote en su túmulo.

[2] Recuérdese, en dicho caso, la bofetada que el conde de Alfaguara le da a Gaspar justo antes de dimitirlo, lo cual en la España aurisecular resultaba imposible desagraviar a falta de un duelo.

Consecuentemente, si bien a tenor de esos guiños metaficcionales el *Quijote* se va escribiendo sobre la marcha recogiendo sus andanzas conforme el protagonista va superando aventuras y desventuras, en ultramar Gaspar se abisma en la "cueva de Montesinos" de su memoria para desandar de forma retrospectiva e introspectiva a la vez, entre los ramalazos de un delirio lúcido con toques proustianos y dejes joyceanos, los tortuosos caminos vivenciales de su pasado. En síntesis, el libro del escritor colombiano entraña suficientes elementos que lo afiancen como autobiografía de raigambre picaresca. No cabe obviar, sin embargo, que la gran analepsis que se articula entre renglones de hecho conforma una sombría prolepsis. En dicho sentido, mientras que la novela del gran alcalaíno enfoca las peripecias agonales de su criatura, por otro lado, el libro que el narrador personaje colombiano llega a escribir hacia finales de su soliloquio incluso en la piel propia[3] da realce a una agonía *antemortem*. Por consiguiente, a diferencia del hidalgo manchego, quien, precisamente por tener muy clara esa meta dictada por la necesidad visceral que resiente de dar cauce natural a su verdadera esencia, va recorriendo España a fin de labrarse un futuro que sea el fiel trasunto de su personalidad, afincado ya en tierras italianas tras haber pasado las de Caín en el alienante "lecho de Procusto" antioqueño, Gaspar Medina vuelve a vagar por los andurriales de su memoria sin moverse apenas, montado con su "escudera" en el Clavileño de sus recuerdos del que no se apea sino para morir. De modo que el quijote reacio, aprensivo, huraño, parco, aletargado, cerebral, que llevaba latentes —aunque se pasara la vida huyendo, ensimismado— el instinto y la "aptitud" quijotescos, pero cuya actitud asentada lo convierte en la imagen cuasiantagónica del reaccionario, aprehensivo, intrépido, atrabiliario, expansivo hidalgo castellano, de repente decide volver sobre sus pasos para contemplarse como genuino «hijo de sus obras» con tal de «saber finalmente lo que» es «mientras» deja «de serlo» (114).

Vinculando las actitudes masculinas con la taxonomía tetravolitiva que postula Unamuno (*apud* Dumitrescu, 1970: 106)[4], podríamos evidenciar que el don Quijote primigenio, modélico, vuelca todo su empeño y energía en luchar por conseguir *ser quien cree poder ser*, es decir, por llegar a ser quien *quiere ser*. Por otra parte, el quijote redivivo, atenazado por la duda, que Abad Faciolince propone sin que el personaje mismo se plantee serlo, a pesar de tener éste un referente fijo en la versión cervantina, lo único que desea es conservar la independencia y superioridad ético-espiritual adquiridas, quiere, por lo tanto, que por lo menos se le permita *seguir siendo* lo que *es*, para *no* desvirtuarse, en rigor, *quiere no* acabar *siendo lo que no es*. Así pues, mientras que el quijote arquetipal rompe moldes, se autoinventa y afirma por su ansia de cambiar y dignificar el mundo, el otro apenas se autodescubre y confirma una vez más que no encaja en él.

Querer no es poder, parecen descubrir, sin embargo, ambos protagonistas que se abren paso por el mundo con brújulas morales hechas del mismo cuño y cuyas orfebrerías timológicas intrínsecas son insulares en el océano de prosaísmo y laxitud moral de sus respectivas épocas, aun cuando finalmente acaben naufragando en el mismo. No obstante, cabría preguntarnos a qué se debe realmente el fracaso, la impotencia de trocar el bronce en oro… ¿Será todo achacable a las semejanzas, a los invariantes ostensibles que, a pesar de todo, unen al canto de esperanza entonado por el ingenuo, pero de rompe y rasga don Quijote de la Mancha, que se autoengaña creyendo que todo lo que reluce no es más que una pepita del oro de la bondad humana, y a la cuenta atrás hacia la anonadación que emprende su versión apicarada, profundamente desengañada, retumbante en la voz de don Gaspar? Destaquemos, por ende, que las afinidades tienen su peso, pero hay que señalar que las diferencias caracteriales y temperamentales inclinan bastante más la balanza a la hora de comparar efectos similares surtidos en contextos espacio-temporales fundamentalmente distintos.

Para concretar, en lo que al carácter atañe, la filiación cervantina de índole axiológica queda más que patente por vía intertextual. Aun así, el hecho de que la resistencia numantina de don

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[3] Repárese, a este respecto, en los entronques hermenéuticos que se dan con la *Colonia penitenciaria* de Franz Kafka (1914).

[4] «Querer ser, querer no ser, no querer ser, no querer no ser».

Quijote la consiguieran desbaratar únicamente echando mano de un artilugio, mientras que Gaspar claudica sin apenas haber luchado, traza una diferencia notable entre los dos personajes. Asimismo, si bien en lo concerniente a fibra y «temperatura moral (Valéry, 1996: 1) don Quijote y don Gaspar se parecen bastante, el atemperado, melancólico-flemático, aséptico Gaspar, por cuyas venas parece correr sangre de horchata, no llega ni a los talones ni a los redaños del arrebatado, bravo, ferviente, melancólico-colérico y de armas tomar héroe de Cervantes, lo cual saca a relucir vetas temperamentales radicalmente distintas.

No obstante, más allá de lo arriba expuesto, la diferencia de tomo y lomo que enfrenta al escuálido rocín del desánimo del hidalgo medellinense, enalbardado con una conciencia atroz, derrotista, que trota renqueante cuando no dando alguna que otra coz de rampante cinismo o pujante y acibarado pesimismo a cada zurriagazo de desengaño que la vida le inflige, con la retozona ilusión quijotesca con crines de esperanza, estro justiciero y bríos de utopía acicateada por un entusiasmo febril y una imaginación desbordante, descansa en las cosmovisiones contrastantes que los dos personajes masculinos tienen. A la luz de éstas, la concepción teológica que vertebra al hidalgo manchego, desembocando en un «absolutismo rebelde» y redentor, se ve suplantada en tierras colombianas por un «relativismo conformista» (Mañach, 1948), sincrético, de corte teleológico y antropocentrista. En resumidas cuentas, el punto neurálgico de la anatomía ético-espiritual de cada uno de los dos protagonistas que nos ocupan, es decir, la diferencia constitutiva medular, que acabará convirtiéndose en pivote identitario primordial para ambas trayectorias existenciales, radica en la fe o falta de fe, respectivamente.

Conviene no olvidar que no es el ideal del Caballero de los Leones el que le falle al protagonista o lo derrote. Es la cruda y alevosa realidad —desarmada por lo contrario— la que, aprovechándose del cansancio del hidalgo, tiene que disfrazarse con elementos del propio imaginario quijotesco a fin de poder rematar su recia utopía que venía socavando. En este sentido, si al final de la novela don Quijote reniega de sí mismo y "abdica", éste no lo hace por estar persuadido de la futilidad de su ideal, sino porque realmente se cree vencido en justo combate y, decepcionado de sí mismo, cree no haber estado él a la altura, además. Mención aparte, sin embargo, merece Gaspar, pues vale hacer hincapié en el hecho de que, en su caso, el hastío crónico notorio en su senectud, así como la «manquedad de su ilusión» (Mañach, 1948) se remontan a la época de su tierna infancia, cuando con la lectura de *La gaya ciencia* de Nietzsche se le abren los ojos, pero se le "indigesta" el corazón… Habida cuenta de ello, la resaca literaria del otro Caballero de la Triste Figura de allende el mar, imbuido de nihilismo, será todo lo contrario a la embriaguez del entusiasmo quijotesco dimanante de una fe diamantina, a saber: un perpetuo y acuciante escepticismo. En otras palabras, el supuesto 'alegre saber' al que el adolescente medellinense accede le atrofia la esperanza y da pie a la infelicidad y a una lucidez malsana por exclusivista. De tal modo, el quijote que Abad Faciolince propone amanece ya sanchificado, mohíno, con el ideal desdorado desde un principio, con nada que propugnar por no tener nada firme en que creer de hecho o, mejor dicho, por creer en la Nada, prueba de ello el que el protagonista mismo confiese no estar apoyado en el «bastón del misterio», sino en el «bastión de la incertidumbre» (Abad Faciolince, 2001: 10).

Como tal, don Quijote, el abanderado de la esperanza, afirma y, solamente una vez que le hayan dejado de permitir vivir como quiere, el resorte de la autoconservación se le quiebra y las ganas de vivir se le extinguen, haciendo que éste muera. Por otro lado, con su óptica distópica, su dejadez y pesadumbre por delante, Gaspar niega y reniega de la vida, nadando a la deriva, sin anclar en ningún puerto ni alcanzar la plenitud vital creyendo, creando o queriendo.

Siguiendo otro hilo de la misma idea, si bien don Quijote, ese sueño corporeizado de Alonso Quijano el Bueno, había despertado a los cincuenta años para reinventarse, vivir a tope desviviéndose por los demás y después volverse a dormir, alcanzando la inmortalidad, resulta particularmente interesante el caso de Gaspar, quien se supone llevaba despierto toda la vida en su sinvivir constante y quien a sus setenta y dos años, a falta de poder ver sus sueños hechos realidad, en ese tremebundo final del libro que deja al lector boquiabierto, acaba por tragarse un puñado de somníferos para volverse a dormir sempiternamente. Imposible desdeñar, por tanto, la paradoja que

surge, pues, por un lado tenemos al prototipo ibérico, al hidalgo venido a menos, despojado de su "tesoro", al que, por tanto, le sobran ganas, pero le faltan recursos para factibilizar su ideal, mientras que, por otro lado, al antioqueño le sobran los recursos, tanto internos como externos, mas, como carece de las ganas, no los malgasta[5], sino que simplemente no los aprovecha, administrando mal el "tesoro" que encierra, así como el potencial que se vincula a su simbolística onomástica[6].

En virtud de este contraste entre fin y medios, parece lícito aventurar la hipótesis de que esta aguda desgana, atípica en su entorno, como hemos enfatizado anteriormente, sumada al desarraigo, que no al desnorte, así como a esa paradigmática incapacidad de convertirse en el timonel *de facto*, de autogobernarse sin caer en los extremos, en la que tanto han incidido D. F. Sarmiento o Eduardo Galeano[7], sea el rasgo sintomático del mal endémico que achaca al Quijote colombiano mediante el cual Abad Faciolince viviseccionа a Hispanoamérica en su conjunto, con sus «raíces torcidas» (Montaner, 2011) por varias causas en las que definitivamente vale la pena seguir indagando.

En suma, Gaspar Medina de Urdaneta no se hace incensario de la fe ni de las ideas platónicas que alientan al héroe castellano. Ante la inviabilidad de implantar en tierras colombianas el proyecto de *reconstrucción* ideado por don Quijote y ante la corrupción que prolifera incluso en Europa, la supuesta madre moral —¡¿o madrastra?!— de América Latina, Tánatos le gana a Eros y, desahuciado y enfrascado en su propio mundo, Gaspar acaba descarriando hacia la *autodestrucción*. Si bien «la locura de don Quijote era sólo de la imaginación, no del entendimiento» (Unamuno *apud* Mañach, 1948), en parte son su *forma mentis* y *modus vivendi* los que abocan al suicidio al cuerdiloco, aunque íntegro, hidalgo medellinense. En este sentido, a diferencia del loquicuerdo, efusivo y explosivo caballero andante español, bajo la capa de "divina indiferencia", de apatía, que exhibe el hidalgo colombiano más propenso a pensar el sentimiento que a sentir el pensamiento a la manera quijotesca, crepita una infernal hoguera de congojas y convulsiones anímicas e intelectuales, puesto que los desfogues catárticos del último son más bien implosivos. A la luz de ello, cabe resaltar que a la garra quijotesca de hecho le sirve de contrapunto el «desgarrón afectivo» (Alonso, 1966: 494-580) quevedesco, consustancial en Gaspar. A raíz de lo susodicho, la polémica estriba en si podemos tildar la resolución final de suicidarse y disolverse en la nada, adoptada por el errante caballero medellinense, de yerro, quijotada, insensatez, enajenamiento mental, cobardía o *hybris*… Por lo que toca a lo último aludido, resulta paradójico que los grilletes morales de Gaspar no lastren su libertad transgresora que se vuelve soberana a la hora de no perpetuar el legado quijotesco luchando, para perpetrar, en cambio, un crimen.

Mas, si rendirse y segar la propia vida con la guadaña de la desesperación ciega pasa por un genuino desvarío, será su mayor hazaña el libro que Gaspar escribe en el ocaso de su vida, haciendo constar en éste, valga enfatizarlo, su única devoción: la fe en el poder del arte y de la literatura. Así pues, como broche final y cierre de su vida, Gaspar se arma caballero de las letras y, pluma en ristre, sin más broquel que su propia conciencia, empeña todo su ser, seso y reposo desenvainando, «de claro en claro y de turbio en turbio», picanterías verbales, destilando su humor negro en malabarismos lingüísticos, y esgrimiendo con picardía, agudeza y exquisitez paronomasias, dilogías conceptistas y otros recursos de la utilería elitista neobarroca y postmodernista.

Dicho esto, el valor de la memoria colectiva, la exhortación subyacente de escarmentar en cabeza ajena, en suma, el valor pedagógico que el libro y la literatura en general adquieren, dejando de lado el papel de quitapesares —con visos de amigo imaginario que nos habían hecho poner

[5] En dicho sentido, el abanico semántico que despliega el adjetivo «disoluto» empleado por el autor colombiano, en el caso del personaje que tenemos en el punto de mira, a nuestro juicio, no abarca sino parcialmente el significado recogido en el DRAE, a saber: *disoluto, ta* = 'licencioso, entregado a los vicios'.

[6] Persa < *Kansbar* = 'administrador del tesoro'; uno de los tres Magos de Oriente, portador del incienso regalado a Jesucristo recién nacido.

[7] Ver *Facundo o Civilización y barbarie…* [1874]; *Las venas abiertas de América Latina* [1971], *Memoria del fuego* [1982-1986].

en tela de juicio la cordura del protagonista— desempeñado hasta este punto, así como la señal de alarma que dispara, traslucen gran parte de los resortes y mecanismos idiosincrásicos de uno de los quijotes hispanoamericanos, al que hemos tratado de radiografiar, unos resortes y mecanismos dispersos por la diégesis, pero que mediante una lectura alegórica redondean el todo coherente de la personalidad de Gaspar Medina de Urdaneta.

Concluyendo, con estas pocas pinceladas hermenéuticas, cuyo posterior desarrollo y debida matización relegamos a estudios futuros, confiamos haber logrado delinear el sello de este pícaro no contrito, de este hidalgo disoluto, en que anida el mismo «sentimiento trágico de la vida» (Unamuno, 1901) acusado en el Viejo Mundo, y cuyo libro, por último, —espejo fiel o deforme de su vida — se erige en el mismo Caballero de los Espejos que acabó propulsando en la eternidad al protagonista cervantino.

Para colofón, en un mundo más desquiciado que nunca, el personaje magistralmente plasmado por Héctor Abad Faciolince, cuya resiliencia ante la perversión se transparenta cabalmente incluso en el acto suicida final y queda cristalizada, además, en esa virtud heroica de doble filo, profundamente humana —contrapuesta al acrisolado, pero trasnochado, heroísmo virtuoso quijotesco— que, cuanto más pervive en la corrupta prosa cotidiana, más tiene de proeza, encarna uno de los eslabones literarios que muestran en sumo grado por qué, tal y como antaño sentenciara Miguel de Unamuno, hoy día definitivamente nos sobra cervantismo, pero nos falta quijotismo.

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BOOK REVIEW

El Quijote universal. Siglo XXI

Antonio Machado Libros, Madrid, 2016, 1155 págs.

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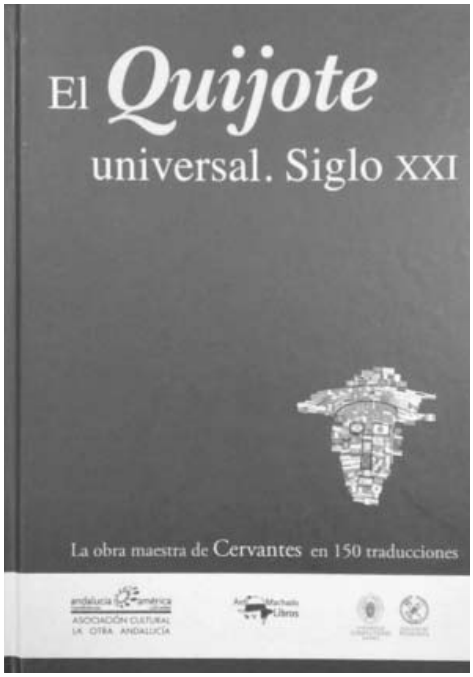

En noviembre de 2016 vio la luz en Madrid una edición muy singular de la novela cervantina más universal. Se trata de un proyecto titulado *El Quijote universal. Siglo XXI*, realizado bajo la dirección académica de José Manuel Lucía Megías, Catedrático de la Facultad de Filología, Departamento de Filología Románica, Filología Eslava y Lingüística General de la Universidad Complutense de Madrid y editado por Antonio Machado Libros. El volumen, que se une a la celebración del IV Centenario de la muerte de Miguel de Cervantes, concentra un número impresionante de lenguas, ya que cada capítulo resuena en un idioma, dialecto, o variedad lingüística diferente.

Confieso que cuando José Manuel Lucía Megías me propuso ser parte del proyecto, me surgieron una serie de dudas sobre la utilidad de un volumen de estas características: un libro que nadie podría leer en totalidad, condenado, en cierta manera, a ser sólo una edición de coleccionista. Acepté[1], en un principio no muy convencida, sino más bien por nuestra antigua colaboración que finalizó allá por el año 2004 y que culminó con la publicación del volumen de poesías de Mihai Eminescu más completo traducido alguna vez al español[2]. Posteriormente, cambié de opinión y vi esta edición como una magnífica herramienta para los lingüistas, y también como un libro que puede ser disfrutado por alguien que no sea especialista, aunque sea hojeándolo para admirar e intentar descifrar tantos alfabetos.

Su idea, no obstante, iba más allá. Cervantes es el autor más traducido mundialmente, ya que su obra maestra está, finalizado este proyecto, traducida a más de 200 idiomas, frente a Shakespeare, por ejemplo, traducido a alrededor de 60 lenguas. ¿Qué mejor celebración que plasmar esa universalidad en un único volumen que reúna más de 150 traducciones? Además, iba a ser un reto para todos los participantes: para los traductores, ya que interpretar la genialidad de Cervantes, sus matices singulares representa todo un desafío; para los encargados del proyecto —encontrar a más de un centenar de profesionales dispuestos a ser parte de un designio que no suponía remuneración alguna, pero que, eso sí, les iba a proporcionar mucha satisfacción, reconocimiento

[1] El capítulo traducido al rumano es el número 2 de la primera parte, el que cuenta la primera salida de don Quijote de su tierra.

[2] *Poesías*, Mihai Eminescu (Editorial Cátedra, colección Letras Universales, Madrid, 2004); edición bilingüe de Dana Mihaela Giurcă y José Manuel Lucía Megías (523 páginas). Es la traducción del volumen editado y publicado por Titu Maiorescu en Bucarest, en 1884.

y un ejemplar del libro; para la valiente editorial Antonio Machado Libros, en cuya imprenta los maquetadores tuvieron la provocación de juntar y ordenar caracteres de tantísimas lenguas, sin saber si lo que estaban haciendo estaba bien o no. Como comentó el director editorial en la presentación del libro, ellos también sentaban un precedente muy difícil de superar por otra casa editora.

La presentación del libro tuvo lugar en la Biblioteca Nacional de España en Madrid, el 12 de diciembre de 2016, un emotivo acontecimiento al que asistieron la directora de la institución anfitriona, el director del proyecto, Francisco Sánchez Gómez de la Asociación La Otra Andalucía, el director académico, José Manuel Lucía, el director editorial, Aldo García Arias y el firmante del prólogo, Federico Mayor Zaragoza, junto con una treintena de traductores. El evento, emitido en *streaming* desde la web de la BNE, estaba pensado principalmente en agradecimiento a la labor de éstos últimos, pues habían sido los que habían hecho posible la aparición de esta edición conmemorativa, y a todos los que pudieron asistir se les invitó a decir unas palabras y a leer un fragmento de su traducción. Fue, también, la oportunidad para muchos participantes de escuchar en directo idiomas que nunca habían escuchado hablar. (https://www.youtube.com/watch?v=SFk6obEwz64)

En cuanto a la estructura externa del *Quijote universal*, esta edición de 1155 páginas conserva, obviamente, la estructura de la novela original, dividida en dos partes: la primera, publicada en 1605 y titulada *El ingenioso hidalgo don Quijote de la Mancha*, dividida en 52 capítulos agrupados en cuatro partes y que cuenta con una dedicatoria del duque de Béjar, un prólogo y diez poemas dedicados por personajes literarios a los principales personajes del libro antes de los capítulos y seis epitafios de los académicos de la Argamasilla a los principales personajes del libro al final; la segunda parte, publicada en 1615 y titulada *El ingenioso caballero don Quijote de la Mancha*, formada por 74 capítulos. Prácticamente cada capítulo, prólogo, dedicatoria o poema ha sido traducido a una lengua o variedad lingüística diferente, siendo muy poco numerosos los idiomas que se repiten a lo largo de la novela. Teniendo en cuenta la extensión del libro de Cervantes y el número de capítulos que lo componen, no es de extrañar que reúna alrededor de 150 de traducciones.

También relacionado con la estructura externa, esta vez de la edición que aquí nos ocupa, hay un aspecto nada casual en la elección de las lenguas para ciertos capítulos. El primer capítulo de la primera parte es conservado en el español de Cervantes, mientras que el último capítulo de la segunda parte es el traducido al espanglish, la prueba última de la globalización de las lenguas. *El Quijote universal* es, en el fondo, la confirmación de que las lenguas están vivas, que engendran otras lenguas, como el espanglish o el portuñol y de que se puede disfrutar el *Quijote* también en un lenguaje hablado de manera cotidiana, como el criollo cubano, etc.

Uno de los grandes méritos de esta edición es impulsar la traducción a un impresionante número de cincuenta y nueve idiomas, dialectos, subdialectos o variedades lingüísticas a los que se ha traducido el *Quijote* por primera vez gracias a este proyecto. A continuación, y respetando el orden en el que aparecen en el libro, enumeramos algunos ejemplos: aranés (Valle de Arán, España), mixe de Ayutla (México), retorromano (Puter, Alta Engadina), annobonesa (Guinea Ecuatorial), kurmancî (Kurdistán), ri-palenque (Colombia), dariya (Marruecos), kamëntsá (Colombia), romaní, chipriota (griego de Chipre), tsotsil (Chiapas), kaqchikel (Guatemala), jemer (Camboya), trentino (Italia), piamontés di Viola (Italia), llïonés (España), criollo portugués, guidar (Camerún), mirandés (también asturleonés, España), ladino (judeoespañol), árabe (Egipto), aimara (Bolivia), náhuatl (México), castúo (Altoextremeño, España), aragonés (España), árabe (Yemen), bubi (Guinea Ecuatorial), diula de Kong (Costa de Marfil), castúo (Bajoextremeño, España), cimbro (Lucerna, Italia), bahasa melayu (Malasia), bearnés-gascón, scots (dialecto de Ayrshire), romaní (Colombia), brindisino (Italia), amazigh, zapoteco del Istmo (México), tsonga (Sudáfrica), lagarteiru (Extremadura, España), valverdeñu (Extremadura, España), haketía (Marruecos), kernewek (Cornualles), hñahñu (Otomí, México), hausa (Nigeria), igbo (Nigeria), mapudungún (Chile), suazi (Sudáfrica), alemán de Schaffhausen (Suiza), ripalenque (Colombia), cantabru (Cantabria, Es-

paña), nheengatu (Amazonas, Brasil), beréber cabilio (Argelia), kamëntsá (Colombia), criollo cubano, portuñol, kiswahili (Kenia), venda (Sudáfrica), wixárika (México), gaélico y guaraní (Paraguay).

También hay capítulos en 76 idiomas o dialectos en los cuales ya existían traducciones, parciales o totales de la novela, a los que enumeraremos en orden alfabético: afrikáans (Sudáfrica), aimara (Bolivia), albanés, alemán, árabe, argovino (Suiza), armenio, asturiano, azerí (Azerbayán), basilense (Suiza), bengalí, búlgaro, catalán, coreano, croata, checo, cheso (Aragón), chino, danés, eslovaco, esloveno, espanglish, esperanto, estonio, euskara, farsi, finés, francés, gallego, georgiano, ghomálá' (Camerún), griego, guaraní, hebreo, hindi, húngaro, inglés, islandés, italiano, japonés, kurdo, latín, letón, lituano, macedonio, malayalam (India), mallorquín, maltés, mongol, neerlandés, noruego, occitano, paduano, pavano, piamontés, polaco, portugués, retorromano (Grisones, Suiza), retorromano (Vallader, Suiza), rumano, ruso, sardo, serbio, siciliano, sueco, tagalo, tailandés, tamazight, tamil (India), toscano, turco, ucraniano, uighur (China), valenciano, vietnamita e yidish. A pesar de existir ya traducciones previas, el director académico del proyecto ha querido contar con traducciones inéditas, aspecto que se ha cumplido en lenguas como el retorromano, rumano, griego, farsi, hebreo, noruego, gallego, esloveno, guaraní, basilense, argovino, danés, cheso, chino, macedonio, ruso, serbio, japonés, ucraniano, turco, valenciano, portugués, siciliano, neerlandés, húngaro, francés, aimara, sardo, maltés, eslovaco, islandés, búlgaro, euskara, checo, tamazight, croata, árabe, alemán y espanglish.

Está claro que la novela de Cervantes ha recorrido un largo camino desde su publicación en 1605. Traducida primero al inglés, ya en 1612 (por Thomas Shelton), luego al francés en 1614 (por César Oudin), al italiano en 1622 (por el español Lorenzo Franciosini), al alemán en 1648 (por alguien oculto bajo el seudónimo Pahsch Basteln von der Sohle) y al neerlandés en 1657 (por Lambert van der Bos), continúa su larga trayectoria de las traducciones al rumano (1836-1839), húngaro, croata, griego, serbio, noruego, finés y, algo más tarde, al letón, estonio, lituano, checo, hebreo, turco, etc. Ahora supera el número de 200 lenguas o dialectos en los cuales se puede leer, aunque sea parcialmente, el *Quijote*. Y, en gran parte, lo hace gracias a los 59 nuevos capítulos de esta edición.

Agradeciendo la oportunidad de ser parte de este proyecto, me gustaría destacar, una vez más, que la manera en la que el *Quijote universal* celebra el cuarto centenario de la muerte de Cervantes constituye una absoluta novedad mundial. Concluiría diciendo que esta reseña no busca hacer ningún tipo de consideración sobre la calidad de las traducciones, de hecho me resultaría imposible hacerlo, teniendo en cuenta el hecho de que podría tener acceso a tan sólo unos 12 capítulos. Se trata, en todo caso, de un proyecto tan monumental, que dejaré el arbitraje a cargo de futuros investigadores.

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