

## Teresa Panza's Character Zone and Discourse of Domesticity in *Don Quijote*

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While *Don Quijote* has served as a source for an abundance of critical interpretation, there is a relative dearth of analysis with respect to Sancho's wife Teresa Panza.<sup>1</sup> Literary critics have seen her as a conservative and/or aggressive female figure who pales in literary comparison to the ideal Dulcinea or the women who cross paths with Don Quijote and Sancho in their journeys. One significant critical exception is Heid's study of Teresa Panza as a "non-gendered" (122) and "fully-realized" (131) subject whose discourse actively places in question gender and class constructs. In a similar vein, but using Bakhtinian theory, I focus here on both Teresa's words and her character zone, that is, the influence of her discourse and presence in the narration of Sancho's "construction" of domesticity, or the space of the home, in dialogue with Don Quijote.<sup>2</sup>

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<sup>1</sup> In the rare cases of critical study of Teresa's presence, she has been described as showing a conservative and/or passive state of silent longing and prosaic resignation, as aggressively berating her husband, or as one part of a realistic "common life" and/or "the natural world." See for example El Saffar (*Beyond Fiction* 122 and 111, and "Elogio" 320); Wiltrout (167-68); Trachman (ix and 154); Espina (189-93); Falcón (69); and Lloréns (principally 4 and 17).

<sup>2</sup> In Bakhtin's words, "a character zone is the field of action for a character's

My reading thus implies a reversal, which Heid began, with respect to former critical approaches to Teresa Panza. That is, rather than starting with the Sancho/Don Quijote dichotomy (and with it, that of Dulcinea/Aldonza), with a generalized group of women in *Don Quijote*, or with matrimonial constructs of abnegation, humility, or conservatism in order to work back to Teresa's image, I look at Teresa's proverbial speech in order to see how her discourse of domesticity is rewritten by Sancho in the Second Part of *Don Quijote* and is an influential factor in his returning home.

More specifically, using Bakhtin's theories of the material body and dialogism in the novel, I will study Teresa as a (re)productive working woman within an agrarian economy. Teresa's discourse and her character zone participate in a carnivalesque system of (re)productive bodies, in which the bodies of labor and coins are still connected to animals and the earth.<sup>3</sup> Cervantes ultimately uses both proverbial dialogic speech and Don Quijote's double-voiced speech with its monologic "ideal," to create metaphoric domestic spaces that are open or closed, productive or nonproductive, but proverbial speech in the Second Part of *Don Quijote* retains the vital presence of both women's and men's productive (and reproductive) bodies within domestic

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voice" (*Dialogic Imagination* 316); he later adds, "A character in a novel always has ...a zone of his own, his own sphere of influence on the authorial context surrounding him, a sphere that extends—and often quite far—beyond the boundaries of the direct discourse allotted to him" (*Dialogic Imagination* 320). Lázaro Carreter, in his introductory words to Rico's edition of *Don Quijote*, studies Sancho's use of sayings and proverbs, and mentions the influence of Bakhtinian thought (x). However, he ends a consideration of Teresa's proverbial speech by concluding that Sancho carries out the "transvase definitivo de la catarata refranil de Teresa" and "es ya dueño del artificio" (xxiii). It is antithetical to Bakhtinian dialogism that Sancho, especially, acquire "ownership" of his proverbial applications in the context of Cervantes' masterpiece, as I will show here.

<sup>3</sup> According to Bakhtin, in *Don Quijote* "bodies and objects begin to acquire a private, individual nature," which produces isolation from the social body (*Rabelais* 23). In my view, Sancho's carnival presence is in part incipiently (and ambivalently) individualized by his journeys with Don Quijote, his wages as squire, and his desire to become a governor.

space. Within Sancho and Teresa's shared discourse, Cervantes drew no strict gender lines to divide the social, productive carnival body off from the world of renewal and rebirth to which it was still connected.

*Teresa's proverbial tactics.*

In general terms, the content of proverbs can be opposed, sustained, or questioned in differing degrees. Since proverbs can be used aphoristically to close a debate (Sullivan 83), in an attempt to cut off the opponent's possibility of reply, the saying "La mujer honrada, la pierna quebrada y en casa," with its example of woman shut up in a home, would seem to be the most graphic and monologic of sayings limiting women's verbal or physical presence. Indeed Sullivan indicates that canonical and civil law as well as printed collections of proverbs sanctioned dominating and controlling women through violence (102). However, women's words were considered dangerous (101), since women "disputed verbal dominance" and evidently not only used existing proverbs as "weapons" but also created new ones to their advantage (Sullivan 102).

As part of a string of proverbs which is the point of departure for my reading of Teresa Panza's discourse, the above saying, one that will resonate in Spanish domestic space at least until the end of the nineteenth century,<sup>4</sup> is used by Teresa in her argument with Sancho in Chapter Five of the Second Part, before his second journey with Don Quijote (663–771). Teresa Panza's citing of this specific proverb can be and has been seen as an example of what Molho considers her "inmovilismo del medievo" (299), or the control and limitation of domestic spaces and women's bodies in a feudal system.<sup>5</sup> However, Teresa's citing of the

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<sup>4</sup> Aldaraca cites the proverb in question as an example of Spanish "threatening and arrogant" cultural attitudes, and uses it to differentiate the Spanish nineteenth-century *ángel del hogar* construct from the English "angel in the house" (63).

<sup>5</sup> When Wiltout comments on Teresa's knowledge of Sancho's psychology, she uses the saying in question as a specific example of Teresa's "misogynous

proverb is part of an attempt to prevent Sancho from leaving their productive agrarian home.

That is, seen in its context, proverbial speech and specifically Teresa's proverb can show the tactical possibilities available to women (and men), especially in Cervantes' narrative. As violent and misogynous as the proverb of the "woman at home with a broken leg" sounds when isolated from its context, in *Don Quijote* it still forms a part of an ambivalent proverbial system, in which sayings or proverbial fragments can contain a metaphor, and thus sustain a metaphoric space,<sup>6</sup> that provides a tactical poeticity. Proverbial dialogism includes more than isolated, and therefore monologic, moments of "battle" between opposing points of view and the resulting violence toward physical bodies. That is, ultimately the movement of apertures and closures within proverbial space takes its rhetorical strength not from the possibility of victory or dominance at a hypothetical end of the ambivalent struggle among meanings, but from its capacity as what Colombi terms an "instrumento mágico" in the process of convincing and persuading (52). In Mieder's words, "there are no limits to the possible functions of proverbs for they are as varied as life itself" (613).

Through precisely Teresa and Sancho's capacity to contextualize proverbs, and Don Quijote's double-voiced and affective dialogue with their "world," the three create metaphoric spaces that are constructed and relativized verbally. These spaces differ from, while interacting with, the spaces within Martínez Bonati's description of a spatial and verbal dynamics of *Don Quijote* in which there exists "un predominio creciente de las conversaciones sobre las aventuras, del marco urbano sobre el rural, de las

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proverbs." Falcón also uses the proverb as an example to support her commentary on Teresa's conservative and backward stance.

<sup>6</sup> In this regard, Sullivan's complete definition of the proverb is: "tense linguistic structures that express cultural truisms in short, sententious, often witty form, sometimes containing a metaphor in its literal terms, frequently metaphorical in use, and characterized by mnemonic devices like rhyme, alliteration, parallelism, and other rhythmic elements" (82).

casas de hidalgos y nobles sobre las ventas del camino" (129). Additionally, Hutchinson, within his analysis of "the language of movement in Cervantes's novels," describes at least in part the effect of the subjective construction of space within Cervantes' narrative:

More than anything else, the subjectivity of usually one or two people constitutes the vulnerable space in which th[e] movement [of desire] takes place. Movement characterizes relationships between affective agents and at the same time adumbrates, if ever so sketchily, the kind of topography in which they are supposed to occur (60).

Thus the narrative dynamic creates "objective" spaces, while characters move within an affective constructing of subjective space. In the course of their travels, Don Quijote and Sancho Panza construct a shared space of "domesticity," with its corresponding verbalized enclosures or apertures, and return to the "objective" space of their homes.

Perhaps Don Quijote himself most succinctly expresses the poeticity of subjects moving within the spatial metaphors of proverbial speech and dialogic thought, when he gives credit relatively early on to Sancho's arsenal of proverbs. At the beginning of the adventure of the helmet of Mambrino, he explains to his squire: "Páreceme, Sancho, que no hay refrán que no sea verdadero, porque todas son sentencias sacadas de la mesma experiencia, madre de las ciencias todas, especialmente aquel que dice: 'Donde una puerta se cierra, otra se abre'" (I, 21; 223).<sup>7</sup> In this proverbial example lies the simultaneity of verbalized aperture and closure in Cervantes' masterpiece: when monologic speech is in the act of closing a metaphoric door, a dialogic reply is opening another.

My close reading here shows how the ambivalent application

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<sup>7</sup> All quotations are from Rico's edition of *Don Quijote*.

of some proverbial “truisms”<sup>8</sup> of gender definition and domesticity in the spaces created by Sancho and Don Quijote continue this metaphoric movement while reflecting Teresa’s character zone, starting with her argument with Sancho in Part Two, Chapter Five. The conversation there is one which the narrative voice declares “apocryphal” due to Sancho’s unusually “cultured” language. On one side of the argument, Sancho’s voice is that of corrector of popular language, much like his companion in arms. On the other, Teresa, in a role similar to Sancho’s with Don Quijote, upholds her points with a series of interspersed proverbs: “viva la gallina, aunque sea con su pepita”; “la mejor salsa del mundo es la hambre”; “mejor parece la hija mal casada que bien abarraganada” (665); “Al hijo de tu vecino, límpiale las narices y métele en tu casa” (666); “pero allá van reyes do quieren leyes”<sup>9</sup> (667); “la mujer honrada, la pierna quebrada, y en casa; y la doncella honesta, el hacer algo es su fiesta” (668); “quien te cubre, te descubre” (669).

In the conversation, Teresa’s carnivalized discourse attacks with its “weapons”: a string of proverbs, all of which can express the presence and/or varying functions of a material body. In context, she uses all of them to either appeal to the corporal satisfactions that are so pleasing to Sancho, or to remind him of his family and class. Thus Teresa applies the first proverb of “viva la gallina” to Sancho’s own situation, in order to convince him that he shouldn’t search for the *ínsula* that Don Quijote promises him, but rather be content in his home with their domestic economy. She follows it with another that affects his stomach, reminding Sancho again of his social condition, but also of the fact that in the home of the poor “siempre comen con gusto” (665). She then asks him that he not forget her and their children.

Teresa applies four sayings, one being the “woman with the

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<sup>8</sup> I borrow this word from Sullivan’s definition of the proverb. See n. 6 above.

<sup>9</sup> Riquer takes note of this proverbial inversion (*Quijote* 597 n. 14). Rico also notes the inversion, adding, in effect, that it is possibly strategic on Teresa’s part (*Quijote* 1: 667–68 n. 44).

broken leg at home,” to advocate for the reality of her daughter’s class in an attack on Don Quijote’s fictitious self-transformation in knight, but also to convince Sancho of what she perceives as the desires of her daughter and to protect her daughter from possible verbal abuse within matrimony. First, she tells Sancho that she thinks Mari Sancha (or Sanchica) “no se morirá si la casamos; que me va dando barruntos que desea tanto tener marido como vos deseáis veros con gobierno” (665). She follows this observation with the proverbial reference to being “badly wed” as better than “living together well.” Then, since Lope Tocho, the son of their neighbor, “doesn’t look poorly upon” Sanchica (“no mira de mal ojo a la mochacha”) (666), she adds the proverb about the son of a neighbor, here applied literally. In this way, Sanchica will stay close to Teresa, and, in a carnivalesque amplification, “seremos todos unos, padres y hijos, nietos y yernos” (666).

She expresses at the same time her fear of her daughter’s marrying a count, as Sancho proposes; for whenever her noble husband wished, he would insult Sanchica by reminding her that she is the “hija del destripaterrones” (666), reminding her of their difference in class. In Teresa’s reasoning, the marriage would place Sanchica in a position in which she neither understands (or understands herself) nor is understood (“adonde ni a ella la entiendan, ni ella se entienda”) (666). Sancho’s wife then “closes the door” on her and her daughter’s possibilities of leaving their village, saying they will not move an inch, through the proverbs of the “honest woman” and “the honest maiden.” As violent as the first of these two proverbs sounds, I repeat, in Teresa’s application it reinforces an understood and valued presence of women’s bodies, work, and words, in contrast to an anticipated “noble” insult, as cited above. That is, the proverb in context is dialogically *understandable* and *answerable*.

The combination of Teresa’s proverbial arguments and Sancho’s “apocryphal” speech “illustrates” the possible lack of understanding that Teresa describes with respect to Sanchica’s marrying a noble. Cervantes anticipates in this conversation both the

possible results of Don Quijote's correction of Sancho's popular speech, and of Sancho's own capacity to apply what he has heard in didactic ecclesiastic sermons.<sup>10</sup> In this way, the text creates a direct contrast with Teresa's dialogic appeals to a still vital presence of productive bodies connected within a social body. First, she appeals to what pleases Sancho himself; then, to what she thinks would please her daughter. She next questions the possibility of maintaining her familial/familiar discourse within the appearances—through both word and image—of a higher class. In this sense, the carnivalesque inversion of the terms of the next proverb, of “kings go where laws are needed,” underlines her argument against Don Quijote's ease of renaming (and change of social status). At the same time, it would reinforce her preference to see Sanchica wed (legally), but with the son of their neighbor, a man of her own class. In Teresa's thought process, to construct an image of nobility through title and clothing, does not confer “authority.” Rather, proverbial anonymity and contextual tactics are her (and her daughter's) “weapons” or strengths, thus she argues to maintain the underlying *proverbial* authority.<sup>11</sup>

Upon Sancho's questioning her reasoning, Teresa quotes the proverb of being “dis-covered” (uncovered) by those who have “covered.” What Teresa anticipates here is that both the act of renaming and the family's past poverty will be eventually “uncovered” and scrutinized, as she explains: “Por el pobre todos

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<sup>10</sup> In part, Molho describes the effect of proverbial thought integrated into “la tradición culta” with respect to Don Quijote, where “el proverbio no tiene más objeto que la edificación moral” (22). I would add that the “authority” conferred by a past communal or collective base of experience, described by Colombí, has at least partially a “didactic end” (39), but always within a collective whole, similar to what Ong describes as the formulaic “objectivity” of oral culture in practice. However, this is ultimately an intersubjective act (what Ong considers “as encased in the communal reaction, the communal ‘soul’”) (46).

<sup>11</sup> Colombí notes that in colloquial discourse, the speaker “does not adopt any conventionalized role,” and that in the anonymity of the proverb, its deauthorization confers a maximum authority. (39) It is from this stance that Teresa argues with Sancho, in a contextual application of proverbial authority in all its possible variation.



pasan los ojos como de corrida, y en el rico los detienen; y si el tal rico fue un tiempo pobre, allí es el murmurar y el maldecir” (669). In Teresa’s logic, which is upheld especially when Sancho’s body is chosen to suffer in order to disenchant Dulcinea, the ultimate target of words and looks will be the still-present social body behind Sancho’s proposed modified appearance. Thus Teresa is “fighting” from and for the carnival, material body from her proverbial stance.

Sancho, on the other hand, from the didactic correction of language which signals his “quixotization” in part, and also his incipient individualization, defends the possibility of his wife’s and daughter’s prospering within the same change of title (to *doñas*) and appearance. He listens to his wife, and replies vehemently using an explanation taken from a sermon: the presence of an image of wealth and prosperity before one’s eyes takes precedence in memory over the past poverty of the person one is seeing. But, while advocating for respectful speech and pleasantries as the mode for maintaining the new image, he calls Teresa an “animal” twice.<sup>12</sup> In reply, Teresa proposes an interchange between Sanchica and her son Sanchico—instead of Sanchico becoming a priest, as was planned, he should learn the “trade” his father is proposing for himself, of governor, and Sanchica stay with her. His wife uses a traditional logic of fathers teaching their sons their work, as a way of attacking Sancho for his ecclesiastic speech and resulting lack of understanding. For Teresa’s point in

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<sup>12</sup> This act of Sancho’s is part of one ongoing example of the carnival body’s blending with “the world, with animals, with objects” (*Rabelais* 27), with its conflicts as well as its humor: Sancho compares Teresa to a mule in the First Part of the work and later calls her an animal, while he himself brays, calls himself an ass, and suffers Don Quijote’s calling him one repeatedly. Difficult as it may be to comprehend, these verbal acts contain the ambivalence of a praise that can appear abusive, or the reverse, in a “dual image” which in folk culture, “seeks to grasp the very moment of...the transfer from the old to the new, from death to life” (Bakhtin, *Rabelais* 166). That is, to be called an “ass” in Sancho’s world at least anticipates praise of that animal’s usefulness, also seen in Sancho’s amusing affection for his *rocín*. For further reflections of the mule’s carnival connection in *Don Quijote*, see Cárdenas, Martín, and García de la Torre.

the argument, it is better to propose sending Sanchico to be governor, in an implicit analogy of priest/Sancho's speech/governor, than to subject Sanchica to marriage with a count, the equivalent for Teresa, as the narrative voice explains, of seeing her "muerta y enterrada" (671), her carnival body stilled and her voice misunderstood.

Sancho's atypical defense of bodies isolated in the present by a title and appearance and of the erasing of memories, while Teresa argues for the carnival body with its present, past and future, leads to two more instances of the narrative voice's repeating the conviction that this chapter is apocryphal. Sancho reiterates that his daughter will become a countess, and adds that he will send for his son. The conversation ends with Teresa's crying after making her final point (and insult): "con esta carga nacemos las mujeres, de estar obedientes a sus maridos, aunque sean unos porros" (II, 5; 671). Sancho then consoles her, in part by saying that he will delay his daughter's marriage to a noble as long as possible. And such is the delay that in effect it never takes place in the novel.

The above considerations of proverbial speech focus Sancho's reply to Don Quijote when his *amo* asks him what Teresa had said with respect to his leaving again at the beginning of Part Two: "—Teresa dice—dijo Sancho—...que hablen cartas y callen barbas, porque quien destaja no baraja, pues más vale un toma que dos te daré. Y yo digo que el consejo de la mujeres poco, y el que no le toma es loco." (II, 7; 680).<sup>13</sup> In Teresa's argument and in these sayings attributed to her by her husband, the basic contrast is established between Sancho's material, productive, social—in short, carnivalized—bodily images and Don Quijote's chivalric idealism. Confronting the illusive offer of the *ínsula* and betterment of social position offered by the "mad" knight, there are Teresa's reminders of home and the corporal pleasures associated with it. Confronting the knight who identifies his own situ-

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<sup>13</sup> Lázaro Carreter uses this text to show the moment of transference of definitive proverbial "authority" to Sancho; see n. 2 above.

ation with the ghostly Durandarte's "Patience, and shuffle the cards" in the Cave of Montesinos, there is the productive "whoever works, doesn't shuffle cards" of Sancho/Teresa.<sup>14</sup>

In general, Teresa's argument and its use of the proverb of "women at home," makes a case not for women's being shut up in the home, but for their having a voice in saying which doors are closed or open to them. In this regard, what is at stake within her carnivalized domestic economy is a fluctuating "definition" of gender roles, as another look at the argument reveals. By starting her argument with a saying comparing the "lowly" proverbial figure of the hen (with its connection to women, their work, domestic economy, and women's productive bodies) with Sancho's domestic life, Teresa's discourse opens a metaphoric space of domestic production and gender definition.

In this regard, Sullivan analyzes proverbs in relation to "women's traditional contexts and activities," and finds that in them there is an identification of the hen (as well as the stewpot) not only with eating, but also, by extension, women's domestic work (taking care of hens, and cooking), and eventually women's sexualized, (re)productive bodies in themselves (98–99). To eliminate any of these aspects of women's life and work from the functioning of the image of the hen in *Don Quijote*, is to draw classic borderlines around Cervantes' dialogic text, lines he does not draw. Furthermore, Teresa's carnivalized discourse not only includes all the variations that Sullivan describes, but results in an ambivalence in factors of both "feminine" and "masculine" identity, above all by her starting her argument with a comparison between Sancho's staying at home and the proverbial hen. If we were to read Cervantes' references to hens as metaphorically aligned only with domesticated women, Teresa, in her implicit comparison through her proverb of "viva la gallina," would ap-

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<sup>14</sup> See El Saffar's analysis of the Cave of Montesinos episode, where she states, "Durandarte is both dead and alive, yet really neither" and "the chivalric heroes age, though they neither eat nor sleep. They are, like Don Quixote, neither in the world nor of it: they have neither the satisfaction of material success nor the consolation of spiritual fulfillment" (*Beyond Fiction* 108).

pear to place Sancho in a passive, “feminine” role, especially with respect to his aspirations of social betterment.

But the result is that Cervantes’ text, first through Teresa, destabilizes monologic, “masculine” discourse related to Sancho’s domestic presence. In *Don Quijote*, proverbial elements of Sancho’s relation to his home emphasize the productivity of domestic life and the resulting pleasures for the active carnival body. As Hutchinson notes, “for Sancho [‘home’] always remains a point of reference to which he intends to return” (97); and his home is where, in very specific terms, “a la noche cenamos olla y dormimos en cama” (II, 28; 865). Sancho remembers and misses the homes—the exceptional cases—where he and Don Quijote have eaten and slept well: Camacho’s wedding with “la espuma que saqué de las ollas” (II, 28; 865) and Basilio’s and Don Diego’s homes. While the proverbial reference of the *olla* in Sancho’s memories at first can appear to refer to women/Teresa, ultimately, the gender ambivalence of Teresa’s application of “viva la gallina” to Sancho gives equal value to the bodies, work, and speech of women and men within domestic space. For this reason, Sancho, near the end of the Second Part (II, 65; 1164), will encourage his defeated master with the same proverb of “long live the hen” applied now to Don Quijote, in an attempt to bring him into the renewal implicit in carnivalized domestic life and work.

*Don Quijote’s and Sancho’s space of love and marriage.*

Teresa’s and Sancho’s use of the same proverb of the hen is one example of how bodies of words, coins, productive animals, and human beings can reflect meanings one to the other, including between Don Quijote’s discourse of idealized chivalric love and Sancho’s discourse of domesticity. An extension of Teresa’s and Sancho’s use of the proverbial hen takes place when Sancho and Don Quijote carry out a dialogic “construction” of love and matrimony within the influence of Teresa’s character zone, starting with the traveling companions’ words and actions with respect to Camacho’s wedding. In the course of the communication be-

tween the knight and his squire, love (idealized and/or materialized) becomes metaphorically aligned with the establishment, or not, of the necessary economic base for a happy domestic life, and thus with the carnival body.

The scene of Camacho's wedding is initially permeated with carnival celebration of renewal of life, and specifically in this episode, a feudal paternal decision is overcome by Basilio's persuasion and trickery which compensate for his lack of wealth.<sup>15</sup> Quiteria's father would oblige her to marry Camacho, below her in rank but richer than her family. Ultimately Sancho and Don Quijote align themselves with Basilio, the poorer neighbor who finally marries her, instead of with Camacho. The two travelers' participation in Quiteria's wedding takes place within their intermittent discussion of the institution of marriage.<sup>16</sup>

Sancho is first in favor of Basilio (poor but physically agile) in order to insist on his own side of the marriage-between-classes argument with Teresa and to refute the "cada oveja con su pareja" that he quotes from her words (II, 19; 784). Don Quijote approves of Basilio's being an able swordsman, but, on the other hand, considers the dangers of allowing sons and daughters to choose their mates. He includes, now through a negation, his own text of chivalric love when he lists "un desbaratado espadachín" among the mistaken choices a young woman could make (784). In the same conversation, the knight's description of matrimony as a long journey ending only in death (the same case as his journey with Sancho), and a description by a student of Basilio's desolation at the prospect of Quiteria's marrying Camacho, leads Sancho to a string of proverbs concerning optimism over what tomorrow may bring, the home, women, and fortune (784–86), provoking the wrath of his *amo*.

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<sup>15</sup> In Bakhtinian analysis, banquet images are connected to the social body's interaction with the world, with speech ("wise conversation and gay truth") and originally, of the victory of collective labor (*Rabelais* 281).

<sup>16</sup> Vivar's analysis of Camacho's wedding notes the initial Carnival appearance of the banquet scene (95), while differing from my own, especially with respect to Sancho's role.

Sancho, however, after the privations suffered on his journey with Don Quijote, is captivated by the quantity of food offered at Camacho's wedding. Originally in favor of Basilio's physical prowess and the reciprocity of Quiteria and Basilio's love, he changes to Camacho's side because of the food his wealth provides, and switches to Teresa's argument of not attempting to rise in status through marriage to dispute Basilio's possibilities of marrying a richer Quiteria. Quiteria eventually marries Basilio, as a result of his "industria"—his verbal wit and physical trickery, which tactically take into account Quiteria's wishes to marry him. In another about-face, Sancho, with Don Quijote, leaves the scene of what was to have been the celebration of Camacho's wedding, in order to follow Basilio and Quiteria. Sancho's dismay over leaving the food, and his consolation at taking chicken broth with him, is later compensated by the generosity shown by the newly married couple.

Following the marriage of Quiteria and Basilio, Don Quijote and Sancho have a conversation in which Don Quijote speaks of the lucky man who has an honorable, good woman in his home. A grumbling Sancho says he wishes he'd heard about that before marrying. But when Don Quijote asks why he says that in relation to the mother of his children, Sancho explains a matrimonial understanding that is very similar to the verbal economics between him and Don Quijote: "No nos debemos nada...que también ella dice mal de mí cuando se le antoja." In Teresa's case, however, he adds another reference: "especialmente cuando está celosa" (II, 22; 811). When Sancho hears Don Quijote's idealized roles of "honest, good woman at home" and "the mother of his children," he reacts by bringing in her relation to him as jealous wife, and as one who speaks ill of him when she wishes. Sancho and Teresa are in a relationship of verbal equality (even with its simultaneous praise and insult); at the same time their speech reflects an equal carnival world of sexualized domesticity (within matrimonial or affective, but not gender, restrictions). Thus when Don Quijote proposes the possibility of pastoral adventures, the loyal Sancho chooses Teresa as "Teresona" for his shepherdess/

lover. While in chivalric echoes he expresses his “chaste desires” as her husband, he follows with his own popular speech in order to emphasize his physical faithfulness to Teresa (II, 67; 1176).

In short, Teresa’s character zone, with her work, cooking and bodily images, interacts with Sancho’s dialogic thought, and the wedding scene initially resonates with the domestic pleasures associated with his home. In the carnival aspect of Camacho’s wedding feast, domestic wealth is initially shown through Sancho’s eyes by an abundance of renewing food, including the innumerable “liebres ya sin pellejo y las gallinas sin pluma que estaban colgadas por los árboles para sepultarlas en las ollas” (793). But within the banquet scene, with its chickens about to be “buried” (reflecting the former comparison of Sanchica’s marrying a count as the equivalent of her being “dead and buried”), death, stasis and monologic discourse, the “victory” of abstract “wealth” over the social body and intersubjective affects, is contested through dialogism. The poorer man Basilio’s trickery, his “industrious” carnival solution<sup>17</sup> in confrontation with decaying feudal economies and paternal matrimonial agreements, is connected through the carnivalesque to Sancho’s changing of sides in the wedding scenes. And the carnival, material body, including Sancho’s, emerges “victorious” from Basilio’s exceptional solution to Quiteria’s obliged marriage.<sup>18</sup>

In this respect, Sancho in the end allows himself to be convinced by Don Quijote’s ideal construct of love in order to apply it as a reason for marriage between classes, in part to his own ad-

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<sup>17</sup> Thus Basilio replies to cries of “¡Milagro, milagro!” with “¡No milagro, milagro, sino industria, industria!” (II, 21; 806). Riquer (*Quijote* 717, n. 13) points out the sense of skill or artifice given to the word “industria,” adding that in this instance it reaches the meaning of “trick.” Rico notes that the word means “ingenio” or “habilidad” (*Quijote* 806 n. 31).

<sup>18</sup> I say exceptional, because except for the marriage of Quiteria, in all the marrying which takes place in *Don Quijote* there exists an equality or betterment of social or economic status for the women, including the case of Zoraida, who offers her father’s money in exchange for the free choice of the Christian religion.

vantage within his conflict with Teresa over Sanchica, as he did before seeing the banquet food, but also as a result of his affective allegiance to his *amo*. However, in the development of Sancho's thought within the episode of Camacho's wedding, what becomes clear is that whether the man or the woman is the poorer of the two, is ultimately not Sancho's (or the carnival body's) principle concern when speaking of marriage and domesticity. Rather, his voice expresses a primary concern for the material body within matrimony and creates a metaphoric space of food, work (also a species of "industriousness" or skill), and marital relations. When Sancho defends Quiteria's marrying Camacho, he compares the ease of living due to Camacho's wealth, with that of the economic uncertainty of Basilio's offer, and concludes with his carnivalized point of view on "a good foundation" for domesticity, in a metaphoric concretization of not only Camacho's "wealth" but also of Basilio's physical prowess: "Sobre un buen cimiento se puede levantar un buen edificio, y el mejor cimiento y zanja del mundo es el dinero" (II, 20; 792). Within his combination of a concern for both "wealth" and the material body, Sancho's argument leading into this statement is that money leads to food and fine clothing.

Later in the work, in affective connection with Sancho's metaphoric "construction" of domesticity, Don Quijote will define his idealized chivalric love when he says in the home of the Duke and Duchess, "el caballero andante sin dama es como el árbol sin hojas, el edificio sin cimiento y la sombra sin cuerpo de quien se cause" (II, 32; 897). In this instance of the knight's double-voiced discourse, Cervantes' text ironically undermines Don Quijote's own amorous construct: by not reaching his fictitious Dulcinea, the knight indeed remains in a "building without a foundation," as a "shadow without a body," without a possibility of physical realization of his desires. At the same time, the text also shows a reflection of Sancho and Teresa's discourse in Don Quijote's speech: Don Quijote's voice enters into Sancho's metaphoric domestic space by placing a material body in parallel with *cimiento*, and through it in parallel with the "money" of Sancho's



“foundation,” also expressed as *cimiento*.

Still later, when Don Quijote requests that the Duchess let him sleep with “una muralla en medio de mis deseos y de mi honestidad,” between him and the women in the house, literally, the Duchess lets him sleep “a puerta cerrada,” with the mocking comment that she is arranging the room “porque ninguna natural necesidad le obligue a que la abra” (II, 44; 982–83). In the end, Don Quijote closes walls around himself both physically and metaphorically, while denying the “foundation” that Sancho’s carnival body defends. While the chivalric knight isolates himself from the (im)possibility of temptation, Sancho prepares his monied return to his and Teresa’s home.

Sancho also takes up the most controversial of Teresa’s proverbs from their argument in Chapter Five as a basis for his replies on two occasions during the governing of his fabricated *ínsula*. In both instances, he uses variations of the “woman at home” proverb which show that his carnivalized discourse relativizes classic limits placed on the bodies of both women and men in and out of the home.

The first situation arises when the Duke counsels Sancho after the boar hunt. The Duke advises him on how healthy and strategic the exercise of hunting is, comparing it to war. He provokes this proverbial revision from the peaceful squire: “el buen gobernador, la pierna quebrada, y en casa,” adding that as governor, he plans to play cards and the equivalent of bowling. To the anonymous voice (understood as the Duke) who responds, “del dicho al hecho hay gran trecho,” Sancho replies, “al buen pagador no le duelen prendas” (II, 34; 915–16).<sup>19</sup> In the Cervantine economy of payment and debts, Sancho’s words place him in the text as a “good payer” and replace the “honest woman” of Teresa’s proverb with Sancho’s visualization of his hope of the position of “good governor” of the *ínsula*. At the same time he places himself/men as “governor” in the place of Teresa as the “honest

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<sup>19</sup> “Prenda” in Spanish can mean a guarantee (as can be understood in this case), token, sign, article of clothing, or, affectionately, “darling” or “treasure.”

woman” in his home. Reaffirming himself as a peaceful man and good governor/payer (and therefore “monied”) in his home, Sancho dialogically rewrites the proverb of women at home to be applicable to those who govern and to men, while reinforcing his desired domesticity.

The second instance of Sancho using Teresa’s proverb comes when he is made governor, goes on the night watch in his *ínsula*, and encounters the maiden who wanted to see the world outside her father’s house, where she has been enclosed for ten years, and who is dressed in her brother’s clothes. She is brought before Sancho, and he advises her with another variation of Teresa’s proverb, as well as adding two different ones: “la doncella honrada, la pierna quebrada, y en casa; y la mujer y la gallina, por andar se pierden aina; y la que es deseosa de ver, también tiene deseo de ser vista” (II, 49; 1034). Here Sancho changes “woman” for “maiden,” and contextualizes the hen in direct relation with a woman (and, if the reader follows the work’s ambivalent application of “hen,” indirectly with Sancho as well), in order to state the dangers of walking on the street. In this case, the walking takes place at night, in itself a contradiction of his “see and be seen” addition, which fluctuates in ambivalent reflection of Teresa’s proverbial covering and dis/uncovering.

Sancho’s calm reaction opens a relative door on feminine enclosure in the home. In the squire’s view, the maiden’s father has no need to be immediately informed, and both she and her brother quietly return home. He is tolerant with the maiden—perhaps thinking about his daughter Sanchica, and Teresa’s proposition of marriage with the son of their neighbor, but also because he is living within an artificial “domestic” space as “governor” of the Isle of Barataria, with its ironic lack, imposed on him by the Duke and Duchess, of abundant food/renewal of the body.

Thus Sancho inserts himself through his use of Teresa’s proverb within a domesticated enclosure of “good government” and then, with her proverbs and others, subverts feudal authority and as a result, both women’s and men’s domestic restrictions.

As Fuchs describes the disruption within the episode, “While the father sleeps, patriarchal authority dissolves” (16). The authority that appears as a substitute is the disruptive carnival body of Sancho. He in effect sanctions, by his tolerance, the relative autonomy of the girl who, as Fuchs notes, was not driven to leave home through jealousy or honor, but rather mere curiosity (15). But the episode also forms a part of the fluctuations in gender “definition” within the discourse of domesticity that is sustained through Teresa and Sancho in *Don Quijote*. For this reason, Fuchs aptly analyzes the resolution of the episode as one where, “Clearly it is not a simple matter to restore order where there has been such play with gender roles” (18). I would add here that in this case, Sancho’s carnival figure shows its consistent disordering and placing of women’s material bodies on an equal discursive plane as men’s. In consideration of the marked gender ambivalence in his revisions of Teresa’s proverb and his inclusion of the image of the hen again in this last episode, I consider that Fuchs rightly states that “the *exchange* of clothing seems to complete an erotic transaction that destabilizes both gender roles” (25) and that “the siblings’ uncomplicated return home leads us to believe that the escapade will in fact be repeated” (18).

Sancho’s revision of Teresa’s proverbial speech in the case of the maiden on the night watch becomes dialogically connected to Don Quijote’s description of a personified poetry, in his also tolerant justification of the study of the literary genre by Don Diego’s son: “La poesía...a mi parecer es como una doncella tierna y de poca edad y en todo extremo hermosa, ...pero esta tal doncella no quiere ser manoseada, ni traída por las calles” (II, 16; 757) The knight adds that this “maiden” shouldn’t be in the company of “el vulgo” and explicitly defines the term to cross class lines, encompassing “todo aquel que no sabe, aunque sea señor” (II, 16; 757). Don Quijote personifies poetry as an idealized woman who must be understood, in another example of his double-voicedness. Thus his words start “closing the doors” once again, by making poetry an enclosed maiden, only to dialogically leave the reading of poetry as open to those who know, or, as

Teresa said with respect to her daughter, who understand.

In conclusion, Teresa's discourse and character zone is a significant affective and proverbial presence and influence in both Sancho's words and actions and Don Quijote's double-voiced discourse, with not only its distancing from the material and productive body especially of women, but also with its affective reflection of Sancho's speech. The couple's vital discourse of domesticity contributes to Sancho's managing not only to survive but to prosper, through his capacity to adapt verbally and corporally. Teresa and Sancho's metaphoric space of matrimony has an explicit influence in bringing both Sancho and Don Quijote back to their respective homes, and Sancho, on the one hand, specifically returns in order to continue in metaphoric and dialogic movement within what Don Quijote had described as the "viaje largo" of matrimony (II, 19; 784). Don Quijote, on the other hand, leaves Sancho the monies the squire was holding for his *amo*, the promised salary and whatever would remain, as an open inheritance, in that Sancho can freely have the amount without accounting for its use. The knight leaves the rest to his maiden niece, literally "behind closed doors" ("a puerta cerrada" (II, 74; 1220)).<sup>20</sup> Teresa is happy to see Sancho come home with the monies earned through his feigned bodily self-punishment; and both of their material bodies, within their shared space of productive domesticity and with their dialogic thought, continue on their metaphoric journey.

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<sup>20</sup> Rico indicates that "a puerta cerrada" means that Don Quijote leaves everything to his niece, without enumeration of his patrimony. While noting the legal definition, I would only add that the dialogism contained in the phrase is not limited by the latter's application in law.

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