

# Cervantes

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## ARTICLES

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The themes of sacrifice, death, and patriotism are interpreted in terms of the Classical ideal of *pro patria mori*. I analyze the relation between the land and its inhabitants, and how the destruction of the land by the Romans demands the sacrifice of the *numantinos*, following the model of the Christian martyr. Scipio's first objective is to destroy the land, so the *numantinos* have to purify his land with their blood and achieve redemption with their death. Thus the river Duero's prophecy and the predictions of Fame can be fulfilled in the new Spain. As with Christ, the special destiny of Spain is marked by suffering and redemption.

El *Recueil Fossard*, la compañía de los Gelosi y la génesis de *Don Quijote*  
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A possible source for the creation of *Don Quijote* and Sancho Panza is found in one of the most famous troupes of the *commedia dell'arte*: the *compagnia di Gelosi*. In order to do this, it utilizes a Bakhtinian analysis of the *Recueil Fossard*, an iconographic document that suggests that Cervantes knew the members of this *compagnia*. First, their onomastics and physical appearance are very similar to those of *Don Quijote* and Sancho. Moreover, Cervantes took the plot for his *entremés* "El viejo celoso" from the Gelosi's homonymous *Il vecchio geloso*. Finally, some plots, situations, and burlesque motifs of the aforementioned *compagnia* are articulated in *Don Quijote*. In conclusion, Cervantes very likely knew the *compagnia* either personally or through the *Recueil Fossard*, and relied on some of their physical and psychological traits for the creation of his characters.

Consideraciones en torno al lenguaje en *Don Quijote*:  
Bases para una aproximación estilística  
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The purpose of this study is to provide a comprehensive theoretical reflection on the criteria that organize *Don Quijote's* stylistic diversity. All the linguistic levels in this novel are related to the diversity of "worlds" under which events and characters are presented (and therefore interpreted by the reader). For every world of reference

there is an attitude towards language, which is ultimately the consequence of a reception process I define as narrative stylization. I intend to demonstrate that the word style in *Don Quijote* (and therefore in this new framed study of stylistics) must be understood as a process that involves not only the use of language itself (its rhetorical praxis), but also the manner in which the text's world of reference is presented. This process will allow us to comprehend the underlying intention of the diverse styles present in *Don Quijote*, which is closely connected to the main problem of the novel: that of Alonso Quijano's belief in the continuity between the word of his experience and the worlds described in the literature of his time.

De la sangre vuelta vino (Notas sobre la ideología de la identidad en la primera parte de *Don Quijote*)

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This article uses the "Curioso impertinente," the story of Fernando and Dorotea, and the adventure of the wineskins to clarify basic questions about the concept of identity in *Don Quixote*, Part I. What really lies behind the words "Yo sé quien soy" and other formulae with which characters define themselves? There is a gap between characters' statements about their identity and their unconscious beliefs about it. The article shows how this fragmented text, full of subtextual contractions, resulted from the struggle between the feudal ideology of the nobility and the newly emerging mercantile literalness.

The Performance and Hermeneutics of Death in the Last Chapter of *Don Quijote*

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Se examina la muerte de don Quijote bajo la óptica de la teoría *speech-act*: su fin es sacar a luz cómo el protagonista representa su propia muerte para respaldar su fama mundana, esto según las normas convencionales de la muerte cristiana tales como se revelan en el *Arte de ayudar y disponer a bien morir* de Joan de Salazar. Al morir, el protagonista cede la palabra a los supervivientes, quienes toman control de la historia de don Quijote, de manera que se reflejen sus propios intereses e interpretación. El estudio concluye con un análisis de varias perspectivas filosóficas sobre la muerte, entre ellas las de Derrida, Ferrater Mora, Sartre y Simmel, lo que revela que la muerte de don Quijote deja la novela abierta a lecturas especulares. En ellas los lectores se ven a sí mismos en la novela y leen de manera retrospectiva cierta significación en la vida del protagonista y en la novela misma.

Prototypes of Genre in Cervantes' *Novelas ejemplares*

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Los lectores de las *Novelas ejemplares* de Cervantes suelen dividir los doce cuentos en dos grupos genéricos, pero muchas veces con criterios imprecisos o arbitrarios. Si empleamos los conceptos de categorización que han desarrollado en recientes años Eleanor Rosch y George Lakoff, entre otros, podemos describir dos prototipos de género: *romance* y novela. Basándonos en estos prototipos, podemos categorizar las doce novelas según dos modelos generales. Lo que resulta no es un dualismo absoluto entre dos categorías mutuamente exclusivas sino un continuo entre dos polos teóricos. Consideradas así, las novelas cervantinas ilustran un principio genérico que concuerda con la más reciente psicología cognitiva.

Carta de guía, carto-grafía: fallas y fisuras en  
"El licenciado Vidriera"

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By focusing on its fragmentary nature, an aspect that critics have viewed either as deficiency or as rupture that must be subjected to the concept of textual unity, this article proposes a reconsideration of the structure of Cervantes' "El licenciado Vidriera." I suggest that the faults attributed to the *novela* may be better understood in the sense of breaks and fissures, movements aimed toward discontinuity that come to represent the narrative's substratum. As basis or foundation of the tale, the breaks and fissures are interpreted as an antistructure, and in that sense in "El licenciado Vidriera" one finds a narrative without basis or foundation—similar to that of "El coloquio de los perros"—which grows and develops in a fragmentary manner. The emphasis placed on breaks and fissures also leads to a reflection on the question of the origin and purpose of the narrative. The end result of such consideration is the realization that in this exemplary tale there is a drive toward the displacement of beginnings and ends.

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