

CIEFL BULLETIN

Special Double Issue

Cervantes and his Legacy in Contemporary Fiction

Guest Editors

A. Robert Lauer and Sonya S. Gupta



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From the Guest Editors

To commemorate the quatercentenary (1605), the Editorial Board of the *Bulletin* has issued an issue focussing on Miguel de Cervantes. The guest editors are happy that the issue has finally taken shape and is now accessible to readers from disciplines other than Spanish. We like to specially thank Prof. Sri Ram for all the help given to us in this regard.

Don Quixote is considered a masterpiece of the canon. Since 1605 when the first edition appeared, it as a genre has undergone a gradual decline, but has survived all the vicissitudes of a healthy and robust existence. This issue explores Cervantes' novelistic and contemporary fiction. The contributors are mostly internationally renowned scholars of the Age literature. We are indeed pleased to publish this volume during a year which has been so rich in specialists.

The first article, by Howard, discusses the American novel in the light of Cervantes' prose fiction. Mancing surveys the evolution of the 18th century to nearer our times. The second article on *Don Quixote* in terms of the

The second essay, by Arjun, discusses the tradition of British Hispanism and suggests alternative work and suggests alternative perspectives on the hybridity of Cervantes' masterpiece.

The next three articles explore questions such as narrative structure, the engaged in Cervantes' fiction, the Reichenberger approaches to Cervantes' context, Dario Fernández Irujo's realism in the theory and

From the Guest Editors

To commemorate the quatercentenary of the publication of *Don Quixote* (1605), the Editorial Board of the *CIEFL Bulletin* decided to bring out a special issue focussing on Miguel de Cervantes and his legacy in contemporary fiction. The guest editors are happy that they were entrusted with this job and that the issue has finally taken shape with a set of articles which will be also accessible to readers from disciplines other than Hispanic Studies. We would like to specially thank Prof. Sriraman, the regular editor of the *CIEFL Bulletin*, for all the help given to us in bringing out this volume.

Don Quixote is considered "the first modern novel" in the western literary canon. Since 1605 when the first part of the *Quixote* was published, the novel as a genre has undergone a great evolution. It has had its periods of rise and decline, but has survived all predictions of its death, and, in fact, enjoys a healthy and robust existence even today. It is therefore a fitting tribute to explore Cervantes' novelistic craft and the legacy of *Don Quixote* in contemporary fiction. The contributions to this volume are from some of the most internationally renowned scholars of Cervantes and the Spanish Golden Age literature. We are indeed grateful that they agreed to contribute to this volume during a year which has been particularly demanding for Cervantes specialists.

The first article, by Howard Mancing, traces the "rise" of the English and American novel in the light of the 16th and 17th century Spanish tradition of prose fiction. Mancing surveys several British and American novels from the 18th century to nearer our times to show the extent to which they derive from *Don Quixote* in terms of theme, structure and technique.

The second essay, by Anthony Cascardi, problematizes the Enlightenment tradition of British Hispanism that reads the *Quixote* essentially as a comic work and suggests alternative perspectives that foreground the generic hybridity of Cervantes' masterpiece.

The next three articles employ varied critical perspectives to deal with questions such as narrative approach, point of view and the creative processes engaged in Cervantes' fictional craft as seen in *Don Quixote*. While Kurt Reichenberger approaches the Cervantine text as located in its socio-historical context, Dario Fernández Morera examines it in the context of the debates on realism in the theory and practice of the modern novel. Catherine Connor-

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Swietlicki employs the recent research in cognitive approaches to literary and cultural studies, based on explorations of the neural basis of aesthetic response, to form new conceptualizations about *Don Quixote* and Cervantes' use of cognitive and emotive images.

Robert A. Lauer, in the next article, analyzes the character of Dorotea from Part I of *Don Quixote* and charts the narrative space of this protean character whose fluidity, it is argued, forms an integral part of Cervantes' complex literary enterprise: the new Spanish Baroque novel typified by *Don Quixote*.

The next three articles engage with other texts in their relation to the *Quixote*. Edward H. Friedman examines how Alonso Fernández de Avellaneda's false sequel to the first part of *Don Quixote*, published barely a year before the second part of the novel came out in 1615, becomes a key element in the structure of Cervantes' work. Jesús Maestro takes up Cervantes' theatre and reads *Numancia*, one of his early plays, as one of the most contemporary and perfect tragedies of western literature. He considers it one of the first tragedies of modernity given its deeply secular conception and the agency it gives to history over metaphysics. Frederick A. de Armas reads the American writer John Crowley's 1987 fantasy novel *Aegypt* as a part of Cervantes' legacy in fiction. His article underlines the connections between *Don Quixote* and Crowley's novel focussing specially on the ekphrastic references to Raphael in both the texts and the function they perform.

The last article, by Michael McGaha, which traces the reception of Cervantes' works in Turkey, is, in fact, a wonderful chronicle of his arduous and patient research around the Turkish translation of *Don Quixote* as well as the influence of Cervantes in the works of 19th century Turkish writers from Ahmet Mithat to the more recent Orhan Pamuk.

This special issue on Cervantes and his legacy in contemporary fiction is being published well after the official commemorations to mark 400 years of the publication of *Don Quixote*, but Cervantes' works have an enduring aesthetic and social relevance. In a world torn with strife and unrest, the figure of the lonely crusader for justice haunting the Castilian plains still inspires humanity.

Sonya S. Gupta

A. Robert Lauer

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NOTE ON GUEST EDITORS AND CONTRIBUTORS

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Howard Mancing received his PhD in Spanish from the University of Florida. He has taught and held administrative positions at Lycoming College, the University of Missouri, and Purdue University. He is the author of *The Chivalric World of Don Quijote* (1982), *The Cervantes Encyclopedia* (2 vols., 2004), and *Miguel de Cervantes' "Don Quixote": A Reference Guide* (2006), and is co-editor of *Text, Theory, and Performance: Golden Age Comedia Studies* (1994). He is also the author of numerous articles and essays on Cervantes, the picaresque novel, and academic administration. His research interests have been expanded to include the relations between literary theory and cognitive science, and he is currently at work on a book tentatively entitled *Literary Theory in Context: Linguistics, Biology, and Psychology*.

Anthony J. Cascardi is Margaret and Sidney Ancker Professor at The University of California - Berkeley where he teaches in the Departments of Spanish, Comparative Literature, and Rhetoric. He is also Director of the Consortium for the Arts and the Arts Research Center. He has published numerous books and essays (68 to date) on the Spanish Golden Age, modern Europe, and aesthetic theory. Among them are the following: *The Limits of Illusion: A Critical Study of Calderón* (Cambridge UP, 1984), *The Bounds of Reason: Cervantes, Dostoevsky, Flaubert* (Columbia UP, 1986), *Literature and the Question of Philosophy* (Johns Hopkins, 1987), *The Subject of Modernity* (Cambridge UP, 1992), *Ideologies of History in the Spanish Golden Age* (Pennsylvania State UP, 1997), *Consequences of Enlightenment* (Cambridge UP, 1998), and *The Cambridge Companion to Cervantes* (Cambridge UP, 2002).

Kurt Reichenberger is Emeritus Professor of Romance Languages and Literatures at the University of Würzburg. In 1980, he and his wife Roswitha founded a publishing house called Edition Reichenberger, specializing in Spanish Literature of the Golden Age. The house has so far brought out nearly five hundred publications including anthologies, covering about eight hundred authors, the main series being entitled *Bibliografías y catálogos*, *Ediciones críticas* and *Estudios de Literatura*. In collaboration with Ignacio Arellano and his team at the Universidad de Navarra, Edition Reichenberger publishes new critical editions of the *Autos sacramentales completos de Calderón de la Barca*, forty volumes of which

have already appeared. *Quixote*, Edition Reichenberger, 2004. He is also co-editor of *Cervantes*, among the *Encyclopedia of Cervantes* by Chris Sliwa, 2004, and *Don Quixote* by the Spanish Government, 2004.

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Catherine Connor has been in Vermont since 1998. She is currently at the University of Wisconsin. She has been in the field for many years. Catherine is the author of *Fray Luis de León, San Juan de la Cruz*. Her publications include numerous articles on literature and related fields. She has appeared in journals such as *Comediantes and Bulletin of the Cervantes Society of America*. She has chapters in collections, *Theory and Performance*. She has been on the early Spanish stage. Her field of performance studies has brought her to the forefront of human cognition and

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Darío Fernández-Morera teaches at Northwestern University. He holds a B.A. from Stanford University, an M.A. in Romance Languages from the University of Pennsylvania, and a Ph.D. in Comparative Literature from Harvard University. His publications include books and editions in English and Spanish and articles and review articles on critical discourses and methodology, cultural issues in Latin America, Spain, and the United States, contemporary political events, literature and economics, modern poetry, the encounter between Europeans and Amerindians, Modernism, Cervantes, Garcilaso de la Vega, and Fray Luis de León. Select publications: *Cervantes in the English Speaking World* (ed. with Michael Hanke, Kassel, 2005); *American Academia and the Survival of Marxist Ideas* (Westport, 1997); *Fray Luis: Poesía* (ed., Madrid, 1986); *The Cultural Encounter Between Europeans and Amerindians* (ed. for *History of European Ideas*, Oxford, 1985), *The Lyre and the Oaten Flute: Garcilaso and the Pastoral* (London, 1985); "Cervantes and Islam" (in *Cervantes y su mundo III*, ed. A. R. Lauer and K. Reichenberger, Kassel, 2005).

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Edward H. Friedman is professor of Spanish and Comparative Literature at Vanderbilt University. He has published books that focus on Cervantes, the picaresque novel, and Spanish drama of the sixteenth and seventeenth centuries. He is currently editor of the *Bulletin of the Comediantes*, and the immediate past president of the Cervantes Society of America. He is the recipient of grants from the National Endowment for the Humanities, the National Humanities Center, and the Fulbright Program. His latest research projects centre on *Don Quixote*, and he has just completed a book-length manuscript entitled *Cervantes in the Middle*, which looks at experimental Spanish novels from the mid-sixteenth century to the early twentieth century.

Jesús G. Maestro (Ph.D. University of Oviedo) is currently director of Academic Publications in Mirabel Editorial, S.L., and associate professor of Literary Theory and Comparative Literature at University of Vigo (Spain). He is the author of several books, including *Theatre: Theory and Didacticism* (1995) *Introduction to Literary Theory* (1997), *The Imaginary Stage. Poetics and the Theater of Miguel de Cervantes* (Frankfurt: Vervuert, 2000), *The Nihilistic Character. The Celestina and the European Theater* (Madrid: Iberoamericana, 2001). He has edited the volume titled *New Perspectives in Literary Semiotics* (Madrid: Arco-Libros, 2002). He has translated several works by Tadeusz Kowzan and Wladimir Kryszinski into Spanish, as well as a number of English, French and Italian articles on literary theory. Recently he has published two new monographs: *Looking for Freedom. Cervantes Theater* (Madrid, Ediciones del Orto, 2004) and *The Myth of Literary Interpretation* (Frankfurt, Vervuert, 2004). Since 1996 he has been editor of the academic journal *Theatralia*. He founded and is currently co-editor with Eduardo Urbina (Texas A&M University) of the *Anuario de Estudios Cervantinos*, published by Mirabel Editorial.

Frederick A. de Armas is Andrew W. Mellon Professor in Humanities and Professor of Spanish and Comparative Literature at the University of Chicago. He is also Chair of the Department of Romance Languages and Literatures. Prof. De Armas has taught at Louisiana State University and Pennsylvania State University where he was Edwin Erle Sparks Professor of Spanish and Comparative Literature. His books and edited volumes focus on the literature of early modern Spain often from a

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