LABERINTO

Volume 11, 2018

LABERINTO JOURNAL 11 (2018)

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Don Quixote: *The Re-accentuation of the World's Greatest Literary Hero.* Slav N. Gratchev and Howard Mancing, eds. Lewisburg: Bucknell UP, 2017. 298 pp. ISBN 978-1-61148-857-9.

Imagery of a heroic yet mad Don Quixote exists within the public imaginaries of many of the world's diverse cultures and languages. This has resulted in various manifestations of quixotic iconography that render Cervantes's famous protagonist as wielding various levels of madness and heroism. When one combines these statements with the fact that quixotic imagery has been transformed into quixotic iconography, which exists separate and apart from the book, they inspire distinct theoretical analyses to explain why this has consistently happened for over four hundred years. Slav N. Gratchev and Howard Mancing's edited volume, Don Quixote: *The Re-accentuation of the World's Greatest Literary Hero* (2017), utilizes Russian literary theoretician Mikhail Bakhtin's concept of re-accentuation, as presented in his essay *The Dialogic Imagination* (1975)*,* to offer a dialogistic explanation of how imagery of Don Quixote has been transformed into a heroic figure and, perhaps more importantly, why this transformative imagery exists without direct references to the original narrative.

Creating a point of departure for the contributing authors of this volume, the editors in their introduction cite Bakhtin's concept of two-part "stylistic lines" to explain the history of how a character from a novel can be so markedly transformed or reinterpreted from the iconography originally associated with it. The authors offer diverse academic approximations to the manner by which quixotic iconography is re-accentuated, or reinterpreted and reassigned, within various genres of popular culture, including art, literature, and film. Bakhtin's concept of novelistic images of the hero, as created, interpreted, and reinterpreted by a novel's reader, serves as the theoretical foundation for this volume.

Readers, translators, and illustrators of *Don Quixote*—as both a popular book and classic novel—have consistently reinterpreted him as a hero, not as a Spanish fool, within many different areas of cultural production for over four hundred years. The editors explain how Bakhtin's terminology, "novelistic image," explains how readers create imagery from *Don Quixote* that deviates from the original narrative, especially when the imagery represents a novelistic hero like Don Quixote. Combined with the novel's "unfinalizability"—or what can be considered its open-ended nature as a

genre—novelistic images are constantly re-accentuated: "Every age re-accentuates in its own way the works of its most immediate past. The historical life of classic works is in fact the uninterrupted process of their social and ideological re-accentuation." This ongoing re-accentuation of novelistic imagery, especially from works considered "classics," therefore has, as stated by the editors, "great and seminal importance for the history of literature" (1).

Regarding *Don Quixote,* quixotic iconography continues to be quite diverse and vivid because it has been continually re-accentuated within the social imaginary of multiple languages and cultures, further removing it from the source Spanish narrative. Indeed, for Cervantes scholars who work with illustrated editions of *Don Quixote*, this volume most significantly offers a valuable theoretical approximation that complements Rachel Schmidt's earlier concept of "universalizing" a northern-European, heroic Don Quixote, from her seminal text *Critical Images* (1999).

In Part 1 of the volume, Tatevik Gyulamiryan expands upon Bahktin's concept of re-accentuation as one that underscores the social structure of reinterpreting previously-known ideas and concepts to recycle "discourses, literary characters, and works," especially in *Don Quixote* (11-12). Again, the "unfinalizability" of the novel, combined with Cervantes's own historical fame within popular culture, are major factors underlying the book's ongoing popularity in illustration and filmic reinterpretations. Gyulamiryan explains how the public tendency to fuse or blend the imagery of a heroic character from a novel with the associated popular culture concept of its author can result in the creation of re-accentuated characters that are essentially reborn as new ones, based on both the original character and previously-existing knowledge or concepts of the author (11-12). This is particularly poignant given that Cervantes himself has also been re-accentuated within the public imaginary; his own history and fame have existed as a historic public persona separate from his works.

Gyulamiryan explains how the application of Bahktin's dialogistic concept affords a valuable perspective when analyzing transformations of *Don Quixote* in various forms of cultural production that result specifically from this iconographic combination of both Cervantes and protagonist Don Quixote (12). For studies of quixotic iconography in film, visual arts, and literature, in particular, dialogism holds academic value in explaining why the imagery of Cervantes's protagonist is propitious to various reinterpretations,

especially when considering how some authors, artists, translators, and film directors insert historic aspects of Cervantes's life into their re-accentuated or universalized representations of *Don Quixote*. A good example of the blending of character and author is Mitch Lee and Dale Wasserman's musical *Man of La Mancha* (1965), in which the protagonist is Cervantes himself who, while in prison facing charges from the Spanish Inquisition, bravely and cleverly acts out scenes from his famous novel with his fellow prisoners.

Part 2 of the volume focuses on the reinterpretation of imagery and ideology. Eduardo Urbina and Fernando González Moreno explore the re-depiction of Don Quixote in book illustration, focusing on great illustrators of *Don Quixote*, such as Gustave Doré and Charles-Antoine Coypel, among many others, each of whom have reinterpreted quixotic iconography within their own societies and cultures (25). This re-depiction culminates in eighteenth-century satirical renderings and provides a point of departure for the next contributor. Emilio Martínez Mata analyzes satirical reinterpretations of *Don Quixote*, contrasting concepts of nobility and ultimate failure, as especially portrayed in works by eighteenth-century English Enlightenment authors (39). Ricardo Castells explores chivalry in Classic Comics, which were graphic novels originally directed towards child readers. Despite this focus, they inspired and influenced both child and adult readers, resulting in their reprinting over three decades (53). S. Alleyn Smythe explores how Catalonian artist Salvador Dalí re-imaged Clavileño, the folkloric wooden horse that appears in Part II of Cervantes's novel, in a 1972 lithograph, underscoring the artist's contribution to the historic role that horses have played in Spain. Focusing on Dalí's own methodologies, Smythe explains how Dalí and other artists re-accentuate individual characters or narratives from *Don Quixote* and "wholly divorce" them for new purposes (72). Stephen Hessel investigates the re-accentuation not of Don Quixote, but of Cervantes, who in the process, is transformed into a character within the social imaginary through portraiture (79).

Part 3 highlights literature, beginning with J. A. Garrido Ardila's examination of hermeneutics of the novel in Jorge Luis Borges's short story *Pierre Menard, Author of the Quixote* (1939), which Garrido Ardila considers "as one of the most suggestive and intricate texts ever produced" (95). Rachel Schmidt, mentioned above, contributes to this section by exploring European reader response to *Don Quixote* during World Wars I and II. She analyzes famous readers of the Quixote such as José Ortega y Gasset, Georg

Lukács, and Thomas Mann, revealing issues such as nationalism, culture, disillusionment, and the parody of violence as fundamental roots of European civilization (107). Howard Mancing presents the concept of *Don Quixote* as "the world's first science fiction novel" in his analyses of the re-accentuation of *Don Quixote* in novels and short stories situated in futuristic and science-fiction settings (123).

Part 4 of the volume explores film and begins with Slav N. Gratchev's article on the re-accentuation of *Don Quixote* in Russian director Grigori Kozintsev's classic and empathic rendering of the novel, despite challenging political movements in Russia during the twentieth century (141). William Childers examines how both Hollywood screenwriter Waldo Salt and his 1967 *Don Quixote* survived the anti-Communist witch hunts and blacklists, underscoring that quixotism for Salt was, in the end, achievable because he took the suffering of government ostracism and "learned to make uplifting art out of it" (177). Bruce R. Burningham explores Spain's transoceanic seventeenth-century imperial culture and its influence on China, as reflected in Ah Gan's 2010 extraordinary and controversial rendition of *Don Quixote* (183). Steven Ritz-Barr looks at puppet films, called Classics in Miniature, which utilize string puppets and live-animation for filmic reinterpretations of *Don Quixote*, directed to both children and adults (205).

Part 5 looks at theater and television, beginning with Margarita Marinova and Scott Pollard's analyses of Soviet Russia's perception of Don Quixote as a doomed performer, although the novel has enjoyed great popularity in Russian culture ever since Peter I saw one of Coypel's renderings in his tapestries. Since then, ballet, opera, and dramatic adaptations of the novel have re-accentuated the foolish Quixote into a heroic Russian protagonist (225). Victor Fet investigates Evgeny Schsartz's imagery of a Russian Don Quixote in his play *The Dragon* (1944), re-accentuating the Quixote into Lancelot, a fearless dragon-slayer, with the dragon representing Hitler and Stalin (237).

Part 6 envisions Don Quixote in future reinterpretations. Roy H. Williams, inspired by *Man of La Mancha*, explores how Don Quixote has inspired the business world and entrepreneurs (253). Through interviews, Williams paints a picture of future representations of *Don Quixote* and how businesspeople will continue to embrace the dream.

Mancing and Gratchev's edited essays based on Bakhtin's literary theories offer future scholars of quixotic imagery and iconography useful

terminology and organized methodologies to analyze how and why quixotic iconography is re-accentuated within various genres of popular culture. This theoretical approximation to the Quixote's world-wide popularity, as based in dialogism, will prove useful to teachers of Cervantes, especially in developing courses that compare quixotic iconography, which can be observed in the various genres explored in this volume. It will also prove useful to Cervantes researchers and other academics by serving as a tool to explain: 1) how Don Quixote has been transformed from a fool to a hero in so many different languages and cultures, and 2) why *Don Quixote's* heroic, quixotic, and novelistic images are transformed into iconography that is recognized by those who have never read the book.

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