

Cervantes and the World's Literatures: A Book Review Article on Hagedorn's Don Quixote Volumes

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José Manuel LUCÍA MEGÍAS

Cervantes and the World's Literatures: A Book Review Article on Hagedorn's *Don Quixote* Volumes

Translated from the Spanish by Montserrat Martínez García

In 2005 — the 400th year of the publication of Miguel de Cervantes Saavedra's volume one of *El ingenioso hidalgo don Quijote de la Mancha* (1605) — an ambitious project was initiated in order to gauge the novel's impact on world literatures. The project resulted in a collection of three volumes edited by Hans Christian Hagedorn, *Don Quijote por tierras extranjeras. Estudios sobre la recepción internacional de la novela cervantina* (2007), *Don Quijote, cosmopolita. Nuevos estudios sobre la recepción internacional de la novela cervantina* (2009), and *Don Quijote en su periplo universal. Aspectos de la recepción internacional de la novela cervantina* (2011). The volumes contain over fifty studies whose authors discuss *Don Quixote's* relevance to the world's literatures in diverse fields of study such as philosophy, the other arts, music, translation, reception studies, gender studies, adaptations, etc.

Although another picaresque novel was published just before Cervantes's *Don Quixote* — Mateo Aléman's *Primera parte de Guzmán de Alfarache* (1599) and *Segunda parte de la vida de Guzmán de Alfarache, atalaya de la vida humana* (1604) — Cervantes's novel remains the first and prime example of the genre in Western literature. It became a bestseller upon its publication, and within a few years translations appeared in several languages. *Don Quixote* became not just the foundation, model, and prototype of a new form of writing novels and shaping characters, but also an inexhaustible source of literary, cultural, philosophical, etc., ideas (Bravo Castillo). While the three volumes collected by Hagedorn I am reviewing here do not offer a complete overview of the novel's influence(s), its repercussions, and dissemination in all cultures, they come close to it as far as European languages and translations to Arabic are concerned.

With regard to translation, the novel has of course experienced a varied and complicated history starting with its first translation to English in 1612 (Godeo and Molina Plaza) and contributors to the Hagedorn volumes present studies about the novel's translation to and its impact in a number of languages and literatures. For example, the translation of the novel to Arabic — owing to the historical and cultural connections between the Castilian and Arabic cultures — is of course most relevant (Rodríguez Sierra). In English translations as well, the novel's impact on various genres and writers remain important including, in particular, the Victorian period, but also in contemporary literature (Mateos-Aparicio Martín-Albo; Pardo). In German, the novel's translation started in 1621 although it was not published until 1648; however, the most important translations occurred starting in the eighteenth century by major German-language writers (Ruiz Yepes) and it is important to note that in German-language cultures the novel experienced a multi-artistic impact including not only literature, but also in the other arts, cinema, the musical, etc., up to the present time (Albadalejo Martínez; Fernández Bueno). Further, in German and in English in particular the Romantic period succeeded in producing new readings of Cervantes's work by reading *Don Quixote* as a novel of the tragic hero along satirical reading in eighteenth century (Garrido Miñambres; González Moreno; Jané Carbó; Monforte Dupret; Neuschäfer). In Hungarian the novel is relevant as to the adaptation of the hero in the nineteenth century by various authors in their texts and its importance is manifest not only in literature, but also in public discourse (Kiss). In Serbian, where the novel's translation started in the nineteenth century, recent translations acquired interesting theoretical features, for example: "The choice of the lexicon, that is, the type of language I employed to translate depended, however, on another thing: on the relationship of confidence between myself as a translator, on the one hand, and the reader of my translation, on the other. It depended and still depends on my capacity to convince the reader of my translation that Cervantes together with each one of the characters of his novel par excellence might have spoken just like that, as they speak in my translation. The translation respecting this agreement between the translator and the reader cannot 'betray' the author but, necessarily, keep a close bond with the original text, as well as with the reader of the translation" (Mančić 144). With regard to the novel's translation to French, an interesting feature is the aspect of "imitation" whereby the development of a classification is relevant, i.e., literal imitations, hybrids,

critical interpretations, anonymous imitations, *Don Quixote* as symbol and emblem and this shows the richness of readings and renderings in the reception of Cervantes's work during the first decades of its dissemination in French in the seventeenth century (Sánchez Tallafigo; see also Magallanes Latas with regard to reception studies in general). Further, *Don Quixote* influenced, among others, Flaubert in particular, who not only adopted features of the novel, but referred to it often in his correspondence (Canavaggio; García Pradas). The volumes contain two articles about Russian, one with regard to the novel's impact on Turgenev's novels and music and the other with regard to Russian theater (Fernández Bueno; Rollberg).

Interesting and innovative are studies in the volumes devoted to the impact of *Don Quixote* on contemporary audiences where the interest lies not so much on the question of exploring models based on form as it happened in the eighteenth to the nineteenth centuries, but the novel's loci in the Western canon of literature (Pichler). For example, the impact of the novel is explored with regard to Latin American literatures including the detective novel (Álvarez Arocha; Herrero Cecilia; Pellicer; Venkataraman) and its relevance with regard to women and feminist scholarship (Garrigós; Loreto Vilar; Reyer Flores). Contributions are also about the impact of the novel on writers and genres in Arabic (Rodríguez Sierra), British English (González Moreno; Mateos-Aparicio Martín-Albo; Pardo), Dutch (Herrero Cecilia), French (García Pradas; Canavaggio; Ramos Gay; Sánchez Tallafigo), French Canadian (Pisa Cañete), German (Fernández Bueno, María; Garrido Miñambres; Gil Serra; Jané Carbó; Loreto Vilar; Mehring; Pichler; Rollberg; Ruiz Yepes; Schmidt), Greek (Samouil), Hungarian (Kiss), Italian (Gutiérrez Carou; Hernández González; Marcello; Martín Clavijo), Hebrew (Landa), Latin American (Álvarez Arocha; Pellicer; Veres), Russian (Fernández Bueno, Aída; Molina; Monforte Dupret), Serbian (Mančić), and US-American literatures (Alonso Recarte; López Cirugeda; Manzanos Calvo and Sánchez; Marín Ruiz). Further, with regard to performance and theater, several studies are presented with perspectives relevant to adaptation study in the seventeenth and eighteenth centuries (Marcello; Ramos Gay), as well as modern and contemporary theater (Pisa Cañete; Martín Clavijo; Rollberg). The volumes also contain one article concerning poetry, reading, and *Don Quixote* (Álvarez Arocha).

Studies about literary theory and *Don Quixote* abound in the volumes and several are relevant to contemporary discourse on theoretical frameworks (Bénil; Hernández González; Ortiz Martínez; Schmidt). For example, "When examining Bakhtin's and Foucault's interpretations of *Don Quixote*, the central role this novel plays in their philosophical thought becomes evident in their methodologies and conceptions of culture and literature. Perhaps it would be well advised to look at [the novel] ... and consider as to what Bakhtin and Foucault furnish us with would be philosophical thought indebted to Cervantes" (Schmidt 451; unless indicated otherwise, translations are by Martínez García). Further, the field of intermediality studies is also represented in the volumes (Alonso Vázquez; González Moreno; Laguna; Molina; Pastor Comín). With regard to Cervantes's novel and cinema — with hundreds of cinematographic adaptations of *Don Quixote* (see, e.g., Cascardi) — the volumes include only two studies (Laguna; Molina).

It is impossible to register the richness of information and the treasure of varied perspectives and approaches presented in the volumes. Their heterogeneous nature, comparatist methodology, and varied themes contribute to the scholarly importance and relevance of *Don Quixote's* place in the world's literatures. Each article and each perspective contributes new or less-known pieces of information and a fresh path for new research. Richness of thought and in-depth interpretation, as well as skillful organization and editing are qualities which make the volumes indispensable reading for scholars and the general reader interested in Cervantes's novel, its ideas, and its sheer breadth of innovation still relevant today.

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