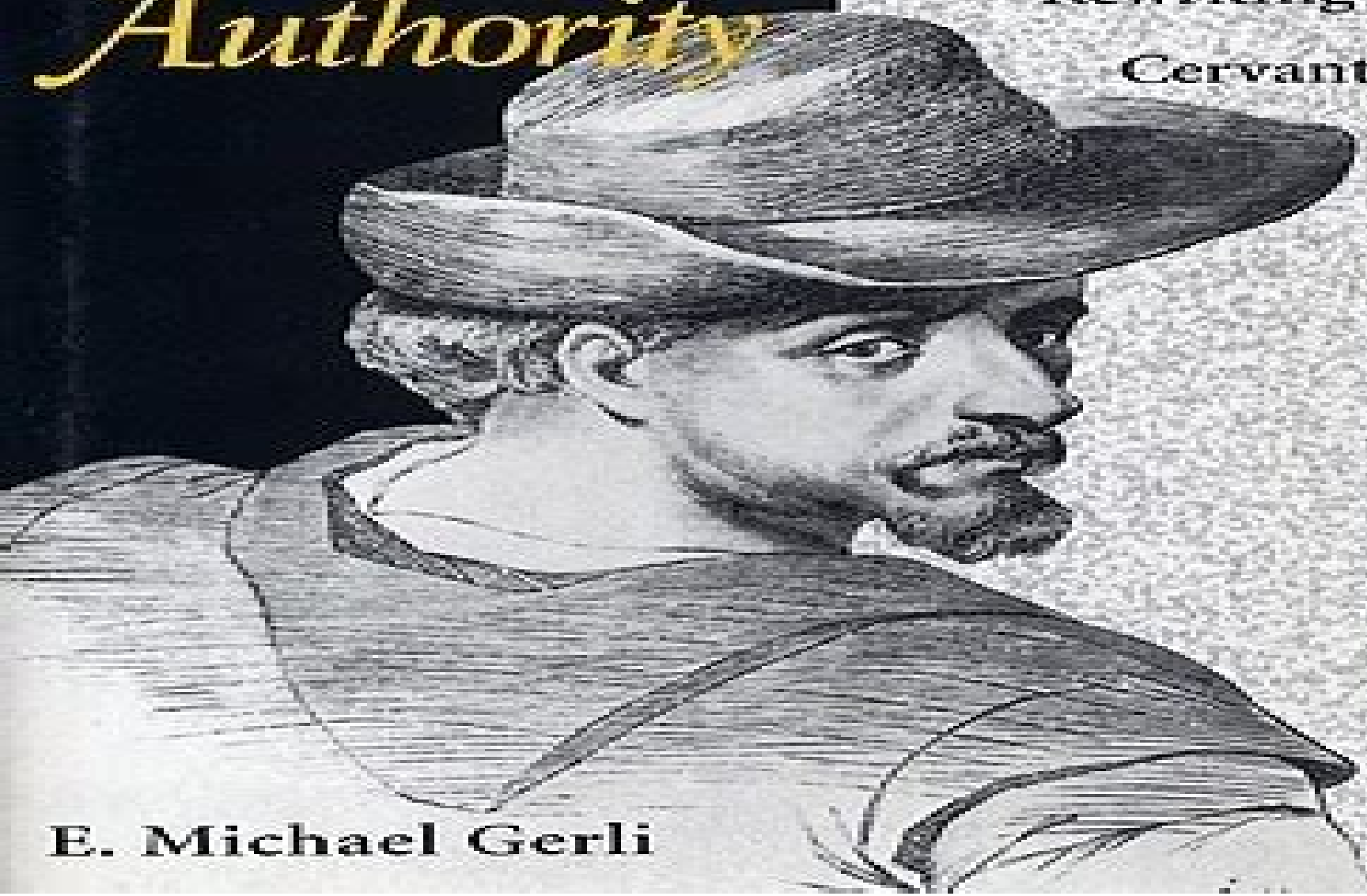


Refiguring Authority

Reading,
Writing, and
Rewriting in
Cervantes



E. Michael Gerli

Refiguring Authority Reading Writing And Rewriting In Cervantes

Eric Clifford Graf



Refiguring Authority Reading Writing And Rewriting In Cervantes:

Refiguring Authority E. Michael Gerli, 2014-10-17 In this wide ranging study E Michael Gerli shows how Cervantes and his contemporaries ceaselessly imitated one another glossing works dismembering and reconstructing them writing for and against one another while playing sophisticated games of literary one upmanship The result was that literature in late Renaissance Spain was often more than a simple matter of source and imitation It must be understood as a far more subtle palimpsest like process of forging endless series of texts from other texts thus linking closely the practices of reading writing and rewriting Like all major writers of the age Cervantes was responding not just to specific literary traditions but to a broad range of texts and discourses He expected his well read audience to recognize his sources and to appreciate their transformations The notion of writing as reading and reading as writing is thus central to an understanding of Cervantes literary invention As he created his works he constantly questioned and reconfigured the authority of other texts appropriating combining naturalizing and effacing them displacing them with his own themes images styles and beliefs Modern literary theory has confirmed what Cervantes and his contemporaries intuitively knew that reading and writing are closely linked dimensions of the literary enterprise Reading Cervantes and his contemporaries in this way enables us to comprehend the craft wit irony and subtle conceit that he at the heart of seventeenth century Spanish literature

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Immaterial Book Sarah Wall-Randell, 2013-10-28 In romances Renaissance England's version of the fantasy novel characters often discover books that turn out to be magical or prophetic and to offer insights into their readers selves The Immaterial Book examines scenes of reading in important romance texts across genres Spenser's Faerie Queene

Shakespeare's *Cymbeline* and *The Tempest*; Wroth's *Urania* and Cervantes' *Don Quixote*. It offers a response to material book studies by calling for a new focus on imaginary or immaterial books and argues that early modern romance authors rather than replicating contemporary reading practices within their texts are reviving ancient and medieval ideas of the book as a conceptual framework which they use to investigate urgent new ideas about the self and the self-conscious mind. **Baroque Spain and the Writing of Visual and Material Culture** Alicia R Zuesse, 2015-11-20 By examining the pictorial episodes in the Spanish baroque novella this book elucidates how writers create pictorial texts how audiences visualise their words what consequences they exert on cognition and what actions this process inspires To interrogate characters mental activity internalisation of text and the effects on memory this book applies methodologies from cognitive cultural studies Classical memory treatises and techniques of spiritual visualisation It breaks new ground by investigating how artistic genres and material culture help us grasp the audience's aural material visual and textual literacies which equipped the public with cognitive mechanisms to face restrictions in post Counter Reformation Spain The writers examined include prominent representatives of Spanish prose Cervantes Lope de Vega Mar a de Zayas and Luis V lez de Guevara as well as Alonso de Castillo Sol rzano Gonzalo de C spedes y Meneses and an anonymous group in C rdoba ***Ekphrasis in the Age of Cervantes*** Frederick Alfred De Armas, 2005 This collection of essays seeks to open up this complex interdisciplinary field of study by including essays on many aspects of visual writing in sixteenth and seventeenth century Spain Jacket ***Ideologies of History in the Spanish Golden Age*** Anthony J. Cascardi, 2010-11-01 ***Cervantes's Novel of Modern Times*** David Quint, 2018-06-05 This book offers a radically new reading of *Don Quijote* understanding it as a whole much greater than the sum of its famous parts David Quint discovers a unified narrative and deliberate thematic design in a novel long taught as the very definition of the picaresque and as a rambling succession of individual episodes Quint shows how repeated motifs and verbal details link the episodes often in surprising and heretofore unnoticed ways *Don Quijote* emerges as a work that charts and reflects upon the historical transition from feudalism to the modern times of a moneyed commercial society In Part One of the novel this change is measured in a shift in the nature of erotic desire and we find *Don Quijote* torn between his love for Dulcinea and his hopes to wed for wealth and social advancement In Part Two *Don Quijote* himself changes from anarchic madman to a gentler wiser hero a member of a middle class in the making Throughout Cervantes meditates on the literary form that he is inventing as a response to modernity questioning the novel's relationship to other genres and the place of heroism and imagination within stories of everyday life A new and coherent guide through the maze like structure of *Don Quijote* this book invites readers to appreciate the perennial modernity of Cervantes's masterpiece a novel that confronts times not so distant from our own ***The Routledge Companion to Iberian Studies*** Javier Muñoz-Basols, Manuel Delgado Morales, Laura Lonsdale, 2017-03-16 This book provides a comprehensive state of the art account of the field reaffirming Iberian Studies as a dynamic and evolving discipline offering promising areas of future research It is an essential tool for

research in Iberian Studies A Companion to Early Modern Hispanic Theater Hilaire Kallendorf, 2014-02-20 A panoramic state of the art handbook destined to chart a course for future work in the field of early modern Hispanic theater studies It begins in the closet with an essay on *Celestina* as closet drama and moves out into the court to explore intersections with courtly love An essay on the *comedia* and the classics demonstrates this genre's firm grounding in the classical tradition despite Lope de Vega's famous protestations to the contrary Distinct but related genres such as the *autos sacramentales* and the *entremeses* also make an appearance The traditional themes of honor and wife murder share the stage with less familiar topics like the incorporation of animals into performance This volume covers the urban space of the city in Spain and Portugal as well as uncharted territories in the New World and Japan Essays on emblems and the picaresque round out this anthology along with studies of theatrical representations of early modern innovations in science and technology The book concludes with two different psychoanalytical approaches focused on melancholy and Lacanian tragedy respectively This collection incorporates the work of younger scholars along with established names in the field to synthesize the most exciting recent work on the *comedia* and related forms of early modern Hispanic theatrical production Contributors include Ignacio Arellano Frederick de Armas Henry Sullivan Edward Friedman A Robert Lauer Manuel Delgado Adrienne Mart n Enrique Garc a Santo Tom s Matthew Stroud Teresa Scott Soufas Enrique Fern ndez Mar a Mercedes Carri n Robert Bayliss Ted Bergman Cory Reed Maryrica Lottman Christina Lee and Enrique Duarte *In the Light of Medieval Spain* S. Doubleday, D. Coleman, 2008-08-04 This volume brings together a team of leading scholars in Spanish studies to interrogate the contemporary significance of the medieval past offering a counterbalance to intellectual withdrawal from urgent public debates **Don Quixote and Catholicism** Michael McGrath, 2020-08-15 Four hundred years since its publication Miguel de Cervantes's *Don Quixote* continues to inspire and to challenge its readers The universal and timeless appeal of the novel however has distanced its hero from its author and its author from his own life and the time in which he lived The discussion of the novel's Catholic identity therefore is based on a reading that returns Cervantes's hero to Cervantes's text and Cervantes to the events that most shaped his life The authors and texts McGrath cites as well as his arguments and interpretations are mediated by his religious sensibility Consequently he proposes that his study represents one way of interpreting *Don Quixote* and acts as a complement to other approaches It is McGrath's assertion that the religiosity and spirituality of Cervantes's masterpiece illustrate that *Don Quixote* is inseparable from the teachings of Catholic orthodoxy Furthermore he argues that Cervantes's spirituality is as diverse as early modern Catholicism McGrath does not believe that the novel is primarily a religious or even a serious text and he considers his arguments through the lens of Cervantine irony satire and multiperspectivism As a Roman Catholic who is a Hispanist McGrath proposes to reclaim Cervantes's Catholicity from the interpretive tradition that ascribes a predominantly Erasmian reading of the novel When the totality of biographical and sociohistorical events and influences that shaped Cervantes's religiosity are considered the result is a new appreciation

of the novel's moral didactic and spiritual orientation Cervantes and Modernity Eric Clifford Graf, 2007 Graf argues that the doubts expressed by both historicists and postmodernists regarding the progressive nature of Don Quijote are exaggerated. Neither do interpretations that abstain from this debate by emphasizing authorial ambivalence or positioning the novel at a crossroads seem as responsible as they once did. Beyond these skeptical and neutral alternatives, there are key steps forward in Cervantes's worldview. These four essays detail Don Quijote's anticipations of many of the same ideas and values that drive today's multiculturalism, feminism, secularism, and materialism. An important thesis here is that the Enlightenment remains the best vantage point from which to appreciate the novel's relation to the discourses of such movements. Thus Voltaire's *Candide* (1759), Feijoo's *Defensa de las mujeres* (1726), and Hobbes' *Leviathan* (1651) are each shown to be logical extensions of some of Cervantes's most fundamental propositions. Finally, this book will still be of interest to specialists immune to the ideological anxieties arising from debates over notions of modernity. Graf also explores the interrelated meaning of a number of Don Quijote's symbols, characters, and episodes, pinpoints several of the novel's most important classical and medieval sources, and unveils for us its first serious English reader.

Passing for Spain Barbara Fuchs, 2003 *Passing for Spain* charts the intersections of identity, nation, and literary representation in early modern Spain. Barbara Fuchs analyzes the trope of passing in Don Quijote and other works by Cervantes, linking the use of disguise to the broader historical and social context of Counter-Reformation Spain and the religious and political dynamics of the Mediterranean Basin. In five lucid and engaging chapters, Fuchs examines what passes in Cervantes's fiction: gender and race in Don Quijote and *Las dos doncellas*; religion in *El amante liberal* and *La gran sultana*; national identity in the *Persiles* and *La española inglesa*. She argues that Cervantes represents cross-cultural impersonation or characters who pass for another gender, nationality, or religion as challenges to the state's attempts to assign identities and categories to proper Spanish subjects. Fuchs demonstrates the larger implications of this challenge by bringing a wide range of literary and political texts to bear on Cervantes's representations. Impeccably researched, *Passing for Spain* examines how the fluidity of individual identity in early modern Spain undermined a national identity based on exclusion and difference.

Goodbye Eros Ana Laguna, John Beusterien, 2020-04-02 Traditional Petrarchan and Neoplatonic paradigms of love started to show clear signs of inadequacy and exhaustion in the sixteenth century. How did the Spanish Golden Age recast worn-out discourses of love and make them compelling again? This volume explores how Spanish letters recognized that old love paradigms, especially the crisis of the subject, presented an extraordinary opportunity for revising traditional literary strictures. As a result, during Spain's nascent modernity, literature took up the challenge to expand existing forms of desire and subjectivity. A range of scholars show how canonical and non-canonical Golden Age writers like Miguel de Cervantes, Diego Hurtado de Mendoza, Francisco de Quevedo, Luis de Góngora, Lope de Vega, and Francisco de la Torre y Sevil became equal agents of the sweeping ontological reconfiguration of the idea of eros that defined their culture. Such reconfiguration includes the troubling displacement of self

and other seen in sentimental genres like the pastoral or romance the overlapping of emotions such as love and jealousy characteristic of the baroque lyric and dramatic production and the conflation of axioms such as eros and eris prevalent in contemporaneous epic experiments In uniting the findings of often surprising texts the collection of essays in Goodbye Eros takes a pioneering look at how Golden Age moral ideological scientific and literary discourses intersected to create fascinating re elaborations of the trope of love Don Quixote Among the Saracens Frederick A. de Armas, 2013-06-17 The fictional Don Quixote was constantly defeated in his knightly adventures In writing Quixote s story however Miguel Cervantes succeeded in a different kind of quest the creation of a modern novel that conquers and assimilates countless literary genres spanDon Quixote among the Saracens considers how Cervantes s work reflects the clash of civilizations and anxieties towards cultural pluralism that permeated Golden Age Spain Frederick A de Armas unravels an essential mystery of one of world literature s best known figures why Quixote sets out to revive knight errantry and why he comes to feel at home only among the Moorish Saracens a people whom Quixote feared at the beginning of the novel De Armas also reveals Quixote s inner conflicts as both a Christian who vows to battle the infidel but also a secret Saracen sympathizer While delving into genre theory Don Quixote among the Saracens adds a new dimension to our understandings of Spain s multicultural history

The Oxford Handbook of Cervantes Aaron M. Kahn, 2021-02-16 Although best known the world over for his masterpiece novel Don Quixote de la Mancha published in two parts in 1605 and 1615 the antics of the would be knight errant and his simple squire only represent a fraction of the trials and tribulations both in the literary world and in society at large of this complex man Poet playwright soldier slave satirist novelist political commentator and literary outsider Cervantes achieved a minor miracle by becoming one of the rarest of things in the Early Modern world of letters an international best seller during his lifetime with his great novel being translated into multiple languages before his death in 1616 The principal objective of The Oxford Handbook of Cervantes is to create a resource in English that provides a fully comprehensive overview of the life works and influences of Miguel de Cervantes Saavedra 1547 1616 This volume contains seven sections exploring in depth Cervantes s life and how the trials tribulations and hardships endured influenced his writing Cervantistas from numerous countries including the United Kingdom Spain Ireland the United States Canada and France offer their expertise with the most up to date research and interpretations to complete this wide ranging but detailed compendium of a writer not known for much other than his famous novel outside of the Spanish speaking world Here we explore his famous novel Don Quixote de la Mancha his other prose works his theatrical output his poetry his sources influences and contemporaries and finally reception of his works over the last four hundred years The anxiety of sameness in early modern Spain Christina H. Lee, 2015-11-01 This book explores the Spanish elite s fixation on social and racial passing and passers as represented in a wide range of texts It examines literary and non literary works produced in the sixteenth and seventeenth centuries that express the dominant Spaniards anxiety that socially mobile lowborns Conversos converted Jews

and Moriscos converted Muslims could impersonate and pass for pure Christians like themselves Ultimately this book argues that while conspicuous sociocultural and ethnic difference was certainly perturbing and unsettling in some ways it was not as threatening to the dominant Spanish identity as the potential discovery of the arbitrariness that separated them from the undesirables of society and therefore the recognition of fundamental sameness This fascinating and accessible work will appeal to students of Hispanic studies European history cultural studies Spanish literature and Spanish history Dystopias of Infamy Javier Irigoyen-García, 2022-07-15 Drawing on sixteenth and seventeenth century religious political and literary texts including the works of Cervantes Dystopias of Infamy reconsiders how insults and infamy were imagined as potential sites of resistance to subjectification in early modern Spain An Eye on Race John Beusterien, 2006 Racism in the modern nation state is based on a Continental and an American model In the Continental model the racist differentiates the raced individual by religion Because this raced individual is indistinguishable from the racist a narrative is written to see that individual In turn in the American model the racist differentiates the raced individual based on skin color Because the sign of difference is obvious no story is written to justify racist thinking By 1550 both models form part of imperial thinking in the Iberian world system An Eye on Race Perspectives from Theater in Imperial Spain describes these models at work in imperial Spanish theater The study reveals how the display of blood in drama serves the Continental model and how the display of skin color serves the American model It also elucidates how Miguel de Cervantes celebrates a subaltern aesthetic as he discards both racial paradigms John Beusterien is Associate Professor of Spanish at Texas Tech University The Signifying Self Melanie Henry, 2013 The Signifying Self Cervantine Drama as Counter Perspective Aesthetic offers a comprehensive analysis of all eight of Cervantes's Ocho comedias published 1615 moving beyond conventional anti Lope approaches to Cervantine dramatic practise in order to identify what indeed his theatre promotes Considered on its own aesthetic terms but also taking into account ontological and socio cultural concerns this study compels a re assessment of Cervantes's drama and conflates any monolithic interpretations which do not allow for the textual interplay of contradictory and conflicting discourses which inform it Cervantes's complex and polyvalent representation of freedom underpins such an approach a concept which is considered to be a leitmotif of Cervantes's work but which has received scant attention with regards to his theatre Investigation of this topic reveals not only Cervantes's rejection of established theatrical convention but his preoccupation with the difficult relationship between the individual and the early modern Spanish world Cervantes's comedias emerge as a counter perspective to dominant contemporary Spanish ideologies and more orthodox artistic imaginings Ultimately The Signifying Self seeks to recuperate the Ocho comedias as a significant part of the Cervantine and Golden Age canon and will be of interest and benefit to those scholars who work on Cervantes and indeed on early modern Spanish theatre in general

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