

世界经典文学作品赏析(英汉对照)

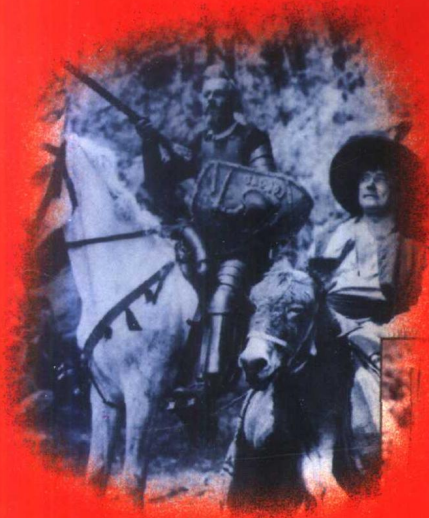
Miguel de Cervantes' DON QUIXOTE

Gregor Roy

Ralph Ransald

米格尔·德·塞万提斯的

堂吉诃德



外语教学与研究出版社



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(京)新登字 155 号

京权图字: 01-1996-0553

图书在版编目(CIP)数据

米格尔·德·塞万提斯的《堂吉诃德》/(美)罗依(Roy, G.), (美)拉纳尔德(Ranald, R.)著; 石榴楼译. —北京: 外语教学与研究出版社, 1997

(世界经典文学作品赏析)

ISBN 7-5600-1287-6

I. 米… II. ①罗… ②拉…
③石… III. 英语-语言读物、
文学评论-英汉对照 IV.
H319.4: I

中国版本图书馆 CIP 数据
核字(97)第 17682 号

米格尔·德·塞万提斯的
堂吉诃德

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外语教学与研究出版社出版发行

(北京西三环北路 19 号)

国防大学第一印刷厂印刷

新华书店总店北京发行所经销

开本 850×1168 1/32 6.5 印张 138
千字

1997 年 8 月第 1 版 1997 年 8 月第 1
次印刷

印数: 1—31000 册

ISBN 7-5600-1287-6/H·727

定价: 7.80 元

Joan Thellusson Nourse:
Miguel de Cervante's DON
QUIXOTE Authorized transla-
tion from the English language
edition published by Simon &
Schuster.

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CONTENTS

目 录

英文部分

*	Introduction	1
*	Detailed Summary of <i>Don Quixote</i>	31
*	Character Analyses	75
*	Questions and Answers	87
*	Critical Commentary	112
*	Subject Bibliography	121
*	Bibliography	123
*	Suggested Topics for Further Study	126

中文部分

*	介绍.....	129
*	《堂吉珂德》:内容详述	151
*	人物分析.....	183
*	评注.....	192

INTRODUCTION

BIOGRAPHY: CERVANTES' EARLY LIFE: Miguel de Cervantes Saavedra was born in 1547 in Alcala de Henares, near Madrid. He was the fourth son of the seven children of a poverty-stricken physician, who took his family to Madrid in 1561. Cervantes was a student in the city school in 1568, and his teacher, Juan Lopez de Hoyos, seems to have had a considerable influence on the writer's early appreciation of classical literature. In 1569 Cervantes was in Rome, working for a certain Giulio Acquariva, who had spent some time as papal delegate to Spain. We are not certain as to why Cervantes left his native country at this time, for much of his biography is obscure at certain periods. It is probably true, however, that he was fleeing justice, since we know for certain that in September, 1569, the Spanish authorities issued a warrant for the arrest of one "Miguel de Cervantes," who had wounded a man in a fight. Defenders of Cervantes have claimed that the name was purely coincidental, but we must remember that this kind of incident was not unusual in those days. The English writer, Christopher Marlowe, was reputedly killed in a tavern brawl, and the Spanish dramatic poet, Lope de Vega, had to leave Spain for a similar reason.

MIDDLE PERIOD: We next hear of Cervantes when, about 1570, he enlisted in a Spanish regiment stationed in Italy. He took part in the famous naval battle of Lepanto on October 7, 1571, and lost the use of his left hand as a result. After a winter in the hospital, he re-entered military service, and fought at Navarino in 1572 and Tunis in 1573. In 1574, when he was returned to Spain,

the galley *El Sol* on which he was travelling was captured by Barbary pirates, and Cervantes spent five years in Algiers as a slave. During this period, he made five attempts to escape and indulged in several love intrigues which are often referred to in his works. In 1580 he was released on a ransom of 500 crowns, and was back in Madrid by December of that year. From that time until 1584 we do not know much about his activities, apart from the fact that he was sent by the King of Spain to Oran on a special mission in 1581, and that in June of that year he was living in the city of Cartagena. Between 1583 and 1585, however, some of his poems were published in other men's books. The next event of importance in his life was his marriage to a lady called Doña Catalina de Palacios Salazar y Vozmediano, in her village, Esquivias, close to Madrid. From this point on, his literary career began in earnest.

LATER YEARS: In 1585 his *Galatea* was published, and he tells us that in the years immediately following this he wrote twenty to thirty plays, but only two of these early plays are still extant. In 1587 he was appointed commissary of Andalusia, during which time he was in continual trouble, being excommunicated for appropriating grain owned by the Church, and ending up in jail for illegal seizure of wheat. He spent several other spells in prison due to disputes with the Treasury Department. During this period he wrote the first part of *Don Quixote*, which went to press in 1604, and was published in Madrid in January, 1604. At this time he was living in Valladolid, then the capital, with his family, apparently in sordid and wretched circumstances. When Madrid became the nation's capital again in February, 1606, Cervantes probably went to live there. We know only a few details of his life from this time on: he joined the Brotherhood of Slaves of the Holy Sacrament in 1609, and became a member of a literary club called *Academia Selvaje* in 1612. In 1613 he

published the *Novelas Ejemplares*, in 1614 the *Viaje del Parnaso*, and the second part of *Don Quixote* appeared in 1615. He was stricken with dropsy on April 19, 1616, and wrote the very moving dedication of his *Persiles* to the Conde de Lemon before dying on April 23, at the age of sixty-nine. It is an amazing coincidence that William Shakespeare died on the same day.

EDUCATION: We do not know a great deal about Cervantes' formal education. He makes several nostalgic references to the school in Seville run by the Jesuits, and although he knew Salamanca, we have no definite evidence that he studied there. We know for sure, however, that between the years 1568 and 1569 he received a sound humanist education from the scholar, Juan Lopez de Hoyos. When Queen Isabelle of Valois died, the scholar and his students wrote a work in her honor, to which Cervantes contributed a few verses. Apart from this, however, he did not receive much formal education, and he earned the reputation of being a natural, self-instructed genius—or *el ingenio lego*, as his contemporaries called him. He had a keen and inquiring mind, which, coupled with wide reading, gave him a sound knowledge and appreciation of the most influential Italian and Spanish authors. It is certain that he was steeped in the chivalric romances so popular in his day. Yet from the brief account of his life given above, the student can well imagine that the adventures and mishaps of his colorful life, and the people he encountered on his travels, gave him an education in human relationships and attitudes which prevented his becoming pedantic. This intimate knowledge of and sympathy with people show their effect in his major work, *Don Quixote*.

LITERARY CAREER: PLAYS: Drama in Cervantes' day was a very popular art form. About 1585 Cervantes first tried his hand at play-

writing, but only two of these early efforts have survived, one called *El Trato de Argel* and the other *La Numancia*. The first of these is totally worthless dramatically, apart from the rather striking depiction of a slave called Saavedra. *La Numancia* contains a few moments of tenderness and power, but is weakly constructed and is of purely historical interest. At the end of his life, in 1615, he published *Eight Comedies and Eight New Interludes*, which vary in type and standard, some being extremely romantic and packed with adventures—like *El Gallardo Español*, for example—and others being more realistic and vividly imaginative—like *Pedro de Urde-malas*. Cervantes seemed to have been more at home with the latter type of theme. On the whole, however, it can be stated that Cervantes was a failure as a playwright. He had little or no theatrical sense, and his characters come through as puppets, wooden and badly constructed. Theoretically, he was against theatrical innovation at first, but later changed his mind and encouraged experimentation. Traditionally or experimentally, however, his talents did not lie in drama.

PERSILES AND VIAJE DEL PARNASO: Of these two prose works, *Trabajos de Persiles y Sigismunda* is the more important, but purely for scholarly reasons. It is full of wild, extravagant adventures which take place in ill-defined icy regions, Spain, France, Portugal and Rome. As a novel, it is totally devoid of cohesive theme, plot or characterization. Some critics have tried to defend it artistically by claiming that it was a genuine attempt on Cervantes' part to write a baroque, neo-Byzantine type of experimental work, but even if that is the case, the attempt was a lamentable failure. After the first two books, which are crammed with a plethora of disjointed adventure, the plot completely disappears and the last part of the work consists of some romantic tales containing a few side com-

ments on contemporary mores. The amazing fact is that Cervantes considered it his greatest book, and the work which would earn him immortality. Even in the dedication to the second part of *Don Quixote*, Cervantes says of *Persiles*, "It will be either the worst book or the best, that was ever written in our language. . . and I repent of having said the worst, for my friends assure me it will attain the limit of possible goodness." *Viaje del Parnaso* is a tediously allegorical book commenting on the works of a hundred and fifty poets, but it is of interest only when Cervantes forgets the unnatural pomposity of the style and lapses—on very rare occasions—into his own language and mode of address. It was modeled on an Italian work called *Viaggio in Parnaso*, 1589.

NOVELAS EJEMPLARES: These "*Exemplary Tales*" were published in 1613. The title alone is worthy of a brief comment. The word "*novela*" was an innovation in Spanish, and meant a short artistically handled tale, not a full-length novel, written in the style of the Italian "*novella*." Cervantes added the adjective "exemplary" to the title of his collection to prevent their contents being associated with the indecencies of their Italian counterparts, since he intended his work to be read by a "respectable" audience. Despite this, some of them are pretty gross and scabrous, particularly one entitled *El Casamiento Engañoso*, but the reader must consider the tastes of the age in which the collection was published. His "*novelas*" cover quite a wide range, however, from the credible realism of *Rinconete y Cortadillo* to the picaresque romanticism of *El Celoso Extremeño*. There is also a stylistic fluidity and charm of plot in many of these tales, which gives the impression that Cervantes actually enjoyed writing them. He claimed that his "*novelas*" were completely original: "They are my own, neither imitated, nor stolen; my wit begot them, my pen bore them." While this boast is not completely accu-

rate—*El Celoso Extremeño* is taken from an episode recounted by the Italian epic poet, Boiardo, for example—the “*novelas*” are on the whole fresh, imaginative, and interesting.

DON QUIXOTE: Since Part I of *El Ingenioso Hidalgo Don Quixote de la Mancha*, commonly known as *Don Quixote*, was completed in 1603 or 1604, the work was probably at least conceived when Cervantes was in jail. Part I was very successful, going into ten editions by 1615. By that same year Cervantes had also completed Part II, which had been dragging on in composition for some time. It is possible that the author started *Don Quixote* as a “*novela*,” making it merely the description of a crazy character which would amuse his readers. Once he had started it, however, many literary forces came into play: parody and satire were becoming popular; picaresque novels were growing in number; and pastorals were going out of fashion. Furthermore, Cervantes undoubtedly grasped the importance of the romantic, chivalric aspects of the work once he had started it. Although the chivalric age was past, its spirit lived on in many literary forms, and the student must recognize this fact in taking into consideration the satirical aspects of *Don Quixote*. Some critics have tried to read into Cervantes’ work the influence of such Italian writers as Boiardo, Pulci, and Ariosto, or of other Spanish novels such as *Tirant lo Blanch* or *El Caballero Cifar*. There are similarities, but *Don Quixote* can be safely regarded as a thoroughly original work.

AVELLANEDA’S DON QUIXOTE: After the great success of Part I of *Don Quixote*, a second part was published in 1614 by someone who called himself Alonso Fernandez de Avellaneda. During the Renaissance, of course, writing sequels to other people’s books was quite common—Ariosto, for example, did this to Boiardo. The

preface to Avellaneda's Part II, however, caused Cervantes some hurt, since it was particularly insulting in nature. This prompted Cervantes to change the direction of his own Part II—quite literally so, since he decided that Don Quixote would now go to Barcelona rather than Saragossa. If nothing else, Avellaneda spurred Cervantes on to complete the final part of his work, which had been going on at a desultory pace for some time. In the last chapters of *Don Quixote*, Cervantes even makes some veiled but amusing references to the false Part II, and the abusive preface to Avellaneda's work was answered in Cervantes' own prologue, without descending to any cheap level of retaliation. Scholars have worked at some length to find the true identity of Avellaneda, which was apparently a pseudonym, but with no success. The existence of the "pseudo-Quixote" is in fact relatively unimportant, apart from the fact that Part I was considered important enough to continue, and that it prompted Cervantes to finish it.

LITERARY BACKGROUND OF THE AGE: THE RENAISSANCE AND

HUMANISM: The period at the end of the Middle Ages known as the Renaissance was a time not only in which the classics of antiquity were unearthed and examined, but also in which men looked forward to new cultural and exploratory ventures. There was a spirit abroad of rebellion against submission to theological dogma and intellectual stagnation which had tended to stifle individuality of expression in the arts. Although the Renaissance really flourished in the 16th Century, its genesis can be traced back to the 14th Century, when Petrarch set the tone for what we may loosely term "modern thinking." The fall of Constantinople to the Turks in 1453 is often cited as the real beginning of the Renaissance, because of the flood of Greek scholars who sought refuge in Italy, bringing with them a vast store of classical knowledge, which they imparted to an eager

audience. It should be remembered, however, that Greek culture had taken root outside the Byzantine Empire long before 1453. Nevertheless, the 15th Century was indeed the time when the intellectual excitement of the Renaissance was felt at its highest pitch. Interest in Latin was resuscitated, Plato was studied as well as Aristotle, the science of philology opened up new doors to the study of classical language, and science embarked on new voyages which still have their impact. The term "humanism" is applied to the Renaissance attitude whereby the individual was celebrated more than ever before, and scholarship served humanity. It was the age of inventions—gunpowder, and the mariner's compass, for example—and the age in which printing revolutionized the dissemination of knowledge. The fine arts—music, sculpture, painting and architecture—took new life, and literature looked to the ancient classical texts as its model. Criticism as an art form in itself flourished, basing its premises on Aristotelian doctrine. And throughout the whole movement, Europe looked to Italy as the core of Renaissance civilization. The student must not get the impression, however, that this cultural outburst led to universal, aesthetic bliss. In certain cases, it resulted in unbridled lawlessness and bouts of pagan licentiousness. In literature monstrous tomes of stuffy, neo-classical pedantry were produced, and an over-accentuation on the cult of the individual led to a great deal of intellectual and artistic chaos. This was understandable however, in view of the stifling atmosphere which had permeated Europe throughout the feudalism of the Middle Ages. Historically it was a period of fervor and optimism; culturally it was a time of flourishing activity; intellectually it was an age of hope.

CERVANTES AND THE SPANISH RENAISSANCE: GENERAL COMMENTS: The 16th Century is known as *El Siglo de Oro*, the Golden Age, of Spanish history, in which Spain rose in power under

the Emperor Charles V and was influenced by three great movements—the Reformation, the Counter-Reformation, and the Renaissance. By the end of the 16th Century, an economic and cultural decline began to set in, although the arts still flourished in what was called the “baroque” style. Some critics have claimed that the baroque was a direct outgrowth of the Counter-Reformation. But that cannot be entirely true, since the Counter-Reformation was well under way by the end of the Council of Trent in 1563, and baroque did not appear to any great extent before 1600. Under Philip II, Spanish literature found its sources in the Spanish Reformation, the intellectual tone of which was set by Erasmus and Northern European humanists. It is true that most of Erasmus’ works were put on the Index in 1559. But by that time, humanism, or, if we want to be more precise, Erasmism, has influenced the thinking of Spanish artists, writers, and intellectuals. In this respect the Spanish Renaissance was unique, inasmuch as it received a cultural impact from Italy, and was also hammered into its unique shape by the twin intellectual blows of the Reformation and Counter-Reformation.

RENAISSANCE ATMOSPHERE: Cervantes was born when the Spanish Renaissance was at its peak. The Spanish Empire was in the full glow of triumph, and universities, cathedrals and palaces were springing up as wealth poured in from Peru, Mexico and the East. In the arts, sculpture, poetry and music flourished, and the instincts of artisans were expressed architecturally and culturally in works of intricate beauty and exquisite richness. Artists and scholars poured into Spain, and Cervantes himself once said that everyone in France could speak Spanish. Among the aristocracy, there was an increasing interest in the arts, and universities intensified their classical curricula. In view of what we have said before about the Renaissance in general, it is interesting to note the way in which the

cultural hunger of Europe was satisfied by a process of growth and interchange. Spain was particularly interesting, since it was the recipient and the donor of such variegated influences as the Moorish, Oriental, Italian, and Northern European. Add to this, passionate, proud, chivalric and mystical qualities which are ingrained in the Spanish character, and we have a good idea of the heritage which influenced Cervantes in the writing of his masterpiece *Don Quixote*.

THE INQUISITION: One of the retrogressive and repressive influences during the Spanish Renaissance was the spiritual-cum-temporal movement known as the Inquisition. It is interesting to note that while ecclesiastical reaction against the free-thinking aspects of the Renaissance in Italy came at the end of the cultural upsurge, in Spain it was a contemporary movement. There are very complex reasons for this, and historians and theologians of all denominations have written voluminously on the whole question of the extreme orthodoxy which coexisted at this time with a spirit of intellectual inquiry. One effect on the Spanish literature of the period is very obvious: on the whole it is much less uninhibitedly obscene than much of what was being written elsewhere.

PATRONAGE: Spain was different from the rest of Renaissance Europe in its attitude to patronage. In Italy, it had become almost modish for royalty and aristocracy to sponsor the arts. In France, Francis I was lavish in his generosity to cultural ventures. The tone of the Spanish attitude, however, was set by Isabella, who gave a modicum of support to the arts so long as they did not offend her narrow standards. It has been suggested that had she taken a more liberal attitude toward patronage, her successors and the aristocracy would have followed suite, and the Spanish Renaissance would have risen to even greater heights. This is an unconvincing argument.

Patronage had many restrictive drawbacks, and Spanish Renaissance literature has democratic elements lacking in that of others.

PRINTING: In 1474 the first book in Spain was printed, and we know that there was a press in Barcelona in 1475. By the end of the 15th Century, most Spanish provincial towns had their own printing press, usually operated by Germans. The intellectual and sociological effects of this were tremendous, of course. Apart from religious works, the presses produced classics, as well as the romantic literature so fashionable at that time. Libraries began to spring up, ideas were interchanged, and a deeper knowledge of Spanish and European literature lent a rich academic tone to the Spanish world into which Cervantes was born.

CULTURAL INFLUENCES: Cervantes lived in an age of cultural, literary and intellectual giants, all of whom left their mark on the times, and some of whom had a direct effect on Cervantes. Erasmus, for example, had a tremendous humanistic influence throughout Europe; Rabelais had written *Pantagruel* and *Gargantua*; Ariosto's *Orlando Furioso* had an enormous influence on Cervantes; El Greco, the great painter, was born the same year as Cervantes; the great mythical poet, St. John of the Cross, and the world's greatest dramatist, Shakespeare, were contemporaries. These few names alone should give the student some idea of the cultural climate in which Cervantes wrote *Don Quixote*. We must remember, too, that education was not restricted to the wealthy, and many poor children found their way to one or another of Spain's great universities, where they achieved eminence. There was a genuine spirit of adventure abroad—the few details we have of Cervantes' life bear witness to that—and an expansive mood of creativity permeated the Spanish atmosphere. We should bear all this in

mind when we read of the mission of the strange knight-errant, and of his peasant who hoped to govern an island.

CERVANTES AND THE COUNTER-REFORMATION: This was also the age in which there was a general upsurge of interest in religion, with heresies arising in Northern Europe which continually threatened the Catholic orthodoxy of Spain. When Cervantes was born, the Council of Trent was taking place, and when he was growing up, the Counter-Reformation was in full swing. Some historians have drawn a gloomy picture of the Spanish Renaissance as being continually under the eyes of the Inquisition. Yet Cervantes, Lope de Vega, Velázquez, and El Greco were not prevented from producing masterpieces, and the main complaint Cervantes seems to have had against the Counter-Reformation was that it banned dueling. It should be pointed out, however, that there are allegorical interpretations of *Don Quixote* which point to the fact that he was at times being highly critical of ecclesiastical authoritarianism. Taken at its face value alone, however, the book does not give signs of having been written in an atmosphere of stringent censorship. It gives, in fact, a wonderfully colorful portrait of the sweeping grandeur of Spain, its landscapes, its people, and its spaciousness. Throughout it all, too, there is the spirit of healthy laughter in *Don Quixote*, and a notable absence of gloom.

CERVANTES AND THE AGE: Apart from the more universal aspects of *Don Quixote*, which we will be discussing later in detail, it is a work which shows Cervantes to have been what Havelock Ellis called "the most typical of Spaniards." Cervantes draws us into the 16th-Century Spain with masterly strokes: the reader drinks wine with the goatherds of the Sierra Morena; he shares the bacon and eggs in Sancho's poverty-stricken home. The Spanish character of

the day is brought to the foreground of our imagination with vivid intensity. We are examining Cervantes here on one level, of course—that of the genial Castilian, the loyal Spaniard. He talks of Spain as being “the center of foreigners and the mother of the nations.” In *La Galatea*, for example, he claims that “our age is more fortunate than that of the Greeks and Romans.” Surveying the whole of the 16th Century, Cervantes says that during the reigns of Charles V and Philip II, Spain lived in a “golden age.” The student should not get the impression from all this that the author of *Don Quixote* was totally unaware of the evils of the times. Every great writer in every age has deplored the crass features of his era. In Cervantes’ works, therefore, we find such phrases as “the age of iron,” and he continually denounces the depravities and tyrannies which beset the times. Nor does he let his fellow countrymen off the hook so easily. It might be worthwhile commenting on some of the detailed criticisms which Cervantes made of his age. This might help to explain many facets of life exposed to *Don Quixote*.

CERVANTES AS CRITIC OF THE AGE: It could be said that Cervantes’ main attack was on the shallowness of his age, and he was highly critical of external display in contrast with inner integrity. There was an atmosphere of restless discontent abroad which he found unhealthy. Beggars, robbers and vagrants swarmed the streets, while there was a marked difference between the wealthy comfort of nobles and priests, and the abject living conditions of the poor. Cervantes believed in self improvement, but not at the expense of others, and the student should bear this in mind when he comes to compare Don Quixote, who wished to improve mankind, with Sancho Panza, who desired self-aggrandizement. Cervantes was therefore rebellious against the injustices of the age, but was nevertheless conventional in his belief in proportional social