

MIGUEL DE CERVANTES LIFESTYLE AND WORK DON QUIXOTE IN THE LITERATURE

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Abstract: This article is the about Miguel de Cervantes and his works. This investigation was conducted by researching information about developing of Miguel de Cervantes literature . As part of our article we have to focus on Miguel de Cervantes literature.

Key word: literature, works, writings, books, developing, Miguel de Cervantes.

Introduction:

Miguel de Cervantes Saavedra (Spanish: [mi'ɣel de θer'βantes saa'βeðra]; 29 September 1547 (assumed) – 22 April 1616 NS)^[1] was an Early Modern Spanish writer widely regarded as the greatest writer in the Spanish language and one of the world's pre-eminent novelists. He is best known for his novel Don Quixote, a work often cited as both the first modern novel^{[2][3]} and "the first great novel of world literature".^[4] A 2002 poll of around 100 well-known authors^[b] voted it the "most meaningful book of all time",^[5] from among the "best and most central works in world literature".^[4]

Much of his life was spent in poverty and obscurity, which led to many of his early works being lost. Despite this, his influence and literary contribution are reflected by the fact that Spanish is often referred to as "the language of Cervantes".^[6]



An incident in the story of Don Quixote (1870), by Robert Hillingford.

In 1569, Cervantes was forced to leave Spain and move to Rome, where he worked in the household of a cardinal. In 1570, he enlisted in a Spanish Navy infantry regiment, and was badly wounded at the Battle of Lepanto in October 1571

and lost the use of his left arm and hand. He served as a soldier until 1575, when he was captured by Barbary pirates; after five years in captivity, he was ransomed, and returned to Madrid.

His first significant novel, titled *La Galatea*, was published in 1585, but he continued to work as a purchasing agent, and later as a government tax collector. Part One of *Don Quixote* was published in 1605, and Part Two in 1615. Other works include the 12 *Novelas ejemplares* (Exemplary Novels); a long poem, the *Viaje del Parnaso* (Journey to Parnassus); and *Ocho comedias y ocho entremeses* (Eight Plays and Eight Interludes). *Los trabajos de Persiles y Sigismunda* (The Travails of Persiles and Sigismunda), was published posthumously in 1616.

Material:

Don Quixote^{[a][b][c]} is a Spanish epic novel by Miguel de Cervantes. It was originally published in two parts, in 1605 and 1615. Considered a founding work of Western literature, it is often labelled as the first modern novel^{[7][8]} and one of the greatest works ever written.^{[9][10]} *Don Quixote* is also one of the most-translated books in the world^[11] and one of the best-selling novels of all time.

The plot revolves around the adventures of a member of the lowest nobility, an *hidalgo*^[d] from La Mancha named Alonso Quijano, who reads so many chivalric romances that he loses his mind and decides to become a knight-errant (*caballero andante*) to revive chivalry and serve his nation, under the name *Don Quixote de la Mancha*.^[b] He recruits as his squire a simple farm labourer, Sancho Panza, who brings a unique, earthy wit to Don Quixote's lofty rhetoric. In the first part of the book, Don Quixote does not see the world for what it is and prefers to imagine that he is living out a knightly story meant for the annals of all time. However, as Salvador de Madariaga pointed out in his *Guía del lector del Quijote* (1972 [1926]),^[12] referring to "the Sanchification of Don Quixote and the Quixotization of Sancho", as "Sancho's spirit ascends from reality to illusion, Don Quixote's declines from illusion to reality".^[13] The book had a major influence on the literary community, as evidenced by direct references in Alexandre Dumas' *The Three Musketeers* (1844)^[14], and Edmond Rostand's *Cyrano de Bergerac* (1897)^[15] as well as the word *quixotic*. Mark Twain referred to the book as having "swept the world's admiration for the mediaeval chivalry-silliness out of existence".^{[16][e]}

Result: *Don Quixote*, Part One contains a number of stories which do not directly involve the two main characters, but which are narrated by some of the picaresque figures encountered by the Don and Sancho during their travels. The longest and best known of these is "El Curioso Impertinente" (The Ill-Advised Curiosity), found in Part One, Book Four. This story, read to a group of travelers at an inn, tells of a Florentine nobleman, Anselmo, who becomes obsessed with testing his wife's fidelity and talks his close friend Lothario into attempting to seduce her, with

disastrous results for all. In Part Two, the author acknowledges the criticism of his digressions in Part One and promises to concentrate the narrative on the central characters (although at one point he laments that his narrative muse has been constrained in this manner). Nevertheless, "Part Two" contains several back narratives related by peripheral characters.

Several abridged editions have been published which delete some or all of the extra tales in order to concentrate on the central narrative.^[17]

Discussion: The novel's farcical elements make use of punning and similar verbal playfulness. Character-naming in *Don Quixote* makes ample figural use of contradiction, inversion, and irony, such as the names Rocinante^[18] (a reversal) and Dulcinea (an allusion to illusion), and the word quixote itself, possibly a pun on quijada (jaw) but certainly^[citation needed] cuixot (Catalan: thighs), a reference to a horse's rump.^[19]

As a military term, the word quijote refers to cuisses, part of a full suit of plate armour protecting the thighs. The Spanish suffix -ote denotes the augmentative—for example, grande means large, but grandote means extra large, with grotesque connotations. Following this example, Quixote would suggest 'The Great Quijano', an oxymoronic play on words that makes much sense in light of the character's delusions of grandeur.^[20]

Cervantes wrote his work in Early Modern Spanish, heavily borrowing from Old Spanish, the medieval form of the language. The language of *Don Quixote*, although still containing archaisms, is far more understandable to modern Spanish readers than is, for instance, the completely medieval Spanish of the *Poema de mio Cid*, a kind of Spanish that is as different from Cervantes' language as Middle English is from Modern English. The Old Castilian language was also used to show the higher class that came with being a knight errant.

In *Don Quixote*, there are basically two different types of Castilian: Old Castilian is spoken only by *Don Quixote*, while the rest of the roles speak a contemporary (late 16th century) version of Spanish. The Old Castilian of *Don Quixote* is a humoristic resource—he copies the language spoken in the chivalric books that made him mad; and many times, when he talks nobody is able to understand him because his language is too old. This humorous effect is more difficult to see nowadays because the reader must be able to distinguish the two old versions of the language, but when the book was published it was much celebrated. (English translations can get some sense of the effect by having *Don Quixote* use King James Bible or Shakespearean English, or even Middle English.)^[citation needed]

In Old Castilian, the letter x represented the sound written sh in modern English, so the name was originally pronounced [ki'ʃote]. However, as Old Castilian evolved towards modern Spanish, a sound change caused it to be pronounced with a voiceless

velar fricative [x] sound (like the Scots or German ch), and today the Spanish pronunciation of "Quixote" is [ki'xote]. The original pronunciation is reflected in languages such as Asturian, Leonese, Galician, Catalan, Italian, Portuguese, Turkish and French, where it is pronounced with a "sh" or "ch" sound; the French opera Don Quichotte is one of the best-known modern examples of this pronunciation.

Today, English speakers generally attempt something close to the modern Spanish pronunciation of Quixote (Quijote), as /ki:'hooʃi/,^[1] although the traditional English spelling-based pronunciation with the value of the letter x in modern English is still sometimes used, resulting in /'kwɪksət/ or /'kwɪksout/. In Australian English, the preferred pronunciation amongst members of the educated classes was /'kwɪksət/ until well into the 1970s, as part of a tendency for the upper class to "anglicise its borrowing ruthlessly".^[21] The traditional English rendering is preserved in the pronunciation of the adjectival form quixotic, i.e., /kwɪk'sɒtɪk/,^{[22][23]} defined by Merriam-Webster as the foolishly impractical pursuit of ideals, typically marked by rash and lofty romanticism.^[24]

Conclusion:

There are many translations of the book, and it has been adapted many times in shortened versions. Many derivative editions were also written at the time, as was the custom of envious or unscrupulous writers. Seven years after the *Parte Primera* appeared, *Don Quixote* had been translated into French, German, Italian, and English, with the first French translation of 'Part II' appearing in 1618, and the first English translation in 1620. One abridged adaptation, authored by Agustín Sánchez, runs slightly over 150 pages, cutting away about 750 pages.^[26]

Thomas Shelton's English translation of the First Part appeared in 1612 while Cervantes was still alive, although there is no evidence that Shelton had met the author. Although Shelton's version is cherished by some, according to John Ormsby and Samuel Putnam, it was far from satisfactory as a carrying over of Cervantes' text.^[26] Shelton's translation of the novel's Second Part appeared in 1620.

Near the end of the 17th century, John Phillips, a nephew of poet John Milton, published what Putnam considered the worst English translation. The translation, as literary critics claim, was not based on Cervantes' text but mostly on a French work by Filleau de Saint-Martin and on notes which Thomas Shelton had written.

Around 1700, a version by Pierre Antoine Motteux appeared. Motteux's translation enjoyed lasting popularity; it was reprinted as the Modern Library Series edition of the novel until recent times.^[27] Nonetheless, future translators would find much to fault in Motteux's version: Samuel Putnam criticized "the prevailing slapstick quality of this work, especially where Sancho Panza is involved, the obtrusion of the obscene where it is found in the original, and the slurring of difficulties through

omissions or expanding upon the text". John Ormsby considered Motteux's version "worse than worthless", and denounced its "infusion of Cockney flippancy and facetiousness" into the original.^[28]

The proverb "The proof of the pudding is in the eating" is widely attributed to Cervantes. The Spanish word for pudding (*budín*), however, does not appear in the original text but premieres in the Motteux translation.^[29] In Smollett's translation of 1755 he notes that the original text reads literally "you will see when the eggs are fried", meaning "time will tell".^[30]

A translation by Captain John Stevens, which revised Thomas Shelton's version, also appeared in 1700, but its publication was overshadowed by the simultaneous release of Motteux's translation.^[27]

In 1742, the Charles Jervas translation appeared, posthumously. Through a printer's error, it came to be known, and is still known, as "the Jarvis translation". It was the most scholarly and accurate English translation of the novel up to that time, but future translator John Ormsby points out in his own introduction to the novel that the Jarvis translation has been criticized as being too stiff. Nevertheless, it became the most frequently reprinted translation of the novel until about 1885. Another 18th-century translation into English was that of Tobias Smollett, himself a novelist, first published in 1755. Like the Jarvis translation, it continues to be reprinted today.

A translation by Alexander James Duffield appeared in 1881 and another by Henry Edward Watts in 1888. Most modern translators take as their model the 1885 translation by John Ormsby.^[31]

An expurgated children's version, under the title *The Story of Don Quixote*, was published in 1922 (available on Project Gutenberg). It leaves out the risqué sections as well as chapters that young readers might consider dull, and embellishes a great deal on Cervantes' original text. The title page actually gives credit to the two editors as if they were the authors, and omits any mention of Cervantes.^[32]

The most widely read English-language translations of the mid-20th century are by Samuel Putnam (1949), J. M. Cohen (1950; Penguin Classics), and Walter Starkie (1957). The last English translation of the novel in the 20th century was by Burton Raffel, published in 1996. The 21st century has already seen five new translations of the novel into English. The first is by John D. Rutherford and the second by Edith Grossman. Reviewing the novel in *The New York Times*, Carlos Fuentes called Grossman's translation a "major literary achievement"^[33] and another called it the "most transparent and least impeded among more than a dozen English translations going back to the 17th century."^[34]

In 2005, the year of the novel's 400th anniversary, Tom Lathrop published a new English translation of the novel, based on a lifetime of specialized study of the novel and its history.^[35] The fourth translation of the 21st century was released in 2006 by

former university librarian James H. Montgomery, 26 years after he had begun it, in an attempt to "recreate the sense of the original as closely as possible, though not at the expense of Cervantes' literary style."^[36]

In 2011, another translation by Gerald J. Davis appeared.^[37] It is the latest and the fifth translation of the 21st century, though it is self published via Lulu.com.

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