Preparations for the Redemption of the World

Distribution of Words and Modalities in Ch. I of *Don Quixote*

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Introduction: The contribution first will discuss the textual basis of the following analysis i. e. the relation between the Spanish original and two translations. We will focus on the German version, but comparisons with the other two versions will be included. After that »Preparation of the text« the analysis starts on the level of expressions. That means: any knowledge of meaning is excluded. The structure of word forms, of the vocabulary of that specific text will be analyzed as well as its contribution to the reception of the text by any reader. – From the wide field of content analysis (Semantics / Pragmatics) I want to pick out one aspect that promises to be very fruitful in chapter I: Which person in or outside the text (author / reader) knows what at which level of the story? And in which direct or indirect manner such a knowledge is expressed? – Both kinds of insights (expression-syntax; epistemology) allow some concluding hermeneutical remarks that primarily help to characterize the style of that specific text and the interests of its author, its effects on any reader.

1. Preparation of text description

1.1 Segmentation and Synopsis

Any text to be analyzed has to be prepared for description and interpretation. Additionally, it is useful for our discussion of the results to integrate a system of reference, by which we can easily navigate through the text and point precisely to the parts under discussion. In the following I suggest three measures that contribute to this »Preparation of the Text«:

1. Synopsis: Below I am going to describe the German version. But I printed the Spanish original and the English version parallel, all three presented synoptically. So, it is easy to look at the other texts for comparison (Cf. Appendix I).

2. Word count: On the level of (expression-) syntax we are concerned with distances within the linear text. Due to questions of space I have abstained from printing word numbers. But with the help of a computer program I shall pick the paragraphs (word number$_x$ – word number$_y$) out of the entire text and I shall illustrate by paraphrasing which paragraph is actually meant.

3. Illocution units: A twofold counting is integrated in the German version: *In front of* the full stop the counting will proceed when the book edition *optically indicates a paragraph*. Additionally, that optical segmentation of the text will be underlined with a horizontal line (the Spanish and the English versions in that synopsis will be integrated in that system of

segmentation). *After* the full stop in every paragraph the *illocution units* will be counted.[1] Most of these instances will be represented by (main or subordinated) clauses. But in all texts you also find illocution units that are aphrastic. So they can't be defined by the classical search for *subject* and *predicate*. Aphrastic illocution units realize a proper communicative function (e. g. exclamation, setting a new topic), or their existence is due to the fact that a clause has been interrupted by a relative clause. That shows: the proposed segmentation proceeds in a strict way, from one break to the next. Here the task is not yet to model the subordinations of a multi-level sentence. The viewpoint is to follow the linear sequence of the words. This is the viewpoint not of a grammarian but of a reader.[2]

1.2 Concerning the method

1.2.1 (Expression-)Syntax

Every text is given in a linear form: single word forms follow one another sequentially. An author does not transmit contents to the readers, he or she does not communicate qualitative insights. Allusion to the idea of »transport« is untenable. Hermeneutics and communication theory do not allow that widespread model – cf. »constructivist« hermeneutics or General systems theory (in Germany: NIKLAS LUHMANN). Instead: in a technical medium (acoustically, optically, haptically) a sequence of expressions is produced and transmitted. These expressions neither »contain« contents nor do they transmit these. Rather they cause the receiver of the expressions to combine himself or herself elements of content understanding and to (re-)construct the whole meaning which seems to best fit that chain of expressions. That activity of the receiver proceeds in the frame of *his or her* knowledge of language and of the world. – And implicitly it is hoped that the conception of contents which the reader constructs more or less corresponds with the ideas which forced the author to write the text. But there always will be a difference.

So it is possible and it makes sense to first analyze the structure of the material basis of the communication. And it is just a second step to deal with the ideas, the qualitative insights. Such a structure of the expression level itself contributes communicative effects, important manipulations of text perception which are not to be underestimated. The quantitative analysis can be interpreted concerning the relevance of the results to text perception and is so transformed into a qualitative one. To a large degree such steerings / manipulations on the level of expressions remain unconscious, because readers usually pay attention to meanings. In contrast the level of expressions is only regarded as medium that helps to reach the meanings. Normally the expressions do not receive conscious attention. Only in the case of extraordinary arrangements (word plays, alliterations) or mi**z**prints the level of expressions in the reading process receives *conscious* attention.

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1 The criteria have been published several times. See e.g. SCHWEIZER (1994) or: *http://www-ct.informatik.uni-tu-ebingen.de/ct/aee.html* or *http://www-ct.informatik.uni-tuebingen.de/daten/sud.pdf.*
2 This may remind you of the segmentation of the Bible where we find the segmentation into chapters and verses. But the difference is that clear criteria now underlie the segmentation. And it is claimed that literary structure is assessed by the segmentation. – Even in the event that sometimes there are alternatives for segmentation (e. g. in the case of accumulations of adjuncts; partly – as I remarked afterwards – some erroneous segmentations survived) this proposed text segmentation allows a quick orientation in the text and the discussion about it.

1.2.2 Pragmatics

In the main part I want to add a section on content analysis. The methodological basis is the theory that different cognitive functions cooperate in language use. So that comprehensive statements can be formulated and communication can start. It is a question of basic cognitive prerequisites that have to be presupposed independently of individual languages. – Such an idea is not totally new. It underlies all grammars. But that idea is very seldom expressed. What is new today is that such cognitive prerequisites are formulated as such.[3]

> An example for that contention can be seen in stereotyped argumentation for example that it would be inappropriate to use terms from Latin grammar (e. g. *subject, predicate*) to describe a language of a completely different type as e. g. Arabic. But it is strange that in many respects these terms are absolutely useful. My interest does not primarily lie in *Latin* grammar. The terms I mentioned could even be expressed in Greek or in the frame of rabbinic respective Hebrew language analysis. Not the single term with its name is what I am interested in, but the impression that in totally different individual languages apparently unchanging viewpoints in language analysis can be brought in use. This shows that »basic cognitive prerequisites« always accompagny any understanding of language.
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> A complementary stereotypical line of argumentation is the following: The right grammar to describe a language has to be developed out of that specific language. The reason is: mental concepts with origins in foreign languages should not influence that grammar. If one would take this argument seriously, translation would not be possible. Comprehension of a text in a foreign language would not be possible, either. Because understanding would be restricted to the specific language. On the contrary: As far as translation is possible in principle (it is accepted that any translation means in part loss / transformation / new creation) we use some basic cognitive concepts, which are valid in the source language and in the target language as level of comparison, as intermediary. That too is an indication of the fact that individual languages are constructed on basic cognitive concepts and possibilities. These form – one could say – an *Interlingua*-level. Mentioning all this is not equivalent with the acceptance of a certain theory about the *acquisition* of these basic cognitive categories (cf. CHOMSKYS »innate ideas«). But instead of a discussion of that topic let us return to the description of the individual text.

I shall deal with a section of what is called »modalities«: Which forms of knowledge processing can be detected in chapter I of Don Quijote?

1.3 Spanish original ⇔ translations (German, English)

The German translation (D) offers the following results on the level of word forms:[4]

> General survey: *Tokens* 2112; *Types* 919 (= 43,51 %); *Hapax* 687 (= 32,52 %); *Multi-Types* 232 (10,98 %); *Multi-Tokens* 1425 (= 67,47 %).

The results for the Spanish original (ES):

> General survey: *Tokens* 1911; *Types* 748 (= 39,14 %); *Hapax* 537 (= 28,1 %); *Multi-Types* 211 (11,04 %); *Multi-Tokens* 1374 (= 71,74 %).

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3 In SCHWEIZER (1981) you find complex theoretical investigations aiming at a revised model of grammar; in (1995) the biblical story of Joseph has been analyzed and interpreted in that new frame: *syntax – semantics – pragmatics*. There you even find updated theoretical reflextions.

4 The difference between capital or small initial letters has been respected. *token* is any word form at a certain position in the text. *type* is a class of identical *tokens*. *Hapax* means a *type* occurring only once (with only one token). *Multi-tokens* are all word forms occurring several times (they are not *Hapaxes*). *Multi-types* are *types* with elements >1. – The following calculations are the results of a computer program for (expression-)syntax written by THOMAS SCHWEIZER in JAVA. The theoretical background has been developed by WINFRIED BADER – see his contribution to the interpretation of the Joseph story in SCHWEIZER (1995).

Comparison of both versions of chapter I:

> The variation of the word forms in (D) is ca. 4,4 % higher, the same is valid for the amount of *Hapax* (ca. 4,4 %). The percentage of word forms used several times, is slightly higher in (ES). Concerning the total vocabulary of chapt. I the quantity of word repetitions in the Spanish version is higher (4,3 % in addition).

All computations show that the German version is a text with more variations in word forms than the Spanish original. That gives us the impression that the German translator chose the words very carefully to do his job extremely well. Cervantes, on the contrary, wrote with a calmer fundamental philosophy. But such calculations may also show some constraints rooted in different structures of the individual languages. Therefore we must be cautious not to jump to conclusions. I want to give a brief idea of what the background might be:[5]

> The objection raised that the German language has an advantage in the more elaborate differentiation between capitals and small initial letters. According to that the numbers would not reflect the translator's performance but the difference in the systems of writing and the respective conventions. Such a hypothesis can be tested by disregarding the difference of capitalization and use of small initial letters in *all* three versions. In the following I'll give the results. But it should be stressed that this is an artificial laboratory production. The differentiation of capitals and small letters in all versions serves to steer the process of reading – of course to a different degree. That means that such writing conventions represent legitime parameters of an (expression-) syntax. The following numbers can in any case show the special contribution of the writing convention (= difference between the consideration or nonconsideration of the capitalization).
>
> Under its 1911 *tokens* the *Spanish* original has 741 different words = *types* i. e. 38,1 %. The non-differentiation of capitalization / small letters reduces the quantity of different word forms by 1,4 %. 518 *Hapaxes* have only 27,1 % a reduction of 1 %. Word forms occurring several times (*Multi-types* – unimportant how often), represent 11 % – nearly no reduction. The number of word repetitions in the total vocabulary now is 72,9 % – an increase of 1,2 % of the *Multi-Tokens*.
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> Under its 2056 *tokens* the *English version* offers 741 different words = *types*. That is 36 %. The nonconsideration of capitalization/use of small letters reduces the quantity of different word forms by 1,8 %. 530 *Hapaxes* are equivalent to 25,8 % – a reduction of 1,5 %. Word forms occurring several times (*Multi-types*) represent 10,3 % – nearly no reduction. The quantity of word repetitions in the total vocabulary now is 74.2 % – an increase of 1,6 % of the *Multi-Tokens*.
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> Under 2112 *tokens* the *German version* contains 891 different words = *types*. That is 42,2 %. The nonconsideration of the difference capitalization/use of small letters reduces the quantity of different word forms by 1,3 %. 658 *Hapaxes* represent 31,15 % – a reduction of 1,4 %. Word forms being used several times (*Multi-types* – neglecting how often) represent 11 % – a minimal increase. The quantity of word repetitions in the total vocabulary now is 68,8 % – an increase of 1,4 % of the *Multi-Tokens*.
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> *Evaluation:* Disregarding the difference between capitalization and the use of small letters changes the results – as has been expected. Even more equivalents become apparent. The percentage of repeated word forms in the total vocabulary is higher. But the intuitive hypothesis that the German version might loose its special position has not been confirmed. The influence of the difference capitalization / use of small letters is relatively small. And the order that we detected previously remains the same: The German text uses a vocabulary with the highest percentage of different word forms; the place in the middle is taken by the Spanish original; the English translation is characterized by the weakest variation in words. – Here I want to conclude the comparison. However, the search for the *reasons* behind these results should be continued. It is not sufficient to presuppose an English translator who wasn't very creative. An analysis on the morphological level should be added. Look at the standard conjugation of a

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5   For a further comparison here the calculations of the English version: Quantity of the *tokens*: 2056; quantity of the *types*: 777 (37,79 %); *Hapax*: 562 (27,33 %); *Multi-Types*: 215 (10,45 %); *Multi-Tokens*: 1494 (72,66 %). The English translation has even a lower percentage in the variation of word forms as the Spanish original. Even the number of *Hapaxes* and of *Multi-types* in the English version is the lowest in the three texts. It follows that the number of repeated word forms is the highest (72,66 % of the total vocabulary). It is not sufficient to characterize the fundamental philosophy of the English translator as »even calmer« than that of Cervantes, and it might be wrong to characterize his performance as »weak«. See the following aspects.

verb in present: *(I) give, (you) give, (he) gives, (we) give, (you) give, (they) give*. We see *two* different word forms. But the German equivalent uses *five*: *gebe, gibst, gibt, geben, gebt, geben*. The translator isn't responsible for such constraints in the structure of the individual language. But whatever the explanation may be: The translated text that came to existence on the basis of such constraints presents itself with more variations, more interesting (D) on the level of expressions or it is more boring, easier to grasp, less original.

As the following small example shows such constraints of language structure can be balanced by interesting stylistic features, such as *alliterations / word repetitions*. Read sequentially what I divided in columns:

look			*out*
		for a	
lady	*to be in*		
love			with;
		for a knight errant	*without*
love	*was*		
like		*a tree*	without
leaves	. . .		

A very nice and intense play with repetitions / variations of characters, sounds, words. It might well be that the reader feels amused and perturbed at the same time.

2. Expression-Syntax: Distribution of word forms

2.1 The contrast to usual Syntax

Anyone hearing the term »syntax« in the frame of our study should completely forget his or her knowledge based on traditional 'syntax of sentences / clauses' and he or she should forget what is understood by »syntax« in the field of »Generative Grammar«. For in both fields observations in the domain of expression variation are always intermingled with questions of content analysis (stating such categories as *singular, plural, present, definite [article], subject, predicate, clause, person* etc.).

My understanding and use of the term (expression-)syntax is totally different. It can be summarized in the following three points:

– »Syn-tax«, a term coming from ancient Greek, literally means nothing other than: »putting together«. Not indicated is *what* should be »put together«. That must be defined separately.

– As mentioned in the previous section the level of expressions, of the word forms, is a completely independent one. That can be shown without difficulty by the theory of signs or by communication theory. One can even use General systems theory. The independence of the level of expressions entails that the use of the computer here finds a simple and homogeneous level with the consequence that the computer is automatically able to detect much data. The aim of »(Expression-)Syntax« is to analyze the distribution of word forms in the text / in a corpus. Any semantic intrusion will be excluded during data mining. Every text reveals already its individual shape on the level of the »syn-tax / combination of word forms«.

– Such a narrowly defined »Syntax« needs a conceptual frame i. e. a completion by methods that aim at analyzing the meanings of the text: these are »Semantics« for analyzing the literal meaning of single clauses and »Pragmatics« for content analysis on the text level, including indirect, second meanings.[6]

In the following I will describe the vocabulary of chapter I without any intrusion of semantic features. Primarily I will describe the German version. But references to the Spanish original will be added. I am interested in the structure that is perceived primarily by any reader. For before a reader begins to reconstruct the text meaning, he or she has perceived the structured repertory of word forms in that text. And the reader has been impressed and steered by that. Such effects shall now be recognized.

2.2 Distribution of word forms in the German version

2.2.1 Special vocabulary in restricted domains of the text

First we are searching for text domains that contain many word forms not occurring in the rest of

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6   I comprehensely exemplified – together with others – that concept of analysis and interpretation in describing the Joseph story of the Hebrew Bible: SCHWEIZER (1995).

the text. *Hapaxes* of course fullfill that condition from the beginning, because they occur only once in the whole text. Additionally, we are interested in *Multi-Types* the repetition of which occurs within a limited distance.[7]

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7   In our computer program I used rigid parameters: I took the twentieth part of the text (105 words); as factor had been chosen: 21, i. e. in a domain of 105×21 words a certain word form is not allowed to occur another time. In other words: by using such a factor the end of the text will be jumped over. The following results will be confirmed even if one varies the parameters.

German version:

Binnenwortschatz

The results are:
maximum 1: Word forms 250 – 450
maximum 2: Word forms 450 – 740
                                    minimum 1: Word forms 850 – 1375
                                    minimum 2: Word forms 1376 – 1900
maximum 3: Word forms 1900 – 2000

Obviously, shortly after the text beginning the translator offers two areas, with vocabulary that, to a remarkable extent, doesn't occur again in the rest of the chapter.

> The statements about the physical appearance Don Quixote's are focused in this way, as well as the question of the origins of the name and the obsession with reading »books of chivalry« (untill »ver-wickelten Redensarten«).
>
>   *maximum 2* is identical with the domain that describes the difficulties of understanding (»Aristotle himself«) extending to the question which knight should be evaluated as the best one, and finally to the information that Don Quixote is reading day and night.

Following are two areas that contain extremely few word forms exclusively occurring here. It's a long textual passage (twice as long than the two »*maximums*«).

> First – *minimum 1* – the topics are activities and reveries of knights, the production of a helmet – out of pasteboard.
>
>   That area is followed by a Latin citation ('*tantum pellis . . .*') adorned with some proper names – a clear *interim maximum* –: special vocabulary in a very limited area.
>
>   *minimum 2* entails the search for a name for the horse and for the gentleman himself. That area ends just after the résumé (14.1) and before the topic »knight and Lady«.

The final area again reveals special vocabulary limited to a small area of the text:

> The thematically concern is the giant Caraculiambro: he should confirm having been defeated by the permanently underestimated Don Quixote. The final aim of that phantasy: the »sweet lady« is to be impressed.

The interpretation of this data may point to the insight that the German translator not only is using a vocabulary with a high percentage of variations (see above: word statistics), but he even structures the distribution of word forms cleanly. After an inconspicuous beginning two areas soon follow with special vocabulary. They attract attention and stay in mind. The translator then grants the readers some relaxation (by well-known vocabulary). But that phase of relaxation is interrupted like a flash of lightning in the area *tantum pellis* . . .. In this way an impending habituation in the process of text reception is avoided. At the end the number of special word forms increases again. That requires the increased attention of the readers in comparison with the immediately preceding parts. So it would be misleading to pay attention only to contents and the imaginative construction. One even has to observe the structure of the medium (*expressions*). Thus a possibly waning interest is again stimulated by means of the variation of word forms.

Looking at the Spanish original (see next page) shows that the structure is simpler there: *maximum 2* in the German version does have a correspondence in the Spanish original (whereas the first maximum is marked only slightly). The same with the two minimums: Only *minimum 2* has a correspondence in the original. The clear final-*maximum* in the German version is not as distinct in the original or it has a correspondence somewhat earlier.

Spanish original:
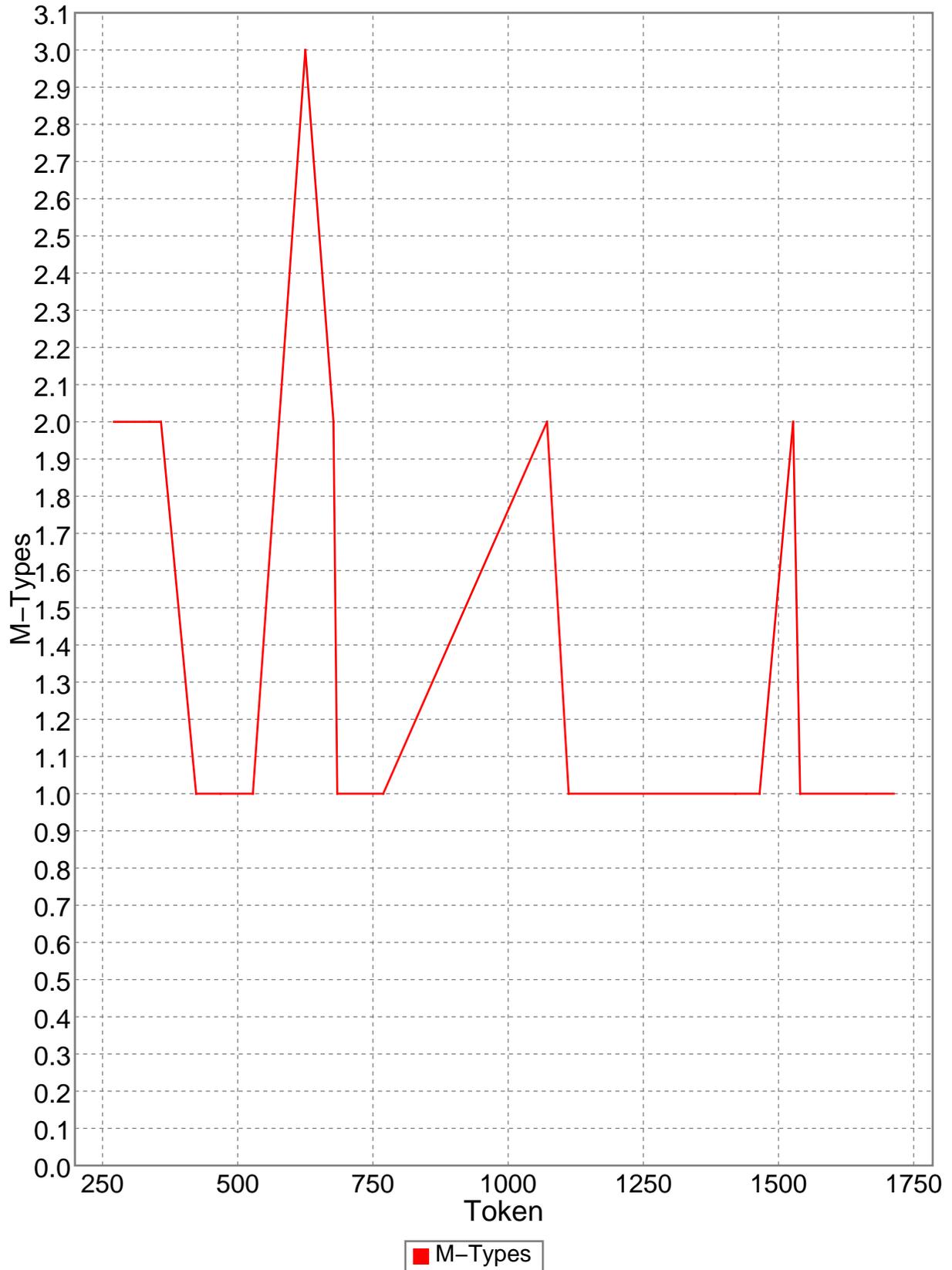
Being confronted with such results and structures psychologists may ask whether the author / translator created them deliberately and with intention. Such a question usually implies different aspects: (a) It shows a great astonishment about such insights, and – (b) – it expresses the doubt that the author / translator would have created such structures deliberately. So – (c) – could it not be that the linguist is dealing with unrealistic and phantasmagoric results?

The answers to such questions can easily be given by a descriptive linguist: Firstly we have not to deal with a person (author / translator) ands his / her psyche but with a text i. e. a linguistic item. It is no more possible to ask that person, but it is possible to describe the product of his / her writing process. The person has died long time ago whereas the text is at our hand. Secondly: Any linguistic structure has steering effects in the reading process and shows interests of its creator. That is due to the structure of the *linguistic* items. For describing that it is totally unimportant whether an author created these with or without deliberation. For us as readers it is only important that we are confronted with these *linguistic* items. And thirdly: Any artist shows that the creation of a text, picture, piece of music etc. always is based on concious *and* uncon-cious motifs. So the search for concious motifs alone disrespects the complexity of any creation process.

2.2.2 Increase in vocabulary

The information about the *token / type*-Relation can be used to point to areas of the text that introduce relatively many new *types* that didn't appear in the text before. These are equally sections of the text that specifically capture the attention of the readers.

At the beginning of any text – of course – every word form is new. But it is unclear when an author will interrupt that phase of the concentrated introduction of new word forms, when he or she – so to speak – will modify the ascending flight to a normal horizontal one. In the German version that crucial point is around word number 136.

> Words like *Tartsche, Lanzengestell, Windhund, Schüssel, Suppe, Kuh, Hammelfleisch, Fleischkuchen, Überbleibseln, Knochenreste, Linsen, Täubchen* . . . etc. do not sound like words used very frequently in everyday life. That section of the text ends with *Bauerntuch . . . vom feinsten.*

The author is plunging the readers in the details of rural life. According to GÜNTER GRASS the first page of a novel is decisive. The question is whether the reader's attention can be captured? Cervantes seemingly succeeds in doing that with all the culinary and practical details.

The next position where especially many new word forms are introduced is found in the area word number 206 – 245.

> It describes the stuttering related to the last name: *Quijada – Quesada – Quijano* with additional new word forms.

We might expect that after a certain introductory area a text doesn't offer further findings, because the main vocabulary has been introduced and further new word forms will only appear dispersedly, no longer in high density. But that assumption is not 'natural law'. Even in an advanced stage our text reveals several areas of highly increase in vocabulary:

Position 850 – 860. The area is not only interesting, even dramatic, because of unexpected *contents*. At the same time – and much easier to grasp – there is an accumulation of new words:

> I'm going to underline the new words – from the beginning up to this point: *er könne nicht aufkommen gegen den Ritter vom flammenden Schwert, der mit einem einzigen Hieb zwei grimmige ungeheure Riesen mitten auseinandergehauen.*

In the region of word number 1166 – disregarding function words – the reader could almost guess the story on the basis of the new words:

> *vornahm – Reinigung – Rüstungsstücken – Urgroßeltern – gehört – Rost angegriffen – Schimmel überzogen, seit langen Zeiten – Winkel hingeworfen – vergessen – reinigte.*

At Position 1377 – 1390 a quasi-veterinary description of the horse is striking (*Hufen – Steingallen – Groschen Pfennige – Gebresten*).

Starting with position 1825 there are new: *Baum – Blätter – Frucht – Seele – argen Sünden willen – gutes Glück*

The giant Caraculiambro's admission of having been defeated (position 1926) untill Don Quixote's joy over his speech and the discovery of his Lady again increase the vocabulary. The increased informational value on the level of expressions matches the fictional content excellently: different, very surprising insights are reported.

2.2.3 Stagnation of the vocabulary

On the level of word distribution already a text would be boring that shows steady and uniform values under the accents that are relevant in expression syntax. This has not been the case up to now during our analysis of the Cervantes text. This impression continues. The aspect *stagnation of the vocabulary* simply is a counter term to the previous aspect and does not include a stylistic evaluation. *Stagnation* could be understood as pejorative. But that is not my position. For, if an author structures his or her vocabulary in such a way, that distinct areas of a dense introduction of new words can be detected, then he or she needs complementary areas, where extremely few new words are introduced. That is not only a necessity on behalf of statistics. It is even a necessity for the readers: they need phases of rest where mainly known words are repeated and so are intensified. An entire text consisting of a permanent and high increase in vocabulary would affect a permanent overburden of the readers, causing to become disinterested and stop reading.

After the highly informative introductory section a first phase of rest begins at position 300:

> Surely at first some nouns are new (*Übung, Verwaltung, Vermögens, Wißbegierde, töricht Leidenschaft, Morgen, Ackerfeld*). But the accompanying function words are more numerous. The information – formulated indeed inconspicuously – follows that the gentleman had brought many books about chivalry to his home and they delighted him. The number and type of words form a phase of rest on the level of word choice.

When Cervantes alludes to *Aristotle* and says that even that philosopher would not have been able to detect anything new in the cited texts, his own language is strikingly noninformative (beginning with position 471 »studierte sich ab, um sie zu begreifen . . .«). A very nice convergence of expression level and that of content.

It can be expected that the phases of stagnation within the text will increase: Beginning with position 658 50 words are relevant. The barber's opinion about the »Knight of Phoebus« is reported there. The stagnation of vocabulary creates the impression: the barber's opinion was not exactly based on real information.

Beginning with position 897 (the speech about the giant Morgante) untill the end of the text a very long passage is dominated by word stagnation. As shown above that section will be interrupted by short and noticeable word increases again and again. But from here on Cervantes has basically introduced the main vocabulary needed for the remainder of the chapter. Nearly the first half of the chapter passes before that dramatic change takes places, that occurs in any text.[8]

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8   We should keep in mind what had been described under 1.3: Nearly half of the entire vocabulary (2112) is *different* words (919): 43,51 % – a very high value.

2.3 Synopsis of the Results

Summarizing the different types of results we have a well formed profile of chapter I:

Phase 1 (word number 1 – 850): The author starts his text with a high increase in vocabulary. Without delay he captures the full attention of the readers. Beginning with word number 250 a locally restricted vocabulary is dominating. But reading should not become too strenuous, so three brief areas of word stagnation are integrated, so to speak as areas of rest.

Phase 2 (word number 850 – 1900): The inclination for innovations at the beginning is gradually being replaced by greater calmness. The increase in vocabulary is diminishing regularly. Therefore even a locally limited special vocabulary cannot be detected – with a single brief exception. The excitement of the beginning has changed into a quieter narration. Only briefly – in order to avoid habituation – small regions with high word increases are encountering there. More striking is the clear rupture at word number 1370, where word increase and locally restricted vocabulary converge.

Phase 3 (beginning with word number 1900) again has its own profile, but that doesn't return totally to the structure of the beginning (the stagnation continues to be valid in principle): By a short and striking locally limited vocabulary (combined with the increase in vocabulary) the information value on the level of word forms is significantly higher. In this way the author avoids an impending habituation to the vocabulary introduced earlier: the final part of chapter I will be perceived attentively. That's due to the structure of the vocabulary and not only due to Dulcinea . . .

3. Pragmatics: Cognitive roller coaster

3.1 Introduction

Sentences or paragraphs or entire texts come into existence through the basic cognitive categories and ideas. Despite the fact that we only can discuss these questions if we use practical terms in an specific language I am presupposing that such a cognitive layer behind terms of an individual grammar point to communicative needs and possibilities of human beings that are valid in all languages. I am thinking of the following main categories

illocution (modalities (predication + place + time))

I will relate to *modalities*, a category which usually is treated in grammars rather incidentally. Modalities represent subjective filters that color the principal statement = predicate = some change in the external world.[9] Such subjective filters can be combined in *one* statement.

»I think   it would be fine   to have a walk   along the sea.«
| | | |

In that clause the following elements can be differentiated:
| | | |

KNOWLEDGE   EVALUATION   PREDICATE   PLACE

There is not only an allusion to a »walk along the sea«, but additionally a speaker (»I«) has »the idea« that it would be »fine« to do this. This indicates that »the walk« didn't yet take place. So we are confronted with *two* elements that subjectively color (are modalizing) the central statement (»have a walk + along the sea«).

The topic of modal fields is a large one. Here it might be sufficient to say that in my view six fields (internally structured hierarchically) are discernible:[10]

– knowledge processing   Code EPISTEMOLOGY

– phantasy   Code IMAGINATION

– will / prohibition   Code INITIATIVE

– possibility   Code ENABLING

– evaluation   Code AXIOLOGY

– types of realization   Code ASPECTS

So by the term »Code« I mean a mental type of cognitive activity, a kind of mental filter that enables a subject to express the cognitive level its processing of a certain action = predicate has reached. Not the

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9   Such a semantic definition of *predicate* is of other kind than a definition simply by the question: where do we find a conjugated verb?
10 Cf. SCHWEIZER (1981), (1986), (1995) with only slight differences. Many practical illustrations are given in the book of 1995.

action = predicate is being described, but the mental attitude of the subject towards that action. »I saw the soccer game yesterday« shows: The real actions have been done by others; my contribution consisted in the perception (Code EPISTEMOLOGY). »I would like to sleep« means: My brain got the idea that it would be fine to sleep (Code IMAGINATION). But actually I am still awake. »I want to write a book« shows: the book has not yet been written, but my will to do that has been established (Code INITIATIVE). »The president allows me to buy ice cream«. »Allow« stresses a precondition of the action intended (Code ENABLING). »It is fine to be on holiday«. The clause expresses an evaluation of what really happened (Code AXIOLOGY). And finally it is possible to split off any process or action and to have a look only to some of its aspects, its beginning or its end or its interruption or its repetition etc. »I ended to explain the modalities« (Code ASPECTS). – All these »codes«, any field of modality, can be modelled as a small tree of terms. Activating such a semantic function gives a subjective touch to the speech act. Whereas the total absence of modalities conveys the impression of an objective, clear and sure information. /ein⟩

3.2 EPISTEMOLOGY and IMAGINATION

In chapter I of Don Quixote I will describe and interpret the forms of realization of the first two fields of modalities. A double question requires answers:

1. Which person *in* the text knows what when?

2. What process of perception does Cervantes employ to inaugurate his readers?

A figure *in the frame* of the text is the gentleman. Via his activities several further persons are mentioned – from *Don Belianís* to the emperor of Trapezunt. But all these persons have only a mental existence, known persons who don't become active in the text. They serve as ideals for Don Quixote.

Also detectible *in the frame* of the text are an author = narrator and a fictive reader. Both persons are not identical with the historical Cervantes resp. with us as real readers some hundreds years later. There may be overlaps. But these are primarily *modelled* figures. Where there might be an overlap with the historical figures of author and real readers remains to be seen.

3.3 Knowledge and phantasy in textual fiction

Given the knowledge of the figures *in* the text, chapter I can be subdivided into 6 paragraphs.

author: 2.1 »famous« gentleman, *definit* ≙ well-known, without being introduced literarically. Anticipation of chapter I / of the whole book. Refined self-fullfilling prophecy: this gentleman really is becoming very famous . . .

reader: for him it is an *unknown* gentleman. Reader feels to be an ignorant: production of excitement

→ → SUPPRESSION OF KNOWLEDGE → →

3.1f – **author** refuses to know anything about the village. He does not call it, because he well knows the negative evaluation attached to it. **author** is tailoring himself to the **reader**: *a* ≙ *indefinit* still unknown gentleman (3.3)

Solidarity with the reader stopped:
author knows exactly
the poor pursuit and the servants: 3.7–18.

Uncertain knowledge. Rumours about the name: 3.19–25.

author promises the whole truth in his story. Omniscience.

reader does not know how the author gained the pretended knowledge.

Paradoxes and chaos of knowledge: Who really is knowing what?

COGNITION	transition	IGNORANCE

$\leftarrow\ \leftarrow$ THIRST FOR KNOWLEDGE $\leftarrow\ \leftarrow$

The gentleman is reading books of chivalry, <u>but practically he is doing nothing</u>, is loosing his possession (4.2–7.9): no change in outside world (= no *predicate*).

$\leftarrow\ \leftarrow$ THIRST FOR KNOWLEDGE $\leftarrow\ \leftarrow$

Thirst for knowlegde (4.8); description of the books of chivalry (4.10–6.4).

result: gentleman without intellect (7.1–4).

Presupposition from here on: gentleman without intellect / refuses to live in our world

COGNITION	transition	IGNORANCE

gentlemans critics of Don Belianís (7.5)

positiv   negativ
paradox (7.13), paradox in irrealis (7.14–19)

uncertain knowledge: argument about
the better knight
between curate – gentleman – barber
(8,1–14)

← ← THIRST FOR KNOWLEDGE ← ←

result: as 7.2–4: intellect lost

phantasies = *counterfactiv*
(Code IMAGINATION).
9.5–12.13 repeated attacks
(Cid, Rui Diaz, Bernardo,
Morgante, Rinald)

result: as 7,1–4; 9.4: intellect lost (10.2)

phantasy: knight errant,
righting every kind of wrong,
Emperor of Trebizont (10.9–11).

reader knows: such an empire has gone; asks:
why th more imporant Constantinople
is not mentioned? Knowledge of details
by the gentleman phantasy should be realized.

Change: EPISTEMOLOGY → IMAGINATION

COGNITION	transition	IGNORANCE

11.3–5: Gentleman knows some armour has been forgotten = paradox = knowledge on an eccentric level.
11.9–29: Closed helmet (≙ medium of perception) is needed, being constructed and tested.

Second treating.

1. Test: unsufficient knowledge.

Without test: Uncertainty whether the closed helmet is suitable.

Uncertain knowledge: Testing the hack.
Intervention **Author:**
hack has no value.
12.1–6. **reader** by **author** against gentleman brought in opposition.

Gentleman: The hack is »better than . . .«

Chaos of knowledge

COGNITION	transition	IGNORANCE

← ← THIRST FOR KNOWLEDGE ← ←

4 days: search for a name of the hack (12.7–35).

→ **reader** perceives word play
(spanish and german):
roc/s and **roc/s**inante

← ← THIRST FOR KNOWLEDGE ← ←

8 days search for a name of himself (13.1).

→ **author** is remembering the reader 3.20
»as has been already said«: 13.5
That sounds as certainty of knowledge.

but it has been rumour.

Gentleman knows his example Amadís
»of Gaul«: 13.13

14.1 résumé for the reader: preparations of the campaign

COGNITION	transition	IGNORANCE
	← ← THIRST FOR KNOWLEDGE ← ←	
		Lady and love: 14.2
Gentleman knows the stereotype: knight and love (14.3–17)		
		Don Quixote »never sufficiently extolled« (14.18)
Gentleman finds Lady (15.1–12)		
	Uncertain knowledge: rumour (15.12): Gentleman fallen in love, Lady isn't aware of that	
		Unclear: Name of the Lady (15.17–27)
Namegiving: Dulcinea (15.21)		

Implicit author (search for the truth) ⇔ **Gentleman (living in fictive world)**
EPISTEMOLOGY ⇔ **IMAGINATION**

1. In the opening section the real reader is confronted with multiple paradoxes and a chaos of knowledge within the text. So the question arises: Who actually knows what? (1.1 – 3.27)

2. Beginning with 4.1 the gentleman's desire for knowledge is awakened. The résumé is that he »lost his wits« (7.1–4).

3. The modal field of EPISTEMOLOGY has now been abandoned. The comprehension of impulses coming from the real world can no longer be expected. Now a transition to the modal field of IMAGINATION takes place. Even there the gentleman may use knowledge (e. g. 7.5). But such knowledge now is bound to the phantastic world, not to the real one. The result of Nr. 2 is confirmed several times: The gentleman has »lost his wits« (9.4). His failure to perceive the real world is the precondition for entering the modal field of phantasy (7.5 – 10.15).

4. Several activities (helmet / horse) confirm that the gentleman is relying on IMAGINATION and that he is regularly failing in the field of EPISTEMOLOGY. He does not recognize which empirical failure underlies his reveries and actions (11.1 – 12.6).

5. Under great efforts (an eight-day search for a name for himself) and by taking over preconceived knowledge (stereotypes, rumours, stories) the gentleman is making some progress even in the field of world knowledge. So he finally becomes able to begin his great project of the redemption of the world (»righting every kind of wrong« (10.9) – (12.7 – 14.1).

6. Familiarity with stereotypes leads to the knowledge that a knight needs a Lady. The gentleman neither knows himself nor does the real Lady learn of his love. He finds the Lady by dreaming such a relationship. An exchange of knowledge between the two is not reported. On the level of phantasy he is able to give her a name. – The paragraph shows once more that in chapter I a clash of the two modal fields is played through (14.2 – 15.27).

The implicit author is eager to find the truth, the correct world knowledge – but he fails again and again. The same with Don Quixote: he very quickly leaves the domain of world knowledge and is totally captivated by IMAGINATION, where he can create his own world. One important mode of orientation lies in stereotypes found in »books of chivalry«. He wants to adopt the model of life he found there for his own life and wants to match it step by step. Don Quixote is convinced that he always has succeeded in doing this. But that is a phantasy. We as readers perceive at the same time the epistemological message that the helmet remains defective even after repair, that the horse is overestimated, that Don Quixote does not know who he is, and that Dulcinea is unaware of her good fortune.

3.4 Implicit narrator

Cervantes is the real and historical author of the entire text. But *within* the text we do find traces of a figure reporting his / her knowledge, his or her relation to the reader and sometimes of his opposition to Don Quixote. Or at least we are able to infer such information.

The »Ego« of that implicit author can be detected in 3.1: the implicit author apparently knows the gentleman's village but refuses (why?) to name it. Whereas in the title the name of Don Quixote had been mentioned *definitely*, now another person is reporting – speaking *indefinitely* of the same figur.

The implicit narrator is relying on the knowledge of others (3.19 – 22); there is even an other group of authors. So the implicit narrator is not alone as writer. He or she makes his or her own inferences and then uses an irritatingly strong word (3.27; 13.5): the rendition to follow will consist of nothing else than *the truth*.

So not only Don Quixote is a problem, but the implicit narrator, too. Despite the fact that he / she is aware of further authors, i. e. other viewpoints, and that he / she sometimes has to use rumours,

at the same time he / she contends to offer nothing than the whole truth. That is a contradiction. At that point the real author is unmasking the implicit narrator.[11] Moreover: if someone feels pressed to explicitly confirm that he / she is telling »the truth«, in most cases we can be sure that he / she is reporting »falsehoods«.

> Additional metacommunicative indications: 4.1 (»You must know«); valuations critical of Don Quixote (9.9 »whole fabric of invention and fancy«; »his wits being quite gone« 10.2; »strangest notion« 10.3; »madman« 10.4); »as has already been said 13.5; »so the story goes« 15.8; »so far as is known« 15.12.

The figure of the narrator integrated in the text is promising the whole »truth« about Don Quixote, which at the same time is devalued by the implicit narrator. But it does not become clear why he / she exerts himself / herself so intensely for that »madman«. Devaluation can even be seen in the different indications that the gentleman merely follows his own phantasies and chimeras. But that's exactly what the implicit narrator is extremely interested in – a paradox.

Such ruptures, lacks of sufficient information and inconsistencies show that we are confronted with a modelled figure that should not be confused with the real Cervantes. A stylistic function (which still has to be determined) can be attributed to the implicit narrator. But he / she does not stand before us as a real, selfconsistent figur.

3.5 The real, historic narrator: Cervantes

Cervantes is telling his story about Don Quixote by delegating that task to an implicit narrator. Cervantes is playing the role of an observer of the observer. Since both figures leave traces of knowledge, confusion, and overestimation *within* the text the confrontation with these irritates the reader: Anyone reading Cervantes's text has – often abruptly – to switch the levels of perception (Cervantes / implicit narrator / Don Quixote). That entails all included modes of knowledge and evaluation (precise knowledge / uncertain knowledge / phantasy = IMAGINA-TION / knowledge restricted to the frame of phantasy / paradoxes / valuations). Through such stylistics the author prevents the impression from arising that the *plot* consists of a precise rendering of past events. Here the literary structure undermines the impression of dealing with the whole »truth«. In contrast, such stylistics suggests: everything may even have happened differently – or perhaps nothing happened. An ironic text of irritations – not only due to Don Quixote's invented adventures, but even more strongly due to the construction of the literary form: like a pneumatic drill that persistently perforates a concrete construction weakening it, loosening it – and finally causes its collapse.

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11 F. MARTINI: »Cervantes erhöht ihre [die der LeserInnen, H.S.] innere Spannung noch durch den Wechsel von direktem und indirektem Stil, durch die Vervielfältigung der Erzählstimmen. Denn es gehört zu seinen Kunst-mitteln, wie er den Leser bald mitten in die Situation zieht, bald in der Distanzierung des Berichts Abstand, Überschau, kritische Besinnung gewinnen läßt, also die ganze Polyphonie der Erzähltechnik einsetzt, deren sich der Roman bis heute zu bedienen weiß und aus der heraus er sich immer wieder erneuert.« (1119) – »Denn daß man alle Dinge von mehreren Seiten sehen kann, daß sie immer in Relationen sich darstellen, daß alles Leben ungeheuer vielfältig ist – dies ist seine große Entdeckung, die die Hierarchik des mittelalterlichen Denkens in die relativierende Vielstimmigkeit der modernen Existenz verwandelt. Er denkt in Umkehrungen, die sich in sich selbst vermannigfaltigen« (1120). MARTINI finds it typical for the type of story telling of Cervantes that he uses a multiplicity of voices, situations, narration and reflection. He even speaks of a polyphony of view points and narrative forms. Thus Cervantes is overcoming the medieval kind of thinking in a hierarchical frame.

4. Don Quixote and modern Hermeneutics

The character of the famous gentleman in chapter I conveys a pathetic impression:

> That not only includes his poverished way of life, but the information that as an excessive reader he is going to loose all his remaining property as well. Don Quixote is digressing in fictional worlds of phantasy. Within the harsh, everyday reality he fails. An explicit speech contribution within a conversation is not reported. But a quarrel with the curate and the barber is alluded to. As presented in the text the gentleman has no personal relationship. That is underlined by the fact that he would have given his housekeeper and his niece away – if he would have had the opportunity of kicking that traitor Ganelon. The world of phantasy is more important than real persons. Therefore Aldonza Lorenzo is but a »lady of his Thoughts« (15.16). In real life that has no correspondence. When he feels to have been »never sufficiently extolled« – so we are confronted with strong symptoms of an inferiority complex that creates feelings of omnipotence.

Psychoanalytically we should characterize Don Quixote as highly neurotic, as someone, who needs help to show him the way out of the increasing encapsulation within his world of knights.

But that person is a literarily modelled one. Therefore no one has to propose a therapy. Instead, we can combine several additional pieces of information to finish the characterization of that extreme, tragic and at the same time ridiculous person.

Despite all the defeats – the gentleman was able to read and he used to read so intensely »that he almost entirely neglected . . . the management of his property« (4.7). One gains the impression that reading has been a lifesaver for him. Surely, he failed again and again even in this field – but modern readers quickly become aware that they aren't more intelligent when confronted with the same nonsensical statements (4.18 – 6.4). The gentleman was eager to detect meaning. The only ground for criticism is his simple-minded assumption that all written texts principally convey deep ideas, that books never contain nonsense.

> Don Quixote shows an attitude which is basic and typical for the three world religions of Jews, Christians, and Muslims. And it should not be forgotten that mainly in Spain these three religions in the Middle Ages had a sometimes fruitful and peaceful, sometimes a difficult coexistence. According to these religious traditions ideas are found in books, in »Holy Books«, in »Holy Scripture«. Hearing and reading are decisive in the search for individual redemption. Therefore it is consequent and at the same time subversive that Cervantes transfers that honorable attitude from »Holy Scripture« to any book, even to books of chivalry. Cervantes is generalizing: Every book now attracts attention.
>
> And as a countermove it is equally subversive when he demonstrates: in books it is possible to be confronted with nonsense. He does not contend explicitly, but he does insinuate that even the Holy Scripture is touched by that experience. Perhaps even there is no sense: »what Aristotle himself could not have made out or extracted had he come to life again for that special purpose.«

But such frustrations do not restrain Don Quixote from reading. And a new world is emerging in himself (9.5ss). It may well be that such a world has passed and is anachronistic – anyway, the gentleman gains a new inner horizon, an inner world, in which he wants to live spiritually, and then even really. His own life gains a sense of purpose, ideals, a task, and therefore the gentleman is becoming active. And – surprisingly – he wants to have a personal relationship. The instigation for that development consists of stereotypes. But in any case the gentleman is learning something that changes his life positively. Without reading Don Quixote would have perished definitely and dully.

Surely, given the dominance of that encapsulated phantastic world the neurotic deformations of the gentleman cannot be reduced. His permanent failure is inevitable and is dragged out literarily throughout the entire book. The manifold variation of that basic idea slowly tends to tire the reader. The narrative details are picturesque and of great variety. In the course of time even the most stubborn reader will understand that phantasy and real world do not converge (in the life

of Don Quixote) – according to Cervantes. The reader comprehends that résumé long before the end of the book on page 1103 (German edition). But nevertheless, the basic hermeneutical idea is contemporary and modern: Reading, perceiving, the intense penetration of worlds which at first are foreign / strange to me, in which firstly I have to learn to live – all that is a way to break down the individual mental horizon. Anyone who reads is searching. He / she knows that the personal mental equipment does not represent a final horizon. Anyone who reads knows that he / she is not omniscient – and that is not only meant in a rational-empirical sense. But it is meant even concerning aspects that touch the development of the individual personality and the development of a good life. One might ask whether »books of chivalry« are suited for such a reading project. But at least Don Quixote gained a basic knowledge about necessities of life that he was lacking for his conduct – whatever the reasons may have been.[12]

> What the author presents needs an explanation. The question is: What pushed Don Quixote to read so intensely? Cervantes does not give an answer. But his model of the extreme reader raises the question: What led Don Quixote to have the presentiment that heavy reading could be helpful for the personality of the gentleman? And what on the basis of that presentiment put him in motion so that such intense reading actually took place?
>
> Surely, every answer is a kind of hypothesis depending on the individual conceptions of the human. In my view the force that drives Don Quixote to an activity that helps him and gives a sense of purpose to his life – even in a rather distorted way – must be assumed as an unconscious but central force. That power can neither be reduced to the activity of the brain nor to feelings alone. It is impossible to give precise definitions of that level. But a powerful domain in the mental equipment of anyone has to be assumed. It steers the individual – sometimes in opposition to rationality and feelings.[13]

Cervantes forces the reader to parallel Don Quixote in the reading process. The artificial person of the »implicit author« detests the intense reading of »books of chivalry« by Don Quixote. He thinks of it as a waste of time. But with his lengthy book the real author Cervantes calls on us to do exactly what the »implicit author« detests: to read extremely much about a knight – even if he is a pathetic character. Another paradox! Together with all the others it conveys a mood of humour to the book. What is detested in the explicit text the reader is expected to do.

So it is not sufficient to say that in his own book Cervantes is ridiculing the medieval romance. Such an analysis is too closely connected with the literal sense. But that fictional world – according to modern hermeneutics[14] – has to be destroyed in order to become aware of the motifs and interests of the real author. In our case the result could be: The author forces us to read excessively. Many narrative details and the stylistic structure do keep the reader in suspense. The readers are not bound to a concrete and clear imaginative world. Through paradoxes, contradictions, different perspectives and viewpoints a »certainty of knowledge« is avoided. The feeling of suspense is identical with the mood of humour. Defeats may occur. But indefatigably life can go on.[15] It is true, Cervantes reanimates the world of knights. For us as modern readers the distance

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12 F. MARTINI: »Denn ungeachtet der ihn beständig widerlegenden und höhnenden Wirklichkeit hält er am Flug des Idealischen fest; unbeirrbar, mit einer Tapferkeit der Hand und des Herzens, die von einem echten Rittertum, von Mut, Adel, Stolz, von der rührenden Einfalt und der stolzen Ehre einer männlich starken Seele zeugt.« (1122) MARTINI says that the defeats in real life do not affect the inner ideals and values as bravery, nobility, honour.

13 In SCHWEIZER (2002) I am putting in parallels, keeping distinctly (and not mixing them) different terms in different domains: »the unconcious« (psychology), »creative force« (arts), »god« (religion). Probably in any such type of language the same idea is expressed: that an inner force is steering the individual.

14 Theology has the same problem: Can the »holy texts« only be read literally? Normally, religious institutions affirm that position – otherwise it would be impossible to formulate dogmas. Or can such old texts (like any other text) be read on a second level of meaning, where elements of fiction are loosing their influence and insights into stylistics and motifs of the author come to the foreground? Cf. SCHWEIZER (2002).

15 At the end of the film »Alexis Sorbas«, as I remember roughly, we hear the explanation: »I never saw anything collapse so beautifully«. But it is not depression that follows the failure, but a dance of joy. – The citation fits the assumed motifs of Cervantes (second meaning), it does not characterize Don Quixote (literal meaning).

or nondistance to that old world is no longer a great problem. But despite that the novel is not out-of-date. That demonstrates: it is of second importance which fictional world (literal sense; *what* is he describing?) an author is outlining. Much more important is *how* the novel is written: Which stylistic features and literary structures can be seen? What are the motivations and interests of the author to write in such a way?

To put it in other words: For modern readers it is no problem to enter that anachronistic world of knights (literal sense). Manifold amusement and entertainment can be experienced even today. Decisive for a full comprehension is the second level of meaning in the background. And there it could easily happen that the world of knights is turning into a symbol, now meaning any possible mental world, e.g. ideologies, religious beliefs that are dogmatically or confessionally restricted, or other philosophies of life that are too unilateral or fixed.

> The irritations provoked by Cervantes's special stylistics form a contradiction to the feudal world of the Middle Ages that has been dominated and controlled by church and hierachy, guaranteeing the relation to the *one* and exclusive *truth*, a *Christian* truth. Cervantes rejects that seeming clarity and replaces it with a plurality of perspectives.[16]

Seen in this way today even a novel about knights may subversively help to weaken ideological strongholds.

To reach such a result we used methodology as a means to sharpen our glasses. We wanted to read the text very attentively. Therefore we discriminated different levels of research (according to conceptions of *sign* and *communication*) at the beginning and tried to find a concluding synopsis of the single results at the end of the contribution.

> The levels have been:
> Description of what is *physically* accessible for readers: level of expressions. Here quantitative analysis is very effective and can be done automatically by computer. The interpretation of the findings, of course, introduces qualitative insights – based on comparable investigations, or on intuitive knowledge of reading processes.
> On the level of *semantics / pragmatics* the type of analysis totally changes. Now the researcher needs an appropriate understanding of the meaning of the text. Then clear terms for content analysis have to be taken from the debate on grammar theory or cognitive sciences. With that double equipment the text can be tagged. So to speak that is a qualitative procedure. Of course – the tagging been done – the results can be summarized quantitatively. Perhaps an interesting distribution of that semantic / pragmatic features in the text can be detected and interpreted.
> Finally we differentiated the level of communication and introduced us as addressees. The question has been: Which dynamics can be assumed for readers who read today that old text? To reconstruct that relation between the original author (and his translator) and us – by the help of the text and its stylistics – some concepts are needed about the components of a dialogue, about how it is possible to gain *new* information, how stylistic features may cause a perturbation of my mind so that my unconcious tendence is weakened to assimilate any potentially new information and so to annihilate it – with the consequence that my mind can remain unchanged.

Perhaps I could illustrate by such remarks a little bit what the american linguist EUGENE A. NIDA expressed: »In view of the many-faceted aspects of meaning, it is little wonder that the intepretation of discourses constitutes perhaps the most complex and at the same time the most intriguing of man's numerous intellectual activities«.

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16 MARTINI: »Vernimmt man nicht auch die Stimme des künstlerischen Menschen, der, aus bitteren Erfahrungen um die Hoffnungslosigkeit der Träume und Ideale wissend und diese Bitterkeit in einer fast übermenschlichen Distanzierung von sich selbst überwindend, ironisch und skeptisch sich selbst gegenüber, den Idealismus der Phantasie schildert, der sich im Narrentum verstecken kann, so daß hinter dem Humor die Tragik aufscheint – die Erfahrung, daß das Lächerliche nur die andere Seite des Schmerzes ist?« (1123). MARTINI: All the stylistic features lead to an author who is acquainted with bitter experiences, deceptions and hopelessness. Therefore he speaks with a voice of humour, full of scepticism, like a fool. What is ridiculous is the other side of pains.

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6. APPENDIX I: Synopsis of the Text (Spanish, German, English)

Capítulo primero.	(1.1) 1. Kapitel	Chapter i

Que trata de la condición y ejercicio del famoso hidalgo don Quijote de la Mancha	(2.1) Welches vom Stand und der Lebensweise des berühmten Junkers Don Quijote von der Mancha handelt	Which treats of the character and pursuits of the famous gentleman Don Quixote of la Mancha

En un lugar de la Mancha, de cuyo nombre no quiero acordar me, no ha mucho tiempo que vivía un hidalgo de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor. Una olla de algo más vaca que carnero, salpicón las más noches, duelos y quebrantos los sábados, lantejas los viernes, algún palomino de añadidura los domingos, consumían las tres partes de su hacienda. El resto della concluían sayo de velarte, calzas de velludo para las fiestas, con sus pantuflos de lo mesmo, y los días de entresemana se honraba con su vellorí de lo más fino. Tenía en su casa una ama que pasaba de los cuarenta, y una sobrina que no llegaba a los veinte, y un mozo de campo y plaza, que así ensillaba el rocín como tomaba la podadera. Frisaba la edad de nuestro

(3.1) An einem Orte der Mancha, (3.2) an dessen Namen ich mich nicht erinnern will, (3.3) lebte vor nicht langer Zeit ein Junker, (3.4) einer von jenen, (3.5) die einen Speer im Lanzengestell, (3.6) eine alte Tartsche, einen hagern Gaul und einen Windhund zum Jagen haben. (3.7) Eine Schüssel Suppe mit etwas mehr Kuh- als Hammelfleisch darin, die meisten Abende Fleischkuchen aus den Überbleibseln vom Mittag, jämmerliche Knochenreste am Samstag, Linsen am Freitag, ein Täubchen als Zugabe am Sonntag – das verzehrte volle Dreiviertel seines Einkommens; (3.8) der Rest ging drauf für ein Wams von Plüsch, Hosen von Samt für die Feiertage mit zugehörigen Pantoffeln vom selben Stoff, (3.9) und die Wochentage schätzte er sich's zur Ehre, sein einheimisches

In a village of La Mancha, the name of which I have no desire to call to mind, there lived not long since one of those gentlemen that keep a lance in the lance rack, an old buckler, a lean hack, and a greyhound for coursing. An olla of rather more beef than mutton, a salad on most nights, scraps on Saturdays, lentils on Fridays, and a pigeon or so extra on Sundays, made away with three quarters of his income. The rest of it went in a doublet of fine cloth and velvet breeches and shoes to match for holidays, while on week days he made a brave figure in his best homespun. He had in his house a housekeeper past forty, a niece under twenty, and a lad for the field and market place, who used to saddle the hack as well as handle the bill hook. The age

hidalgo con los cincuenta años; era de complexión recia, seco de carnes, enjuto de rostro, gran madrugador y amigo de la caza. Quieren decir que tenía el sobrenombre de Quijada, o Quesada, que en esto hay alguna diferencia en los autores que deste caso escriben; aunque, por conjeturas verosímiles, se deja entender que se llamaba Quejana. Pero esto importa poco a nuestro cuento; basta que en la narración dél no se salga un punto de la verdad.

Bauerntuch zu tragen – aber vom feinsten! (3.10) Er hatte bei sich eine Haushälterin, (3.11) die über die Vierzig hinaus war, (3.12) und eine Nichte, (3.13) die noch nicht an die Zwanzig reichte; (3.14) auch einen Diener für Feld und Haus, (3.15) der ebensowohl den Gaul sattelte (3.16) als die Gartenschere zur Hand nahm. (3.17) Es streifte das Alter unsres Junkers an die fünfzig Jahre; (3.18) er war von kräftiger Körperbeschaffenheit, hager am Leibe, dürr im Gesichte, ein eifriger Frühaufsteher und Freund der Jagd. (3.19) Man behauptete, (3.20) er habe den Zunamen Quijada oder Quesada geführt (3.21) – denn hierin waltet einige Verschiedenheit in den Autoren, (3.22) die über diesen Kasus schreiben –, (3.23) wiewohl aus wahrscheinlichen Vermutungen sich annehmen läßt, (3.24) daß er Quijano hieß. (3.25) Aber dies ist von geringer Bedeutung für unsre Geschichte; (3.26) genug, (3.27) daß in deren Erzählung nicht um einen Punkt von der Wahrheit abgewichen wird.

of this gentleman of ours was bordering on fifty; he was of a hardy habit, spare, gaunt featured, a very early riser and a great sportsman. They will have it his surname was Quixada or Quesada (for here there is some difference of opinion among the authors who write on the subject), although from reasonable conjectures it seems plain that he was called Quexana. This, however, is of but little importance to our tale; it will be enough not to stray a hair's breadth from the truth in the telling of it.

Es, pues, de saber que este sobredicho hidalgo, los ratos que estaba ocioso, que eran los más del año, se daba a leer libros de caballerías, con tanta afición y gusto, que olvidó casi de todo punto el ejercicio de la caza, y aun la administración de su hacienda. Y llegó a tanto su curiosidad y desatino en esto, que vendió muchas hanegas de tierra de sembradura para comprar libros de caballerías en que leer, y así, llevó a su casa todos cuantos pudo haber dellos; y de todos, ningunos le parecían tan bien como los que compuso el famoso Feliciano de Silva, porque la claridad de su prosa y aquellas entricadas razones suyas le parecían de perlas, y más cuando llegaba a leer aquellos requiebros y cartas de desafíos, donde en muchas partes hallaba escrito: La razón de la sinrazón que a mi razón se hace, de tal manera mi razón enflaquece, que con razón me quejo de la vuestra fermosura.

(4.1) Man muß nun wissen, (4.2) daß dieser obbesagte Junker alle Stunden, (4.3) wo er müßig war (4.4) – und es waren dies die meisten des Jahres –, (4.5) sich dem Lesen von Ritterbüchern hingab, (4.6) mit so viel Neigung und Vergnügen, (4.7) daß er fast ganz und gar die Übung der Jagd und selbst die Verwaltung seines Vermögens vergaß; (4.8) und so weit ging darin seine Wißbegierde und törichte Leidenschaft, (4.9) daß er viele Morgen Ackerfeld verkaufte, um Ritterbücher zum Lesen anzuschaffen; (4.10) und so brachte er so viele ins Haus, (4.11) als er ihrer nur bekommen konnte. (4.12) Und von allen gefielen ihm keine so gut wie die von dem berühmten Feliciano de Silva verfaßten; (4.13) denn die Klarheit seiner Prosa und die verwickelten Redensarten, (4.14) die er anwendet, (4.15) dünkten ihm wahre Kleinode; (4.16) zumal wenn er ans Lesen jener Liebesreden und jener Briefe mit Herausforderungen kam, (4.17) wo er an mancherlei Stellen geschrieben fand: (4.18) Der Sinn des Widersinns, (4.19) den Ihr

You must know, then, that the above named gentleman whenever he was at leisure (which was mostly all the year round) gave himself up to reading books of chivalry with such ardour and avidity that he almost entirely neglected the pursuit of his field sports, and even the management of his property; and to such a pitch did his eagerness and infatuation go that he sold many an acre of tillage land to buy books of chivalry to read, and brought home as many of them as he could get. But of all there were none he liked so well as those of the famous Feliciano de Silva's composition, for their lucidity of style and complicated conceits were as pearls in his sight, particularly when in his reading he came upon courtships and cartels, where he often found passages like »the reason of the unreason with which my reason is afflicted so weakens my reason that with reason I murmur at your beauty;«

meinen Sinnen antut, (4.20) schwächt meinen Sinn dergestalt, (4.21) daß ein richtiger Sinn darin liegt, (4.22) wenn ich über Eure Schönheit Klage führe.

Y también cuando leía:

(5.1) Und ebenso, wenn er las:

or again,

[...] los altos cielos que de vuestra divinidad divinamente con las estrellas os fortifican, y os hacen merecedora del merecimiento que merece la vuestra grandeza.

(6.1) . . . die hohen Himmel Eurer Göttlichkeit, (6.2) die Euch in göttlicher Weise bei den Sternen festigen (6.3) und Euch zur Verdienerin des Verdienstes machen, (6.4) das Eure hohe Würde verdient.

»the high heavens, that of your divinity divinely fortify you with the stars, render you deserving of the desert your greatness deserves.«

Con estas razones perdía el

pobre caballero el juicio, y desvelábase por entenderlas y desentrañarles el sentido, que no se lo sacara ni las entendiera el mesmo Aristóteles, si resucitara para sólo ello. No estaba muy bien con las heridas que don Belianís daba y recebía, porque se imaginaba que, por grandes maestros que le hubiesen curado, no dejaría de tener el rostro y todo el cuerpo lleno de cicatrices y

(7.1) Durch solche Redensarten verlor der arme Ritter den Verstand (7.2) und studierte sich ab, um sie zu begreifen und aus ihnen den Sinn herauszuklauben, (7.3) den ihnen Aristoteles selbst nicht abgewonnen noch sie verstanden hätte, (7.4) wenn er auch zu diesem alleinigen Zweck aus dem Grab gestiegen wäre. (7.5) Er war nicht sonderlich einverstanden mit den Wunden, (7.6) welche Don Belianís austeilte (7.7) und empfing;

Over conceits of this sort the poor gentleman lost his wits, and used to lie awake striving to understand them and worm the meaning out of them; what Aristotle himself could not have made out or extracted had he come to life again for that special purpose. He was not at all easy about the wounds which Don Belianis gave and took, because it seemed to him that, great as were the surgeons who had cured him, he must have had his face and

señales. Pero, con todo,
alababa en su autor aquel
acabar su libro con la promesa
de aquella inacabable
aventura, y muchas veces le
vino deseo de tomar la pluma y
dalle fin al pie de la letra,
como allí se promete; y sin
duda alguna lo hiciera, y aun
saliera con ello, si otros
mayores y continuos
pensamientos no se lo
estorbaran.

(7.8) denn er dachte sich,
(7.9) wie große Ärzte ihn auch
gepflegt hätten, (7.10) so
könnte er doch nicht anders
(7.11) als das Gesicht und den
ganzen Körper voll Narben und
Wundenmale haben. (7.12) Aber
bei alldem lobte er an dessen
Verfasser, (7.13) daß er sein
Buch mit dem Versprechen jenes
unbeendbaren Abenteuers
beendet; (7.14) und oftmals
kam ihm der Wunsch, die Feder
zu ergreifen und dem Buch
einen Schluß zu geben, (7.15)
buchstäblich so, (7.16) wie es
dort versprochen wird; (7.17)
und ohne Zweifel hätte er es
getan, (7.18) ja er wäre damit
zustande gekommen, (7.19) wenn
andere größere und
ununterbrochen ihn
beschäftigende Ideen es ihm
nicht verwehrt hätten.

body covered all over with
seams and scars. He commended,
however, the author's way of
ending his book with the
promise of that interminable
adventure, and many a time was
he tempted to take up his pen
and finish it properly as is
there proposed, which no doubt
he would have done, and made a
successful piece of work of it
too, had not greater and more
absorbing thoughts prevented
him.

Tuvo muchas veces competencia
con el cura de su lugar que
era hombre docto, graduado en
Sigüenza, sobre cuál había
sido mejor caballero: Palmerín
de Ingalaterra o Amadís de
Gaula; mas maese Nicolás,
barbero del mesmo pueblo,
decía que ninguno llegaba al
Caballero del Febo, y que si

(8.1) Vielmals hatte er mit
dem Pfarrer seines Ortes (8.2)
– der war ein gelehrter Mann
(8.3) und hatte den Grad eines
Lizentiaten zu Siguenza
erlangt – (8.4) Streit
darüber, (8.5) wer ein
besserer Ritter gewesen, (8.6)
Palmerín von England oder
Amadís von Gallien; (8.7) aber

Many an argument did he have
with the curate of his village
(a learned man, and a graduate
of Siguenza) as to which had
been the better knight,
Palmerin of England or Amadis
of Gaul. Master Nicholas, the
village barber, however, used
to say that neither of them
came up to the Knight of

alguno se le podía comparar, era don Galaor, hermano de Amadís de Gaula, porque tenía muy acomodada condición para todo; que no era caballero melindroso, ni tan llorón como su hermano, y que en lo de la valentía no le iba en zaga.

Meister Nikolas, der Barbier desselbigen Ortes, sagte, (8.8) es reiche keiner an den Sonnenritter, (8.9) und wenn einer sich ihm vergleichen könne, (8.10) so sei es Don Galaor, der Bruder des Amadís von Gallien, (8.11) weil dessen Naturell sich mit allem zurechtfinde; (8.12) er sei kein zimperlicher Rittersmann, (8.13) auch nicht ein solcher Tränensack wie sein Bruder, (8.14) und im Punkte der Tapferkeit stehe er nicht hinter ihm zurück.

Phoebus, and that if there was any that could compare with him it was Don Galaor, the brother of Amadis of Gaul, because he had a spirit that was equal to every occasion, and was no finikin knight, nor lachrymose like his brother, while in the matter of valour he was not a whit behind him.

En resolución, él se enfrascó tanto en su letura, que se le pasaban las noches leyendo de claro en claro, y los días de turbio en turbio; y así, del poco dormir y del mucho leer, se le secó el celebro, de manera que vino a perder el juicio. Llenósele la fantasía de todo aquello que leía en los libros, así de encantamentos como de pendencias, batallas, desafíos, heridas, requiebros, amores, tormentas y disparates imposibles; y asentósele de tal modo en la imaginación que era verdad toda aquella

(9.1) Schließlich versenkte er sich so tief in seine Bücher, (9.2) daß ihm die Nächte vom Zwielicht bis zum Zwielicht und die Tage von der Dämmerung bis zur Dämmerung über dem Lesen hingingen; (9.3) und so, vom wenigen Schlafen und vom vielen Lesen, trocknete ihm das Hirn so aus, (9.4) daß er zuletzt den Verstand verlor. (9.5) Die Phantasie füllte sich ihm mit allem an, (9.6) was er in den Büchern las, (9.7) so mit Verzauberungen wie mit Kämpfen, Waffengängen, Herausforderungen, Wunden, süßem Gekose, Liebschaften,

In short, he became so absorbed in his books that he spent his nights from sunset to sunrise, and his days from dawn to dark, poring over them; and what with little sleep and much reading his brains got so dry that he lost his wits. His fancy grew full of what he used to read about in his books, enchantments, quarrels, battles, challenges, wounds, wooings, loves, agonies, and all sorts of impossible nonsense; and it so possessed his mind that the whole fabric of invention and fancy he read of was true,

máquina de aquellas sonadas soñadas invenciones que leía, que para él no había otra historia más cierta en el mundo. Decía él que el Cid Ruy Díaz había sido muy buen caballero, pero que no tenía que ver con el Caballero de la Ardiente Espada, que de sólo un revés había partido por medio dos fieros y descomunales gigantes. Mejor estaba con Bernardo del Carpio, porque en Roncesvalles había muerto a Roldán el encantado, valiéndose de la industria de Hércules, cuando ahogó a Anteo, el hijo de la Tierra, entre los brazos. Decía mucho bien del gigante Morgante, porque, con ser de aquella generación gigantea, que todos son soberbios y descomedidos, él solo era afable y bien criado. Pero, sobre todos, estaba bien con Reinaldos de Montalbán, y más cuando le veía salir de su castillo y robar cuantos topaba, y cuando en allende robó aquel ídolo de Mahoma que era todo de oro, según dice su historia. Diera él, por dar una mano de coces al traidor de Galalón, al ama que tenía, y aun a su sobrina de

Seestürmen und unmöglichen Narreteien. (9.8) Und so fest setzte es sich ihm in den Kopf, (9.9) jener Wust hirnverrückter Erdichtungen, (9.10) die er las, (9.11) sei volle Wahrheit, (9.12) daß es für ihn keine zweifellosere Geschichte auf Erden gab. (9.13) Er pflegte zu sagen, (9.14) der Cid Rui Diaz sei ein sehr tüchtiger Ritter gewesen, (9.15) allein er könne nicht aufkommen gegen den Ritter vom flammenden Schwert, (9.16) der mit einem einzigen Hieb zwei grimmige ungeheure Riesen mitten auseinandergehauen. (9.17) Besser stand er sich mit Bernardo del Carpio, (9.18) weil dieser in Roncesvalles den gefeiten Roldán getötet, (9.19) indem er sich den Kunstgriff des Herkules zunutze machte, (9.20) als dieser den Antäus, den Sohn der Erde, in seinen Armen erstickte. (9.21) Viel Gutes sagte er von dem Riesen Morgante, (9.22) weil dieser, (9.23) obschon von jenem Geschlechte der Riesen, (9.24) die sämtlich hochfahrende Grobiane sind, (9.25) allein unter ihnen leutselig und

that to him no history in the world had more reality in it. He used to say the Cid Ruy Diaz was a very good knight, but that he was not to be compared with the Knight of the Burning Sword who with one back stroke cut in half two fierce and monstrous giants. He thought more of Bernardo del Carpio because at Roncesvalles he slew Roland in spite of enchantments, availing himself of the artifice of Hercules when he strangled Antaeus the son of Terra in his arms. He approved highly of the giant Morgante, because, although of the giant breed which is always arrogant and ill conditioned, he alone was affable and well bred. But above all he admired Reinaldos of Montalban, especially when he saw him sallying forth from his castle and robbing everyone he met, and when beyond the seas he stole that image of Mahomet which, as his history says, was entirely of gold. To have a bout of kicking at that traitor of a Ganelon he would have given his housekeeper, and his niece into the bargain.

añadidura.

wohlgezogen gewesen. (9.26)
Doch vor allen stand er sich
gut mit Rinald von Montalbán,
(9.27) und ganz besonders,
(9.28) wenn er ihn aus seiner
Burg ausreiten und alle,
(9.29) auf die er stieß,
(9.30) berauben sah (9.31) und
wenn derselbe drüben über See
jenes Götzenbild des Mohammed
raubte, (9.32) das ganz von
Gold war, (9.33) wie eine
Geschichte besagt. (9.34) Gern
hätte er, um dem Verräter
Ganelon ein Schock Fußtritte
versetzen zu dürfen, seine
Haushälterin hergegeben (9.35)
und sogar seine Nichte
obendrein.

En efeto, rematado ya su
juicio, vino a dar en el más
estraño pensamiento que jamás
dio loco en el mundo; y fue
que le pareció convenible y
necesario, así para el aumento
de su honra como para el
servicio de su república,
hacerse caballero andante, y
irse por todo el mundo con sus
armas y caballo a buscar las
aventuras y a ejercitarse en
todo aquello que él había
leído que los caballeros
andantes se ejercitaban,

(10.1) Zuletzt, (10.2) da es
mit seinem Verstand völlig zu
Ende gegangen, (10.3) verfiel
er auf den seltsamsten
Gedanken, (10.4) auf den
jemals in der Welt ein Narr
verfallen; (10.5) nämlich es
deuchte ihm angemessen und
notwendig, sowohl zur Mehrung
seiner Ehre als auch zum
Dienste des Gemeinwesens, sich
zum fahrenden Ritter zu machen
und durch die ganze Welt mit
Roß und Waffen zu ziehen, um
Abenteuer zu suchen und all

In short, his wits being quite
gone, he hit upon the
strangest notion that ever
madman in this world hit upon,
and that was that he fancied
it was right and requisite, as
well for the support of his
own honour as for the service
of his country, that he should
make a knight errant of
himself, roaming the world
over in full armour and on
horseback in quest of
adventures, and putting in
practice himself all that he

deshaciendo todo género de agravio, y poniéndose en ocasiones y peligros donde, acabándolos, cobrase eterno nombre y fama. Imaginábase el pobre ya coronado por el valor de su brazo, por lo menos, del imperio de Trapisonda; y así, con estos tan agradables pensamientos, llevado del estraño gusto que en ellos sentía, se dio priesa a poner en efeto lo que deseaba.

das zu üben, (10.6) was, (10.7) wie er gelesen, (10.8) die fahrenden Ritter übten, (10.9) das heißt jegliche Art von Unbill wiedergutzumachen und sich in Gelegenheiten und Gefahren zu begeben, (10.10) durch deren Überwindung er ewigen Namen und Ruhm gewinnen würde. (10.11) Der Arme sah sich schon in seiner Einbildung durch die Tapferkeit seines Armes allergeringsten Falles mit der Kaiserwürde von Trapezunt bekrönt; (10.12) und demnach, in diesen so angenehmen Gedanken, hingerissen von dem wundersamen Reiz, (10.13) den sie für ihn hatten, (10.14) beeilte er sich, ins Werk zu setzen, (10.15) was er ersehnte.

had read of as being the usual practices of knights errant; righting every kind of wrong, and exposing himself to peril and danger from which, in the issue, he was to reap eternal renown and fame. Already the poor man saw himself crowned by the might of his arm Emperor of Trebizond at least; and so, led away by the intense enjoyment he found in these pleasant fancies, he set himself forthwith to put his scheme into execution.

Y lo primero que hizo fue limpiar unas armas que habían sido de sus bisabuelos, que, tomadas de orín y llenas de moho, luengos siglos había que estaban puestas y olvidadas en un rincón. Limpiólas y aderezólas lo mejor que pudo, pero vio que tenían una gran falta, y era que no tenían celada de encaje, sino morrión

(11.1) Und das erste, (11.2) was er vornahm, (11.3) war die Reinigung von Rüstungsstücken, (11.4) die seinen Urgroßeltern gehört hatten (11.5) und die, von Rost angegriffen und mit Schimmel überzogen, seit langen Zeiten in einen Winkel hingeworfen und vergessen waren. (11.6) Er reinigte sie (11.7) und machte sie zurecht,

The first thing he did was to clean up some armour that had belonged to his great grandfather, and had been for ages lying forgotten in a corner eaten with rust and covered with mildew. He scoured and polished it as best he could, but he perceived one great defect in it, that it had no closed

simple; mas a esto suplió su industria, porque de cartones hizo un modo de media celada, que, encajada con el morrión, hacían una apariencia de celada entera. Es verdad que para probar si era fuerte y podía estar al riesgo de una cuchillada, sacó su espada y le dio dos golpes, y con el primero y en un punto deshizo lo que había hecho en una semana; y no dejó de parecerle mal la facilidad con que la había hecho pedazos, y, por asegurarse deste peligro, la tornó a hacer de nuevo, poniéndole unas barras de hierro por de dentro, de tal manera que él quedó satisfecho de su fortaleza; y, sin querer hacer nueva experiencia della, la diputó y tuvo por celada finísima de encaje.

(11.8) so gut er nur immer konnte. (11.9) Doch nun sah er, (11.10) daß sie an einem großen Mangel litten: (11.11) es war nämlich kein Helm mit Visier dabei, (11.12) sondern nur eine einfache Sturmhaube; (11.13) aber dem half seine Erfindsamkeit ab, (11.14) denn er machte aus Pappdeckel eine Art von Vorderhelm, (11.15) der, in die Sturmhaube eingefügt, ihr den Anschein eines vollständigen Turnierhelms gab. (11.16) Freilich wollte er dann auch erproben, (11.17) ob der Helm stark genug sei (11.18) und einen scharfen Hieb aushalten könne, (11.19) zog sein Schwert (11.20) und führte zwei Streiche darauf, (11.21) und schon mit dem ersten zerstörte er in einem Augenblick, (11.22) was er in einer Woche geschaffen hatte; (11.23) und da konnte es nicht fehlen, (11.24) daß ihm die Leichtigkeit mißfiel, (11.25) mit der er ihn in Stücke geschlagen. (11.26) Um sich nun vor dieser Gefahr zu bewahren, fing er den Vorderhelm aufs neue an (11.27) und setzte Eisenstäbe innen hinein, (11.28)

helmet, nothing but a simple morion. This deficiency, however, his ingenuity supplied, for he contrived a kind of half helmet of pasteboard which, fitted on to the morion, looked like a whole one. It is true that, in order to see if it was strong and fit to stand a cut, he drew his sword and gave it a couple of slashes, the first of which undid in an instant what had taken him a week to do. The ease with which he had knocked it to pieces disconcerted him somewhat, and to guard against that danger he set to work again, fixing bars of iron on the inside until he was satisfied with its strength; and then, not caring to try any more experiments with it, he passed it and adopted it as a helmet of the most perfect construction.

dergestalt, (11.29) daß er nun mit dessen Stärke zufrieden war; (11.30) und ohne eine neue Probe damit anstellen zu wollen, erachtete (11.31) und erklärte er ihn für einen ganz vortrefflichen Turnierhelm.

Fue luego a ver su rocín, y, aunque tenía más cuartos que un real y más tachas que el caballo de Gonela, que tantum pellis et ossa fuit, le pareció que ni el Bucéfalo de Alejandro ni Babieca el del Cid con él se igualaban. Cuatro días se le pasaron en imaginar qué nombre le pondría; porque, según se decía él a sí mesmo, no era razón que caballo de caballero tan famoso, y tan bueno él por sí, estuviese sin nombre conocido; y ansí, procuraba acomodársele de manera que declarase quién había sido, antes que fuese de caballero andante, y lo que era entonces; pues estaba muy puesto en razón que, mudando su señor estado, mudase él también el nombre, y [le] cobrase famoso y de estruendo, como convenía a la nueva orden y al nuevo ejercicio que ya

(12.1) Jetzt ging er, nach seinem Gaule zu sehen, (12.2) und obschon dieser an den Hufen mehr Steingallen hatte als ein Groschen Pfennige (12.3) und mehr Gebresten als das Pferd Gonellas, (12.4) das 'tantum pellis et ossa fuit', (12.5) dünkte es ihm, (12.6) daß weder der Bukephalos des Alexander noch der Babieca des Cid sich ihm gleichstellen könnten. (12.7) Vier Tage vergingen ihm mit dem Nachdenken darüber, (12.8) welchen Namen er ihm zuteilen sollte; (12.9) sintemal (12.10) – wie er sich selbst sagte – (12.11) es nicht recht wäre, (12.12) daß das Roß eines so berühmten Ritters, (12.13) das auch schon an sich selbst so vortrefflich sei, (12.14) ohne einen eigenen wohlbekannten Namen bliebe. (12.15) Und so bemühte er sich, ihm einen solchen zu

He next proceeded to inspect his hack, which, with more quartos than a real and more blemishes than the steed of Gonela, that »tantum pellis et ossa fuit,« surpassed in his eyes the Bucephalus of Alexander or the Babieca of the Cid. Four days were spent in thinking what name to give him, because (as he said to himself) it was not right that a horse belonging to a knight so famous, and one with such merits of his own, should be without some distinctive name, and he strove to adapt it so as to indicate what he had been before belonging to a knight errant, and what he then was; for it was only reasonable that, his master taking a new character, he should take a new name, and that it should be a distinguished and full sounding one, befitting

profesaba. Y así, después de
muchos nombres que formó,
borró y quitó, añadió, deshizo
y tornó a hacer en su memoria
e imaginación, al fin le vino
a llamar Rocinante: nombre, a
su parecer, alto, sonoro y
significativo de lo que había
sido cuando fue rocín, antes
de lo que ahora era, que era
antes y primero de todos los
rocines del mundo.

verleihen, (12.16) der
deutlich anzeige, (12.17) was
der Gaul vorher gewesen,
(12.18) ehe er eines fahrenden
Ritters war, (12.19) und was
er jetzo sei; (12.20) denn es
sei doch in der Vernunft
begründet, (12.21) daß,
(12.22) wenn sein Herr einen
andern Stand, (12.23) auch das
Roß einen andern Namen annehme
(12.24) und einen solchen
erhalte, (12.25) der ruhmvoll
und hochtönend sei, (12.26)
wie es dem neuen Orden und
Beruf zieme, (12.27) zu dem er
sich selbst bereits bekenne.
(12.28) Und so, (12.29)
nachdem er viele Namen sich
ausgedacht, (12.30) dann
gestrichen (12.31) und
beseitigt, (12.32) dann wieder
in seinem Kopfe andre
herbeigebracht, (12.33)
abermals verworfen (12.34) und
aufs neue in seiner
Vorstellung und Phantasie
zusammengestellt, (12.35) kam
er zuletzt darauf, ihn
'Rosinante' zu heißen, ein
nach seiner Meinung hoher und
volltönender Name, bezeichnend
für das, (12.36) was er
gewesen, (12.37) als er noch
ein Reitgaul nur war, (12.38)
bevor er zu der Bedeutung

the new order and calling he
was about to follow. And so,
after having composed, struck
out, rejected, added to,
unmade, and remade a multitude
of names out of his memory and
fancy, he decided upon calling
him Rocinante, a name, to his
thinking, lofty, sonorous, and
significant of his condition
as a hack before he became
what he now was, the first and
foremost of all the hacks in
the world.

gekommen, (12.39) die er jetzt besaß, (12.40) nämlich allen Rossen der Welt als das Erste voranzugehen.

Puesto nombre, y tan a su gusto, a su caballo, quiso ponérsele a sí mismo, y en este pensamiento duró otros ocho días, y al cabo se vino a llamar don Quijote; de donde como queda dicho tomaron ocasión los autores desta tan verdadera historia que, sin duda, se debía de llamar Quijada, y no Quesada, como otros quisieron decir. Pero, acordándose que el valeroso Amadís no sólo se había contentado con llamarse Amadís a secas, sino que añadió el nombre de su reino y patria, por Hepila famosa, y se llamó Amadís de Gaula, así quiso, como buen caballero, añadir al suyo el nombre de la suya y llamarse don Quijote de la Mancha, con que, a su parecer, declaraba muy al vivo su linaje y patria, y la honraba con tomar el sobrenombre della.

(13.1) Nachdem er seinem Gaul einen Namen, und zwar so sehr zu seiner Zufriedenheit, gegeben, (13.2) wollte er sich auch selbst einen beilegen, (13.3) und mit diesem Gedanken verbrachte er wieder volle acht Tage; (13.4) und zuletzt verfiel er darauf, sich 'Don Quijote' zu nennen; (13.5) woher denn, wie schon gesagt, die Verfasser dieser so wahren Geschichte Anlaß zu der Behauptung nahmen, (13.6) er müsse ohne Zweifel Quijada geheißen haben und nicht Quesada, (13.7) wie andre gewollt haben. (13.8) Jedoch (13.9) da er sich erinnerte, (13.10) daß der tapfere Amadís sich nicht einfach damit begnügt hatte, ganz trocken Amadís zu heißen, (13.11) sondern den Namen seines Königreichs und Vaterlands beifügte, um es berühmt zu machen, (13.12) und sich Amadís von Gallien nannte, (13.13) wollte er ebenso als ein guter Ritter seinem Namen

Having got a name for his horse so much to his taste, he was anxious to get one for himself, and he was eight days more pondering over this point, till at last he made up his mind to call himself »Don Quixote,« whence, as has been already said, the authors of this veracious history have inferred that his name must have been beyond a doubt Quixada, and not Quesada as others would have it. Recollecting, however, that the valiant Amadis was not content to call himself curtly Amadis and nothing more, but added the name of his kingdom and country to make it famous, and called himself Amadis of Gaul, he, like a good knight, resolved to add on the name of his, and to style himself Don Quixote of La Mancha, whereby, he considered, he described accurately his origin and country, and did honour to it in taking his surname from it.

den seiner Heimat beifügen und
sich 'Don Quijote von der
Mancha' nennen; (13.14) damit
bezeichnete er nach seiner
Meinung sein Geschlecht und
Heimatland ganz lebenstreu
(13.15) und ehrte es hoch,
(13.16) in dem er den Zunamen
von ihm entlehnte.

Limpias, pues, sus armas,
hecho del morrión celada,
puesto nombre a su rocín y
confirmándose a sí mismo, se
dio a entender que no le
faltaba otra cosa sino buscar
una dama de quien enamorarse;
porque el caballero andante
sin amores era á[r]bol sin
hojas y sin fruto y cuerpo sin
alma. Decíase él a [sí]: Si
yo, por malos de mis pecados,
o por mi buena suerte, me
encuentro por ahí con algún
gigante, como de ordinario les
acontece a los caballeros
andantes, y le derribo de un
encuentro, o le parto por
mitad del cuerpo, o,
finalmente, le venzo y le
rindo, ¿no será bien tener a
quien enviarle presentado y
que entre y se hinque de
rodillas ante mi dulce señora,
y diga con voz humilde y

(14.1) Da er nun seine Waffen
gereinigt, aus der Sturmhaube
einen Turnierhelm gemacht,
seinem Rosse einen Namen
gegeben und sich selbst neu
gefirmelt hatte, (14.2) führte
er sich zu Gemüt, daß ihm
nichts andres mehr fehle, als
eine Dame zu suchen, um sich
in sie zu verlieben; (14.3)
denn der fahrende Ritter ohne
Liebe sei ein Baum ohne
Blätter und Frucht, ein Körper
ohne Seele. (14.4) Er sagte
sich: (14.5) Wenn ich um
meiner argen Sünden willen
oder durch mein gutes Glück
draußen auf einen Riesen
stoße, (14.6) wie dies
gewöhnlich den fahrenden
Rittern begegnet, (14.7) und
ich werfe ihn mit einem
Speerstoß darnieder (14.8)
oder haue ihn mitten Leibes
auseinander, (14.9) oder kurz,

So then, his armour being
furbished, his morion turned
into a helmet, his hack
christened, and he himself
confirmed, he came to the
conclusion that nothing more
was needed now but to look out
for a lady to be in love with;
for a knight errant without
love was like a tree without
leaves or fruit, or a body
without a soul. As he said to
himself, »If, for my sins, or
by my good fortune, I come
across some giant hereabouts,
a common occurrence with
knights errant, and overthrow
him in one onslaught, or
cleave him asunder to the
waist, or, in short, vanquish
and subdue him, will it not be
well to have some one I may
send him to as a present, that
he may come in and fall on his
knees before my sweet lady,

rendido: ''Yo, señora, soy el gigante Caraculiambro, señor de la ínsula Malindrania, a quien ven ció en singular batalla el jamás como se debe alabado caballero don Quijote de la Mancha, el cual me mandó que me presentase ante vues tra merced, para que la vuestra grandeza disponga de mí a su talante?

(14.10) besiege ihn (14.11) und zwinge ihn zu meinem Willen, (14.12) wird es da nicht gut sein, eine Dame zu haben, (14.13) der ich ihn zusenden kann, um sich ihr zu stellen, (14.14) so daß er eintrete (14.15) und sich auf die Knie niederlasse vor meiner süßen Herrin (14.16) und mit demütiger und unterwürfiger Stimme sage: (14.17) Ich bin der Riese Caraculiambro, Herr der Insel Malindrania, (14.18) den im Einzelkampf der nie nach voller Gebühr gepriesene Ritter Don Quijote von der Mancha besiegt hat, (14.19) als welcher mir befohlen, (14.20) ich solle mich vor Euer Gnaden stellen, (14.21) auf daß Euer Herrlichkeit über mich nach Dero Belieben verfüge?

and in a humble, submissive voice say, 'I am the giant Caraculiambro, lord of the island of Malindrania, vanquished in single combat by the never sufficiently extolled knight Don Quixote of La Mancha, who has commanded me to present myself before your Grace, that your Highness dispose of me at your pleasure'?«

¡Oh, cómo se holgó nuestro buen caballero cuando hubo hecho este discurso, y más cuando halló a quien dar nombre de su dama! Y fue, a lo que se cree, que en un lugar cerca del suyo había una moza labradora de muy buen parecer, de quien él un tiempo anduvo

(15.1) O (15.2) wie freute sich unser Ritter, (15.3) als er diese Rede getan, (15.4) und gar erst, (15.5) als er gefunden, (15.6) wem er den Namen seiner Dame zu geben hätte! (15.7) Und es verhielt sich dies so (15.8) – wie man glaubt –, (15.9) daß an einem

Oh, how our good gentleman enjoyed the delivery of this speech, especially when he had thought of some one to call his Lady! There was, so the story goes, in a village near his own a very good looking farm girl with whom he had been at one time in love,

enamorado, aunque, según se
entiende, ella jamás lo supo,
ni le dio cata dello.
Llamábase Aldonza Lorenzo, y a
ésta le pareció ser bien darle
título de señora de sus
pensamientos; y, buscándole
nombre que no desdijese mucho
del suyo, y que tirase y se
encaminase al de princesa y
gran señora, vino a llamarla
Dulcinea del Toboso, porque
era natural del Toboso;
nombre, a su parecer, músico y
peregrino y significativo,
como todos los demás que a él
y a sus cosas había puesto.

Ort in der Nachbarschaft des
seinigen ein Bauernmädchen von
recht gutem Aussehen lebte,
(15.10) in die er eine
Zeitlang verliebt gewesen,
(15.11) obschon, (15.12) wie
man vernimmt, (15.13) sie
davon nie erfuhr (15.14) noch
acht darauf hatte. (15.15) Sie
nannte sich Aldonza Lorenzo,
(15.16) und dieser den Titel
einer Herrin seiner Gedanken
zu geben deuchte ihm
wohlgetan. (15.17) Er suchte
für sie nach einem Namen,
(15.18) der vom seinigen nicht
zu sehr abstäche (15.19) und
auf den einer Prinzessin und
hohen Herrin hinweise (15.20)
und abziele, (15.21) und so
nannte er sie endlich
'Dulcinea von Toboso', (15.22)
weil sie aus Toboso gebürtig
war; (15.23) ein Name, der
nach seiner Meinung
wohlklingend und etwas
Besonderes war (15.24) und
zugleich bezeichnend wie alle
übrigen, (15.25) die er sich
und allem, (15.26) was ihn
betraf, (15.27) beigelegt
hatte.

though, so far as is known,
she never knew it nor gave a
thought to the matter. Her
name was Aldonza Lorenzo, and
upon her he thought fit to
confer the title of Lady of
his Thoughts; and after some
search for a name which should
not be out of harmony with her
own, and should suggest and
indicate that of a princess
and great lady, he decided
upon calling her Dulcinea del
Toboso she being of El
Toboso a name, to his mind,
musical, uncommon, and
significant, like all those he
had already bestowed upon
himself and the things
belonging to him.