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Research Questions and Matching Methods of Analysis

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Preparations for the Redemption of the World:
Distribution of Words and Modalities in Chapter I
of Don Quixote

Harald Schweizer

Introduction

First I discuss the textual basis for the analysis that follows, the relationship between the Spanish original and two translations. I focus on the German version, but also compare it with the other two versions. I begin my analysis at the level of expressions. That means I exclude any knowledge of meaning, but analyze the structure of word forms and vocabulary of that specific text as well as how that expression helps readers to understand the text. From the wide field of content analysis (Semantics/ Pragmatics) I focus on 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 is this knowledge expressed? Both kinds of insights (expression-syntax; epistemology) allow me to make some concluding hermeneutical remarks that primarily help to characterize the style of that specific text and the interests of its author, as well as its effects on any reader.

1. Preparing the text

1.1 Segmentation and synopsis

Before we can analyze any text, we have to prepare for description and interpretation. It will also be useful for our discussion of the results to integrate a system of reference, which will allow us to navigate easily through the text and point precisely to the parts under discussion. I suggest three measures that contribute to this "preparation of the text."

1. Synopsis. Below I describe the German version. But I printed the Spanish original and the English version in parallel, presenting all three in synopsis. This makes it easy to look at the other texts for comparison (see Appendix I).
2. Word count. On the level of expression and (expression-)syntax we are concerned with distances within the linear text. Limitations of space have prevented me from printing word numbers. But with the help of a computer program I picked the paragraphs (Word no. x through Word no. y) out of the entire text and I will use paraphrasing to show which paragraph I mean at any point.
3. Illocution units. I have integrated a two-part numbering system in the German version. Before the full stop at the end

of each sentence the counting will proceed when the book edition *optically indicates a paragraph*.

Additionally, I use a horizontal underline to emphasize that optical segmentation of the text, integrating the Spanish and the English versions in that synopsis into that system of segmentation. After the full stop in every paragraph I count the *illocution units*¹.

Most of these instances will be represented by main or subordinated clauses. But all texts also include illocution units that are aphrastic, that cannot be defined by the classical search for *subject* and *predicate*. Aphrastic illocution units may fulfil various communicative functions (e. g. exclamation, setting a new topic), or be created when a clause is interrupted by a relative clause. My proposed segmentation proceeds strictly, from one break to the next, as I do not aim to model the subordinations of a multi-level sentence but rather to follow the linear sequence of the words. This is the viewpoint not of a grammarian but of a reader².

¹ These criteria I have published several times. See e.g. Schweizer (1994) or <http://www-ct.informatik.uni-tuebingen.de/ct/ae.html> or <http://www-ct.informatik.uni-tuebingen.de/daten/sud.pdf>

² This may seem similar to the segmentation of the Bible into chapters and verses. But the difference is that here clear criteria now underlie the segmentation. And it is claimed that we can assess literary structure using segmentation. Especially in complex sentences, and in some cases there are alternative choices for the segmentation (some errors occurred in the segmentations.) Still, this proposed text segmentation allows the reader to orient quickly to the text and the discussion about it.

1.2 Method

1.2.1 (Expression-)Syntax³

Every text is given in a linear form: single word forms follow one another sequentially. An author does not transmit contents to the readers, or communicate qualitative insights. We cannot realistically allude to the idea of "transport." Hermeneutics and communication theory do not accept the widespread model exemplified by "constructivist" hermeneutics or general systems theory (Luhmann, 1994). Instead I claim that in a technical medium (acoustic, optic, haptic) a sequence of expressions is produced and transmitted. These expressions neither "contain" nor transmit content. Rather they cause the receiver of the expressions to personally combine elements of content understanding and to reconstruct the whole meaning which seems to best fit that chain of expressions. That activity in the receiver proceeds in the frame of *his or her* knowledge of language and of the world. Implicitly, we hope that the reader will construct a conception of the contents that correspond more or less with the ideas that led 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. The second step is to deal with the ideas, the qualitative insights. The structure of the expression level itself contributes communicative effects, important manipulations of the text perception which we dare not underestimate. We can interpret the quantitative analysis concerning the relevance of the results to the way we perceive the text and transform it into a qualitative analysis. Most readers are not conscious of such manipulations at the level of expression, because they usually focus on meaning, seeing the level of expression as merely a means to reach the meaning. Only with unusual expressions like word plays or alliterations, or misprints do we pay *conscious* attention to the level of expression.

1.2.2 The contrast to usual syntax

The term "syntax" as I use it in this study is quite different from the traditional idea of syntax of sentences and clauses and also from its usage in the field of generative grammar. In those usages observations about variations in expression 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.

³ I describe my concept of (Expression-) Syntax in the next section.

First, "Syntax", a term from ancient Greek, literally means "putting together" but does not indicate *what* should be "put together". That must be defined separately.

Second, as I mentioned above, the level of expression of the word forms is completely independent. That can be demonstrated using the theory of signs, communication theory or general systems theory. Because the level of expression is independent, the computer detects a simple and homogeneous level and can automatically detect much data. My aim in developing the concept of (Expression-)Syntax is to analyze the distribution of word forms in a given text or corpus, excluding any semantic intrusion during data mining. Every text reveals its individual shape at the level of syntax/combination of word forms.

Third, this narrowly defined syntax needs a conceptual frame: methods for 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 meanings⁴.

1.2.3 Pragmatics

I want to comment on content analysis. The basic of my methodology is the theory that different cognitive functions cooperate in language use, enabling people to formulate comprehensive statements and begin to communicate. Thus we must presuppose that basic cognitive prerequisites exist independent of individual languages. This idea is not totally new; it underlies all grammars. But it is very rarely stated. What is new today is the practice of formulating these cognitive prerequisites⁵.

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, e.g., Arabic. But oddly enough, in many respects these terms are quite useful. The terms I

⁴ In Schweizer (1981) I provided complex theoretical investigations aiming at a revised model of grammar. In Schweizer (1995) I analyze and interpret the biblical story of Joseph in that new frame: *syntax – semantics – pragmatics*. I also included updated theoretical reflections.

⁵ I have respected the difference between capital or small initial letters. A *token* is any word form at a certain position in the text. A *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 ($N > 1$). The following calculations are the results of a computer program to evaluate (expression-)syntax written by Thomas Schweizer in Java. Winfried Bader developed the theoretical background – see Schweizer (1995) for his contribution to the interpretation of the Joseph story.

mentioned could even be expressed in Greek or in the frame of rabbinic respective Hebrew language analysis. I am not so interested in the single term with its name, as the fact that in totally different individual languages apparently unchanging viewpoints on language analysis can be brought into use. This shows that basic cognitive prerequisites always accompany any understanding of language.

A complementary stereotypical line of argumentation holds that the right grammar to describe a language has to be developed out of that specific language, because mental concepts with origins in foreign languages should not influence that grammar. If we were to take this argument seriously, translation would not be possible, or even understanding a text in a foreign language, 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 includes some loss and re-creation) we use some basic cognitive concepts, which are valid in the source language and in the target language as a 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 what I call an *Interlingua*-level. In mentioning all of this I am not necessarily accepting Chomsky's "innate ideas" theory about the *acquisition* of these basic cognitive categories. But instead of discussing that topic let us return to the description of the individual text. I will deal with a section entitled "modalities": Which forms of knowledge processing can be detected in Chapter I of Don Quixote?

1.3 Translation from Spanish to German and English

Using my computer program to analyze the German translation (D), I got the following results at the level of word forms⁶:

General survey: *Tokens* 2112; *Types* 919 (43.51%); *Hapax* 687 (32.52%); *Multi-Types* 232 (10.98%); *Multi-Tokens* 1425 (67.47%).

For the Spanish original (ES) I obtain these results:

⁶ For further comparison, here are the calculations for the English version: Quantity of *tokens* 2056; quantity of *types*: 777 (37.79%); *Hapax*: 562 (27.33%); *Multi-Types*: 215 (10.45%); *Multi-Tokens*: 1494 (72.66%). The English translation has an even lower percentage for variation of word forms than the Spanish original. The numbers 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."

General survey: *Tokens* 1911; *Types* 748 (39.14%); *Hapax* 537 (28.1%); *Multi-Types* 211 (11.04%); *Multi-Tokens* 1374 (71.74 %).

Comparing the German and Spanish versions of Chapter I, I found some interesting points:

The variation of the word forms in (D) is about 4.4% higher than for (ES); this is also true for the amount of *Hapax*. The percentage of word forms used several times is slightly higher in (ES). Comparing the total vocabulary of Chapter I, the Spanish version has 4.3% more word repetitions.

All these computations indicate that the German version has more variations in word forms than the Spanish original, giving us the impression that the German translator chose his words very carefully. Cervantes, on the other hand, in my humble opinion, wrote with a calmer fundamental philosophy. These calculations however, may also reveal some constraints rooted in the different structures of the two languages, so we must be careful not to jump to conclusions. I will briefly consider one reason for these differences⁷.

The German language differentiates more elaborately between nouns and other words using capitals and small initial letters. Thus my results may reflect not the translator's performance but the difference in capitalization conventions. I tested this hypothesis disregarding the differences in the uses of capitalization and small initial letters in all three versions, and discuss the results below. I stress however, that this is an artificial laboratory production. The differentiation between capitals and small letters in all versions serves to steer the process of reading – of course to different degrees. That means that these writing conventions represent legitimate parameters of an (expression-)syntax. In any case the following numbers show the effects of differing conventions on capitalization.

Among its 1911 *tokens* the *Spanish* original has 741 different words or *types* (38.1%). When we do not differentiate capital and small letters, the quantity of different word forms falls by 1.4%. Similarly the 518 *hapaxes* are 27.1%, a reduction of 1%. *Multi-types*, or word forms occurring several times, represent 11% – almost no reduction. The number of word repetitions in the total vocabulary is now 72.9% – an increase of 1.2% of *Multi-Tokens*.

The English version has 2056 *tokens* and 741 different words = *types* (36%), if we ignore capitals and small letters the quantity of different word forms drops by 1.8%. The 530 *hapaxes* are now down to 25.8% – a reduction of 1.5%. *Multi-types* are 10.3% – almost no reduction. The quantity of word repetitions in the total vocabulary is now 74.2% – an increase of 1.6% of the *Multi-Tokens*.

⁷ For a comprehensive example of this concept of analysis and interpretation, see the description of the Joseph story of the Hebrew Bible in Schweizer (1995).

The *German version* with its 2112 *tokens*, contains 891 different words or *types* (42.2%.) When we ignore capitalization, the quantity of different word forms drops by 1.3%, and the 658 *hapaxes* are 31.15%, a reduction of 1.4%. *Multi-types* represent 11% – a minimal increase, *multi-tokens* or repeated words now make up 68.8% of the total vocabulary, an increase of 1.4%.

Disregarding the difference between capitalization and the use of small letters changes the results, as I expected. Even more equivalents become apparent. The percentage of repeated word forms in the total vocabulary is higher. But I have not confirmed my intuitive hypothesis that the German version might lose its special position. The influence of the difference in use of capitalization and small letters is relatively small. And the order that we detected earlier remains the same: The German text has the highest percentage of different word forms, followed by the Spanish original and the English translation.

I want to conclude this comparison here, but continue the search for the *reasons* behind these results. It is not sufficient to presuppose an English translator who was not very creative. An analysis on the morphological level should be added. Look at the standard conjugation of an English verb in the present tense: (*I*) *give*, (*you*) *give*, (*he*) *gives*, (*we*) *give*, (*you*) *give*, (*they*) *give*. We see *two* different word forms. In contrast, the German equivalent uses *six* forms: *gebe*, *gibst*, *gibt*, *geben*, *gebt*, *geben*. The translator is not responsible for such constraints in the structure of the individual language. Whatever the explanation, the German translated text that came into existence within such constraints presents more variations and seems more interesting at the level of expression. 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 the passage I have divided into columns:

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

This is a very nice and intense play with repetitions and variations of characters, sounds, and words. The reader may well feel amused and perturbed at the same time.

2. Expression-Syntax: Distribution of word forms

In the following section I describe the vocabulary of Chapter I without allowing any intrusion by semantic features. I focus on the German version, making some references to the Spanish original. I am interested in the structured repertory of word forms in that text that readers perceive and respond to before they begin to reconstruct the text's meaning.

2.1 Distribution of word forms in the German version

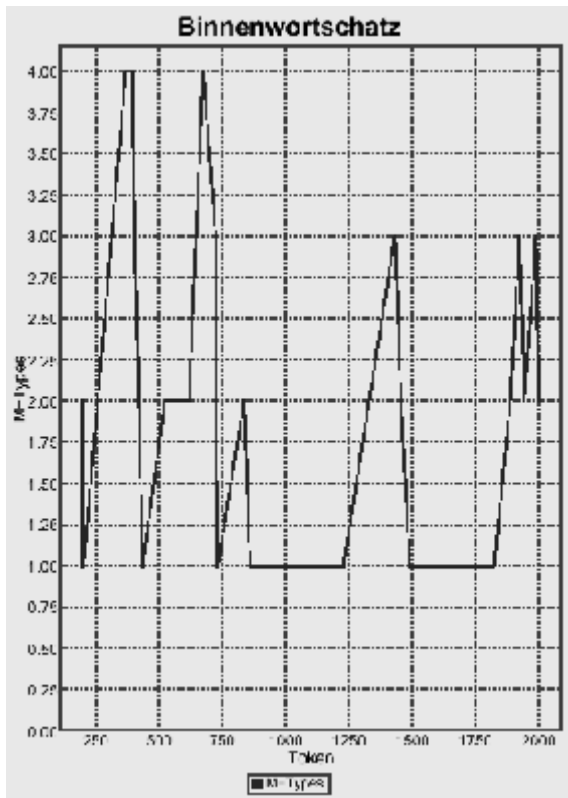
I now describe three observations about the vocabulary: special types, and increases and decreases.

2.1.1 Special vocabulary in restricted domains of the text.

I first searched for text domains that contain many word forms that do not occur in the rest of the text. *Hapaxes* of course fulfill that condition from the beginning, because they occur only once in the whole text. In addition *Multi-Types* are repeated only within a limited distance⁸.

⁸ In our computer program I used rigid parameters: I took 5% (1/20) part of the text (105 words); as the factor of 21 had been chosen. That is in a domain of 105 x 21 words a certain word form is not allowed to occur another time. In other words: by using such a factor we will skip past the end of the text. My results will be confirmed even if one varies the parameters.

German version:



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 begins we encounter two areas where much of the vocabulary does not occur again in the rest of the chapter.

The statements about Don Quixote's physical appearance are focused in this way, as well as the question of the origins of the name and the obsession with reading "books of chivalry." *Maximum 2* is identical with the domain that describes the difficulties of understanding ("Aristotle himself"), extending to the question of

which knight should be evaluated as the best one, and finally to the information that Don Quixote is reading day and night.

The following two areas contain very few word forms that occur exclusively here. This passage is twice as long as the two "*maximums*."

In the first area, *minimum 1*, the topics are activities and reveries of knights, and 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*. Thus we find specialized vocabulary in a very limited area. In the second area, *minimum 2* Cervantes describes the search for a name for the horse and for the gentleman himself. That area ends just after the resumé (14.1) and before the topic of "knight" and "lady."

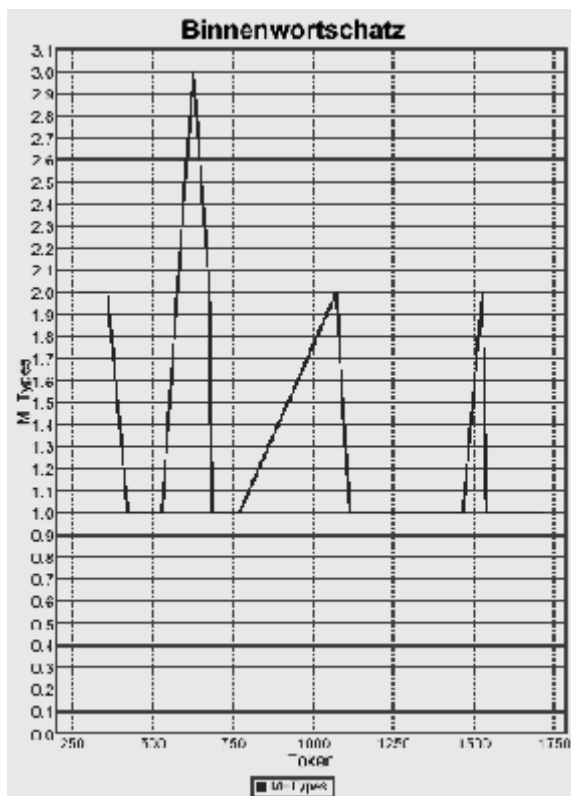
The final area again reveals more special vocabulary limited to a small area of the text.

The thematic concern is the giant Caraculiambro, who should confirm having been defeated by the permanently underestimated Don Quixote. The final aim of that fantasy is impressing the "sweet lady."

I interpret this data by noting that the German translator is using a vocabulary with a high percentage of variations (see word statistics above), and also structures the distribution of word forms cleanly. After an unassuming beginning two more vivid and memorable areas follow, each using special vocabulary. The translator then grants the readers some relaxation by using well known vocabulary. But that phase of relaxation is quickly interrupted in the area beginning with *tantum pellis*. Thus the translator prevents us from becoming habituated to one way of receiving text. At the end the number of special word forms increases again, requiring readers to pay more attention than in the section immediately preceding it. So it would be misleading to attend only to the content and the imaginative construction; even the structure of the medium (*expression*) requires our attention. Thus our possibly waning interest is again stimulated by the variation in word forms.

Looking at the Spanish original (see below) we see a simpler structure: *maximum 2* in the German version does correspond somewhat with in the Spanish original, the first maximum which is marked only slightly. The same holds for 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 match somewhat earlier.

Spanish original:



Psychologists who are confronted with these results and structures may be quite surprised and ask whether the author and translator created them intentionally. This is a good question: could the linguist in fact be dealing with unrealistic results?

A descriptive linguist can easily answer to such questions. First, we are dealing not with a person (author or translator) and his or her psyche but with a text: a linguistic item. It is no longer possible to ask that person – who has long since died – but it is possible to describe the product of his or her writing process, which is at hand.

Second, the structure of the *linguistic* items steers the reader during the reading process and thus reveals the interests of its creator. To describe that structure, the author's intentions are entirely irrelevant. For us as readers all that matters is that we are confronted with these *linguistic* items.

Third, the creation of any text, picture, piece of music etc. is based on both conscious *and* unconscious motifs. So the search for conscious motifs alone disrespects the complexity of any creation process.

2.1.2 Increase in vocabulary

The information above about relationship between tokens and types can be used to point to areas of the text that introduce relatively more *types* that had not previously appeared in the text. These are equally sections of the text that specifically capture the reader's attention.

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 concentrated introduction of new word forms, to modify the trajectory and create a new baseline. 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 *Bauertuch ... vom feinsten*.

The author is plunging the readers into details of rural life. According to Günter Grass the first page of a novel is decisive: how can the reader's attention be captured? Cervantes seemingly succeeds in doing that with all the culinary and practical details he offers.

The next passage where many new word forms are introduced is between words 206 and 245.

Cervantes stutters his character's last name: *Quijada – Quesada – Quijano*, using additional new word forms.

We might expect that after a certain introductory area a text does not offer further findings, because the main vocabulary has been introduced and further new word forms will only appear gradually, no longer in high density. But that assumption is not natural law. Even well into the text, we find another area of sharp increases in vocabulary: between words 850 and 860. The area is interesting, even dramatic, because of the unexpected *content*. At the same time, words accumulate:

I am going to underline the new words: *er könne nicht aufkommen gegen den Ritter vom flammenden Schwert, der mit einem einzigen Hieb zwei grimmige ungeheure Riesen mitten auseinandergelhauen.*
(citation from the German version)

In the region of word 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 (citation from the German version).

Between words 1377 and 1390 a quasi-veterinary description of the horse is striking (*Hufen – Steingallen – Groschen Pfennige – Gebresten* (citation from the German version).

After word 1825 we find more new ones: *Baum – Blätter – Frucht – Seele – argen Sünden willen – gutes Glück* (citation from the German version).

At word 1926 the giant Caraculiambro admits being defeated; from there up to Don Quixote's joy over his speech and the discovery of his lady the vocabulary rises again. The increased informational value on the level of expressions matches the fictional content excellently: we find different, very surprising insights.

2.1.3 Stagnation of vocabulary

At the level of word distribution a text would be boring if it showed steady and uniform values in this analysis. This has not been the case so far in our analysis of the Cervantes text. This impression continues. My phase *stagnation of vocabulary* is simply an antonym for the aspect of vocabulary increases, described above; I am not making any stylistic evaluation. *Stagnation* could be understood as pejorative, but I do not see it that way. If an author structures his vocabulary in such a way, that we can detect distinct areas where many new words are introduced, then he needs complementary areas, where extremely few new words are introduced. That is not only a statistical necessity. It is also a necessity for the readers: they need areas where they can rest, reading familiar repeated words which are thus intensified. If an entire text had consistently high increases in vocabulary the readers would be permanently overburdened, and could become disinterested and stop reading.

After the highly informative introductory section a first phase of rest begins at word 300.

Surely at first some nouns are new (*Übung, Verwaltung, Vermögens, Wissbegierde, töricht Leidenschaft, Morgen, Ackerfeld*) (citation from the German version). But the accompanying function words are more numerous. The information – indeed formulated 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 at the level of word choice.

When Cervantes says, stating in line 471, that even Aristotle could not have detected anything new in the cited texts, his own language is strikingly noninformative: "*studierte sich ab, um sie zu begreifen ...*" [studied hard to understand]. This is a very nice convergence of expression level and content.

We can expect to find more and more of these phases of stagnation within the text. Beginning at position 658, the next 50 words illustrate this trend, as the barber's opinion about the "Knight of Phoebus" is reported. The stagnation of vocabulary creates the impression that the barber's opinion was not exactly based on real information.

From position 897 (the speech about the giant Morgante) until the end of the text is a very long passage dominated by word stagnation, although it is interrupted by short and noticeable word increases as I showed above. From here on Cervantes has basically introduced the vocabulary he needs for the rest of the chapter. Nearly the first half of the chapter passes before that kind of dramatic change occurs that we would expect in any text⁹.

2.2 Synopsis of the Results

Summarizing the different types of results we have a well shaped profile of Chapter I.

In Phase 1 (words number 1 through 850) the author starts out with a quickly climbing vocabulary, and without delay captures the full attention of the readers. Beginning with word number 250 a locally restricted vocabulary dominates. But to keep the reading from becoming too strenuous, he integrates three brief areas of word stagnation, which I see as areas of rest.

In Phase 2 (words number 850 through 1900) he gradually replaces his initial inclination toward innovation with greater calm. The rise in the word count slows steadily. Therefore we can hardly detect even limited areas of special vocabulary – with a single brief exception. The excitement of the beginning has changed into a quieter narration. We encounter only small areas with high increases in word count. More striking is the clear rupture at word 1370, where a rise in word count converges with locally restricted vocabulary.

Phase 3 (beginning with word 1900) has its own profile, but does not return entirely to the structure at the beginning; thus stagnation continues to be valid in principle.

⁹ Bear in mind the findings I described in the section on translation: nearly half of the entire vocabulary (2112) is *different* words (919). At 43.51% this is a very high value.

By using striking locally limited vocabulary and a quick increase in word count he puts much higher information value on the level of word forms. Thus he keeps us from becoming habituated to the vocabulary he introduced earlier: we will pay attention to the final part of Chapter I, because of the vocabulary structure and not just Dulcinea. . .

3. Pragmatics: A cognitive roller coaster

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

illocution (modalities (predication + place + time))

I will focus on *modalities*, a category which is usually treated rather incidentally in grammars. Modalities represent subjective filters that color the principal statement or predicate, which reports some change in the external world¹⁰. Such subjective filters can be combined in *one* statement, such as "I think it would be fine to take a walk along the beach."

»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

In this sentence we find not only an allusion to *a walk along the beach*, but also a speaker (*I*) who has *the idea* that it would be *fine* to do this. This indicates that *the walk* did not yet take place. So we are confronted with *two* elements that subjectively color (or modalizing) the central statement (*take a walk + along the sea*).

¹⁰ This semantic definition of *predicate* is not the same as the simple definition by a conjugated verb within the sentence.

The topic of modal fields is a large one. Here it might be sufficient to say that I see six fields with an internal hierarchical structure¹¹:

knowledge processing	Code Epistemology
phantasy	Code Imagination
will / prohibition	Code Initiative
possibility	Code Enabling
evaluation	Code Evaluation
types of realization	Code Aspects

When I use the term "code" I mean a cognitive activity, a kind of mental filter that enables a subject to express the cognitive level its processing of a certain action or predicate has reached. What is being described is not the action or predicate, but the mental attitude of the subject towards that action. In the sentence, "I saw the soccer game yesterday" the real action was taken by others; the contribution of *I* consisted of perception. Thus I code it as **Epistemology**. "I would like to sleep" means, my mind has the idea that it would be fine to sleep, but actually I am still awake. So I code it as **Imagination**. "I want to write a book" means the book has not yet been written, but my will to do it has been established, so I code it as **Initiative**. In "The president allows me to buy ice cream" the word "allow" stresses a precondition of the intended action, so I code it as **Enabling**. The sentence "It is fine to be on holiday" expresses an evaluation of what really happened, so I code it as **Evaluation**. Finally it is possible to split up any process or action and look only at some of its aspects: its beginning, end, interruption, repetition etc. An example is "I finished explaining the modalities" which I code **Aspects**. All of these "codes," any field of modality, can be seen as a small tree of terms. Activating this 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.

3.1 Epistemology and imagination

I now return to Chapter I of *Don Quixote* to describe and interpret the ways the first two fields of modalities are coded. Two questions must be answered.

- Which person *in* the text knows what when?
- What process of perception does Cervantes employ to introduce his readers to his subject?

A figure *in the frame* of the text is the gentleman. Through his activities several other persons are mentioned – from *Don Beliany* to the emperor of Trapezunt. But all these people have

¹¹ For more on this system see Schweizer (1981, 1986, 1995). Many practical illustrations are given in the publication of 1995.

only a mental existence serving as ideals for Don Quixote; they do not become active in the text.

Also detectible *in the frame* of the text are an author or narrator and a fictive reader. Neither of these persons is identical with the historical Cervantes or with us as real readers some centuries later. There may be overlaps. But these are primarily *modelled* figures. Where the author's historical figures might overlap with author and real readers remains to be seen.

3.2 Knowledge and fantasy in textual fiction

Given our knowledge of the figures *in* the text, I have subdivided Chapter I into 6 paragraphs.

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)

The author mentioned in 2.1 is a "famous" gentleman, well known, but never introduced in literature.

Chapter I anticipates the whole book. We see a refined self-fulfilling prophecy: this gentleman really is becoming very famous. For the reader this is an *unknown* gentleman. The reader feels ignorant; this produces excitement.

Suppression of knowledge: In 3.1ff the **author** refuses to learn anything about the village. He does not name it, because he knows a negative evaluation is attached to it. The **author** is tailoring himself to the **reader**, writing of a *indefinite* still unknown gentleman (3.3) Then the solidarity with the reader ends. In the 3.7– 18 the **author** knows exactly about Quixote's pursuit and his servants.

This knowledge, however is uncertain: we hear rumours about the name in 3.19– 25.

The **author** then promises the whole truth in his story showing his omniscience. The **reader** does not know how the author gained this pretended knowledge. Thus we encounter **paradoxes and chaos of knowledge: Who really knows what?**
2. Beginning with 4.1 the gentleman's desire for knowledge is awakened. We can summarize this by saying that he "lost his wits" (7.1–4).

The gentleman is reading books of chivalry, but practically he is doing nothing, and is losing his possessions (4.2– 7.9). We see no change in the outside world, there is no real *predicate*.

Among the themes here are a thirst for knowledge (4.8), and a description of the books of chivalry (4.10– 6.4). The **result** is a gentleman without intellect (7.1– 4).

From here on we are observing a gentleman without intellect who refuses to live in our world.
3. Cervantes has now abandoned the modal field of **Epistemology**. We can no longer expect to understand impulses coming from the real world. Now a transition to the modal field of **Imagination** takes place. Even there the gentleman may use knowledge (e. g. 7.5) but

now such knowledge connects to the world of fantasy, not to the real one. This transformation 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 fantasy (7.5 – 10.15).

Among the topics in this paragraph are the gentleman's criticisms of Don Beliany (7.5), and some paradoxes (7.13), (7.14–19). We also encounter uncertain knowledge: an argument about the better knight between the curate, gentleman, and barber (8.1– 14). Still we see a thirst for knowledge. The result, however, as in 7.2– 4, is that intellect is lost. I code these fantasies as **Imagination**.

In 9.5 through 12.13 we see repeated attacks (Cid, Rui Diaz, Bernardo, Morgante, Rinald).

The **result**, as before is intellect lost (10.2). We encounter more fantasy: the knight errant, righting every kind of wrong, the Emperor of Trebizont (10.9– 11). The **reader** knows that this empire is gone, and wonders why the more important Constantinople is not mentioned. This use of detail in the fantasy reveals how much the gentleman knows.

Now we see change, from Epistemology to Imagination.

4. Several activities involving the helmet and horse confirm that the gentleman is relying on Imagination and that he is regularly failing in the field of Epistemology. He does not recognize what kind of failure of knowledge underlies his reveries and actions (11.1 – 12.6).

The gentleman knows some armor has been forgotten. This leads to the paradox of knowledge on an eccentric level (11.3– 5). He needs a closed helmet (a medium of perception); it is being constructed and tested (11.9– 29).

He is uncertain whether the helmet is suitable, and also uncertain about the hack. Here the **author** intervenes to tell us the hack has no value. In 12.1–6, the **author** brings the **reader** to oppose the gentleman.

5. After great effort (an eight-day search for a name for himself) and by taking over preconceived knowledge (stereotypes, rumors, stories) the gentleman is making some progress in his knowledge of the world. So he finally becomes able to begin his great project of the redeeming the world ("righting every kind of wrong" (10.9; 12.7 – 14.1).

During the 4-days search for a name for the hack (12.7– 35), the **reader** perceives word play (in both Spanish and German) on **Roc/sinante**. Then he spends 8 days searching for a name for himself (13.1). Here the **author** remembers the reader (3.20), writing "as has been already said" (13.5). That sounds like a certainty of knowledge, but it is rumour. The Gentleman does know his example: Amady "of Gaul" (13.13).

This passage has essentially been about preparations for the campaign.

6. His familiarity with stereotypes leads him to the knowledge that a knight needs a lady (14, 3-17). The gentleman neither knows himself nor does the real Lady learn of his love. He finds the lady by

dreaming of such a relationship. Cervantes does not report that the two know each other, but on the level of fantasy the gentleman is able to give her a name.

Several passages deserve mention here: Don Quixote is "never sufficiently extolled" (14.18), but he does find a Lady (15.1- 12). Though he falls in love, the lady is not aware of that. We again encounter uncertain knowledge in the form of rumor (15.12), and uncertain about the name of the lady (15.17- 27). The passage ends with namegiving: Dulcinea (15.21).

Throughout the chapter we encounter a tension between an implicit author engaged in searching for the truth and a gentleman living in a fictive world. I see this as a tension between **epistemology** and **imagination**.

This final paragraph once again shows the tension between the two modal fields that plays out throughout Chapter I. The implicit author is eager to find the truth, the correct world knowledge but he fails again and again. The same is true for 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 is the stereotypes he finds in books of chivalry. He wants to adopt that model of life to his own life and wants to match it step by step. Don Quixote is convinced that he has always succeeded in doing this, but that is a fantasy. As readers, we perceive the epistemological message: the helmet remains defective even after repair, the horse is inadequate, Don Quixote does not know who he is, and Dulcinea is unaware of her good fortune.

3.3 The 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 own knowledge, a relationship to the reader, and sometimes even opposition to Don Quixote. Or at least we can infer such information.

In 3.1 we can see the ego of that implicit author: he apparently knows the gentleman's village but refuses to name it. Whereas the book's title is the name of Don Quixote, now another person is reporting – speaking *indefinitely* of the same figure. The implicit narrator is relying on the knowledge of others (3.19 – 22); there is even another group of authors. So the implicit narrator is not alone as writer. He makes his own inferences and then uses an irritatingly strong word (3.27; 13.5): the description that follows will consist of nothing but *the truth*.

So not only is Don Quixote a problem; the implicit narrator is too. He is aware of further authors, i.e. other viewpoints, and sometimes has to use rumors, but at the same time he claims to offer nothing but the whole truth. That is a contradiction. At that

point the real author unmask the implicit narrator¹². Moreover, why does this narrator feel pressed to explicitly confirm that he is telling "the truth"? In such cases we can usually be sure that he is reporting falsehoods.

Many other metacommunicative indications add to this picture: "You must know" (4.1); valuations critical of Don Quixote ("whole fabric of invention and fancy" 9.9; "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); and "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 exerts himself so intensely for that "madman". We can even see devaluation in the different indications that the gentleman merely follows his own fantasies. But that is exactly what most interests the implicit narrator: a paradox.

Such ruptures, lacks of sufficient information and inconsistencies show that we are confronted with a model figure that should not be confused with the real Cervantes. We can attribute to the implicit narrator a stylistic function, which still has to be determined. But he does not stand before us as a real, self-consistent figure.

3.4 The real, historic narrator: Cervantes

Cervantes is telling his story about Don Quixote by delegating that task to an implicit narrator. Thus he plays 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 must – often abruptly – switch the levels of perception (from Cervantes to the implicit narrator to Don Quixote). That process involves many modes of knowledge and evaluation: precise knowledge, uncertain knowledge, fantasy or **imagination**, knowledge restricted to the frame of fantasy, paradoxes, and valuations. Through such stylistics the author keeps us from getting the impression that the *plot* consists of a precise rendering of past events. Here the literary structure undermines the impression that we are dealing with the whole "truth". In fact

¹⁴ In his epilogue to the Braunfels translation of Don Quixote (1973) Martini says that Cervantes' style of story telling is quite typical: 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.

these stylistics suggest that everything may even have happened differently – or perhaps nothing happened. Thus we read an ironic text full of minor irritations – due to not only Don Quixote's invented adventures, but even more to the construction of the literary form. Like a pneumatic drill that persistently perforates a concrete construction, weakens it, loosens it – and finally causes its collapse.

4. Don Quixote and modern hermeneutics

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

He lives in poverty, and will soon lose all his remaining property as well. Don Quixote is wandering in fictional worlds of fantasy. Within the harsh, everyday reality he fails. We never hear him speaking in an explicit conversation, but do read of a quarrel with the curate and the barber. As presented in the text the gentleman has no personal relationships. Indeed he would have given his housekeeper and his niece away – if he could have had the opportunity to kick that traitor Ganelon. Thus the world of fantasy is more important than real persons. Therefore Aldonza Lorenzo is but a "lady of his thoughts" (15.16), and has no correspondence in real life. When he feels he has "never been sufficiently extolled," 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 find his way out of his increasing isolation within his world of knights. But that person is one modelled on literature, so no one has to propose therapy. Instead, we can combine several additional pieces of information to finish our characterization of that extreme, tragic and at the same time ridiculous person. Despite all his defeats – he reads so much that he "neglected ... the management of his property" (4.7), we get 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 are no more intelligent when confronted with the same nonsensical statements (4.18 – 6.4). The gentleman was eager to detect meaning. Our only ground for criticism is his simple-minded assumption that all written texts convey deep ideas, that books never contain nonsense.

Don Quixote shows an attitude which is basic and typical for Jews, Christians, and Muslims. And it should not be forgotten that in medieval Spain these three religions coexisted fruitfully and peacefully though sometimes with difficulty. 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 to be expected 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 that in books it is possible to be confronted with nonsense. He does not say so explicitly, but he does insinuate that even the holy scriptures are touched by that experience. Perhaps even that makes 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 him (9.5ff). It may well be that this world is anachronistic and that his development is motivated by stereotypes. Still, 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, and a task. Therefore the gentleman is becoming active. And – surprisingly – he wants to have a personal relationship. He is learning something that changes his life positively. Without reading Don Quixote would have perished definitely and dully.

Surely, given the dominance of his isolated fantasy world we cannot ignore the neurotic deformations of this gentleman. His permanent failure is inevitable and is dragged out throughout the entire book. The manifold variations of that basic idea tend to tire the reader slowly. The narrative details are picturesque and greatly varied. In the course of time even the most stubborn reader will understand that fantasy and the real world do not converge in the life of Don Quixote – according to Cervantes. The reader comprehends that long before the book ends. But, the basic hermeneutical idea is contemporary and modern: Reading, perceiving, intensely penetrating worlds which at first are foreign to me, all that is a way to break down the individual mental horizon. Anyone who reads is searching, and knows that one's personal mental equipment does not represent a final horizon. Anyone who reads knows that he or she is not omniscient and that reading can help develop an individual personality and 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 lifestyle – whatever his reasons may have been. After all, as Martini (1973) says, defeats in life do not change our inner values and ideals.

What the author presents needs an explanation. 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 get the idea that heavy reading could help his personality? And what then motivated him to do such intense reading? In my view the force that drives Don Quixote to an activity that helps him and gives a sense of purpose – even in a

rather distorted way – must be assumed to be an unconscious but central force. Something more than mere brain activity or feelings. It is impossible to define it precisely. But we must assume a powerful domain in anyone's mental equipment. It steers the individual – sometimes in opposition to rationality and feelings¹³.

Cervantes forces the reader to parallel Don Quixote in the reading process. The artificial person of the implicit author detests Don Quixote's intense reading of books of chivalry. 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 a great deal about a knight – even if he is a pathetic character. Another paradox! Together with all the others it lends the book some humor. So it is not sufficient to say that in his own book Cervantes ridicules medieval romance. Such an analysis is too literal. But – according to modern hermeneutics¹⁴ – we must destroy that fictional world 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 us in suspense. We are not bound to a clear and concrete imaginative world. Through paradoxes, contradictions, different perspectives and viewpoints Cervantes avoids any "certainty of knowledge". The feeling of suspense he creates this way is very similar to humour. Indeed, because it is so entertaining, many modern readers can transcend the distance to the world of knights. That shows that it is of secondary importance which fictional world an author is outlining. Much more important is *how* the novel is written: Which stylistic features and literary structures can be seen? What motivates the author to write in such a way?

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 for any possible mental world, e.g. ideo-

¹³ In Schweizer (2002) I develop parallels, keeping distinctly different terms in different domains: "the unconscious" (psychology), "creative force" (arts), and "god" (religion). Probably many types of language express the same idea: 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 losing their influence and insights into the author's stylistics and motifs come to the foreground? see Schweizer (2002).

logies, religious beliefs that are dogmatically or confessionally restricted, or other philosophies of life that are too unilateral or fixed.

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

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

To reach this as a result we used a particular methodology to sharpen our glasses. Because we wanted to read the text very attentively, we first established different levels of research (based on conceptions of *sign* and *communication*).

I worked at three levels. First I described what is *physically* accessible for readers: the 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.

Second, 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, taking clear terms for content analysis from the debate on grammar theory or cognitive sciences. That double equipment allowed me to tag. So that is a qualitative procedure in some sense. Of course once the tagging is done, the results can be summarized quantitatively. Perhaps future researchers can detect and interpret an interesting distribution of the semantic/ pragmatic features in the text.

Finally I differentiated between the levels of communication and introduced modern readers as the audience. My question was: Which dynamics can we assume for today's readers with that old text? To reconstruct that relationship between the original author (and his translator) and ourselves with the help of the text and its stylistics – we need some concepts about the components of a dialogue. For example, how can we gain *new* information? How can stylistic features affect my mind by perturbations, weakening my unconscious tendency to assimilate potentially new information – with the consequence that my mind remains unchanged?

Perhaps these remarks illustrate what Nida (1975, 27) said: "In view of the many-faceted aspects of meaning, it is little wonder that the interpretation 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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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 mismo, 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 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	(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 Bauern-tuch 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	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 house-keeper 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 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

<p>Quijada, o Quesada, que en esto hay alguna diferencia en los autores que deste caso escriben; aunque, por conjeturas verosimiles, se deja entender que se llamaba Quejana. Pero esto importa poco a nuestro cuento; basta que en la narración del no se salga un punto de la verdad.</p>	<p>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.</p>	<p>among the authors who write on the subject), although from reasonable conjectures it seems plain that he was called Quesana. 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.</p>
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<p>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 caballerias, 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 caballerias 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 compusó el famoso Feliciano de Silva,</p>	<p>(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</p>	<p>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</p>
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<p>porque la claridad de su prosa y aquellas enricadas 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.</p>	<p>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 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.</p>	<p>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;"</p>
<p>Y tambien cuando leia:</p>	<p>(5.1) Und ebenso, wenn er las:</p>	<p>or again,</p>
<p>[...] los altos cielos que de vuestra divinidad divinamente con las estrellas os fortifican, y os hacen merecedora del merecimiento que merece la vuestra grandeza.</p>	<p>(6.1) ... die hohen Himmel Eurer Göttlichkeit, (6.2) die Euch in göttlicher Weise bei den Sternen festigen (6.3) und Euch zur Verdiennerin des Verdienstes machen, (6.4) das Eure hohe Würde verdient.</p>	<p>"...the high heavens, that of your divinity divinely fortify you with the stars, render you deserving of the desert your greatness deserves."</p>
<p>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 recibía, porque se imaginaba que, por grandes maestros que le hubiesen curado, no dejaría de tener el</p>	<p>(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 herauszuklauen, (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</p>	<p>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</p>

rostro y todo el cuerpo lleno de cicatrices y 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.

Belianis austeilte (7.7) und empfang; (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.

cured him, he must have had his face and 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 Amadis de Gaula; mas maese Nicolás, barbero del mesmo pueblo, decía que ninguno llegaba al Caballero del Febo, y que si alguno se le podía comparar, era don Galaor, hermano de Amadis de Gaula, porque tenía muy acomodada condición para todo; que no era caballero melindroso, ni tan llorón como su

(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 Sigüenza erlangt - (8.4) Streit darüber, (8.5) wer ein besserer Ritter gewesen, (8.6) Palmerin von England oder Amadis von Gallien; (8.7) aber 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 Amadis von Gallien,

Many an argument did he have with the curate of his village (a learned man, and a graduate of Sigüenza) 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 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

hermano, y que en lo de la valentía no le iba en zaga.	(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.	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 cerebro, de manera que vino a perder el juicio. Llenósele la fantasía de todo aquello que leía en los libros, así de encantamientos como de pendencias, batallas, desafíos, heridas, requiebros, amores, tormentas y disparates imposibles; y asen tósele de tal modo en la imaginación que era verdad toda aquella máquina de aquellas sonadas soñadas invenciones que leía, que para el 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 Hercules, cuando ahogó a Anteo, el hijo	(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 hingen; (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, 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	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, 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,

<p>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, el 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 añadidura.</p>	<p>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 und 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.</p>	<p>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.</p>
<p>En efeto, rematado ya su juicio, vino a dar en el más extraño pensamiento que jamás dio loco en el mundo; y fue que le pareció conveniente y necesario, así para el aumento de su honra como para el</p>	<p>(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</p>	<p>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</p>

<p>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, 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 extraño gusto que en ellos sentía, se dio prisa a poner en efeto lo que deseaba.</p>	<p>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 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.</p>	<p>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 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.</p>
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<p>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 simple; mas a esto suplió su industria, porque de cartones</p>	<p>(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, (11.8) so gut er nur immer konnte. (11.9) Doch nun sah er, (11.10) daß sie an einem großen Mangel litten:</p>	<p>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 helmet, nothing but a simple morion. This deficiency, however, his ingenuity supplied, for he contrived a kind</p>
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<p>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.</p>	<p>(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) 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.</p>	<p>of half helmet of paste-board 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.</p>
<p>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</p>	<p>(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</p>	<p>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</p>

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 mismo, no era razón que caballo de caballero tan famoso, y tan bueno él por sí, estuviese sin nombre conocido; y así, procuraba acomodarse 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 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.

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 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 hoctönend 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

his eyes the Bukephalos 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 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, thinking, lofty, sonorous, and to his 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.

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 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 torrar 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

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 Amadís was not content to call himself curtly Amadís and nothing more, but added the name of his kingdom and country to make it famous, and called himself Amadís 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

Amadis von Gallien nannte, (13.13) wollte er ebenso als ein guter Ritter seinem Namen 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 lebensstreu (13.15) und ehrte es hoch, (13.16) in dem er den Zunamen von ihm entlehnte.

honour to it in taking his surname from it.

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 árbol 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 rindiendo: "Yo, señora, soy el gigante Caraculiambro, señor de la insula Malindrania, a quien ven ció en singular batalla el jamás como se debe alabado caballero don Quijote de la Mancha, el cual

(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, (14.10) besiege ihn (14.11) und zwingen 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 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, and in a humble, submissive voice say, 'I am the giant Caraculiambro, lord of the island of Malindrania, vanquished in a single combat by the never sufficiently extolled

me mandó que me presentase ante vues tra merced, para que la vuestra grandeza disponga a mí a su talante?

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?

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 enamorado, aunque, según se entiende, ella jamás lo supo, ni le dio cata dello. Llamábase Aldonza Lorenzo, y a esta 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.

(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 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 abstände (15.19) und auf den

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, 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

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.
