Human identity is not given and stable, but constantly under construction. Reality can only be known indirectly, through some form of representation. There is no essential difference between the categories of literary character (personaje) and real person (persona). Both are construed by a reader/observer, on the basis of observable, verifiable data (“text,” “discourse,” “signifier”) and reasonable inference of aspects not visible on the surface (“story,” “signified”). An unconscious dimension can be inferred (construed) for verisimilar literary characters as for real people.

Literary characters are composed of properties of “discourse” and properties of “story” supplied by readers both within and outside the text. Within texts, characters are constructed by themselves, their fellow characters, and their narrators. Examples are Belica/Isabel and Pedro in Pedro de Urdemalas, and Cardenio in Don Quijote, I, leading to Don Quijote himself and his overdetermined self-fashioning. Outside the text, characters are constructed by authors and then reconstructed by readers. Any reader’s first mission is to reconstruct the “story” from the “discourse.” The author-textual person-reader relationship is studied in relation to Don Quijote (fiction) and “Serbantes” of the 1580 Información de Argel (fact).

At the beginning of La española inglesa, the third-person narrator distances himself from the characters. Isabela at first appears as a stereotype embodying the Neoplatonic concept of feminine beauty which inspires love in the beholder. Initially presented as the “donna” of Renaissance poetry, she is later envisioned in chivalresque terms as the prize for the knight who must win her love through his heroism in battle; both literary traditions converge in the creation of the two lovers Isabela and Ricaredo. The novella thus develops the three
themes of love, letters, and arms; and in doing so, it constantly
evokes the model of the poet-soldier Garcilaso de la Vega and his ill-
fated love for Isabel Freyre. The distanced and laconic presentation
of Isabela gives way to a much more detailed, first-person narration
to recount the (largely autobiographical) heroic deeds of Ricaredo.
Near the end of the novella, the narrator confides that it was Isabela
herself who committed the story to writing. Thus, she not only in-
spired Ricaredo’s words but also immortalized them.

Sancho no es, se hace
ANTONIO BARBAGALLO .................................. 46

The character Sancho is constructed gradually by means of action,
that is, by means of that series of “physical” acts in space and time,
and those statements, proverbs, parables, thoughts, tears, and lies
which are fabricated in the mind and emanate from the person who
bears the name Sancho. We know almost nothing about him until his
personality develops and even changes before our eyes. The purpose
of this essay is to demonstrate that Sancho has been misunderstood
because his life, in this great adventure, develops alongside that of a
passionate, idealistic hidalgo. His personality is “constructed,” in the
eyes of the reader, not as an “autonomous” personality but as the dis-
torted, grotesque reflection of Don Quixote.

Periandro/Persiles: Las raíces clásicas del personaje y la
aportación de Cervantes
ANTONIO CRUZ CASADO ................................ 60

When he set out to compete with the classic Heliodorus in writing
Persiles y Sigismunda, Cervantes used as his point of departure the
narrative scheme of the old Greek novel, which had been popular in
humanistic circles since the mid-sixteenth century. The traits of Cer-
vantes’ character do not merely reproduce those of the protagonist
of the Greek/Byzantine narrative, but introduce some aspects that
were latent in the ancient hero. Though not a completely original cre-
ation, Periandor embodies specifically Cervantine characteristics,
while at the same time he is transformed into the appropriate hero
for the Counter-Reformation.

La formación de personajes en tres novelas ejemplares: El
licenciado Vidriera, El celoso extremeño y La fuerza de la sangre
MARIA ANGELES ENCINAR .............................. 70

This essay analyzes the structuring and delineation of characters
in three of Cervantes’ Novelas ejemplares. Drawing on the work
of Carlos Castilla del Pino, René Girard, Erving Goffman, and
D. A. Gonthier, the author focuses on the importance of the relation-
ship between the individual and society in the fabrication of
these characters.

La (re)escritura cervantina de Pedro de Urdemalas
ANGEL ESTÉVEZ MOLINERO ............................ 82

The character Pedro de Urdemalas enters Cervantes’ fictional uni-
verse already weighed down by the baggage of a long and complex
series of vicissitudes in the broader cultural “text.” Cervantes adopts
the paradigm and, taking advantage of the character’s protean na-
ture, (re)writes him with certain deviations—which took shape prac-
tically and pragmatically—appropriate to his new context. Seen from
this perspective, the (re)writing of Pedro de Urdemalas, transform-
ing the legacy of tradition, is a good example of the intertextual
movements which so often cross paths in the Cervantine universe,
and which ultimately enrich the shaping of character and the textual
space of the comedia.

La destrucción del personaje en la obra cervantina: Andanzas y
desventura del malogrado mozo de campo y plaza
Jose Ramón Fernández de Cano y Martín ................. 94

The lad for the field and marketplace, a servant in the household of
Alonso Quijano, appears in the novel’s first paragraph but immedi-
ately disappears without a trace. However, one need only pay care-
ful attention to the hidden erotic dimension of the vocabulary used
in his presentation to realize that his fun-filled escapades—though
never explicit—contribute to sharpening the characterization of the
housekeeper, the niece, and above all, Don Quixote.

El personaje femenino: expresión de dama, expresividad de gitana
María Teresa Lozano de Castro and
María Pilar Moreno Agudo ......................... 105

In Marcela, Preciosa, and Dorotea, Cervantes demonstrates to the the
reader the operation of “free will” vis à vis the “object of beauty,”
while at the same time nostalgically portraying the “classicist
woman.” The author therefore presents a complex world, realisti-
cally sketched, but presented with but a single background: the
stereotype of woman in the “glorious Golden Age,” a semi-divine
woman, an ideal who bridged the human and the divine, thus sus-
taining Paradise, and finally, a free expression of divine light.

El sistema narrativo del Quijote: la construcción del personaje
Cide Hamete Benengeli
Jesus G. Maestro ................................. 111

This essay presents a semiological study of the character Cide
Hamete and attempts to demonstrate that this character is simply a
rhetorical procedure in the discursive construction of the novel. It
includes a study of the system of fictitious authors in Don Quixote
from the viewpoint of the semiology of literature. Examining the
praxis in Don Quixote, it studies the construction and disposition of
a) the real author in the text, b) the principal narrator, and c) the
rhetorical system of the fictitious authors. The concluding summary
attempts to justify, from the viewpoint of the principle of discreteness,
the polyphonic and discontinuous expansion provided by Don
Quixote’s narrative system, as a body of successive and concentric
recursive procedures.

Don Quijote, novelista constructor de personajes
Santiago Maspoch Bueno ......................... 142

In Don Quixote the task of character construction, properly the narrat-
or’s, is to a large extent usurped by the protagonist himself. He ap-
ppears to rebel against the novelist and the multitude of fictitious
authors and creates his own world, conferring names (Don Quixote,
Dulcinea, Rocinante) and status (knight, lady, steed) on the characters, and even changing the ones they originally had. Hence, one can conceive the novel as a constant tension between author and protagonist, in which the former repeatedly punishes the latter (deceptions, beatings, final defeat) for refusing to accept the world he had initially proposed to him.

Las hipóstasis de Armida: Dorotea y Micomicona

**PEDRO RUIZ PÉREZ** ........................................ 147

The fiction of Micomicona’s seduction, employed to inspire Don Quixote to set out to conquer a kingdom, is in fact a trick to return him to the circumscribed space of his Manchegan village. Dorotea’s deception, echoing that of Boiardo’s Angelica, follows the model of the deception carried out by Armida in Tasso’s *Gerusalemme*. The literary model and the use of such materials in the construction of a character are not unusual in Cervantes. But in this case it is the character herself, a reader of books of chivalry, who assumes her disguise and constructs her character, at the same time constructing herself, as both image and agent in the Quixotic universe.

**NOTE**

Nota a la nota sobre una nota: “impressa,” no “empressa”

**HELENA PERCAS DE PONSETI** .................................. 164

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