

prince, to walk through the city, carefully observing everything worth notice. Upon returning, he should come and give his father his opinion of what he had seen.

“The prince set out, accompanied by the royal attendants and the chief nobility. Trumpets, cymbals, and other instruments preceded this brilliant cavalcade. After traversing only part of the city, he returned to the palace. the king then asked him to relate what caught his attention most.

“I observed nothing, your majesty,” he said, “but the great noise caused by the cymbals and trumpets, which confused me.”

A few days later, the king sent for his second son, and commanded him to come very early the next day, when he subjected him to the same ordeal as his brother, but with a somewhat more favorable result.

“Again, after some days, he called for his youngest son to come. Now this young man came to the palace very early, long before his father was awake, and waited patiently until the king got up, when he entered his chamber with an appropriate, respectful humility. Then the king asked him to bring his clothes that he might dress. The young prince begged the king to specify which clothes, boots, and likewise all the other things he wanted, so that he could bring them all at the same time. He did not permit the attendant to assist him either, saying that if the king permitted him (to do this) he would feel highly honored, and was willing to do everything (the king) wanted.

“When the king was dressed, he requested his son to bring his horse. Again the son asked which horse, saddle, spurs, sword, and other necessary things he desired to have; and as he commanded so it was done, without trouble or further annoyance.

“Now, when all was ready, the king, as before, decided not to go. Instead, he asked his son to go and to take notice of what he saw, so that on his return he might relate to him what he thought worthy of notice.

“In obedience to his father’s commands, the young prince rode through the city, attended by the same escort as his brothers, but they knew nothing, neither did the youngest son, nor indeed anyone else, of the purpose the king had in mind. As he rode along, he asked them to show him the interior of the city, the streets, and where the king kept his treasures, and what was supposed to be the amount thereof. He inquired where the nobility and people of importance in the city lived. After this, he asked them to present to him all the cavalry and infantry, and he made them go through their formations. Afterwards, he visited the walls, towers, and fortresses of the city, so that when he returned to the king it was very late.

“The king asked him to tell him what he had seen. The young prince replied that he feared he might offend the king if he stated all he felt at what he had seen and observed. So, the king ordered him to relate everything, as he hoped for his blessing. the young man answered that although he was sure that his father was a very good king, it seemed to him that he had not done as much good as he might, having such good troops, so much power, and such great resources. For, had he wished it, he might have made himself master of the world.

“Now the king felt very pleased at this judicious remark of his son. So when the time came that he had to give his decision to the people, he told them that he should appoint his youngest son as their king, from the indications he had given him of his ability, by certain proofs of fitness to govern, to which he had subjected all his sons.

Although he would have wanted to appoint his eldest son as his successor, he nevertheless felt it a duty to select the one who appeared best qualified for the position. ...

Questions:

1. What is the principle whereby the eldest son is sole heir to the throne called?
  
2. What hints are there in this story that it comes originally from an Arab or Muslim context?
  
3. What abilities, aptitudes, or aspects of character does the king test in his sons in this story? Explain in detail, using specific examples from the text.

### **Cervantes and *Don Quijote***

*Don Quijote* (1504, 1511) is the most famous book in Spanish and perhaps the most famous novel in the world. The author, Miguel Cervantes (1547-1616), witnessed the expulsions of Muslims from Valencia, Aragon, Murcia, and Granada between 1609 and 1613, after which the Iberian peninsula became completely Christian. Nevertheless, Cervantes' life and work was heavily imbued with the presence of Arab, Muslim culture. He fought against the naval forces of the Ottoman Turks in the Mediterranean and lost his left arm in the Battle of Lepanto. He was held captive for ransom for five years in Algeria, from 1575 until 1580. His literary works show a debt to his appreciation for Muslim Arab culture. His work *El Trato de Argel* and the play *Los baños de Argel* ("The Baths of Algiers") draw on his experiences there during his captivity, as does the story of Zoraida and the captive in *Don Quijote*. *Don Quijote*, his greatest work, includes several characters which draw on Cervantes' knowledge of and fascination with the Arabo-Islamic heritage of Spain.

An important Arab character in *Don Quijote* is Zoraida (Thurayya/Surayya), an Algerian woman who converted to Christianity and fled to Spain with a group of Christian captives she helped escape. Having been attracted to Christianity by a servant woman who worked for her father, a wealthy merchant in Algiers, Zoraida devotes herself to Lela Marién, that is Lady—Lalla is a Berber term meaning "Lady, Madame"—Mary. She and her party successfully reach Spain, but after being stripped of their riches by French pirates. She is baptised in Spain, becoming a devoted Christian, and marries one of the captives she helped escape. (Book I, Chapters 37-42).

Another second important Arab/Muslim character in the work is Ricote, a local Morisco and friend and neighbor of Don Quijote's peasant squire, Sancho. He is a

native of la Mancha who is forced into exile by the royal edicts of 1609, and is portrayed touchingly in the novel (Book II, Chapter 54).

**Exercise IV: Read the text below and answer the following questions.**

In Chapter 54 of Book II of *Don Quijote*, Sancho Panza runs across his former friend and neighbor Ricote, a Morisco who had lived in his own village but was forced into exile by the decrees of 1609. After staying for a while in France and Italy, Ricote returned to Spain disguised as a German pilgrim. In the following speech, he describes the plight of the Moriscos to Sancho.

..Ricote, never once slipping into his own Moorish speech, spoke what follows in the purest Spanish:

"Oh Sancho Panza, my neighbor and my friend! How well you know that the proclamation against my people, ordered by His Majesty, shocked and terrified every one of us; it certainly had that effect on me, at least, because even before the time came for us to leave Spain, I had felt the harshness of the punishment fall both on me and on my children. It seemed to me only sensible (just like someone who must provide himself another house to live in, once he knows that by such-and-such a day he must leave the house he now occupies) to leave our village first by myself, without my family, and hunt comfortably and without the undue urgency other Moors would later be feeling, for a place to take them, because I believed, as did all the older men among us, that these proclamations were not mere threats, as some considered them, but carefully thought-out laws that, when the time came, would be fully enforced, and I was driven to this conclusion by what I knew of the vicious, crazy plans hatched by some of our people, so wild, indeed, that it seemed to me that nothing less than divine inspiration could have led His Majesty to promulgate such a courageous decree--not that all of us were equally guilty, some Moors having become firm and reliable Christians, but most were, and the minority among us could not have successfully opposed the vast majority. And why nourish a viper in your bosom, and let your enemies lodge in your house? Truly, the penalty of perpetual exile fell upon us for good cause, and though some may think it a mild and gentle punishment, to us it was the most terrible we could have received. Wherever we are, we weep for the Spanish homeland where, after all, we were born and raised, nor have we found, anywhere else, the welcome our miserable hearts long for, and even in Algeria and Morocco and all the places in North Africa where we hoped and expected to be eagerly and joyously and bounteously received, there above all else we have been most reviled and mistreated. We had not known our good fortune until we lost it, and virtually every one of us has such a burning desire to return to Spain that those among us who know the language as I do--and there are many, many who do--in fact make our way back, abandoning our wives and children in all those other places, for that is how intensely we love Spain, and now, indeed, I know and have experienced the common saying: 'The love of your country is sweet.'

Questions:

1. Why does the text stress that Ricote made this speech in Spanish?

2. What specific problems did the Moriscos face, according to Ricote?
  
3. Does the author, Cervantes, support the expulsion decree or not? What evidence can you find here that the text is ironic--i.e., that Cervantes says one thing but means another, or even the opposite?

Yet neither Zoraida nor Ricote is as central to the novel as the narrator of the work, whose name is Cide Hamete Benengeli. Cervantes maintains that nearly the entire novel—everything after the eighth chapter—is a translation from Arabic of an Arab Muslim historian's detailed account of Don Quijote's adventures. In the same surprising way that the great Spanish hero is known by the Arabic title *El Cid*, so is the narrator of Spain's most famous novel an Arab Muslim.

Cide Hamete is mentioned by name in the two books of Don Quijote 40 times in all. In 14 passages, the name appears as Cide Hamete Benengeli. Hamete Benengeli appears without Cide once. Benengeli occurs alone three times. Cervantes tells us that he is an Arab historian [I, 9]. He is a Muslim or Moor and, like Don Quijote himself, a native of the region of la Mancha [I, 22]. The novel breaks off after the eighth chapter when Cervantes informs the reader that he can no longer continue because the text he is relating breaks off abruptly. In the next chapter, he tells the reader that he discovered the continuation of the adventures of Don Quijote by chance in the market of Toledo. He came across a manuscript in Arabic, and when he asked about it was informed that it narrated the feats and adventures of Don Quijote. Cervantes bought the manuscript and had it translated by some local person—he doesn't say who. The rest of the novel is supposed to be the translation of the Arabic manuscript Cervantes had discovered.

Cide Hamete Benengeli is a native of la Mancha. His transformation from a humble local Morisco into a famous Arab historian is parallel and related to the creation of the other "noble" characters of the novel, including Don Quijote de la Mancha (< Alonso Quejana) [I, 1, 5], his squire Don Sancho de Azpetia (< Sancho Panza/Zancas) [I, 9], his beloved Dulcinea del Toboso (< Aldonza Lorenzo) [I, 1], his nag-become-steed Rocinante, and many others. With regard to Cide Hamete's name in particular, scholars have not grasped the extent of the parallelism between the tripartite name Cide Hamete Benengeli and other tripartite names in the work such as Don Quijote de la Mancha and Don Sancho de Panza. The following analysis treats each of the three parts of the name in a separate discussion.

### *Cide < Sid < Sayyid*

The first element of the narrator's name, "Cide," like the epithet of the famous hero *El Cid*, derives from the honorary epithet *Sayyid* in classical Arabic, which means "master," and which develops in many Arabic dialects into *Sid*. Don Quijote himself relates that Cide means "master" in the second book, *Tú debes, Sancho . . . errarte en el sobrenombre de ese Cide, que en árabigo quiere decir señor* [II, 58]. Some critics have suggested that Cide represents not *Sid*, but *Sidī* "my master," also an honorific title, but I believe that the *-de* is simply a rendering of the final consonant *-d*. We have seen above that Spanish often adds a final *-e* to Arabic borrowed words that end in consonants. The fact is that final *-e* occurs in many Spanish words which derive from Arabic words

ending in a consonant, such as *alcaide* < *al-q•\id* "mayor" and *aceite* < *az-zayt* "oil." The supplementary *-e* after consonants appears often in Cervantes' transcriptions of Arabic words, either to emphasize the preceding consonants or to adapt the Arabic words more easily to Spanish phonetics, as with the *e*'s of *macange* < Ar. *m•-k•n-sh* "no, no hay" [I, 37] and *ámexi* < Ar. *imshi* "vaste" [I, 41]. This supplementary *-e* also appears in the famous fifteenth-century work *Lazarillo de Tormes*; the black Moor with whom Lazarillo's mother is having a clandestine affair is called *Zaide*, a representation of the common Arabic personal name *Zayd*. In my opinion, Cervantes chose the title *Cide* because it corresponds to Spanish *Don* (< Latin *dominum* "master"), and indicates the name of a noble. The tripartite name *Cide Hamete Benegeli* is meant to correspond to the tripartite Spanish names in the novel, such as *Don Quijote de la Mancha*, *Don Sancho de Azpetia* [I, 9], *Don Rodrigo de Narváez* [I, 5], and others. Just as Cervantes transformed Alonso Quijana into the noble knight-errant *Don Quijote de la Mancha*, he transformed a local Morisco into a celebrated historian of *Don Quijote*'s fantastic deeds. This transformed character required a noble name and title as well. The honorific *Cide* here should be understood to be as ironic in the novel as the honorific *Don*. While parallel with *Don*, *Cide* nevertheless emphasizes that the narrator is an Arab and a Muslim, a point that is made in the novel as well. The text reads that the main character, *Don Quijote* himself, reflected on the history of his marvelous feats, and *desconsolóle pensar que su autór era moro, según aquel nombre de Cide* "It saddened him to think that his author was a Moor, judging from that name of *Cide*" [Book II, Chapter 3].

### *Hamete* < *A, mad*

There have been a number of proposals concerning the name *Hamete* as well, some quite far-fetched. The most likely explanation is that *Hamete* represents *A, mad*, the well-known Arabic Muslim personal name. Here as well, the final *-e* appears to be supplementary, as in *Cide*, with the additional feature that the consonant *d* is unvoiced, going to *t*. As we have seen above, final *-d* is also rendered as *-t-* or *-te* in many Spanish borrowings from Arabic, including *alcahuete* < *al-qaww•d*, *mezquita* < *masjid*, *Mahomate* < *Mu, ammad*. *Hamete* must be simply *A, mad*. *Hamete* was a popular name in the Morisco community, second only to versions of *Mu, ammad* such as *Mahoma* and *Mahomad*, and more popular than *Alí*, *Aly* < *fiAlí*, *Abrahán*, *Abrahén* < *Ibr•him*, *Abdalla*, *Abdallah*, *Abdolla*, *Abdulla* < *fiAbdall•h*, *Yuça* < *Yüsuf*, and *Çayde* < *Zayd*. Cervantes must have chosen this name because it was typical of Moriscos and perhaps also because of its identification with Islam and the Prophet *Mu, ammad*. Indeed, in the first edition of the novel, the narrator's name appears once as "*Cide Mahamate Benengeli*," [Book I, Chapter 16)], which of course represents *Mu, ammad*.

## III. Benengeli

### A. Berenjena "Eggplant"

The most difficult part of the narrator's name to interpret is the third and last, *Benengeli*. The best known interpretation, that which has figured most prominently in discussions to date and which Murillo includes in his edition of *Don Quijote*, is that the name *Benengeli* is a comic deformation of the common noun *berenjena* "eggplant" and means '*aberenjenado*' "eggplant-ed" or '*berenjenero*' "eggplant-ish". The comic deformation which Murillo notes is indeed mentioned in the text of *Don Quijote* itself,