

and proponents of the eggplant theory take this as evidence of its validity. In the second part of the novel, Sancho Panza reports that the author of the history is named Cide Hamete *Berenjena* "Eggplant," and adds, by way of explanation, that Moors like eggplants a great deal [II, 2]. Sancho's statement serves to ridicule the supposed Arab author, to demonstrate Sancho's limited understanding and exposure to the literary world, and to create humor by emphasizing the material objects of everyday life in the high context of chivalric romance.

In many passages of *Don Quijote*, uneducated characters, and Sancho in particular, produce a number of deformations similar to that of *Benengeli* > *Berenjena* when dealing with unfamiliar names. He usually deforms words and names which are *recherché* or form part of learned or literary vocabulary. When Don Quijote mentions characters from the tradition of chivalric romances, Sancho often does not understand who they are, and therefore misconstrues them. Don Quijote's *el bálsamo de Fierabrás* "the balsam of Fierabrás" becomes Sancho's *la bebida del feo Blas* "the drink of the ugly Blas" [Book I, Chapter 15]. Don Quijote mentions "la sabia Urganda" ("the sage Urganda") who would be able to cure his wounds, his wife refers to her as *esa hurgada* "this poked woman" [Book I, Chapter 5]. It appears that *Benengeli* is not intended to be a comic deformation of "eggplant". Instead, Sancho deforms the name *Benengeli*, which has a completely different meaning, and gives it himself the meaning of "Eggplant." Sancho often makes such deformations with the names of a character from the books of chivalry. In this fashion, Cervantes creates comedy by mixing registers and pointing out the tremendous contradictions which exist between Don Quixote's view of his actions and the view of the ordinary people around him. One should therefore look elsewhere for the real meaning of *Benengeli*.

B. Ben- < Ar. *ibn* "son"

The beginning of the name *Benengeli*, *Ben-*, suggests a relationship with other Arabic names because it resembles the word *ibn* "son" in classical Arabic and *ibn*, *bin*, or *ben* in the modern Arabic dialects. Some scholars have equated the *Ben-* of *Benengeli* with the *ben* < *ibn* common in North African Arabic names. *Benengeli*, therefore, might mean "son of *Engeli*". The question then becomes, "What does *Engeli* mean?" The answer is not clear, for *Engeli* does not resemble closely any common name. Scholars have suggested *'ayyil* or *'iyyal*, meaning "deer," and that *Benengeli* therefore means "son of the deer," that is, a translation of sorts of "Cervantes." because Spanish *cervo* means "deer". However, the word *'iyyal*, *'ayyil*, or *'uyyal* means "male mountain goat," and not "deer". It is quite rare in the Arabic dialects. It is also quite distant phonetically from *engeli*, most notably because of the presence of *-n-*. Arabic *-y-* does not usually change into Spanish *-g-*. Some authors have suggested that *-engeli* derives from the Arabic *injil* "gospel," and they suppose that *Benengeli* means "son of the Gospel". There are several problems with this interpretation. One is the fact that *Benengeli* has a final *-i* which does not appear in the word *injil*. In addition, the Gospel in Arabic is not *injil* but rather *al-injil*, with the definite article *al-*. The phrase "son of the Gospel" would be *ibn al-injil* in Arabic. Even so, it is distant from *Benengeli*. Furthermore, the sense does not fit the context. It seems illogical for Cervantes to name his Muslim Arab narrator "son of the Gospel." Another critic has suggested that the name *Ben-engeli* sounds like Arabic *ibn*

"son" followed by the Spanish *ángel* "angel," giving the putative meaning "son of the angel".

A major difficulty with all of the above interpretations is that Arabic *ibn* usually becomes *Aben* or *Abin* in Spanish and not *Ben-*. The initial vowel is fairly consistently rendered *A-*, as in the names of the famous Muslim philosophers Averroes < *Ibn Rushd* and Avicena < *Ibn Sīn*•. Such forms of *Ibn* occur in the sixteenth-century anonymous work *El Abencerraje y la hermosa Jarifa*, where *Abencerraje* represents *Ibn (as-)Sarr*•*j*. This type of transcription is even found in *Don Quijote* itself, the name *Abindarráez* appears twice, and is clearly meant to represent an Arab name beginning with *Ibn* [Book I: Chapter 5].

It is of crucial importance to note, however, that the tripartite structure of the name Cide Hamete Benengeli is parallel to that of the Spanish names in the novel such as *Don Quijote de la Mancha* or *Don Sancho de Azpetia*. As we have seen, *Cide* corresponds to Spanish *Don*. *Hamete* is a typical Muslim given name, parallel to *Sancho*, for example. If the analogy holds, then *Benengeli* would be a *nisba*, a "relational" or "denominal" adjective. Such adjectives end in *-i* and appear often in personal names, usually indicating the town or region of the bearer's origin. *Muhammad al-Gharn*•*fi* means "Muhammad from Granada" (*Gharn*•*fa*); *fiAlī al-Qurʿubī* means *fiAlī* from Cordova (*Qurʿuba*), and so on. These toponymic adjectival names correspond exactly to the Spanish names of the form "de X" such as *de la Mancha*, *de Pasamonte*, etc. The final *-i* of *Benengeli* suggests that it is indeed an adjective of this type, for it would be difficult to explain otherwise.

Actual Morisco names include many such *nisba* adjectives. Documents from fifteenth-century Seville, for example, include a number such names ending in *-i* or *-y*:

Hamete Alcorazí
Ali Almadani
Mahoma Almazmudi
Abdallah Carmoní
Hamete Carmoní
Mahoma Carmoní
Mahomad Carmoní
Mohamad Carmoní
Hamete Cordoví
Mahoma Cordubí
Hamete Gesyri

This list is sufficient to establish that Cervantes and his audience would in all likelihood have been familiar with adjectival Morisco names ending in *-i* or *-y*. While the meaning of some such names is unclear, a number of them are tribal or toponymic designations. The name *Alcorazí* is probably the well-known Arabic name *al-Qurashī*, the adjective derived from *Quraysh*, the tribe of the Prophet. The name *Almazmudi* derives from the famous Berber tribal confederation *Mašmūda*. The other names appear to be primarily geographical. *Almadani* (< *al-Madani*) refers to one of the Spanish cities named *Medina*--there were several, *Medina de las Torres*, *Medina del Campo*, *Medina de Pomar*, *Medina de Río seco*, *Medina Sidonia*. The names *Cordoví* and *Cordubí* (<

Qurḡubi) refer to Cordova. The name *Gesyri* (< *Jaziri*) refers to Algeciras on the southern coast of Spain. The name *Carmoní* derives from Carmona, a town to the northeast of Seville. While some of these names, like *Almadaní* and *Alcorazi*, retain the definite article *al-* characteristic of such Arabic names in classical texts, most, such as *Cordubí*, *Carmoní*, and *Gesyri*, do not. It is therefore entirely possible that *Benengeli* represents just such an adjectival name and refers either to a place or a tribal grouping.

Ben- < Bani-

It is more reasonable to connect the initial *Ben-* of *Benengeli* with the plural *Bani* "sons" rather than *Ibn* "son". *Benengeli* may then be analyzed as a toponym of a common, recognizable form. Many Iberian town names that derive from Arabic begin with *Ben-*; they are formed from combinations with Arabic *Bani*. Such toponyms must have originally designated a tribal grouping or clan but then came to designate the region or town where that group settled. Similar names of cities and towns are found throughout the Arab world: *Beni Mazar* (*Bani Maz•r*) in Egypt, *Beni Saf* (*Bani Σaff*) and *Beni Abbes* (*Bani fiAbb•s*) in Algeria, and *Beni Mellal* (*Bani Mall•l*) in Morocco are just a few examples. The *Nomenclator Comercial: Pueblos de España* includes a total of 173 towns the names of which begin with *Ben-* and 15 that begin with *Bin-*. Not all of these derive from Arabic, but many derive from compounds with *Bani*.

Bani X = the Sons of X

<i>Benagéber</i> (Valencia)	<	<i>Bani al-J•bir</i> "Sons of the Bonesetter"
<i>Benaguacil</i> (Valencia)	<	<i>Bani al-Wazir</i> "Sons of the Vizier"
<i>Benalaz</i> (Valencia)	<	<i>Bani al-fi∅β</i> "Sons of al-fi∅β"
<i>Benalí</i> (Valencia)	<	<i>Bani fiAlí</i> "Sons of fiAlí"
<i>Benalmadena</i> (Málaga)	<	<i>Bani al-Madina</i> "Sons of the town, the old quarter"
<i>Benamahoma</i> (Cádiz)	<	<i>Bani Mu_ammad</i> "Sons of Muhammad"
<i>Benamer</i> (Alicante)	<	<i>Bani fi∅mir</i> or <i>fiAmr</i> "Sons of fi∅mir or fiAmr"
<i>Benecid</i> (Almería)	<	<i>Bani al-Sayyid</i> "Sons of the Master"
<i>Beniafalquí</i> (Alicante)	<	<i>Bani al-Faqih</i> "Sons of the Jurist"
<i>Beniali</i> (Alicante)	<	<i>Bani fiAlí</i> "Sons of `Alí"
<i>Beniarrés</i> (Alicante)	<	<i>Bani ar-Rayyis</i> "Sons of the Captain"
<i>Benicasim</i> (Castellón)	<	<i>Bani Q•sim</i> "Sons of Qasim"
<i>Benigánim</i> (Valencia)	<	<i>Bani Gh•nim</i> "Sons of Ghanim"
<i>Benimámet</i> (Valencia)	<	<i>Bani M(u)_ammad</i> "Sons of Muhammad"
<i>Benimusa</i> (Alicante)	<	<i>Bani Müs•</i> "Sons of Musa"
<i>Benimuslem</i> (Valencia)	<	<i>Bani Muslim</i> "Sons of Muslim"
<i>Bentarique</i> (Almería)	<	<i>Bani ḡ•riq</i> "Sons of Tariq"

The second term of these compounds is generally a given name, as in *Beniali* < *Bani fiAlí*; *Benicasim* < *Bani Q•sim*; *Benigánim* < *Bani Gh•nim*. Others of these compounds, such as *Beniafalquí* < *Bani al-faqih*, show a second term which is a title: *al-faqih* means "jurist" or "Muslim scholar." Yet others have names of tribes as the second element: *Benicanena* < *Bani Kin•na*, *Benitagla* < *Bani Taghlib*. It is most likely that the *Ben-* in *Benengeli* derives not from the singular *ibn* but from the plural *bani*, and that the name, at least formally, represents an Arabic toponymic.

Given that the narrator, like Don Quijote and his squire, is a native Manchego, it stands to reason that the town or place name from which Benengeli would derive would lie in that region. Assuming that Benengeli is a toponymic adjective, and given the morphological rules for the formation of such adjectives in Arabic, the name *Benengeli* would derive from a toponym *Benengel*, *Benengela*, *Benengeli*, or *Benengele*, all of which would be designated by the adjective *Benengeli*. Of these perhaps most likely would be a putative town called Benengel or Benengela, just as the Morisco name Carmoní seen above derives from the town of Carmona. Research to date, however, has not turned up such a town, though this need not be surprising. Are Azpetia and Toboso, the native towns of Sancho and Dulcinea, well-known toponyms?

The term Cide represents Arabic honorific Sayyid > S-d, which corresponds exactly to Spanish Don. Its use signifies the transformation of a man of ordinary, humble origin into a nobleman. Just as a country gentleman is transformed into a knight and a common farmer is transformed into a squire, one of the local Moriscos, known to be uneducated and to engage primarily in lowly professions such as muleteering [I, 16], is transformed into a noble historian. Hamete is the common Arabic Muslim name AΩmad, and is intended to identify the narrator as a typical Morisco, Hamete being one of the most popular names among the Moriscos. Benengeli is intended as a toponymic with the characteristic Arabic toponymic adjectival ending -i. This, too, is parallel to the Spanish toponymic designations such as de la Mancha, de Azpetia, del Toboso, de Pasamonte which abound in the novel and also serve as an ironic reference to the nobility of the characters in question. Similar in parodic intent is the toponymic designation de Tormes in *Lazarillo de Tormes*, a quasi-noble designation which refers to the fact that lowly Lazarillo was born quite unceremoniously directly into the river Tormes. Benengeli might be intended to refer to an actual town by the name of Benengel, Benengela, or some similar designation; it shows the prefix Ben- or Bene- which is found in many toponyms deriving from Arabic tribe or clan names beginning in *Bani-* "the Sons of". Research to date has not revealed a town with a name which matches, but it seems clear that Cervantes intended the name to sound like an adjective derived from a typical Spanish town founded by the Moors.

Music and Dance

While much research has yet to be done in this area, certain types of Spanish music, particularly flamenco and related forms, shares many features with traditional forms of Arab music, and the same may be said of dancing. For example, in both Arabic and flamenco music, the singer begins with an introductory improvisation of nonce syllables—that is, they are often sounds and not actual words or texts—. The pattern of repetition with variation is also parallel, as is the climactic improvisational section, which is followed, upon completion, by applause from the audience. The particular exclamation of applause used in flamenco music, *ole!*, seems to match quite closely cries of *all•h* ("God!") heard in Arabic music performances at exactly the same point.

Flamenco dance also shows remarkable similarities with Middle Eastern oriental dance, or belly-dance. One similar feature is the interaction between men and women in flamenco dance. Unlike many Western European dance forms where men and women are holding hands continually, the pair in flamenco dance are engaged in a flirtatious

pattern of coming close and moving apart usually without touching. This matches the pattern of Middle Eastern dance forms exactly. Other similarities include the importance of the woman's hip movements, the erect posture of both dancers, the hand and arm movements, and the use of hand percussion. Middle Eastern dancers generally use small finger cymbals made of metal, whereas flamenco dancers use castanettes, made of wood. One major difference is the importance of tapping and stomping on the floor in flamenco dancing.

Afterword:

These are just a few examples of the tremendous influence Arabic language, literature, and culture have exerted on Spain. There are many more examples, some already well known, and others waiting to be discovered, in this rich field of scholarly inquiry.

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