

ková „Sprache und Stil im Kriminalroman Hansjörg Schneiders *Hunkeler und der Fall Livius*“). Rejstřík metodologií doplňuje výtečná naratologická studie postavy vycházející převážně z francouzské a frankofonní erudice (Zuzana Malinová „Andreas Auer, enquêteur de Marc Voltenauer : contribution à l'étude du personnage“) a problematika literárního pole v období globalizace (Marcela Poučová). Skvělá je úvaha Jakuba Součka o proměně noetického paradigmatu postmoderního vypravěče a vidění světa.

Čtyřjazyčnost sborníku – v němčině, francouzštině, slovenštině a češtině – vyplý-

vá z traktované matérie i z metodologického pozadí, o něž se autorky a autoři statí opírají. Odborné četbě to není k újmě, spíše naopak. Navíc je sborník vybaven tříjazyčným přehledem abstraktů a autorských prezentací. Sborník je svými vhledy do různých prostředí, do různých literatur i do různých metodologických přístupů důležitým příspěvkem ke komparatistice a k úvahám o *Weltliteratur*.

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PAULÍNA ŠIŠMIŠOVÁ – EVA PALKOVIČOVÁ (eds.): Cervantesov Don Quijote na Slovensku a vo svete [Cervantes's Don Quixote in Slovakia and the world]
Bratislava: Univerzita Komenského, 2021. 480 pp. ISBN 978-80-223-5105-8

DOI: <http://doi.org/10.31577/WLS.2022.14.4.14>

El ingenioso hidalgo don Quijote de la Mancha (1605, 1615) by Miguel de Cervantes Saavedra (1547–1616) can be characterized as a novel full of adventures and wit, mingling stories, characters, settings, and cultures with unique literary techniques and a vast vocabulary, which is rich in deep human considerations and values as well as social reflections. Today the number of the languages into which it has been translated has multiplied so greatly that it ranks among the most frequently translated and published books in the world. This universally renowned masterpiece is the subject of the monograph *Cervantesov Don Quijote na Slovensku a vo svete* (Cervantes's *Don Quixote* in Slovakia and the world) by Paulína Šišmišová and Eva Palkovičová, with contributions from other researchers at Comenius University as well as external scholars.

The volume begins with a concise introduction by Šišmišová, who is also the author of the first two chapters (except the last section of the second one, by Milan Kopecký), which represent a solid and inspiring starting

point for the entire collection. Her balanced presentation of relevant information makes a pleasant contrast with some of the Czech or Slovak monographs about Cervantes from the socialist period, in which ideological approaches often overshadow academic neutrality and precision (cf. Vladimír Oleríny: *Cervantes*, 1955). The third chapter, again introduced by Šišmišová, and with contributions from Barbara Sigmundová, Ladislav Šimon, Anikó Dušíková and Eva Palkovičová, is focused on the world reception of the novel with special emphasis on the countries which influenced its Slovak reception prior to its translation into Slovak. The fourth chapter, which includes studies by Šišmišová, Palkovičová, and Dušíková, examines the critical reception of the first and to date only Slovak translation of *Don Quixote* (1950) by Jozef Felix and the Slovak adaptations of the novel. The last two chapters, with contributions from Šišmišová, Palkovičová, Dušíková, Šimon, Anna Ďurišková, and Zsófia Kiss-Szemán, are dedicated to the creative reception of *Don Quixote* in Slovak visual and performative culture. The volume concludes

with a bibliography by Lucia Lichnerová, along with an English and Spanish summary.

In the first chapter, “A novel which created its author”, Šišmišová surveys the biographical research about Cervantes, from his first biographer Gregorio Mayans y Siscar until the French Hispanist Jean Canavaggio. The author begins with the curious absence of visual portraits of Cervantes, for which the author’s verbal self-portrait in *Novelas ejemplares* (Exemplary novels) is considered to be a substitute; she also refers to the issue of false portraits. This is followed by the classification of biographical documentation, together with the division of Cervantes’s literary texts with autobiographical allusions. She differentiates between the diverse attitudes towards Cervantes in the Enlightenment, Romantic and modern periods: from the classicist accent on his exemplarity, through the Romantic endeavor to capture his private interior life, up to the modern archival findings and interdisciplinary interpretations of his personality. It is worth mentioning that the first biography of Cervantes, by Mayans y Siscar (1737), was published more than a hundred years after the author’s death and commissioned by an English lord. The chapter concludes with an overview of Czech and Slovak biographical works on Cervantes.

In the second chapter, “A way through the labyrinth of Cervantes’s novel *Don Quixote of la Mancha* (1605, 1615)”, Šišmišová introduces the novel’s social and literary context, then provides a thorough analysis of both of its parts. She opens up the Spanish literary scene of the 16th and early 17th century (the chivalric, pastoral, sentimental, Moorish and picaresque novel or romance), as well as the path Cervantes took toward composing his masterpiece, mainly through his novellas. According to the thesis of Ramiro de Maeztu’s proto-*Quixote*, Cervantes wrote the first six chapters (*Don Quixote*’s first sally) as a short novella inspired by the anonymous *Entremés de los Romances* (*Entremés* [Comic interludes] of romances) whose protagonist Bartolo goes mad

from reading romances. The chapter suggests that the novel’s fundamental characteristic is the double-track composition of the main plot and embedded stories. This is linked to the cross-genre character of the modern novel, and compositional procedures whose result can be compared to the modern technique of *bricolage*, and to the vivacity or originality of the characters who “did not have a prototype either in the literary tradition or in everyday life” (65), as other literary characters used to have. This complex and contradictory style is embodied in *Don Quixote* and Sancho Panza, who are mutually opposite and at the same time complementary. As examples of simultaneous virtues and vices such as wisdom and madness, selfishness and selflessness, cowardice and bravery, their deep humanity and lack of artificiality resides in this contradictoriness (70). In comparison with previous periods, the dialogism and multiple perspectives of *Don Quixote* represent a great advance in the development of the novelistic genre. Since the dialogue “substitutes for the narration of the events and serves for better individualization of the characters” (71), two or more versions of the same story are usually presented, which contrasts with the simplified and limited perspective of the picaresque novel. One major motif of the second part of the novel is the apocryphal continuation of *Don Quixote* (1614) by the pseudonymous Alonso Fernández de Avellaneda, which supposedly had a positive influence on the quality of the second volume. The fact that the first volume of the novel becomes a topic of conversation in the second part results in the “illusion play” prepared for *Don Quixote* and Sancho by those who had previously read about their madness. In the last article of this chapter, Milan Kopecký untangles Cervantes’ narrative techniques, using textual extracts to show the author’s implicit and explicit presence. The topoi of a found manuscript and a false translation are presented as the narrative techniques of historical fiction, which increase the exoticism of the writing and its impact on the reader.

In her introductory study to the third chapter, “The reception and diffusion of Cervantes’s novel *Don Quixote of la Mancha* in the world”, Šišmišová takes a global view from the novel’s first success (when it was read as a low genre) in the 17th century, through its entrance into the canon of classic works in the 18th century, mainly due to its literary reception in England and France. This was followed by the protagonist’s idealization by the German Romantics, the novel’s symbolic-philosophical interpretation in the 19th century, and the genesis of the Spanish national myth of Don Quixote, thanks to the writers of the Generation of ’98. In Barbara Sigmundová’s section on the fate of *Don Quixote* in the Anglophone literary context, the creative reception of the novel is especially interesting, in particular the quixotic influence on Samuel Butler’s three-volume satirical epic *Hudibras* (1663, 1664, 1678) and on several important novelists of the next two centuries, such as Henry Fielding, Samuel Richardson, Laurence Stern, Walter Scott, and Charles Dickens, as well as the phenomenon of “female quixotism” in the works of Charlotte Lennox, Jane Austen and George Eliot. The other studies included in the third chapter map out the novel’s reception in France (Šišmišová), Germany (Ladislav Šimon), Hungary (Anikó Dušíková) and Czechia (Eva Palkovičová), and illustrate the intensifying impact of these national receptions on the fate of *Don Quixote* in Slovakia and the ways the Slovak public could have known the novel before its Slovak translation.

The fourth chapter is focused on the Slovak translation reception of *Don Quixote*. In the first part, Šišmišová follows the historical-social and editorial background of Jozef Felix’s translation, as well as his translational strategy. She assumes the statement of Jana Truhlářová, specialist on Felix’s translations from French, that Felix uses historic translation strategy: he wants to approximate the author’s full complexity by trying to “reconstruct all the qualities of the original work” (246). Šišmišová specifies the qual-

ities of *Don Quixote* which represent real challenge for translator: archaisms, proverbs and sayings (about 500), zeugmas, puns and irony, among others. Eva Palkovičová examines the six Slovak adaptations of the novel for children and young people, together with the novel’s integration into literature and language textbooks, or literary reference works. Finally, Dušíková reveals the Hungarian source of the first Slovak version by Milo Urban from 1926 (Vilmos Huszár’s 1900 adaptation) and the Czech roots of *Don Quixote* published in the newspaper *Gazdovské noviny* in 1932–1933 (Jan V. Kabelík’s 1926 adaptation).

The last two chapters present the creative reception of *Don Quixote* in classic and contemporary Slovak literature, theater, and visual arts. When Palkovičová writes about the discovery of an envelope with notes on “Slovaks and DQ” among Jozef Felix’s archive in the Slovak National Library, which served her as a basis for further research, it is reminiscent of the novel’s motif of the found Arabic manuscript. Dušíková’s section about the Slovak *Don Quixote*, Ján Chalupka’s novel *Bendeguz*, which was originally written and published in German (1841), reveals another interesting archival finding. This time it is the author’s translation of the work into a heavily Slovakized Biblical Czech (generally used by Slovak evangelical Christians of the time) which was discovered by Ján Vladimír Ormis while he was preparing the Slovak editions of the novel (1953, 1959) and contrasting its various manuscript and published versions in both German and Slovak. Šišmišová familiarizes the readers with a postmodern transcription of *Don Quixote*, the highly intertextual novel *Posledná vízia Dona Quijota* (Last vision of Don Quixote, 1999) by Ján Švidroň, a lawyer and copyright specialist, and Šimon traces quixotic allusions in modern Slovak lyric poetry. Anna Ďurišková illustrates the presence of *Don Quixote* on stage in Slovak theatres (professional, amateur, student, and puppet performances), as well as in Slovak opera, ballet, music, radio, and television. Although

the first Slovak translations were published with Gustave Doré's illustrations, Zsófia Kiss-Szemán focuses on the illustrations by the Slovak artists Vincent Hložník and Albín Brunovský which accompanied the novel's 1951 and 1965 adaptations and maps out quixotic-inspired Slovak non-commissioned artworks, starting with Cyprián Majerník and continuing with other Slovak artists.

This monograph is an exceptional tribute to the literary masterpiece of the Spanish Golden Age, especially in the scope and depth of its scholarly research, which is not exclusively literary. Its penetration into the essence of the matter, its discovery of new connections and nuances, and its clarification of lacunae is an achievement of scholarly research worthy of several years of effort. The humanism that permeates *Don Quixote* also radiates from the Slovak monograph, and because of this humanist character it can satisfy a wider audience as well as the scholarly community.

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