

1980

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Alvarez-Altman, Grace (1980) "Cervantes' Expertise in Nominology: Technique in Synecdochism and Polyanthroponism - Book I, Chapter I of "Don Quijote"," *Literary Onomastics Studies*: Vol. 7 , Article 23.
Available at: <http://digitalcommons.brockport.edu/los/vol7/iss1/23>

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CERVANTES' EXPERTISE IN NOMINOLOGY: TECHNIQUE IN
 SYNECDOCHISM AND POLYANTHROPONISM - BOOK I, CHAPTER I
 OF DON QUIJOTE

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Literary Onomastics takes us back to antiquity, the ancient canon in the rhetoric studied by Plato in the CRATILO - "Verbum a la res". Is it possible to deduce from the name of something its essence? In the chivalric novels the constant change of names proceeds from the custom of giving a new name after the judeo-christian baptism.

Don Quijote, "Bible of Humanity," as the great French critic Sainte-Beuve called it, is as sharp in its satire and as gentle in its compassion as any work of fiction in the whole treasury of the world's literature. Cervantes' perspicacity in nominology is reflected in his criteria. "Names had to be musical, strange, rare and significant;" and "lo más principal de aquel negocio" (the most important aspect of that matter). The events of the first part of Book I transpire in thirty days, and fifteen days of that time are devoted to naming the first four imaginary characters by using poly-anthroponimical and synecdochic techniques for chimerical, paronomastic and attributive names.¹

ROCINANTE

Don Quijote pondered for four days on what NAME to give his means of transportation, a name that was to follow four specific criteria: 1) an original NAME, distinguished by a particular NAME, 2) a good big word for a NAME, 3) a NAME to demonstrate what kind of horse he had been before, and 4) a NAME as should fill the mouth.

The next moment he went to view his horse, whose bones stuck out like the corners of a Spanish Real, being a worse jade...neither Alexander's Bucephalus, nor the Cid's Babieca could be compared with him...after many NAMES which he devised, rejected, changed, liked, disliked and pitched upon he concluded... to call him ROCINANTE.²

Rocinante is a synecdochic name of category six, species designating genus. Here the entire gamut of horsemanship from jade to the Shetland pony is involved. Historically and sociologically the equestrian world is incorporated in this synecdochic name. In 1156 ROCINO is documented with its possible French and Catalan origin ROSSE meaning 'skeletal horse.' From its conception ROCINO had a pejorative denotation. The obvious allusion in this name is the craze for chivalry with its then outdated concept, abuse and obsessive craze for horses and horsemanship. The linguistic substantive ROCIN is maintained in the Spanish language with the verb RONCEAR, 'to defer, to lag.' However, the connotation is,

'to cause a delay in accomplishments because it is being done unwillingly, under duress or with bad temper.' Spanish is unique in its proliferation of suffixation and prefixation. There are thirty-one diminutive suffixes, ten of which are scornful or offensive. Cervantes, in his subtle satire, possibly made the following list before finalizing on the name ROCINANTE:

ROCINACO	ROCINALLA	ROCINOSO	ROCINORRIO
ROCINUZO	ROCINAJO	ROCINICIO	ROCINUCHO
ROCINAGO	ROCINUGO	ROCINATO	ROCINIEGO
ROCINICO	ROCINUCO	ROCINORRO	ROCINARRO
ROCINACHO	ROCINASTRO	ROCINIRRO	ROCINUJO
			ROCINECHO

There are three categories of nominal suffixes; thirty-four diminutives, twenty-three augmentatives and up to twenty-eight pejoratives which are scornful and offensive.³ There was still lacking in these derogatory diminutives a halo of humor needed to capture the humanistic, uncaustic, satirical approach characteristic of Don Quijote.

The ANTE is a preposition, adverb, causative word and also a prefix. Cervantes took the liberty of suffixing a prefix, thus introducing the onomastic neologism, ROCINANTE. In it is entailed 'horse filled with wounds, many times open wounds, caused by the friction of the rubbing, and wasting of the skin by friction of the constant harness.' The idea of risk or loss is another connotation. The original nomen ROCIN

takes on new meanings after Cervantes toiled with the nomen. Here follows one of the many ~~aphorisms~~ introduced in the Spanish language because of this name.

Whoever you wish evil let him see one
ROCIN, but if double evil you wish him,
o that he see a pair of ROCINES.

Poor Rocinante! The world could see only the horrors of his appearance, but his soul was just as sensitive and pure as that of his master Don Quijote, the Knight of the Sorry Countenance.

DON QUIJOTE

How was Cervantes to choose a name for a character whose shibboleth was:

The least thing in the World suffices me;
for arms are the only things I value, and
combat is my bed of repose.

Cervantes, almost 60 years old when he undertook to write his first modern novel, explains that he seriously pondered on the matter eight whole days more before he changed his name of Quijana. One hundred ninety-two hours without any sleep were consumed by the mentally obsessed Don Quijote to decide upon his name. Don Quijote was the supernatural Mr. Energy. He could not and would not spend one third of his life sleeping, as do most mortals.⁴ The names Quesada and Quijada are also given as Don Quijote's true possible surname, but we know his real name after reading the beginning of Chapter

Five where a peasant, upon uncovering Don Quijote's face, says, "Ah! Don Quijana for so he was called before he lost his senses."

Quesada is a toponym in the town of Almería, of Arabic origin. 'Quassiare' transliterated into Quesada has no thing to do with 'cheese.' The later word Quisata, from Quassiare, denotes 'quebrantar - to break, crack; quejar - to complain, to press, to urge; and rincón - corner.' After the defeat and complete reconquering of Spain (1492) from the Arabs by the Catholic Monarchs the name transliterated into Quesada.

Quesada is still a toponymical surname in the province of Jaen (Andalucía). This famous knight needed a 'sui generis' name that would place him above the realm of all knights that had preceded him.

By the 17th century the knights' armour was made up of twenty-three parts. The horse armour was generally made to match that of his rider, of solid plate, reaching to his quarters and often weighing as much as 80 pounds. Cuirasses (kwe-RAS-es) was worn on the upper part of the knight's body and on his legs, greaves. The most important part of the armour, truly symbolic, would be that which protected the heart or breast. The name chosen by Cervantes is the CUISSE (cuish) which covers the thigh. Sitting upon his horse and galloping towards you, it would be difficult to discern this

part of the armour since the gauntlet and part of the horse's armour (crinet) would cover it.

At the beginning of the 1800's, the letter x stopped being equivalent to j and was reserved to represent the sound 'gs' in examen, axioma, or the Latin x of examano. The letter x in old Spanish has the sound of the consonant cluster sh in English--Quishote (Keshote). The synecdoche QUIJOTE 'implying the whole armour,' is of catalan origin, CUXOT, documented in 1350 as COXA meaning thigh (cuisse--~~Provençal~~; ~~cuisse~~--French; ~~cossa~~--~~Italian~~; cuixot since 1280 as a catalan word means leg of a pair of trousers, leg of ham). The nomen CUIX-QUIX when the i is not mute in this cluster, were incorporated in the Castilian to a family of words (Quijada, Quejana). Quijana 'piedra antojadiza or magnet rock,' also meaning 'leg with a topographical suffix - ana' was his first true surname. The complex personal identity in the Don Quijote examined by many scholars⁵ is related to the epistemological status of proper names.⁶ Use of different names and titles for Don Quijote is indicative of important aspects of his personality. The connection between aspects of personality, names and personal identity are significant and not a state of being. Don Quijote might be deluded in WHAT he is (knight errant), but he states:

I know who I am and who I maybe, if I choose:...all the Twelve Peers of France and the Nine Worthies as well; for the exploits of all of them together do not compare with mine.⁷

When he starts as role-playing in Part I he tries to live in Part II. Don Quijote is many different people which requires many names and titles. 1 - What he is himself (Don Quijote), 2 - What he once was (Quesada, Quijada, Quijana), 3 - What he was to others (Caballero de la Triste Figura, Knight of the Lions, Knight Azote, Gigote-humorous names), 4 - What he thinks he is (Baldwin, Abindarraez 'audacious friend'; - Twelve Peers of France known for equal valor; Joseph, David, Judas-Jewish world; Alexander, Hector, Julius Caesar - gentile world and Artus, Carlomagne and Godfrey of Bouillon (Fairfax) - Christian World), 5 - What he aspires to be (Quijotiz, a shepherd in a pastoral setting), 6 - What he finally is, Alonso Quijana, el Bueno, a kind, gentle honorable gentleman and not a pseudo-Quijote as the spurious second part of Avellaneda implies.

Cervantes explains in the prologue that the exploits of the Ingenious Gentleman took place at La Mancha, a remote rural area of the capital city, Valladolid, in order to distract from any bitterness.

Alas! this child of my imagination was conceived in prison, a most detestable place, resounding with terrible cries, where

wretchedness had its abode and sorrow
and misery ruled.

Don Quijote is Cervantes himself clothed with the armour of faith, humility, idealism, the glorious quest in order to transcend all wretchedness. The synecdochic, global and cosmic name QUIXOTE became a neologism. Additional popular words introduced into the Spanish-speaking world are Quijotada, Quijotería, Quijotesco, Quijotil. All these neoterisms denote a superman, a Mr. Energy, constantly forging onward to bring peace on earth.

CARACULIAMBRO

The third invented name is CARACULIAMBRO:

I, lady, am the giant Caraculiambro, lord of the Island Malindrania, who has been overcome in single combat by that Knight..Don Quixote de la Mancha, the same who sent me to present myself before your Grace that your Highness may dispose of me as you see fit!⁸

This explosive, preposterous, obscene nomen is made up of four parts: a pseudo-prefix (amb) meaning 'both': culo- meaning the exposed genitals and also the buttock: -cara- meaning face and the ancient article - elo, historically or linguistically developed into -ro even though some may confuse this with the XVI century future subjunctive inflection of the verb. Thus the vulgar and grotesque result is 'both faces of the genitals' or the ass-face.

DULCINEA

Two days were totally dedicated to inventing the nomen CARACULIAMBRO and DULCINEA. Even up to the sixteenth century the adjective 'dulce' was never used for a terrestrial woman but only associated with the Virgin Mary and Christ (dulce piedad, dulce caridad). In medieval Spain, to say 'a sweet lady' was an irreverent sacrilege, similar to naming someone JESUS in the English-speaking world. However, a spiritual schism begins in the Golden Age of Spanish Literature. Petrarch defines love as 'hidden fire, a sweet bitterness, a sweet and fiery open wound, a delectable pain.'⁹

In Hermann Ivantosch's article "Dulcinea, nombre pastoril"¹⁰, he points out the following facts: the ideological 'sweet' of the man of the Golden Age extends itself to the 'sweet' of the traditional women. The transfer of the pastoral DULCINEA to the dramatic or novelesque DULCINEA is equivalent of the pastoral MELIBEO to the dramatic MELIBEA of LA CELESTINA.

I do not agree with Ivantosch in his concept that Cervantes imitated the pastoral name of shepherds, nymphs, etc., because Cervantes himself states in his lengthy prologue that he owes all the nomenclature and concepts to his imagination, not needing any footnotes, quotations or documentations of Aristotle, St. Basil, Cicero, scholars or poets who knew nothing

about chivalry and its abuse.¹¹

Aldonza Lorenzo, a very pretty, young farm girl, whom Don Quijote secretly loved, carries a historical-visigothic name. Aldonza is a metathesis of the germanic ADAL meaning 'noble lineage' and GUND 'battle'. This concept takes us back to Virgilio's Eneida VII, 59, with his famous LAURUS, a pre-indoeuropean word. The leaves of the laurel, consecrated to Apollo, crowned the heroes of battles, thus introducing a neologism of 'victory triumph'. Why wasn't Cervantes satisfied with one such triumphant in the combat of the nobility? The reason: Aldonza Lorenzo, a rustic, realistic, mundane concept, had to be transformed into poetry, into an abusive and glorifying name which would create a suave sensation of the one outstanding characteristic of an ideal lady. Furthermore, it had to be an anthroponym to equal his, that of a princess, to rise above the terrestrial realm, again with diminutives and suffixes only to conclude by taking the syntactic liberty of adding the two strongest vowels of the Spanish language, e, a, to arrive at Dulcinea.

Here I suggest some literary onomastic concepts within a classic written for the melancholic, the cheerful, the simple, the bored, the clever, the grave and the prudent, that has swept the globe with its philosophical power dramatizing pure idealism to efface all malice, grief and pain.

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NOTES

- 1 - Grace Alvarez-Altman, "Onomastics as a Modern Critical Approach to Literature", Literary Onomastics Studies Vol. 1 (1974), pp. 103-117.
- 2 - Miguel de Cervantes, Don Quixote (Ozell's Revision of the Translation of Peter Motteux, New York City: Random House, Inc., 1930), p. 5.
- 3 - Vincente de Diego, Gramática Histórica de la Lengua (Madrid), p. 377.
- 4 - Some recently compiled statistics show that the average person who lives three score and ten will sleep over 24 years, entertain himself 8 years, eat 6, travel 5, talk 4, work 13, and how about the other 10?
- 5 - E.C. Riley, "Who's Who in Don Quijote: Approach to the Problem of Identity," Modern Language Notes 81 (1966), p. 113.
- 6 - Julio Rodriguez-Luis, "Dulcinea a traves de Los dos Quijotes," Nueva Revista de Filología Hispánica XVIII (1966), pp. 378-415.
- 7 - Miguel de Cervantes, Don Quixote, Vol I: A new translation from the Spanish with a critical text based upon the first editions of 1605 and 1615 and with variant readings, variorum notes (New York City: Viking Press, 1949), p. 49.
- 8 - Cervantes, Op. Cit., p. 29.
- 9 - Sancho de Muñón, Lisandro y Rosalia - 1542 (Madrid: 1879), p. 278.
- 10 - Hermann Ivantosch, "Dulcinea Nombre Pastoril," Nueva Revista de Filología Hispánica XVII, Nos. 1-2 (1963-64), pp. 60-81.
- 11 - Cervantes, Op. Cit., pp. 15-16.