

"Don Quixote and Cervantes' 'Others': Peregrinations into the New Millennium"

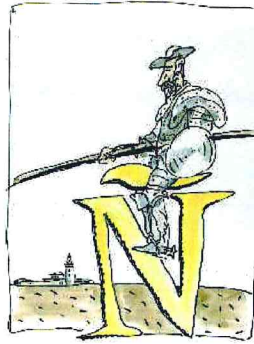
The Romance Language Department's 12th Annual Hispanic Forum celebrates the 400th anniversary of Cervantes' *Don Quixote*. This year's offerings explore how Cervantes' texts give voice to the marginalized. Treatment of Spain's cultural others (chiefly those of Moslem and Jewish descent) as well as women and the economically disadvantaged are uncovered in passages that are not uncontroversial.

In the 1605 *Don Quixote*, Cervantes inserts the "Captive's Tale," recalling his own imprisonment in Algiers and creating Zoraida, the female Muslim character who escapes with the captive to Spain. Here Zoraida speaks from an otherness about her acculturation through the Christian female figure she resembles, the Virgin Mary:

"Cuando yo era niña tenía mi padre una esclava, la cual en mi lengua me mostró la ZALA cristianesca y me dijo muchas cosas de Lela Marién. La cristiana murió, y yo sé que no fue al fuego, sino con Alá, porque después la vi dos veces, y me dijo que me fuese a tierra de cristianos a ver a Lela Marién, que me quería mucho."

"When I was a little girl, my father had a slave woman who taught me in my own language a Christian zalá, or prayer, and she told me many things about Lela Marién. The Christian slave died, and I know she did not go to the fire but to Allah, because afterward I saw her two times, and she told me to go to a Christian land to see Lela Marién, who loved me much."

Don Quixote I, 40. Lathrop edition
Translation of Edith Grossman



<http://www.humor.fgua.es/Cervantes/Obras/BALLESTA2.jpg>

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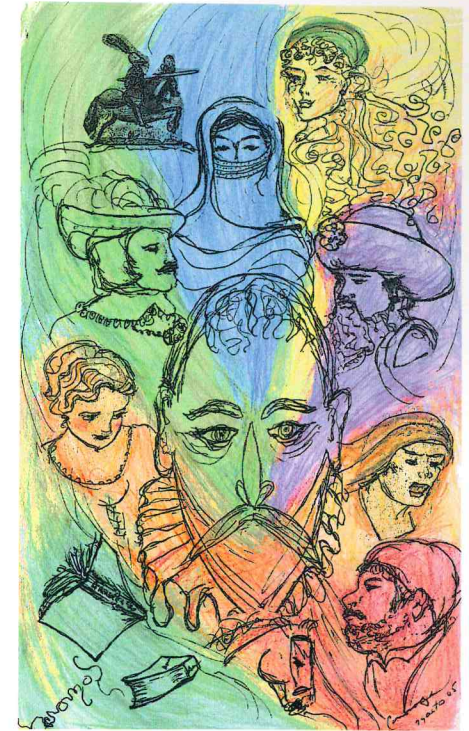
Hispanic Forum 2005 Organized by:
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TWELFTH ANNUAL HISPANIC FORUM



"Don Quixote and
Cervantes' 'Others':
Peregrinations into the
New Millennium"



Don Quixote Film as Interpretation

Grigory Kozintsev's 1957 adaptation of *Don Quixote* may be the most innovative cinema version of the classic text. The prestigious Russian filmmaker was rooted in the Soviet avant-garde of the 1920's but had been obliged to make political compromises during the height of the propaganda era. In Kozintsev's filming of *DQ*, however, he made few concessions to the reigning style of socialist realism. An example of that aesthetic might be seen in the film's narrative chorus of Quixote's neighbors and family as they ridicule the old knight's misdirected fantasies. On the other hand, Kozintsev revels in presenting Sancho Panza's grotesquely powerful "protuberances" and excessive behavior in the mode of Bakhtin and the carnivalesque tradition, and he has Sancho introduce an anti-clerical critique in the film version. Kozintsev's Quixote is a socially ambivalent character, enamored of nobility yet a defender of democratic fair play and equality. The versatile veteran actor Nikolai Cherkasov portrays the film's old don, having played the leading role in several ballet productions. Finally, even the harsh Crimean landscape becomes a character in the film and an appropriate substitute for the desolate plains and craggy sierras of Spain.



www.ruscico.com/eng/persons/65/

October 20, 2005 Thursday

All events to be held in Memorial Lounge,
Waterman

10:00
Opening remarks
Gayle Nunley, Chair, Dept. of Romance
Languages

10:05
"Multi-Lingual Readers' Voices: Ten Lines
from *Don Quixote*"
Readers will present brief passages in varied
languages and regional accents. They are
volunteers among students, faculty and staff,
and the Burlington community.
Introduction by Prof. Catherine Connor, UVM

11:00
"From 'Windmills in One's Mind' to 'Tilting at
Windmills': History and Meaning of a
Proverbial Allusion to Cervantes' Don
Quixote"
Prof. Wolfgang Mieder, UVM

2:00
"La Virgen Morena y el milagro de la hibridez
en el episodio del cautivo"
Prof. Christina Lee, Connecticut College

3:00
Acclaimed Film "Don Quixote" by renowned
director Grigory Kozintsev (1957, in Russian
with English subtitles). Film commentary
prepared by Prof. Denise Youngblood, UVM

October 21, 2005 Friday

All events to be held in Memorial Lounge,
Waterman

10:15
Opening remarks and announcements
Prof. Catherine Connor, UVM

10:20
"Signifying Minors: Uses and Abuses of
Childhood in Cervantes"
Prof. Emilie Bergmann, UC-Berkley

11:15
"Todas las reglas tienen excepción': *Converso*
and Moorish Residents of Cervantes' Spain"
Dr. Deborah Skolnik Rosenberg, U of
Chicago

1:30
"Cervantes, Theater, and *Negra Honrilla*"
Prof. John Beusterien, Texas Tech University

2:30
Round Table for Conference participants
with students and other audience members

October 12-21, Exhibition
Bailey-Howe Library Entry:
"Cervantes' Influence in Texts, Music,
Film & Other Arts: 400 Years"