"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 cristianescay me dijo muchas cosas de Lela Marién. La cristiana murió, y yo sé que no fue al fuego, sino con Alá, porque dispusés 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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"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.

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**October 20, 2005**

**Thursday**

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<th>Time</th>
<th>Event</th>
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<tr>
<td>10:00</td>
<td>Opening remarks&lt;br&gt;Gayle Nunley, Chair, Dept. of Romance Languages</td>
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<td>10:05</td>
<td>&quot;Multi-Lingual Readers' Voices: Ten Lines from Don Quixote&quot;&lt;br&gt;Readers will present brief passages in varied languages and regional accents. They are volunteers among students, faculty and staff, and the Burlington community.&lt;br&gt;Introduction by Prof. Catherine Connor, UVM</td>
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<td>11:00</td>
<td>&quot;From 'Windmills in One’s Mind' to 'Tilting at Windmills': History and Meaning of a Proverbial Allusion to Cervantes' Don Quixote&quot;&lt;br&gt;Prof. Wolfgang Mieder, UVM</td>
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<td>2:00</td>
<td>&quot;La Virgen Morena y el milagro de la hibriedz en el episodio del cautivo&quot;&lt;br&gt;Prof. Christina Lee, Connecticut College</td>
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<td>3:00</td>
<td>Acclaimed Film &quot;Don Quixote&quot; by renowned director Grigory Kozintsev (1957, in Russian with English subtitles). Film commentary prepared by Prof. Denise Youngblood, UVM</td>
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**October 21, 2005**

**Friday**

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<th>Time</th>
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<tr>
<td>10:15</td>
<td>Opening remarks and announcements&lt;br&gt;Prof. Catherine Connor, UVM</td>
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<tr>
<td>10:20</td>
<td>&quot;Signifying Minors: Uses and Abuses of Childhood in Cervantes&quot;&lt;br&gt;Prof. Emilie Bergmann, UC-Berkley</td>
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<tr>
<td>11:15</td>
<td>&quot;Todas las reglas tienen excepción:Converso and Moorish Residents of Cervantes' Spain&quot;&lt;br&gt;Dr. Deborah Skolnik Rosenberg, U of Chicago</td>
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<td>1:30</td>
<td>&quot;Cervantes, Theater, and Negra Honrilla&quot;&lt;br&gt;Prof. John Beusterien, Texas Tech University</td>
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<td>2:30</td>
<td>Round Table for Conference participants with students and other audience members</td>
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**October 12-21, Exhibition**

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