Robert Bayliss
Judith Caballero
(Eds.)

PECULIAR LIVES IN EARLY MODERN SPAIN

Essays Celebrating Amy Williamsen

Volume I



THE UNIVERSITY PRESS
OF THE SOUTH

2021

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Published in the United States by University Press of the South. Printed in France by Monbeaulivre.fr

E-mails: unprsouth@aol.com; universitypresssouth@gmail.com

Visit our award-winning web pages: www.unprsouth.com;www.punouveaumonde.com

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Peculiar Lives in Early Modern Spain. Essays Celebrating Amy Williamsen, Vol. I, 314 pages.

Front Cover Design by Ana María Calatayud. Cover Photo by Daniel Alonso, Property of Spain's Centro deDocumentación de las Artes Escénicas y la Música.

Volumes published thanks to a generous donation by The University Press of the South and by Dr. Jon Ellis(Oklahoma State University, USA).

1. Early Modern Spain. 2. Golden Age. 3. Siglo de Oro. 4. Theater. 5. Gender Studies. 6. Miguel de Cervantes. 7. Robert Bayliss. 8. Judith Caballero. 9. Valerie Hegstrom. 10. Amy Williamsen.

ISBN: 978-1-952799-13-6 (Second Edition, Europe)

For Amy Williamsen.

CONTENTS

Foreword: Making Lists with Amy i
VALERIE HEGSTROM

Introduction v
Living and Learning through the Margins
ROBERT BAYLISS AND JUDITH CABALLERO

SECTION 1

Miguel de Cervantes, Then and Now

Chapter 1 1
Why Do We Care About Cervantes's Characters?
JOAN F. CAMMARATA

Chapter 2 16
The Quantum Spaces and Places of *Los trabajos de Persiles y Sigismunda*
STEPHEN HESSEL

Chapter 3 29
Emotional Objects in the Episode of the Cave of Montesinos
CARMELA MATTZA

Chapter 4 45
Paul Auster's *City of Glass* and the Quixotic Archetype
EDWARD H. FRIEDMAN

SECTION 2

Gendered Performances, Engendered Spaces

Chapter 5 58
Beauty and the Beast(s) in Mira de Amescua's *La ventura de la fea*
GWYN E. CAMPBELL

Chapter 6 72
Setting Things to Right: Leonor's Newfound Self in *Valor, agravio y mujer*
ROBERT TURNER

Chapter 7.....83
A vueltas con las representaciones de los roles de género en las comedias de Ana Caro, María de Zayas, y en *Don Quijote*: los casos de Leonor, Fenisa y Marcela
MOISÉS R. CASTILLO

Chapter 8.....100
Beyond the Veil: Freedom of Movement in Early Modern Comedias
ERIN COWLING

Chapter 9.....115
Agustín Moreto's *El Lindo don Diego*: Scrutinizing the Masculinities at Play
MONICA LEONI

Chapter 10.....131
De jácaras y coimas
TANÍA DE MIGUEL MAGRO

Chapter 11.....145
Retracing Biological Complexity in Life and Art with Amy Williamsen
CATHERINE CONNOR-SWIETLICKI

SECTION 3
Other-Worldly: Gods, Demons, and Monsters in the *Comedia*

Chapter 12.....163
La estatua de Prometeo de Calderón como acto de comunicacion pluricanalizada
DAVID HILDNER

Chapter 13.....174
El demonio celosode Calderón
ALEJANDRA JUNO RODRÍGUEZ VILLAR

Chapter 14.....185
Winning Hearts and Minds: Empathy and Testimony in María de Zayasand *Orange is the New Black*

BARBARA SIMERKA

Chapter 15.....200
El burlador burlado: Intervenciones demoníacas en *Barlaán y Josafat* y *La mesonera del cielo*vis a vis*El Pleito que puso al Diablo el cura de Madrilejos*
MINA GARCÍA

Chapter 16.....211
From Houses to Humilladeros: Violence, Fear and Zayas's Female Monster-Victims
YOLANDA GAMBOA AND BONNIE GASIOR

Chapter 17.....225
Beheading the Gorgons: Women and the Politics of Decapitation in *La cisma de Inglaterra* and *El monstruo de la fortuna*
CHRISTOPHER WEIMER

SECTION 4
***Comedia* Mothers and Early Modern Motherhood**

Chapter 18.....238
Monstrous Motherhood and the Rational Mind in Lope de Vega's *El animal de Hungría*
JONATHAN ELLIS

Chapter 19.....248
Women and Motherhood in the Book of Ruth and Tirso de Molina's *La mejor espigadera*
JANE ALBRECHT

Chapter 20.....260
Twins and Their Adulterous Mother: Comedias and the Heteropaternal Superfecundation Debate
JUDITH G. CABALLERO

Biographical Highlights of the Contributors.....276

PUBLISHER'S THOUGHTS

The University Press of the South indeed is proud and honored to publish these two volumes of articles written by the very best specialists in their respective areas of research. Amy Williamsen was a very dear friend of mine over thirty years. She was a fellow colleague in the fascinating field of Early Modern Spain, and she welcomed me at El Paso for the Chamizal Festival and the AHCT Meeting year after year. She became a University Press of the South published author with the magnificent book of articles she co-edited with Valerie Hegstrom, *Engendering the Early Modern Stage*. She always gave me sound advice, and sent us many young authors looking for a renowned press. She also introduced me to her father, the great and unforgettable Vern Williamsen, who was a true Renaissance man.

We kept in touch, even after I moved to Paraguay where I taught and occupied administrative positions at the Universidad del Norte in Asunción. Amy was an inspiration to me as a scholar and a human being. She encouraged me to write too, and that certainly explains why Golden Age theatre had a marked influence on part of my own theatre (*Romeo y Julieta en el Marzo Paraguayo*; and *Ña Celestina*, a play dedicated to Amy Williamsen). She would have enjoyed reading the book made of seventeen articles about my theater: *Alain Saint-Saëns dramaturgo. El Renacimiento del teatro paraguayo*. Unfortunately, it came out too late, at the beginning of this year, for her to do so.

¡Adiós, Amy, hermana de corazón, un abrazo muy fuerte! ¡Que te vaya bien!

Alain Saint-Saëns

FOREWORD

Making Lists with Amy

VALERIE HEGSTROM

One week before we lost Amy R. Willamsen on April 22, 2019, she and I roomed together at the annual symposium of the Association for Hispanic Classical Theater (AHCT). While there, we made a list (we have made quite a few of those over the years). This time the list included all the work we thought we would need to do to accomplish our next collaborative project for her much-deserved sabbatical. We planned a new bilingual edition of Ana Caro's *Valor, agravio y mujer,* which Amy had translated for the supertitles of GALA Hispanic Theatre's 2006 production of the play in Washington, D.C. I mention AHCT, the conference, and our plans because they point to the kinds of concerns that mattered most to Amy. Amy believed in and supported professional organizations and collaboration, she loved early modern Spanish literature (particularly Cervantes, theater performance, and women writers), and she cared deeply about mentoring and including people.

Thirty years earlier, in 1989, I met Amy at the first AHCT conference I attended. She was nine months younger than I and, although I did not know it at the time, six years ahead in the profession. She was kind, never pretentious. She overlooked my inexperience and happily collaborated with me on projects I did not know how to carry out on my own. Soon we worked on the AHCT board together and we began creating the "Pioneers Series" for the association's video library. We made lists of colleagues who had worked together to create the AHCT or who had laid the foundations of our field in other ways. We wrote lists of questions and recruited younger colleagues to interview our "pioneers." Later, we both served as regional delegates to the Board of the Cervantes Society of America and members of the Executive Committee of the Sixteenth and Seventeenth-Century Spanish Drama Division of the Modern Language Association. We planned conference sessions and banquets.

We made our longest lists starting in 1994 at a conference held in Cincinnati called "A Stage of Their Own/*Un Escenario Propio,*" which focused on women playwrights from Spain and Spanish America. By then, Electa Arenal and Stacey Schlau's *Untold Sisters* had come out, but Teresa Soufas's *Dramas of Distinction* was still a few years away from publication. Encouraged by Fred de Armas, we decided to edit a collection of essays about early modern Spanish women playwrights (Amy called them "our beloved *dramaturgas*"). I had visited archives

in Spain and Portugal, searching for sixteenth and seventeenth-century plays by women and Amy had experience with this kind of collaboration. The collection she and Judith Whitenack co-edited, *María de Zayas: The Dynamics of Discourse*, would appear the following year. Amy and I began holding unofficial sessions at all the conferences we attended—particularly at MLA and AHCT. We showed colleagues our list of women playwrights, solicited their contributions to our collection, and asked for their ideas about how to make the *dramaturgas* and their works more visible in our field. Our wish list grew. Not only would we publish the collection of essays that became *Engendering the Early Modern Stage: Women Playwrights in the Spanish Empire,* we wanted to encourage the creation of modern editions and translations of the plays, the teaching of the plays in many kinds of classroom settings, new critical studies of the plays, and the performance of the plays by university and professional companies. At one of our unofficial conference sessions, Ted McVay suggested we hold a conference dedicated to early modern women writers and he offered to host it at Texas Tech University in October 1996. Amy and I worked with Ted and others on the organizing committee for "A Conference on Woman Writers of the Spanish Golden Age and Latin American Colonial Period," and we planned special sessions on "Defining Our Project," "Discovering, Editing and Publishing Women's Texts," and "Teaching and Politics: Strategies for Effecting Real Change in the Academy." At the fifth annual conference of "Mujeres escritoras: Edad media, moderna temprana e Hispanoamérica" held in Mexico City, Electa Arenal suggested the formation of a professional organization, which, initially named AEEA, eventually grew into GEMELA—Grupo de Estudios sobre la Mujer en España y las Américas (pre-1800). Amy helped to found and lead the group throughout the years. The organization and the conference have brought together and nurtured scholars of women writers for more than twenty years. A few years ago, Amy and I realized that several of the items on our wish list had come true. Over the years, several theater companies and university groups had staged early modern plays by women and some plays had seen multiple productions. We documented those productions in our chapter "Early Modern *Dramaturgas:* A Contemporary Performance History." We saw some of the plays together at Chamizal and other venues. In 2004, Amy invited our students from Brigham Young University to perform Ângela de Azevedo's *El muerto disimulado* at the University of Arizona, as well as a local middle school in Tucson. She hosted my family and several students in her own home (and provided a twenty-pound bag of Cheetos and green jello, a nod to Utah cuisine). She and I saw her 2006 GALA Theatre translation of Caro's *Valor, agravio y mujer* during a joint AEEA/AHCT conference. In 2010 at the University of Massachusetts-Amherst, we participated in a talk-back session following a performance of Megan McClure's *Unruly Mujeres*, which included a scene from

Sor Marcela de San Félix's *La muerte del apetito*. Every performance of these women-authored plays thrilled us.We also noticed that more and more editions and translations of works by our *dramaturgas* became available for classroom use. The list of such editions that we had included in the appendices of *Engendering the Early Modern Stage* grew much longer in our 2015 chapter "Gendered Matters: Engaging Research on Early Modern *Dramaturgas* in the Classroom." In 2013, we had sent a survey to all GEMELA and AHCT members, and we received responses from forty-seven colleagues about their experiences as students and professors with early modern women writers in the classroom. Two significant trends emerged in our survey results: in the 1970s and 80s, Sor Juana appeared more often in classes than she had previously, and beginning in the 1990s, students began to have opportunities to study other early modern women writers, especially in graduate courses. Further, we learned that, at least in courses taught by GEMELA and AHCT members, students have now studied works by forty different early modern and colonial women writers. In her writing and in practice, Amy passionately advocated for the greater inclusion of women writers on reading lists and in many different kinds of classroom settings. She also included, embraced, and welcomed all new members (faculty and students) to the professional organizations she participated in (and to the campuses where she taught). Over the years, I watched as she unfailingly introduced herself to newcomers, listened to and validated their ideas and concerns, and helped them become part of the group. I also got to participate on several panels that Amy helped to organize, including "Feminismo y colaboración" at the 2006 AEEA conference and "Sharing Our Legacies: Mentoring among *Comediantes*" at the 2015 AHCT conference. The legacy was real for Amy, and she carefully mentored her students and former students, attending their sessions and treating them to lunch or dinner. I shared two students with Amy, sending them to study with her at Arizona, but she adopted all of my former students and their friends. In April, nine of us went to lunch together in El Paso; she had mentored them all. If I could not read over a draft or give the right advice, I knew Amy would and she always did. Amy mentored me and more than once helped me right my moral compass. She had a disarming giggle and was intensely sincere. We wept about abuses, divorces, and illnesses, and we celebrated marriages, remarriages, and baby births together. On April 14, I received my last text from Amy. She was worried because she knew my flight home from El Paso had been delayed and she sent instructions about what I should tell the airline so I could make it home in time for my grandson's first birthday. Classic Amy. April 22 found me in Évora, Portugal, where I read a conference paper on Soror Maria do Céu's allegory about a friend who died too young. I returned to my hotel room and read the impossible email about Amy's death. I have missed her every day ever since.

INTRODUCTION

Living and Learning through the Margins

ROBERT BAYLISS AND JUDITH CABALLERO[1]

One might say that Amy Williamsen was born to be a Hispanist, or, at least, that the study of early modern Spanish literature captured her imagination from the very beginning of her intellectual formation. Because her father, Vern Williamsen (1926-2014), was an important voice in field of Hispanic classical theater studies, she grew up with a very real and personal experience of the intellectual exchanges (and the ethical and professional standards governing them) that had developed in the decades prior to her own professional career. Because Vern was a "founding father" of the Association for Hispanic Classical Theater (AHCT) and an early advocate for scholarship privileging the study of *Comedia* performance, Amy was aware at an early age of the power and agency that a community of like-minded and resourceful scholars could wield. And because she also experienced the invaluable personal relationships that develop through such work, often evolving over decades and through a span of career stages from apprenticeship to mentorship, Amy knew well before earning any academic degree of her own that the meaning of this work could not be separated from its impact on and engagement with her peers, mentors, and students. All of these early lessons learned "from the margins" as Professor Vern Williamsen's daughter would inform her work as professor. As Amy's career developed, they would make her a powerful advocate for the people, ideas, and causes for which she worked passionately. Whether advocating in public, teaching in the classroom, or arguing amongst her fellow early modern scholars, her work consistently entailed some variation of the simple notion that all are enriched when voices marginalized by powerful institutions (be it the Spanish Inquisition or the modern Academy) are included.

[1]We would like to acknowledge Esther Fernández and Yuri Porras, co-editors of this volume's companion (*Living the Comedia: Essays in Honor of Amy Williamsen*), for their collaboration in editing this part of our two-volume project. Our choice to assign the names of two editors to each volume reflects the exigencies of our profession and of our home institutions, but not the spirit in which we all contributed to the development of the essays published in both *Peculiar Lives* and *Living the Comedia*.

This volume pays tribute to Amy's legacy as a scholar by showing its readers the broad range of topics and approaches impacted by her work—from gender to genre, from translation to performance, from classical antiquity to popular culture, and from the canon to its margins. More importantly, its contributors demonstrate the same spirit of inclusivity, critical dialogue, intellectual honesty, and institutional irreverence upon which that legacy is built. While other fora are more appropriate for narrating her life of civic activism for social justice, here we would point out that her scholarship (and that of the scholars she influenced) shares with her extracurricular pursuits a spirit of courageous curiosity, and a desire to leave an ongoing critical conversation enriched by her having joined it. Invariably, her scholarship would engage with longstanding critical positions and lines of inquiry with a healthy respect for the work of her interlocutors, but also with the audacity to posit new methods, voices, and perspectives that deserve greater attention. As with all of Amy's diverse publications, these essays aim to offer the *next* word in many ongoing threads, but never the *last* word.

Perhaps our first section, "Miguel de Cervantes, Then and Now," best exemplifies Amy's courageous methodological diversity—a willingness to acquire new modes of inquiry to challenge established assumptions about the Hispanic canon. Joan Cammarata brings the tools of cognitive science (more specifically, Theory of Mind) to her reading of *Don Quixote* in order to articulate the text's unique capacity to both represent relationships between characters and stimulate empathy in its readers. Her argument of Cervantes's deep understanding of interpersonal connections and human psychology suggests—not unlike Stephen Hessel's analysis of the representations of place, space, and reality in the *Persiles* from the perspective of Quantum Mechanics—that twenty-first century science is "catching up" to what Cervantes appears to have understood intuitively four centuries ago, or that science continues to reveal new ways of explaining and appreciating his imaginative and moving literary expression of the human experience. For his part, Hessel explicitly frames his contribution to this volume as a continued tilling of the ground first broken in Amy's *Co(s)mic Chaos* (1994), the first monograph to challenge the relatively stable tradition of *Persiles* scholarship after Alban Forcione's seminal work in the 1970s, by flipping the critical dialogue to embrace those "chaotic" elements of the text that had long vexed the Cervantes scholars of Vern Williamsen's generation. Carmela Mattza's contribution, meanwhile, addresses the ekphrastic dimensions of cervantine discourse on display in *Don Quixote*, allowing for a fresh reading of the Montesinos's Cave episode and its deep ties to medieval allegorical romance and classical antiquity. While Mattza's approach applies a modern critical perspective to an episode that clearly engages in dialogue with past literary traditions inherited by Cervantes, in this

section's final essay, Edward Friedman projects to the *Quixote*'s future influence on the American novelist Paul Auster, whose *City of Glass* (1985) both echoes Cervantes's open-ended, metafictional unsettling of reader expectations and directly implicates *Don Quixote* as a primary intertext. Friedman's assertion that "Cervantes anticipates the chaotic endings of postmodern fiction" points to the same "dialectics of past and present" that sparked Amy's relentless pursuit of new ways and methodologies to explore connections she saw between early modern Spain and her own cultural circumstances in the U.S. four centuries later, perhaps best exemplified by her article for the journal *Cervantes*, "Quantum *Quixote*: Embodying Empathy in the Borderlands."

Amy's passion for social justice, which clearly informed her leadership and advocacy for the study of gender issues and women writers of early modern Spain (she was, after all a founding member of the Grupo de Estudios sobre la Mujer en España y las Américas[GEMELA]), is well represented here by the chapters of the next section, "Gendered Performances, Engendered Spaces." Gwyn E. Campbell's "Beauty and the Beast(s) in Mira de Amescua's *La ventura de la fea*" explores the characteristics of women as objects of desire and the evaluation of their worth based on physical beauty. Campbell sees in Mira de Amescua's play a critique against the way in which marriages are arranged for women and shows, mostly through the male characters, how the desire to climb the social ladder incentivizes young people to marry. Robert Turner focuses on a play that was very dear to Amy, Ana Caro's *Valor, agravio y mujer*, and argues that the transformation of its protagonist from *Leonor* to *Leonardo* exposes a world out of balance whose restoration depends upon the protagonist's actions. However, even though the comedy ends with the promise of marriage between Leonor and Juan, the order that is restored is not typical, in that Leonor's agency governs it and Juan is left submissive to her desires. An alternative perspective on Caro's play is offered in Moisés Castillo's chapter, in which he argues for acknowledging the limits to which she and her fellow *dramaturga* María de Zayas (in *La traición en la amistad*) succeed in subverting the patriarchal order or in fully empowering women, thus reading against the grain of many studies focused on women-authored *comedias* through the lens of contemporary feminism. The ostensible subversion of Zayas's Fenisa (and Caro's Leonor) is contained by a moralizing agenda implicitly supportive of the established social order, Castillo argues, as opposed to the more radical break from the patriarchy posited by Miguel de Cervantes's *Don Quixote* through the shepherdess Marcela. (We would note that Marcela's better alignment with twenty-first century feminism also results in her quick departure from the novel, unlike many of Cervantes's other characters who continually reappear in later episodes.)

The section continues with Erin Cowling's essay "Freedom of Movement in Early Modern *Comedias*," an analysis of the veil's strategic deployment to facilitate women's free movement in public and semipublic spaces despite a patriarchal order that would contain them. In three *comedias* situated in the context of the *Actas de las Cortes de Castilla*—an especially apt context for identifying the concrete problems posed by the free public movement of veiled women—Cowling argues that dramatic representations of issues raised by the *Actas* (including the transgression of gender and class boundaries and the free public mobility of women) constitute a challenge to the legal prohibition of veiled women. Monica Leoni also focuses on sartorial conventions, by examining their interplay with the ideal of hegemonic masculinity in *El lindo don Diego* to explain the play's failed performances of masculinity by its principal male characters (Don Diego, Don Mendo, and Don Juan). According to Leoni, Moreto mocks these frustrated performances as a social commentary of the court at that time, both through Don Diego's excessively "delicate" misreading of the court's codes of conduct and through the exposure of those codes' inherent artificiality via the forced performances of don Mendo and don Juan, who fit in a bit too well, to the point that their exaggerated actions reveal that they too are performing masculinity.

From a very "Williamsenian" point of departure, Tania Miguel Magro addresses the critical neglect of the *jácara*, suggesting that it has been understudied and marginalized for various reasons, including access to original texts (beyond a select few by canonical *dramaturgos*), the intense use of an "oscura jerga germanesca," and the mistaken assumption that they lack merit due to their subject matter (for example, the lives of prostitutes and their pimps). She further notes that in the few *jácaras* that have been studied, critics have treated the prostitute's role as secondary to that of the pimp—a bias that Miguel Magro refutes because "el carácter protagónico de las daifas fue crucial desde los orígenes de la jácara." Miguel Magro's analysis highlights that prostitutes in the *jácara* tradition are anything but simple stock characters; they are diverse, highly versatile, and sometimes even completely independent.

The last essay of this section contains an homage to Amy's work in the field of early modern studies, but also a call to expand upon and further develop the diverse and eclectic threads that she explored. Catherine Connor-Swietlicki insists on the need for a more holistic approach to *Comedia* scholarship inclusive of biological and social dimensions of early modern Spanish literature though the lens of cognitive science. Connor-Swietlicki describes how Amy's approach to literary theory, and especially the application of cognitive science and chaos theory, was ahead of her time and responsible (with the help of a few friends) for the integration of cognitive science in our field. Connor-Swietlicki continues this critical conversation by examining the study of laughter (as a mixture of

neuroanatomy, emotions, and social elements such as hierarchies, bonding, and exclusion) and of sex and gender (and how their study through the biocomplex can aid in refuting the idea of a simple sexual/gender binary).

Our third section, "Other-Worldly: Gods, Demons, and Monsters in the *Comedia*," returns to the very "Williamsenian" spirit of examining early modern Spanish culture by prodding at its margins, in this case through an examination of monstrous and unnatural golden-agecharacters, themes, and tropes. David Hildner analyzes Calderón's *La estatua de Prometeo* as an act of "comunicación pluricanalizada," in other words as a play in which Calderón speaks, through dialogic exchanges involving mythological figures from classical antiquity, to his seventeenth-century theatrical audience, as well as to his posthumous readers (including us). The power of Calderón's play lies in his capacity to address issues and publics outside the margins of his playscripts, including the many generations of readers and spectators since his death that continue to find insights relevant to their own circumstances and experiences. Alejandra Juno Rodríguez Villar focuses her study on the use of demonic figures and characters in Calderón's *autos sacramentales*, and in particular on his ability to step beyond their simplistic deployment as the embodiment of evil in order to exploit their full dramatic potential as humanized characters—specifically, characters driven by the same motives of jealousy and egotism informing his secular theater—thereby inserting them into a *theatrum mundi* capable of representing the human experience in synchrony with abstract theological principles.

This section takes a dramatic theoretical and thematic turn with Barbara Simerka's comparative analysis of María de Zayas's *Desengaños amorosos* and the popular memoir and Netflix adaptation *Orange Is the New Black*—an expansion of the collaborative work through which she and Amy had recently begun to connect, through the innovative application of "cognitive and philosophical models of narrative empathy," contemporary cultural production (including the *testimonio* tradition) with early modern fictional representations of marginalized groups. In the next essay, Mina García continues our prodding of the margins by examining the use of demonic figures in a series of religious *comedias*, to show how their engagement with acts and situations normally associated with the *gracioso* figuredrive dramatic narratives that ultimately affirm Counterreformation theology. In turn, Yolanda Gamboa and Bonnie Gasior examine María de Zayas's narrative depiction of female victims of violence and abuse as "monstruous" spectacles, a function of her work to expose the horrendous consequences of early modern Spanish misogyny. In the same vein, Christopher Weimer concludes this section by putting two of Calderón's historical *comedias* featuring female beheadings in dialogue with the classical mythology surrounding Medusa, effectively arguing that the Medusa subtext affirms early modern

anxieties stemming from female political power. Despite this section's diverse subjects and methodologies, the common thread is that they all examine representations of early modern Spanish (and contemporary American) extremes, a mode of poking at the social margins that resonates with Amy's work and shares her goal to understand "the artificiality of many assumptions we consider natural" ("Re-Writing in the Margins" 29).

Our final section, "*Comedia* Mothers and Early Modern Motherhood," reflects one of Amy's favorite topics, and one that still incites controversies within our field: the existence of actual mother-characters in the *Comedia*. In spite of the preponderance and persistence of the belief that the early modern *corral* was utterly devoid of mothers, Amy continually challenged this assumption and pointed to their presence and to their complex roles in the *Comedia*, without caveat. She also regularly called upon her friends and colleagues to join her defense of motherhood in the *Comedia*—a call to which this section's essays respond. Jonathan Ellis takes up this call in his analysis of Lope's *El animal de Hungría*, in which the mother-figure Teodosia both "exemplifies Baroque sensibilities regarding appearances vs. reality" and functions as "the moral compass of the work". It is ultimately Teodosia's ability to think rationally and her capacity for forgiveness, Ellis argues, that make the restoration of social order possible at the end of the play. Jane Albrecht continues the section by examining Tirso de Molina's *La mejor espigadera* (a dramatization of the biblical story of Ruth). Aided by the branch of contemporary Philosophy known as "care ethics," Albrecht reminds us that Tirso's perspective as a moral theologian informs the play, as well as the Mercedarian friar's "commitment to depicting women as ethical beings" as seen in the moral authority he gives to his female characters. *La mejor espigadera* affirms that Tirso was a champion of "women and mothers, their strength, and their capacity for empathy." This section's final essay, by Judith Caballero, rethinks Lope's *Los porceles de Murcia* as a refutation of the common early modern belief that a multiple birth (the result of a pregnancy with two or more fetuses) suggested that the mother was adulterous. Corroborated by other *comedias*, Caballero argues that the public theater defended mothers of the supposedly *contra natura* phenomenon of birthing twins as proof of maternal adultery, thus making the case that Amy had made during her lifetime: our field's myopia regarding motherhood in the *Comedia* is not only unfair, but it also marginalizes the critical insights about early modern Spanish society that we stand to gain by heeding her call to pay it greater attention.

These essays, then, constitute both a tribute to Amy Williamsen and a commitment to continue the work to which she dedicated her career. At what turned out to be her last AHCT symposium in El Paso, TX, Amy was visibly moved by the vision of the Almagro International Classical Theater Festival that its

recently appointed director Ignacio García delivered in the keynote address (and that is recounted in García's contribution to the second volume of this collection). Her earliest memories of Spain, she would tell us, were from the waning years of the Franco regime, when Hispanic classical theater had become closely associated with the ideology of the dictatorship after decades of propagandistic deployment. Although not yet fully equipped with the academic experience to articulate why, she had intuitively understood that the regime's controlled and monolithic vision of the *Comedia* did not do justice to its spirit or to the diverse experiences it represented. If Franco's motto for Spain was "Una, Grande y Libre," the inclusive and horizontal presentation of Almagro articulated by García is pluralistic, microcosmic, and interconnected. For Amy, the festival's mission to serve as a "reserva natural" where the entire world could convene to celebrate a cultural patrimony touching cultures and communities across the globe, with an emphasis on including the widest array of voices, languages, and cultures possible, was a powerful statement of how far Spain had progressed during her lifetime. She was proud to have witnessed a transformation that allowed the once suppressed and excluded margins to be included in the kind of enchanting, cosmically chaotic cacophony that had always fascinated and delighted her. We hope that these pages serve as proof of that concept, and as evidence that the causes that Amy embraced will continue to reverberate through the many threads that we will continue in her memory.

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SECTION 1

Miguel de Cervantes, Then and Now

Chapter 1

Why Do We Care About Cervantes's Characters?

JOAN F. CAMMARATA

It is not uncommon for readers of Cervantes's *Don Quixote* to become invested in the lives of his fictional characters even though they are not real people. Readers develop an emotional interest in these characters together with a desire to learn how their problems are resolved for them. To begin to investigate why we care about Cervantes's characters, we may consider the role of empathy and why we react emotionally to literature (Hogan 245). Psychoanalytical readings have provided insights into the conceptual processes that create empathy with fictional characters (Cruz 186). More recently, interdisciplinary research in the field of cognitive literary studies has focused on the workings of the mind and the readers' emotional response to literature.[1]

Cognitive psychologists have utilized Theory of Mind ("ToM"), also known as "mind reading," to describe our ability to interpret people's behavior in terms of their thoughts, feelings, and intentions: "Thus one preliminary implication of applying what we know about ToM to our study of fiction is that it makes literature as we know it possible. The very process of making sense of what we read appears to be grounded in our ability to invest the flimsy verbal constructions that we generously call 'characters' with a potential for a variety of thoughts, feelings, and

[1]The application of cognitive science to literary criticism is now an established field of scholarship in large part due to the foundational studies of early cognitive literary scholars; see the groundbreaking research of Norman N. Holland (*The Brain* and *Literature*),Reuven Tsur, and Mark Turner (*The Literary Mind* and *The Artful Mind*).

desires…" (Zunshine, *Why* 10). The cognitive anthropologist Robin Dunbar maintains that "Without Theory of Mind—indeed, without the higher orders of Theory of Mind—literature and much of everyday social intercourse would be impossible" (121).

Howard Mancing's scholarship on cognitive theory and its application to literature provides us a framework to investigate human embodiedcognition.[2] He affirms that the mental states of Cervantes's characters can be revealed through cognitive analysis:

> The Theory of Mind of Don Quixote is important throughout the novel, in everything he does and says. If we didn't conceive of him as a thinking, feeling, desiring human being who attributes thoughts, feelings, and desires to other characters, nothing he does or says would make sense. Because it makes sense, we are able to follow his line of thinking—and Sancho's, and Dorotea's, and Roque Guinart's, and so on. We understand all the characters, just as we understand ourselves and one another. ("Applying" 150)

If we are to attribute states of mind to fictional personages, it seems that we cannot avoid talking about literary characters as if they were real people (Mancing, "James" 126). Through Theory of Mind, we acknowledge the relationship between our cognitive capacity for mind reading and the emotional life of fictional characters.

As our interest in Cervantes's literary characters grows, we recognize the varied cognitive processes that illuminate their behavior and the motivational bases of their social interactions. This study draws on cognitive literary studies to explore the emotional, conceptual, and social forces that activate and direct behavior in Cervantes'sMarcela and Grisóstomo episode. The readers of the *Quixote* come to understand the psychological perspectives of Cervantes's characters through empathy, the emotional experience of another's thoughts and feelings.[3] Grisóstomo and his friends identify with the same social group and collectively experience similar emotions as participants of the in-group, whose cohesiveness demarcates

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[2] See Mancing "James,""Sancho," "Embodied Cognitive," "Embodied Cognition," and his edited volumes,*Theory of Mind* and *Cognitive Cervantes*. See also the works of cognitive literary scholars Barbara Simerka, Lisa Zunshine (*Why We Read* and *Cognitive Cultural*), and Isabel Jaén and Julien Simon (*Cognitive Literary* and *Cognitive Approaches*).

[3] There are multiple definitions of empathy across disciplines. From its origin in the ancient Greek, *empatheia* (from *em-* 'in' + *pathos* 'feeling'),the neologism 'empathy'wascoined by thecomparative psychologist Edward Titchener "to imply an understanding of another person that includes, but is not limited to, an affective experience" (qtd. in Basch 110). Theodor Lipps (1851-1914) "transformed empathy from a concept of philosophical aesthetics into a central category of the philosophy of the social and human sciences. For him, empathy not only plays a role in our aesthetic appreciation of objects, it has also to be understood as being the primary basis for recognizing each other as minded creatures" (Stueber). In 1920 Sigmund Freud presents his own denotation of empathy: "A path leads from identification by way of imitation to empathy, that is, to the comprehension of the mechanism by means of which we are enabled to take up any attitude at all towards another mental life" (110).

boundaries that designate those who are different as members of the out-group. The concept of infrahumanization reflects the in-group's discrimination and implicit bias against a member of the out-group, Marcela, who is described as less human with fewer human emotions. Marcela defends her innocence in Grisóstomo's demise by exhibiting Machiavellian Intelligence, a means of social manipulation to attain her subjective goals.[4]

Cervantes, as an astute observer of humanity, creates characters who reveal the rationales for their actions and who awaken in the reader a desire to consider their innermost ambitions. The psychological complexity of the *Quixote*'s characters lends itself to the branch of cognitive studies that focuses on empathy and emotion. Cervantes aims to cultivate his readers' empathy for his marginalized characters, who seek recognition or justice, and for his astute and resourceful characters, who emerge as an independent force through his gender-based, empathetic, psychological perspective. Cervantes transfers his own empathetic powers to his characters whom we witness viewing others in empathetic ways, even as we similarly are influenced to grow to view these fictional characters with empathy.

The verisimilar mental processes of Cervantes's pastoral characters in Chapters 11-14 of Part I of his *Don Quixote* sustain our interest and inspire empathy as we imagine how one would feel and think in their places and as we see how the characters themselves imagine how other characters feel and think. Cervantes populates his simulated Arcadia with self-proclaimed shepherds in his narration of the Grisóstomo and Marcela pastoral episode, wherein the death of Grisóstomo is attributed to his unreciprocated desire for the dispassionate Marcela. The reader is first introduced to Grisóstomo as a victim of the fatal desire of love at first sight. He wishes his burial to be at the very spot that Marcela's supreme beauty catches his gaze, where desire first entered through the lover's eyes, as was portrayed in the classical and courtly love traditions: "Here, he said, he first saw that mortal enemy of the human race, and here was also where he first declared to her his desire, as honest as it was amorous, and here was where Marcela disillusioned and disdained him for the last time, putting an end to the tragedy of his wretched life" (92).[5] We recall that in the classical pastoral literary tradition, erotic love may lead a rejected lover to madness, along with its concomitant despondency, illness, and even death (Sieber 187). It is human nature that scorned

[4] Richard Byrne and Andrew Whitten, in their study on the evolution of intellect in monkeys, apes and humans, coin the term "Machiavellian Intelligence," which Howard Mancing recognizes as that practical, pragmatic ability to act in one's own best interests, often in a way that involves deceit of others ("Sancho" 124). Blakey Vermuele points out that "The Machiavellian Intelligence hypothesis can help to explain why we are driven to make sense of other people […] how we think about other people" (*Why* 33). For more on Machiavellian Intelligence, consult Vermeule's *Why* and for an analysis of Machiavellian narratives see her "Machiavellian."

[5] All citations from Cervantes's *Don Quixote* are taken from Edith Grossman's translation.

lovers suffer bitterness and desperation, but for the distraught Grisóstomo his suffering culminates in tragedy.[6] We witness his funeral and the damage that Marcela's erotic power can wield in a society where women are supposed to flaunt only virtue, but not sexuality, even if only done inadvertently.

Grisóstomo's amorous intent is to unite in an honorable marriage with Marcela. Portrayed as a handsome, intelligent, and wealthy suitor, Grisóstomo's positive illusion creates the high expectation that he will be the one whom Marcela chooses over her many other suitors. The unrealistic optimism of his anticipation that Marcela will acquiesce to his desire, in spite of evidence to the contrary, results in the negative consequence of failure for Grisóstomo.[7] His single-mindedness in seeking his self-centered desire exclusively prevents him from evaluating Marcela's rejection effectively.[8] This faulty reality testing makes him unappealing as a suitor according to Richard Rubenstein who suggests: "The person who spends his time and energy exclusively seeking his own good is a singularly unattractive individual" (57). Grisóstomo's assertive emotion and defensive egocentrism obscure and jeopardize his comprehension, which erroneously leads him to infer Marcela's state of mind as receptive to his willful desire. Grisóstomo maintains his delusional belief about Marcela's love, despite implausible rational counterarguments. While he avoids negative self-conceptions by firmly maintaining this belief, the failure of procedural rationality leads to his demise when the delusion is challenged.[9]

Grisóstomo's tragic omission is that herefuses to see his amorous advances towardMarcela from her perspective.He blithely anticipates immediate gratification for his emotions in a loving response that is characteristic of a manner of *agape*—a spontaneous surrender that is unconditional, giving, compassionate, and selfless—which will conflict with Marcela's own personal happiness and self-interest but which will fulfill his.[10] Marcela will not give a compulsory, selfless love to a husband she does not love. Ruth El Saffar discerns the deep-rooted,

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[6] There is some disagreement among critics as to whether Grisóstomo's death is the result of suicide or natural causes; see, for example, Juan Bautista Avalle-Arce (*Las novelas* 193), Américo Castro (300), Javier Herrero (291), Herman Iventosch (65 ff.), and Luis Rosales (1045).

[7]James Shepperd, Gabrielle Pogge, and Jennifer Howell defineunrealistic optimism as "a belief that a personal outcome will be more favorable than it should be according to some quantitative objective standard" (70).See also Anneli Jefferson, Lisa Bortolotti, and Bojana Kuzmanovic on the nature of unrealistic optimism and other positive illusions, pp. 4-7.

[8] Cognitive psychology terms this faulty reality testing "reverse Othello syndrome," which "conjures up love where there is none and brings sufferers hope of happiness" (Cave 10).

[9] Based on studies in cognitive psychology, Lisa Bortolotti argues that there are pervasive and significant failures of procedural rationality in delusions("Precis" 2). For a more extensive exploration of delusional beliefs, see Lisa Bortolotti, Rachel Gunn, and Emma Sullivan-Bissett, and Lisa Bortolotti's *Delusions*, a comprehensive interdisciplinary study that proposes a continuity between delusions and everyday beliefs.

[10] For the varied characteristics of *agape,* see Gene Outker's instructive analysis.

subconscious sexual conflicts that Marcela's independent presence evokes: "Issues of sexual politics, as well as of deep psychological pain are clearly stirred in the image of a female figure who claims an autonomy that requires no support from men or from the social order" (160). As a woman who wishes to exercise self-rule and self-sufficiency, she undermines the normative and societal constraints on women in Cervantes's era.

The sight of the beautiful Marcela immediately stirred in Grisóstomo an egocentric need for possession, ownership, and control to acquire this paragon of beauty and virtue, who is a desired object of acquisition precisely for these traits, but his inability to reconcile with his failure to possess his erotic desire leads him to despair. When love at first sight is not reciprocal, the suffering lover seeks retaliation against the unresponsive beloved through recriminating epithets. In the first line of his revelatory poem, "Song of Despair," Grisóstomo refers to Marcela as cruel and ungrateful, terms popularized by the Petrarchan elaboration of the cruelty of the idealized woman toward the suffering lover (Iventosch 64). Grisóstomo infers that Marcela's determined scorn of love and marriage can have no other explanation than her disdain for men, which reaps her insults of cruel, ungrateful, disdainful, cold, and hardhearted.[11] And because literary characters, just like real people, are part of a social network and, thus, exhibit collective thought and behavior (Jaén 13-32), Grisóstomo's friends share these evaluative perceptions about Marcela. Grisóstomo and his friends form a collective social identity in a self-inclusive in-group that elicits corresponding emotions for members of the in-group.[12] The social dominance of their patriarchal in-group legitimizes the discrimination and stereotyping of an out-group member, who, in this case, is Marcela. Michael Hogg establishes that discrimination can include "relatively innocuous in-group favoritism through name-calling and verbal abuse" (546). To stigmatize Marcela as an out-group member, the epithets "cruel and "ungrateful" denote her negative sociability, as Pedro the goatherd describes: "Her disdain and reproaches drive them to despair so that they don't know what to say about her except to call her cruel and ungrateful and other names that plainly show the nature of her disposition" (85). However,of all the invectives launched against Marcela by Grisóstomo's friends, the word that encapsulates their vitriol is basilisk: a

[11] Yvonne Jehenson notes that Marcela's rejection of marriage discounts all societal expectations of a young woman of her age: "A woman who avoided marriage was, in fact, *anathema* because the century viewed the issue of marriage in a very circumscribed way. Love and marriage were a woman's birthright" (28). Melveena McKendrick represents the *mujer esquiva*'s resistance to marry as not only a rebellion against humanity but "…against the natural order of things as decreed by God" (116). As avoidance of the divine plan is inconceivable, the recalcitrant woman is thought to have "…some fault of character which makes her behave in this way" (120).

[12]Intergroup emotions theory, developed by Diane Mackie and her collaborators, draws on social identity and self-categorization processes to show how people who identify with the same group can collectively experience very similar emotions (154-55). See Stephanie Echols and Joshua Correll for an elaboration of out-group and in-group dynamics.

legendary, gruesome, cold-blooded reptile whose look or breath causes the death of those who encounter it. They see the situation as follows: Grisóstomo falls for Marcela, he cannot have her, and this causes him to kill himself, which is a result of his gazing upon her captivating beauty. Labeling Marcela as an out-group member compromises their empathic understanding and leads them, through infrahumanization, to vilify Marcela as a basilisk, a creature denied "human" characteristics (Leyens 187).[13]

Marcela uses the art of persuasion to refute the censures levied against her by Grisóstomo and his friends in paradigms that are mostly concerned with mindset change.She prompts them to perceive her differently than they do, or, as she views herself, as an innocent victim of these invectives. Marcela's words are her strategy of impression management to create empathy and a positive self-representation in her listeners' minds; but it happens that there is a breach between what Marcela intends to convey and how she is received by her audience. As readers, we visualize what the funeral attendees see in the powerful scene of the entrance of Marcela as a "marvelous vision," where she is posed on a cliff above the funeral attendees in an architectonic framing. Grisóstomo's male friends and the funeral attendees have gathered there to mourn their friend and to respect his memory. However, Marcela, who shows herself devoid of grief, respect, or compassion, attends only to vindicate her reputation and to explain her motivation for what are perceived as her self-centered actions.As an out-group member, Marcela is appraised more extremely by the in-group who, with limited information, form a biased impression of her as undeserving and arrogant. She is aware that she is stigmatized in the way the in-group judges her but she insists thatGrisóstomo's in-group friends should treat her fairly with "procedural justice" (Hogg 546). Marcela is cognitively unaware that her behavior manifests the morally undesirable characteristic of being ungrateful. She is determined to fashion a positive view of herself but her lack of awareness, coupled with her moral insensitivity, only reinforce for this audience that she is blameworthy.

Marcela's self-fashioned image-making utilizes her Machiavellian Intelligence in an ideological, self-interested manipulation that will attempt to lead her listeners from the difficult reality of Grisóstomo's death to a validation of her position. In the psychological dimension of communicative interaction, she strives to be collaborative and potentially transformative as she seeks corroboration that her actions are justified and, thereby, that she should be exonerated of the

[13]Leyens and his collaborators have widely replicated the finding that people attribute uniquely human emotions to the in-group, but not the out-group. According to infrahumanization theory, the denial of uniquely human emotions to the out-group is reflective of the belief that they are less human than the in-group (194-95).Infrahumanization, the differential attribution of human emotions, underlies prejudice and discrimination (Vaes 1031).

accusations against her. To do this, Marcela addresses her audience through an interrogative discourse in a formal rhetorical style. She designs this manipulative form of communication to elicit a desired response in her favor, as when she argues: "Why do you want to force me to surrender my will, obliged to do so simply because you say you love me? For if his impatience and rash desire killed Grisóstomo, why should my virtuous behavior and reserve be blamed?" (99). While linguistically mediated interactions initiate cognitive reasoning to achieve consensus and mutual understanding (Hook 317), Marcela misreads the extent to which her egocentric speech will be understood by her listeners,[14]who are united by one specific class of social intergroup emotions, which elicit a collective emotional response to events that impinge upon their group (Lewis 431). Their visceral level of interpersonal understanding triggers their selective empathy for Grisóstomo in this moral context.

Marcela resents their disapprobation, but the performance of her defense strategy, which aims to realign the patriarchal cognitive perspective of her audience with her own, fails to overcome the hostility of that audience, and thus fails to overturn her disrepute.[15]The obstacle that she encounters is her own physical beauty, which seems to be all that her audience can capture; unconvinced by her rational speech, the in-group remains enthralled by her beauty when she exits into the forest. Marcela has intended to convince her audience that culpability for Grisóstomo's suicideresets not with her but with her God-given beauty, along with Grisóstomo's obsessive desire—both of which lie beyond her control. In the midst of his indignation and resentment of her as cruel and disdainful, Grisóstomo's friend and fellow would-be shepherd, Ambrosio, has to admit that Marcela is actually irreproachable in virtue and honesty: "Grisóstomo was as vexed by the jealousy he imagined and the suspicions he feared as if they had been real[…]Marcela's reputation for virtue remains unshaken; for aside from her being cruel, and somewhat arrogant, and very disdainful, envy itself cannot or should not find any fault in her" (97-98). Ambrosio, as a member of the in-group who infers and assumes the thoughts of the young men, attempts to forestall the rumors about Marcela that might escalate to intense anger (Lewis 431). He concedes that it is Grisóstomo's absence from Marcela that causes him to suffer unfounded jealousy and suspicion.Grisóstomo's self-generative and destructive erotic jealousy is based

[14] For a discussion of how speakers overestimate their effectiveness, see B. Keysar and A. S. Henley. The tendency to overvalue one's own perspective is characteristic of both egocentrism and naiveté; see the observations of Susan Birch and Paul Bloom on the limitations of reasoning.

[15] Amy Coplan describes the process of the shift from one's own cognitive perspective to the cognitive perspective of the target individual: "This process is often referred to in social and developmental psychology as 'role-taking' or 'perspective-taking.' The emotional component of empathy involves the empathizer's imaginative adoption of the target's emotional state. Thus, when I empathize with another, I imaginatively experience his or her emotional states, while simultaneously imaginatively experiencing his or her cognitive states" (143).

on incorrect inferences, but it remains that Marcela refused to uphold the mainstream behaviors of his dominant group who will not reverse the normativeprescription of marriage that defines feminine behavior. The men cannot empathize with her rejection of Grisóstomo because, in the affective context of their mourning, they are unable to process or comprehend it. They do not excuse her antinormative behavior and maintain an implicit bias against her for intentionally violating their traditional and gender-encoded moral standards.[16] Without the capacity to identify with or acknowledge as valid the perspective of a woman regarding her experience of unwanted male desire, Marcela's male pastoral audience proves unable to experience a gender-inclusive empathy—an other-centered perspective, in the discourse of Theory of Mind scholarship—that would allow them to understand her psychological state, share her conviction or comprehend her oppositional position.

The emotions provoked by the recitation of Grisóstomo's "Song of Despair," through which his suffering and emotional distress are subjectively felt by the male funeral attendees, lead to their taking sides in the situation, even when confronted by the rhetorical power of Marcela's ensuing counter narrative.[17] They side with Grisóstomo and activate affective representations in recognition of his desperate condition, and, in turn, experience empathy for their deceasedmale friend. Grisóstomo's friends assume his emotional perspective when they imagine and share his feelings within their recognized social and cultural contexts. The one person who shows neither empathy nor respect toward Grisóstomo at his funeral is Marcela.

This indifference is explained by her view that it was Grisóstomo's own desire and impetuous actions, at variance with her integrity, that led him to his own demise: "If desires feed on hope, and since I have given no hope to him or to any other man regarding those desires, it is correct to say that his obstinacy, not my cruelty, is what killed him" (99).In a cold, logical defense that echoes juridical discourse (González Echeverría 79), Marcela invalidates the murder charge of her accusers by placing the blame for Grisóstomo's death squarely on him for being rash and impatient. Cognitiveassessments attribute lower degrees of empathy to people who are instrumental in creating their own misery. While Marcela refuses to show empathy toward Grisóstomo because in her perception he engendered his own anguish, her audience cohesively ascribes faultand unfairness to the disdainful Marcela.[18] The more intensely that Marcela's audience feels Grisóstomo's pain,

[16] Jules Holroyd provides an explanation of implicit bias, which is operative when implicit associations produce a distorting influence on judgement (511-13).

[17] In his study on empathy, Fritz Breithaupt concludes that taking sides allows a group to uphold its position against another group during conflict.

[18] In the same manner as the reader of this episode is faced with two sides to the story of Marcela and Grisóstomo, critics have been split on the fault of Marcela in Grisóstomo's death. There are critics who acceptMarcela's

because according to their social norms he has acted appropriately as they themselves would in his pursuit of Marcela, the more they rage and are quick to take his side as a consequence of shared affective states.

On the opposing, out-group side, Don Quixote, with empathetic accuracy, identifies and understands Marcela's freedom of choice. Like Marcela, he is an enthusiastic proponent of free will and of a woman's prerogative to choose her husband. Don Quixote sides with the more passive party in this conflict because he, as an outside observer, is also in a more passive position more amenable to empathy. His position of silence and passivity predisposes him to take the moral side of the weaker individual. Don Quixote aligns with Marcela in his desire to protect, support, and show some care for her. His cognitive perception of Marcela is that she is alone, vulnerable, and defenseless, and whether or not her behavior with Grisóstomo makes sense to him, he must safeguard her from retaliation by the funeral attendees. He bestows sense and a normalcy to her behavior by buffering her against reprisal as he says: "She has shown with clear and sufficient reasons that she bears little or no blame in the death of Grisóstomo…and therefore it is just that rather than being followed and persecuted, she should be honored and esteemed by all good people in the world" (101). Don Quixote, as self-proclaimed judge and jury, vindicates Marcela in his autonomousdecision.

The readers of *Don Quixote* come to develop an emotional interest in Cervantes's characters and they are attentive to how situations are reconciled for them. When Marcela disappears into the forest with Don Quixote intending to follow her, we assume that we will see her again somewhere in the novel. Although this is early in the novel for us to expect this, we soon learn that we do have encore appearances of select characters. It may disappoint us that Marcela is not one of them and that there is no closure about her fate. Her physical exit from the funeral into the woods has put a period to her story with no continuation or further installment of the Marcela-Grisóstomo saga. Marcela's failure to reappear in the novel can be viewed in itself as a manner of victory over the patriarchy's literary representation of her. While Cervantes's characters clearly reveal psychological motivations for their actions, at the end of this episode we are only left to infer Marcela's intentions through the cognitive science of Theory of Mind to discern the mental processes that will bring her to her future circumstances.

One of Cervantes's greatest skills is to make us care about his characters by prompting us to feel their very real emotions and adopt their perspectives in

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preference to live freely unencumbered by marriage; see Chambers (14), Dudley (362), Iventosch (71), Macht de Vera (7), Mackey (62), Munich (245), and Wiltrout (169). However, other critics view Marcela's attitude as selfish and uncaring; see Bandera (95), Hart and Rendall (292), Herrero (196), McGaha (69), Poggioli (174), and Sieber (191).

fictions that are governed by real-life probabilities and by the laws of verisimilitude (Mac Carthy 27).Cervantes perceives the world from the perspective of both his readers and his characters, who display an unparalleled degree of autonomy. As readers, we are compelled to connect emotionally with his characters in a literary discourse that engages the reader's reception of their psychological experience within the frame of the novel. For Cervantes, life and literature rank equally in his representation of human psychology. The emotions experienced through literature affect people's lives and it is clear that the *Quixote*, a literary work that replicates life, validates the connection between readers and literary personages as much as the affiliation between life and literature.

Cervantes's characters make complicated realities communicable through the interweaving of social, psychological, and emotional realities in afiction that encapsulates human cognition. In the collaborative investigation into how the mind works, literature and literary criticism become valuable partners. We find emotional closure in the introspective awareness of our own mental states evoked by the mental states of emotional characters, which confirms for us that "Knowing what other people are thinking and being able to predict what they going to do are two of the most important cognitive skills we humans possess" (Vermeule, *Why* 35). The *Quixote* is exceptionally successful in highlighting the emotional bond between readers and fictional characters through Cervantes's universal imagined representations of ourselves.

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