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A metafictional antecedent of Don Quijote : Rosian de Castilla

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ABSTRACT

A METAFICTIONAL ANTECEDENT OF DON QUIJOTE: ROSIÁN DE CASTILLA

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Northern Illinois University, 2015

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This thesis analyzes *La historia de Rosián de Castilla* in terms of its metafictional components and shows how this work is a metafictional antecedent to *El ingenioso hidalgo don Quijote de la Mancha*. I will define, explain, and comment on metafiction in terms of what it is, when it began, and how it works as a technique in chapter 1. Also, I will discuss Miguel de Cervantes Saavedra in terms of his influence on the later development of metafiction, referencing examples of metafictional episodes in *El ingenioso hidalgo don Quijote de la Mancha Volume I and II* in chapter 2. Most importantly, I will consider another work as an antecedent to *El ingenioso hidalgo don Quijote de la Mancha: La historia de Rosián de Castilla*, a work “translated” (i.e., written) by Joaquín Romero de Cepeda. I will analyze its metafictional aspects as antecedents to *El ingenioso hidalgo don Quijote de la Mancha* in chapter 3. According to the analysis I offer, *La historia de Rosián de Castilla* was a precursor to the metafictional technique in *El ingenioso hidalgo don Quijote de la Mancha*.

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A METAFICTIONAL ANTECEDENT OF DON QUIJOTE:
ROSIÁN DE CASTILLA

BY

BRENDA ORSUCCI
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Mary Lee Cozad

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INTRODUCTION

The Spanish Golden Age is known as the time in Spain's history in which its art, architecture, philosophy, and literature were at their peak. During this time in Spain there was much to celebrate and to be proud of. Spain was a great power. The year 1492 marked the beginning of Spain's so called Golden Age. First, Ferdinand and Isabella financed Columbus' trip, which resulted in Europe's new awareness of America. Second, in the short run, the expulsion of the Moors from Granada was a huge success. Third, the expulsion of the Jews from Spain, unless they converted to Christianity, was a key moment in history despite the long-term damage that may have been caused to the Spanish economy. The Catholic Monarchy was apparently doing well, and this success enhanced the cultural aspects of Spanish society of the time as well (Kamen 14).

The year 1492 also was important for writing and literature. The first Spanish grammar book and Latin – Spanish dictionary were published. By this time, the first printing press was set up. Universities were beginning to become more popular, and as a result more were founded (Kamen 3). Romances, novels, pastoral prose, picaresque novels, and adventures in writing all prospered in the Golden Age. The reign of political power and openness to the arts helped give rise to such works (Luebering ed. 36).

The early Spanish Renaissance was characterized by a rise in Humanism. "Humanism was distinguished by an intense interest in history, classical erudition, and intellectual and

literary scholarship.” Also, very important was “the study of the Greek and Latin languages; the reading, translating, and commentary on classical authors; and the renewed interest in Platonism and Aristotelianism, all flourished to a notable degree” (Mancing, Reference 73). Foreign works were being translated into Spanish.

This time of political growth and success for Carlos V of Spain, successor to Isabel and Ferdinand, was also a time in which art, science, and literature experienced growth and success. This time, again considered the Golden Age, began around 1500 and lasted until 1681 (Parker 4). The Golden Age was a time of innovation. For example, poetry flourished and the hendecasyllable line began to be more used in addition to the octosyllable line. Writers started using more Italianate and Classical imagery and literary techniques than previously had been attempted. Great poets of the time were Juan Boscán, Garcilaso de la Vega, Francisco de Quevedo, Luis de Góngora, Lope de Vega. These poets were all heavily influenced by the classical and Italianate models.

Extremely popular types of literary work at this time, especially in the sixteenth century, were the romances of chivalry. The chivalric romance was very popular since it allowed Spanish Golden Age authors to “directly imitate classical models” (Eisenberg, Spanish 9). “*Los cuatro libros del virtuoso caballero Amadís de Gaula* was a revised and modernized book that was a huge success. It was probably the most read fiction of the sixteenth century” (Mancing, Reference 79). *Amadís de Gaula* sets forth a major theme of the time -chivalry- which can be further seen in both *El ingenioso hidalgo don Quijote de la Mancha* and *La historia de Rosián de Castilla*.

During the time of the Golden Age, self-reflexivity became a concept that was increasingly practiced and began to appear in the works of a number of writers and painters. It is interesting to consider that metafiction and metapainting both took hold during the Golden Age and are still discussed today. Meta is a prefix that literally means “about.” Metapainting (meaning painting about painting) is a form that goes beyond the canvas and which includes the painter himself. One type of meta-artistic work can be seen in Diego Velázquez’s painting “Las Meninas”. This painting includes Felipe IV, the queen and the princess Margarita. The princess is looking at the audience of the painting, as well as looking at the king and queen. One innovative aspect of the painting is that Velázquez himself is in the picture. Velázquez portrays himself painting at a large canvas. This technique is eye-catching because it acknowledges that the painting is in fact a painting. This representation is an example of metaviewing of a metapainting: “Self-reflexive, self-aware viewing, that allows us to remember the picture is only an illusion, is co-present with accepting the illusion in order to resolve the identity of the painting by examining its projections” (Minnisale 11).

In self-conscious painting, one can see a parallel to self-conscious writing and metafiction. Metafiction is considered to have begun in the early modern period, that is, the 16th and 17th centuries. In this study, I will define, explain, and comment on metafiction in terms of what it is, when it began, and how it works as a technique in chapter 1. Also, I will discuss Miguel de Cervantes Saavedra in terms of his influence on the later development of metafiction, referencing the examples of metafictional episodes in *El ingenioso hidalgo don Quijote de la Mancha* Volume I and II in chapter 2. Most importantly, I will consider another work as an antecedent to *El ingenioso hidalgo don Quijote de la Mancha*. This work is *La*

historia de Rosián de Castilla, a work “translated” (ie. written) by Joaquín Romero de Cepeda. I will analyze its metafictional aspects as antecedents to *El ingenioso hidalgo don Quijote de la Mancha* in chapter 3. Because Cervantes is known for the technique (he is known as the patron saint of metafiction) (Heckard 215), it is important to consider and analyze metafictional works that could have come before Cervantes, or at least illustrate the use of the self-referential technique in the generation which immediately preceded Cervantes and which may have influenced him.

Characteristics of Romances of Chivalry

La historia de Rosián de Castilla is considered a book of chivalry; however, it does not follow all of the standard stylistic and structural characteristics of other books of chivalry. In *Spanish Romances of Chivalry* by Daniel Eisenberg, the author devotes a chapter to what a typical romance of chivalry is like. I will explain what “typical” is according to Eisenberg and then explain some ways that *Rosián* does not follow these typical characteristics. A first descriptor of romances of chivalry is that “the romance of chivalry is always set in the past” (Eisenberg, Spanish 56). This is true for *Rosián*. Romero de Cepeda says that the year 874 is the beginning of the narrative story [Arias (introduction) XXIV], although *Rosián* contains a fair amount of anachronism, as do most of the romances of chivalry. Another descriptor is that there is an “author” or “chronicler”, having found the manuscript in a remote place, and often having translated from a strange language (Eisenberg, Spanish 56). That is true of *Rosián de Castilla*. On the frontpiece of *La Historia de Rosián de Castilla* appears “traducida por Joaquín Romero de Cepeda.” Another descriptor of romances of chivalry is that the “protagonist is always male and invariably of royal blood” (Eisenberg, Spanish 56). *Rosián* is

male, but he is not of royal blood. Romero de Cepeda states that Rosián's father, Eduardo, was a noble knight who completed service to the king (Romero de Cepeda 7). Rosián's mother, Albina, was a moderately well-off woman, who was virtuous, from a good family, and was well educated in formal academics (Romero de Cepeda 8). According to Sales Dasí, this trait was Romero de Cepeda's way of saying that man can reach much by virtue instead of by lineage (Sales Dasí 164). That informing ideology is another way in which *Rosián* is not a true romance of chivalry, but it is also something it has in common with *Don Quijote*.

Another characteristic is that the protagonist is often stolen away or abandoned by his mother because he was usually illegitimate (Eisenberg, Spanish 56). That, too, is untrue for *Rosián de Castilla*. In Chapter IX, Albina, the mother of Rosián, gives birth to him after being married for more than 20 years. Rosián was born into an established family (Romero de Cepeda 24). Eisenberg defines "libros de caballerías" as long prose narrations (Romero de Cepeda 7). This is another aspect of the pattern of romances of chivalry that Rosián does not follow. This book is called a "short work" for a romance of chivalry (Eisenberg, Spanish 48).

Other usual signs of true romances included in Eisenberg's book are: the protagonist receives instruction from tutors, learns how to handle swords, and has a strong desire to go on adventures, all of which is true for Rosián. There are other key signs such as never needing money and the knight's seeking fame, prestige and reputation. The hero will come in contact with interesting characters in his adventures, is an outdoorsman, and puts love second to his adventures as part of a background story. There are sequels to many of these romances. There are many similarities among romances of chivalry, and while I did not relate all to *Rosián de Castilla*, it is possible to see that this book, while not considered completely

“chivalric”, is still a romance of chivalry. This idea will be elaborated on further in chapter III, when I complete the metafictional textual analysis of *Rosián de Castilla*.

Summary of *Rosián de Castilla*

The story first outlines the genealogy of the main character. The reader is made aware of the parents of our hero, Albina and Eduardo. The reader finds out that the father is a noble knight and the mother is moderately well off, the daughter of a merchant. The beginning of the book is devoted to their marriage and the trouble that the two have conceiving a child. The reader is introduced to Peristrato who is a wise philosopher and teacher. Although men are in the highest social position in this story, women receive praise for their role in the family and what they do in terms of raising children and taking care of the home.

Next in the story, Rosián is born. Rosián receives an education that is not just based on knight errantry and nobility, but a Liberal Arts or scholarly education under the guidance of Peristrato. Later Rosián leaves on his adventure and takes on his new role as a knight. Romero de Cepeda next adds a pastoral episode in which he is able to show his mastery of classic materials. Love is a major theme in this episode and is something that Rosián has yet to experience. Later Rosián continues his adventures; with his ability and bravery he wins moral victories. He also encounters powerful magicians and serpents.

The second part of the story begins with Rosián being conflicted about all of the victories that have come his way. This episode highlights religion and how Rosián’s inner virtue would be challenged. Rosián continues to search for what he is looking for. He searches for wisdom and virtue and love and finally finds Calinoria. Finally, he faces his last adventures. Most likely the third part of this story would tell of the union of Rosián and

Calinoria. This third part in all probability was never written. As a whole, *Rosión de Castilla* deals with the theme of triumph over vice and the concept of fortune.

Chapter I

WHAT IS METAFICTION?

Definition

The Concise Oxford Dictionary of Literary Terms defines metafiction as follows:

Fiction about fiction; or more especially a kind of fiction that openly comments on its own fictional status. In a weak sense, many modern novels about novelists having problems writing their novels may be called metafictional in so far as they discuss the nature of fiction; but the term is normally used for works that involve a significant degree of self-consciousness about themselves as fictions, in ways that go beyond occasional apologetic addresses to the reader.

A Brief History of Metafiction

Metafiction, which has become a key point in the discussion of postmodern fiction, as a term is fairly recent. Wayne C. Booth was using the terminology of “self-conscious narration and irony of fictionality” in 1952. In Booth’s work, “The Self-Conscious Narrator in Comic Fiction,” he talks about an “implied author that intrudes in making the necessary choices to get his story the way he desires. The author intrudes at every step, unobtrusively.” Another point that Booth makes is that “the narrator used himself as the subject or hero.” Lastly, “the narrator indulges in rhetorical commentary on the characters or events in the story” (Booth, *Self-Conscious* 164). Booth even states that *Don Quijote* by Cervantes was the first important novel using the self-conscious narrator. Booth believed that “Cervantes developed the device to a point not reached by any other comic novelist until well into the

eighteenth century” (Booth, *Self-Conscious* 165). This idea of self-conscious narration will later be encompassed by the definition and/or examples of what metafiction is. Booth went on to write *The Rhetoric of Fiction*. In this book, Booth talks about an “implied author” (Booth, *Rhetoric* 74). For Booth, this term meant that in distinguishing between the author and the “implied author”, the author can become someone different, can claim no ownership of what is happening in the book, or can create the harmful effect of intruding in the book itself. Booth goes on to list the many differing kinds of roles that an author can have in a book. While Booth asserted that the “technique” of writing is the author’s way of “controlling his reader” (Booth, *Rhetoric* xiii), he is very focused on self-conscious narration as well as on other forms of narration and took very seriously the craft of fiction and the ability and practice of a writer to affect a reader’s mind. It can be said that “Cervantes tried to help the ignorant reader become a critical reader, one capable of telling truth from lies. The reader is encouraged to examine the credibility of a narrator, the consistency of the narration, to see if it all should be accepted” (Eisenberg, *Study* 85). Cervantes claimed not to be the author of his masterwork, even asserting that there was a narrator and a translator. Cervantes established that there was an “implied author” and judging from Booth’s definition may have done so to help his reader, to confuse his reader, or maybe to make him laugh.

Likewise, in the 1960’s, terms with the prefix “meta” were becoming increasingly used among scholars. The world was changing culturally, and scholars were beginning to take more interest in “how humans reflect, construct, and mediate the experience of the world” (Waugh 2). Examples of the terms with “meta” as a prefix that are widely used to describe this period include: metanarration, metalanguage, metapolitics, and metatheater. The

term metafiction began to appear in the 1970's (Waugh 2). In that decade, two writers introduced the idea of metafiction in their essays. The term is thought to have originated with William H. Gass in 1970. In his essay, Gass dubbed a "novel's self-reflexive tendency 'metafiction'" (Waugh 2). While Robert Scholes also started using the term, he used it to designate "fiction that incorporated various perspectives of criticism into the fictional process, thereby emphasizing structural, formal, or philosophical problems" (Neumann).

In 1984, Patricia Waugh wrote *Metafiction: The Theory and Practice of Self-Conscious Fiction*. In her influential book, Waugh addresses the definition of metafiction with respect to how the concept has been developed, how modernism and post-modernism have defined metafiction, and the ongoing controversy on what is truth, what is fiction and who is lying. Waugh talks about metafiction as a change that affects and reflects societal changes, but she acknowledges that metafiction has a deep history. Waugh defines metafiction as "fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality" (Waugh 2). She states that metafictional works "explore a theory of fiction through the practice of writing fiction" (Waugh 2). Metafiction displays "a self-reflexivity prompted by the author's awareness of the theory underlying the construction of fictional works" (Waugh 2). Although the term was coined in the 1970's, it can be seen in works as early as the 1400's. Miguel de Cervantes Saavedra, William Shakespeare, and Jane Austen are all known for using self-reflexivity.

What Are the Characteristics of Metafiction?

The characteristics of metafiction in a particular work may vary. Also, the manner in which an author uses a characteristic can vary from one work to another. The characteristics or techniques of writing can appear separately in a work or can appear in differing combinations with other characteristics in a work. Some of the characteristics are straightforward, while others are unconventional. In using a definition of fiction beyond fiction (Hawthorn 36) for metafiction, we can see and analyze some of the varying characteristics of metafiction.

A work that examines the fictional system is the first type of metafiction. An author may use varying techniques to comment on the fictional system itself. Metafiction can refer to the conventionality or lack of conventionality in the process of how the book was written. The author may comment on the process of the construction of the fiction. In doing so, the author is acknowledging that what he or she is writing is fiction, but the author is giving the reader direction in contemplating and deciphering what is already known about the topic or simply the conventions of writing and literature. Readers are then trying to construct their own meaning based on prior knowledge of literary works and conventions for the new text (Orlowski).

Another example of metafiction is the incorporation of theory or criticism into the work. Writers incorporate theory or criticism into their own works so that they are able to comment on the work in a distant manner. The author is not commenting, the people in the story are commenting. The reader is seeing a theoretical view through someone else's eyes, but at the same time, the author is able to say that it was all fiction and not his or her opinion

at all. This is a very important characteristic of metafiction because it very much follows the idea of fiction beyond fiction (Waugh 2).

Also in metafictional works, the author may use a technique that creates a fictional author. It is possible for authors to create other fictional works and even biographies of other fictional writers within an overarching text. Some authors may even go to great lengths to appear not to be the author of a work. In doing so, as in the incorporation of others' criticism in a work, they are able to create a position that they may or may not support and still have total deniability. The author may even create fictional characters or a fictional work as if they were part of history. They may do so in order to comment on a topic and affect history. Their purpose may be to add authenticity to the work or even instill confusion in the mind of the reader. A good example is the claim of authors of chivalric romances that they are merely "translators" of a found text and not the authors of the text itself (Mancing, Reference 109).

It is intriguing to think of an author putting himself into a book as a character that he or she is writing as a work of fiction. When the "implied author" is in the book, he or she has the ability to comment from an interior position as the author himself or herself, as a character, or as a character created for the story. As always, it is possible for the author to give commentaries over historical events or even give an explanation for a comment or situation in his or her own work. Metafictional works may also include the author's crossing into the dimensional plane of fiction. Often metafictional writers intrude on the story and comment on the writing. There is some commentary regarding the manner in which the story is written, or the history of the story, or the use of a technical device to affect the story. Sometimes implied writers will play a role in the story and involve themselves directly with the characters.

Implied authors may also talk directly to the reader. They may completely ignore the fictional construct and talk with the reader as if it were a real conversation or exchange. By doing so, the author is crossing the dimensional plane of fiction through an implied author (Waugh 6).

Lastly, according to Waugh, metafictional writing may include “writing that flaunts or exaggerates the foundation of its instability” (Waugh 5). This technique ties directly into an author’s creating a fictional character and then having the character’s life change by his or her taking on a fictional role. She also states that metafiction “displays and rejoices in impossibility and clearly reveals the basic identity of the novel as a genre” (Waugh 5). At times the protagonist creates an entirely new identity than is previously thought and by doing so creates a new realm of fiction within him/her. In metafiction often the implied author is creating a fiction in order to comment on the fiction that is being created. This is most apparent in *Don Quijote* when Alonso Quijano changes into don Quijote. “The metafictional character goes beyond the traditional role of the character maintaining its reality yet vigorously asserting its own fictive existence” (Schlueter 14).

Proponents believe that “the metafictional novel gains significance beyond its fictional realms by outwardly projecting its inner self-reflective tendencies” (Orlowski). Mark Currie has said that metafiction allows readers to understand the structures of a narrative while understanding the world as a series of constructed systems (Orlowski). Waugh also believes that metafiction brought vitality and awareness to the novel and its values and practices (Waugh 6-7).

Examples of Metafiction in *El ingenioso hidalgo don Quijote de la Mancha*

As I have established, “fiction about fiction” (Hawthorn 36) is a simple definition of metafiction. Metafiction can also include an author’s putting himself or herself into the story, as a character/IMPLIED author, the IMPLIED author talking with the reader directly, and an author questioning the narrative or the convention or even the time in which the fiction was written. Another example of metafiction is when a fictional character takes on an even more fictional role. All of these are examples of metafiction and can be seen in *El ingenioso hidalgo don Quijote de la Mancha*.

This analysis will discuss the first volume of *El ingenioso hidalgo don Quijote de La Mancha* in great detail with a focus on the metafictional antecedents that occur in *Rosián de Castilla*. Volume I of *Don Quijote* contains many incidents that are more closely related to techniques of romances of chivalry. I will discuss Volume II of *Don Quijote* more briefly as it is a less metafictional work.

The first instance of metafiction can be found in the prologue. In the first words, Cervantes writes “desocupado lector” (Lathrop ed. 7). In writing this, Cervantes acknowledges that his work is a novel and that the idle reader of the novel is the person whom the IMPLIED author is addressing. Cervantes achieves his style of bringing the story to the readers themselves right away at the beginning of the novel. The direct address is a sure foreshadowing of the style that Cervantes will continue to use throughout the novel. This foreshadowing has the effect of allowing the reader to begin to understand the tone and style of Cervantes. From the first line, the reader is able to suspect that this book is different from other previously read novels. Because he identifies the reader as part of the novel by the

narrator's or implied author's speaking directly to him, it is reasonable to think that Cervantes will most likely continue to direct the novel straight to the reader.

This example illustrates a technique of metafiction, that of speaking directly to the reader or acknowledging that the work is in fact a type of fiction. This example of metafiction calls attention to the novel as a piece of fiction in order to show how it is different than other novels. It is evident from the first lines that Cervantes is trying to create a new type of novel. From the first lines, he moves from the boundaries that are common in fiction to a new limit. Readers are able to conclude that these are the ideas of an author who is interested in communication with the reader through the fiction. Calling the attention of the reader may announce that more of the same will follow.

A little later in the prologue, Cervantes says, "aunque parezco padre, soy padrastro de don Quijote" (Lathrop ed. 7). In that moment, he is speaking about the implied author's relationship to the novel. But, after reading more, one may ask oneself, what is the reason for this explanation? It was not necessary to show the relation as stepfather to the story. "Stepfather" is meant not as a direct connection but as a close connection to the story. At that point it seems that Cervantes is putting distance between himself as the author with the idea that there is only a stepfather to the story, insinuating that he does not take responsibility for what will happen in the novel. From the first instance, the implied author is a part of the novel. In that moment, the problem begins of who is the author and who is the narrator. It appears that the implied author does not want to be part of the novel and he removes himself by saying that in fact he is only the "padraastro".

As the prologue continues, a friend enters the story. This person is talking with the narrator; he talks with him about the manner of writing the novel itself. Based on their dialogue, the narrator was having difficulty trying to begin the prologue. The narrator tells the friend that he does not know how to write it. The narrator wanted to have a prologue that was the same quality of the other books of the time, which were written by erudite men.

“Decid,” le repliqué yo, oyendo lo que me decía, “¿de qué modo pensáis llenar el vacío de mi temor, y reducir a claridad el caos de mi confusión?” (Lathrop ed. 9).

He continues, giving much advice about what the narrator could do. The friend gives the narrator a large amount of information about the manner of writing and how to make his work like the other books of the time. This scene incorporates another person who begins to add to the story of *Don Quijote*, thereby adding another level to the ambiguous narrator/author issue.

These pieces of advice reflect the idea of adding fiction to a fiction that already exists. In the novel, the implied author is writing the entire story, but if the narrator is speaking with someone about doing something or about how to write what the author is already writing, that situation is adding to the fictionality of the story. Here, Cervantes is commenting about the style in which novels of this time were written. He is giving a commentary about what needs to be included, and how it needs to be included, but by not taking ownership of these comments, Cervantes is constructing an escape if anything in his novel is questioned or criticized. Adding this information, in reality, has little impact on the novel itself. It does help the reader to possibly anticipate some of Cervantes' other uses of metafiction and other tricks that he uses in the novel. The narrator calls attention to the fact that what he is writing is part of the book. When someone is reading a fictional book, it is not common that the narrator addresses the reader directly. Usually readers are simply reading a story which does

not interact with them at all. By permitting the reader to “know” of these conversations and issues concerning the writing of the novel, Cervantes incorporates a mention of the reader into an important technique in the novel.

Another example of metafiction in this novel is the episode when the barber and the priest are talking about which of Alonso Quijano’s books they are going to burn. In this part, the priest and the barber find a book written by Cervantes. Cervantes is commenting about one of his own books while claiming not to be Cervantes as the author but as a narrator. That is Cervantes, while having previously asserted as the implied author that he was not the author, at the same time takes the opportunity to have the priest comment favorably about one of his own works. In the following quote, Cervantes is telling the reader that *Galatea* is worth keeping.

“También, el autor de ese libro,” replicó el cura, “es grande amigo mío, y sus versos en su boca admiran a quien los oye, y tal es la suavidad de la voz con que los canta, que encanta. Algo largo es en las églogas, pero nunca lo bueno fue mucho, guárdese con los escogidos. Pero, ¿qué libro es ése que está junto a él?”

“*La Galatea*, de Miguel de Cervantes,” dijo el barbero.

“Muchos años ha que es grande amigo mío ese Cervantes, y sé que es más versado en desdichas que en versos. Su libro tiene algo de buena invención; propone algo y no concluye nada. Es menester esperar la segunda parte que promete; quizá con la emienda alcanzará del todo la misericordia que ahora se la niega, y entretanto que esto se ve, tenedle recluso en vuestra posada, señor compadre.” (Lathrop ed. 55)

From this passage, it is apparent that Cervantes, through the voice of the priest, was commenting about one of his own works through the fiction of the novel of *Don Quijote*. Cervantes ridicules himself in order to communicate that Cervantes never finished the second part of *La Galatea* that he had promised to his readers. But, at the same time, the priest is giving his friend a recommendation to read this work. The priest saw the value of this book and did not want to burn it. The barber gave reasons for keeping the book, and finally it was

decided to not destroy it. This discussion of the books in don Quijote's library shows evidence that *El ingenioso hidalgo don Quijote de la Mancha* had a unique style. By Cervantes's including himself in this work, he was able to comment on his own works and other previous works.

This episode illustrates the definition of metafiction, fiction beyond fiction, in that Cervantes places "himself in the novel," effectively creating a fictional creation of himself. Cervantes, through the priest, comments about the novel. Cervantes comments about the history of the time period, he talks to the reader, and finally, he gives the reader recommendations about another book of his.

Then, the story changes substantially. The narrator finds a non-translated Arabic version of *Don Quijote de La Mancha*, the story, written by Cide Hamete Benengeli. This is a very perplexing discovery, because for the reader it was a different person who was the writer – Miguel de Cervantes Saavedra. Afterwards, he was a narrator who was not Cervantes and was contrary to the thoughts of the reader because of the use of "yo" in the beginning of the book – and because the narrator says in few words that he is only the editor and not the writer.

Finally, the reader is told of the manuscript of Cide Hamete Benengeli, whom the reader neither knows nor has heard of prior to the finding of the book manuscript. It is a little confusing to understand because the "translation" was written at the same time in which Cide Hamete Benengeli was writing or editing the book, and translated by the *morisco* whom the principal narrator meets in the marketplace. This "translation" was in Arabic translated into Spanish and was the story for the rest of the novel, although the narrator just reports on this translation as it is not an exact transcription. The idea of fiction in fiction is important at this

point. When the narrator indicated that he was going to allow the implied author to follow the text of the translator, he caused a change in the mind of the reader and the course of the story, grabbing the reader's attention at this point because the reader was led to believe that the author was an Arab. This realization adds more complexity to the story because of the attitudes of the anticipated readers towards Moors.

This use of metafiction allows the narrator to critique many people or styles or himself because of the separation between the true author and the implied author who is narrating in the story. This device allows the writer to have a little fun with the readers and allows the writer to add his thoughts in a new way. But at the same time, the implied author suggests the idea that the translation is a joke because the author was an Arab and these people were perceived as liars.

Cuando yo oí decir “Dulcinea del Toboso,” quedé atónito y suspenso, porque luego se me representó que aquellos cartapacios contenían la historia de don Quijote. Con esta imaginación le di prisa que leyese el principio, y haciéndolo así, volviendo de improviso el arábigo en castellano, dijo que decía: HISTORIA DE DON QUIJOTE DE LA MANCHA, ESCRITA POR CIDE HAMETE BENEGELI, HISTORIADOR ARÁBIGO (Lathrop ed. 70).

This quote exemplifies metafiction because once again the implied author puts himself into the story. He is talking about his time in Toledo and this search for a translator who in reality had nothing to do with the story that was being edited. It was well known that he was searching for this information but it was key to add how he found it and also what were the reasons for the translation. Afterward, the narration passes to the third person when in reality the implied author reports on the supposed “translation”.

Critics have said that metafiction is a very important part of the novel of *El ingenioso hidalgo don Quijote de La Mancha*. In his article “Cide Hamete Benengali vs. Miguel de

Cervantes: The Metafictional Dialectic of Don Quijote,” Howard Mancing states that “the metafictional concerns dealt with in the work were clearly of interest to Cervantes” (63).

With the use of mental tricks on the reader, the reader is constantly trying to think about what is being said in the story and who is telling it. It is obvious that Cervantes wanted to have the space of relating the story freely without having the possibility that anyone would critique or question his unique storytelling. Cervantes created a story that satirized the story itself as well as the style of writing.

Mancing’s article also references the different kinds of narratives. First, Mancing discusses the use of the form of “yo” that is found in the prologue. This use of “yo” corresponds to the idea that Cervantes, the person who is named as the author of the book, is the same person who narrates it. But, when the narrator tells the reader that he is not the author, only a stepfather of the book, he is stating that it is the editor’s book. This editor was the narrator of *Don Quijote*. This example of changing who tells/writes the story was a new idea at the time that the novel was written. Finally, the person telling the story changes again. Cide Hamete Benengeli begins to be the most important person in the story. The “editor” is merely reporting what Cide Hamete Benengeli said. At a few important junctures, the story changes and sometimes “Cervantes” comments about what Cide Hamete Benengeli did. Mancing refers to a substantial amount of evidence inside of the book and comments extensively on the use of Cervantes as an implied author, also as an editor and finally, the morisco as translator of Cide Hamete Benengeli.

In regard to another aspect of metafiction, Adrian M. García commented on “El curioso impertinente,” the “Pause” and “Verdadera Historia.” This article talks in a

multitude of ways about fiction in fiction. Here, the author of the article talks more about how an Arab created a “true” story. But the person who was creating the story was not of the highest quality because he was an Arab. As a consequence, Cervantes decided to emphasize the true “story” in order to create a novel that comments about the definition of fiction itself. He did so as a contrast to the other books of chivalry of the time. These books played with the ideas at the time of what was considered to be a “true” story and what was fiction. “For example in *Amadís de Gaula*, Garci Rodriguez de Montalvo portrays himself as the editor of the first three books and the translator of the fourth. He presents himself as the editor and author of preexisting texts” (Johnson, Phantom 180).

Cervantes was a skilled practitioner of satire, which makes sense because when a person satirizes something, he or she can create a fiction from another kind of fiction. This concept again goes back to what is a “true” story. Cervantes was able to enact this kind of satire well. When an author writes a book, it is usually evident that he is the only writer. Having three or even four “authors” is not common. Again, this is a peculiar idea that satirizes the conventions of writing a novel and one or two romances of chivalry themselves.

It appears that “Cervantes” wanted to follow the norms of writing a good book, but at the same time he did not or pretended he did not. He said that he wanted to write something “monda y desnuda, sin el ornato de prólogo, ni de la innumerabilidad y catálogo de los acostumbrados sonetos, epigramas y elogias que al principio de los libros suelen ponerse” (Lathrop ed. 7). This example illustrates the idea of writing something about fiction. Cervantes knew how to write, but had his own ideas about writing too, and in the end he did many of the things that he said he did not want to do or claimed not to want to do. According

to Eisenberg, with all of the implied criticisms in *Don Quijote*, it's thought that Cervantes felt *libros de caballerías* were lacking (Eisenberg, Study 4). He also states that *Don Quijote* may have very well been an attack on these books (Eisenberg, Study 14).

The story in itself satirizes the story within the book. This means that the story is mocking the books of chivalry within the novel. Cervantes was very knowledgeable about the romances of chivalry and used his knowledge and his mastery of words in order to make a story so full of details of chivalric times that he could explain and at the same time satirize this "time". In the episode with Maritornes, Don Quijote said that he could have sex with her but then he could not, first because his body would not permit it and, second, because of his love for his beloved Dulcinea. But Dulcinea should be the only reason and he should not need to think about whether he is able or not (Lathrop ed. 7). This episode discusses a man's limitations and exemplifies the lengths that Don Quijote went to in order to become a true knight, along with his self-deception.

Much later in the story, in the second part of the *Quijote*, there was another example in which Cervantes wanted to add himself to the narration again. This book is mentioned in *El ingenioso don Quijote de la Mancha*, however, not summarized. The novel was called, *Rinconete y Cortadillo*. It is another example of a reference by Cervantes to himself.

El cura se lo agradeció, y abriéndolas luego, vio que el principio de lo escrito decía: "Novela de Rinconete y Cortadillo," por donde entendió ser alguna novela (Lathrop ed. 383).

Cervantes's referencing another one of his books in the book is an example of metafiction. Here, Cervantes inserts another one of his works in his novel. With this type of calculated work, readers can be confused over who was writing this book. At the same time,

Cervantes used this technique in order to insinuate himself into the minds of the readers. It was as if Cervantes wanted to share his resumé of work and show his understanding of writing these adventures. Possibly, it was to show that he was a tested writer. Possibly, he was laughing at himself, at his readers or at libros de caballerías. Cervantes similarly adds the story of *El Curioso Impertinente*. This story is actually read in Don Quijote. The innkeeper suggests that it was written by the same author as *Rinconete y Cortadillo*.

Talking about Cervantes as a genius is commonplace. Cervantes does his work with much complexity, and with many tricks played on the reader. Cervantes knew how to write a work for readers who would understand the story while adding these details and information without compromising points that he wanted to make. Cervantes through his depth of writing connected with an audience without sacrificing his perspectives. He is known as the patron saint of metafiction (Heckard 215).

It is obvious that in order to understand the story and the use of metafiction in the novel of *El ingenioso hidalgo don Quijote de la Mancha* that it is very important to think about how Cervantes used the norms of the time in a metafictional way to talk about and show his story. As narratives were widespread, Cervantes wanted to copy in a satirical style and talk about the way that books were written. Cervantes took advantage of the structure of romances of chivalry so that through the use of tricks, he had the ability to confuse and entertain or be completely in the thoughts of the audience.

Chapter II

EXAMINING THE INFLUENCE AND CONNECTION BETWEEN *LA HISTORIA DE ROSIÁN DE CASTILLA* AND *EL INGENIOSO HIDALGO DON QUIJOTE* *DE LA MANCHA*

Previous Scholarly Research

In 1944, Antonio Rodríguez-Moñino, under the pseudonym Martín de Argüello, wrote “Romero de Cepeda, novelista del siglo XVI (un libro perdido en Lisboa y hallado en Nueva York)”. In this article, he discusses the bad fortune of Romero’s book (Rodríguez-Moñino 517). Rodríguez-Moñino tells how *Rosián* was found inside the pages of another book. He talks about how it was said to be completely unknown. In 1825, Romero de Cepeda’s book was first mentioned and only in a short quote saying that it was present in a convent in Lisbon. In 1881, a critical work was published by Michaelis de Vasconcello that mentions a 16th century manuscript that was found bound with a copy of *Rosián*, “na livraria de Academia das Ciencias de Lisboa”. The critic, only interested in poetry, makes a vague reference and does not even name the author. Later, in 1900, a brief summary was found by the Marqués de Jerez de los Caballeros (Rodríguez-Moñino 518).

In 1910, don Marcelino Menéndez y Pelayo in his *Orígenes de la novela* mentions a book of chivalry that was one of the last of its genre that was not chronicled by bibliographers. There is no mention of the author but the book is thought to be *Rosián*. The book disappeared from shelves and was searched for all over Europe and eventually found in

the city of New York, in the Hispanic Society library (Rodríguez-Moñino 519). The account of the finding of this mostly unknown book is the focus of the article by Rodríguez-Moñino.

As can be seen, *Rosión de Castilla* was not held to high acclaim nor interest in the literary world. The book was lost and was not missed. Because of its obscurity, there is little information or research done on it. As much other scholarly research is lacking, I will explore and discuss a scholarly edition from 1979 and the critical reviews of this edition as well as the few articles that touch on it.

In 1979, Ricardo Arias published an edition of *Rosión de Castilla*. In it, Arias edits Romero de Cepeda's work, but includes much more. There is an introduction to the work, including a reference to Rodríguez-Moñino and the work's only copy in the care of The Hispanic Society of America in New York. Next, Arias talks about the history of the novel. He discusses how the work was written and its time spent undiscovered and forgotten, repeating Rodríguez-Moñino's account. Arias goes on to discuss Romero de Cepeda and some of his other works. Finally Arias studies *Rosión de Castilla*, discussing the main idea of the work, as well as the style and structure of the story. Arias tells the reader that his is a reproduction of the original as much as possible; he does say that some corrections were made and noted. After the text of Romero de Cepeda, Arias includes many notes on language, the text itself, and grammar and punctuation.

In 1980, Mary Lee Cozad wrote a review of the Arias edition of *Rosión de Castilla*. In her review, Cozad comments on books of chivalry as traditionally having been considered long bores and therefore lacking in interest on the part of scholars in studying these books. She then commends Arias for his bringing to light a late romance of chivalry that is a minor

masterpiece and which is a departure from the other romances. Cozad continues summarizing Arias' work and then discusses *Rosián* in terms of its stature. She then compares *Rosián* with *Don Quijote*, "he (*Rosián*) fears that his only adventure is to be to encounter no adventure" (Cozad, Review *Rosián* 268). Next, Cozad discusses the hero's taking on the role of a knight and the many adventures that he goes on throughout the story. Cozad continues talking about the quality of the Arias edition itself, which is mostly free of misprints, having some corrections made by Arias, and she discusses *leísmo* and *loísmo* in terms of Romero de Cepeda's work.

In 1981, Pedro Luis Chamucero Bohórquez also wrote a review of the Arias edition of *Rosián de Castilla*. In this review, he summarizes the story. He states that it is a book about a well-educated knight with virtue who wants to achieve happiness and wisdom. He also states that *Rosián* was intended to be an educational work and represents itself differently than other books of chivalry of the time. Chamucero discusses the style of the book, as well. He states that the book is divided into two parts. The first part shows the genealogy, birth, education, and training of the protagonist, who leaves home to fight the enemy, while the second part shows the hero recreating himself to become a wandering fighter against human vices. Chamucero reiterates that the novel was published in Lisboa in 1586, stating that from the beginning the novel had the misfortune of being forgotten. It was Antonio Rodríguez-Moñino who "discovered" this novel. In the review, Chamucero notes that little is known of Romero de Cepeda, and that he is most known as a poet. He closes the review by discussing some of the comments that Ricardo Arias makes in his introduction and analysis of the book.

Chamucero concludes that Arias has produced a successful edition of the novel (Chamucero 608).

In 1991, Carmen Marín Piña published an article discussing women in books of chivalry. Marín Piña states that women in books of chivalry needed to dedicate themselves to womanly activities like marriage and children. The article, “La mujer y los libros de caballerías. Notas para el estudio de la recepción del género caballeresco entre el público femenino”, discusses views on marriage portrayed in the opening part of Arias’ book. She says that the text reflects the view that women should be dedicated to marriage. She mentions the twelve pieces of advice that Eduardo gives to Albina about marriage on their wedding night. This advice is added to by Peristrato before the birth of Rosián as a praise of the institution of marriage. Near the end of the story, Peristrato praises women for their exemplary behavior. This clear theme of marriage is discussed in terms of women’s roles. Marín Piña discusses the connection to Erasmus and Fray Luis de León.

In 2001, Isabel Romero Taberes studies *Rosián* in the Acebrón Ruiz book, *Fechos antiguos que los cavalleros en armas pasaron*. In this study, titled “Modelos de mujeres en los libros de caballerías hispánicos, el *Rosián de Castilla*” (225) Romero states that romances of chivalry were dangerous because of the effects which they produced in society. They occupied readers’ time in the place of religious readings. They praised adventure over study and learning and called into question the foundation of love and marriage. Romero Taberes goes on to study how women were portrayed in *Rosián*. She discusses how women were reduced to idealized images and were thought of as trophies.

She then summarizes the book in terms of its treatment of women. The first six chapters discuss marriage and pregnancy. Albina seems to represent the ideal mother. Romero Taberes continues discussing the eight duties that women have to man and the four that they have to God, according to Romero de Cepeda. Finally, she states that she thought it regrettable that Romero de Cepeda did not further develop the character of Calinoria, as such a development would have shown us an application of his views on the ideal woman.

Rosián de Castilla was also discussed in the article, “La doncella andante en los libros de caballerías españoles: la libertad imaginada,” written by Carmen Marín Piña (2010). In this work she quotes the advice that *Rosián* is given by Peristrato, his tutor. Women are thought of as mermaids of the sea, liars, and takers of life, and a man should flee from them. This article discusses that the place for women, especially married women, was in the home. Other women were stigmatized and did not enjoy a good reputation in early modern society; if they were outside the home they were considered prostitutes and vagabonds. Women who were independent and restless were also thought of poorly. Marín Piña goes on to discuss the role of women and the way that women in these books were portrayed.

In 1983, *Rosián* was mentioned in another review by Mary Lee Cozad. This review treats the book written by Daniel Eisenberg, *Romances of Chivalry in the Spanish Golden Age*. Cozad states that this book’s greatest strength is the amount of bibliographical references and information on books of chivalry. This review is important in terms of *Rosián de Castilla*, which she discusses in her review of Chapter 5. She states that “*Rosián* lacks the pretense of being a ‘translation’ of a ‘true history’” and “(he) is not of royal blood” (Cozad, Review Eisenberg 129). She also states that there are “encantadores malignos”. Cozad

discusses this book as important and valuable while contrasting it with other libros de caballerías.

In 1996, Jesus D. Rodríguez Velasco wrote an article titled “Las narraciones caballerescas breves de origen románico.” He points out early in the article that *Rosían de Castilla* was published but did not gain notice in 1586. However, the book was able to overcome this failure, and the author notes that it has become very interesting for literary studies of our time. In his article, he talks about ethical books of chivalry. He states that *Rosían* has a strong doctrinal framework that helps shape the narrative. He goes on to discuss the style and the rhetoric as being divided into three styles. The first is doctrinal, the second is lyrical, and the third as a chivalric narrative. Rodríguez Velasco then says that Romero de Cepeda quickly presents episodes by giving the beginning and the end and very few details about the process. Next, he states that *Rosían*, while having a disproportionate amount of faith in his physical strength, is successful mostly because of his good judgment. Rodríguez Velasco notes that the majority of short books of chivalry do not dwell on lengthy descriptions of battles. Rodríguez Velasco asserts several times that Romero de Cepeda sticks to his brevity even at a cost of information or detail to the story.

In 2001, Julián Acebrón Ruiz compiled an anthology of articles on books of chivalry. In this book, *Fechos antiguos que los cavalleros en armas pasaron*, there were two concerning *Rosían de Castilla*. Emilio J. Sales Dasí wrote the first study, “Una crónica caballerisca singular del quinientos: el *Rosían de Castilla*.” In this study, Sales Dasí writes that *Rosían* surprises us with its brevity. He goes on to say that at the time the *Rosían* was written, it was most likely thought of as just another book of chivalry like those that were

flooding the market. Sales Dasí goes on to talk about the way that *Rosián* was written. For example, *Rosián* follows the three part tradition of romances of chivalry, with two parts written and the promise of a third. He then points out how Romero de Cepeda includes advice on how wives should behave and what pregnant women should know. The true theme of *Rosián* according to Sales Dasí is a lesson on the triumph of virtue over vice. *Rosián* shows the virtue of gentlemanly conduct in the many diverse poems at the beginning of the story. Sales Dasí talks about *Rosián* as containing themes of love and fortune and of the longing for a quiet life free from bonds of passion and guided by reason. Later, he talks about Garcilaso, Fray Luis and Petrarch as influences on Romero de Cepeda. Sales Dasí devotes many pages to talking about Romero de Cepeda's style of including poetry in his work and states that this poetry affects the reader.

Rosián was minorly mentioned in the following works. In 1982, Daniel Eisenberg included *Rosián de Castilla* in his book, *Romances of Chivalry in the Spanish Golden Age*. Eisenberg states that *Rosián* is a short work and that in several ways is not a true romance of chivalry. In 1993, Romero de Cepeda's name can be found in the *Diccionario de literatura española e hispanoamericana*, a short bibliography. In this work it is stated how little information is known about the author, poet, and dramatist. Romero de Cepeda's works are listed, the author only briefly noting that *Rosián de Castilla* is an unusual book of chivalry set in the time of King Sancho Abarca.

Rosián de Castilla was a book that was lost for many years; however, once it was found, there have been several scholars who have taken interest in it. They have analyzed the book itself in terms of how it was written. They have analyzed its structure and themes. In

addition, scholars have analyzed the book also in terms of its treatment of women. But scholars have yet to take an interest in this book in terms of its being a metafictional work. This study represents an effort to begin to correct that lack. In identifying the metafictional components in *Rosián*, it will be possible to see them as representing a trend that will culminate in *Don Quijote*.

Metafictional Antecedents

Rosián de Castilla is a romance of chivalry that is among many metafictional antecedents to *El ingenioso hidalgo don Quijote de La Mancha*. Some were probably known to Cervantes and others not, but they all reflect a trend in increasing metafictional characteristics of the literature of the 16th century. As we have seen, *Rosián* was published in 1586 in Lisbon and was not considered important in its time, yet it is quite possible that Cervantes knew of this book. As Eisenberg states, “it is also clear, even from those titles that are explicitly mentioned in the *Quijote*, that Cervantes’ interest in the romances of chivalry led him to investigate the subject seriously and not to be satisfied with perusing those books that were easily obtainable” (Eisenberg, Spanish 136). In order to understand metafiction more clearly, I will investigate works that were important metafictional antecedents to *Don Quijote* and its antecedent *La historia de Rosián de Castilla*. In this section of the chapter, I will talk about earlier romances of chivalry, concentrating on metafictional antecedents of both *Rosián* and *Don Quijote*.

Don Quijote, Part I was published in 1605. Cervantes acknowledged many works that had come before him in his writing. In chapter 6, “Del donoso y grande escrutinio que el cura y el barbero hicieron en la librería de nuestro ingenioso hidalgo,” Cervantes, through the

character of the priest, discusses many earlier or contemporary books. By naming these works in his book, Cervantes asserts that they are part of the history and story that he is writing. He underlines their importance and makes an assumption that these would be books that his readers might know. This naming of other works of fiction in *Don Quijote* is metafictional in that Cervantes is commenting about stories within his story.

The books which the priest discusses are present in Don Quijote's library. In his library, which contains many romances of chivalry, the most important of these books is *Amadís de Gaula*. The first known printed edition dates from 1508, but a version first appeared in manuscript in the early 14th century (Elliott ed. 17). *Palmerín de Oliva*, from 1511, and *Palmerín de Inglaterra*, from 1547, were two other chivalric books present in Don Quijote's library. *Don Belianís*, published in 1554, and *Historia del famoso caballero Tirante el Blanco*, in 1511 (in Spanish), are also major works that the priest, Cervantes' narrator in this chapter, mentioned as included in the library. These books of chivalry were used by Cervantes in exploring and experimenting with his technique and structure in *Don Quijote* itself. Cervantes followed the structure of these works (Polchow 15). In romances of chivalry the supposed originals were written in an exotic language, then translated to another language or two, and then to Spanish. Afterwards, the author would explain in the prologue that the historical text had been found, translated and edited for an audience (Mancing, Reference 109). "Cervantes takes advantage of the structure of the romances of chivalry and parodies it throughout his novel" (Mancing, Reference 110). Cervantes' process copied the style of the romances of chivalry and created a work that parodied and took the topic of the "true author" to a greater extent than previously done. This evidence of copying is metafictional. Hence, it

is demonstrably true that the books of chivalry and more specifically *Rosión de Castilla* were an antecedent to the metafictional work of Cervantes.

Pastoral romances also enjoyed great popularity during this time period. Pastoral romances were innovative in showing and examining feelings and emotions. They took place in an idealized nature, exhibited a preoccupation with love, and gave a narrative voice to female characters (Gerli 189). Pastoral romances were also censored at the time, suspected of unwelcome paganism, and included a lot of fantasy and self-pity (Gerli 189). Cervantes' first work, *La Galatea*, is of this genre. Cervantes mentions this book of his in *Don Quijote* in chapter 6. Cervantes' reference to his previous works in the story that he was writing, is an example of metafiction. There is a pastoral episode in *Rosión* that occurs in chapter 13 and 14. These works were thought to be *romans à clef*, that is novels that tended to disguise identities of real people (Mancing, Encyclopedia 546). In disguising the identities, people were able to take on fictional roles. The idea of having a real life with a fictional overlay is metafictional.

References to sequels were also commonplace at this time. When Cervantes wrote *La Galatea*, he said in the text that there would be a sequel, but this sequel never came to fruition. Romero de Cepeda follows the tradition that *Amadís de Gaula* and other romances of chivalry began, of promising a sequel and then never producing this sequel. Romero de Cepeda and Cervantes wrote their books in two parts and projected a third. Some romances of chivalry had multiple versions, but with the promise that on the last page that there would be more coming in the future (Hinrichs 113-114). This promise is metafictional because Cervantes and Cepeda are commenting on the process of writing books, and mentioning that

there would be a sequel lends an understanding to the reader of the author's acknowledgment that he is writing a book. In the sequels, referencing the past works also marks the sequels as metafictional.

As mentioned, *Amadís de Gaula* is a chivalric romance that is a known antecedent to *Don Quijote* and *Rosicón*. *Amadís* was previously mentioned in Chapter 1 when discussing the popularity of romances of chivalry. It is important to know that *Amadís* is an antecedent because it was one of the main chivalric romances that Don Quijote was reading and that in the end caused him to go mad, due to the mental illness caused by the dehydration of his brain as a result of lack of sleep and late reading hours (Green 177-178). Don Quijote spent a large amount of time reading chivalric books, and he then began the process of changing from Alonso Quijano to Don Quijote in order to look for adventure. He based his life then on the books and on trying to imitate the books that he had read. Don Quijote's change to a new identity is a rebirth in that a fictional character is putting on a fictional role. "Amadís is the prototypical invincible hero, courteous, of noble birth and spirit, whose deeds and heart are moved solely by thoughts of his lady" (Gerli 181). The chivalric romance, according to Eisenberg, is "is a long prose narration which deals with the deeds of a 'caballero aventurero o andante' -that is, a fictitious biography. More precisely, what the sixteenth- and seventeenth-century Spaniards understood as '*libros de caballerías*'" (Eisenberg, Spanish 7). This is the topic toward which Cervantes directed much of his satire. "Such extensive knowledge inevitably implies first-hand acquaintance over some period of time, and this in turn implies Cervantes enjoyed these books" (Eisenberg, Study 4). *Don Quijote* and the manner in which it was written allowed those who liked chivalric romances and those who did

not to be able to be drawn into the story. These romances “provided both entertainment and escape, ...underscored the fertile union of arms and spirituality, of political authority and religious devotion, that permeated every dimension of Spanish life in the sixteenth century” (Gerli 184).

The influence of *Amadís* can be seen in *Rosián* in the imitation of Amadís’ transformation into Beltenbros and composition of a short song expressing *Amadís* pain after being rejected, just as *Rosián* creates multiple poems throughout the novel (Sales Dasí 158). *Amadís*’ influence can also be seen in Don Quijote’s “imitation” of Amadís in the Cardenio episode and Amadís’ grief in the Beltenbros episode. In addition to being influenced by the *Amadís*, in *Rosián*, according to Sales Dasí (158), Romero de Cepeda followed many of the same constructs of other books of chivalry, but his was one of many, and as it was brief, it was probably seen as just another book of chivalry that flooded the market and became forgotten.

Important Non-Metaphictional Antecedents

Another important antecedent to *Don Quijote* and *Rosián* is *Orlando Furioso* by Ludovico Ariosto, written in 1532. This work is a comic chivalric romance in verse. The *Cervantes Encyclopedia* discusses the influence that Ariosto has on Cervantes. It says that the narrative framework of *Orlando Furioso* is one of “self-conscious, self-deprecating metafiction” (Mancing, Encyclopedia 36). *Orlando* was translated three times into Spanish, in 1549, 1550, and 1585. However, it is thought that Cervantes most likely would have read the Italian version, as he did live in Italy for several years. Cervantes could have known any or all of the people who translated the book into Spanish (Mancing, Encyclopedia 36). It is

evident that this book was very important to Cervantes, as he references many major characters from the work. Ariosto is referred to as “The Christian Poet” in *Don Quijote* I:6 and as “Our poet” in *Don Quijote* I:33. Mancing points out that Cervantes admired and was critical of Italian literary theory and even found freer and less formal Italian works interesting, like those of Ariosto (Mancing, Encyclopedia 108). Italian influences in the form of Italian meter can be found in the poetry of Joaquín Romero de Cepeda, the author of *Rosián de Castilla* (Arias XXIII). Arias also states that Romero de Cepeda was very interested in classical themes and cancioneros.

Sales Dasí mentions other antecedents to *Rosián de Castilla*, including *La Celestina*, Fray Luis and Garcilaso. *La Celestina* was written by Fernando de Rojas and was published in 1499. Sales Dasí claims that *La Celestina* is an antecedent in that there is an interest in love sayings and folkloric expressions that relate to Romero de Cepeda’s Erasmist roots, which favored the collection of sentences, proverbs, and other phrases in *Rosián*. Sales Dasí believes that Romero de Cepeda received inspiration from this tragicomedy (Sales Dasí 156). He also comments that in *Rosián*, Romero de Cepeda creates an elegy of freedom which is a compliment to Fray Luis. He goes on to say that the protagonist behaves at times in ways similar to those represented by Garcilaso in his pastoral eclogues. Sales Dasí comments that the footprints of Garcilaso are palpable when *Rosián* seeks refuge in nature (Sales Dasí 162). Romero notes that Fray Luis and Garcilaso are classic antecedents to Romero de Cepeda and have the same favorite themes of love and fortune (Romero 214). However, these were common 16th century themes – especially in pastoral poetry and in pastoral novels like Montemayor’s *La Diana*.

While many of the antecedents do not have a direct link to *Rosián* nor are metafictional antecedents to *Rosián*, all are antecedents. All influence the style and the structure of the work because they add to characteristics of late romances of chivalry. While there is a gap in the critical work treating *Rosián*, the critical works I mention represent previous important research that was done on this work *Rosián*. To this point, no one has studied the metafictional aspects of *Rosián de Castilla* or their origins.

Chapter III

ANALYSIS AND EXPLANATION OF *LA HISTORIA DE ROSIÁN DE CASTILLA* AND METAFICTION

There are many examples of metafiction in *Rosián de Castilla*. These examples can be found throughout the entire book. There are many types of metafiction, such as those which include the narrator's implying that there is another author of the book, the narrator's referencing the story as a story itself, and the main character's taking on another role in the story. Still more examples can be seen as asides and as the narrator's commenting about the story or society throughout the work itself, lack of factual evidence when dates and times are used, and the incorporation of magical or fantastical events within a story that is seen as possible to have taken place. All of these are important examples of metafiction and are readily detectable throughout *Rosián de Castilla*. Through learning about these types of metafiction from many sources including Orlowski, Waugh, and Schlueter, I have been able to apply their definitions to this romance. By examining these sorts of metafiction, I will demonstrate that *Rosián de Castilla* was a romance that included many examples of metafiction in a relatively short work. In addition, *Rosián de Castilla* is one of the many metafictional antecedents to *Don Quijote de la Mancha*.

The first evidence of metafiction occurs on the title page. As previously discussed on page 12 of this work (Mancing, Reference 109), in many metafictional works the author creates a separation from the novel which he is writing. While of course Romero de Cepeda is the author of this work, there is no stated author of this romance, only that the book was translated from Latin. The title page reads; "LA HYSTORIA DE ROSIÁN DE CASTILLA,

QVE TRATA DE LAS GRANDES AVENTURAS QVE EN DIUERSAS PARTES DEL MUNDO LE ACONTECIERON. TRADUZIDA DE LATIN EN CASTELLANO POR IOACHIM ROMERO DE CEPEDA, NATURAL DE BADAJOZ". This style of deniability which claims that there is another author and this convention of author/translator allows Romero de Cepeda to comment on the work and to add in commentary and critique. "This device helps the author to not be as responsible for the work, except for "translating" the work correctly" (Eisenberg, Spanish 122). Unlike the conventions the reader sees in *Don Quijote*, he or she finds no further explanation of this translation in *Rosián de Castilla*. In *Don Quijote*, Cervantes went on to explain how the book was found and information about the translator (noted in chart appendix). In *Rosián de Castilla*, this information is missing. This absence leads the reader to wonder if the notation was written by the author or was added by the printer/editor at the time of print. It is possible that this sort of metafiction of being translated was added because it was such a common convention of romances of chivalry at this time (Eisenberg, Spanish 122-124). However, because of the many other instances of metafiction throughout the novel, it is also possible that reference to the convention was intended by the author. It is a clear example of metafiction in that there is distance added between the narrator and the true author by stating that the "true author" is in fact merely the translator of the work (Mancing, Reference 109).

There is more evidence of metafiction when the story is referenced as a story itself throughout the novel. This happens many times throughout *Rosián de Castilla*. First, metafictional references are evident in the structure of the book. In part 1 chapter 1 (p. 7) and in part 2 chapter 1 (p. 74), the sections are titled Primera Parte, Segunda Parte, and are leading

to the Tercera Parte (which was referenced but never published). The narrator notes that there are three parts and calls attention to these parts as sections of a novel. For the reader, this indicates a lot about the structure of the work and how it was similar to other works in this time period. Other works that had a sequel and/or promise of a sequel that did not come to fruition include *La Diana*, *La Galatea*, *Don Quijote*, and *Amadís de Gaula*. “The reader who always wants another page to read becomes the writer who always wants another page to write” (Hinrichs 119). The effect on the reader is the continual reminder that the reader is indeed reading a literary work. The reader is aided in longer works by these separations within the novel in that there is a break built into the novel. The statement about a part that never really comes leaves the reader open to possibilities and imagination. This technique identifies the work as a literary work and capitalizes on the technique to remind the reader within the romance that this is fictional. While the structure of a romance of chivalry and that of a metafictional work continuously shows that the work is indeed a literary work, these separations help a work to show that “while a physical book has to come to an end, the story does not” (Eisenberg, Spanish 128). The possibility of another part or sequels left the work open to be continued and the history to be continued and portrayed as a history yet to be told.

Another place in which the book shows that it is referencing itself as a book is in chapter 8 (p. 21). The line is “Sólo digamos de aquellas que las hystorias nos representan y traen a la memoria cada día, dándonos a entender que sólo tuuieron sin aguardar la honra y fama, siendo de su propio natural buenas”. In these lines, while the narrator is speaking of the stories that have been told about people who have fought and sacrificed for God, he alludes to the power of the written word and talks about how the words are represented to us. By

representing the power of the written story, Romero de Cepeda is referencing his story as a story. Again, the author is constructing the fiction as a part of the fiction and calling on the reader to see this literary work as a story. Romero de Cepeda leads us to wonder if this is his own commentary on style, form, or simply romance writing of the time period. It is another metafictional reference.

In chapter 19 (p. 55), Romero de Cepeda's narrator tells us, " Aunque no del todo se le auía acabado el amor que a Rosián tenía, porque otra vez intentó su mal desseo, como esta Hystoria más adelante nos contará aunque muy peor que la primera vez le auino". Here, the narrator is directly telling the reader that there is more to come and that worse things will happen to the protagonist. The reader will continue to find out about the story in the upcoming chapters. He is directly referencing the romance as a story. The reader is trying to construct a meaning based on prior knowledge of works and conventions while the author is commenting on the text as a piece of fiction (Orlowski). Similarly on page 57, at the end of chapter 20, Romero de Cepeda ends the chapter with "adonde hizo lo que el capítulo siguiente nos contará". Again, clearly, the narrator is stating that this is a romance with chapters and that we will find out more about what is happening in the story in the following chapter. Romero de Cepeda seems to be evaluating his work critically and is having the narrator comment on the episodes that are coming in the story and the quality of the work that will be following. The narrator seems to be trying to entice the reader into being excited or interested in what is coming next. He is setting up the history of the work and is making sure that the reader knows that there is still more to come. The effect on the reader is the realization that there is more to come and that what is coming will be a continuation of the history/story that

has begun. The reader is continuously looking forward and anticipating that fiction that is yet to be told. While a reader knows that the book ends at the last page of the last chapter, there is added suspense and interest into the work at intermittent points. Discussing a piece of fiction as a piece of fiction is metafictional.

The reader is told that an entire sub-plot has been told to us at the end of chapter 21 (p. 58), “le contó todo lo que la Hystoria os ha contado”. Later, we are told in chapter 24 (p. 66), that we again have learned all that has happened in the chapter, “donde aconteció lo que este capítulo nos ha contado”. In chapter 26 (p. 71), part 1 ends with the words, “FIN DE LA PRIMERA PARTE DESTA HYSTORIA”. Following on page 73, Part 2 begins with the title, “PARTE SEGVNDA DESTA HYSTORIA DE ROSIÁN DE CASTILLA, QUE TRATA DE LOS GRANDES INFORTUNIOS QUE POR DIUERSAS PARTES DEL MUNDO LE ACONTESCIERON HASTA QUE EN EL NUEUO REYNO FUE POR SU GRANDE ESFUERÇO & VIRTUD HECHO REY Y SEÑOR DE TODA AQUELLA TIERRA”. Both examples mention the fact that there are parts to the story and that they are an important part of the work. The author/narrator is continuing to reference the passages as a part of a complete fictional historical work. . Using these formulas of historical writers like “dize la historia,” “la historia contará adelante,” y “como la historia os ha contado” seems to originate in Montalvo and *Amadís de Gaula* and is metafictional (Eisenberg 120-121). Romero de Cepeda’s narrator is again commenting on the structure of the romance and comments on the conventionality of the process that was implemental in writing this romance. Romero de Cepeda seems to be following standards of the time (ibid.). Many writers were using this technique to talk about parts of a story and to indicate changes in the story line.

In Part 2 chapter 6, (p. 86), the narrator tells the reader about the process of the story. “Pues verdaderamente en el processo desta Hystoria se entenderá lo que padece vn hombre si comiença a caer en desgracia; y cómo no tan solamente a él le sucede mal lo que procura”.

Here, Romero de Cepeda reminds the reader of what has happened in the story, what the reader needs to comprehend in order to understand the story and what will happen subsequently. This reference is important because we see that the character is and will be developing and changing in the episodes. The author decides to remind us how important this development is to the story. Romero de Cepeda’s narrator comments on the fact that this is a story, on the fact that the progression of the character is important, the process is important and the general moral lesson embodied in this change is important. The narrator’s specifically commenting on this sort of character development is necessary to *Rosíán* as a metafictional story. It is possible to interpret the previous lines as metafictional in several ways. Here we see a clear reference to how a character takes on different roles within the story, the idea that the story is a story, and the complex nature of the narrator’s talking to the reader about beliefs and personal development. The character’s venturing beyond the expected role and asserting both his real and fictive existence is metafictional (Schlueter 14). The narrator’s words emphasize the importance of these changes for the story. The reader can also predict and understand that there are important changes coming. Readers are presumably educated (at least as implied by the narrator) and can appreciate that the author/narrator is talking to them directly and telling them what to expect from the story. The way that the protagonist changes through the story was something that was looked for in works of these kinds (Eisenberg, Spanish 62). The narrator is signaling that changes in the story are coming and the reader can

appreciate that the author is treating them as knowledgeable and able to understand the technique or plot device. Often times, “the authors of the romances of chivalry recognized this [the arbitrariness of accepted conclusions of historical work] and further simulated historical writers by deliberately accentuating the artificiality of the endings of their works. Although the physical book had to come to an end, the story does not. Characteristically, a new element, problem or character is introduced” (Eisenberg, Spanish 128).

There are more examples of referencing the parts of the story/history of the work. At the end of part 2 chapter 16, (p. 106), Romero de Cepeda’s narrator again states “lo que el capítulo siguiente nos contará”. He is stating that these are chapters in a book and that the following chapter will give us answers that we are looking for in terms of the story. Part 2 chapter 24 (p. 129) contains the lines “como la Tercera Parte desta Hystoria contiene.” Part 2 chapter 25 (p.130), contains two asides that are “como en la Tercera Parte se escriuen” and “las quales aquí no se escriuen”. Part 2 chapter 26 (p. 134) contains the line, “los quales por no dar fastidio no se cuentan”. This line adds to the idea that the story is a story and that what was told was told as a story or that the inappropriate elements of the supposed “history” had been left out and the question of the “true author” has been eliminated. This omission is important in understanding the effects of metafiction in that there was confusion as to the role of the author/narrator. This omission also gives us an idea about the sorts of things the author thought were appropriate for a work of fiction and what were not. These lines encourage the reader to think about the motives and beliefs of the author and give the author an opportunity to make commentary about moral and literary beliefs by distancing himself from the work. When the author initiates and continues this idea of distance, he leaves open the opportunity

to comment on education, treatment of women in this time and the wider topic of novels written at this time. The author is also able to communicate ideas on what is appropriate within a work of fiction and what is not appropriate. Romero de Cepeda is using many metafictional techniques and chivalric romance techniques (Eisenberg 1-8). The author through the narrator combined metafictional components and not only questioned the true author and the components of a story but then finally added commentary about his beliefs.

Finally, in part 2 chapter 27 (p. 135), the phrase “Lo qual tuuo el efecto que la Tercera Parte desta Hystoria contiene”, again discusses the third part of this story. Lastly, at the end of part 2 chapter 27 (p. 137), “como en la Tercera Parte desta Hystoria se contiene” is the final example of a reference to the text itself. Again, the 3rd part of the story was often mentioned and discussed but it was never published. Sequels and the use of these references to the story itself can be seen as a commonality of metafictional works and more importantly between *Rosíán* and *Don Quijote*. While *Don Quijote* ended at the end of the 2nd part, there most likely would not have been a third. I base this conclusion on Cervantes’ previous promise of a sequel of *La Galatea*, part II as a sequel to part I and on the frustration that Cervantes faced after finding out that Avellaneda had been writing a sequel to *Don Quijote*. Cervantes voices this frustration of Avellaneda in the prologue of part II of *Don Quijote* (Lathrop ed. 432). Cervantes directly talking with the reader is metafictional (Waugh 2). Cervantes’ reaction was to kill off don Quijote the end of Part 2 and then take away any other chance of someone’s writing the continuation of this work. (Lathrop ed. xxxi). Part 2 of *Don Quijote* ends with “el fin” (Lathrop ed. 866). However this technique of the sequel was easily seen in both *Rosíán*, the end of *Don Quijote I* and the beginning of *Don Quijote II*.

Another example of metafiction that is used throughout the novel of *Rosián de Castilla* are asides. As previously stated, it is metafictional when an author breaks the written context of a narrative which is writing a narrative simply to tell a story, and the work becomes a narrative in which the narrator is talking with the reader and commenting on social, moral and historical events; the author is breaking the illusion of the story world. Sometimes the narrator talks directly with the reader and ignores the fictional construct of the novel itself. Asides are the author's way of having a narrator directly talk to the reader and to give the reader insight into the characters and the moral and literary beliefs of the "implied" author. They also clearly inform the reader that the "author" is aware of and acknowledges that he is writing a book. That kind of awareness is metafictional (Waugh 5). The reader sees these asides throughout the work with the use of parentheses. There are many examples of asides throughout *Rosián de Castilla*. It seems that there are more instances where Romero de Cepeda's narrator is conversing with the reader after this main story is established; he begins to try to influence the reader a little more. Also, the reader has a comfort level with the narrator and knowledge of the author's writing style, and the narrator can converse with the reader more easily.

Some important examples would include the following: in part 1 chapter 9 (p. 24), a first important aside is "que ya por nombre la auian puesto Rosián de Castilla", which adds information and clarification to the reader about the specifics of and the importance of the main character. The character is vaguely introduced to the reader and with the use of this beginning aside, Romero de Cepeda adds the information of the main character's name. This aside acts as if we the readers have insight into the deeper details of the work by establishing

a personal connection between the narrator and the reader. Then again, in part 1 chapter 10 (p. 25), we read “Mas pues que así es que tu yda no se puede excusar, allende de lo que en mi compañía has aprendido y la buena doctrina de tus padres (que se imprime en los niños, es necesarísima) y tu buen natural, que bien conosco es inclinado a toda virtud, te quiero dar algunos auisos para que deteniéndolos en la memoria puedas passar seguro por la diuersidad de los peligros que por el mundo te han de acontecer” which states the idea that it is very necessary for children to learn the doctrine or beliefs of their parents and is a clear expression of the author’s/narrator’s views. It is also plausible that Romero de Cepeda is trying to win favor with the reader. He is trying to flatter the reader by talking about how knowledgeable the reader is in reading this work. The implied or potential reader has a superior kind of upbringing. This work is directed to a young person and is filled with ethical doctrine for this youth (Rodríguez Velasco 150). The author goes on to state how this responsible upbringing, is very important for a child. Romero de Cepeda takes the time while writing his story to add a seemingly personal opinion as well as to try and establish a direct relationship with the reader. This is most likely the author’s commenting on the implied readers of the time and the upbringing that they would receive. Noble and upper class families were more likely to be those that would be reading the work. “The children in these noble or upper class families would most likely be studying Italian and Greek. Humanism was prominent which signified an intense interest in history, classical erudition, and intellectual and literary scholarship. Religion, philosophy, liberal arts and eventually science would be studied in school” (Mancing, Reference 73). Lower classes probably would not have time to spend reading these books nor the money to afford them. (Eisenberg 93). Also, there were attacks on

romances of chivalry as being immoral (Gerli 185), and Romero de Cepeda makes an effort to discuss moral beliefs and attitudes in his work. By talking with the reader through his narrator and acknowledging that the work is more than a story and in establishing this relationship with the reader, he is creating a metafictional situation.

Another important aside occurs in part 1 chapter 11 (p. 29), “que en semejantes trances aprouecha más que las fuerças corporales”. Before this aside, the narrator is discussing the trials and tribulations that Rosián is facing and has faced. The narrator is talking about how God is the only person still on Rosián’s side. God has not left Rosián and still supports Rosián’s belief in the need to test his strength and courage. Therefore he should venture out. Here, the author (through the narrator) is helping the reader to make a connection with the moral and religious underpinning of this work and come to a deeper understanding of the story that is being told. The narrator says that Rosián is going to trust in his discretion (which has failed before). Bodily strength may fail and then one needs to trust in God. This statement may be a reference to wisdom literature and the Psalms in the *Bible* (21st Century King James Version, Ps. 73.26).

Asides continue to be used throughout the romance. In part 1 chapter 22 (p. 59), lines including “porque con la pesca algunas vezes satisfazía a la hambre” and “porque el hermitaño estaua durmiendo” again add more details for the reader. These details help the reader to know that the author is intent on making sure that the reader understands the words. Romero de Cepeda adds this aside as if his narrator were reasserting the relationship that his narrator has established with the reader. The idea that fish satisfy hunger can be thought of as a realistic comment and/or a biblical comment. The effect on the reader is the appeal of the

double meaning of this aside. The reader can understand that Romero de Cepeda is trying to connect with him/her again in terms of religious beliefs. Also, the reader may think that Romero de Cepeda understands and believes in the reader enough for his narrator to bring the reader into the story as a friend. When Romero de Cepeda's narrator adds that the hermit was sleeping, it is as if he were talking to a friend when he says this to help to clarify the story and what is happening. The reason that Rosián awoke in a discontented state was because he felt that showing his discontent while the hermit was awake would be in bad form. Knowing that the hermit was sleeping allowed Rosián to share his song, which he might not have done otherwise. This reference has a biblical tone.

Asides continue in chapter 26 (p. 71) with the lines “que su buena conuersación le auía ya obligado a querelle bien”. In this aside the narrator is explaining the connection between the hermit and Rosián. The author/narrator is making sure to convey this relationship as one of love and spiritual connection. Even though their necessary parting of ways is important, Rosián and the hermit will entrust their love and future to God. This plot development and narratorial commentary helps to show the reader just how much this relationship meant and how important spirituality and God were to Rosián. More examples in Part 2 include “que muchas vezes lo auia encontrado” in chapter 10 (p. 94). This is in reference to justice. It is an aside saying that people have found it and sometimes they do not. It is a commentary about the time and the way that justice works. Continuing in chapter 10 (p. 95), “aunque desnudo estuuiesse” is simply a reminder to the reader that while Rosián's anger is showing, that he is still disrobed from his previous adventure. The reader may have a reaction to this memory that the author through his narrator wishes to reassert. Another aside

in chapter 13 (p. 100): “que tan estremada es en el mundo”. This aside reminds the reader of the importance of the order of knights at this time. The author through the narrator is reminding the reader about the honor and fame that is associated with works of chivalry. While this is not a complete list of all of the asides in the work, it is evident that the author used this technique of asides to share pertinent information with the reader and remind the reader of important information in the work. These asides are added information or commentary from the author through the narrator as the author, who seems to think that extra information or commentary is necessary and he elects to share the information with the readers in this manner. The author wants the reader to know that the added information is coming directly from him or through his narrator, and that the author believes that there is a relationship between himself and the reader and that these sorts of comments or extra information are necessary for their relationship. The effect of this relationship on the reader is that he/she knows that the author/narrator believes that he/she is knowledgeable and able to understand the work on a deeper and more personal level, understanding clarified and detailed comments from the author by means of the narrator. It is as if the author/narrator were letting the reader in on his feelings and opinions in a very personal manner. That sort of communication is metafictional (Mancing, Reference 109).

Another example of metafiction occurs when a character takes on a role in a story that is different from his or her understood role (Schlueter 14). When such a transformation occurs, the author enables the protagonist to create an identity that is different from that which is previously understood throughout the novel and then creates fiction in this new realm. The character changes the story by going out on adventures in order to grow and learn as a person.

This process can be seen as Rosián goes out on his adventures. The character develops and changes throughout these adventures. In the beginning of the work, we see Rosián's family and then his upbringing. Eventually, we see Rosián go out on his own and begin to experience new adventures. As he is on his adventures, he leaves behind his innocence and begins to experience many trials and successes, which results in showing the character's and the author's beliefs. Rosián encounters new people with whom he needs to learn how to interact, new experiences with animals, and he grows into a man who has morals, values, trials, and successes. Eventually, when Rosián faces Belarina, he needs to fight temptation and stand up for moral beliefs and virtue. Rosián grows and develops and begins to stand on his own. He develops moral beliefs and continues to achieve growth and success over the trials and tests that he faces. Through these adventures it appears that Romero de Cepeda was trying to educate and appeal to the educated about the stages and trials that face a moral person. This depiction can have a very positive effect on the reader in that he is acknowledged to be part of this moral educated and elite group of people.

Metafiction can also be found in the romance when it becomes obvious that the dates and times of historical events that are included in the novel are not factual. Many of the events did happen and many of the people did exist; such as King Sancho Garcés and King Alfonso III; however, most likely they were not in the order or time period mentioned. Romero de Cepeda takes great care in inserting his story into a time period. While the author is taking time to mention these aspects of history, he does not assert the true chronological order of the story in regards to fact or history. These falsities in terms of time and date begin to represent or allude to the idea that this is a work of fiction. These misstatements of time

and date can be seen in referencing the King of Pamplona and Aragon from 970-994 (p. 28) and then referencing the King of Asturias from 866-910. The chronological order of these two kingdoms is not in the correct order [Arias (introduction) XXIV]. In the prologue, the author narrator states that the romance begins in 874. “En el tiempo del rey Abarca, que fue don Sancho Garcés, que señoreó a Nauarra y a Aragón, en la era de César de noucientos y doze años, año del Señor de ochocientos y setenta y quatro” (Romero de Cepeda Prologo). Also, when the pattern of following a route for the adventures begins, there is a clear path route for his adventure planned and as the story moves on, the route begins to be altered. While the names of the locations seem to have the plausibility of being real, they cannot be found on a map; that is, they are fictitious. An example of this is Star City, where Rosián’s father is from is not able to be found on a map (Romero de Cepeda Prologo). This device is a clear way in which that the author is telling us that he is writing a work of fiction (Waugh 5) which is a characteristic of metafiction. There is a definite appearance of the fictional writing’s systematically drawing attention between relationships that are fiction or reality (Waugh 2).

Another way that Romero de Cepeda communicates the knowledge that he is writing a piece of fiction is by means of the magical powers that Belarina has in the story. Romero de Cepeda flaunts the fictionality of the work by creating a character whose life will change by taking on this role (Waugh 5). Through these episodes with magical powers Rosián’s fictive existence is asserted (Schlueter 14). The author’s knowledge that he was writing fiction about fiction (Hawthorn 36) can be represented through the creation of magical powers for Rosián to battle and the narrator’s formulating a more magical or fantastical story. Rosián’s ability to

conquer Belarina's powers not only exemplifies his abilities but the fictional quality of the story. The creation of these magical powers and Rosián's ability to use these powers is metafictional because the foundation is unstable. This, however, is a borderline case. I found no clear mention of the narrator commenting on the magic. Although, with the amount of emphasis that was placed on the Liberal Arts and Literature in this time period, I deduced that the main character experiencing adventures against a magical force would be metafictional especially with the Biblical undertones. "Metafiction exposes the inauthenticity of the realist assumption of a simple extension of the fictive into the real world" (Waugh 101). The idea of including magical powers within a realistic world shows that this is fiction about fiction. The character's life goes through changes while he ventures out on his adventures and Rosián experiences growth from these adventures. While on his adventure, the character takes on a fictional role in order to battle the magical force, which represents vice, sensuality and lust (Chamucero 608). An example is the attack of serpent (Romero de Cepeda 63). Rosián goes out after the serpent, finds the serpent and kills it. Rosián recognizes the need for help from the shepherds and the hermit. Rosián, then, understands his role and achieves victory in this instance. No longer is Rosián the inexperienced and naive young boy who left his parents, but now he has been tested and has overcome trials. Finally, in the end of the work, Rosián experiences his final adventures and is crowned and rewarded for his virtue. He finds love in Calinoria and the reader is led to believe that this love will be the main focus of the third part of the work (Romero de Cepeda 137). Romero de Cepeda uses this fictional world in order for Rosián to overcome trials and again to show the reader that moral, educated

and religious people will come through and triumph. Flaunting the fictionality of a work and asserting a work's fictive existence is metafictional (Waugh 5, Schlueter 14).

Remembering that Cervantes is the patron saint of metafiction (Heckard 215), we can see that metafiction can be traced back to even before Cervantes and *Don Quijote*. While *Don Quijote* is a culminating example of metafiction (Mancing, Reference 112), there is no doubt that metafiction was a common stylistic device (Mancing, Reference 112) and an important way to narrate in literature at the time. The reason that it is important to know that Cervantes' novel was not the first piece of metafiction is to know that this was a technique that was used and built upon during this time in literature and is yet another example of how Cervantes was not an isolated genius but built on novelistic forms and techniques which already existed. "It is difficult to overstate the originality of Cervantes' accomplishment in this profound metafictional ploy. Earlier Spanish writers had engaged in ample experimentation with the technique of blending real and fictional spaces, commenting on the origins of the text within the text itself, and by having the author enter into his own text" (Mancing, Reference 112). While there were many other writers who used this technique of metafiction, Mancing goes on to state that "all these efforts pale in comparison with what Cervantes does in *Don Quijote*" (Mancing, Reference 112). "Cervantes was a well read and educated person even though his education was thought to be uneven, but he was obviously very widely read and had a profound intellectual curiosity." "Cervantes had an extensive background in Greek and Roman literature, history, mythology, and culture" (Mancing, Reference 87). *Rosión* was a short, relatively unimportant work. This work was lost, used as binding, and was probably fairly unimportant in its time (Rodríguez-Moñino 517). However, through this analysis, it

has become clear that it was a precursor to the metafictional technique in *Don Quijote*. It appears that metafiction was a generally used and accepted technique in this time (examples including; *Cárcel de amor*, *Las sergas de Esplandián*, *La Lozana andaluza*, *Guzmán de Alfarache*, y *La Pícaro Justina* [Mancing, Reference 112]), even though *Rosián* was set aside and little interest was taken in this work during its time. It is important to understand the metafictional antecedents of *Don Quijote* in order to more fully comprehend the level of sophistication of this technique in Cervantes' novel. *Don Quijote*, in this way as in many others, is the culmination of narrative antecedents. After reading *Don Quijote* and *Rosián de Castilla*, it is evident, important and obvious that this technique of writing had been around for many years. There have been many "unimportant" or lost novels that were able to be forgotten because they were like every other novel. Thanks to these "unimportant" predecessors metafiction has been able to grow and masterpieces have come to exist.

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APPENDIX

Metafictional Examples in
El ingenioso hidalgo don
Quijote de la Mancha,
Part I

Location of example	Identification of example	Effect of example
Prologue	“desocupado lector”	Cervantes acknowledges that he is writing something for a reader. Cervantes directly addresses reader.
Prologue	“aunque parezco padre, soy padraastro de don Quijote”	Establishing distance in who is the author, narrator and translator of the work.
Prologue	“Decid,” le repliqué yo, oyendo lo que me decía, “¿de qué modo pensáis llenar el vacío de mi temor, y reducir a claridad el caos de mi confusión?” A lo cual él dijo:	A friend enters and is talking with the narrator about how the story should be written. The friend gives information about the manner of writing and tells the narrator how to write the story like other books of the same time period.
Page 24, chapter 1	“En efeto, rematado ya su juicio, vino a ‘dar en el mas extraño pensamiento que jamás dio loco en el mundo, y fue que le pareció conveniente y necesario, así para el aumento de su honra como para el servicio de su república, hacerse caballero andante, y irse por todo el mundo con sus armas y caballo, a buscar las aventuras, y ejercitarse deshaciendo todo género de agravio,”	Alonso Quijano is deciding that he will become don Quijote and he will go on adventures, and become a new person. This is creating fiction within fiction as the main character is recreating himself based on the romances of chivalry.

(Continued on following page)

Table (Continued)

Location of example	Identification of example	Effect of example
Page 25, chapter 1	“se vino a llamar DON QUIJOTE.... pero acordándose que el valeroso Amadís.”	This is when the actual change takes place and Quijano names himself based on a book that he read ‘ <i>Amadís de Gaula</i> ’
page 55, chapter 6	<p>“También, el autor de ese libro,” replicó el cura, “es grande amigo mío y sus versos en su boca admiran a quien los oye, y tal es la suavidad de la voz con que los canta, que encanta. Algo largo es en las églogas, pero nunca lo bueno fue mucho, guárdese con los escogidos. Pero, qué libro es ese que está junto a él.”</p> <p>“<u>La Galatea</u>, de Miquel de Cervantes,” dijo el barbero.</p>	The name of a work of Cervantes is mentioned as well as Cervantes’ name in a book that is authored by Cervantes.
Page 70, chapter 9	“Cuando yo oí decir “Dulcinea del Toboso,” quedé atónito y suspenso, porque luego se me representó que aquellos cartapacios contenían la historia de don Quijote. Con esta imaginación le di prisa que leyese el principio, y haciéndolo así, volviendo de improviso el arábigo en castellano, dijo que decía: HISTORIA DE DON QUIJOTE DE LA MANCHA, ESCRITA POR CIDE HAMETE BENEGELI, HISTORIADOR ARABIGO.”	The narrator includes himself in the story. He is talking about his time in Toledo and his search for the translator that had nothing to do with the story that was being “edited”.

(Continued on following page)

Table (continued)

Location of example	Identification of example	Effect of example
Page 78, chapter 11	“Porque veas, Sancho, el bien que en sí encierra la andante caballería, y cuán a pique están los que en cualquiera ministerio della se ejercitan de venir brevemente a ser honrados y estimados del mundo, quiero que aquí a mi lado y en compañía desta buena gente te sientes, y que seas una mesma cosa conmigo, que soy tu amo y natural señor, que comas en mi plato y bebas por donde yo bebiere; porque de la caballería andante se puede decir lo mismo que del amor se dice: que todas las cosas iguales.”	Don Quijote is discussing the world as if a true knight and comparing this to what love is.
Page 84-104, chapter 12-14	“Marcela y Grisóstomo”	This is a story within the story of <i>Don Quijote</i> , the characters take on roles and become a large part of the story and show how characters recreate themselves in fiction.
Page 182, chapter 24	“habiéndome pedido Luscinda un libro de caballerías en que leer, de quien era ella muy aficionado, que era el de Amadís de Gaula.”	This episode discusses how romances of chivalry changed the lives of Cardenio and Luscinda. This is another example of how libros de caballerías affect a person’s life.

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Table (continued)

Location of example	Identification of example	Effect of example
Page 219-229, chapter 28	“Cardenio, Fernando, Dorotea, Luscinda”	The narrator tries extensively to get the reader interested in the added stories that are added to the fiction of <i>Don Quijote</i> .
Page 259, chapter 32	“vio hasta obra de ocho pliegos, escritos de mano, y al principio tenían un título grande que decía: <i>Novela del curioso impertinente</i> .”	This is another of Cervantes’ works that he comments on. Cervantes commenting on another of his works in a work is metafictional. The priest reads this story in <i>Don Quijote</i> .
P 316 - 348, chapter 39-41	“El cautivo”	This is where Cervantes tells about his life through the story of the prisoner. Saavedra is named as the soldier.

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Table (continued)

Location of example	Identification of example	Effect of example
Page 383, chapter 47	<p>“El ventero se llegó al cura y le dio unos papeles, diciéndole que los había hallado en un aforro de la maleta donde se halló la <i>Novela del curioso impertinente</i>, y que pues su dueño no había vuelto más por allí, que se los llevase todos, que pues él no sabía leer, no las quería. El cura se lo agradeció, y abriéndolos luego, vio que al principio de lo escrito decía: <i>Novela de Rinconete y Cortadillo</i>, por donde entendió ser alguna novela, y coligió que, pues la del <i>Curioso impertinente</i> había sido buena, que también lo sería aquella, pues podría ser fuesen todas de un mismo autor. Y así, la guardó con prosupuesto de leerla cuando tuviese comodidad.”</p>	<p>This is another of Cervantes’ stories that was named in the book. Cervantes comments about his work in a work of fiction.</p>
Page 388, chapter 47	<p>“Porque la escritura desatada destes libros da lugar a que el autor pueda mostrarse épico, lírico, trágico, cómico, con todas aquellas partes que encierran en sí las dulcísimas y agradables ciencias de la poesía y de la oratoria, que la épica también puede escribirse en prosa como en verso.”</p>	<p>The priest points out that books of chivalry do not follow the rules of fiction.</p>
Page 415, chapter 52	<p>“Pero el autor desta historia, puesto que con curiosidad y diligencia ha buscado los hechos que don Quijote hizo en su tercera salida, no ha podido hallar noticia de ellas, a lo menos por escrituras auténticas.”</p>	<p>The author states that he is not sure of the existence of the 3rd part of this story. Some documents have been found but the author does not know what will come of that information.</p>