

El celoso extremeño



**ASSIGN
BUSTER**

Summary Like Prodigal Son, Felipe squanders inheritance - ends up destitute in Seville

Vows to be more careful with money and women

Friends and relatives are dead, he is "the most jealous man" cannot bear thought of wife being unfaithful

He decides to ask the parents of a beautiful girl he sees for her hand

Leonara is entrusted to him as they are poor, ensures that his wife can never be seen by a man except him

Loaysa discovers that the strange house contains a beautiful young woman

Leonara agrees to administer a sleeping ointment to her husband

Mariolosno gets Leonara into bed with Loaysna but she resists his efforts to make love to her

Carrizales wakes up to find all this - he suffers a stroke, Leonara will inherit his wealth, enters a convent

Plot 1 • Story begins with brief summary of Carrizales - old man who marries the young girl

- Brief description of his background, enough to know how his mind works
- Indiano - Spaniards coming back from America
- No transformation - character remains the same, there is no evolution
- Unlike DQ and the vidriera
- Journey does not mean a change
- His journey is an Anti-Ulysses journey, coming back without any development

- What would usually provide wisdom only provides money

- He hasn't got a moral background, described as implacable

Plot 2 •

Manipulative - what he wants to do is control other people's lives

- Quotation on "y cuando iba a Indias..." - only concern is money

- Habíase muerto... Going to be the blanco de la Diana
- Doesn't want poor to ask him for money
- Cervantes has entertainment as primary aim, even if he regularly exceeds the boundaries of the genre
- Categorical aims - May-December marriage theme, shown in a different and distinctly serious light
- Main character journeys to the New World, gets money, returns and looks for a wife
- Since he is jealous he goes for a young and innocent girl
- Meddlesome youth sees a chance to make a conquest, tricks his way into the house
- Great development of dramatic caricature towards character, but moral issues are raised
- " pensaba y creía que lo que a ella pasaba pasaban todas las recién casadas"
- " gente baldía, atildada y meliflua"
- Negro cantor y danzante - " tal es la inclinación que los negros tienen a ser músicos" says Cervantes
- Form: two endings - " vivid vos muchos años, mi señor y mi bien todo, que puesto caso que no estáis obligados a creerme ninguna cosa de las que os dijere..."
- Jealousy 1 • No room for flexibility in his life
- Carrizales is like Anselmo in DQ " Novela del curioso impertinente"
- Same mechanistically approach to life
- How C explores human mind
- He thinks his wife's honra belongs to himself J: reminds me of dramas de honour

like a science experiment, why he asks a friend to prove his wife's honra

- But life is not a test tube but a group of indeterminacies
- Improvisation, Anselmo fails to understand that the world is not an object under his control
- He is tremendamente celoso
- El más celoso hombre del mundo - narrator says Jealousy 2 • La Galatea - two shepherds discuss their love stories
- Worse to die of rejection or suffer from jealousy?
- Complaining shepherds talking about nonsensical topics to modern reader
- Meant to be an issue for shepherds in pastoral novels
- More painful to have jealousy " Pestilencia de los celos"
- If you're jealous you are somehow mentally insane
- Why is he constantly speaking about jealousy, making reader aware of the damage caused by jealousy
- Jealousy gathers together an obsession of Cervantes - issue between reality and freedom
- What is otherness?
- Can we be sure of what others are going to do, what they look like? e. g. wife's honra
- Reality is evasive and misleading, trickery and slippery Jealousy 3 • Carrizales is unable to understand this very important issue about reality
- Reality is something that you can't answer or control
- Can't control somebody else's acts - this is seen in Cervantes
- Mechanistic mind of Carrizales is also jealous
- Paterson: The jealous person gets things dangerously out of focus - example in El celoso - story stems from the distorted vision of a jealous old

man

- We are shown the disastrous effects produced by jealousy
- Tableau effect created
- Old man's return to Spain signals a change in the narrative
- Loaysa is a rejuvenated version of Carrizales J: this implies no change
- The jealous old man restlessly exists in his own world of unfaithful wives and scheming lovers
- She is not allowed to think for herself
- Jealousy 4 • Carrizales actually is ready to admit to his own downfall at the end - maybe there is some optimism
- Story could be an example of how marriage in this way is contrary to the laws of nature
- Novel is a cautionary tale, exhibiting an example of obsessive jealousy and its consequences
- We do not feel guilty for him because the dramatist alienates him by showing his repulsive characteristics
- " El Viejo celoso" - " no dormía por pobre, ahora no podía sosegar de rico.."
- " Pasando en ella los años de su vejez en quietud y sosiego, dando a Dios lo que podía... había dado al mundo más de lo que debía"
- La Galatea: la incurable pestilencia de los celos
- Peculiarities - adultery not committed, husband isn't cuckolded, husband is the one to blame, no aggressive revenge
- Comic effects and effrontery, female characters and festive ending
- La mujer ventanera 1 • Solipsism = his third characteristic, this way of closing down into himself, not actually taking the others into account, shutting himself away from the world

- When he comes back from the new world, he knows nobody, alone in the world
 - This is why he builds up the house in this way
 - 68 year old man, lonely, solipsistic, jealous
 - He sees a woman at the window, decides to marry her
 - Thinks it is all said and done like that
 - That's the action of the story - look at *diversión: La mujer ventanera 2*
- Idea of *Mujer en la ventana* " *mujer ventanera, poco costurera / nunca llega a casadera*"
- Not by chance that she is young and at the window
 - *Asomado a la ventana p179* " *viese a una ventana puesta una doncella*"
 - Women are supposed to be inside, locked up in their houses, honest women were not allowed to talk
 - *Mujer ventanera* - term used in 17th C texts - " *La mujer que está de ordinario a la ventana*"
 - How were these women characterised?
 - If you're at the window, you're not taking care of what you're supposed to do
 - Proving that you're dishonest if you're at the window
 - Inside is where women should be, famous paintings
 - Public and private spaces - the house is a character in its own right, fortress built
 - Private space - female, public space - male, paintings by Picasso and Dalí
- La mujer ventanera 3*
- We are now seeing the woman from inside
 - Claustrophobic trap, no way in or out
 - p184 *no se vio monasterio tan cerrado...*

- p184 De día pensaba, de noche no dormía
- Institution of marriage is no longer a symbol of stability, symbol of instability
- Marriage of a 70 year old man and a 14 year old girl has to end in tragedy
- El viejo y la niña - also in Cervantes
- Latin comedies but also in the Spanish tradition
- Other examples of this - Moratín, El sí de las niñas, Lorca's amor de don Perlimplín
- Explores the same idea of the tragedy that comes with this age gap
- La mujer ventanera 4
- Traditional old-man figure is the butt of the audience's laughter, particularly because he fails to notice the young wife smuggle a young man into the house
- Lack of overt moral censure of the young wife's action
- One more use of symbolism to explain how the house is built - la cuna y la sepultura
- House is usually meant to be a symbol of hospitality and welcoming
- Cradle - but rather it is a symbol of a burial, nothing inside is related to life
- House that represents death and infertility
- Blind house all windows blocked off
- Servants just play dolls, don't know that they are living in a burial
- Monastery • " En un encerramiento tal, que al de un monasterio pudiera compararse" Greek Mythology • Hera married to Zeus, he has an affair with Io -> transformed into a calf
- Places Argos to watch the calf as she is jealous
- He only closes one of his eyes when he sleeps
- Greek Mythology, Garden of Hesperides are nymphs, take care of allotment

with fruit trees

- If you eat one of these apples, you are immortalised
- We see at the end of the novela:
- Zeus is able to make Argos sleep by playing the flute -> Zeus can then see lo
- Golden apple is stolen from Garden Servitude • This house, build by Carrizales might be entered by someone else
- Conclusion of two myths and the novel is that servitude, prohibitions and banning someone's will is pointless
- Also humorous: la comicidad directa y elemental del entremés es fecundada por el humor cervantino, adquiriendo una significación y una densidad de contenido"
- Women sang this song in the house " madre, la mi madre, guards me ponéis, que si yo no me guardo, no me guardaréis" - it is my freedom that decides if I'm going to be honest
- Does not matter how many watchmen are placed in front - Hades, entrance guarded by Cerberus
- Servants - 12 people - eunuch, servants, housemaids, dueños plus Leonora and Carrizales Monastery ONEL CELOSO EXTREMEÑO SPECIFICALLY FOR YOU FOR ONLY \$13.90/PAGE Order Now