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La entretenida by Miguel de Cervantes: A Digital, Annotated Edition and an English Translation (*The Diversion*)

This edition presents a new perspective on Cervantes as a dramatist, and incorporates features that will be of interest to academics, theatre practitioners and translators alike. It is the result of AHRC-funded collaborative research carried out at King's College London, within the Out of the Wings project, by John O'Neill of the Department of Spanish, Portuguese and Latin American Studies and a team from the Department of Digital Humanities led by Paul Spence.

The edition presents four versions of the Spanish text that allow different views of the punctuation and spelling (facsimile, modern spelling transcription, ed. O'Neill and unpunctuated), together with an English translation, by John O'Neill.

With performance in mind, the verse is presented in a way that clearly displays the poetic form, while the Performance Information and Track Character menus provide useful information about what is happening on stage.

Various indices (names, places, occupations, specialist terminology, sub-languages, proverbs and performance) and a Google Map of places mentioned help to contextualize the play.

About the Project

La entretenida by Miguel de Cervantes: A Digital, Annotated Edition and an English Translation (*The Diversion*)

This website forms one part of research entitled 'Cervantes's *La entretenida*: Translation, Performance and a Digital Edition', carried out by John O'Neill (King's College London) within Out of the Wings, a project on Spanish and Spanish-American theatre in translation, funded by the Arts and Humanities Research Council. The website includes a fully annotated edition of the play, together with the first known translation into English, *The Diversion*, by John O'Neill. This translation formed the basis of a staged reading, sponsored by the Cultural Office of the Spanish Embassy, in the Old Anatomy Museum at King's College London in May 2007.

The other part of the research is a written thesis of nearly 80,000 words, in four sections. The first of these proposes a new interpretation of the play, which highlights Cervantes's fascination with the relationship between life and literature. The second part presents the results of an investigation into the printing of *Ocho comedias y ocho entremeses nuevos, nunca representados* (*Eight New Plays and Interludes, Never Performed*), the volume of plays within which which *La entretenida* is contained. The third section of the written submission presents the rationale for this digital edition, while the final part discusses the process of translating and performing the play.

The research has involved translation, theatre practice, and scholarship within the fields of textual criticism, bibliography and digital humanities. Reflecting this experience, this edition is aimed at academics, theatre practitioners and translators alike, and seeks to contribute to dismantling the unhelpful boundaries that have sometimes existed between these different groups.

This edition offers a new perspective on Cervantes as a playwright by providing four views of the Spanish text, together with an English translation (see Key Features: **Different Views of the Text**), and by presenting the text in a way that privileges the verse, thus acknowledging the importance of poetic form in Spanish Golden Age drama. The edition also incorporates various indices (see About the Indices) that help to contextualise the play, as well as features designed to aid theatre practitioners, such as menus that enable one to quickly access costume, props and stage furniture requirements for each scene, and to track the speeches and movements of individual characters (see Key Features: **Special Menus**).

The model for text encoding and representation provided by this digital edition is both expandable and exportable. It could, for example, be applied to the whole of *Ocho comedias*, to other Early Modern plays or even to the complete works of Cervantes.

Project Team

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Acknowledgements

About the Text

Editorial Criteria

Information regarding editions consulted, and the treatment of issues relating to spelling, accentuation and punctuation can be accessed by clicking on the links below (or in the navigation bar on the left-hand side of the page):

- Editions Consulted
- Spelling, Accentuation and Punctuation
- Spelling Variants

In addition, the following general principles have been observed:

Division into Scenes

In order both to facilitate navigation and to aid performance practitioners, the play has been divided into scenes, which are indicated within the text in square brackets, except in the '1st edition' view.

Display of Verse

In order to make the verse form clearer, the practice of abbreviating character names and embedding them within the text, which may be observed in the first edition of 1615, has been followed, but with the names rendered in bold for ease of viewing. Shared lines are, accordingly, not split, as is usually the case in modern printed editions. Stanzas are separated by a space, again with a view to highlighting the verse form.

Damaged or Missing Text

Where text has been added because the source text (All Souls nn. 7.3) is damaged (see for example l. 1762 and fol. 183r), or because type is missing (see l. 521 and fol. 172v), this is indicated in square brackets, in all edited views ('1st edition', 'ed. O'Neill' and 'unpunctuated').

Errors in the Source Text (All Souls nn. 7.3)

Typographical errors and errors in the cast list or in the names of speakers are not corrected in the '1st edition' view. In the other views they are corrected and placed within square brackets (see for example ll. 2040 and 2820).

Supplied Text

Text supplied because it is missing in error, for example the exit of Don Silvestre and Clavijo at the end of Act III Scene 5, is not added to the '1st edition' view, but added to the other views in square brackets, often with an explanatory note. Additional stage directions that were found to be helpful for the actors in the preparation of the staged reading at King's College London in May 2007, for example asides, or indications of to whom a speech is addressed, are indicated in the 'ed. O'Neill' view in square brackets, but not in the other views. In those instances where the source text does not indicate the names of the characters in exits and and entrances (for example '*Éntranse*' at the end of Act I Scene 3), these have been added, in square brackets, to the 'ed. O'Neill' view (thus, in the preceding example, '*Éntranse [Cardenio y Torrente]*'), but not to the other views. That decision was taken in order to make it easier to track the movements of characters (using the 'Track Character' menu).

Notes

Reflecting the multidimensional approach to the text that has been adopted in this research project, the notes touch on lexical, contextual, bibliographical, performative and translational issues. Regarding notes that are purely lexical, the criterion has been to include these in cases where either the word is not listed in a comprehensive bilingual dictionary, or where the shade of meaning differs from the modern, generally accepted one. The criterion for selection of notes for the English translation has been to clarify the text for performance practitioners with little or no

knowledge of Spanish. As a result, the translation is considerably less annotated than the Spanish.

Editions Consulted

1st Editions:

Comparison of the following copies of *Ocho comedias y entremeses, nunca representados* (Madrid: La viuda de Alonso Martín, 1615), which contains *La entretenida*, revealed no differences apart from occasional press variants. The copy held by the Codrington Library (nn. 7.3) has been chosen as the primary reference source because it is the best example of the books examined.

- Biblioteca Nacional de España: CERV.SEDÓ/8698 (online at cervantesvirtual.com)
- British Library, London: C.59.e.3
- British Library, London: G.10183
- Bodleian Library, Oxford: Vet. G2 e.2
- Codrington Library, All Souls College, Oxford: nn.7.3
- University Library, Cambridge: Hisp. 7.61.3
- Facsimile edition (Madrid: Real Academia Española, 1984): source not indicated.

Modern Editions:

- La entretenida (Alicante: Biblioteca Virtual Miguel de Cervantes, 2003). Digital edition based on *Obras completas de Miguel de Cervantes Saavedra. Comedias y entremeses: tomo III*, ed. Rodolfo Schevill and Adolfo Bonilla y San Martín (Madrid: Imprenta de Bernardo Rodríguez, 1918), pp. 5-116
- *La entretenida/Pedro de Urdemalas*, ed. Luis F. Díaz Larios (Barcelona: PPU 1988). This edition is based on CERV.SEDÓ/8698 and R/32671 (Biblioteca Nacional de España), and Cerv. Vitr. I-23 and Cerv. Vitr. I-22 (Biblioteca de Catalunya)
- *La entretenida/Pedro de Urdemalas*, ed. Florencio Sevilla Arroyo and Antonio Rey Hazas (Madrid: Alianza, 1998). This edition is based on CERV/3209, CERV.SEDÓ/8698, R/32671, R/10692 and R/14483 (Biblioteca Nacional de España); and the facsimile edition of the *RAE* (see above).

Spelling, Accentuation and Punctuation

The aim has been to provide several different versions of the spelling and punctuation. Images of the first edition (nn. 7.3. from The Codrington Library, All Souls College, Oxford) can be viewed by clicking on the folio numbers within the text. However, as my research into the printing of *Ocho comedias* shows (see Chapters 5-7 of the written part of my thesis), neither the spelling nor the punctuation of the first edition can be attributed to Cervantes, who was cavalier about his spelling and who scarcely punctuated his writing. The amanuensis, who transcribed the author's manuscript for the printer, and the corrector at the printing house, who, in this instance, was probably a senior typesetter, undoubtedly played a more decisive role in such matters.

In all three of the edited versions ('1st edition', 'ed. O'Neill' and 'unpunctuated') spelling and accentuation has been modernized, except where this would affect sound, rhyme or metre. Muñoz's mispronunciation of 'aníma' (l. 2644 and note) has not, therefore, been 'corrected' to 'ánima', as in other modern editions. Abbreviations have been expanded, except speaker names, which have simply been given greater consistency. For a table of examples of modernized spellings and expansions see Spelling Variants . The way in which the text is punctuated in the three edited versions with modernized spelling may be summarized as follows:

- **1st edition**. The punctuation and capitalization corresponds to the first edition.
- **ed. O'Neill**. This version was developed through, and designed for, performance. The punctuation is therefore rhetorical rather than grammatical, with a comma representing a short pause for breath, and a full stop a longer pause. The overall effect is that the text is noticeably less punctuated, which will be particularly apparent where lists of words are concerned (see for example l. 13).
- **unpunctuated**. Capitals are only used for proper names. This version responds to the need expressed by some theatre practitioners, including Nicholas Hytner, the director of the National Theatre in the UK, for an unpunctuated text, which allows them to discover the meaning of the text for themselves, without editorial intervention (see Hunter and Lichtenfels [eds.], *Shakespeare, Language and Stage*, p. 164). It may also be welcome to scholars who wish to produce their own edition. This version corresponds more closely than the other edited views to the manuscript that would have been produced by Cervantes, which in all likelihood would have carried very little punctuation (see my remarks above concerning the images of the first edition).

Spelling Variants

Spelling and Accentuation Variants between 1st edition (facsimile) and Other Views:

1st Ed. (facs.)	Other Views	Example	Line
a	á	qual/cuál	1460
a	ha	aueys/habéis	1506
ā	an	grā/gran	2666
b	v	bolued/volved	1535
ç	z	fuerça/fuerza	1461
e	é	esta/ésta	1463
ē	en	vendē/venden	1469
è	é	errè/erré	1539
g	j	linage/linaje	1477
i	í	solicito/solícito	1494

o	ó	adonde/adónde	1486
ò	ó	llevòla/llevóla	1486
ō	on	Dō/Don	2574
o	ho	oy/hoy	2580
q̄	que	aq̄llas/aquellas	2567
qu	cu	qual/cuál	1460
ſ	s	deſtas/destas	1459
ſſ	s	mieſſes/mieses	1488
ſs	s	aſsi/así	2551
u	v	deuaneo/devaneo	1465
u	b	yuamos/íbamos	2693
v	u	vn/un	1515
x	j	dixo/dijo	2594
y	i	donayre/donaire	1475
z	c	dezidme/decidme	1470

Key Features

Different Views of the Text

The website provides five views of the text, which are listed below: four in Spanish and an English translation. All of these are accessed by clicking on the 'Text' button in the navigation bar at the top of the page. Clicking on one of the links in the left hand navigation bar will take you to the title page, while clicking on one of the options next to 'Select View', at the top of the page, takes you to a different view of the same page. Please note that, if you choose to enlarge the text, the way in which the verse and other information is displayed may be affected. The first three views all present modernized versions of the spelling, but differ in the way they are punctuated. For more information about the editorial criteria that govern these views see 'About the Text': Editorial Criteria. The fourth view, that of the 1st edition (facsimile), can be seen by clicking on the folio numbers that appear in the first three views (e.g. '0tp' at the top of the 'Volume Title' page, or '169r' between lines 12 and 13 of Act I Scene 1). Clicking on the speaker name from within any of the first three views of the Spanish will take you to the corresponding speech in the translation. By the same token, clicking on the speaker name in the English translation will take you to the Spanish, in the version in which it was last viewed.

1. **1st edition**. A version that preserves the punctuation of the first edition, but with modernized orthography.
2. **ed. O'Neill**. The intention in this version, arrived at by reading the text aloud, has been to punctuate the text rhetorically rather than grammatically.
3. **unpunctuated**.
4. **1st edition (facsimile)**. Images from nn. 7.3, the example of *Ocho comedias y entremeses, nunca representados* (Madrid: La viuda de Alonso Martín, 1615) held by The Codrington Library, All Souls College, Oxford. It is possible to zoom in on these images by clicking on them.
5. **English translation** (*The Diversion*) by John O'Neill. The text is based on the version that was performed in a staged reading at King's College London on the 4th and 5th May 2007.

Special Menus

- **Performance Information**. Selecting an item from the this menu will generate lists of those items for the scene in question, in other words who is on stage and the costume items, props and stage furniture specified in Cervantes's stage directions. Selecting 'All' will reveal a list of all characters and items. By default the menu is set to 'None'.
- **Track Character**. Selecting a character from this menu will cause that name to be highlighted, both as the speaker and within stage directions.
- **Go to**. The play was originally divided into *jornadas* (lit. 'days'), or acts. To assist navigation, and for the convenience of theatre practitioners, who may wish to establish smaller units of action for rehearsal purposes, it has been further divided into scenes, which can be accessed via the 'Go to' menu.

Notes and Bibliographical Information

Hovering over a note number opens that note in a text box. Clicking on a note number takes you to that note within a list of all the notes. Clicking on a short-form bibliographical reference takes you to the complete reference in the bibliography.

The Play in Context

In the *Adjunta al Parnaso* Miguel de Cervantes tells us something of his intentions in allowing the publication, in 1615, of *Ocho comedias y ocho entremeses nuevos, nunca representados* (*Eight New Plays and Interludes, Never Performed*):

'Pero yo pienso darlas a la estampa, para que se vea de espacio lo que pasa apriesa, y se disimula, o no se entiende, cuando las representan. Y las comedias tienen sus sazones y tiempos, como los cantares'

('I am considering handing the plays over to be printed, so that one might see at one's leisure what happens quickly, or is disguised or not understood when they are performed. Moreover, plays, like songs, have their seasons and their times.')

He elaborates on the circumstances surrounding publication in the prologue to *Ocho comedias*, in which he describes his failure to find a theatre company willing to perform the plays, despite having had success as a dramatist many years previously. Cervantes the playwright had been marginalised by the *comedia nueva* of Lope de Vega and others, and had thrown the plays in a chest, 'condemned to perpetual silence'. Through the new technology of print Cervantes was transferring

the plays to another kind of storage container, the book, with the hope perhaps of restoring in the eyes of posterity his somewhat tarnished reputation as a dramatist.

La entretenida, a comedy of deception and confusion of identity set in Madrid, is the last but one of the eight full-length plays in the volume. Critical reception of the play has generally defined it as a parody of the *comedia nueva*. However, while it is true that Cervantes subverts the genre of the cape and sword play, for example by giving the majority of the lines to the servants rather than their masters, the *comedia nueva* is in fact just one of the many strands of literary and dramatic discourse that Cervantes weaves into the play, since it also contains references to the Roman comedy of Plautus, *Celestina*, Bocaccio, the burlesque sonnet and the *commedia dell arte*. Moreover, the fact that the play self-consciously does not end in marriage can be seen as a comment on society as well as on prevailing dramatic conventions.

The link with Plautus is particularly strong, and can be felt not just in the labyrinthine plot, which is influenced by the same two plays, *The Brothers Menaechmus* and *Amphitryo*, that inspired Shakespeare's *Comedy of Errors*, but also in the metatheatrical and quasi-improvisatory qualities of *La entretenida*, a play which reveals Cervantes's skills both in characterization and as a writer of comic dialogue.

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About the Indices

From a socio-historical point of view Cervantes's writing is important in helping to provide a picture of his time, not only because of what he depicts but also because of the language he uses, since his writing is a veritable storehouse of proverbs and slang terms. This edition of *La entretenida* therefore seeks to map the play contextually, exploiting the special advantages of digital texts with regard to information retrieval and visualisation, and encoding the text in such a way as to enable the generation of indices of names, places and linguistic terms and sophisticated semantic search facilities. The intention has been to supplement the concordances that are already available, for example at the Biblioteca Virtual Miguel de Cervantes, by enabling the end-user to search generically, and by furnishing information that might help to provide a better picture of Cervantes, the world that he moved in and his artistic preoccupations.

Cervantes is a writer who frequently makes connections between his works, and encourages his readers to do the same. The indices that have been generated are therefore proposed as part of a model for a much larger project, a hypothetical encoding of all of the plays in *Ocho comedias*, or even of the complete works, which invites us to view his writings holistically.

Index of Places

Although *La entretenida* is superficially an urban comedy, Cervantes takes us on an imaginative journey to many remote corners of the known world. Place names have therefore been encoded in such a way that it is possible to search using different criteria, for example by 'Bloc' (New World or Europe), 'Country' (Bolivia, Italy, Peru and Spain), 'Settlement' (Madrid or Rome) or 'Building'.

Performance Index

This index lists costume items, props and stage furniture specified in Cervantes's stage directions, as well as references to non-appearing characters. To search for items within a particular scene one should select from the Performance Information menu (see Key Features).

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- ◦ una almohada de terciopelo: III. 5
- ◦ una almohadilla: II. 1
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- ◦ una cajita pintada: I. 6
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- **Décor**
  - ◦ un tapiz: II. 6
- **Non-appearing characters**
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Map of the Play

Since the play is set in Madrid, in the Almendárez household and the surrounding streets, it would normally be classified as an urban comedy. However, mapping each place name that is mentioned reveals that Cervantes takes us on a imaginative journey to some remote corners of his world, including Peru and Africa, as well as to parts of Spain and the Mediterranean, for example places in Rome with which he became familiar when chamberlain to Cardinal Acquaviva in 1570, and areas of Andalucía (most of them noted for the excellence of their wines) that he knew well from the time he spent there as an itinerant tax collector in the 1580s and 1590s. The city is thus contextualized by its relationship to the rest of the world and to the geography of Cervantes's life.

The results can be seen in this Google Map, together with notes about the places mentioned. The map also includes other relevant geographical data, such as Cervantes's address at the time of publication of *Ocho comedias.*

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