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Cervantes and Ayala’s El rapto: The Art of Reworking a Story. By KEITH ELLIS

Abstract. The usual practice of authors who rework stories is to alter the original plot and characterization in such a way that the new story has a different meaning. In his recent short novel, El rapto, Francisco Ayala departs from this practice in an important way. Plot and characterization in his story remain fundamentally faithful to those of his model, the goatherd episode from Don Quijote. At the same time, by setting the story firmly in the twentieth century, by a special use of prologue and narrative point of view, Ayala makes his story seem independent of any specific literary model. Significant in his reworking is the irony which undermines the apparent contemporariness and uniqueness of the reactions of his characters. This work is thereby related to a major theme of his fiction—that of the constancy of human weaknesses—which is shown in the recurrence of situations that would seem to be unique. In this reworking the old story does not stand as a potentially distracting alternative; rather, it complements the new one and contributes profoundly to its meaning. (KE)

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Language, Style, and Meaning in Troilus and Cressida. By T. MCALINDON

Abstract. The dramatic design of Troilus and Cressida is based on the Renaissance theory that errors of speech and style are omens of personal and social disorder. Greeks and Trojans alike offend against the stylistic and behavioral doctrine of decorum by failing to adjust their words to the subject, the situation, or the person addressed. They thus draw attention to the defects of judgment or the inexperience which account for the failures in war and love upon which the play concentrates. Shakespeare enhances the ethical significance of this design, and the unity of the two plots, by showing that vows—solemn words—are universally abused: warriors and lovers swear rashly or
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King's death and restored with his resurrection. In the penultimate verse paragraph, no new rhymes are introduced, but suspended rhymes (uncompleted circles) are forcibly completed. At this still point, forward movement subsides, irregularity disappears, and order is poignantly affirmed. (JAW)

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Abstract. A letter from Katherine Anne Porter to Malcolm Cowley, written from Berlin in 1931, seems to be genetic in its position between the diary she kept aboard ship and conscious labor begun on Ship of Fools in 1941. The letter
describes her then recent voyage from Vera Cruz to Bremerhaven. It tends to support, moreover, an allegorical reading of the fiction which depicts an itinerary closely corresponding to the actual journey. Miss Porter’s way of viewing her shipboard experience, and the Berlin of the early thirties, is distinctly metaphorical, and points to the nature of her kinship to Brant, whose Das Narrenschiff she read in 1932. (MML)

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