

ginales están extraviados hoy día, pero más probable parece que se trata de un error proveniente del presbítero Marroquín. Saavedra Galindo recogería la conjetura infundada de Marroquín, combinándola con el hecho bien conocido de que Vergara y Vergara fue uno de los consultores literarios de Isaacs. Saavedra Galindo expondría este error en un discurso improvisado sobre Vergara y Vergara, pero más tarde se daría cuenta de su equivocación y la eliminaría de sus escritos. Samper Ortega, ignorando este proceso de depuración, repetiría el error de Saavedra Galindo, propalando así la conjetura equivocada del presbítero Marroquín. La explicación más razonable, entonces, parece ser que la novela *María* nunca tuvo un original dramático, y que tal teoría se debe a una serie de equivocaciones.

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#### AN OBSCENE EXPRESSION IN CERVANTES

In the tenth chapter of the third book of the *Persiles*, in one of the most vivid scenes of the novel, Cervantes introduces the reader to two young men who, according to their account, had recently been ransomed from captivity. Describing their existence in the galley commanded by Dragut, one of them refers to "las amenazadoras y vituperosas voces" by which the latter used to lash the Christians. "A lo menos a mí — he adds — me suena agora el *rospeni*, el *manahora* y el *denimaniyoc* que con coraje endiablado va diciendo, que todas éstas son palabras y razones turquescas encaminadas a la deshonra y vituperio de los cautivos cristianos".

These three words were not explained by Cervantes nor have they been commented on by the editors of the *Persiles*. Calling attention to the neglect into which this novel had fallen and to the usefulness of a new edition — the Schevill and Bonilla edition being already insufficient — Mr. Osuna, in a recent article, suggested the investigation of these words<sup>1</sup>. The suggestion was received, if he did not act *motu proprio*, by Professor Ayalde-Arce in his recent edition of the *Persiles*<sup>2</sup>.

<sup>1</sup> *El olvido del Persiles*, en *Boletín de la Real Academia Española*, t. XLVIII, 1968, págs. 55-75.

<sup>2</sup> Madrid, Editorial Castalia, 1969.

It is very hard — be it said at once — to offer a satisfactory exegesis of these terms: for one thing, Cervantes did not know Turkish and his transcription — perhaps also altered by printers — could be far from authentic. Said in moments of anger by an *arráez* of a slave ship, these words, on the other hand, are more than likely unfit to be heard by a polite audience, which makes it understandable why they have not found their way to the dictionary. It is perhaps for this reason that Cervantes records them in their original language without explaining or translating them. All of this increases our acute awareness of the difficulty of solving this problem.

In annotating this passage, Avelle-Arce solicited the help of Professor and distinguished Orientalist, Julio Cortés, for whom *rospeni* probably means 'prostituta' and *denimaniyoc*, 'ni religión ni fe'. *Manahora* is left without explanation. Without wanting to start a debate with our colleagues, we would like to offer a different opinion, at least for *denimaniyoc*, which seems to us, beyond any question, to be an obscene expression.

Even with the slightly deformed Spanish spelling, one cannot avoid an embarrassing situation were one to pronounce it — and this even keeping Spanish Phonetics — in the presence of persons, especially ladies, who know colloquial Arabic. This will be — we beg humble forgiveness in the name of scholarly curiosity — the uncomfortable experience of whoever would be bold enough to take the suggestion.

This expression is the combination of two words: 'deen' and 'ilmaniyoc'. When joined, the first word, otherwise a long syllable, has been shortened; and the phoneme 'l' of the definite article (common to Arabic and Spanish) attached to the second word has been dropped. In context, this is a common-place phenomenon: Europeans repeating what they can make out of a group of Arabic words, and slightly deforming them in the process. Nor should one forget that we are dealing here, in all likelihood, with some North-African dialect of Arabic. As to the description of these words as Turkish, it should not mislead us: we are in the epoch of the Ottoman Empire, when to Europeans just about everything in the Mediterranean was Turkish or *turco*.

As to the meaning of these words, 'deen', written in Arabic دين, is a general term which could mean 'religion or God or principle or an object of respect or worship', hence its wide usage in Arabic in all sorts of derogatory combinations, equivalent to 'damning' someone's God and/or religion in English. As to 'el (or il) maniyoc', written in Arabic المنيف, it is decidedly an obscene term equal to the past participle of the notorious English four-letter word. In the combination, it is used as an adjective for 'deen', something comparable to saying to someone: 'f\*\*\* your religion'. In Spanish the mild euphe-

mistic translation would be, 'maldita [sea tu] religión'. Naturally Dragut's insult is aimed, as Cervantes says, "a la deshonra y vituperio de los cautivos *cristianos*"<sup>3</sup>.

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### SUBLIMINAR: SINTESIS DE UNA CONCEPCION DE LA VIDA

Ricardo Jaimes Freyre, boliviano (1868-1933), precursor del Modernismo junto con su amigo y maestro, Rubén Darío, ha sido considerado poeta parnasiano, romántico y simbolista por los diversos críticos que se han ocupado de él. Dejando de lado estos propósitos con que la crítica y la historia literaria quieren registrar la producción poética de un autor, adscribiéndolo a una determinada escuela o corriente literaria, quisiéramos comentar, en este trabajo, el poema *Subliminar*. Con este poema cierra Ricardo Jaimes Freyre su segundo y último libro: *Los sueños son vida* (1917). No es éste un hecho casual. La ubicación de las poesías, tanto en *Castalia bárbara* (1899)<sup>1</sup>, como en el libro en que se halla inserto el poema que nos hemos propuesto explicar, obedece a una cuidadosa organización que las propias manos del vate realizaron. *Subliminar* es — a nuestro juicio — el remate de la obra poética de Jaimes, friso en el cual se halla inscrita una concepción de la vida. Esta es la afirmación que trataremos de probar.

El primer verso:

Es ya tiempo de que suenen las orquestas interiores

podría hacernos pensar que nos moveremos a nivel del subconsciente. Si a esto añadimos que el propio título del poema: *Subliminar*, es decir, aquello que está por debajo del limen o umbral, sugiere al lec-

<sup>3</sup> El lado árabe de esta cuestión está visto por el Profesor Rizk; el hispánico lo aporta el Profesor Osuna.

<sup>1</sup> EMILIO CARILLA, *Ricardo Jaimes Freyre*, Buenos Aires, Culturales Argentinas, 1962. Carilla, crítico que más acertada y extensamente ha estudiado la obra de Jaimes Freyre, apunta — en el libro arriba mencionado — que la ordenación de los poemas en *Castalia bárbara* obedece a un propósito deliberado de su autor.