

The *Cantar de Mio Cid*: A Morphological Perspective
with Stylistic Annotations Augmented Second Edition

Revised

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TO

Enrique Anderson Imbert

and

Ismael Puerta Flores

IN MEMORIAM

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A morphological analysis of the narrative of Abel Carvajal's wife has appeared in Jack J. Himelblau, "M. A. Asturias's *El Señor Presidente*: A Morphological Analysis of the Single-Move Micro Tales." In Mendizábal and Fernández Jiménez 1999, 107–18.

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A morphological analysis of the narrative of the Hero Twins has appeared in Jack J. Himelblau, "The Morphology of the Popol Vuh," *Revista Interamericana de Bibliografía* 37, 4 (1987): 480–500. (Reprinted in Jack J. Himelblau, *Quiche Worlds in Creation: The Popol Vuh as a Narrative Work of Art*. Culver City, CA: Labyrinthos, 1989. 49–64.)

Segments dealing with the Sumerian narrative "Inanna's Descent to the Nether World" have appeared in Jack J. Himelblau, *Libro de Apolonio: A Canvas of Fairy Tale Types and Folktale-Literary Motifs*. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2020. Appendix D (120–23).

CONTENTS

Preface

Introduction

Chapter 1. Narrative Technical Features in the *Cantar de Mio Cid*

Chapter 2. Characters in the *Cantar de Mio Cid*

Chapter 3. The Number of Tales in the *Cantar de Mio Cid*

Chapter 4. Tale 1. The Exile of My Cid Rodrigo Díaz from Castile

Chapter 5. Tale 11. Fernando González and Diego González: Infantes de Carrión

Chapter 6. Tale 16. The Resolve of My Cid to Retaliate against the Infantes
of Carrión and the Remarriage of the Daughters of Doña
Jimena and Don Rodrigo to the Prince of Navarre and the
Prince of Aragón

Synopsis

Conclusion

Notes

Works Consulted

PREFACE

In the second edition of the *"Cantar de Mio Cid": A Morphological Perspective and Stylistic Annotations*, I have reorganized sections; I have synthesized passages; I have made minor analytical adjustments to earlier symbolic transcriptions delineating the morphological structure of events in a small number of tales; and I have provided a structural interpretation of the number 30 in Tale 9. Raquel and Vidas in my Conclusion. Furthermore, I have added two extensive morphological analyses of other narratives: the first deals with three segments taken from the sixteenth-century religious text of the Popol Vuh of the Maya Quiche of Guatemala and the second untangles five stories in *El Señor Presidente* (1946), a novel written by the twentieth-century Guatemalan novelist Miguel Ángel Asturias, which support statements I have made regarding my morphological analysis of the *Cantar de Mio Cid*. Lastly, I render a closing study of the number three and multiples of the number three that also structure events in the Spanish epic poem, which I precede with an introductory segment of the allegorical usage of said number three and multiples of three in five previous cultural settings, one of which presents the narrative source of the Christian narrative of the death and resurrection of Jesus Christ on the third day (Mark 15, 16; Matt. 27, 28).

INTRODUCTION

In his 1928 ground-breaking *Morphology of the Folktale*, Vladimir Y. Propp (1895–1970) delves into the syntagmatic analysis of Russian fairy tales whose fundamental content is composed of magic.¹ His study reveals that the progression of narrative functions in these tales is both structurally orderly and uniform. In the second English edition of the *Morphology* (1968), Alan Dundes (1934–2005) posits that Propp's structural approach may very be suited to narratives that fall outside the province of folktale and fairy-tale genres. Specifically, Dundes raises the following intriguing question: "[W]hat is the relationship of Propp's *Morphology* to the structure of epic?" (Dundes 1990, xiv). I answer Dundes's query regarding the Per Abbot 1307 copy of the *Cantar de Mio Cid* (hereafter *CMC*), based, in turn, on an earlier copy of the original epic work (1140; Menéndez Pidal 1971, 7–8).²

The methodological approach that Propp adopts provides an analysis of the basis and structure of the above traditional diegetic principle of diachronic deployment of fictive events in narratology. His systematic exposition offers a formal *modus operandi* that methodically and accurately describes the diegetic strands that comprise the unity of a narrative poem such as the *CMC*. Hence, I not only adopt the morphologic (syntagmatic)—that is, structural—functional approach of Propp to narrative literature but also the critical terminology and symbols that Propp employs to describe and designate, respectively, the functions of the characters in the *CMC*. The symbols Propp employs provide precise, schematic means to encode logically the sequence of narrative actions. His critical lexica, in turn, present clear descriptors, both unemotional and uniform (universal), that elucidate vague structural aspects of diegetic events such as exposition, development, and suspense, in functional terms that reflect the actions of the characters, such as absentation, trickery, villainy, departure, struggle, and difficult task, as they directly affect the structural function of diegetic development.

Proppian notions that form the basis of this study follow. In his *Morphology*, Propp maintains that the Russian fairy tales subject of his analysis—that is, the Aarne-Thompson Tale Types (TT) 300 through 749 (Dundes 1990, xiiv), classified under the rubric of "Tales of Magic" (Aarne-Thompson 1987, 88), dealing with supernatural personages, objects, and events—evidence a total of thirty-one functions for a complete fairy tale (Propp 1990, 64). These thirty-one functions follow an initial situation—the initial situation, represented by Greek letter alpha (α), "is not a function" (1990, 25)—and, according to Propp, succeed each other in a strict sequential order (1990, 22). Moreover, Propp asserts that "[t]he absence of certain functions does not change the order of the rest" (1990, 22). The abridged definitions of thirty of the above thirty-one functions—function XIX lacks a definition—and their respective symbols (1990, 26–64), which are used throughout this study, are as follows³:

- | | |
|------|-------------------------------|
| I. | Absentation (β) |
| II. | Interdiction (γ) |
| III. | Violation (δ) |
| IV. | Reconnaissance (ϵ) |
| V. | Delivery (ζ) |
| VI. | Trickery (η) |
| VII. | Complicity (θ) |

VIII.	Villainy (A)	
VIIIa.	Lack (a)	
IX.	Mediation, the connective incident (B)	
X.	The beginning of a counteraction	Departure (↑)
XII.	The first function of the donor (D)	
XIII.	The hero's reaction (E)	
XIV.	Provision or receipt of a magical agent (F)	
XV.	Spatial transference between two kingdoms, guidance (G)	
XVI.	Struggle (H)	
XVII.	Branding (J)	
XVII.	Victory (I)	
XIX.	[The liquidation of the initial misfortune or lack] (K)	
XX.	Return (↓)	
XXI.	Pursuit, chase (Pr)	
XXII.	Rescue (Rs)	
XIII.	Unrecognized arrival (o)	
XIV.	Unfounded claims (L)	
XXV.	Difficult task (M)	
XXVI.	Solution (N)	
XXVI.	Recognition (Q)	
XXVIII.	Exposure (Ex)	
XXIX.	Transfiguration (T)	
XXX.	Punishment (U)	
XXXI.	Wedding (W)	

Propp underscores that "[f]unctions of a characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled" (1990, 21)—to cite two examples of the latter case in the *CMC*, see Chapter 4 n. 14 and 4 n. 16, respectively. Furthermore, Propp states that "[f]unction is understood as an act of a character, defined from the point of view of its significance for the course of the action" (1990, 21).

Related to the above view of "function" is that of "move," still another Proppian notion that I incorporate in this study. This concept logically diagrams the distinct diegetic parts whose sum constitutes a complete move or a tale—a tale of character may consist of one move or of multiple moves. According to Propp:

Morphologically, a tale (skázka) may be termed any development proceeding from villainy (A) or a lack (a), through intermediary functns to marriage (W*), or to other functions employed as a denouement. Terminal functions are at times a reward (F), a gain or in general the liquidation of misfortune (K), an escape from pursuit (Rs). ... This type of development is termed by us a *move* (*xod*). Each new act of villainy, each new lack creates a new move. One tale may have several moves, and when analyzing a text, one must first of all determine the number of moves of which it consists. One move may directly follow another, but they may also intertwine; a development which has begun pauses, and a new move is inserted. (1990, 92)

The clear implication of Propp's above definition of "move" is that a tale starts in a state of equilibrium or rest, that this state suffers a disturbance and passes into a state of disequilibrium, and that the latter demands, in turn, a terminal resolution of the diegetic disturbance, leaving the tale once more in a state of equilibrium. In short, Propp's functional (structural) analysis rests on the principle of cause and effect.

CHAPTER 1

NARRATIVE TECHNICAL FEATURES in the *CANTAR de MIO CID*

In the main, the diegetic events in the *CMC* unfold diachronically, albeit some actions are synchronous. Among the latter are scenes of the various military actions in which the men led by My Cid and those led by his officers simultaneously engage the Moors in military battles in diverse locations. I relegate such synchronous, military moments to a minor status and shall mention them only in passing. Other instances of synchronism are rather flagrant, overtly employing the technique of montage, the "meanwhile, back at the ranch" narrative device, and shall report such instances wherever they occur within my analysis of the *CMC*.

Other relevant technical narrative features follow. Consistency in the deployment of point of view is not a critical structural consideration in the *CMC*: actions and descriptions in the *CMC* are presented by a first-person extradiegetic-heterodiegetic narrator in the first degree who, paradoxically, adopts an omniscient point of observation of zero focalization—regarding narrative voice see Montaner 2007, ccvii–ccxxix. Passages of foreshortening of space and compression of time are, as Edmund de Chasca (1903–1987) underscores, plentiful and how the narrator achieves these effects are multiple (1972, 89–94). The narrator may place some of the men of My Cid in Carrión in one line and in Valencia in the next (Montaner 1993, ll. 3700–1), or he may state that a character travels "de día e de noch" (1993, l. 2690) ["by day and by night"].¹ In other instances, the narrator, in one line, may simply inform the reader that My Cid has rested near a city, such as Alcocer, for fifteen weeks (1993, l. 573) or that he laid siege to a city, such as Valencia, for nine months and in the next line the narrator may state that the city capitulated in the tenth month (1993, l. 1209–1210). The narrator, also, may end a section of his tale by issuing an illocutionary assertion in which the narrator avers that two married couples (for example, Fernando and Diego, the Infantes of Carrión, and their wives, Doña Elvira and Doña Sol) lived contentedly for approximately two years (1993, l. 2271).

There are, also, incidents of dramatic irony in the *CMC*. A case in point is when My Cid pawns two chests to the Jewish businessmen Raquel and Vidas, in Move 2 of Tale 1. The Exile of My Cid Rodrigo Díaz. In this tale, the reader knows more than the two Jewish characters regarding the contents of the chests. Another instance occurs in Move 1 of Tale 11. The Infantes of Carrión: Fernando González and Diego González, wherein which the reader learns of the economic motivation that moves the brothers from Carrión to consider their union with the daughters of My Cid, whereas the characters King Alfonso VI and My Cid lack knowledge of above materialistic grounds. A third case takes place in Move 8 of Tale 11, in which the princes emphasize to the nobles attending the court that King Alfonso holds in Toledo that the inferior social status of Doña Elvira and Doña Sol make them unworthy of being their wives. However, the reader and King Alfonso know that Fernando and Diego neither underscored nor actively demonstrated by actions that could serve as objective correlatives of their ingrained social prejudice at the time that they sought, with the assistance of the King, to contract marriage with the Doña Elvira and Doña Sol.

Finally, apostrophes to the reader appear abundantly throughout the *CMC*. In some instances, these apostrophes are formulaic means by which the narrator abruptly shifts from one subject matter to another. De Chasca cites four cases: "D'iffantes de Carrión yo vos quiero contar"; "Quiérovos dezir

del que en buena çinxo espada"; "Dezir vos quiero nuevas de allent partes del mar, / de aquel rey Yúcef que en Marruecos está"; "Alabandos ivan ifantes de Carrión / mas yo vos diré d'aquel Félez Muñoz" (1972, 209). For the most part, however, the narrator directs his apostrophes to the reader to accentuate vividly a present situation (Montaner 2007, cxcvii-cxcviii). Following are a few examples: "Llorando de los ojos, que non viestes atal" (Montaner 1993, l. 374) ["With tears flowing from their eyes, more than you have ever seen"]; "veriedes armarse moros" (1993, l. 697) ["you could see the Moors arming themselves"]; "sabet, el otro non ge l'osó esperar" (l. 768) ["I tell you he dared not wait for a second blow"]; "Oíd qué dixo Minaya Álbar Fáñez" (1993, l. 1127) {"Listen to what Minaya Álvar Fáñez said"}; "Aqueste era el rey Bucar si l'oviestes contar" (1993, l. 2314) ["This was the Emir Búcar; perhaps you have heard tell of him"].²

CHAPTER 2

CHARACTERS

The *CMC* has four major actants. The first is King Alfonso who, by banishing Díaz from his realm, sets into motion the events that will later unfold in the epic poem. Another is My Cid, who must live by his wits and his military prowess to survive and satisfy the daily material needs of his fellow combatants, and who, in his last conquest, namely, that of the city of Valencia, rises to the socio-political level of a sovereign. The third major figure is Minaya Álvar Fáñez, the nephew of Díaz, who is a chief military strategist in the entourage of My Cid and the ambassador of goodwill of Don Rodrigo before King Alfonso in My Cid's numerous attempts to regain the favor of his monarch. Finally, there are the Infantes of Carrión, Fernando and Diego, the most villainous set of diegetic individuals depicted in Hispanic literature. Driven by their passion of greed, they marry My Cid's daughters solely to improve their economic lot and, at the close of the epic poem, face a court of their noble peers to account for their subsequent immoral comportment toward their respective wives.

Among the minor characters in the epic poem, one must distinguish between those who play an active, purposeful, and constructive structural role and those who assume a passive stance. Among the former are Raquel and Vidas, two pawnbrokers without whom there is no epic tale of Rodrigo Díaz for they provide My Cid with the necessary monetary funds not only to defray his immediate and urgent economic expenditures but also to commence his ventures in his exile from Castile; among the latter are Doña Jimena, the wife of My Cid, and Elvira and Sol, the daughters of Don Rodrigo, who are recipients of actions enacted by different personages. Other secondary characters, such as Don Ramón Berenguer, the count of Barcelona, and Arab kings, simply serve as foils to highlight My Cid's military prowess and superiority as a warrior over his enemies.

CHAPTER 3

THE NUMBERS OF TALES in the *CANTAR de MIO CID*

n analysis of the *CMC* reveals the existence of a minimum of four tales, if perceived solely from the perspective of the main character Don Rodrigo Díaz. The first tale would focus on the exile of My Cid and his ventures in Moorish territories outside the realm of King Alfonso, including his conquests and subsequent defense of Moorish lands. The second tale would deal with the failed attempts by Díaz to regain the good graces of his monarch, to whom he is constant in his loyalty. The third tale would center on the desire of My Cid to be reunited with his family. The fourth tale would deal with the need of My Cid to marry off his two daughters Doña Elvira and Doña Sol. This approach, based exclusively on the existence of Don Rodrigo, is unsatisfactory. To complete the structural fabric of the *CMC* it is necessary to include the tales of the other participants in the epic poem, such as those of Doña Jimena, the wife of Don Rodrigo, Doña Elvira and Doña Sol, the daughters of Don Rodrigo and Doña Jimena; Raquel and Vidas; and those of the vanquished Moors.

Viewed in this light, the composite morphologic rendition of the *CMC* reveals the existence of a minimum of nineteen tales. These tales and their titles follow:

- | | |
|----------|--|
| Tale 1. | The Exile of My Cid Rodrigo Díaz from Castile |
| Tale 2. | Doña Jimena, the Wife of Don Rodrigo |
| Tale 3. | Doña Elvira and Doña Sol, Daughters of Doña Jimena Díaz and Don Rodrigo Díaz |
| Tale 4. | The Counterattack of King Tamín of Valencia to Recapture Alcocer |
| Tale 5. | Gestures by My Cid to Regain the Good Will of King Alfonso VI |
| Tale 6. | The Failure of Ramón Berenguer, Count of Barcelona, to Regain Lands Lost to My Cid |
| Tale 7. | The Struggle of the Residents of Valencia against My Cid |
| Tale 8. | The Attempt of the King of Seville to Conquer Valencia |
| Tale 9. | Raquel and Vidas |
| Tale 10. | The Failure of King Yusuf of Morocco to Repossess Valencia |
| Tale 11. | The Infantes of Carrión: Fernando González and Diego González |
| Tale 12. | The Loose Lion and My Cid |
| Tale 13. | My Cid defeats King Búcar of Morocco |
| Tale 14. | The Attempt of King Búcar to Conquer Valencia |
| Tale 15. | The Encounter of the Moor Abengalbón with the Infantes of Carrión |
| Tale 16. | The Resolve of My Cid to Retaliate against the Infantes of Carrión and the Second Nuptials of Doña Elvira and Doña Sol to the Infante of Navarre and the Infante of Aragón |
| Tale 17. | The Infante of Navarre |
| Tale 18. | The Infante of Aragón |
| Tale 19. | King Alfonso VI |

To present these tales in their chronological order throughout this study would unnecessarily clutter, complicate, and, possibly, muddle the reading of the literary events in question. Hence, I shall focus on the three core diegetic episodes that comprise the substance of the *CMC*: Tale 1, Tale 11, and Tale 16. I analyze the other narratives in the Notes as they correlate to the above three main stories.

CHAPTER 4

TALE 1. THE EXILE of MY CID RODRIGO DÍAZ de VIVAR from CASTILE

The first tale of the *CMC* deals with the expulsion of My Cid from the realm of Alfonso VI, King of León and Castile. This narrative consists of sixteen moves and covers My Cid's ventures in Spanish territories under Moorish rule, his conquest of Valencia, his obtaining a pardon from his Monarch, and his regaining the status of a faithful vassal to the Crown

Move 1 (Cantar I)

The first move is a hypothesis. The initial verses that deal with the events that lead to My Cid's falling out of favor with King Alfonso and the King's subsequent decree, which banishes Don Rodrigo from his realm, are missing. In his 1911 edition of the *Poema de Mio Cid* (references noted in this study are to its republished edition of 1971), Ramón Menéndez Pidal (1869–1968) recreates the opening segment of the "Cantar primero, Destierro del Cid" (1971, 99–104) with a prose summary taken from the *Crónica de Veinte Reyes*. Following is my symbolic transcription of the Proppian functions of Move 1 that apply to Menéndez Pidal's in medias res intercalated segment-summary—the use of braces [$\{ \}$] enclosing a function (or functions) throughout this study indicates that a function (or functions) referred to is (are) tacit.

$$\{\alpha\beta^1 \gamma^1 \delta A^{19} C [\uparrow G^2] H^1 I^1 \underline{K}^4 LMN \text{ neg. ExU}\}$$

The initial situation $\{\alpha\}$ of this tacit Move 1 starts in medias res and deals with two distinct events: Díaz has to fulfill a commercial mission for King Alfonso and the Moorish King Almuḍafar of Granad, engaged in an antagonistic relationship with King Almutamiz of Seville, declares war against his enemy. The diegesis provided by Menéndez Pidal immediately mentions two synchronous events: Don Rodrigo departs to collect tribute from the Moorish king of Seville and King Almuḍafar and his Christian mercenary allies, "Count García Ordóñez," "Fortún Sánchez" and "Lope Sánchez," leave for Seville (function I: absentation, individuals leaving their residence ($\{\beta^1\}$)) with the intent of attacking King Almutamiz (Menéndez Pidal 1971, 99–100). My Cid, having received information of the above event, sends a missive to King Almuḍafar in which he requests that the Moorish king abandon his martial project (1971, 100; function II: interdiction $\{\gamma^1\}$), an injunction that goes unheeded (1971, 100; function III: violation $\{\delta\}$). (The summary written by Menéndez Pidal omits the next four immediate functions: function IV: reconnaissance $[\varepsilon]$, in which the villain endeavors to obtain specific information regarding his victim, function V: delivery $[\zeta]$, by which the victim communicates pertinent data to his enemy, function VI: trickery $[\eta]$, where the villain attempts to deceive his victim, and function VII: complicity $[\theta]$, whereby the victim, falling prey to the villain's act of deception, assists the villain in his perfidious intent. These omitted functions do not subsequently reappear in Move 1.)

The function that appears in the chronicle summary following function III is villainy. King Almuḍafar and his contracted soldiers of fortune arrive in the environs of Seville to engage King Almutamiz in battle (Menéndez Pidal 1971, 100; function VIII: $\{A^{19}\}$); Don Rodrigo learns about the above event while traveling to Seville (function IX: B^2 variant); and contracts to defend King Almutamiz (Function X: counteraction $\{C\}$, which in this instance contains departure (function

XI: [$\{\uparrow\}$]) and travelling through various regions on horseback (function XV: [$\{G^2\}$])—omitted is function XII: the action of a donor [D]; function XIII: the response of the hero to the action performed by a donor [E]; and function XIV: ([F]), gifting the hero a wondrous item to resolve proleptic problems.

Menéndez Pidal summarizes the outcome of the battle in a field between the two opposing armies (1971, 100–1; function XVI: confrontation / battle ($\{H^1\}$), in which the forces of the My Cid are victorious over his enemies (1971, 101; function XVIII: ($\{I^1\}$)—function XVII: the antagonist harms the hero [J], is omitted. The Battler gives the booty he collected from the above military encounter to Almutamiz; obtains the required tribute owed by the Moorish king to King Alfonso; returns to the court of his Monarch (function XX: ($\{\downarrow\}$)); and fulfills the mission assigned to him by his King by delivering said tribute to don Alfonso (1971, 101; function XIX: resolution of an initial problem ($\{K^4\}$). The noted scenario justifies the absence of the following functions: function XXI: the hero hero is pursued [Pr], function XXII: the hero finds refuge or is rescued [Rs], and function XXIII: The hero arrives incognito at a location [o].

Giving credence to unfavorable actions regarding My Cid (Menéndez Pidal 1971, 102; function XXIV: False claims [$\{L\}$]), made by envious aristocrats of Don Rodrigo successful ventures, King Alfonso insists that Díaz refute the negative charges (1971, 102; function XXV: a difficult task [$\{M\}$]). My Cid fails to fulfill the assigned ordeal by King Alfonso (1971, 102; function XXVI: [$\{N\}$ negative]); Don Rodrigo is not recognized as a hero (1971, 102); he is exposed as an enemy of the Crown (1971, 102; function XXVIII: ($\{Ex\}$)); and is ostracized by Don Alfonso from Castile and given nine days to leave Castille (1971, 102; function XXX: punishment ($\{U\}$)). In view of the noted state of affairs of the Battler, omitted are the following functions.: function XXVII, recognition of the hero (Q), the function XXIX: the hero is given new appearance (T); and function XXXI: the hero is married or ascends in social status (W).

The *CMC* begins with the Cid leaving Vivar preparing to begin his banishment from Castile, accompanied by sixty faithful knights, composed of family members and men who adamantly maintain the innocence of My Cid of having committed any misconduct against King Alfonso (1971, 102–4).

Move 2 (Cantar I)

This Move broaches the need of My Cid to find an intermediate haven as he tries to abandon Castile within the King's designated temporal deadline of nine days. The symbolic transcription of Move 2 follows:

$$a^5B:^4.{}^2C\uparrow \{D^2\} D^5E^5F:^9LMNw:^0 \{K^4\}$$

In Move 2, Don Rodrigo departs with heartfelt woe from his estate in Vivar, lacking lodging, food, and funds, given that King Alfonso has confiscated his lands and other economic instruments.² Destitute, (a^5), Don Rodrigo, accompanied by sixty knights, begins his exodus from Castile en route to Burgos. (Leaving Vivar, My Cid and his men notice a crow to their right—a sign that foreshadows his proleptic reconquest of Spanish lands occupied by Moors during his exile in Eastern Spain—and, in an example of abridgment of space and a contraction of time, upon

entering Burgos, they catch sight of a crow positioned to their left—an omen that foreshadows an immediate negative response to my Cid and his faithful followers by the residents of Burgos.³ Within the city, the paradoxical omniscient first-person narrator relates that, although the residents of Burgos commiserate with My Cid, none dare address him or his men:

Burgeses e burgesas por las finiestras son,
plorando de los ojos, tanto avién el dolor,
de las sus bocas todos dizían una razón:
"¡Dios, qué buen vassallo, si oviesse buen señor"! (Montaner 1993, ll. 17–20)
[Townsmen and townswomen were at the windows,
tears flowing from their eyes, so great was their pain.
The same words were in the mouths of all:
"Lord God, what a good vassal! If only he had a good lord!"]

(The above pleonastic reference indirectly underscores My Cid's affective state as it is a repetition of the pleonasm that the narrator used to characterize My Cid as he commenced his emigration from Castile (Montaner 1993, l. 1). The intrusive narrator alerts the reader to the etiology behind the residents' reluctance to offer My Cid the courtesy that should be extended to a passing guest (B⁴). Namely, that they had received an edict from King Alfonso prohibiting them from bestowing any kindness or comfort to Don Rodrigo, for were they to do so the consequences would be grave. In short, they would not only lose their material wealth but also could be condemned to death:

Conbidarle ien de grado, mas ninguno non osava:
el rey don Alfonso tanto avié la grand saña.
Antes de la noche, en Burgos d'él entró su carta
con grand recabdo e fuertemiente sellada:
que a mio Cid Ruy Díaz que nadi no'l' diessen posada,
e aquel que ge la diesse sopiesse vera palabra,
que perderié los averes e más los ojos de la cara,
e aun demás los cuerpos e las almas. (1993, ll. 21–28)
[They would willingly have invited him in, but none dared do so;
the King, Don Alfonso, was in so great a rage.
The night before, his decree had reached Burgos,
Brought with great precaution and carrying a heavy seal,
Commanding that nobody give lodging to My Cid Ruy Díaz,
and that anyone who did so should be aware, for certain,
that he would lose his possessions and his eyes as well,
and what is more his body and his soul.]

My Cid and his men move along and stop by an inn. The *pragmatographia* of this scene moves progressively forward. It starts with a medium shot of My Cid's horsemen, who belligerently clamor for service not far from the closed door of an inn; it moves to a waist-high shot of My Cid, who separates himself from his men and maneuvers his horse toward the closed portal of the building; it continues with a close-up of My Cid's foot leaving the stirrup; and it concludes with an extreme close-up of the toe of the boot of Don Rodrigo pointing to and, then, forcefully kicking the door:

Los de mio Cid a altas voces llaman,
 los de dentro non les querién tornar palabra.
 Aguijó mio Cid, a la puerta se llegava,
 sacó el pie del estribera, una ferida'l dava;
 non se abre la puerta, ca bien era cerrada. (Montaner 1993, ll. 35–39)
 [My Cid's men called out in loud voices,
 but those within would not say a single word in answer.
 My Cid spurred on his horse, and approached the door;
 he took his foot from the stirrup; he kicked the door,
 but it would not open, for it was firmly closed.]

Responding to the noise, an anonymous girl of nine years of age appears and stands before My Cid. Assuming the role of spokesperson for the other residents of her burgh, she looks upward at him and reiterates the King's admonition and threat of severe punishment against those who would aid of Don Rodrigo and his men (B⁴). Whereas the child's angle in this scene connotes inferiority, in delivering her speech she symbolically speaks down to him and thus ironically assumes a psychological stance of superiority. The antithetical relationship noted above extends to other aspects that make this scene poignant: an unarmed child confronts an armed knight; a composed child, whose discourse is both measured and rational, contrasts to the irrational bawl of Díaz's frantic men. Her circumlocutory anamnesis, a variant *repetitio* of lines 21–28, constitutes both an expression of *dicaeologia*, in that it is a defense, or an excuse reasonably presented to justify the conduct of the burghers of the city, and a *deesis*, a perlocutionary supplication of the child to My Cid that he leave Burgos immediately to avoid putting its inhabitants in harm's way (B²):

"¡Ya Campeador, en buen ora cinxiestes espada!
 El rey lo ha vedado, anoch d'él entró su carta
 con grant recabdo e fuertemiente sellada.
 Non vos osariemos abrir nin coger por nada;
 Si non, perderiemos los averes e las casas,
 e demás los ojos de las caras.
 Cid, en el nuestro mal vós non ganades nada,
 mas el Criador vos vala con todas sus vertudes santas"! (Montaner 1993, ll.
 41–48)

["O Battler, in a favoured hour you girded your sword!
 The King has forbidden us to take you in; his decree arrived last night,
 brought with great precaution and carrying a heavy seal.
 Nothing could persuade us to open to you or admit you,
 for if we did we would lose our possessions and our homes,
 and our eyes {from our faces} as well.
 Cid, by our misfortune you gain nothing;
 but may the Creator assist you with all his sacred power!"]

Heeding the child's advice, Don Rodrigo leaves Burgos (C) without uttering a word. On the outskirts of the city (↑), My Cid encounters Martín Antolínez, who, keeping to himself his desire to join the knight corps of My Cid, immediately donates, *hic et nunc*, a hyperbolic quantity of

bread and kegs of wine he has in his possession and satisfies everyone's hunger and thirst, a variant event, reminiscent of that enacted by Jesus Christ in a desert (Matt. 14:13–21) / wilderness (Mark 8:4–8). Immediately thereafter, cognizant that he had committed an action that, while not criminal, would not put him in good standing with the King, Antolínez indirectly pleads admission to Díaz's troops by recommending that My Cid and his men, among whom he, now, inadvertently includes himself, leave the environs of Burgos at dawn the next day: "Esta noch yagamos e váimosnos al matino, / ca acusado seré por lo que vos he servido, / en ira del rey Alfonso yo seré metido" (D⁵); Montaner 1993, ll. 72–74) ["Let us rest tonight and set off at dawn, / for I shall be accused of having helped you, / and incur the anger of King Alfonso"]. Grateful to Antolínez for his having liquidated an urgent present need, Don Rodrigo shows mercy to his supplicant and (metonymically) admits his "lança" into his group with an enthusiastic ecphrasis, stating that he will greatly recompense him at a later date (E⁵): "¡Martín Antolínez, sodes ardidada lança, / si yo bivo, doblarvos he la soldada!" (1993, ll. 79–80) {"Martín Antolínez, you are a courageous lance, / if I live, I shall double your pay!"}.

Made aware of the urgent economic needs that Don Rodrigo faces, Antolínez puts himself at My Cid's disposition (F⁹) to function as an intermediary in negotiating a loan with Raquel and Vidas, pawnbrokers in Burgos, for two chests that My Cid plans to fill with sand. Don Rodrigo, here, casts himself in the role of a villain. His action is one of proairesis, that is, he deliberately chooses to commit fraud. Furthermore, in recruiting Antolínez to assist him in his scheme, My Cid has become an evil counselor, converting Antolínez into a co-conspirator and an accessory to fraud (L).⁴ Addressing Antolínez, My Cid justifies the action he is about to commit:

"Espeso é el oro e toda la plata,
 bien lo vedes que yo no trayo nada,
 e huebos me serié pora toda mi compañía.
 Ferlo he amidos, de grado non avrié nada:
 con vuestro consejo bastir quiero dos arcas,
 inchámosla d'arena, ca bien serán pesadas,
 cubiertas de guadalmequí e bien enclaveadas,
 los guadamecís vermejos e los clavos bien dorados.
 Por Rachel e Vidas vayádesme privado:
 cuando en Burgos me vedaron compra e el rey me á airado,
 non puedo traer el aver ca mucho es pesado;
 enpeñárgelo he por lo que fuere guisado,
 de noche lo lieven, que non lo vean cristianos". (Montaner 1993, ll. 81–93)
 ["I have spent the gold, and all the silver too;
 as you can see very well, I bring nothing with me,
 and I will need to pay my whole company;
 what I propose, I shall do unwillingly; by choice I would take nothing.
 With your help I want to prepare two chests;
 let us fill them with sand, so they will be very heavy,
 and cover them with embossed leather, finely studded:
 bright red leather with brightly gilded studs.
 Go quickly for me to Raquel and Vidas; tell them:
 in Burgos I am forbidden to make purchases, and the King has exiled me;

I cannot take my valuables with me; they weigh too much,
and so I will pledge them for a suitable sum;
let them be taken by night, that none shall see."]

However, Don Rodrigo, cognizant that he is committing a grave sin, does not undertake this fraudulent act lightly against Raquel and Vidas: "'Véalo el Criador con todos los sos santos, / yo más non puedo e amidos lo fago'" (Montaner 1993, ll. 94–95) ["May the Creator, with all his saints, be my witness / that I can do no more, and that I act against my will"]. Three lines later, Antolínez is in Burgos, seeking out Raquel and Vidas—clearly a case of spatial telescoping and compression of time. When he finds them, a mimetic scene ensues in which Antolínez fulfills his assigned difficult task (M). The result is that Antolínez deposits the two chests of sand with Raquel and Vidas as surety for a loan of six-hundred marks of silver and gold for a period of one year, which resolves the monetary difficulties of Don Rodrigo (w^0) {K⁴}.⁵ In turn, Antolínez receives a commission of thirty marks for having brokered the transaction (N)—for a structural interpretation of the religio-allegorical number thirty in the latter event, see my Conclusion. As for the conversations between Antolínez and Raquel and Vidas, and that of Don Rodrigo and the two pawnbrokers, they constitute a trebling of segmental interludes. (For the allegorical-religious use of trebling in the *CMC*, see my Conclusion.)

Move 3 (Cantar I)

Move 3 deals with the stopover of Díaz to visit briefly with his family at the monastery of San Pedro de Cardeña. Following is the symbolic transcription of this move.

$$a^6C\uparrow D^2 \text{ var. } (D^2:\text{var. } E^1 \text{ var. } F^9 \text{ var. } K^4 \text{ MN}\uparrow$$

Before Don Rodrigo fulfills the mandate of King Alfonso, My Cid needs to satisfy a lack, namely that of leave-taking from his wife Doña Jimena and his children Doña Elvira and Doña Sol (a^6).⁶ Hence, My Cid decides to leave the environs of Burgos (C) and departs with his entourage for the monastery of San Pedro de Cardeña (\uparrow), where he has obtained secure lodgings for his family. In a connective passage that constitutes another shortening of space and reduction of time, the Cid arrives at the monastery where the abbot Don Sancho greets and welcomes Don Rodrigo and those of his company, entreating Don Rodrigo to remain as his guest (D^2 variant; Montaner 1993, l. 246–47). Díaz complies with the request of his variant-donor and, in response Don Rodrigo, assuming the role also of a donor, gifts the abbot Don Sancho, whom he views as a hero, fifty marks for the kindness shown to his person and gives the abbot an additional one hundred marks to cover the expenses of his family at the monastery for one year. Accepting the monies (F^1 var.), Don Sancho returns to his role as a variant-donor and puts himself at the disposal of the Cid (F^9 var.): "Otorgado ge lo avié el abbat de grado" (1993, 260.) ["The abbot had granted it willingly."],

Having resolved the every-day needs of his family for one year, Díaz addresses the need to take-leave of his family. His immanent departure, charged with sorrowfulness, reveals the human condition of My Cid. The leave-taking constitutes a difficult task that Díaz must perform (M). Ecphonic passages between Don Rodrigo and Doña Jimena dialogically portray a heartbreaking-domestic crisis. Anxious, Doña Jimena beseeches her husband to inform her how she and their children are to deal with the state of loneliness that his absence will produce: "'Yo lo veo, que

estades vós en ida, / e nós de vós partirnos hemos en vida: / ¡dadnos consejo, por amor de Santa María"! (Montaner 1993, ll. 271–73) ["I can see that you are leaving / and that we must be separated from you during our lifetime; / give us your counsel, for the love of Saint Mary!"].⁷ Also distraught over their proleptic separation, My Cid, embraces Doña Elvira and Doña Sol "ca mucho las quería" (1993 l. 275) ["for he loved them greatly"]⁸ and, in an unnecessary pleonastic commentary, the narrator, informs his reader that the Cid uninhibitedly sheds tears and proclaims his love for his wife: "llora de los ojos, tan fuertemente sospira: / 'Ya doña Ximena, la mi muggier tan conplida, / commo a la mi alma yo tanto vos quería!" (1993, ll. 277–79) ["Tears flowed from his eyes and he sighed heavily: / 'Doña Jimena, my noble wife, / I have loved you as my own soul!"]. The following day, after having attended mass, the state of affliction among the family members increases as the Cid prepares to leave the grounds of the monastery of San Pedro de Cardeña. The narrator closes this segment with a simile that reflects the excruciating pain the members of the Díaz family feel as the Cid departs to ingress into Moorish-occupied Spanish territories: "parten unos d'otros commo la uña de la carne" (1993, ll. 375) ["they parted, {part} like the nail from the flesh"].

From a structural point of view, the above episode has two scenic passages of interest. At one point, My Cid ephonetically expresses an *optatio*, whose realization (MN) will proleptically take place in the final *dénouement* passages of the CMC: "¡Plega a Dios e a Santa María / que aún con mis manos case estas mis fijas"! (Montaner 1993, ll. 282–82b) ["May God and Saint Mary grant / that I myself may yet arrange marriages for these my daughters"]. The other relates to the two cases of *deesis*, to the fervent prayers that Doña Jimena voices. Since it is unreasonable to have Doña Jimena request that Saint Peter, the Creator and Jesus Christ test her husband and then reward My Cid Rodrigo Díaz (DEF), and since it is inadmissible to postulate that Saint Peter, the Creator, and Jesus Christ are entities subject to testing (DEF), the two above instances of *deesis* are requests that a difficult task be proleptically fulfilled (MN) on behalf of her husband. In the first supplication, which is synchronous to the arrival at dawn of her husband at the monastery of San Pedro de Cardeña, "Doña Ximena con cinco dueñas de pro" / {estava rogando} "a San Pero e al Criador: / 'Tú, que a todos guías, val a mio Cid el Campeador" (1993, ll. 239–41) ["Doña Jimena with five worthy ladies" / {was} "praying to Saint Peter and to the Creator: / 'You who guide us all, support My Cid the Battler"]. This prayer serves as a forerunner for Doña Jimena's second perlocutionary ardent prayer. (Between the two invocations, the narrator introduces a brief pause. In this segmental interlude, which contracts time and abridges space, the narrator mentions that Antolínez has arrived from Burgos and that, in addition, one hundred fifteen riders from the surrounding areas have also left their residences to join his band of sixty knights. My Cid joyously meets with his increased number of troops and issues orders on how they are to proceed the next day at dawn [1993, ll. 287–322].) At daybreak, Doña Jimena delivers her second supplication, a prayer to Jesus Christ, prior to the departure of her husband from the monastery. In this extensive prayer, Doña Jimena fervidly requests that He, having protected the lives of individuals such as Jonas, Daniel, Saint Susannah, and Saint Sebastian, also safeguard her husband from harm (M) as he ventures forth into Moorish occupied Spanish lands (1993, ll. 330–65).⁹ Doña Jimena's invocation, in turn, proleptically foreshadow, a dream that My Cid will have during the night when he and his army make camp at Figueruela (1993, l. 402). In his dream, the archangel Gabriel appears to assure Don Rodrigo that he has nothing to fear during his lifetime since his ventures will end well (N): "bien se fará lo to" (1993, l. 409) ["<while you live> all will go well for you"].¹⁰

Move 4 (Cantar I)

In Move 4, My Cid and his one hundred seventy-seven knights leave the monastery of San Pedro de Cardeña and traverse the lands under the authority of King Alfonso. Below is the symbolic transcription of this move.

a⁶B³C↑G²K⁴oMN

My Cid and his knights spend the night at Spinaz de Can, where more men enlist in his army (Montaner 1993, ll. 392–95). The next day Don Rodrigo and his forces traverse numerous geographic localities (San Esteban, Ayllón, Alcubilla, Quinea, they cross the Duero River at Navas de Palos, and make camp at Figueruela (1993, line 402), where Díaz, as mentioned earlier, has a dream in which the angel Gabriel appears and assures him that he will never be defeated in battle.¹¹ Finally, My Cid and his forces reach the mountains of Miedes with one day to spare before they must abandon the lands under the sphere of influence of King Alfonso (a). At this point, the narrator introduces a segmental interlude. As a variant of the Moses census motif (Num. 1:2–3; Num. 26:2), Díaz, disregarding the number of foot soldiers that have joined him lately, attempts to gauge the strength of his cavalry.¹² The result of the census survey taken by Don Rodrigo reveals that, in addition to the number of infantry men, he has three hundred knights under his command. The narrator renders the number of his cavalry corps indirectly, that is, metonymically: "sin las peonadas e omnes valientes que son, / notó trezientas lanças, que todas tienen pendones" (1993, ll. 418–19) ["Not counting the foot soldiers, valiant as they were, / he reckoned three hundred lances, each with his pennant"]. While the size of the entourage of My Cid is encouraging, it is, by the same token, a cause of some concern. The structural function of the census survey is to apprise the reader that, once Don Rodrigo enters enemy territory, he will not only have to engage aggressively in military actions of conquest, but that he will also have to pillage continuously Moorish communities. As the leader of a growing army, he must find means to provide food supplies for his men every day and payment for their military service, a service that is either given on a possible fixed stipend or offered gratuitously to My Cid.

Following the census passage, Don Rodrigo and his army cross the mountain range during the night and leave Castile behind them (B³C↑G²) and thus Díaz complies with the dictate of King Alfonso (K⁴). My Cid and his comrades-in-arms enter Moorish territory unrecognized (o); his troops enthusiastically accept the difficult task (M) that Don Rodrigo requests of them, namely, to continue to travel by night to avoid detection by the Moors (Montaner 1993, l. 429). Finally, they reach the outskirts of Castejón; they make camp; and lie in wait to attack the city (N):

Ante que anochesca piensan de cavalgar,
por tal lo faze mio Cid que no lo ventasse nadi;
andidieron de noch, que vagar non se dan.
O dizen Castejón, el que es sobre Fenares,
mio Cid se echó en celada con aquellos que él trae. (1993, ll. 432–36)
[Before nightfall they rode on their way,
My Cid acting thus to avoid discovery.

They travelled through the night; they gave themselves no respite.
At the place known as Castejón, beside the river Henares,
My Cid prepared an ambush with his followers.]

Move 5 (Cantar I)

The symbolic transcription of the narrative of the conquest of Castejón by My Cid follows:

a^{6.5}B:C↑ {<} H¹ {H¹}I¹{I¹} K⁴MNw:°

My Cid realizes that his location within Moorish territories is uncomfortably close to the lands of King Alfonso and that his monetary funds are low. Don Rodrigo needs, first, to place himself and his men at a safe distance from the forces of his monarch and, second, to acquire wealth (a^{6.5}). Like a lion stalking its prey, Díaz cannot afford to rest for long in his concealed position overlooking Castejón. If nothing else, he must obtain provisions to an army that, now, must accede four-hundred men. Taking into consideration the present predicament of My Cid, commercial intercourse between Spaniard and Moor in the absolute geographic Moorish domain, while not unthinkable, is infeasible. Consequently, Don Rodrigo must soon attack Castejón or begin to pillage the surrounding countryside or, perhaps, do both. Addressing Fáñez, My Cid presents his strategy to conquer Castejón, a conquest about which, contrary to his belief, will not bring them great fame: "¡d'aqueste acorro fablará toda España"! (Montaner 1993, l. 453) ["All Spain shall talk of this deed"].

Stylistically, the narrator highlights his discourse by his use of the polysyndeton, by employing assonant-paroxytone rhyme, by introducing alliteration, and by exhorting his men in a *deesis* that they be fearless and ruthless in their attack (BC):

"Vós con los dozientos idvos en algara;
allá vaya Álbar Álvarez e Álbar Salvadórez, sin falla,
e Galín García, una fardida lança,
cavalleros buenos que acompañen a Minaya.
A osadas corred, que por miedo non dexedes nada,
Fita ayuso e por Guadalquivar,
fata Alcalá lleguen las algaras,
e bien acojan todas las ganancias,
que por miedo de los moros non dexen nada;
e yo con los ciento aquí fincaré en la çaga,
terné yo Castejón, don abremos grand enpara.
Si cueta vos fuere alguna al algara,
fazedme mandado muy privado a la çaga;
¡d'aqueste acorro fablará toda España"! (1993, ll. 442–53)
["You, with two hundred men, make a raid.
Álvar Álvarez should go, and the matchless Álvar Salvadórez
and Galindo García, a brave warrior;
let the good knights accompany Minaya.
Attack courageously, and lose nothing through fear.

Down past Hita and Guadalajara,
as far as Alcalá let the raids extend;
they should make sure they take all the booty
and leave nothing for fear of the Moors.
And I shall stay here in the rear with my hundred men.
I shall take Castejón, where we shall be well protected.
If you should encounter any danger in the advance,
send me word immediately to the rear.
All Spain shall talk of this deed."]

A temporal compression passage follows, which the intrusive narrator renders in an auxetic order, revealing a delicate pictorial manipulation of light. The darkness of the night in which the above discourse unfolds now promptly gives way to the rose hues of dawn and to the bright light of morning, projected by the rays of the sun emerging from its unknown nocturnal sojourn. Interestingly, the intrusive narrator, ironically, waxes poetically and enthusiastically over his power of creativity in having expressed in a succinct verbal progression an ekphrasis, introducing himself into his own picture by means of a parenthetical ephonesis that expresses his admiration of Nature's (of his) freshly painted canvas: "Ya quiebran los albores e vinié la mañana, / ixié el sol, ¡Dios, qué fermoso apuntava!" (1993, ll. 456–57) ["Now dawn was breaking and the morning coming; / the sun rose, Lord God how beautiful it shone!"].

Early in this luminous morning, Castejón comes alive. Residents quickly abandon their abode and eagerly go into the fields to attend to their horticultural endeavors. The summarization rapidly reviews their peaceful and socially secure community existence, which is harmoniously engaged with nature: they dash outside, leaving the door of their homes and the gates to their town open. Stylistically, the acceleration effect of the lines derives from paratactical-asyndetic sentences, which also contains an epanalepsis variant, regulated by a single subject. The *diazeugma* segment follows:

En Castejón todos se levantavan,
abren las puertas, de fuera salto davan,
por ver sus lavores e todas sus heredades.
Todos son exidos, las puertas abiertas an dexadas. (Montaner 1993, ll. 458–61)
[The inhabitants of Castejón rose from their beds,
opened the gates and went out
to go about their labours and work their land.
They had all left, leaving gates open.]

With most of its inhabitants outside the city's wall: "las yentes de fuera todas son derramadas" (Montaner 1993, l. 463) ["The people had all scattered outside the town"], the city becomes vulnerable to a military assault. It is at this point that My Cid dispatches this collective body of heroes from the campsite ($\{< \}$). With one hundred horsemen at his side, My Cid and his men gallop toward the gates of the town (\uparrow). The attack takes the people of Castejón by surprise and his men take prisoners and pick up cattle as booty. Following is the diegesis in which the narrator continues his usage of *diazeugma*:

El Campeador salió de la celada,
 corrió a Castejón sin falla,
 moros e moras aviélos de ganancia,
 e esos gañados cuantos en derredor andan. (1993, ll. 464–66)
 [The Battler left his hiding place
 and fell at once upon Castejón.
 They captured Moorish men and women
 and took all the cattle near the town.]

Leaving his men, who are busily engaged in gathering cattle in the field and taking prisoners of residents, Don Rodrigo gallops toward the town and his unexpected maneuver causes those guarding the city's entrance door to panic and abandon their post. A *pragmatographia* of the action of My Cid within the walls of the town follows. The narrator first depicts Díaz—for the reader this must consist of an initial long-shot view—charging into the city with his sword raised. The reader, next, sees My Cid in a shot from the waist up, a shot that immediately turns into a close-up of the arm and sword of Don Rodrigo flashing in semicircular swoops, mercilessly cutting down fifteen Moors who stand in his path. The use of an anastrophe, the placement of the adjective "desnuda" before the noun "espada," which, in another context might be a *parelcon*, here serves to emphasize the terror that it provokes among the few Moors remaining within the walls of Castejón. Thus, the narrator avers, does the silver-gold-rich town of Castejón fall into the hands of the Battler (H¹I¹K⁴w⁰):

Mio Cid don Rodrigo a la puerta adeliñava,
 los que la tienen, cuando vieron la rebata,
 ovieron miedo, e fue desenparada.
 Mio Cid Ruy Díaz por las puertas entrava,
 en mano trae desnuda el espada,
 quinze moros matava de los que alcançava;
 gañó a Castejón e el oro e la plata. (Montaner 1993, ll. 467–73)
 [My Cid Don Rodrigo made straight for the gate;
 those who guarded it, when they saw the attack,
 took fright; it was left unprotected;
 My Cid entered through the gate,
 His sword unsheathed in his hand;
 he killed fifteen Moors that he found in his path.
 He took Castejón, and the gold and silver.]

Synchronous to the above actions, his nephew Fáñez, and his fearless cavalry of over two hundred, engage other residents in the environs of Castejón. They plunder the towns in the vicinity of Castejón up to Alcalá—the narrator states as much and chooses not to narrate any of the scenes of their military engagement (H¹I¹). What the narrator does indulge in, however, is a description of the booty that Fáñez and his marauders bring back with them (w⁰):

Fasta Alcalá llegó la seña de Minaya
 e desí arriba tórnanse con la ganancia,
 Fenares arriba e por Guadalfajara.

Tanto traen las grandes ganancias,
muchos gañados de ovejas e de vacas,
e de ropas, e de otras riquizas largas. (Montaner 1993, ll.477^b–81^b)
[Minaya's ensign reached Alcalá,
and from that point they returned with their booty
up the Henares valley past Guadalajara.
They brought back such great wealth;
many cattle and flocks of sheep,
clothing and other riches.]

The closing scene consists of two interlude segments, namely, a conversation between My Cid and Fñez and the subsequent distribution of the booty they have acquired. The conquest of Castejón only partially liquidates the initial lack of Move 4 (K⁴). Since the close vicinity of Castejón to the realm of King Alfonso still puts the Battler and his men in harm's way, Don Rodrigo decides to move on. Accordingly, Díaz sells his prisoners; he sets two hundred Moorish men and women free, a calculated socio-political gesture on his part so that the Moors "de mí non digan mal" (Montaner 1993, l. 535) ["that they shall not speak ill of me"]; puts Castejón and its inhabitants up for sale (the latter amounts to a difficult task [M]; and sells Castejón to the Moors of Hita and Guadalajara for three thousand marks of silver, which resolves My Cid's difficult task (Nw^o). Without razing the town or executing its residents, the Battler egresses from Castejón with its inhabitants blessing him for his humane comportment: "Los moros e las moras bendiziéndol' están" (1993, l. 541) ["They were blessed by the Moors"].

Move 6 (Cantar I)

The symbolic transcription of the narrative of My Cid's conquest of Alcocer follows:

$$aBC (\uparrow \text{neg. } H^1 \text{ neg. } = \downarrow H^1) \downarrow K^4$$

The arrival of My Cid at the outskirts of Alcocer in the province of Aragon, lands dependent on the Moorish King Tamín of Valencia, occurs in a passage that represents a telescoping of space and a compression of time. In eleven lines (Montaner 1993, ll. 542–52), Don Rodrigo traverses and plunders Fenares, Alcarrias, Anquita, Torancio; he pitches camp between Fariza and Cetina; and he passes through Alfama, Bobierca, and Teca. The above constitutes an introductory interlude.

On a rugged hill overlooking Alcocer, My Cid and his men dig in with the stated purpose, according to the narrator, of avoiding a surprise counterattack: "a todos sos varones mandó fazer una cárcava, / que de día nin de noch non les diessen arrebata, / que sopiessen que mio Cid allí avié finança" (Montaner 1993, ll. 561–63) ["<The Battler> ordered that ... / all his men should dig a defensive ditch / so that no surprise attack could be made on them by day or by night / and that it should be known that My Cid had come to stay"]. At this point, the narrator emphasizes to his reader, by his stylistic use of a variant of an anaphora, a prozeugma, an isocolon, a polysyndeton, and an apostrophe to the reader, that the entire region is aware of My Cid's exploits in Moorish lands (1993, ll. 564–66) and that many towns and villages, now, pay tribute ("parias") to My Cid: "Los de Alcocer a mio Cid ya'l dan parias, / e los de Teca e los de Terrer la casa.

/ A los de Calataút, sabet, mal les pesava" (1993, ll. 570–72) ["The inhabitants of Alcocer paid tribute willingly, / and so, too, did the inhabitants of Ateca and of the town of Terrer. / Those of Calatayud, I tell you, were deeply worried."].

Next, in a line that denotes a compression of time, the narrator explicitly states, and his message contains a *parelcon* ("complidas"), that My Cid has spent the last twenty-one days lying in wait: "Allí yogo mio Cid complidas quinze semanas" (Montaner 1993, l. 573) ["My Cid stayed there for a full fifteen weeks"], without those in Alcocer willing to capitulate (a). My Cid proposes to seize the city by means of a ruse: they will pretend to retreat and then will turn back and attack the Moors when the residents of Alcocer evacuate their city to pursue them (BC↑):

Cuando vio mio Cid que Alcocer non se le dava,
él fizo un arte non lo detardava:
dexa una tienda fita e las otras levava,
cojós' Salón ayuso, la su seña alçada,
las lorigas vestidas e cintas las espadas,
a guisa de menbrado, por sacarlos a celada. (1993, ll. 574–79)
[When My Cid saw that Alcocer did not yield to him,
he at once prepared to trick its people:
he struck camp but left one tent standing,
and moved off down the Jalón, with his standard raised,
his men wearing their armour and with swords girded on;
with cunning, he aimed to draw his enemies into a trap.]

The stratagem works. As My Cid had foreseen, the residents abandon their city and set out in pursuit of the supposedly retreating Spaniards:

Veyénlo los de Alcocer, ¡Dios, cómo se alabavan!:
"Fallido á a mio Cid el pan e la cevada;
las otras abés lieva, una tienda á dexada;
de guisa va mio Cid como si escapasse de arrancada.
Demos salto a él e feremos grant ganancia,
antes que'l prendan los de Terrer, si non, non nos darán dent nada;
la paria qu'él á presa tornámosla ha doblada".
Salieron de Alcocer a una priessa much estraña. (Montaner 1993, ll. 580–87)
[The inhabitants of Alcocer saw this. Lord God, how they boasted!
"My Cid has run out of bread and fodder;
he can hardly manage his tents; he has left one behind;
My Cid is leaving as if he were fleeing from a rout.
Let us attack him and bring back great booty,
before it is taken by the men of Terrer.
If we do not, nothing will be left for us.
He will give us back twice the tribute he has taken!"
In great haste, they rushed out from Alcocer.]

At this point, My Cid orders his men to counterattack and engage the Moors in direct combat in

an open field (↓H¹): "¡Firidlos, cavalleros, todos sines dubdança! / ¡Con la merced del Criador, nuestra es la ganancia!" (Montaner 1993, ll. 597–98) ["Strike fearlessly, my knights / with the help of the Creator, the gain is ours!"]. Seven lines following his above epiphonetic and paratactic pronouncements, My Cid's troops, in the span of just over one hour, slay three hundred Moors and defeat their enemy (I¹). The hyperbole below involves a compression of time: "Los vassallos de mio Cid sin piedad les davan, / en un ora e un poco de logar trezientos moros matan" (1993, ll. 604–5) ["My Cid's vassals attacked the Moors mercilessly, / and in little over an hour they had killed three hundred"].

A comment with respect to the combat over Alcocer and its aftermath is in order. Interestingly, the battle scene is not vividly developed. The passage, which also includes apostrophes to the reader and alliterative segments, is memorable for its poetic emphasis on interior rhyme. I take the examples of interior rhyme that follow from lines 570–622. In the samples below, I present only those instances in which the rhymes, for the most part assonant, occur in the same line or in consecutive lines. There is one case of an assonant-oxytone rhyme of an acute [e]: "Mio Cid ganó a Alcocer sabet, por esta maña" (Montaner 1993, l. 610) ["By this trick, I tell you, My Cid won Alcocer"]. There are numerous instances of the assonant-paroxytone rhyme of [e-a]: "<Mio Cid> dexa una tienda fita e las otras levava, / cojós' Salón ayuso, la su seña alçada" (1993, ll. 576–77) ["he <My Cid> struck camp but left one tent standing, / and moved off down the Jalón, with his standard raised"]; "las otras abés lieva, una tienda á dexada" (1993, l. 582) ["he can hardly manage his tents; he has left one behind"]; "la paria qu'él á presa tornárnosla ha doblada'. / Salieron de Alcocer a una priessa much estraña. / Mio Cid, cuando los vio fuera ..." (1993, ll. 586–88) ["He will give us back twice the tribute he has taken! / In great haste, they rushed out from Alcocer. / My Cid, seeing them outside ..."]; "abiertas dexan las puertas, que ninguno non las guarda" (1993, l. 593) ["they left the gates open and unguarded"]; <Mio Cid> "mandó tornar la seña, apriessa espoloneavan" (1993, l. 596) ["He <My Cid> ordered the ensign to turn back and they spurred on at a great pace"]. Following are four instances in two lines of an assonant-paroxytone rhyme of [i-a]: "las lorigas vestidas e cintas las espadas, / a gisa de menbrado por sacar los a çelada" (1993, ll. 578–79) ["his men wearing their armor and with swords girded on; / with cunning, he aimed to draw, his enemies into a trap"]. Below are two cases of assonant-paroxytone rhyme of [o-o]: "en un ora e un poco de logar trezientos moros matan" (1993, l. 605) ["in a little over an hour they had killed three hundred <Moors>"]; "metióla <la seña> en somo, en todo lo más alto" (1993, l. 612) ["placed it <the standard> on the very highest point"]. There is one instance of a consonant-paroxytone rhyme of [ando]: "Dando grandes alaridos los que están en la celada, / dexando van los delant, por el castiello se tornavan" (1993, ll. 606–7) ["Caught in the trap, the Moors shrieked loudly / as My Cid, with his small band, spurred on towards the fortress"]. There are, also, two lines that stress the interior rhyme of the final acute vowel [ó]: "Mio Cid, cuando los vio fuera, cogió's commo de arrancada, / cojós' Salón ayuso, con los sos abuelta anda" (1993, ll. 588–89) ["My Cid, seeing them outside the town, rode off as though fleeing from the field. / Down the Jalón he went, together with his men"]. Lastly, I close the exuberant prosodic expressions of internal rhyme to celebrate the first major reconquest of Moorish occupied Spanish land by My Cid with its most prevalent interior-rhyme set, namely, the paroxytone rhyme scheme of [e-o], present in both assonant and consonant forms: "Demos salto a él <mio Cid> e feremos grant ganancia" (1993, l. 584) ["Let us attack him <My Cid> and bring back great booty"]; "<Mio Cid> vio que entr'ellos e el castiello mucho avié grand plaça" (1993, l. 595) [<My Cid> "saw the great distance between them and the citadel"]; "Bueltos <mio Cid y

Fáñez> son con ellos por medio de la llaña, / ¡Dios, qué bueno es el gozo por aquesta mañana!" (1993, ll. 599–600) ["They <My Cid and Fáñez> fell to battle in the middle of the plain. / Lord God, how great was the joy on that morning!"]; <Mio Cid y Fáñez> "tienen buenos cavallos, sabet, a su guisa les andan, / entr'ellos e el castiello en essora entavan" (1993, ll. 602–3) ["They <My Cid and Fáñez> had good horses, I tell you, which obeyed them willingly. / Now they passed between the Moors and the fortress"]; "Oíd a mí, Álbar Fáñez e todos los cavalleros: / en este castiello grand aver avemos preso, / los moros yazen muertos, de bivos pocos veo" (1993, ll. 616–18) ["Listen to me, Álvar Fáñez, and all my knights! / In this fortress we have gained much booty; / the Moors lie dead, I see a few alive"].

With his victory over the Moors, My Cid enters unimpeded through the gates of Alcocer; he takes possession of the city (↓); and he subjugates the remaining sparse population, forcing them to serve the daily needs of his men:

"Oíd a mí, Álbar Fáñez e todos los cavalleros:
 en este castiello grand aver avemos preso,
 los moros yazen muertos, de bivos pocos veo;
 los moros e las moras vender non los podremos,
 que los descabecemos nada non ganaremos,
 cojámoslos de dentro, ca el señorío tenemos,
 posaremos en sus casas e d'ellos nos serviremos". (Montaner 1993, ll. 616–22)
 ["Listen to me, Álvar Fáñez, and all my knights!
 In this fortress we have gained much booty;
 the Moors lie dead, I see a few alive.
 We shall be unable to sell the Moors as slaves, neither men nor women;
 we should gain nothing by beheading them.
 Let us bring them in, for we are the lords;
 we shall stay in their homes and use them as our servants."]

The conquest of Alcocer liquidates My Cid's lack in two ways: it places Alcocer under My Cid's control, and it puts My Cid and his army out of reach of the King Alfonso (K⁴).

Move 7 (Cantar I)

This move entails the defense of Alcocer by Don Rodrigo from a counterattack launched by the forces of King Tamín of Valencia, forces that Tamín puts under the command of two royal surrogates. The symbolic transcription of Move 7 follows:

$$A^{19}BC\uparrow H:^1I:^1K^4\downarrow w^0:$$

The vassals of King Tamín, who reside in the surrounding areas of Alcocer, contact the King of Valencia and convince him that the continued presence of My Cid in their territory poses a serious proleptic threat to his authority and possessions. Tamín, unhesitatingly, declares war on Don Rodrigo (A¹⁹)¹³ and places an army of three thousand knights under the command of King Fáriz and King Galve, who presently reside in his court, to retake Alcocer. Upon their arrival, Fáriz and Galve put Alcocer under siege. With their rations and water supply exhausted after three weeks

(Montaner 1993, l. 664), Fáñez speaks up. His world view is one of power politics. The Spaniards must never bewail their existential plight. They must engage in war. Either they survive or die. If the Moors defeat them, they will disappear from life's stage; if they are victorious, they will impose their will upon the Moorish people in Spain. Hence, Fáñez advises, which Don Rodrigo will heed, to attack immediately (B)—the reader's knowledge that the enemy forces outnumber those of My Cid six to one constitutes a case of dramatic irony:

"De Castiella la gentil exidos somos acá,
si con moros non lidiáremos, no nos darán del pan.
Bien somos nós seiscientos, algunos ay de más;
en el nombre del Criador, que non pase por ál:
vayámoslos ferir en aquel día de cras". (Montaner 1993, ll. 672–76)
["We have come to this place from our beloved Castile.
If we do not fight with Moors we gain no bread.
There are a good six hundred of us, indeed a few more.
In the name of the Creator, let us take no other way
but to attack them tomorrow!"]

The encounter that ensues is of capital importance. The two previous conflicts were skirmishes since the corps of My Cid had taken on the local militia, not professional soldiers. The military mettle of My Cid and that of his retinue remain untested. For My Cid and Fáñez, this military engagement will be their defining moment. As the light of dawn breaks over the eastern horizon, the Battler orders his men to do battle with their Moorish enemy to gain considerable wealth:

"Todos iscamos fuera, que nadi non raste,
sinon dos peones solos por la puerta guardar.
Si nós muriéremos en campo, en castiello nos entrarán;
si venciéremos la batalla, creçemos en rictad". (Montaner 1993, ll. 685–88)
["Let us all go forth and none remain behind
save two footsoldiers to guard the gate.
If we die on the field of battle, the Moors will take the fortress;
and if we win the battle, we shall gain yet more wealth."]

My Cid and his army cross the doors of the city (↑). To highlight the significance of this engagement, the narrator presents passages that connect the function of departure (↑) to that of struggle (H)—that is, of the engagement of the two forces in direct combat. These passages offer a *pragmatographia* that will linger in the mind's eye of the reader long after the reading of this diegetic event has transpired.

The unexpected appearance of Don Rodrigo's army causes confusion among the Moorish sentinels who, caught by surprise, hasten back to their camp to report the event. The ecphonetic comment by the narrator on the state of turmoil that reigns among the Moors reveals that not a single enemy soldier stands ready armed to fight: "¡Qué priessa va en los moros! e tornáronse a armar" (Montaner 1993, l. 695) ["How the Moors rushed to rearm themselves!"]. What follows is a prosopopeia in which the alliterative consonant sound of the drums, produced by the alveolar trill "rr," the alveolar "t," the velar "k," and bilabial "br," is so great that it can very well split the earth

into splinters: "ante roído de atamores la tierra querié quebrar" (1993, l. 696) ["At the beating of the drums ... the earth {wanted to}break open"].

The Moors recover, organize, and commence their march against My Cid's troops. Visually, the description amounts to a long-shot view. A narratorial *erotesis*—that is, a rhetorical question addressed to the reader—underscores the enormous number of men in the Moorish army and creates a sense of tension for the fight that must immediately transpire: "De parte de los moros dos señas ha cabdales / e fizieron dos azes de pendones mezclados, ¿quí los podrié contar? / Las azes de los moros ya's' mueven adelant" (Montaner 1993, ll. 698–700) ["The Moors had two main standards / and formed two lines of mixed infantry. Who could count them? / Now the lines of the Moors moved ahead"]. Next, the narrator cuts back to My Cid and his corps, presenting both incidents as synchronous actions. The diegesis is cinematic—clearly, the use of montage in cinematic works of art constitutes a direct borrowing from literature. The Moorish army moves forward while My Cid and his men, immobile, attentively gaze at the advancing Moorish troops. Tension rises as Don Rodrigo explicitly orders his men to stay-put until ordered otherwise: "'Quedas sed, mesnadas, aquí en este logar, / non derranche ninguno fata que yo lo mande'" (1993, ll. 702–3) ["Be still, my troops, do not move from here; / let none break ranks till I give the command"].

Following this speech act, tension mounts anew. Hardly has the sound of the last words of My Cid ceased when Pedro Bermúdez, another nephew of My Cid, with the ensign of the army in his hand, unable to withstand further stress, begins to spur his horse's flank. Looking at My Cid as his mount stirs to life, he declares: "'¡El Criador vos vala, Cid Campeador leal! / Vo meter la vuestra seña en aquella mayor az; / los que el debdo avedes veremos cómo la acorrades'" (Montaner 1993, ll. 706–8) ["May the Creator protect you, Cid, O loyal Battler! / I am going to post your ensign in the main enemy line. / We shall see how you can protect it—those of you who are responsible!"]. Ignoring the ecphonic *deesis-optatio* of Don Rodrigo: "Dixo el Campeador: '¡Non sea, por caridad!'" (1993, l. 709) ["The Battler shouted out: 'Do not go, for the love of mercy!'", Bermúdez rushes headlong into the forces of the Moors—his act marks the initial instance of a struggle in an open field (H¹). A close-up of the entanglement of Bermúdez with the Moors follows. Moorish soldiers render blows to Bermúdez, endeavoring, unsuccessfully, to knock him off his horse: "Moros le reciben por la seña ganar, / danle grandes golpes, mas no'l pueden falsar" (1993, ll. 712–13) ["Moors rushed forward towards him to seize the ensign; / though they struck him heavy blows, they could not pierce his armour"]. Next, the narrator cuts back again to My Cid and offers a close-up of his face as he ecphonetically entreats his men to succor his valiant nephew: "Dixo el Campeador: '¡Valelde, por caridad!'" (1993, l. 714), "The Battler cried out: 'Help him, in love of mercy!'"].

The tenseness keeps mounting. The knights of My Cid do not dash forward to enact the order of their commander. Instead, the narrator chooses to stall the action, concentrating, instead, on the preparations prior to the charge of the knights and the emotional state of the riders. He does so by employing verbs in the present tense of the indicative mood ("Enbraçan," "abaxan")—a conjugated verb form that in narration is typically reserved for authorial commentary—by encasing the above verbs in a paratactic structure—a stylistic feature that, as noted by De Chasca (1972, 205–6), is not uncommon in this epic poem—and by enumerating said details asyndetically. The cavalrymen secure their shields not to their chests but in front of their "hearts;" they draw down their lances;

finally, they lower their faces above their saddlebows. One would think that they, next, would charge, but they do not. The narrator prolongs the tension with his use of the *iteratio-ploce* "coraçones." These men, the narrator states, as if the reader were ignorant of this fact, are valiant of heart, ready to strike the enemy. The narrator also fixes the reader's attention to these paratactic lines by using assonant-paroxytone rhyme of "a-a" in lines 715–17, by repeating the alliteration of the vowel "a" sequentially seven times in line 716, by enclosing the lines with the consonant-paroxytone ending rhyme of "ones", and by including an alliteration of the consonant "f" in line 7180:

Enbraçan los escudos delant los coraçones,
 abaxan las lanças abueltas de los pendones,
 enclinaron las caras de suso de los arzones,
 ívanlos ferir de fuertes coraçones. (Montaner 1993, ll. 715–18)
 [They clasped their shields before their hearts
 and lowered their lances with their pennants;
 they kept their heads low over the saddle-bow
 and advanced to strike them with strong hearts.]

At last, in an ecphonic–*augendi causa*, My Cid thunderously commands his knights to charge the enemy in ecphonic-paratactic lines: "A grandes voces llama el que en buen ora nació: / ¡Ferdios, cavalleros, por amor del Criador! / ¡Yo só Ruy Díaz, el Cid Campeador" (Montaner 1993, ll. 719–21) ["The man born in a favoured hour cried out at the top of his voice: / 'Strike them, my knights, for the love of mercy! / I am Ruy Díaz My Cid, the Battler of Vivar!"]. The three hundred knights of My Cid, now, enter the fray and converge where Bermúdez is struggling to survive. Hyperbole reigns in the next combat scene in the open field (H¹). In a flash, the Spanish horsemen smite six hundred Moors:

Todos fieren en el az do está Pero Vermúez,
 trezientas lanças son, todas tienen pendones;
 seños moros mataron, todos de seños colpes;
 a la tornada que fazen otros tantos son. (1993, ll. 722–25)
 [They all struck at the battle line, round Pedro Bermúdez;
 there were three hundred lances, each with its pennant;
 they killed as many Moors, with one blow each,
 and as many again in the next charge.]

Next, the narrator renders, once again by his use of paratactic structure, a vivid pictorial synthesis of the devastating battle: chromatic hues of white contrast sharply with those of crimson. The initial scene begins with the narrator addressing an apostrophe to his reader ("Veriedes"). He then recreates the turmoil of the battle by means of the trope metonymy—the instrument substitutes for the user of the same—and the figures antithesis ("premer e alçar"), anaphora and polyptoton ("tantas"/ "tanta"/ "tanta"/ "tantos" "tantos"), quincolon ("tantas lancas" / "tanta adágara"/ "tanta loriga" / "tantos pendones" / "tantos ... cavallos"), and polysyndeton ("e"). In addition, the narrator keeps his reader's eyes fixed to his words by the deliberate repetition (1993, ll. 726–28), of the vowel [a], by the consonant-oxytone ending rhyme of infinitives in [ar] ("alçar" / "foradar" / "pasar" / "falsar" / "desmanchar"), and by using the assonant-paroxytone rhymes of [a -o] and [e-

o] (1993, ll. 729–30). (From the above lines, what stands out is the use of the infinitive form—that is, the narrator depicts this graphic and moving scene without providing a single conjugated verb.) Finally, a circumlocution indicates the innumerable Moorish horsemen killed in this battle. The bird's-eye view of the scene by the omniscient narrator follows:

Veriedes tantas lanças premer e alçar,
tanta adágara foradar e pasar,
tanta loriga falsar e desmanchar,
tantos pendones blancos salir vermejos en sangre,
tantos buenos cavallos sin sos dueños andar. (Montaner 1993, ll. 726–30)
[You could see so many lances lowered and raised again,
so many shields pierced right through,
so much armour holed and torn,
so many white pennants stained red with blood,
so many fine horses, wandering riderless.]

For assistance, the Moors clamor to "Mafómat" ["Mahomet!"]; in turn, the Christians, antithetically, call upon "Santi Yagüe" ["Santiago"] (1993, l. 731). By the time that the combatants seek divine help, thirteen hundred Moors lie smitten on the battlefield (1993, l. 732), while not a single Spaniard has Death claimed (I¹).

The narrator, now, takes a well-deserved respite. He summarily professes his admiration of the military prowess of Don Rodrigo ephonetically and continues to praise seven men of My Cid's company in an asyndetic enumeration, which the reader should take as a synecdoche, the praise of individuals represents a commendation of the entire company of valiant knights of My Cid. The passage below, which amounts to a segmental interlude, is ironic, given that the narrator tells but does not show any of the related combat activity of these men in the immediate previous lines:

¡Cuál lidia bien sobre exorado arzón
mio Cid Ruy Díaz, el buen lidiador!
Minaya Álbar Fáñez, que Çorita mandó,
Martín Antolínez, el burgalés de pro,
Muño Gustioz, que so criado fue,
Martín Muñoz, el que mandó a Mont Mayor,
Álbar Álvarez e Álbar Salvadórez,
Galín García, el bueno de Aragón,
Félez Muñoz, so sobrino del Campeador;
desí adelante, cuantos que y son
acorren la seña e a mio Cid el Campeador. (Montaner 1993, ll. 733–43)
[Mounted on his gilded saddle,
Oh how well fought My Cid, the good warrior!
And Minaya Álvar Fáñez, who was lord of Zorita;
Martín Antolínez, worthy man of Burgos;
Muño Gustioz, whom My Cid had brought up;
Martín Muñoz, lord of Montemayor;
Álvar Álvarez and Álvar Salvadórez;

Galindo García, good man of Aragón;
Félez Muñoz, nephew of the Battler.
The whole army then
went to the aid of the ensign of My Cid the Battler.]

After the calm interlude, comes the storm. Now, the narrator zooms in to deal with individual scenes. Abruptly, the narrator informs his reader that the Moors have killed Fáñez's horse and that the latter, together with other companions who have rushed to his side to protect him, continues to do battle with the Moors on foot. The *pragmatographia* shows him taking out his sword, after he has broken his lance, and valiantly striking his enemies (H¹). The narrator stylistically constructs his ekphrasis (Montaner 1993, l. 746) by means of the figure alliteration and paroxytone rhyme. He employs the figure alliteration twice. He repeats the sound of the bilabial consonant [m] ("metió mano") and, more significantly, he deliberately chooses to highlight his utterance by iterating ten times the vowel [a]. Of these ten instances, the narrator presents said vowel almost consecutively in the first hemistich. Moreover, since the stressed vowel throughout this line falls mainly on said vowel ("lança" / "á" / "quebrada" / "espada" / "mano"), it is this vowel that regulates the rhythmic movement of the line's sound system. Regarding the narrator's use of interior rhyme, one is assonant-paroxytone ("lança" / "quebrada"), the other, consonant-paroxytone ("quebrada" / "espada").

As splendid as the heroic figure of Fáñez appears in this scene, he clearly is in dire need of immediate support. At this point, My Cid comes to his nephew's assistance. In what constitutes a segmental interlude, Don Rodrigo, in a grotesque act, kills a Moorish official by slicing him from the waist up and then proceeds to gift his nephew the former owner's horse:

A Minaya Álbar Fáñez matáronle el cavallo,
bien lo acorren mesnadas de cristianos.
La lança á quebrada, al espada metió mano;
maguer de pie, buenos colpes va dando.
Violo mio Cid Ruy Díaz el castellano,
acostós' a un aguazil que tenié buen cavallo,
diol' tal espadada con el so diestro braço,
cortól' por la cintura, el medio echó en campo;
a Minaya Álbar Fáñez íval' dar el cavallo:
"¡Cavalgad, Minaya, vós sodes el mio diestro braço!
Oy en este día de vós abré grand bando;
firmes son los moros, aún no's' van del campo". (Montaner 1993, ll. 744–55)
[Minaya Álvar Fáñez's horse was killed under him
and the Christian troops rushed to his aid.
Though his lance was broken he drew his sword,
and though scarcely still standing he delivered valiant blows.
My Cid, Ruy Díaz of Castile, saw this:
he drew close to a Moorish general riding a fine horse,
and with his right arm truck him such a blow with his sword
that he severed his body at the waist, throwing half of it to the ground.
He gave the horse to Minaya Álvar Fáñez:

"Mount, Minaya, you are my right arm!
Today I shall want much help from you;
the Moors are standing firm and have not fled the field."]

Fáñez immediately mounts the steed gifted to him by My Cid and gallops into the fray with his sword raised (1993, ll. 756–58) and leaves behind a string of thirty-four dead Moors:

A Minaya Álbar Fáñez bien l'anda el cavallo,
d'aquestos moros mató treinta e cuatro;
espada tajador, sangriento trae el braço,
por el cobdo ayuso la sangre destellando" (Montaner 1993, ll. 778–81)
[Minaya Álvar Fáñez's horse proved a swift animal,
and he killed thirty-four of those Moors;
his sword cut sharply, and his arm was bloody,
the blood flowing down to his elbow."]

Interestingly, the bellicistic activity of Díaz in the attack hardly surfaces. Hence, again, the irony of the above lines 733–43 wherein the narrator applauds My Cid for his valiant military conduct. The section dedicated to My Cid occupies a total of six lines. Inexplicably, the narrator chooses not to develop the scene in which My Cid confronts the Moorish King Fáriz. A summary follows, which contains two cases of interior rhyme: one is assonant-paroxytone ([*a-e*]), the other, consonant-paroxytone ([*ado*]). The summary relates that My Cid attempts three blows at King Fáriz: two blows fail to connect, whereas the third cuts deeply into the King's cuirass, drawing blood from his lorica; it tells of the King's escape; and claims My Cid victorious over the Moorish forces:

Mio Cid Ruy Díaz, el que en buen ora nasco,
al rey Fáriz tres colpes le avié dado,
los dos le fallen e el uno'l ha tomado;
por la loriga ayuso la sangre destellando,
bolvió la rienda por írsele del campo.
Por aquél colpe rancado es el fonsado. (Montaner 1993, ll. 759–64)
[My Cid Ruy Díaz, the man born in a favoured hour,
had delivered three blows at King Fáriz:
two had missed but one struck him,
and now blood dripped down his armour.
He pulled at the reins to flee the battle.
With that blow the whole army was defeated.]

(For a survey of the importance of the number three and trebling in ancient religions, folk fables, and the *CMC*, see my Conclusion.)

The last encounter deals with Martín Antolínez synchronously confronting the Moorish King Galve. The ensuing rapid and vivid scene rests on the narrator's use of paratactic structure and of his use of the asyndeton and *iteratio*. First, the Spaniard's sword strikes the helmet of Moorish

King, loosening its carbuncles; then his sword penetrates the helmet and draws blood from the King's head. In an apostrophe to his reader, the narrator, intervening in his diegesis, adds that King Galve gallops off and escapes:

Martín Antolínez un golpe dio a Galve,
las carbonclas del yelmo echógelas aparte,
cortól' el yelmo, que llegó a la carne;
sabet, el otro non ge l'osó esperar.
Arrancado es el rey Fáriz e Galve. (Montaner 1993, ll. 765–69)
[Martín Antolínez struck Galve a blow
which shattered the rubies on his helm,
and cut through it to the flesh.
I tell you he dared not wait for a second blow.
The kings Fáriz and Galve were defeated.]

The narrator closes this episode with a parenthesis: he informs his reader that King Fáriz takes refuge in Terror and that King Galve finds shelter in Calatayud (1993, ll. 772–77).

With the enemy vanquished (I¹), My Cid liquidates the initial danger he and his men faced at the hands of their Moorish enemies (K⁴), and he returns to the city of Alcocer enriched with the booty acquired from this battle (↓w⁰), which he generously shares with his soldiers. Subsequently, he comments to Fáñez that the lands are too poor to sustain the material needs of his men: "en esta tierra angosta non podriemos bivar" (Montaner 1993, l. 835) ["in this barren land, we would not survive"]; he sends his nephew off to visit with King Alfonso with tributes from the victorious battle;¹⁴ and he sells the city to a consortium headed by King Fáriz, for three thousand silver marks (w⁰):

Sanó el rey Fáriz, con él se consejavan;
entre los de Teca e los de Terror la casa
e los de Calatayut, que es más ondrada,
así lo an asmado e metudo en carta:
vendido les á Alcocer por tres mill marcos de plata. (1993, ll. 841–45)
[King Fáriz grew well, and they took counsel with him.
With the people of Ateca and of the town of Terror,
and those of Calatayud, a greater city,
a sum was fixed and an agreement was set down in writing,
by which My Cid sold them Alcocer for three thousand silver marks.]

The final scene marking the exit of My Cid from Alcocer—where the residents of the city weep and regret his departure—constitutes a segmental interlude. The narrator adds pathos to this state of affairs by means of a *parelcon*, fundamentally repeating, in variant form, the same idea twice: "Cuando mio Cid el castiello quiso quitar, / moros e moras tomáronse a queixar" (Montaner 1993, ll. 851–52) ["When My Cid decided to leave the fortress / the Moors began to lament, men and women alike"] - "Cuando quitó a Alcocer mio Cid el de Bivar, / moros e moras

compeçaron de llorar" (1993, ll. 855–56) ["When My Cid , the man from Vivar, left Alcocer, / the Moors began to weep, men and women alike"]. Other stylistic considerations of note are his use of polyptoton and alliteration (consonants [m] and [k]). Finally, the lines below contain the assonant-paroxytone rhymes [*a-e*] and [*a-o*]:

Quando mio Cid el castiello quiso
 quitar,
 moros e moras tomáronse a queixar:
 "¡Vaste, mio Cid; nuestras oraciones váyante delante!
 Nós pagados fincamos, señor, de la tu part".
 Cuando quitó a Alcocer mio Cid el de Bivar,
 moros e moras compeçaron de llorar.
 "¡Vaste, mio Cid; nuestras oraciones váyante delante!
 Nós pagados fincamos, señor, de la tu part"
 Cuando quitó a Alcocer mio Cid el de Bivar,
 moros y moras compeçaron de llorar. (1993, ll. 851–56)
 [When My Cid decided to leave the fortress
 the Moors began to lament, men and women alike.
 "Are you going, My Cid? Let our prayers go before you!
 We are very grateful to you, our lord, for what you have done."
 When My Cid, the man from Vivar, left Alcocer,
 the Moors began to weep, men and women alike.]

Move 8 (Cantar I)

With the apostrophe to his reader, "Quiérovos dezir del que en buen ora cinxo espada" (Montaner 1993. l. 899) ["I want to tell you of the man who girded his sword in a favoured hour"], the narrator employs montage, the "Meanwhile, back at the ranch" diegetic ploy, to withdraw the reader from the environs of the court of King Alfonso, where Fáñez delivers gifts to the King from My Cid (1993, ll. 871–98), to resume his tale of the exiled Don Rodrigo. Move 8 is brief and succinctly reports on various conquests that My Cid makes after he departs from Alcocer. The symbolic transcription of Move 8 follows:

a⁵ {B} C↑H¹I¹K⁴Rs var. MN

My Cid continues to plunder Moorish territories to survive. In passages that constitute a foreshortening of space and compression of time, the narrator offers his reader a simple enumeration, a synthesis-summarization, of the towns and villages that pay tribute to My Cid: Daroca, Molina, Teruel, and Cella del Canal (Montaner 1993, ll. 866–69). This brings My Cid in the vicinity of Zaragoza, where he continues to pillage the land to keep his coffers filled with gold and silver with which he pays his soldiers and purchases provisions for the army (a⁵C↑H¹I¹). The booty thus acquired by his military raids resolves his and his men's immediate needs (K⁴). Fáñez returns from visiting with Don Alfonso, bringing with him an additional two hundred knights and an extraordinary number of infantrymen (Rs variant). In a segmental interlude, the narrator states that Fáñez gives My Cid an account of what transpired between the king and himself and, subsequently, communicates news from family and friends to his fellow comrades-in-arms. This fill-in passage, which brings Díaz up to date, suggests a parallel structure to the episode in Tale 5

wherein which King Alfonso obtains the latest news regarding My Cid from Fáñez (see note 14). Finally, the inhabitants of Zaragoza remedy, in part, My Cid's difficult task (M)—namely that of providing for the needs of his augmented forces—by paying tribute to Don Rodrigo (N). At this point, My Cid finds himself in a territory that is under the sphere of influence of Don Ramón Berenguer, Count of Barcelona.

Move 9 (Cantar I)

Provoked, Don Ramón Berenguer, Count of Barcelona, considers Don Rodrigo's incursions an infringement and threat to his dominion in the northeastern corridor of Spain. The symbolic transcription of Move 9, which details the confrontation between Berenguer and Díaz, follows:

$$A^{19}BC\uparrow G^2H^1I^1K^4M:\underline{N}: \text{neg. } \{Q\} TU\downarrow:w^{\circ}$$

N

Berenguer declares war against Díaz (A¹⁹B) and, with extensive forces, sets out to seek and destroy the army of Don Rodrigo, looking forward to taking My Cid prisoner:

Grandes son los poderes e apriessa llegándose van,
 Entre moros e cristianos gentes se le allegan grandes.
 Adeliñan tras mio Cid, el bueno de Bivar,

(...)

(...)

Así viene esforçado el conde que a manos se le cuidó tomar. (Montaner 1993,
 ll. 967–69, 72)

[His forces were great and assembled rapidly;
 he gathered together many men, both Moors and Christians.
 They went in search of My Cid, good man of Vivar.

(...)

(...)

The Count came with so great a force that he expected to take the Cid prisoner.]

After searching in vain for My Cid three days and two nights, Don Ramón spies the troops of Don Rodrigo in the pine wood of Tevar during the early evening hours of the third day (G²; 1993, ll. 970–71).

Given that the crusade of My Cid has been, up to this point, solely against the moor, Don Rodrigo does his best to avoid doing battle with his brethren, sending the ensuing message to Don Ramón: "Digades al conde non lo tenga a mal, / de lo so non lievo nada, déxeme' ir n paz" (Montaner 1993, l. 977–78) ["Tell the Count not to take things badly; / I am taking nothing of his, and he should allow me to go in peace"]. His statement is true from the point of view of Don Rodrigo, given that he has not appropriated any monies or items that Berenguer possesses. However, My Cid is being disingenuous. The accusation levelled against Díaz by the Frank is the same which was made by the enemies of My Cid to King Alfonso and which led the Monarch of Castile and León to ostracize the Battler from his realm. Don Ramón is accusing Don Rodrigo of committing larceny-theft against him in stealing items and precious metals that, as ruler of the land, are his

legal tributes.

The entreaty of My Cid fails, leaving Don Rodrigo no choice but to defend himself from someone who is intent on threatening his existence. The narrator renders the contest between the two Christians in prosaic terms. He implies the military engagement: knights adroitly employ their lances, "a los unos firiendo e a los otros derrocando: / Vencido á esta batalla el que en buen ora nasco, / al conde don Remont a presón le á tomado" (Montaner 1993, ll. 1007–9) ["striking some and unseating others. / The man born in a favoured hour won the battle / and took Count Ramón as his prisoner"]. Triumphant in defeating Ramón Berenguer (H¹ [variant] I¹), and taking the Count prisoner, the Battler eliminates any military threat to his armed forces (K⁴). In passing, Don Rodrigo obtains significant booty from this brief skirmish with his brethren, including Don Ramón's famous sword "*Colada*."

At this point in time, Don Rodrigo seats down to dine and cordially invites Don Ramón to join him. Motivated by both false pride and shame—an aristocrat being defeated in battle by an inferior-ranked social status individual, previously contracted to collect tributes for a royal family, and who, presently, commands an army of rabble-dressed men—Don Ramón views the invitation extended to him by My Cid as a difficult task (M); he ungraciously rejects breaking bread with Don Rodrigo; and his use of *diageugma*: "non combré," "perderé," "dexaré" reveals his decision to embark on a suicidal hunger strike (N):

A mio Cid don Rodrigo grant cozina l'adobavan,
el conde don Remont non ge lo precia nada;
adúzenle los comeres, delant ge los paravan,
él non lo quiere comer, a todos los sosañava:
"Non combré un bocado por quanto ha en toda España,
antes perderé el cuerpo e dexaré el alma,
pues que tales malcalçados me vencieron de batalla". (Montaner 1993, ll.
1017–23)

[A great banquet was prepared for My Cid Don Rodrigo,
But Don Ramón did not appreciate it at all.
Food was brought and set before him,
but he would not eat, refusing every dish:
"I will not eat a mouthful, for all the wealth in Spain;
I would rather die and give up my soul,
Since such ill-shod ruffians have defeated me in battle!"]

What follows is a difference of wills. My Cid seeks to free his Christian prisoner; his brethren will not give Don Rodrigo satisfaction. My Cid promises to give Berenguer his freedom, a promise to which he attaches a harsh *cataplexis*-isocolon. My Cid threatens to severely punish the Count of Barcelona if he does not dine: "'Comed, conde, d'este pan e beved d'este vino; / si lo que digo fiziéredes saldredes de cativo, / si non, en todos vuestros días non veredes cristianismo'" (Montaner 1993, ll. 1025–27) ["'Come, Count, eat this bread and drink this wine. / If you do what I say you will be set free; / if not, in all your days you will never again see Christian lands'"]. To both My Cid's promise and his menace, Don Ramón remains steadfast, indifferent, adamantly rejecting once again the overture of Don Rodrigo (N: negative): "Dixo el conde: 'Comede, don

Rodrigo e pensesdes de folgar, / que yo dexarm'é morir, que non quiero yantar" (1993, ll. 1028–29) ["Count Don Ramón said: 'You eat, Don Rodrigo, and take your rest, / for I shall let myself die; I will not eat'"].

Three days later, the above situation changes—the temporal reference (Montaner 1993, l. 1030), constitutes a compression of time. Don Rodrigo not only offers to free Don Ramón but also two anonymous surviving noblemen of his vanquished army were he to dine: "e si vós comiéredes don yo sea pagado, / a vós e a dos fijodalgo / quitarvos he los cuerpos e darvos é de mano" (1993, ll. 1034–35^b) ["but if you eat enough to please me, / both you and two of your noblemen / will be set free and sent on your way"]. Accepting My Cid's pact, the Count of Barcelona, now, rids himself of the deadly sin of pride and the trebling episode ends with Don Ramon breaking his fast: by complying, Don Ramón Berenguer, Count of Barcelona not only fulfills a difficult task (MN) but also tacitly recognizes his foe as a hero {Q}.

In turn, Don Rodrigo keeps his word. Although My Cid punishes Don Ramón in retaining as his private possession the Count of Barcelona's sword "Colada" and the booty he obtained by vanquishing the military forces of his Christian brethren (U), he also gives rise to the transformation of Don Ramón and his compatriots by providing his Christian brethren with new garments (T³): "buenas vestiduras de pelliconnes e de mantos" (Montaner 1993, l. 1065) ["fine clothes, fur capes and cloaks"] and three fully-equipped steeds (l. 1064) on which they gallop off, heading north toward Barcelona (↓). As for Cid, he turns south and returns to his camp with a prized sword and his coffers, once more, filled with gold and silver (w^o).¹⁵

Move 10 (Cantar II)

This move is brief. Its symbolic transcription follows:

$$a^5C\uparrow \{H^1I^1\} K^4$$

Cantar II begins with the narrator disclosing that My Cid abandons the three geographical locations of Zaragoza, Huesca, and Montalbán and heads eastward toward the "mar salada" (Montaner 1993, l. 1090) ["salt sea"] (C↑). In the provinces of Castellón and Valencia, Don Rodrigo, without much ado, takes Jérica, Onda, Almenar, Burriana, and Murviedro (1993, ll. 1092–95), thus rendering tacit all battle engagements and victories over the Moors ({H¹I¹}). The conquests bring with them booty and Don Rodrigo, again, momentarily liquidates the persisting need to refill his coffers with money (K⁴).

Move 11 (Cantar II)

The following is a symbolic transcription of My Cid's victory over an unexpected preemptive attack by an anonymous, unidentified contingent from Valencia:

$$A^{19}B^4C\uparrow H^1I^1K^4\downarrow MN$$

Faced with the recent victories of My Cid, the Moors of Valencia decide to launch a preemptive offensive against the Battler (A¹⁹) and set up their camp at the outskirts of Murviedro, a city

occupied by Díaz and his army. Informed of the presence of enemy cavalry and foot soldiers, My Cid welcomes the opportunity to test his might against them. To confront the new situation, My Cid sends out requests to his corps stationed in Jérica, Olocau, Onda, Almenar, and Burriana to assist him in this new venture (B⁴) and troops, arriving three days later, manage to join those of the Battler (Montaner 1993, l. 1113). To defeat the Valencians, Don Rodrigo accepts a military strategy proposed by Fáñez, namely, that the cavalry strike the Moors in a pincer movement (C):

"A mí dedes ciento cavalleros, que non vos pido más,
vós con los otros firádeslos delant,
bien los ferredes, que dubda non ý avrá;
yo con los ciento entraré del otra part,
comme fio por Dios, el campo nuestro será". (1993, ll. 1129–33)
["Give me one hundred knights, I ask no more of you;
you with the others attack them from the front,
striking resolutely and without fear;
I with the hundred will attack from behind.
As I trust in God, the field of battle will be ours."]

Leaving the confines of Murviedro at dawn on the fourth day (↑), My Cid, paratactically, orders his comrades-in-arms to charge the Moors: "¡En el nombre del Criador e del apóstol Santi Yagüe, / feridlos, cavalleros, d'amor e de grand voluntad, / ca yo só Ruy Díaz, mio Cid el de Bivar!" (Montaner 1993, ll. 1138–40) ["In the name of the Creator and Saint James the Apostle, / strike them, my knights, with all your heart and strength and will, / for I am Ruy Díaz, My Cid of Vivar!"]. In a passage that evinces a foreshortening of space and a compression of time, the Spaniards vanquish their archenemy. The narrative is as brief as it is vivid. The narrator frames his compressed *pragmatographia* in an apostrophe to his reader, forcing the reader to imagine the action. He accomplishes this by means of a metonymic enumeration wherein he supplants effect for cause. Hence, it is the reader who, consequently, must provide the agency lacking in this battle. In short, the narrator forces his reader to respond to his text as a co-creator; the reader must create not only the agents responsible for the resultant situation, but also the activity of said agents: "Tanta cuerda de tienda ý veriedes quebrar, / arrancarse las estacas e acostarse los tendales" (1993, ll. 1141–42) ["You could see so many ropes cut, / stakes pulled up and on all sides tent poles thrown to the ground"].

The soldiers of My Cid kill two Moorish kings, an occurrence that the narrator reports in an illocutionary declarative statement in a matter-of-fact manner: "Dos reyes de moros mataron en es alcaz" (Montaner 1993, l. 1147) ["They killed two Moorish kings in that pursuit"] and drive the Moors back to Valencia (H¹). The victory (I¹) eliminates the initial threat that Díaz faced from his enemy (K⁴), and he and his men return with their unspecified booty to Murviedro (↓).¹⁶ Subsequently, Don Rodrigo and his army undertake the difficult task of conquering a series of towns in the surrounding areas—actions that involve spatial foreshortening and temporal compression—tasks that they accomplish effortlessly (MN). Move 11 ends with the narrator informing the reader—in a passage that, once more, constitutes a foreshortening of space and a compression of time—that Díaz and his men spend a number of years, a number that underscores the folkloric underpinning of this epic narrative, in such military assaults: "En tierra de moros, prendiendo e ganando, / e durmiendo los días e las noches trasnochando, / en ganar aquellas

villas mio Cid duró tres años" (1993, ll. 1167–69) ["In the domain of the Moors, taking and conquering, / sleeping by day and marching by night, / My Cid spent three years overcoming those towns"].

Move 12 (Cantar II)

-Move 12 deals with My Cid's conquest of Valencia. The symbolic transcription of this action follows:

$$a^{5,6}B^4C\uparrow G^2H^1 \text{ var. } I^1 \text{ var. } K^4$$

The previous victories of the Battler underscore My Cid's need to conquer Valencia to establish his dominion over this geographical region ($a^{5,6}$). This fact has not escaped the attention of the residents of this urban center, as evidenced by their failed effort to draw the King of Morocco into the fray on their behalf. To undertake this major military operation, Díaz seeks the assistance of his compatriots in Navarre, Aragón, and Castile (B^4). With an augmented number of soldiers at his disposal, Don Rodrigo and his army depart from Murviedro and travel on horseback (and on foot) to Valencia ($C\uparrow G^2$). Upon his arrival at Valencia, My Cid places the city under siege, which leads to its fall after nine months, a temporal frame that the narrator underscores by means of a *parelcon*. The surrender of the residents of Valencia amounts to a variant of function XVI—The Hero and the Villain Join in Direct Combat—and function XVIII—The Villain Is Defeated in open combat—(H^1 variant I^1 variant: "Nueve meses complidos, sabet, sobr'ella yaz, / cuando vino el dezeno oviérongela a dar" (Montaner 1993, ll. 1209–10) ["[H]e waited there for a full nine months, I tell you, / and when the tenth month came the city surrendered"]). The fall of Valencia to Don Rodrigo liquidates the lack mentioned above (K^4).

Move 13 (Cantar II)

Move 13 deals with My Cid's victory over the King of Seville, who counterattacks to retake Valencia for Islam. The symbolic transcription of this move follows:

$$A^{19} \{B\} C\uparrow H^1 I^1 K^4 \downarrow w^0$$

Upon hearing of the conquest of Valencia by Díaz, the King of Seville declares war on Don Rodrigo (A^{19}). In what amounts to another radical spatial foreshortening and temporal compression, the King arrives in the environs of Valencia in one line ($C\uparrow$) and in the next line engages the Battler in battle in an open field (H^1). The introductory five-line passage contains interior rhyme. To cite two cases there is the consonant paroxytone rhyme [*ava*] and the assonant-paroxytone rhyme [*e-a*]. Interestingly, commentary of an event, here underscored by the accented vowel *e*, is rendered, again, in the present tense of the indicative mood (Montaner, 1993, l. 1223). Lastly, "armas," metonymically, replaces 'soldiers' (1993, l. 1224):

Ya folgava mio Cid con todas sus conpañas;
a aquel rey de Sevilla el mandado llegava
que presa es Valencia, que no ge la enparan.
Vínolos ver con treinta mill de armas,

après de la huerta ovieron la batalla. (1993, ll. 1221–25)
 [Now, while My Cid was resting with his troops,
 word reached the renowned King of Seville
 that Valencia had been taken as it could no longer be defended;
 he came to fight My Cid's men with thirty thousand warriors.
 Near to the plantations the battle was fought.]

In this undefined battle, the Moorish soldiers appear to drown. This impression is conveyed in the following circumlocutionary lines: "En el passar de Xúcar y veriedes barata, / moros en aruenço amidos beber agua" (Montaner 1993, ll. 1228–29) ["At the crossing of the Júcar you could see great confusion — / the Moors struggling against the current and drinking the water against their will"]. Next, the narrator does not show but announces, in an illocutionary declarative statement, that the King of Seville escaped from the battlegrounds after receiving (the folkloric trebling of three wounds: "Aquel rey de Sevilla con tres colpes escapa" (1993, l. 1230) {"<That> [t]hat King of Seville escaped after <receiving, suffering> three blows"}). The victory of My Cid over the Moors (I¹) liquidates the threat that the King of Seville had posed to Don Rodrigo. Lastly, My Cid returns to Valencia with the booty won in this battle (K⁴↓w⁰).¹⁷

Move 14 (Cantar II)

Move 14 concerns the reunification of the family of Don Rodrigo in Valencia. Below is the symbolic transcription of this move.

a¹ var. BC↑{G²}L neg. M neg. / var. N neg. / var. {Q}↓Qw² var.

My Cid, now the undisputed lord of Valencia, is still without his family. To resolve this lack (a¹ variant) he sends Fáñez with gifts to King Alfonso, instructing his nephew to request, on his behalf, that the King allow his wife and his daughters to join him in Valencia (B). Fáñez accepts this contract (C); he leaves Valencia (↑); visits with Don Alfonso in Carrión—spatial transference from one kingdom to another on horseback is tacit {G²}—in an apostrophe to the reader, the narrator firmly refuses to dwell on the travelogue of Fáñez: "dexarévos las posadas, non las quiero contar" (Montaner 1993, l. 1310)—; gives the King the gifts Díaz has sent him; and, on the behalf of the Battler, entreats the Monarch that he allow the wife and two daughters of Don Rodrigo to join the warrior from Vivar in Valencia (L negative). This petition would seem to create a difficult task for King Alfonso (M negative / variant), given that he had not contemplated the occurrence of such an event. Without considering its symbolic import, King Alfonso forthwith consents (N negative / variant)—the consent of the King is an indirect sign of a proleptic pardon of Díaz {Q}. Fáñez departs for the monastery of San Pedro de Cardeña and, after a brief encounter with Raquel and Vidas, the two businessmen who came to the economic assistance of Díaz at the outset of the CMC,¹⁸ departs for Valencia together with Doña Jimena and her two daughters Doña Elvira and Doña Sol (↓). In Valencia, My Cid celebrates the arrival of his family (Q) and resumes not only his domestic marital relationship with Doña Jimena, but also his domestic role as a parent (w² variant). Conversations that Fáñez holds with Raquel and Vidas, with his relatives at the monastery of San Pedro de Cardeña, and with Abengalbón, a Moorish friend of the Battler, in Molina, create segmental interludes. The same is true of the chat that my Cid engages in with his men, before he dispatches them to greet the approaching retinue of Fáñez.

Move 15 (Cantar III)

Move 15 deals with Don Rodrigo vanquishing King Yusuf of Morocco at Valencia. The symbolic transcription follows:

A¹⁹C↑:H:¹I:¹K⁴↓w°W* var.

Move 15 serves two purposes. On the one hand, it is ornamental. From this point of reference, the King Yusuf incident can be considered an extensive segmental interlude, since it allows the self-conscious Don Rodrigo to showcase himself as a hero before his wife, daughters, and their ladies-in-waiting. Indeed, My Cid is the first to admit that such is the case as he joyously states in the following assonant-paroxytone rhyme "i-o": "'Venido m'es delicio de tierras d'allent mar'" (Montaner 1993, l. 1639) ["Good fortune has come to me from beyond the sea"]. However, it is also significant, its significance underscored subsequently by his use of a pleonasm, for it allows him to emphasize to his family that life in exile, in lands hostile to Christians, is fraught with hardship and danger.

¡Grado al Criador e a Santa María madre,
mis fijas e mi mugier, que las tengo acá!
Venido m'es delicio de tierras d'allent mar,
entraré en las armas, non lo podré dexar;
mis fijas e mi mugier verme an lidiar,
en estas tierras ajenas verán las moradas cómmo se fazen,
afarto verán por los ojos cómmo se gana el pan".
Su mugier e sus fijas subiólas al alcácer". (1993, ll. 1637–44)
["Thanks be to the Creator and to Saint Mary the Holy Mother
that I have my daughters and my wife here with me!
Good fortune has come to me from beyond the sea;
I shall take up arms, it must be so.
My daughters and my wife will see me fight.
They will see what life is like in these alien lands.
With their own eyes they shall see full well how we earn our bread."
He took his wife and daughters up to the citadel.]

Free from his previous military commitment, King Yusuf, irate over the military conquests of Don Rodrigo, decides to regain Valencia, which he claims is under his sphere of influence (Montaner 1993, l. 1623). In what amounts to both a telescoping of space and a compression of time, King Yusuf crosses the Mediterranean Sea and has his army of fifty thousand men pitch their tents at the outskirts of Valencia (1993, ll. 1625–31). This hostile act amounts to a declaration of war against My Cid (A¹⁹). Don Rodrigo is joyous over this last Moorish event for, as indicated in the above passage, it will enable him to engage in battle with his family witnessing how he must existentially earn his keep. With an army of nearly four thousand men, My Cid and his men prepare to arm themselves. Here the use of an antithesis serves to create tension. That is, while Díaz rejoices overtly over the present situation—his ephonic *paeanismus* is an outcry of joy:

"Alegrávas' mio Cid e dixo: '¡Tan buen día es oy!'" (1993, l. 1659) ["My Cid spoke joyfully: 'What a day this is!'"]—the women, in contrast, recoil, steadfastly gripped with terror: "Miedo á su mugier e quiérel' quebrar el corazón, / así fazié a las dueñas e a sus fijas amas a dos, / del día que nasquieran non vieran tal tremor" (1993, ll. 1660–62) ["His wife was so terrified it seemed her heart would burst, / and so, too, were her ladies and her two daughters. / Since the day of their birth they had never heard such a thunderous noise"]. However, reassured by Don Rodrigo that he will defeat the moors (1993, ll. 1664–66b), the women soon lose their fear (1993, l. 1670).

With the sound and fury of enemy drums shattering the air and Moorish horsemen intrepidly galloping through the fields, the plantations of Valencia, My Cid and his army leave the city to engage the forces of King Yusuf in an open field battle (C↑H¹). Ironically, the narrator, after the previous buildup, does not offer a *pragmatographia* of the battle itself. Instead, he presents the situation in an illocutionary speech act in which he summarizes facts. In the first day of this two-day military engagement with the Moors, the knights of My Cid charge bravely. The narrator's paratactic rendition is cut and dry: "do's' fallan con los moros cometiénlos tan aína, / sácanlos de las huertas mucho a fea guisa, / quinientos mataron d'ellos conplidos en es día" (Montaner 1993, ll. 1676–78) ["When they encountered the Moors, they were quick to attack. / In brutal conflict they drove them out of the plantations, / killing a full five hundred of them that day"]. The lines in which the Battler compliments his men for a job well done that day (1993, ll. 1685–90b) and his final and brief, but to the point, exhortation to his men, constitute segmental interludes. Don Rodrigo's use of metonymy and a variant periphrastic *protrope* symbolically connote an implicit threat as to what awaits them if they fail to defeat the army of King Yusuf as well as a tacit promise of continuous prosperity if they vanquish their enemy: "¡Más vale que nós los vezcamos que ellos cojan el pan!" (1993, l. 1691) ["It is better that we defeat them than allow them to take our food!"].

Day passes into night and night gives way to predawn hours and, after hearing mass, the forces of My Cid eagerly prepare to face an army of fifty thousand men (Montaner 1993, l. 1718). (Surprisingly, the narrator has forgotten that the Spaniards had vanquished five hundred Moors the day before.) The diegesis of the battle is, once again, brief and the details are sparse. Fáñez attacks with one hundred thirty knights—the latter petition of Fáñez, that My Cid put a determined number of the cavalry under his command (1993, l. 1695), is a leitmotif associated with the nephew of Don Rodrigo. With the remaining men, the Battler also strikes. The narrator renders My Cid's action in this battle through the use of the figures hyperbole, *diAZEUGMA*, alliteration, and *scesis onomaton*: "Mio Cid enpleó la lança, al espada metió mano, / atantos mata de moros que non fueron contados, / por el cobdo ayuso la sangre destellando" (1993, ll. 1722–24) ["My Cid wielded his lance and then drew his sword; / he killed Moors beyond reckoning, / {the blood glisteningly flowing} "down to his elbow"]. Like the King of Seville in Move 13, King Yusuf, who receives three blows (another case of trebling) from the sword of My Cid, also manages to escape from the battleground and finds refuge in a castle in Cullera. All told, the forces of the Battler thrash the Moors and, within a context of an extravagant hyperbole, kill nearly fifty thousand Moors in two days (I¹): "Los cincuenta mill por cuenta fueron notados, / non escaparon más de ciento e cuatro" (1993, ll. 1734–35) ["The fifty thousand Moors were accounted for; / only one hundred and four had escaped"]. In passing, the narrator registers neither any wounded nor dead among My Cid's army. With this victory My Cid has liquidated the threat posed by King Yusuf at the outset of Move 15 (K⁴).¹⁹

Back in his palace (↓), My Cid places his booty at the feet of the ladies (w⁰), which includes three thousand marks in silver and gold plus other items. His wife, daughters, and their entourage, who witnessed the battle from My Cid's castle in Valencia, recognize My Cid as a hero (Q). Subsequently, Díaz commits an extraordinary act: he assumes the role of a king, taking it upon himself to marry off the women in Doña Jimena's service to military men under his command (W² variant):

"Estas dueñas que aduxiestes, que vos sirven tanto,
quíerolas casar con de aquestos míos vassallos;
a cada una d'ellas doles dozientos marcos,
que lo sepan en Castiella a quién sirvieron tanto". (Montaner 1993, II. 1764–67)

["These ladies you brought with you, who give such loyal service,
I wish to marry to some of my vassals.
I give to each one of them two hundred silver marks,
that it may be known in Castile to whom they have given such loyal service."]

Clearly, this last event is important in still another way. It highlights the fact that My Cid has married all the women in his immediate circle except his daughters Doña Elvira and Doña Sol. Hence, if, from a structural point of view, the narrator is to bring closure to his work, he must first (as stated in note 14, above) marry off the two daughters of Don Rodrigo.

Move 16 (Cantar II)

Move 16 deals with Don Rodrigo obtaining full political pardon from King Alfonso and of his becoming, once again, a vassal of King Alfonso. The symbolic transcription of this move follows:

a⁶ BC↑G²L neg. M neg. / var. N neg. / var. Qw⁰

With the regal action described in Move 15, My Cid has become a de facto king in his own right: he is a self-made man, beholden to no one. His geographical displacement has turned into an exile without return. Henceforth, My Cid will never emotionally yearn to return to Vivar. The physical exile of Don Rodrigo from Vivar ends with his having led his men to a different geographical location, one which he has adopted as his permanent residence. However, the latter situation still leaves two problems that, now, demand immediate resolution to bring the tale of the exile of Díaz to a close. The first issue is that Don Rodrigo must be pardoned by King Alfonso; the second item, as noted in Move 15, involves the need of My Cid to marry off his two daughters.

Despite his material triumphs, and the multiple gifts he has bestowed on King Alfonso, My Cid continues to be a political exile from the court of King Alfonso (a⁶). This predicament, however, will soon change. Fañez and Bermúdez, who have returned from visiting with King Alfonso in Valladolid, inform My Cid (B) of the King's wish:

"... conpieçan la razón,
lo que'l rogava Alfonso el de León
de dar sus fijas a los ifantes de Carrión,

que'l coñoscié y ondra e creçrié en onor,
 que ge lo consejava d'alma e de corazón." (Montaner 1993, ll. 1926–30)
 ["... [T]hey began to put to him
 the request made by Alfonso of León
 that he give his daughters in marriage to the Infantes of Carrión.
 The King, seeing that My Cid would gain honour and greater wealth,
 With both heart and soul advised him to consent."]

The conversation among Don Rodrigo, Fañez, and Bermúdez regarding this subject, plus the exchange of letters between My Cid and the King to establish the time and geographical location where their interview is to take place to discuss the marriage of Doña Elvira and that of Doña Sol to Fernando and Diego amount to segmental interludes.

Three weeks later Don Rodrigo, who must obey the command of King Alfonso, leaves for the banks of the Tagus River to meet with the King and his retinue (C↑G²). The King, informed of My Cid proximity to his camp, departs with a small entourage to greet him. Facing King Alfonso, Don Rodrigo kneels humbly before his Monarch and, amid the King's retinue and his own men, in a heartfelt ecphonic *optatio*, requests that the King grant him full pardon (L negative): "¡Merced vos pido a vós, mio natural señor! / Assí estando, dédesme vuestra amor, / que lo oyan cuantos aquí son" (Montaner 1993, ll. 2031–32b) ["I beg a favour of you, as my natural lord! / As I kneel before you, I ask that you grant me your love; / may all those present be my witnesses"]. King Alfonso immediately resolves the difficult task (M negative / variant) assigned to him by My Cid by granting Don Rodrigo his pardon (N negative / variant) and by receiving his hero (Q) back into the fold as his faithful vassal—an act on the part of the King that is a reward for My Cid's past comportment toward his person (w^o). Stylistically, the intensity of the King's expression of appreciation and love for My Cid is imbedded in the figures isocolon, *diazeugma*, and prozeugma: "Dixo el rey: ' Esto feré d'alma e de corazón. / Aquí vos perdono e dovos mi amor / e en todo mio reino parte desde oy—" (1993, ll. 2033–35) ["The King replied: 'This I will do with my heart and soul! / Here and now I pardon you and grant you my love, / and from today I give you a place in my kingdom""].

Regarding the daughters of Don Rodrigo, Don Alfonso subsequently assumes full responsibility for marrying them off to the Infantes of Carrión, a union that My Cid was reluctant to accept:

"Grado e gracias, Cid, commo tan Bueno e primero al Criador,
 Que m' dades vuestras fijas pora los ifantes de de Carrión.
 D'aquí las prendo por mis manos a don Elvira e doña Sol
 E dolas por veladas a los ifantes de Carrión.
 Yo las caso a vuestras fijas con vuestrao amor,
 al Criador plega que ayades ende sabor." (Montaner 1993, ll. 2095–
 100)

["I am deeply grateful to you, my good Cid—an above all to the Creator—
 That you are giving me your daughters for the Infantes of Carrion.
 Now I take into my hands Doña Elvira and Doña Sol
 And give them in marriage to the Infantes of Carrión.
 I marry your daughters, with your blessing;

May the Creator will that from this you gain joy!"]

The resolution of the political stand of Rodrigo Díaz with respect to King Alfonso and the proleptic wedding of his two daughters to the Infantes of Carrión bring closure to the tale of the exile of My Cid, a literary variant of the mythopoetic tales of Exodus as well as that of The Book of Joshua in the Hebrew Bible.

CHAPTER 5

TALE 11. FERNANDO GONZÁLEZ and DIEGO GONZÁLEZ: INFANTES DE CARRIÓN

The eleventh tale of the *CMC* relates the marriages of Fernando González and Diego González, the Infantes of Carrión, to Doña Elvira Díaz and Doña Sol Díaz, the daughters of Doña Jimena and Don Rodrigo. This diegesis also depicts the subsequent termination of these unions. The narrative of Fernando and Diego consists of eight moves.

Move 1 (Cantar II)

The description of this move is given below:

$$\alpha\gamma^2\delta a:1,5 \text{ var. B [B}^1 \text{ var. / B neg. / B}^1,2] \text{ C}\uparrow \{G^2\} \text{ DE}\uparrow:G:2\text{MN}\underline{w}^1 \text{ var. } \downarrow \{\downarrow\} \\ w^0 \text{ var.}$$

In the initial situation (α), King Alfonso is in Carrión, residing as a guest of the Infante Fernando González and the Infante Diego González, when he receives a second surprise visit from Fáñez. Following the greeting formality, the nephew of Díaz informs the Monarch of the numerous conquests that the forces of Don Rodrigo have made in Moorish territories since leaving Alcocer, including that of Valencia, and delivers the Battler's gift to the King, which consists of "cient cavallos gruesos e corredores, / de siellas e de frenos todos guarnidos son" (Montaner 1993, ll. 1336–37) ["one hundred horses, swift and strong, / all equipped with saddles and bridles"]. This scene, which indicates the wealth that My Cid has acquired, arouses the instinctual passion of cupidity that drives the existence of the Infantes of Carrión and stirs them into thinking about the prospect of enhancing their economic affluence by marrying Doña Elvira and Doña Sol, the two daughters of Don Rodrigo and Doña Jimena. However, conscious that they descend from a patrician family and that the social credentials of Díaz place Don Rodrigo in the lower echelons of those of aristocratic rank, Fernando and Diego are reluctant, at present, to entertain any alliance with the Battler that would exceed that of social recognition:

"Mucho crecen las nuevas de mio Cid el Campeador,
bien casariemos con sus fijas pora huebos de pro.
Non la osariemos acometer nós esta razón,
mio Cid es de Bivar e nós de los condes de Carrión—
Non lo dizen a nadi e fincó esta razón". (1993, ll. 1373–77)
["The prestige of My Cid the Battler is increasing greatly;
we would do well to marry his daughters for our gain.
We would not dare broach this affair,
for My Cid is from Vivar and we are of the line of Carrión."
They told no one and the matter rested.]

In an inverted interdiction (γ^2), Fernando and Diego address Fáñez, requesting that he give the Don Rodrigo their regards; express their intention to favor him in courtly society; and ask that, in return, Díaz think well of them:

Los ifantes de Carrión [...]

dando ivan compañía a Minaya Álvar Fáñez:
"En todo sodes pro, en esto assí lo fagades:
saludadnos a mio Cid el de Bivar,
somos en so pro cuanto lo podemos far,
el Cid que bien nos quiera nada non perderá". (Montaner 1993, ll. 1385/1385^b–89)

[The Infantes of Carrión rode out with Minaya Álvar Fáñez:
"You are obliging in all things, be so in this matter:
give our greetings to My Cid of Vivar,
we will both do for him all that we can.
If My Cid gives us his friendship it will not be to his disadvantage."]

Fáñez, in turn, has no qualms in responding that he will comply with their petition (δ), since what they solicit is, apparently, a matter of little or no pragmatic consequence: "Esto non me á por qué pesar" (Montaner 1993, l. 1390) ["This will be no trouble"]. (The proleptic promise of Fáñez is misleading. Upon his return to Valencia, he remains silent regarding what had transpired between the princes and himself (δ). However, his remiss can neither be taken as an *epitrope*, since his agreement to comply is not directed at opponents, nor as slight, given that Fáñez has not indicated that he disrespects the Infantes of Carrión.)

After Díaz defeats the army of fifty thousand soldiers of King Yusuf from Morocco at the outskirts of Valencia (Montaner 1993, ll. 1734–35)—regarding the Yusuf episode, see Chapter 4. Move 15; for the My Cid-Yusuf connection to the Christian religious context of the number three, see my Conclusion—Fáñez gifts Don Alfonso not only two-hundred horses "con siellas e con frenos e con señas espadas" (Montaner 1993, l. 1810) ["with saddles, bridles, and each with a sword"] but also the tent of Yusuf, with its poles adorned in gold (1993, ll. 1785–86). According to the Battler, who commits an act of interior duplication by referring to himself in the third-person singular, the reason for gifting such a magnificent shipment of presents of conquest, especially that of the tent, to King Alfonso, is to convey to the monarch "que croviese sos nuevas de mio Cid, que avié algo" (1993, l. 1791) ["that he may believe the reports of the great wealth won by My Cid"].

Elatedly acknowledging receipt of Don Rodrigo's latest awards in Valladolid, King Alfonso recognizes his former vassal's extraordinary martial accomplishments in treacherous Moorish territories and proclaims that he proleptically expects to reciprocate in kind (Montaner 1993, ll. 1855–57). The Infantes of Carrión, who form part of Don Alfonso's entourage, stand in awe, marveled at what they are witnessing, blind-sightedly wrecked by cupidity, figuratively kneel to aristocrats of inferior social station. The latter is revealed by their utterance of the following connotative meaning of the term 'prosperity' in the antistrophe-epanaleptic variants of the future progressive tense-phrase "van adelant" / iremos adelant: "Las nuevas del Cid mucho van adelant, / demandemos sus fijas pora con ellas casar, / creçremos en nuestra ondra e iremos adelant" (a^{1.5} variant; Montaner 1993, ll. 1881–83) ["For the Cid things are going very well, / let us ask for his daughters in marriage; / we shall grow in honour by it and so we shall prosper"].

Straight away, the princes entreat King Alfonso to intervene on their behalf: B [B¹ variant],

stylistically underscoring the importance and urgency of their *deesis* by means of a persistent alliteration of the voiceless velar plosive consonant sound "k" and by their use of the assonant-paroxytone rhyme *e-o*, which they repeat three times in line 1886):

"¡Merced vos pedimos commo a rey e a señor natural!
Con vuestro consejo lo queremos fer nós,
que nos demandedes fijas del Campeador;
casar queremos con ellas a su ondra e a nuestra pro". (Montaner 1993, ll.
1885–88)

["We ask a favour of you as our king and natural lord!
If you will grant your permission, we want you
to ask on our behalf for the Battler's daughters in marriage;
we want to marry them, to their greater honour and our advantage."]

Creating an instance of suspense, King Alfonso intuitively hesitates to respond affirmatively to their heartless appeal. The narrator first communicates the King's initial state of apprehension through various forms. Don Alfonso expresses concern by extending time by his use of a *parelcon*, he express uncertainty in numerous words that stress vowels *e*, *a*, and *o* in numerous words, he stresses emotional conflict in an antithetical-*antimetabole* variant as well as in a closing *paromoeon* [B negative]:

Una grant ora el rey pensó e comidió:
"Yo eché de tierra al buen Campeador,
e faziendo yo a él mal e él a mí grand pro,
del casamiento non sé si s'abrá sabor". (Montaner 1993, ll. 1889–92)
[For a good hour the King thought and reflected on this:
"I sent the good Battler into exile;
I have done him wrong and he has done me much good,
and I do not know if he will be pleased by the proposal of marriage."]

Nevertheless, King Alfonso acquiesces to their petition: "mas, pues bós lo queredes, entremos en la razón" ([B^{1,2}]; Montaner 1993, l. 1893) ["But, since you wish it, let us discuss the matter"] and orders both Fáñez and Bermúdez to convey to My Cid his wish to meet with him, at a location of Don Rodrigo's choosing, to discuss the marriages of Doña Elvira and Doña Sol to Fernando and Diego—this is the first time the text refers to the princes by their Christian names. The King avers (unknowingly and in error) that this event will benefit and honor Don Rodrigo ([B^{1, 2}]). The confident tone of the monarch manifests itself through his use of a polyptoton, consonant-oxytone rhyme stressing the vowel *a*, and an assonant-oxytone rhyme scheme: "abrá y ondra e creçrá en onor / por consagrar con los ifantes de Carrión" (1993, ll. 1905–6) {"He will obtain honor and his honor will augment / by being related to the Infantes of Carrión"}. The two knights accept the contract and depart (C↑).

In Valencia, via a foreshortening of space and a contraction of time ($\{G^2\}$), Fáñez and Bermúdez assume the role of donors. They diligently communicate to Díaz the message entrusted to them by King Alfonso. Although not pleased with the prospect of having the Infantes of Carrión as his sons-in-law—their excessive pride deeply troubles Don Rodrigo—My Cid, being tested regarding

his loyalty to King Alfonso (D¹ variant), finally accedes to the monarch's invitation to meet to discuss the marriage of his daughters to Prince Fernando and Prince Diego (E¹):

"Ellos son mucho orgullosos e an part en la cort;
d'este casamiento non avría sabor,
mas, pues lo conseja el que más vale que nós,
fablemos en ello, en la poridad seamos nós". (Montaner 1993, ll. 1938–41)
["They are very proud and powerful members of the court;
I would not agree to this marriage,
but, since it is proposed by one worth more than us,
let us talk of this matter and let us do so in private."]

In a connective link, Don Rodrigo sends a letter to Don Alfonso, indicating the banks of the Tagus River as the meeting place (1993, ll. 1994–95); the King determines that the meeting will take place in the folkloric conventional time frame of three weeks (1993, l. 1962). The Monarch, accompanied by noble lords from Leon, Galicia, Castile, and the Infantes of Carrión, with a large entourage, traverse terrains on horseback (↑G²; 1993, ll. 1979–84) and reach their destination one day prior to the arrival of the Cid (1993, l. 2013).

Several segmental narratorial interludes follow before Don Rodrigo and Don Alfonso grapple over the question of whether the time is right for Doña Elvira and Doña Sol to wed Fernando and Diego. In these pauses, the narrator lists, among the events that transpire, the names of the knights who will accompany the Battler (Montaner 1993, ll. 1991–97); he summarizes the order given by My Cid to Álvaro Salvadárez and Galínd Garcíaz that no one is either to leave or enter Valencia during his absence (1993, ll. 1999–2008); he reveals that King Alfonso leaves camp to greet Díaz (1993, ll. 2014–15); and he presents a vivid mimetic scene in which King Alfonso, after having exiled the Battler in excess of three years, pardons the Cid and accepts him as his vassal (see Chapter 4, Move 16).

Following mass in the morning of the third day, the principal actants, King Alfonso and Díaz, begin the discussion that has brought them together by the banks of the Tagus River. Don Alfonso officially proposes a difficult task to Don Rodrigo, namely, that he give his daughters in marriage to the Infantes of Carrión (M). The emphatic tone of King Alfonso's illocutionary statement derives from his use of a polyptoton, three assonant-paroxytone rhymes of [*i-a*], [*e-e*], and [*e-o*], and a closing alliteration of the authority-sounding vowel (o), which the King purposely matches with his closing assonant-oxytone rhyme of his discourse of the previous five lines:

"¡Oídmе, las escuelas, cuendes e ifañones!
Cometer quiero un ruego a mio Cid el Campeador,
assí lo mande Christus que sea a so pro:
vuestras fijas vos pido, don Elvira e doña Sol,
que las dedes por mugieres a los ifantes de Carrión.
Seméjam' el casamiento ondrado e con grant pro,
ellos vos las piden e mándovoslo yo". (Montaner 1993, ll. 2072–78)
["Hear me, my courtiers, counts and lords!
I wish to make a request of My Cid the Battler;

may Christ ensure that it brings advantage!
 I ask you to give your daughters, Doña Elvira and Doña Sol,
 as wives to the Infantes of Carrión.
 I consider the marriage to be honourable and to bring great prestige;
 the Infantes ask it of you and I command it."]

The scene that ensues between King Alfonso and Díaz is of interest for it is a replica, a doubling variant of that held previously between Don Alfonso and Fernando and Diego. That is, Don Rodrigo, like Don Alfonso before him, also hesitates, at the outset, to side with his interlocutor. Don Rodrigo, searching for an excuse that will extricate him from this unpleasant situation, avers that his daughters are too young to enter a marital relationship. He emphatically attempts to underscore the latter point by his use of an assonant-paroxytone rhyme [*i-a*] and an assonant-oxytone rhyme stressing the vowel [*a*]: "'Non habría fijas de casar' repuso el Campeador, / 'ca non han grant edad e de días pequeñas son'" (Montaner 1993, ll. 2082–83) ["'I would not have my daughters marry,' replied the Battler, / 'for they are still girls, young in years'"]. Unsuccessful in his endeavor, as it was in the prior case with King Alfonso, Don Rodrigo, as Don Alfonso before him, acquiesces, as well. He does so, however, once he convinces King Alfonso to assume full responsibility for this marriage and after Fáñez consents to hand Doña Elvira and Doña Sol over to the princes of Carrión at the wedding that will take place at the abode of My Cid (N negative / Nw¹ variant).¹ At this point, the narrator introduces a segmental interlude: My Cid offers presents to the King (w^o variant). Don Rodrigo underscores the quantity and quality of his gifts stylistically by the use of the figures prozeugma and isocolon, enclosed in an repetitive interior rhyme scheme of *a-o*: "'... tráyovos treinta palafrés, éstos bien adobados, / e treinta cavallos corredores, éstos bien ensellados'" (1993, ll. 2144–45) ["'I have brought you twenty palfreys—these well equipped— / and thirty chargers—these well saddled'"]. The latter brings closure to their meeting. My Cid and his entourage, which, now, also includes the Infantes of Carrión, take their leave of King Alfonso and depart for Valencia whereas Don Alfonso and his cohorts depart for Castile (↓ {↓}).

Move 2 (Cantar II)

The diegesis of Move 2 deals with the wedding of Fernando and Diego to Doña Elvira and Doña Sol. The symbolic transcription of this brief move is as follows:

aB:CDEFW*

In an apostrophe to the reader, which also constitutes a telescoping of space and a contraction of time, the narrator states that My Cid and his entourage file into Valencia immediately after they have taken their leave of King Alfonso: "Afelos en Valencia, la que mio Cid gañó" (Montaner 1993, l. 2175) ["Here they are in Valencia, won by My Cid"]. Amidst his family, Don Rodrigo declares in an illocutionary statement, whose content will regrettably fail to materialize, that the prospective tie to the González family will immediately confer great honor to the Díaz name (a): "'d'este vustro casamiento creçemos en onor'" (1993, l. 2198) ["'by these marriages our honour will grow'"]. Perturbed by Doña Elvira's and Doña Sol's state of euphoria regarding their unforeseen future rise in aristocratic prestige: "'¿Cuando vós nos casáredes bien seremos ricas!'" (1993, l. 2195) {"'When you will marry us <to the Infantes of Carrión> we shall indeed acquire

<the rank of> nobility!""}, Don Rodrigo quickly proceeds to eliminate himself as the answerable agent of their upcoming marital union to Fernando and Diego by clearly informing his daughters that King Alfonso had commanded that they do so (1993, ll. 2199-204. To further underscore his fundamental and radical disapproval about what is to transpire, My Cid, by his use of alliteration—of the bilabial consonant (m) and voiceless velar plosive (k)—forthwith declares that King Alfonso is solely responsible for the present state of affairs (B): ""Metívos en sus manos, fijas amas a dos; / bien me lo creades que él vos casa, ca non yo"" (1993, ll. 2203–4) ["I placed you both in his hands, my daughters. / You should realize that he, and not I, offers you in marriage"]. The latter, clearly, portends a proleptic catastrophic rupture of their marriage to the Infantes of Carrión at some future undetermined date.

The next morning, after all have gathered at the palace of My Cid, Don Rodrigo publicly announces that, in compliance with the dictates of the arrangement agreed upon by the King, he is placing his daughters in the hands of his nephew Fáñez so that he may give his cousins in marriage to the princes (B). Fáñez complies, and in so doing combines two functions: namely, that of hero and donor (CD). In turn, each prince, upon receiving his respective wife, assumes the function of the reaction of the hero (EF). The narrator underscores that the princes accept their wives willingly, with "pleasure" and with "love": "Amos las reciben d'amor e de grado" (Montaner 1993, l. 2234) ["They both received them with love and pleasure"]. This diegetic fact creates a serious structural problem for the reader when he or she subsequently endeavors to reconcile the positive affective state of the princes in this passage with the subsequent vicious comportment of Fernando and Diego toward their wives in the woods of *Corpes*.

Following the religious ceremony of said wedding in the Church Santa María, festivities celebrating the above event run for a period of fifteen days (W*).² To conclude with what is relevant to this move, the narrator, creating another instance of spatial abridgment and temporal compression, apprises the reader, in an aside or epilogue, that the guests from Castile have returned to their estates and that the two married couples have lived, to the contentment of My Cid and his vassals, in a harmonious relationship for nearly two years. The narrator underscores the latter not only by his use of the assonant-paroxytone rhymes of [a–e] and its antimetabole scheme [e–a] but also by the figures polyptoton and by a prozeugma-syllepsis: "Y moran los ifantes bien cerca de dos años, / los amores que les fazen mucho eran sobejanos; / alegre era el Cid e todos sus vassallos" (Montaner 1993, ll. 2271–73) ["There the Infantes stayed for almost two years, / and great indeed was the love lavished upon them. / Joyful was My Cid and all his vassals"].

Unless the narrator changes the diegetic direction of his work, this epic poem, enveloped in joy and harmony, has come to a complete stop. The above charged atmosphere of joy, love, and peace suggests that closure of the *CMC* might be possible at the end of Move 2. However, the following ecphonic *deesis* passage by the narrator insinuates that the latter will not take place: ""¡Plega a Santa María e al Padre Santo / que's' pague d'es casamiento mio Cid o el que lo ovo a algo!" (Montaner 1993, ll. 2274–75) ["May it please Saint Mary and the Holy Father / that My Cid, and the man who valued him so highly, should gain joy from this wedding!"]. The passage is rhetorical for it is an indirect attempt by the narrator to remind his intelligent reader to review past narrated events, events that reveal why the above contracted marriage must be dissolved. First, it is Don Rodrigo who must be responsible for the marriages of his daughters (1993, l. 282*b*) and second, the noble brothers from Carrión, privately prejudiced and dismissive in matters regarding social

status, ignobly consider marrying the low nobility class Doña Elvira and Doña solely based on the deadly sin of cupidity (1993, ll. 1372–75 and 1993, ll. 1879–83). It is patent, therefore, that the narrator cannot bring closure to the *CMC* at the end of Move 2. To do so would mock the behavior of My Cid. In fact, it would reduce to ridicule everything that Don Rodrigo had stood for thus far in the diegetic epic. Closure of the *CMC* at this point would relegate to persiflage questions regarding ethical principles of conduct. It would allow for calculated, sophisticated, intellectual fraud to trump purity of moral comportment. Closure at this point would void life founded on righteousness and establish the sovereignty of Satan's unbridled pursuit of evil. If the narrator were to adopt such an option, he would abandon his reader in the mire of immorality, advocating that he become a follower of the Antichrist. He would deride, in effect, the views expressed up to this point in his narratorial voice, and those voiced by Don Rodrigo and Doña Jimena, of the need of Christians to place their trust in God. Hence, the narrator must reverse the idyllic state that Fernando and Diego enjoy. Since the narrator has made cupidity the fundamental driving force in the lives of the Infantes of Carrión, their fall and their exclusion from orderly society should also be derived from their avidity. In this respect, the narrator subterfuges the artistic design of the *CMC* by choosing two actions that bear little or no relation to the motif of greed to debase Fernando and Diego. Structurally, both are ill-conceived schemes and reveal an aesthetic flaw of the *CMC*. As for the first of the two events of meiosis that initiates the deconstruction of the esteem of Fernando and Diego in the eyes of the vassals of My Cid—namely, that of the loose lion event in Move 3, below—it must be seen as a *deus ex machina* occurrence that lacks grounding in any heretofore reported diegetic event.

Move 3 (Cantar III)

This narrative deals with a loose lion incident that appears to place the life of My Cid in peril and reveals a serious character flaw of the Infantes of Carrión. The symbolic transcription of this brief move follows:

a⁶BC neg. H neg. {M} J var. I neg. {M neg. = N neg.} K⁴ neg.:

The basic function of this move is the disclosure of Fernando and Diego as cowards. Based on this meiosis, their roles in the epic narrative change from protagonists to that of antagonists. Were they to plunge from their social station based on a character flaw not founded on evil, then the fate of the Infantes of Carrión would fall within the mode of tragedy. As tragic figures based on pusillanimity or wastrel, they would constitute an antithetical foil to My Cid. For as Don Rodrigo rises from poverty to material affluence, acquiring, in the process, military fame, social prestige, and respect as a generous sharer of economic wealth with his courageous soldiery and nobles, the Infantes of Carrión, in contrast, lose favor with King Alfonso, find their prestige diminished among their noble peers, and see their economic condition significantly deteriorate. However, Fernando and Diego cannot evolve into tragic figures because they personify the intractable sin of cupidity. Hence, from a structural point of view, the prospective fall of each of these two antagonists, as noted above, must result from their unbridled and all-consuming avarice that drives them to acquire new wealth. Again, the fact that the reversal of their fortune does not stem from greed amounts to an aesthetic defect of the *CMC*.

Before delving into an analysis of Move 3, I should point out that there are two reasons why the

lion incident constitutes a *deus ex machina* diegetic segment. The first reason is that nothing in the past actions of My Cid warrants that his present conduct should be that of an eccentric, ostentatious, and vain person; one who needs to flaunt his wealth by acquiring an exotic beast of prey. The second reason is that nothing at this point in the *CMC* sets the necessary and sufficient grounds to justify the future comportment of the princes as pusillanimous individuals.

Cantar III begins with the paradoxical first-person omniscient narrator addressing his reader regarding an escaped lion roaming about the house grounds, not far from the bench on which the king of Spanish warriors is taking a nap: "Yaziés' en un escaño, durmié el Campeador; / mala sobrevienta sabed que les cuntió: / salió's de la red e desató's el león" (Montaner 1993, ll. 2280–82) ["Lying on a couch, the Battler slept; / the Infantes, I tell you, had a terrible shock: / the lion broke free and escaped from his cage"]. Whereas the vassals of My Cid rush to encircle Don Rodrigo to protect him, both Fernando and Diego, who are present, as well, antithetically rush to escape in an egotistical fit of self-preservation. Fernando, finding no place to hide, "metió's so l'escaño" (1993, l. 2287) ["hid under the couch"] on which Don Rodrigo sleeps. As for Diego, he hides behind a winepress, pathetically bewailing that never again will he return to his beloved estate in Carrión: "¡Non veré Carrión!" (B⁴ variant; 1993, l. 2289) ["Never again shall I see Carrión!"]. In their despair and panic (a⁶), in their refusal to confront the lion, the Infantes of Carrión have objectively revealed themselves as cowards, as antiheroes (C). Their behavior constitutes a variant rendition of function XVI: they do not engage in a direct struggle with a villain (H negative). (Here function XVI tacitly assimilates function XXV: a difficult task {M}.) Moreover, Diego, hiding behind a winepress, subsequently emerges in a decidedly peculiar manner that marks him: "el manto e el brial todo suzio lo sacó" (J variant; 1993, l. 2291) {"his cloak and tunic were all soiled"}.³ Hence, the princes do not overcome the lion (I negative). (Here function XVIII assimilates the aspect of function XXVI, namely, that the princes do not resolve their difficult task {M negative equals N negative} and thereby proleptically fail to erase the stigma of cowardice that the knights of My Cid, now, associate with their names. Indeed, Don Rodrigo subsequently needs to order those in his court to cease in their criticism and ridicule of Fernando and Diego over the lion affair: "mandólo vedar mio Cid el Campeador" (1993, l. 2308) ["My Cid the Battler forbade it to continue"]. However, his order does not resolve but rather highlights the crisis that his two sons-in-law have created by having exposed themselves in public as pusillanimous individuals (K⁴ negative).⁴

Move 4 (Cantar III)

In this move, the narrator provides a diegetic rendition of the military stand of Fernando and Diego against the Moroccan King Búcar and his forces, who cross the Mediterranean Sea to do battle with the Battler to reconquer Valencia.⁵ (Regarding King Búcar, the narrator, in a structural miscue, suggests, in an apostrophe, that his reader possibly has heard of him: "Aqueste era el rey Bucar, si l'oviestes contar" (Montaner 1993, l. 2314) ["This was the Emir Búcar; perhaps you have heard tell of him"]. It is an unreasonable narratorial diegetic assumption since the above character's name has never been brought up before.) The narrator does not present the King Búcar episode to reveal, again, the valor and acumen of the Battler as a military strategist and defender of Valencia. His resounding victory over the Moroccan King Yusuf firmly established the above

martial qualities of My Cid.

The King Búcar episode serves two structural purposes. First, the narrator needs to demean further Fernando and Diego. He must reveal that their cowardice is an inherent and not an occasional transient character flaw so that their acceptance as worthy individuals within the fold of a society founded on meritocracy is an unattainable goal. This, in turn, would eliminate the political, military, and social role of the princes in Valencia and foster in them a resolve to return to Carrión, where their dominion is absolute. Paradoxically, the narrator must also elevate the stature of Fernando and Diego to some degree so that if they were to express a desire to return to Carrión with their wives, My Cid would lack a legitimate reason not to comply with their request.

Below, is the symbolic transcription of Move 4:

$$a^6 B: \{C \uparrow: \frac{H^1 \text{ neg. } I^1 \text{ neg. } K^4 \text{ neg. } L}{\{C \uparrow \quad H \quad I^1\}} \downarrow: K^4 L:: \text{neg. } w^0$$

In the opening scene of Move 4, the Moorish King Búcar and his army of fifty thousand men set up their campsite at the outskirts of Valencia, install fifty thousand tents, and commence their siege of the above Mediterranean port city —the narrator's undisguised use of the hyperbole distresses the Infantes of Carrión, reveals their cowardly disposition, their fear of engaging in martial activities leading to their possible demise, and their subconscious desire of wanting to return to their estate in Carrión, which finally surfaces to the level of consciousness (a⁶):

"Catamos la ganancia e la pérdida no.
Ya en esta batalla a entrar abremos nós,
esto es aguisado por non ver Carrión,
bibdas remandrán fijas del Campeador". (Montaner 1993, ll. 2320–23)
["We are looking for gains; we do not wish for losses;
now we shall have to enter this battle;
this may well mean that we shall never see Carrión again.
The Battler's daughters will be left widows."]

To advance the diegesis of these two brothers, the narrator provides a deus ex machina passage where Muño Gustioz overhears their remarks of apprehension. Following his disclosure of their conversation to Don Rodrigo, Gustioz seeks to persuade My Cid to keep his sons-in-law in the palace while his forces go forth to do battle with the Moors (B⁴):

"¡Evades qué pavor han vuestros yernos, tan osados son,
por entrar en batalla desean Carrión!
Idlos conortar, sí vos vala el Criador,
que sean en paz e non ayan ý ración". (Montaner 1993, ll. 2326–29)
["Look at the fear of your sons-in-law; they are so bold
at the thought of going into battle that they long for Carrión!
Go and give them encouragement, may the Creator protect you!
Let them be at ease and not take part in the battle."]

Revealing to the reader that My Cid must surely believe, as does Muñoz, that his sons-in-law are, indeed, cowards, the Battler follows the advice of Gustioz and addresses the Carrión brothers. His perlocutionary speech act endeavors to convince them to confine their activities within Valencia in the company of their wives:

"¡Dios vos salve, yernos, infantes de Carrión!
En braços tenedes mis hijas, tan blancas commo el sol.
Yo desseo lides e vós a Carrión;
en Valencia folgad a todo vuestro sabor,
ca d'aquellos moros yo só sabidor,
arrancármelos trevo con la merced del Criador". (Montaner 1993, ll. 2332–37)
["May God watch over you, my sons-in-law, Infantes of Carrión!
You are married to my daughters, as white as the sun.
I long for battle, you for Carrión.
Rest in Valencia at your pleasure,
for I know those Moors well.
I am brave enough to defeat them, with the Creator's blessing!"]

Several lines are missing after line 2337. (An episode like the one described above, including the same cast of actants, appears in the *Crónica de Veinte Reyes*. In this chronicle, the Infantes of Carrión request that My Cid allow them to be the first to engage the enemy in battle. Accordingly, Fernando ventures forth in the company of Pedro Bermúdez to duel with a Moor {C↑}, but subsequently flees out of fear {H¹ negative I¹ negative}. After killing the Moor, Bermúdez gives the Moor's horse to Fernando so that he may falsely claim the death of the enemy knight as his deed of accomplishment [Menéndez Pidal 1971, 230–31].) The *CMC* resumes with the words of gratitude uttered by Fernando, which refer to the issue mentioned in the above parenthetical commentary: "Aún vea el ora que vos meresca dos tanto" (Montaner 1993, l. 2338) ["May the time come when I repay this twice over"], and with the narrator informing his reader that Bermúdez later confirms the false claim made by Fernando of having slain the Moor (K⁴ negative L): "Assí lo otorga don Pero cuemo se alaba Fernando" (1993, l. 2340) ["Don Pedro confirmed Fernando's boastful claims"].

Regarding the Infantes of Carrión, no other scene as that given above transpires in the *CMC*. The narrator, however, purposely intervenes to disclose information that presents a negative image of Fernando and of Diego. Amidst the blasting noise of the drums of the Moors announcing the next stage of the battle, the narrator avers that the Infantes "por la su voluntad non serién allí llegados" (Montaner 1993, l. 2349) ["would never have been there of their own desire"]. Moreover, he has the Battler communicate his desire to protect his sons-in-law to Bermúdez, who begs off from serving as their shield (1993, ll. 2351–57). These factors regarding the Infantes of Carrión, however, promptly dissipate. In the segments below, the narrator, Don Rodrigo, and Fáñez will refer to Fernando and Diego in positive terms.

Absent from the pages of the *CMC* during the battle against the forces of King Búcar, Fernando and Diego reappear in the diegesis after My Cid has vanquished the Moorish monarch.⁶ At court, the Battler joyously lauds his sons-in-law for their military valor. His *paeanismus* emphatically underscores the social regeneration of the Infantes of Carrión and the very positive esteem in which

Don Rodrigo presently holds them. The words of Díaz highlight the fact that his sons-in-law have participated in the battle against the forces of the Moorish King Búcar with honor and valor: ({C↑H¹I¹} K⁴L negative): "¡Venides, mios yernos, mios hijos sodes amos! / Sé que de lidiar bien sodes pagados, / a Carrión de vós irán buenos mandados" (Montaner 1993, ll. 2443–45) ["It is you, my sons-in-law! You are as sons to me! / I know that you have taken pleasure in the battle; / good reports will go to Carrión of you"]. At this point, Fáñez makes his entrance and reconfirms My Cid's impression that the princes have shown their mettle in combat (K⁴L negative): "e vuestros yernos aquí son ensayados, / fartos de lidiar con moros en el campo'." (1993, ll. 2460–61) ["Your sons-in-law have proved themselves here, / and are tired now with fighting against Moors on the field of battle"]. The words uttered by the nephew of the Battler, in turn, elicit the following brief comment from My Cid: "Yo d'esto só pagado, / cuando agora son buenos adelant serán preciados" (1993, ll. 2462–63) ["With this I am pleased. / They are now fine men—in future [*sic*] they will be even more highly esteemed"].

What follows are four segmental interludes, which appear toward the close of Move 4. Their function is to reiterate, and thus reinforce, the above positive attributes assigned to Fernando and Diego by Don Rodrigo and Fáñez. Díaz, at a later stately function, unequivocally reiterates that both Fernando and Diego fought valiantly against the Moors at his side:

Grant fue el día en la cort del Campeador,
después que esta batalla vencieron e al rey Bucar mató.
Alcó la mano, a la barba se tomó:
"¡Grado a Christus, que del mundo es señor,
cuando veo lo que avía sabor,
que lidiaran conmigo en campo mios yernos amos a dos!
Mandados buenos irán d'ellos a Carrión,
cómno son ondrados e avervos han grant pro". (Montaner 1993, ll. 2474–81)
[It was a great day in the court of the Battler,
since they had won this battle and My Cid had killed the Emir Búcar.
My Cid raised his hand, and held his beard:
"Thanks be to Christ, who is Lord of the world,
for now I see what I have desired,
that my two sons-in-law have fought at my side on the field of battle.
Good reports of them will go to Carrión,
telling of how they have won honour, and we shall gain great advantage by it".]

The narrator readily corroborates, in an apparent apostrophe to his reader, the previous assertions that My Cid and Fáñez averred (K⁴L negative), albeit without providing an objective correlative to substantiate such a meritorious illocutionary assertion: "Grandes son los gozos de sus yernos amos a dos, / d'aquesta arrancada que lidiaron de corazón / valía de cinco mill marcos ganaron amos a dos" (Montaner 1993, ll. 2507–9) ["Great is the joy of his two sons-in-law; / for, from this victorious battle which they had fought with all their heart / both of them had won booty worth five thousand marks"]. The third affirmative reiteration of the valor of the Infantes of Carrión comes from Fáñez at a later courtly function (K⁴L negative): "¡Acá venid, cuñados, que más valemus por vós!" (1993, l. 2517) ["Come here, my brothers-in-law; you have increased our prestige!"]. The last comment is that of the Battler. Following the words of his nephew, Don

Rodrigo receives the Infantes of Carrión with jubilation. His *paeanismus* emphatically underscores that he, now, thinks very highly of Fernando and Diego and reveals that he holds his two sons-in-law in very high esteem (K⁴L negative):

Assí commo llegaron, pagós' el Campeador:
"Evades aquí, yernos, la mi mugier de pro
e amas las mis hijas, don Doña Elvira e doña Sol,
bien vos abracen e sírvanvos de coraçón.
¡Grado a Santa María, madre del nuestro señor Dios,
d'estos vuestros casamientos vós abredes honor,
buenos mandados irán a tierras de Carrión"! (1993, ll. 2518–26)
[At their arrival, the Battler was well pleased:
"Here, my sons-in-law, is my worthy wife,
and here are my two daughters, Doña Elvira and Doña Sol;
they are to embrace you warmly and serve you faithfully.
Thanks be to Saint Mary, the Mother of our Lord God!
From your marriages you will gain honour,
and good reports will go to the lands of Carrión"]

Regarding the economic outcome of the war against King Búcar, Díaz and his vassals have profited greatly. As for the Infantes of Carrión, they have received five thousand marks as their share, a sum sufficient to secure their temporal state of well-being (w^o): "cuidaron que en sus días nunca serién minguados" (Montaner 1993, l. 2470) ["<they> thought that in all their days they would never be in need"]; "mucho's' tienen por ricos los ifantes de Carrión" (1993, l. 2510) ["The Infantes of Carrión thought themselves very wealthy men"].

In short, it is evident that the narrator has raised the esteem of Fernando and Diego in the eyes of both Don Rodrigo and Fáñez. At this point, the princes do not have an obligation to remain with the Cid. Quite the contrary is the case. With their prestige restored, they are at the zenith of their material prosperity and at the apex of their political power in Valencia. Since the Cid has not indicated a willingness to transfer his political dominion over Valencia and its environs to the princes, Fernando and Diego can, now, justifiably retire, together with their wives, to their estate in Carrión.

Move 5 (Cantar III)

Move 5 details of the departure of the Infantes of Carrión and their wives from Valencia en route to Carrión. Below is the symbolic transcription of Move 5.

A⁸ var.^{6, 14} var. B CD var. F⁹↑K⁴

Having restored to Fernando and Diego their honor, the narrator decides to discredit them sufficiently so that the princes will desire to abandon Valencia and return to their estate in Carrión. The scheme by the narrator to devalue the princes begins at a social gathering at the palace of the Cid where Fernando arrogantly declares that he and his brother were instrumental in defeating the Moors and claims, as well, that he and his brother had killed King Búcar: "vencimos moros

en campo e matamos / a aquel rey Bucar, traidor provado". (Montaner 1993, ll. 2522–23 [*sic*]) ["<we> defeated Moors on the field of battle and killed / the renowned Emir Búcar, a proven traitor"]. His allegations, the narrator notes, give rise to telling smiles among My Cid's knights who, according to the narrator, never saw the princes engage in any dangerous or significant military encounter with the Moors: "Vasallos de mio Cid seyénse sonriendo / quién lidiara mejor o quién fuera en alcanço, / mas non fallavan y a Diego ni a Ferrando" (1993, ll. 2532–34) ["At this My Cid's vassals smiled; / some had been the best of the fighters and others had gone in pursuit, / but they had not found Diego or Fernando among them"].

The intervention of the narrator in lines 2532–34, as well as in lines 2535–36: "Por aquestos juegos que ivan levantando / e las noches e los días tan mal los escarmentando" ["As a result of the mockery which now began among the men, / by night and by day teaching the Infantes so cruel a lesson"], marks a *deus ex machina* instance whose function apparently is to drive the action forward. This development, in which the vassals of My Cid again disdainfully deride Fernando and Diego, immediately precedes and, therefore, is what, seemingly, provokes the princes; induces them to sever their ties with Don Rodrigo; and strongly motivates their desire to leave Valencia and return to Carrión: "Vayamos pora Carrión, aquí mucho detardamos" (Montaner 1993, l. 2540) ["Let us set off for Carrión; we delay too long here"]; "Pidamos nuestras mugieres al Cid Campeador, / digamos que las levaremos a tierras de Carrión, / e enseñarlas hemos dó las heredades son" (1993, ll. 2543–45) ["Let us ask My Cid the Battler to allow our wives to accompany us. / Let us say we are going to take them to the lands of Carrión / and to show them where their estates are"].

Lines 2532–34 and lines 2535–36 are structurally unnecessary. As noted above, the princes have regained not only their social but also their martial respectability by their (supposed) courageous participation in the battle against the Moors and, economically, they have satisfied many times over their desire to amass material wealth. However, their political advancement in Valencia has come to a complete standstill: My Cid, to date, has not made plans to share his political power with his sons-in-law. Hence, a petition from the princes requesting that Díaz allow them to return with their wives to their estate in Carrión would be justified. In short, lines 2522–23 [*sic*], lines 2532–34, and lines 2535–36, are examples of a *parelcon*, additions that serve no morphologic-structural function.⁷

Moreover, Fernando and Diego promptly deconstruct the narrator's thesis that ridicule constitutes the etiological root of their resolve to abandon Valencia. Their reason lies elsewhere, namely, to express their deeply harbored resentment against Don Rodrigo—resentment that etilogically rests on the lion episode in Move 3—in carrying out revenge on Don Rodrigo by doing harm to their defenseless and innocent wives (A^{6,14} variant / a⁶):

"Pidamos nuestras mugieres al Cid Campeador"
 (...)
 Sacarlas hemos de Valencia, de poder del Campeador;
 después en la carrera feremos nuestro sabor,
 ante que nos retrayan lo que cunrió del león.
 Nós de natura somos de condes de Carrión,
 averes levaremos grandes que valen grant valor,

escarniremos las fijas del Canpeador. (Montaner 1993, l. 2543; ll. 2546–51)
 ["Let us ask My Cid the Battler to allow our wives to accompany us.
 (...)
 [We shall take them away from Valencia, out of the power of the Battler,
 and then on the journey we shall do all we wish with them,
 before the business of the lion can be thrown in our face;
 for we are of the line of the counts of Carrión.
 We shall take with us vast riches, possessions great of value;
 and we shall humiliate the Battler's daughters!]

What confounds the reader is the failure of the narrator to backtrack to the palace scenes and delete the derision of the princes by My Cid's soldiers. Once Fernando and Diego have obtained their share of the booty taken from the Moors in line 2509, the structure of the diegesis would justify the introduction of the above lines 2540–51.

Having made up their minds to avenge themselves on My Cid, the princes must leave Valencia with an excuse that would meet with the approval of Don Rodrigo. The stated desire of the princes to return with their wives to their lands in Carrión, from which they have been absent for many years, will serve as the ruse that Fernando will pitch to My Cid (A⁸ variant). The petition of Fernando to My Cid and to members at the social gathering of Don Rodrigo is pleasant to the ears of his audience, since he endeavors to express himself artistically by extensively employing various interior rhyme schemes. There is one consonant-oxytone rhyme of [or]; one assonant-paroxytone rhyme of [a-a]; one assonant-paroxytone rhyme of [a-o]; one consonant-paroxytone rhyme of [estras]; three assonant-paroxytone rhymes of [e-a]; and five consonant-paroxytone cases of [emos] in nine lines:

"¡Sí vos vala el Criador, Cid Campeador!
 Que plega a doña Ximena e primero a vós,
 e a Minaya Álbar Fáñez e a cuantos aquí son:
 dadnos nuestras mugieres que avemos a bendiciones,
 levarlas hemos a nuestras tierras de Carrión,
 meterlas hemos en las villas
 que les diemos por arras e por onores.
 Verán vuestras fijas lo que avemos nós,
 los fijos que oviéremos en qué avrán partición". (Montaner 1993, ll. 2559–67)
 ["May the Creator protect you, O Cid the Battler!
 May what I ask please Doña Jimena, and you before all,
 and Minaya Álvar Fáñez and all those here present!
 Give us our wives, our marriage to whom has been blessed;
 we are going to take them to our lands in Carrión,
 and put them in possession of the properties
 which we have given them as wedding gifts and as an inheritance.
 Your daughters shall see what we possess,
 and what it is that our children will share."]

Don Rodrigo lacks grounds for suspecting that their request harbors dark, criminal intent, which

constitutes another case of dramatic irony: "De assí ser afrontado no's curiava el Campeador" (Montaner 1993, l. 2569) {"The Battler"}["did not suspect that he was to be dishonoured"]. Accordingly, he immediately grants Fernando's request, becoming the dispatcher of the princes (B), who here assume the role of heroes (C). By showering the couples with monetary and nonmonetary gifts, My Cid assumes, as well, the role of donor and places himself at their disposal (D variant F⁹). Among the gifts, My Cid includes three thousand marks and his two precious swords, Colada and Tizón.

The several scenes of leave-taking that ensue within and without the palace constitute emotional segmental interludes. My Cid bids his children his last adieu at the outskirts of Valencia and then returns to his palace. Fernando and Diego and their wives Doña Elvira and Doña Sol commence their journey to Carrión (↑), free of the Battler (K⁴). Move 5 closes with two segmental interludes. The first is a *deus ex machina* passage, in which Díaz perceives omens, which the narrator neither describes nor explains, which presage a calamitous ending to the marital relationship between his daughters and the princes: "Violo en los avueros el que en buen ora cinxo espada / que estos casamientos non serién sin alguna tacha; / no's puede repenir, que casadas las ha amas" (Montaner 1993, ll. 2615–17) ["But the man who girded his sword in a favoured hour saw from the omens / that these marriages would not be without some stain; / he could not repent now, for he had married them both"]. The second segmental interlude passage relates to My Cid's decision to send Félix Muñoz, his nephew, to follow the princes' entourage, to have him visit with his Moorish friend Abengalbón and request that Abengalbón accompany the princes and his daughters to Medina, and, lastly, to ensure that his daughters arrive safely in Carrión.

Move 6 (Cantar III)

In Move 6, the narrator renders the encounter of the princes with the Moor Abengalbón, a friend of My Cid. Below is the symbolic transcription of Move 6:

$$aC\uparrow D^2 \text{ var. } E^9 \text{ neg. / var. } \underline{F}^9 G^2 H \text{ neg. / var. } I \text{ neg. / var. } K^4 \text{ neg.} \\ F^9 \text{ neg. / var.}$$

Move 6 starts with the princes and their entourage setting off to Carrión without an escort (a). They spend a night in Albarracín, following which, in a passage that marks a foreshortening of space and a compression of time, they arrive at Molina (C↑). There, the Moor Abengalbón, at the solicitation of Muñoz, welcomes the married couples and takes on the role of an escort and guides them through several towns—an additional case of telescoping of space and compression of time—to El Ansarera. In the latter location, Abengalbón showers Doña Elvira and Doña Sol with unspecified presents and gifts the princes two horses (D² variant). Impressed with the state of affluence of Abengalbón, the princes, who regard Abengalbón now as their enemy, converse among themselves about the advantages of assassinating the Moor and stealing his wealth (E⁹ negative / variant):

"Ya pues que a dexar avemos fijas del Campeador,
si pudiésemos matar el moro Avengalvón,
cuanta riquiza tiene averla iemos nós,
tan en salvo lo abremos commo lo de Carrión,

nuncua avrié derecho de nós el Cid Campeador". (Montaner 1993, ll. 2661–65)
 ["Now, since we are going to abandon the Battler's daughters,
 if we could kill the Moor Abengalbón,
 we would take all his wealth.
 It would be as securely ours as our possessions in Carrión,
 and My Cid the Battler would have no claim on us."]

A Moor, with an understanding of Spanish, coincidentally overhears the assassination plans of Fernando and Diego and immediately informs Abengalbón of the latter proleptic danger he faces (Montaner 1993, ll. 2667–70) —this scene duplicates that of Gustioz overhearing the conversation between the princes regarding their fear of having to do battle against the forces of the Moorish King Búcar and his communicating said views to My Cid (1993, ll. 2326–29). The Moor's act constitutes a connective link to the function that immediately follows. Abengalbón, in the company of two-hundred armed horsemen, confronts the princes in their camp. He opens his discourse with a *hypophora* and continues with an *onedismus* and *categoria*: he immediately answers his own question; he reproaches them as ungrateful; berates them for their wickedness; and he abandons them to the whims and wiles of Dame Fortune, refusing to be of any further service to them (F⁹ negative / variant):

"Dezidme, ¿qué vos fiz, ifantes?
 Yo sirviéndovos sin art e vós, pora mí, muert consejastes.
 Si no lo dexás por mio Cid el de Bivar,
 tal cosa vos faría que por el mundo sonás,
 e luego levaría sus fijas al Campeador leal.
 ¡Vós nuncua en Carrión entrariedes jamás!
 Aquí'm' parto de vós como de malos e de traidores". (1993, ll. 2675–81)
 ["Tell me what I have done to you, Infantes of Carrión.
 Though I served you without malice, you plotted my death.
 Were I not to hold back on account of My Cid of Vivar,
 I would do such a thing to you that news of it would echo throughout the world,
 and then I would take back to the loyal Battler his daughters.
 You would never re-enter Carrión!
 Here and now I take my leave of you as evil and treacherous men."]

For the princes, the above event denotes defeat (H negative / variant). Fernando and Diego failed to confront their Moorish enemy; instead, it was Abengalbón who confronted them (I / variant). The disappearance of Abengalbón leaves the issue of having an escort to conduct the two married couples safely to Carrión unresolved (K⁴ negative).⁸

As for the function of Move 6, it serves to underscore that the sin of unbridled greed remains the ingrained psychological trait of the princes and that it determines and drives the daily pragmatic conduct of both Fernando and Diego. Along with their insatiable passion to acquire material wealth, the narrator has added villainy to their respective despicable nature. To satisfy further their continuous craving for wealth, the Princes are not only inclined but are also prepared to commit murder. This violent aspect of the character of Fernando and Diego prepares the reader of this epic work for what transpires, next, in Move 7.

Move 7 (Cantar III)

In Move 7 the narrator details the princes' flogging and abandonment of the daughters of My Cid at Corpes. The symbolic transcription of Move 7 appears below:

A⁶B⁴ var. CMN {K⁴} ↓

This brief move opens with an extensive segmental interlude. Following the browbeating session from the Moor Abengalbón, the princes and their entourage leave Ansarera. A passage that compresses time and telescopes space follows. Traveling "de día e de noch" (Montaner 1993, l. 2690) ["by day and by night"], they traverse, in four lines, the mountains of Miedes, the Montes Claros, and the villages of Griza and San Esteban (1993, ll. 2692–94 and 1993, l. 2696). In Corpes, wherein roam "bestias fieras" (1993, l. 2699) ["wild beasts"]—a reference that is an ineffective artistic expression since the narrator never presents a situation that substantiates said illocutionary-perlocutionary statement—The Princes pitch their tents and spend the night making love to their wives. Anticipating the act of revenge that is to ensue, the paradoxical omniscient first-person narrator issues the following proleptic ephonetic apostrophe to his reader: "¡mal ge lo cunplieron cuando salié el sol"! (1993, l. 2704) ["But how ill they kept their vows when the sun rose!"]. In the morning, Fernando and Diego order those in their entourage to continue their journey to Carrión while they, according to the narrator, remain behind with their wives to continue to make merry: "deportarse quieren con ellas a todo su sabor" (1993, l. 2711) ["they wanted to enjoy themselves with them at their pleasure"].

Alone with their wives, Fernando and Diego immediately disclose their nefarious plans to revenge themselves of their father for having been a witness to the shame that the lion incident had inflicted upon them (A⁶):

"Bien lo creades, don Elvira e doña Sol,
aquí seredes escarnidas, en estos fieros montes,
oy nos partiremos e dexadas seredes de nós,
non abredes part en tierras de Carrión.
Írán aquestos mandados al Cid Campeador,
nós vengaremos por aquésta la del león". (Montaner 1993, ll. 2714–19)
["You can well believe, Doña Elvira and Doña Sol,
that you will be thoroughly humiliated in this wild forest.
Today we shall part, and you will be abandoned by us;
you will have no share in the lands of Carrión.
News of this will go to My Cid the Battler;
this will be our revenge for being humiliated with the lion"]

The remark about "fieros montes" is an ineffective artistic expression for the same reasons given above. (Ironically, what the narrator of the *CMC* will show, and not tell, is that the qualifier "wild" in the oak woods of Corpes will be applicable solely to the animal subjects Fernando González and Diego González, the Infantes of Carrión.) Savagely, Fernando and Diego proceed to strip their wives of their clothing, even after being forewarned by Doña Elvira and Doña Sol that their grievous inhuman behavior will proleptically not only disgrace them but also lead to their being

brought to trial either "en vistas o en cortes" (B⁴ variant; Montaner 1993, l. 2733) ["at an assembly or at a royal court"]. Dismissive of the admonitory remarks of their spouses, the Fernando and Diego commence to batter Doña Elvira and Doña Sol with cinches and spurs (C):⁹

Lo que ruegan las dueñas non les ha ningún pro,
essora les conpieçan a dar los ifantes de Carrión,
con las cinchas corredizas májanlas tan sin sabor;
con las espuelas agudas, don ellas an mal sabor,
ronpién las camisas e las carnes a ellas amas a dós.
Linpia salié la sangre sobre los ciclatones,
ya lo sienten ellas en los sos coraçones. (1993, ll. 2734–40)
[The ladies' plea is in vain.
Now the Infantes of Carrión begin to beat them.
With the saddle-girths they strike them cruelly,
and with their sharp spurs they cut into them to cause them great pain,
tearing through the undergarments of each of them and into their flesh.
Brightly their blood flows out onto the silk.
They feel such pain in their hearts!]

In the above passage, the narrator stylistically underscores the *pragmatographia* of the relentless beating of Doña Elvira and Doña Sol the by using the verb "ronpién," which denotes destruction by separation, detachment, and laceration, as a prozeugma at the beginning of line 2738. Following this verb, the consonant sound [k] fixes the reader's eye on "camisas" / "carnes" (l. 2738) and, subsequently, the consonant [s] underscores the terms "salié" / "sangre," / "sobre" / "sienten" (ll. 2739–40). As for the flow of blood emerging from the wounds of these two women, the narrator emphasizes it by repeating the liquid consonant [l] throughout the following lines: "ronpién las camisas e las carnes a ellas amas a dós. / Linpia salié la sangre sobre los ciclatones" (Montaner 1993, ll. 2738–39).

At this point, the narrator intervenes in his diegesis and inserts a personal ecphonesis-*optatio*-apostrophe-*deesis* segmental interlude: "¡Cuál ventura serié ésta, sí ploguiesse al Criador, / que assomasse essora el Cid Campeador!" (Montaner 1993, ll. 2741–42) ["What a blessing it would be if it were to please the Creator / that at this moment My Cid the Battler should appear!"]—a shortened variation of the latter ironic intercalation reappears ten lines below: "¡Cuál ventura serié si assomás essora el Cid Campeador!" [1993, l. 2753] ["What a blessing it would be if My Cid the Battler were to appear now!"]. These two narratorial segmental interludes are not only ironic but also sarcastic, and, consequently, in poor taste. The omniscient first-person narrator always knows where all his characters are. As a result, it is evident that neither God nor the narrator can extract My Cid from Valencia and magically fly him into Corpes except by a *deus ex machina* improvisation, which would aesthetically ruin this literary work of art. On the other hand, the reader is aware that the omniscient narrator could place his character Muñoz close to this occurrence so that he could rescue them and initiate their return to Valencia. The latter, in fact, is what the narrator does. In short, the omniscient narrator's emotional intrusion in the text fails to provide greater pathos to the scene; instead, it brings with it a pause whose melodramatic tone

constitutes an unaesthetic distraction.

The unceasing battering of Doña Elvira and Doña Sol by the Infantes of Carrión leaves the daughters of the Don Rodrigo unconscious: "Tanto las majaron que sin cosimento son" (Montaner 1993, l. 2743) ["They beat them until they are numb"] and exhausts the Princes: "Cansados son de ferir ellos amos a dos" (1993, l. 2745) ["Both men have grown tired with beating them"]. Abandoning their wives for dead in the forest, Fernando and Diego depart to rejoin their entourage, boasting of having fulfilled the difficult task they had set out to accomplish (MN {K⁴} ↓):¹⁰

Por los montes do ivan, ellos ívanse alabando:
"De nuestros casamientos agora somos vengados,
non las deviemos tomar por varraganas si non fuéssemos rogados,
pues nuestras parejas non eran pora en braços.
¡La desondra del león assí s'irá vengando"! (1993, ll. 2757–62)
[As they rode through the forest, the Infantes boasted to each other:
"Now we have our revenge for our marriages.
We ought not to have accepted them even as concubines,
had we not been formally requested to do so.
They were not our equals in status, to be our wives.
In this way the dishonour brought on us by the lion will be avenged!"]

Move 7 closes with a segmental interlude in which the princes justify their previous vile conduct. For the reader of the *CMC*, these are instances of dramatic irony. Fernando and Diego falsely ascribe to others and not to themselves their marriages to the daughters of Don Rodrigo—the latter constitutes a psychological act of displacement—and make reference, anew, to the motif of unequal social station that exists between their wives and themselves—words that serve to erase in the minds of Fernando and Diego all feelings of guilt and sin associated with their barbarous action committed against Doña Elvira and Doña Sol (Montaner 1993, ll. 2758–62). The remarks of the princes raise a grave moral issue. They bring to the fore the claim regarding the principle of aristocratic social privilege—namely, that the canons of morality and justice that govern the everyday affairs of the lower aristocratic classes and underprivileged, ordinary, classless masses do not apply to those of royal aristocratic rank.

Move 8 (Cantar III)

Move 8 deals with the trial of the Infantes of Carrión at the judicial court that King Alfonso holds in Toledo and the subsequent duels Fernando, Diego, and Asur González, their brother Assur González must engage in with knights of My Cid in Carrión. The symbolic transcription of Move 8 follows:

A⁸ B:⁴ C: [C neg. / C] {↑G²} L:M: [M: / M] N: [N / N neg. / var.] M:N: neg.]

Move 8 results from a single complaint that Gustioz, as the emissary of My Cid, raises with King Alfonso in Sahagún. Regarding the princes' battering and abandonment of the daughters of My Cid at Corpes, Gustioz requests that the Monarch convene a special judicial meeting to try

Fernando and Diego. Given that My Cid is the enemy of the princes, any complaint Don Rodrigo raises against them, from the point of view of the princes, must be considered as a villainous act. Hence, the grievance of Gustioz amounts to that of a villain making a false demand (A⁸).

King Alfonso accedes to the above petition and sends heralds to inform the nobles of his realm that he will hold court in Toledo within seven weeks to resolve the grievances of Don Rodrigo against the Infantes of Carrión, underscoring that those who fail to attend will forfeit their standing as his vassals (B⁴). The princes accede to his orders only after King Alfonso threatens to exile them from his realm if they do not appear (C). From a psychological point of view, the passage that follows underscores the unconscious feeling of guilt that Fernando and Diego have regarding their actions at Corpes: "miedo han que ý verná mio Cid el Campeador" (Montaner 1993, l. 2987) ["they were afraid that My Cid the Battler would be there"]. Artistically, the passage has interior rhyme schemes. There are four assonant-paroxytone rhymes, that of [e-e] (1993, l. 2988 and 1993, ll. 2992–93), one of [e-a] (1993, l. 2989), and one of [e-o] (1993, ll. 2987–88) and one consonant-paroxytone rhyme, that of [edo] (1993, ll. 2986–87):

Ya les va pesando a los ifantes de Carrión
porque el rey en Toledo fazié cort,
miedo han que ý verná mio Cid el Campeador.
Prenden so consejo assí parientes commo son,
ruegan al rey que los quite d'esta cort;
dixo el rey: "No lo feré, sí n' salve Dios,
ca ý verná mio Cid el Campeador,
dar'edes derecho, ca rencura ha de vós.
Qui lo fer non quisiessse o no ir a mi cort
quite mio reino, ca d'el non he sabor". (1993, ll. 2985–94)
[Now the Infantes of Carrión were saddened,
because, in Toledo, the King was holding his court.
They were afraid that My Cid the Battler would be there.
They sought the advice of all their relatives,
and asked the King to exempt them from attendance at the court.
The King said: "I shall not, may God save me!
For My Cid the Battler will be there,
and you are to give him justice as he has a grievance against you.
Anyone who is unwilling to obey or who fails to attend my court
is to leave my kingdom, for he will not enjoy my favor."]

The princes arrive at the court in Toledo on the day designated by King Alfonso—the functions of departure and spatial transference between kingdoms are tacit: ($\{\uparrow G^2\}$)—; My Cid, in turn, arrives five days later. At the court, Don Rodrigo first establishes, quite astutely, that the brutal beating and abandonment of Doña Elvira and Doña Sol constitute an issue of honor that concerns the King and, next, proceeds to formulate his grievances against the Princes. From the point of view of Fernando and Diego, the three grievances of My Cid constitute unfounded claims (L). Of the three—another instance of the folkloric phenomenon of trebling: regarding the presence of the number three, multiples of three and instances of trebling in diverse religio-allegorical-literary contexts, see my Conclusion—two relate to material matters. All the complaints, in turn, set up

difficult tasks for the princes (M), even though only the first two directly concern the person of My Cid. The brothers from Carrión can either comply with the demands My Cid makes of them (N) or not (N negative).

In his first charge, Don Rodrigo demands that the princes return his swords, Colada and Tizón, since they had accepted those items in bad faith (M). In his discursive passage, My Cid employs assonant-paroxytone rhyme schemes of [a-o] (Montaner 1993, l. 3151), [a-a] (1993, ll. 3152–53) and he closes his discursive enthymeme with a hammer-like blow—underscored by a consonant-paroxytone rhyme [ieron] (1993, l. 3157), an ephonetic assonant-paroxytone rhyme [e-o] (1993, ll. 3157–58), and an assonant-paroxytone rhyme [a-a] (1993, ll. 3157–58)—directed at the heads of the two brothers from Carrión:

"Mas cuando sacaron mis fijas de Valencia la mayor,
yo bien los quería d'alma e de corazón,
diles dos espadas, a Colada e a Tizón
(éstas las gané a guisa de varón),
que s'ondrassen con ellas e sirviessen a vós.
Cuando dexaron mis fijas en el robredo de Corpes,
connmigo non quisieron aver nada e perdieron mi amor:
¡denme mis espadas cuando mios yernos non son"! (Montaner 1993, ll. 3151–58)

["But when from the great city of Valencia they took my daughters,
whom I love tenderly, with my heart and soul,
I gave them two swords, Colada and Tizón,
which I had won in manly combat,
that with them they might win honour and serve you.
When they abandoned my daughters in the oak-wood at Corpes,
they wanted to have nothing to do with me, and forfeited my love.
Let them give me back my swords, since they are no longer my sons-in-law."]

The Infantes of Carrión, thankful that Don Rodrigo has not charged them with the beating of his two daughters, decide to return the two swords to My Cid. The princes, convinced that the above complaint is the sole grievance that Don Rodrigo has against them, think that, by acquiescing, they will rid themselves forevermore of My Cid:

"Aún grand amor nos faze el Cid Campeador
cuando desondra de sus fijas no nos demanda oy,
bien nos avendremos con el rey don Alfonso.
Démosle sus espadas, cuando assí finca la boz,
e cuando las toviere partirse á la cort,
ya más non avrá derecho de nós el Cid Canpeador". (Montaner 1993, ll. 3164–69)

["My Cid the Battler indeed shows us great favor
in not calling us to reckoning today for his daughters' dishonour;
we shall indeed come to an agreement with King Alfonso.
Let us give him his swords since he rests his case at this,

and when he has them he must leave the court;
My Cid the Battler will no longer have a claim on us."]

Handing over the two swords to King Alfonso, Fernando and Diego comply with My Cid's demand (N).

Unfortunately, the Princes err in believing that their conflict with My Cid stopped there. Don Rodrigo brings forth a second complaint against the princes, creating a second difficult task for them. He demands that they return to him the three thousand marks he gave them as part of his daughters' dowry (M):

"Otra rencura he de ifantes de Carrión,
cuando sacaron de Valencia mis fijas amas a dos,
en oro e en plata tres mill marcos les di yo;
yo faziendo esto, ellos acabaron lo so:
¡denme mis averes, cuando mios yernos non son"! (Montaner 1993, ll. 3202–6)
["I have another grievance against the Infantes of Carrión:
when they took my two daughters away from Valencia,
in gold and silver I gave them three thousand marks.
In spite of this, they carried out their plan;
let them return my money, since they are no longer my sons-in-law!"]

The princes, in turn, counterclaim that My Cid has no right to make such a demand: "'Por esso'l diemos sus espadas al Cid Campeador, / que ál no nos demandasse, que aquí fincó la boz'" (Montaner 1993, ll. 3210–11) ["We returned the swords to My Cid the Battler / that he should ask no more of us; there he rested his case"]. This counterclaim receives no support among the judges of their noble peers. Unable to comply with the second demand of Don Rodrigo, the brothers from Carrión state that they will deed over property from their estate in Carrión to My Cid in lieu of the monies they owe him: "'Pagarle hemos de heredades en tierras de Carrión'" (1993, l. 3223) ["We shall pay him in property from our estates at Carrión"]. The judges, in turn, would prefer that their payment be made in court in the form of goods such as swords and horses that they and their retinue have brought with them to Toledo (N var.).

The third complaint that My Cid voices against Fernando and Diego refers to their reprehensible comportment against his daughters at Corpes. Don Rodrigo finds the behavior of Fernando and Diego unjustified and, in a metaphor-hypallage-bdelygma, publicly dehumanizes them, in the presence of King Alfonso and the other nobles present at the court, by degradingly, grotesquely characterizing the Princes as "canes traidores" (Montaner 1993, l. 3263) ["treacherous dogs"].

Given that the princes consider their action at Corpes meritorious, the brothers from Carrión react negatively (L) to the reproof by My Cid of their character and conduct. The princes, and those that sympathize with their cause, rebuke the judgment proffered by My Cid, invoking the prerogative of superior social station. Count Don García avers that the low social station of Doña Elvira and Doña Sol do not make them worthy of being the concubines of Fernando and Diego, let alone their wives: "'non ge las devién querer sus fijas por varraganas / o ¿quién ge las diera por parejas

o por veladas?" (Montaner 1993, ll. 3276–77) ["that they ought not to want his daughters even as concubines. / Who then gave them as partners in marriage?"]. The arrogant rejoinder of Fernando, in turn, surpasses that of Count Gracia:

"De natura somos de condes de Carrión,
deviemos casar con fijas de reyes o de enperadores,
ca non pertenecién fijas de ifañones;
porque las dexamos derecho fiziemos nós,
más nos preciamos, sabet, que menos no". (1993, ll. 3296–300)
["We are of the line of the counts of Carrión!
We should have married daughters of kings or emperors,
for the daughters of lesser nobles were not suitable for us,
We were right to abandon them.
We consider ourselves the more honoured, I tell you, not less."]

The fact that Don Rodrigo must refrain from exacting satisfaction from the Infantes of Carrión for having flogged and abandoned his daughters does not mean that his vassals, in turn, must do so, as well. At the urging of My Cid, Bermúdez speaks up and he denounces Fernando of being a coward—his reference is to the latter's fleeing from a Moor at the outset of the preterite battle against King Búcar—and challenges him to a duel. In turn, Diego, claiming privilege of superior social station, boasts about what they did to My Cid's daughters at Corpes and declares his willingness to duel with anyone over this matter:

"De natura somos de los condes más linpios,
estos casamientos non fuessen aparecidos,
por consagrar con mio Cid don Rodrigo.
Porque dexamos sus fijas aún no nos repentimos;
mientras que bivan pueden aver sospiros,
lo que les fiziemos serles ha retraído.
¡Esto lidiaré a tod el más ardidio:
que porque las dexamos ondrados somos nós"! (Montaner 1993, ll. 3354–60)
["By nature we are counts of the purest descent!
I wish that these marriages had never taken place,
that we should be related by blood to My Cid Don Rodrigo!
We have not repented of abandoning his daughters.
As long as they live they can continue to sigh,
and they will be taunted with what we did to them.
Over this, I will fight against the boldest,
for because we abandoned them we are honoured."]

Replying to the above words of Diego, Antolínez states that he accepts the prince's challenge to a duel. Lastly, Gustioz challenges Asur González to a duel after the latter demeans the aristocratic standing of My Cid: "Fuesse a río d'Ovirna los molinos picar / e prender maquilas, commo lo suele far. / ¿Quí'l darié con los de Carrión a casar?" (Montaner 1993, ll. 3379–81) ["He should go to the Ubierna river to dress the millstones / and to collect money for the grain as is his custom. / Who could imagine him related by marriage to those of Carrión?"]. All the above

challenges to a duel constitute difficult tasks (M:).

Three weeks later, at Carrión, the duels between these individuals take place and Fernando, Diego, and Asur fail to fulfill the difficult task of defeating the representatives of My Cid in their respective duels (N: neg.). Their defeat brings closure to chapter 5.

CHAPTER 6

TALE 16. THE RESOLVE of MY CID to RETALIATE against the INFANTES OF CARRIÓN and the REMARRIAGE of DOÑA ELVIRA and DOÑA SOL to the INFANTES DE NAVARRE AND THE PRINCE of ARAGÓN

The sixteenth tale of the *CMC* consists of four brief moves. Move 1 focuses on how My Cid brings his grievances against Fernando González and Diego González, the Infantes of Carrión. Move 2 deals with the Battler recovering materialistic items he had gifted to his former sons-in-law. Move 3 and Move 4 relate the erasure of the dishonor that the two brothers from Carrión had inflicted upon the family of Don Rodrigo Díaz and the remarriage of the daughters of Doña Jimena and Don Rodrigo to Princes related to King Alfonso, respectively.

Move 1 (Cantar III)

In this move, an emissary of My Cid convinces King Alfonso to hold a special judicial court of noblemen to try the Infantes of Carrión. The symbolic transcription of Move 1 follows.

$\alpha^6 B C \uparrow \{G^2\} L \text{ neg. } MN \{\downarrow\}$

The initial situation of Move 1 depicts the daughters of Doña Jimena and Don Rodrigo safely back in Valencia after the ordeal that they had endured at the hands of their husbands at Corpes. As noted elsewhere, the abusive comportment of the princes revealed that Fernando and Diego, scions of an old and distinguished aristocratic family, had taken for granted that the low aristocratic station of the Díaz family had given them the right to use and abuse their wives at will and to consider such behavior praiseworthy (Montaner 1993, ll. 2758–61). Don Rodrigo, in turn, considers that the conduct of the Infantes of Carrión has dishonored not only his daughters but also him.

To regain the honor of his family and social respect of his peers (α^6), My Cid immediately retaliates. He sends Gustioz as his emissary to King Alfonso to inform the King that he wishes to bring the princes to trial to justify claims that they return to him items, at this point the Battler does not identify the specific items in question, that he had gifted to them in good faith: "Mios averes se me han levado que sobejanos son, / esso me puede pesar con la otra desonor" ($\alpha^6 B$; Montaner 1993, ll. 2912–13) ["They have carried off possessions of mine, which are very great, / and that can cause me sorrow, together with the other dishonour"]. Although My Cid abrogates his right to seek satisfaction from Fernando and Diego regarding "la otra desonor," he wants the King to be cognizant that it is because the latter "dishonor" primarily reflects upon him, the King. The princes', by their *proairesis* of battering Doña Elvira and Doña Sol, have insulted and dishonored the Monarch, for it was the King who had commanded that his daughters marry Fernando and Diego:

"[D]'esta desondra que me an fecha los ifantes de Carrión
que'l pese al buen rey d'alma e de coraçón.
Él casó mis fijas, ca non ge las dí yo;
quando las han dexadas a grant desonor,

si desondra y cabe alguna contra nós,
 la poca e la grant toda es de mio señor". (1993, ll. 2906–11)
 ["At this dishonour done to me by the Infantes of Carrión
 let the good King in heart and soul be saddened.
 He married my daughters to the Infantes, not I.
 Since they have abandoned them, in great dishonour,
 if in this there is any affront to my honour,
 whether small or great, it is entirely the concern of my lord."]

Gustioz accepts the contract to represent My Cid before the Spanish Monarch (C) and departs (↑) to visit with King Alfonso—given that immediately thereafter Gustioz stands in front of the King in Sahagún, the foreshortening of space and contraction of time render the function of spatial transference between geographical locations tacit {G²}. After pledging the constant obeisance to the King on the part of Don Rodrigo, Gustioz delivers the complaint of My Cid to Don Alfonso. He, in turn, commits an action of *proairesis* in disregarding the materialistic grievances of Don Rodrigo. Instead, he communicates to the king the deliberate reason why My Cid has decided to forfeit his right to seek moral retribution against the Infantes of Carrión. Gustioz bluntly states that although Fernando and Diego have brought dishonor upon Don Rodrigo, the latter act did not compare to that which the princes had inflicted upon the King: "'Tienes' por desondrado, mas la vuestra es mayor'" (Montaner 1993, l. 2950) ["'He <Díaz> considers himself dishonoured, but your dishonour is greater'"]. Gustioz requests that Fernando and Diego be brought to justice: "'que ge los levedes a vistas o a juntas o a cortes'" (1993, l. 2949) {"'that you bring them before council or an assembly or a royal {trial} court'" }—interestingly, the prozeugma, tricolon, *alloiosis* appeal of Gustioz, which recalls the words which Doña Elvira and Doña Sol said to their husbands at Corpes (1993, ll. 2732–33), underscores the principle of judicial procedure that can impose a sentence of retributive comeuppance on a guilty party. The petition of Gustioz creates a difficult task for King Alfonso (M). The Monarch must decide whether to accept or reject the claim that the Battler makes of having a "derecho" (1993, l. 2952) {"a right / a just cause"} to air publicly his complaints against Fernando González and Diego González, Infantes of Carrión (L negative). Acceding to the above appeal of Don Rodrigo, the King sends heralds to inform the nobles of his realm that he will hold court in Toledo in seven weeks to resolve the problem raised by My Cid. He emphasizes the importance of said proleptic event with a caveat. He warns his noblemen that whoever fails to attend will forfeit his standing as his royal vassal. As for Gustioz, the reader must tacitly assume that, having accomplished his mission (N), he returns to Valencia to rehearse with My Cid the events that transpired in Sahagún {↓}.

Move 2 (Cantar III)

In Move 2, Rodrigo Díaz de Vivar recuperates gifted objects and monies he gave to the Infantes of Carrión prior to their departure from Valencia.

Below is the symbolic transcription of Move 2:

a:³ var.⁵ B:C:L: neg. M: neg. N: neg. / var.

Move two commences with the Monarch, who, in an illocutionary introductory-connective

segment, states that it is an indisputable fact that the Infantes of Carrión have committed a reprehensible act against My Cid: "Grande tuerto le han tenido, sabémoslo todos nós" (Montaner 1993, l. 3134) ["They have done him great wrong, we all know"]; he assigns a number of nobles to serve as judges in the trial against Fernando and Diego; and, lastly, he yields to Don Rodrigo so that he may announce his grievances and / or items he wishes to recover from the Infantes of Carrión.

Addressing King Alfonso and his audience of noble peers, Díaz immediately proceeds to announce that he abrogates any claim of obtaining moral satisfaction from the princes regarding their having battered and abandoned Doña Elvira and Doña Sol at Corpes. Their actions, Don Rodrigo proclaims, contradicting not only his previous statement to Gustioz but also that of Gustioz to King Alfonso, have dishonored the Monarch, not him, and it is King Alfonso who must resolve this issue to his satisfaction: "por mis fijas que m' dexaron yo non he desonor, / ca vós las casastes, rey, sabredes qué fer oy" (Montaner 1993, ll. 3149–50) ["I have not been dishonoured because they abandoned my daughters, / for you married them, my king, and you will know what to do today"].

At this point, the grievance of My Cid refers to the lack of his two swords, Colada and Tizón, items that the battler treasured most among his materialistic possessions (a³ variant). Don Rodrigo declares that it was out of his love for Fernando and Diego that he had decided to give them the two weapons, the hard-earned trophies he had obtained as booty from his previous battles. Here, Don Rodrigo assimilates function B with function C. In short, My Cid maintains that since he had given these two swords to the princes in good faith, and given that the brothers from Carrión had accepted these swords under false pretenses—having preplanned the assassinations of his daughters Doña Elvira and Doña Sol—he demands, in his ecphonetic *augendi causa*, that the antagonists Fernando and Diego return the swords to him (L negative): "¡denme mis espadas cuando mios yernos non son!" (1993, l. 3158) ["Let them give me back my swords, since they are no longer my sons-in-law"]. The judges, finding his demand just, adjudicate in favor of Don Rodrigo. The claim of the Battler and the adjudication of the judges create a difficult task for the two antagonists, not heroes (M: neg.): they must choose either to comply or not to comply with the decision of judges. After deliberating with their relatives, the Princes decide to comply with the decision of the judges and deliver Colada and Tizón to King Alfonso, who, in turn, hands the swords over to the Battler (N: negative). The scene in which Don Rodrigo gives Colada and Tizón to Pedro Bermúdez and Martín Antolínez, respectively, constitutes a parenthetical incident.

To the chagrin of the brothers from Carrión, Díaz, in a second ecphonetic *augenda causa*, raises another charge against his foes. He demands that the princes also reimburse him the three thousand marks (a⁵ BCL negative) he gave them as a dowry for his daughters: "¡denme mis averes, cuando mios yernos non son!" (Montaner 1993, l. 3206) ["let them return my money, since they are no longer my sons-in-law!"]. The judges unanimously and summarily dismiss the response of the princes that Don Rodrigo has no right to make such a claim and, again, side with My Cid. The princes, having inexplicably spent the monies, panic because they are unable to resolve their difficult task (M: negative). The judges reject the offer of the Princes that My Cid accept real estate in Carrión in lieu of the monies owed and prefer that Fernando and Diego make good on the sum due to the Battler with valuables that they brought with them to Toledo (N: negative / variant).

Move 3 (Cantar III)

Move 3 commences the process by which My Cid erases the dishonor not only of his daughters but also that of his person.

Following, is the symbolic transcription of Move 3:

a⁵ var. B⁴ CL neg. / var. [L:: / L:: neg] M:Q:↓

Once Díaz has recovered from the princes his past material assets, he proceeds to air his "rencura mayor" {"greatest grievance"} against the Infantes of Carrión, a grievance so grave that "non se me puede olvidar" (Montaner 1993, l. 3254) {"I cannot forget"}. This grievance holds no material outcome—that is, he will gain nothing from an economic point of view by declaring it. The third grievance of Don Rodrigo falls within the ethical-moral sphere of human conduct. Moreover, it is a grievance that he has deliberately chosen to abrogate regarding any satisfaction, so that whatever he may say at this juncture will bear no immediate consequences. The grievance in question has to do with the supposed dishonor that Fernando and Diego have brought upon not only the daughters of My Cid but also upon Don Rodrigo. Hence, what Don Rodrigo and his daughters lack is their honor (a⁵ variant). What will follow, and My Cid knows this only too well, is an oral exchange of opinions on whether the Infantes of Carrión committed an immoral and / or an illegal infraction in maltreating their former wives.

Instead of delivering his charge directly in a series of illocutionary declarative statements, My Cid decides to express his views rhetorically in a series of queries that constitute an indirect presentation of legitimate complaints (L negative / variant). He begins his discourse with a perlocutionary utterance, an utterance that unfolds as an *exuscitatio*. The Battler endeavors to emotionally move those in the court to share his feelings. Given that he feels disgraced, his appeal to the nobles is, also, a *cohortatio* and an *indignatio*. Don Rodrigo will attempt to raise his audience to the same level of indignation that pervades every corner of his brain and soul: "La rencura mayor non se me puede olvidar; / oídme toda la cort e pésevos de mio mal" (B⁴; Montaner 1993, ll. 3254–55) ["I cannot ignore the greatest part of my grievance. / Let all the court hear me and feel sorrow at my misfortune!"]. Clearly, the stand of Díaz has, now, radically shifted. Whereas before he had claimed that the princes had not dishonored him: "por mis fijas que m' dexaron yo non he desonor," presently, he claims that they have also dishonored him, underscoring that their iniquity is unforgettable and unforgiveable: "los ifantes de Carrión, que m' desondraron tan mal, / a menos de riebtos no los puedo dexar" (1993, ll. 3256–57) ["The Infantes of Carrión, who inflicted such dishonour upon me, / cannot be allowed by me to escape unchallenged"].

With these words, Don Rodrigo, assimilating function B with function C, engages the princes in a series of anacoenoses, which are examples of *onedismus*, *epiPLEXIS*, and *categoria*. Reproaching his adversaries to their faces, framing his interlocutors as ungrateful and inherently villainous individuals, the Cid interlaces his illocutionary as well as perlocutionary discourse with other figures and tropes such as the following:

- anamnesis: recalling past events;
optatio: "oídme toda la cort" (Montaner 1993, l. 3255) ["Let all the court hear me"];
erotesis: "Dezid, ¿qué vos merecí, ifantes de Carrión, / en juego o en vero o en alguna razón?" (1993, ll. 3258–59) ["Tell me: how did I deserve this of you, Infantes, / in jest, or in earnest, or in any respect?"];
alloiosis: "¿en juego o en vero o en alguna razón?" ["in jest, or in earnest, or in any respect?"];
 metaphor: "¿A qué m' descubriestes las telas del coraçón?" (1993, l. 3260) ["Why did you lay bare the very strings of my heart?"];
bdelygma-metaphor-hypallage: "ya canes traidores" (1993, l. 3263) ["you treacherous dogs"].

Besides the above figures and tropes, Don Rodrigo employs diverse rhyme schemes to accentuate his grievance. His discourse contains a consonant-oxytone rhyme of [or] (Montaner 1993, ll. 3253–54), two assonant-paroxytone rhymes of [e-o] (1993, l. 3257; 1993, l. 3259), an assonant-oxytone rhyme of the acute [i] (1993, l. 3258), two assonant-paroxytone rhymes of [e-a] (1993, ll. 3260–61; 1993, l. 3267), two assonant-paroxytone rhymes of [e-e] (1993, ll. 3262–63; 1993, ll. 3268–69), and an assonant-paroxytone rhyme of [a-e] (1993, ll. 3266–67). For its total emotional impact, I cite this passage in its entirety—of interest are the words in line 3258, words that are reminiscent of the *erotesis* uttered by Abengalbón to Fernando and Diego in his past confrontation with them when, resting in El Ansarera, the Princes plotted the assassination of the Moor: "Dezidme, ¿qué vos fiz, ifantes?" (1993, l. 2675) ["Tell me what I have done to you, Infantes of Carrión"]—:

¡Merced, ya rey e señor, por amor de caridad!
 La rencura mayor non se me puede olvidar;
 oídme toda la cort e pésevos de mio mal;
 los ifantes de Carrión, que m' desondraron tan mal,
 a menos de riebtos no los puedo dexar.
 Dezid, ¿qué vos merecí, ifantes de Carrión,
 en juego o en vero o en alguna razón?
 Aquí lo mejoraré a juvizio de la cort.
 ¿A qué m' descubriestes las telas del coraçón?
 A la salida de Valencia mis fijas vos di yo
 con muy grand ondra e averes a nombre.
 Cuando las non queriedes, ya canes traidores,
 ¿por qué las sacávades de Valencia, sus honores?
 ¿A qué las firiestes a cinchas e a espolones?
 Solas las dexastes en el robredo de Corpes,
 a las bestias fieras e a las aves del mont.
 ¡Por quanto les fiziestes, menos valedes vós!

Si non recudedes, véalo esta cort". (1993, ll. 3253–69)
 ["I beg a favour, my lord king, for the love of charity!
 I cannot ignore the greatest part of my grievance.
 Let all the court hear me, and feel sorrow at my misfortune!
 The Infantes of Carrión, who inflicted such dishonour upon me,
 cannot be allowed by me to escape unchallenged.
 Tell me: how did I deserve this of you, Infantes,
 in jest, or in earnest, or in any respect?
 Here, through the judgment of the court, I shall make amends.
 Why did you lay bare the very strings of my heart?
 On your departure from Valencia, I gave you my daughters,
 with great honour and with possessions in abundance.
 Since you did not love them, you treacherous dogs,
 why did you take them from their lands in Valencia?
 For what reasons did you beat them with saddle-girths and spurs?
 You left them alone in the oak-wood at Corpes,
 prey to the wild beasts and the birds of the forest.
 Through what you did you have lost honour!
 If you do not give satisfaction, let this court bear witness!"]

Regarding the series of rejoinders to the remarks above of Díaz, the first to reply is Count García, an ally of the González family.¹ Count García defends Fernando and Diego based on the notion of social superiority. He maintains that the ancient and noble lineage of the Princes entitles them to the privilege of abusing those who are below them in aristocratic station, a case in point, the daughters of My Cid. In his opinion, Doña Elvira and Doña Sol are not even worthy of being the concubines of the Infantes of Carrión, let alone their wives.² His answer amounts to a false claim (L). Following a similar line of reasoning as that of Count García, Fernando and Diego stand behind their actions taken against Doña Elvira and Doña Sol at Corpes and, in addition, boast that their actions were meritorious (L).

Since My Cid, for reasons already noted, cannot reply to the princes, he gets Bermúdez to defend his female cousins. The tactic that Bermúdez employs against Fernando is to rehearse anamneses to underscore the cowardly nature of Fernando. Starting his reply with a *categoria*, he reproaches Fernando, accusing him directly of being a liar: "¡Mientes, Fernando, de cuanto dicho has: / por el Campeador mucho valiestes más!" (Montaner 1993, ll. 3313–14) ["You lie, Fernando, in all you have said! / Through the Battler you gained greatly in prestige."]. By means of an introduction: "Las tus mañas yo te las sabré contar" (1993, l. 3315) ["I can tell you of how cunning you have been"], Bermúdez transitions from his role of an experienced warrior to that of an amateur raconteur and commences to relate, in a hysteron proteron manner, past occurrences. The first reminiscence pertains to the immediate past. He recounts what happened during a confrontation between Don Fernando and a Moor before the battle against King Búcar commenced. He informs the nobles of the court that instead of standing his ground, Fernando fled from the scene and that it was he, Bermúdez, who slew the Moor and later allowed Fernando to claim credit for the event. His second reminiscence informs the judges that during an earlier event, that of the loose lion incident in the palace of My Cid in Valencia, Fernando rushed to hide underneath the bench on which My Cid was taking a nap. Having finished, Bermúdez challenges

Fernando to a duel.

Antolínez, in turn, loathingly rebukes Diego from the start and calls him a liar to his face. His remark consists of a synecdoche, a *categoria*, and a *bdelygma*: "¡Calla, alevoso, boca sin verdad!" (Montaner 1993, l. 3362) ["Be silent, traitor, mouth without truth!"]. Following his synecdoche-*categoria*-*bdelygma* ephonesis, he proceeds to rehearse how, in the case of the same loose lion incident related by his brother, Diego fled from the scene to hide and how he then soiled his clothes:

"Lo del león non se te deve olvidar:
saliste por la puerta, metístet' al corral,
fústed' meter tras la viga lagar,
más non vestist el manto nin el brial". (1993, ll. 3363–66)
["You must not forget the episode of the lion:
you fled through the door and hid in the yard,
and kept out of sight behind a beam of the wine-press;
you never again put on that cloak and tunic."]

Antolínez finishes his discourse by challenging Diego also to a duel and avers that, at the end of the duel, Diego, will confess to being both a liar and a traitor: "¡Al partir de la lid, por tu boca lo dirás, / que eres traidor e mintist de cuanto dicho has!" (1993, ll. 3370–71) ["When you leave the fight, with your own mouth you shall confess / that you are a traitor and have lied in all you said"].

The last of the supporters of the Princes, Asur González, a brother of Fernando and Diego, insults My Cid. His meiosis reduces My Cid to an individual of lower nobility as he tells My Cid that his family had no business becoming legally tied to the Infantes of Carrión (Montaner 1993, ll. 3378–81). Gustioz promptly challenges González to a duel (1993, l. 3389).

At this point in the diegesis, King Alfonso stops the oral sparring between the two groups and sets the time and place of the duels: the duels, which constitute difficult tasks for the antagonists to overcome (M: negative), will be held in three weeks from the present day will take place in Carrión. (A *deus ex machina* event follows the above announcements of the King. Two knights arrive, one named named Ojarra, a spokesman for the Infante of Navarre, and another, named Íñigo Jiménez, a representative of the Infante of Aragón. The structural function of the latter two emissaries is limited, and therefore can only take place precisely at this diegetic time and place. They appear to deliver counter responses to the previous assertions made by Count Garcia and the Infantes of Carrión that the daughters of My Cid were of such low aristocratic class that they were not even worthy, for example, of being the concubines of Fernando and Diego [Montaner 1993: ll. 3275–79; 1993, ll. 3296–3300; 1993, ll. 3353–60; 1993, ll. 3377–81]. Once the two messengers acknowledge the presence of King Alfonso, they turn to Rodrigo Díaz My Cid and, recognizing his two daughters as heroines [Q], request that he allow Doña Elvira and Doña Sol to wed the above princes and become the *de facto* queen of Navarre and the queen of Aragón—the narrator does not specify who is to marry whom: "... besan las manos al rey don Alonso, / piden sus hijas a mio Cid el Campeador / por ser reinas de Navarra e de Aragón" [1993, ll. 3397–99]: "They kiss King Don Alfonso's hands / and ask for the daughters of My Cid Battler, / to be Queens

of Navarre and Aragón"]. For Don Rodrigo, a vassal of King Alfonso, the latter socio-political solicitations can solely be authorized and granted by a monarch and, consequently, Don Rodrigo, in this segmental interlude passage, cedes the decision to Don Alfonso. King Alfonso ratifies said proleptic marriages [ll. 3417–18] but does so only after My Cid, his recognized hero [Q], had explicitly expressed his consent: "Cuando a vós plaze otórgolo yo, señor" [1993, l. 3415]: "Since it pleases you, I give my consent, my lord". Fañez, a witness to the scene, blithely observes that Fernando and Diego, the former brutal lords of his two cousins, will shortly be forced to kiss the hands of Queen Elvira and Queen Sol [1993, l. 3450].)

After an additional four brief narratorial paratactical-segmental interlude passages, move 3 moves toward closure: King Alfonso once more declares My Cid a hero (Q): "¡Yo lo juro par Sant Esidro el de León / que en todas nuestras tierras non ha tan buen varón!" (Montaner 1993, ll. 3509–10) ["I swear by Saint Isidore of León / that in all our lands there is no other man so good!"], and noblemen begin to take their leave to return to their respective estates, with Don Alfonso, after an interlude in which the Monarch refuses to accept as a gift the famous horse Babieca from Don Rodrigo, turns north toward León and Castile and My Cid and his entourage, facing east, trot toward the Mediterranean Sea (↓).

Move 4 (Cantar III)

In Move 4, My Cid indirectly reclaims his past lost honor and remarries his daughters Doña Elvira and Doña Sol, to the prince of Navarre and the prince of Aragón—the narrator fails to mention who marries whom. Following is the symbolic transcription of Move 4:³

A⁵ {C↑G²} H:I: {↓G²} K⁴W:

This move begins with neither My Cid nor his daughters having reclaimed their honor (a⁵ variant). This move contains a series of tacit functions that involve the decision of the knights to commence their counter response {C} and their leaving Toledo {↑}. Due to an abridgment of space, their transference between kingdoms on land to arrive in Carrión, and the compression of time, three weeks is reduced to the reading-time of eight words, their journey to Carrión is also tacit {G² }:

Alegre fue d'aquesto el que en buen ora nació,
espidiós' de todos los que sos amigos son,
mio Cid pora Valencia e el rey pora Carrión.
Las tres semanas de plazo todas complidas son. (Montaner 1993, ll. 3530–33)
[The man born in a favoured hour was filled with joy at this.
He took his leave of all those who were his friends.
My Cid set off for Valencia and the King for Carrión.
Now the permitted three weeks have passed.]

Three parenthetical interludes follow: the narrator reveals to his reader that kinsmen of the Carrión princes had instructions to assassinate the three representatives of My Cid (Montaner 1993, ll. 3539–41); the narrator deliberately postpones the dueling action, which creates suspense, by presenting passages which are synchronous in which the two parties prepare for battle (1993, ll. 3550–52); and the narrator includes the negative response of King Alfonso to a request made by the Infantes of Carrión that he not permit the representatives of My Cid to use the swords Colada and Tizón (1993, ll. 3554–58). Finally, the heroes (the men representing My Cid) and the villains (the men of Carrión) duel in an open field (H¹). The three duels (another instance of trebling), take place simultaneously (Boix Jovani 2011, 249), albeit, written in a normal manner, are rendered chronologically. The *pragmatographia* of the three duels narrated by the first person-omniscient narrator are, in an artistic term popular since the late 1800s, cinematic. Bermúdez and Fernando commence the narrated dueling scenes and the narrator reports the action in detail. Fernando applies the first blow. He thrusts his lance into the shield of Bermúdez albeit its metal tip, in this extreme close-up shot, fails to wound its targeted subject: "<Fernando> "... el escudo'l' passó, / prisol' en vazío, en carne no'l' tomó (Montaner 1993, ll. 3626–27) [<Fernando> pierced <Bermúdez 's> shield, / but his lance cut through empty space and did not strike flesh"]. As for Bermúdez, he manages, in the next extreme close-up shot, to thrusts his lance deeply into the chest of his foe: "El belmez con la camisa e con la guarnizón / de dentro en la carne una mano ge lo metió" (1993, ll. 3636–37) ["His quilted tunic with his shirt and his armour / was driven a hand's length into his flesh"]. In a medium-to-the head shot, the wounded Infante of Carrión falls backward off his horse to the ground, with blood flowing from his mouth (1993, l. 3638). Bermúdez, having dismounted close by, draws his sword Tizón and, in a full shot angled from his

head looking down, prepares to decapitate Fernando when Fernando, simultaneously, in a full shot, angled from the ground upward to the wrist of Bermúdez holding an object before his face, immediately recognizes that it is the sword Tizón and, anguished to death, shouts: "¡Vençudo só!" (1993, l. 3644) ["I am beaten."]. The judges agree with Fernando; Bermúdez exits; the scene closes (1993, l. 3645).

The second struggle (H¹) that the narrator presents is between Diego and Antolínez. The combat begun, Antolínez wounds Diego with his sword Colada (a waist shot to an extreme close-up shot of the head). In describing the consequence of the strike by Antolínez, of interest is the narrator's stylistic use of alliteration within a variant *antimetabole* —a shortened form of a variant chiasmus—:

[D]iol' un colpe, de traviesso'l tomava,
 El casco de somo apart ge lo echava,
 Las moncluras del yelmo todas ge las cortava,
 allá levó el almófar, fata la cofia llegava,
 La cofia e el almófar todo ge lo levava,
 ráxol' los pelos de la cabeça, bien a la carne llegava,
 Lo uno cayó en el campo e lo ál suso fincava. (Montaner 1993, ll. 3650–56)
 [He struck a blow which caught his opponent at an angle,
 shattering the upper part of the helm
 and slicing through its leather straps.
 The sword reached Diego's cowl and even his cap,
 And cut them both away {the cap and the cowl cut all away})
 it tore the hair from his head and bit into his flesh.
 <One> Part of <it> the helmet fell to the ground, the rest remained in place.]

Antolínez strikes another blow, this time with the flat surface of his sword. Diego panics, and, turning his mount around, in a medium shot, flees, disappearing, turning the prior medium shot into a long shot), from the combat grounds. King Alfonso declares Antolínez the winner of the duel (I¹); the judges agree.

The last battle that the narrator relates (H¹), is between Asur González, a brother of the Princes, and Gustioz. Gustioz severely wounds Asur with his lance and, in his endeavor to remove his lance from Asur's body, topples Asur down from his horse to the ground: "al tirar de la lança en tierra lo echó, / vermejo salió el astil e la lança e el pendón: / todos se cuedan que ferido es de muert" (Montaner 1993, ll. 3686–88) ["and as he <Gustioz> tugged at the lance, he threw him <Asur> to the ground. / Shaft, lance and pennant all came out bright red. / They all thought he <Asur> was mortally wounded"]. An appeal is heard to spare the life of Asur and the judges concur and declare Gustioz the winner of the combat (I¹).

Immediately following the duels, the three representatives of My Cid depart for Valencia (↓). The narrator provides the aetiology of why they leave at night: "El rey a los de mio Cid de noche los enbió, / que no les diessen salto nin oviessen pavor" (Montaner 1993, ll. 3698–99) ["The King commanded My Cid's men to leave by night, / lest there should be any fear of their being attacked"]. In a passage that shortens space and compresses time, the narrator tells his reader that

Bermúdez, Antolínez, and Gustioz travel back to Valencia, prudently riding day and night and, in the following line, has the three men in Valencia by My Cid's side ($\{\downarrow G^2\}$): "A guisa de menbrados, andan días e noches, / felos en Valencia con mio Cid el Campeador" (1993, ll. 3700–1).

My Cid proclaims his daughters avenged (K^4) and proceeds, "sin vergüença" (Montaner 1993, l. 3716) {"without shame"}, to marry his daughters (W:) to the prince of Navarre⁴ and to the prince of Aragón:⁵

Prísos' a la barba Ruy Díaz, so señor:
"¡Grado al rey del cielo, mis fijas vengadas son,
agora las ayan quitas heredades de Carrión!
¡Sin vergüença las casaré, o a qui pese o a qui non!"
Andidieron en pleitos los de Navarra e de Aragón,
ovieron su ajunta con Alfonso el de León,⁶
fizieron sus casamientos con don Elvira e con doña Sol.
Los primeros fueron grandes, mas aquestos son mijores,
a mayor ondra las casa que lo que primero fue.
¡Ved cuál ondra crece al que en buen ora nació
cuando señoras son sus fijas de Navarra e de Aragón! (1993, ll. 3713–23)
[Ruy Díaz, their lord, clasped his beard:
"Thanks be to the King of Heaven that my daughters have been avenged.
Now they may indeed enjoy, without impediment, their lands in Carrión! I shall
marry them with no dishonour {without shame} and with no thought for
the displeasure of some."
The Infantes of Navarre and Aragón carried out their negotiations;
they had their meeting with Alfonso of León:
they were married to Doña Elvira and Doña Sol.
The first alliances were great, but these were finer still;
My Cid married his daughters more prestigiously than before.
See how the reputation grew of the man born in a favoured hour,
since his daughters were now the ladies of Navarre and Aragón!]

The *CMC* concludes with a final ironic twist. The narrator avers, without any hesitation, that it is to the everlasting glory of King Alfonso VI and that of the Prince of Navarre and that of the Prince of Aragón that they, now, have become legally related to the family of My Cid: "Oy los reyes d'España sos parientes son, / a todos alcança ondra por el que en buen ora nació" (Montaner 1993, ll. 3724–25) ["Now, the kings of Spain are of his line, / and all gain in honour through the man born in a favoured hour."]

SYNOPSIS

In his *Morphology*, Propp analyzed a particular type of Russian fairy tale, one whose underlying content relied on the element of magic. His study of the Aarne-Thompson tale types 300 through 749 clearly indicates that these tales follow an orderly and uniform progression with respect to the syntagmatic presentation of diegetic functions. Dundes, in his introductory commentary to the second edition of the English translation of Propp's work, suggests that "Propp's analysis should be useful in analyzing the structure of literary forms (such as novels and plays), comic strips, motion-pictures and television plots" (Propp 1990, xiv)—works that fall outside the domain of the folktale. More germane to the purpose of my study of the *CMC* is Dundes's invitation to apply the syntactical principles in Propp's *Morphology* to epic genre. Dundes first notes "that the last portion of the *Odyssey* is strikingly like Propp's functions 23–31" and then inquires "what is the relationship of Propp's *Morphology* to the structure of epic?" (1990, xiv). My morphological examination of the *CMC* answers the broad inquiry of Dundes. In short, my intrinsic, structural analysis of the *CMC* reveals that Propp's seminal work on the Russian fairy tale and the *CMC* are closely related. The reason they are so related indubitably lies in the fact that the *CMC* derives from folk fable. In this regard, the lore of My Cid in the *CMC* amounts to an extended fairy tale. Indeed, as I have shown, the morphologic structure of the nineteen tales of the *CMC* fundamentally conforms to the diachronic development of functions that Propp prescribes in his *Morphology*. My analysis highlights the formulaic, and consequently almost identical, repetition or cloning of functions—especially those related to battle scenes: C↑GHJK (or K negative). The above formulaic composite of functions of battle scenes characterizes moves in Tale 1. It is also cloned, to cite a few instances, in Tale 4 (that of the King of Valencia), Tale 6 (that of the count of Barcelona), Tale 7, Move 1 (that of the anonymous military offense undertaken by the forces from Valencia), Tale 8 (that of the King of Seville), and Tale 10 (that of King Yusuf of Morocco). Furthermore, there is the cloning of the basic core of functions: aB²C↑G²MN, in all three moves of Tale 5. Gestures by My Cid to Regain the Good Will of King Alfonso—see Chapter 4 n. 14).

In fact, Propp's insightful morphologic conclusions apply to such disparate narratives as the phonetically Spanish transcription of the Popol Vuh, a pre-Columbian mythological perception of the creation of the Quiche Maya people, a literary-religious text written in the sixteenth century and which Father Francisco Ximénez copied and translated into Spanish in 1701-1703 in the city of Chichicastenango (Guatemala), (Edmonson 1971, vii)¹ and to *El Señor Presidente* (1946), the most significant Spanish-American novel published in the first-half of the twentieth century, in which Miguel Ángel Asturias (1899–1974) incorporates the twelve tales of the novel in an intricately designed temporal web.² In short, my present morphological inquiry of the *CMC* and of my previous publications on the Popol Vuh and Asturias' *El Señor Presidente* strongly indicate that what Propp has discovered is the morphological core structure of narrative form from which subsequent diegetic schemes derive.³

CONCLUSION

Besides the morphological narrative structure of the Spanish epic poem, a perusal of the *CMC* evinces a second structural governing component of the Spanish epic poem, namely, that of the cardinal number three and its multiples, a number which, as the brief review below reveals, has also had an extensive and intensive allegorical presence in North Africa, the pre-Christian Middle East and Occidental cultures. In ancient Egypt, the number 3—depicted pictorially by three small markers or, subsequently, in "hieroglyphic script" by "three orthographic strokes I I I"—denoted "plurality" (Wilkinson 1994, 131) and was "used" as a religious reference "to signify a closed system which was both complete and interactive among its parts," such as the family sculptural triad of the deities Osiris, Isis and Horus (1994, 132). Plutarch (ca. 40–120 CE), whose *De Iside et Osiride (On Isis and Osiris)* (118?–119? CE) has provided the Occidental world with an extensive personal perspective on Egyptian culture, observes that contemporary religious Egyptians who celebrate "the festival of the Pamyliia, which ... is phallic," bear images that have "a triple male member," which allegorically honor the eldest son of the empyrean-goddess Nut and the earth-god Geb, for they hold that "not only the Nile but all moisture generally" originate from "the efflux of Osiris" (Plutarch 1970, 173). Of interest is Plutarch's additional commentary regarding the influence of the Egyptian allegorical connotation of "plurality" of the number three in his present Greek-Roman common-era society, namely, that "[w]e are accustomed to express 'many times' also by 'three times', just as we say 'thrice blest; ... and 'bonds three times as many, that is, innumerable ... unless indeed the triple idea is intended literally by the ancients" (1970, 175).

The religio-allegorical usage of the number three also appears in "Inanna's Descent to the Nether World," a Sumerian mythical account of the death and resurrection of the "queen of heaven" (Kramer, "Sumerian Myths" [annotation], in Pritchard 1969, 52), a myth that is historically traceable to the first half of the second millennium BCE (Kramer, "Sumerian Myths" [annotation], in Pritchard 1969, 53). In the above diegesis, the queen, from "the place where the sun rises" (Kramer, "Sumerian Myths," in Pritchard 1969, 54), decides to attend the funeral services that her elder sister Ereshkigal, queen of the nether world, will perform for her late husband Gugalanna (Kramer, "Sumerian Myths," in Pritchard 1969, 54). Prior to her trip to the "land of no return" (Kramer, "Sumerian Myths," in Pritchard 1969, 54), Inanna, fearful of her demise at the hands of her sibling, were she not to return to her heavenly abode within three days and three nights—conjectured: Kramer, "Sumerian Myths," in Pritchard 1969, 55)—orders her faithful messenger Ninshubur to immediately seek the assistance from three male sky deities and request that they be prepared to resurrect her. Inanna instructs Ninshubur to visit first with the god Enlil and to "Weep before" him, and to state "O Father Enlil, let not thy daughter"—Inanna here has committed an act of interior duplication by referring to herself in the third person—"be *put to death* in the nether world" (Kramer, "Sumerian Myths," in Pritchard 1969, 53 [emphasis in the translation]). Were Enlil to refuse to comply, Ninshubur is then to visit with the god Nanna and to repeat the above same performance and were Nanna to refuse to assist her, Ninshubur should seek out the god "Enki, the lord of *wisdom* , / Who knows the food of life, who knows the water of life, / *He will surely bring me to life*" (Kramer, "Sumerian Myths," in Pritchard 1969, 54 [emphasis in the translation]).

Descending into the nether region to reach Ereshkigal, the queen of heaven traverses "seven gates of the nether world" (Kramer, "Sumerian Myths," in Pritchard 1969, 55)—this allegorical event establishes Inanna as the precursor of such action undertaken subsequently by Odysseus (Homer, *Odyssey*, Book XI) and by Aeneas in Hades (Virgil, *Aeneid*, Book VI), and by the character Dante

(Dante Alighieri, *Divine Comedy*. I. *Hell*). As Inanna passes through each gate, the denizens of the nether world strip her of her regal garments and ornaments. Finally, in the seventh and last gate of the nether world, Inanna finds herself naked before Ereshkigal and “[t]he Anunnaki, the seven judges,” residents at Ereshkigal’s court; she remains silent as the judges fix their “eyes of death” upon her. The judges turn Inanna “into a corpse;” and hang the corpse “from a stake” (Kramer, “Sumerian Myths,” in Pritchard 1969, 55 [emphasis in the translation]).

Failing to egress from the nether world “[a]fter three days and three nights” (Kramer, “Sumerian Myths,” in Pritchard 1969, 55), her faithful messenger, Ninshubur petitions the above three gods of heaven to succor Inanna. Of the three deities, Enki, as Inanna had surmised, moved by Ninshubur’s plea, creates two creatures: “*kalaturru*” and “*kurgarru*” to complete the task petitioned by Ninshubur (Kramer, “Sumerian Myths,” in Pritchard 1969, 56 [emphasis in the translation]). Enki entrusts *kalaturru* with the “food of life” and *kurgarru* with the “water of life” (Kramer, “Sumerian Myths,” in Pritchard 1969, 56) and sends them to the nether world to resurrect Inanna by sprinkling her corpse “[s]ixty times” with both substances ((Kramer, “Sumerian Myths,” in Pritchard 1969, 56) [emphasis in the translation]). The two emissaries instantaneously descend into the world from which there is no return and fulfill their mission of restoring life to the deceased celestial goddess. The triad ascends to earth through the seven portals of the nether world, with Inanna recovering her regal garments and ornaments, and the three supernatural beings soar into to the empyrean realm of the heavenly deities (Kramer, “Sumerian Myths,” in Pritchard 1969, 56–57). (To the best of my knowledge, “Inanna’s Descent to the Nether World” is the first Sumerian mythological diegesis which explicitly assigns a religio-allegorical import to the number three.)

A variation of the death and resurrection motifs in the Inanna religio-mythic account appears in the New Testament regarding Jesus Christ (ca. 4 BCE–ca. 30 or 33 CE) in the last two chapters of the Gospels of Matthew (Matt. 27, 28) and Mark (Mark 15, 16). Both accounts, which are similar, proleptically constitute the central doctrine of Christianity. My synopsis referring to the death and resurrection of Jesus Christ is to the Gospel of Saint Matthew. The temporal frame of the report leading to the death of Jesus transpires two days prior to the Judaeian celebration of Passover (Matt. 26:6).

After the last supper of Jesus, the mentor and his disciples spend time at the Mount of Olives (Matt. 26:30) and, afterwards, proceed to Gethsemane (Matt. 26:36). It is at Gethsemane that Judas, giving Jesus a kiss, betrays him to armed people at the service of the High Priest Caiaphas and elders of Jerusalem (Matt. 26:47–49). At his residence, the high priest Caiaphas requests that Jesus inform him whether he is, as he has claimed to be, the son of Yahweh (Matt. 26:63) and Jesus, periphrastically replies, implying that he is (Matt. 26:64). Declaring that Jesus has committed an act of blasphemy, Caiaphas asks the scribes and the elders of Jerusalem, witnesses to the above scene, to pass judgment on the blasphemer. Both groups accept the accusation proffered by Caiaphas and condemn Jesus to death (Matt. 26:66)—the latter scene is a variation of that of the seven judges in the above Sumerian religious-mythological text.

The following morning, Caiaphas and the Elders of Jerusalem bring Jesus Christ before Pontius Pilate and demand that Jesus Christ be put to death by Crucifixion. Pilate interrogates Jesus and given that Jesus neither answers the questions put to him by the Roman governor nor defends himself against the denunciations presented by his brethren Jerusalem residents—the latter scene

is a variant of Inanna's silent stand before her sister Ereshkigal and the judges in Ereshkigal's court—Pilate, after freeing Barabbas, a conspirator and murderer, flogs Jesus Christ, the Roman sign of a death penalty, and declares that Jesus will suffer death by crucifixion (Matt. 27:26). The soldiers conduct Jesus Christ to the crucifixion site (Golgotha) (Matt. 27:33); they strip Jesus Christ of his clothes; and they crucify the naked Jesus Christ (Matt. 27:35) at the "third hour" (Mark 15:25 [9:00 a.m.]). Jesus Christ dies tied to his wooden cross at the ninth hour (Matt. 27:46–50; Mark 15:34–37 [3:00 p.m.])—the above diegetic scenes are a variation of those of Inanna, who, stripped of her royal robes as she descends the seven gates to where her sister Ereshkigal and the Anunnaki reside, stands silent and naked before her sister and the denizen judges of the nether world who, with their eyes of death turn Inanna into a corpse and proceed to hang her corpse from a "stake."

During the evening hours, Joseph, a rich disciple of Jesus Christ from Arimathea, receives permission from Pilate to dispose of the remains of his mentor; he removes the corpse of Jesus Christ from the cross, robes the corpse in clean cloth; and deposits said corpse into a rock tomb, which he closes with a carved-out-entrance stone (Matt. 27:57–60). Having fulfilled his role in this religio-mythological narrative, Josephs exits the stage. A key structural note is Matthew's inclusion of Mary Magdalene and Mary the mother of siblings of Zebedee, as witnesses to the latter incident (Matt. 27:61). The next morning, priests and Pharisees communicate an anamnesis to Pilate whose content soon will become common knowledge, namely, that Jesus, had announced to those present that he would resurrect on the third day (Matt. 27:63). Granted permission to secure the grounds where Jesus laid interred, the priests and Pharisees seal the entrance to the tomb and set guards to keep watch during the mentioned temporal period (Matt. 27:64–66). On the third day, Mary Magdalene and Mary, the mother of James and Joseph, go to the tomb to verify if Jesus had or had not resurrected. Upon reaching the place of his burial, an angel descends before them; he blasts away the stone that seals the entrance to the interior of the rock; invites the women to enter and inspect its interior area, informing them beforehand that, since Jesus had resurrected, it is empty (Matt. 28:1–6). Content, the women leave with the knowledge that God, incontrovertibly, had restored Jesus to life and rush to inform the disciples of the miracle they had witnessed (Matt. 28:8). In short, it is patent that the resurrection of Jesus requires, as it did in the case of Inanna, divine intervention to be fulfilled and that the return of Jesus among his disciples on the third day is a variant of Inanna's return among the celestial deities on the fourth day.

In addition to its emphasis of the allegorical number three in the death and resurrection motif, the Christian religion features a Trinitarianism, a notion of plurality of a deity composed of three independent entities (Father, Son, and Holy Spirit), that is, of corporeality, sharing a single incorporeal essence. The Christian-triad composition may be an endeavor on the part of the Christian religion to assimilate Egyptian-Mesopotamian and Roman-ancient Greek religions that culturally still governed the social activities of the diverse composition of its targeted audience.

In the fantasy world of fairy tales, the religio-allegorical number three is turned into a folkloric motif as evidenced in its use in the form of trebling. That is, an event is repeated in a slightly different form three times to resolve a given situation. Below, is an analytical summary of the structural use of the number three in the fairy tale "The Hearth-Cat" (Thompson 1974, 173–76; Aarne and Thompson 1987, 177: Tale Type 510A). In this fairy tale, a social-political connotation replaces the prior connection of the number three to a religious construct.

The folktale "Hearth-Cat" presents four initial characters: (a) a father widower who remarries and is thereafter absent from home, (b) his orphaned good-natured and good-looking adolescent daughter, (c) a stepmother and (d) the stepmother's daughter. Fairy tales that present a case of extreme absence of an adult, such as the death of a parent, or the constant physical absence of a parent from a home, such as the father "traveler" in this tale (Thompson 1974, 173), put the life of the orphaned child in danger. In the "Hearth-Cat, the orphaned girl clearly suffers from a dual instance of extreme parental absenteeism. Hence, the first sum of elements that add up to the number three in this tale is that of a family fundamentally consisting of three members (connoting plurality and constituting a closed interactive triad): an abandoned lass, a stepmother, and a stepdaughter. Stepparents, especially stepmothers and their children, are mostly portrayed as intolerant, abusive egoists, as in this tale—or, in addition, as, for example, a witch ("Snow-White" [Aarne and Thompson 1987, 245: Tale Type 709]).

The stepmother in "Hearth-Cat" assigns tasks exclusively to her stepdaughter, who remains nameless throughout the story, and purposely malnourishes her. Combining fairy tale with fable, which often occurs in tales of wonder, a cow converses with, befriends, and comes to the assistance of the young protagonist and makes sure that her protégé is fed well. The malevolent stepmother repays the latter act of goodness and kindness with one of murder: she orders that the cow be slaughtered and assigns her stepdaughter the grotesque task of washing and cleaning her entrails. The protagonist-assistant animal in this diegesis, following narrative tradition in wonder tales, does not protest her sentence. On the contrary, she accepts her dictated fate because she understands that her death will lead to an event that will benefit the protagonist of this tale (Thompson 1974, 174).

As the lass washes the entrails of the cow, a "golden ball" (Thompson 1974, 174), falls from the intestine into the water tank. The heroine picks it up and immediately finds herself in a miraculous setting: a house that is in total disarray. In this new world of a framed folktale, of a tale within another tale, the protagonist selflessly proceeds to put all items scattered about in order. Amazed, each of the three fairy-residents of the house—the second instance of a group of three entities [connoting plurality]—generously reward the protagonist's activity. The trebling of rewards, connoting a closed system, covers three aspects of existence: the first fairy concentrates on the physical features of her mid-teen helper, "making" her "the most lovely maiden ever seen" (Thompson 1974, 174); the second fairy bestows upon the lass life-long mental acuity, so that when she speaks, as the gnome symbolically informs the maiden, "pearls and gold shall drop from your lips" (1974, 174); the third fairy, in turn, secures the young woman's materialistic needs, which will make the lass "the happiest maiden in the world," by gifting her a "wand" and informing her that "it will grant you whatever you may ask" (1974, 174).

(Having served its structural purpose, that of guarantying a spectacular, brilliant dénouement for the heroine and connoting a dismal one for the stepsibling and stepmother, the gold ball and fairy-house scene should vanish, self-destruct. However, they do not. They remain tacitly in the background as the omniscient narrator, now, introduces two interlude passages. The first is one whose initial action the text does not justify and whose subsequent content the narrator mediately cancels at the close of tale. Back to the pseudo-ambient of 'reality', the omniscient narrator relates that the protagonist, who had returned with her newly acquired positive attributes of physical beauty and gracious speech, espied by her stepsibling and stepmother, informs her step relatives

of her absence, and tells them, as the fairies had instructed her to state, that she had acquired her new attributes by disarranging the orderly house of three gnomes [Thompson 1974, 174]. Upon hearing the latter, the stepmother sends her daughter to the fairy-tale house—how the latter was possible is not stated—and her daughter, once inside the abode, proceeds to dislocate the orderly placed furnishings—an antimetabole doubling of the previously positive event. As a consequence of her comportment, the three same gnomes "bewitch" [1974, 175] her [a second case, albeit, of trebling]: the first fairy grotesquely turns the antagonist stepdaughter into "the ugliest maid that can be found"; the second fairy states that "when you attempt to speak all manner of filth shall fall out of your mouth"; and the third fairy declares that "you shall become the poorest and most wretched maid in existence" [1974, 175]. The second interlude passage depicts the stepmother's subsequent reaction to her daughter's newly acquired attributes [1974,175]. The above two interlude passages do not advance the action to a new structural stage.)

Following the two parenthetically described breaks, the plot structurally advances when the young, unwed king of the land, whose reign is politically non-martial, decides to sponsor a series of races (Thompson 1974, 175). The happening serves as a means for the royal ruler to introduce himself publicly as well as to offer social entertainment to the residents of his realm—from a psychoanalytic point of view, the young unwed king, in committing such a recreational social act, is unconsciously endeavoring to find an ideal fairy-tale feminine companion to marry.

The stepmother and her daughter attend the first festive occurrence—the stepmother restrains the daughter of the forever traveling father from joining them by locking her up in the house (Thompson 1974, 176). Regarding the heroine of this tale—abused by her stepmother and stepsister, who compel her to sleep on the kitchen floor and who constantly dehumanize her by calling her not by her name but by the grotesque term "hearth-cat" (1974, 175)—she avails herself of her "divining rod" (1974, 175); she obtains a fine outfit, complete with hat and boots; she goes to the race of the day—the third instance of a group of three entities in a different setting, the first trebling of latter case, and the first instance of people dressed differently. The transfigured female protagonist draws the attention of the crowd and, more importantly, she draws the attention of the king, who falls in love with her at first sight. Before anyone can socially engage the mysterious young lady, she absents herself and returns to her house, now, dressed as poorly as before and with her face "besmeared with smut" (1974, 176). The next day, the lass, arrayed in a dress more beautiful than the one worn the previous day—the second case of the lass wearing different clothes—goes to the second race—the omniscient narrator does not mention that her stepmother and stepsister set out to do the same—and, once more, prior to the close of the open-air gala event, vanishes, hastily returning home in her carriage—the second case of her performing a disappearing act. On the third day, three more trebling episodes take place: the heroine of this folktale is attired in a manner that surpasses "the other two in richness" (176), she attends a third race, and, again, rushes off. As she dashes away, the protagonist, this time, loses one of her fine slippers on the palace grounds (1974, 176).

The king recovers the slipper, which carries the written message "This shoe will only fit its owners" (Thompson 1974, 176). In view of the latter fact, the young monarch immediately conducts a search throughout his kingdom to find its owner; finally, he comes across the heroine of this diegesis, who did not participate in the contest; he immediately summons her to the palace; and he discovers that the slipper is a custom-made shoe that perfectly fits her foot. The unnamed

lass marries the young unnamed king. The fairy tale closes with the king ordering that both the stepmother and her daughter be put to death. This last note reveals a serious structural defect. It discloses the irrelevance of the preceding two interludes, given that both the stepmother and her daughter die not long thereafter.

In the *CMC*, Michael and Montaner, to cite two critics, mention the presence of multiples of three in the Spanish epic work. Michael notes that "numerals are used poetically, or even symbolically; by far the commonest numerals are multiples of three" (1975, 221n.187). As an example of a multiple of three, Michael mentions the loan of six hundred marks that Don Rodrigo gets from the pawnbrokers Raquel and Vidas as a loan as he begins his exile from Castile into Spanish lands occupied by Moors. Montaner touches upon the religio-folkloric multiples of three in his editions of *Cantar de Mio Cid*, albeit he does so with some caution. To the best of my knowledge, Montaner first applies the notion of a statement in the *CMC* as being folkloric to King Alfonso's remark to Fáneez, in line 883, that to forgive Don Rodrigo three weeks after the warrior had committed a transgression against his person was too soon, labeling said remark as "un plazo convencional" (1993, 153–54nn. 881–83; 2007, 55–56nn. 881–83). Below, I attempt to complete Michael's and Montaner's initial study of the religio-alegorical-folkloric-literary number three and multiples of said number in the *CMC*.

For the number three and enumerations of three items, see the following lines: 45–46, 105, 307, 331–32, 337, 349, 443–43^b, 523, 551–52, 570–71, 625–26, 637, 654–55, 759–61, 842–43, 867–68, 938, 970, 1030, 1034–35, 1056–1057, 1064, 1088–89, 1113, 1160–61, 1187–88, 1189, 1230, 1352, 1405, 1533, 1559, 1725, 2244, 2330–35, 2420, 2560–61, 2579, 2809, 2845–46, 2888–90, 2917–18, 3129–31, 3466 and 3621,

Regarding multiples of three, see the following lines: 16, 40, 135, 184 and 186, 306, 414 (tacit) and 416 (tacit), 419, 443–43^b, 470–72, 521, 523, 570, 573, 605, 639, 674, 723, 724, 798, 816, 883, 845, 883, 907, 915, 1169, 1217, 1224, 1265, 1410, 1665, 1781, 1962, 2067, 2103, 2118, 2144–45, 2251, 2467, 2571, 3050 [the sixth day], 3204, and 3606.

Below, I give examples, mainly from *Cantar I*, of passages containing the number three and multiples of three, cases so purposely employed in the *CMC* that it is impossible to disregard their religio-alegorical, and folkloric connections. The epic narrative begins with a character named Cid Rodrigo Díaz, who portrays an eponymous historical Spanish knight (ca. 1043–1099), leaving his residence in Vivar, located in Northcentral Spain with sixty knights bound for Burgos. In Burgos, a feminine character, a vulnerable child of nine years of age confronts and imposes her dominion over an armed-superior My Cid in front of a closed door of an inn and gives the Battler several reasons why the streets are deserted and why burghers have not come out, as they usually have done in the past, to greet him. Specifically, she cites three existential reasons. The child informs her adult warrior, whom King Alfonso VI (ca. 1030–1109) has exiled for allegedly committing larceny-theft against the Crown, that the residents of Burgos had received a royal edict stating that all those who dared aid him would lose their "... averes e las casas, / e demás los ojos de las caras" (Montaner 1993, ll. 45–46) {"possessions and homes, / and eyes as well"}. The child's final words before she disappears from the diegetic scene, periphrastically sends Don Rodrigo and his company of knights to another location: "Cid, en el nuestro mal vos non ganades nada, / mas el Criador vos vala con todas sus vertudes santas" (1993, ll. 47–48) ["Cid,

by our misfortune you gain nothing: / but may the Creator assist you with all his sacred power"], where Don Rodrigo, saved from having to impose himself upon inhospitable individuals, will shortly resolve his monetary lack of funds in a positive manner. (The action of the feminine, vulnerable nine-year-old child reminded Ms. Sharon Graeber, a reader of the above incident, of a variant action undertaken by the socially-inferior-thought-of-feminine figure Rahab, a harlot in Jericho. Rahab saves two Israelite spies, sent by Joshua to reconnoiter the above city, from being detained by its king, advising them to hide in another location [Josh. 2:16, 21; Jas 2:16], a view she shared with her husband Larry and this author on January 14, 2023 in San Antonio, Texas.)

Immersed in a commercial transaction, Raquel, Vidas, and Martín Antolínez, "los tres" (Montaner 1993, l. 105), arrange a loan of six hundred marks for Don Rodrigo (1993, ll. 132–36, 184–86), due in full in one year with interest, against two chests that supposedly contain gold, but which enclose only sand (1993, ll. 85–86). The non-wondrous commercial operation closes, according to Michael, on a religio-allegorical proleptic note. Raquel and Vidas give Antolínez thirty marks of silver, a numeral that is a multiple of the number three, for having brokered the loan. The sum, according to Michael, recalls, "con irónica alteración," the "treinta monedas de plata pagadas a Judas" (1991, 91n.187) for betraying Christ to the high priests of Jerusalem. Emboldened by having so easily hoodwinked the two pawnbrokers, Antolínez adds another economic injury to the one above. Showing disrespect for their person, Antolínez brazenly requests that Raquel and Vidas gift him a commission for having brokered his non-service rendered worthless loan: "'Ya don Rachel e Vida en vuestras manos son las arcas; / yo que esto vos gané bien merecía calçás'" (Montaner 1993, ll. 189–90) ["Now, Don Raquel and Vidas, the chests are in your hands; / I, who gained you this business, well deserve a pair of breeches"]. It appears that Raquel and Vidas are not only terrible businessmen but also extremely dupable since the the pawnbrokers dutifully comply with Antolínez' request and give him the monies mentioned above. Michael's comment that the thirty pieces of silver that the high priests contract Judas to betray Jesus Christ is comparable, somehow, to the thirty marks which the pawnbrokers give Antolínez, is not well taken. The paradigm of characters and events described do not compare. The individuals receiving the monies neither perform the same nor similar action. Judas betrays Jesus Christ to the high priests; Antolínez neither before nor after receiving his thirty marks of silver betrays his commander in chief (Salvador Miguel 1977, 202; in Montaner 2007, 348n. 196). What does apply to the text of the *CMC* is the motif of betrayal. The lack of respect for Raquel and Vidas leads to their betrayal by My Cid and the officers of his inner circle, for they disregard the existence of the pawnbrokers following the Antolínez described episode. Many years later (Canto II) Raquel and Vidas converse with Fáñez in the environs of the monastery of San Pedro de Cardeña. The pawnbrokers, now bankrupt, beseech Fáñez to intercede on their behalf to recuperate the principal loaned to Don Rodrigo (1993, ll. 1432–34) and Fáñez agrees to do so: "'Yo lo veré con el Cid si Dios me lieva allá / por lo que avedes fecho buen cosiment y avrá'" (1993, ll. 1435–36) ["I will ask the Cid about it, if God takes me safely to him; / there will be a good reward for what you have done!"]. As the reader of the *CMC* has surely surmised, Fáñez betrays the two pawnbrokers for upon his return to Valencia, he does not mention a word about his recent encounter with Raquel and Vidas to My Cid.

The number three resurfaces when My Cid stops at the monastery of San Pedro de Cardeña to take his leave of his wife Doña Jimena and two daughters before abandoning Castile. As the paradoxical omniscient-first person narrator notes in his apostrophe to the reader: "Los seis días de plazo

passados los an, / tres an per trocir, sepades que non más" (Montaner 1993, ll. 306–7) ["Of the time he had been given, six days had past / and but three remained, no more, I tell you"]. The narrator could have phrased the above remark differently. He could have stated that out of the nine days that Díaz had to leave Castile, six had elapsed or were expiring during the day he had arrived at the monastery. In short, by grounding temporal plurality following the number six specifically to the number three, the narrator connotes a variant of a reference to Jesus Christ—to that of his death and resurrection after three days—given that My Cid, on the tenth day, must be born again to undertake a new crusade for the remaining years of his life. For the Battler, survival is, now, solely predicated on his ability to seize Moorish lands and subjugate its population, which he must accomplish by force.

A deeply religious Christian, Jimena, attempts to secure the temporal existence of her husband through faith by providing numerous wondrous events, among which the following are germane to the present study. Doña Jimena commences her anamnesis of divine materialistic formulations of miracles by recalling, anaphoric and polysyndetically, the Hebrew creation myth of matter by God: "Fezist cielo e tierra, el tercero el mar; / fezist estrellas e luna, e el sol pora escalentar" (Montaner 1993, ll. 331–32) ["You made heaven and earth and then the sea; / you made stars and moon and the sun to give warmth"]. She mentions instances from the New Testament: Jesus Christ assisting the soul of one of the two criminals crucified alongside of him to enter heaven: "pusiéronte en cruz, por nombre en Golgotá, / dos ladrones contigo, éstos de señas partes, / el uno es en paraíso, en el otro non entró allá" (1993, ll. 348–50) ["they put you on a cross in the place called Golgotha. / Two thieves were with you on either side; / one is in Paradise, but the other did not enter"]; she refers to the number of Arabic kings who, with gifts, went to Bethlehem to visit with and worship the son of Mary: "tres reyes de Arabia te vinieron adorar, / Melchior, e Gaspar e Baltasar / oro e tus e mirra te ofrecieron, como fue tu voluntad" (1993, ll. 336–38) ["three kings came from Arabia to honour you — / Melchior and Gaspar and Balthasar— / gold and frankincense and myrrh they offered you according to your will"]. Jimena closes her prayer requesting that Saint Peter assist her in her prayers in securing the life of her husband and in allowing that, proleptically, both reunite (1993, ll. 363–65).

In late afternoon of the ninth day, My Cid, following in the steps of Moises (Num. 1:2–3), takes a census of the number of knights in his troop and notes that his forces have grown to three hundred (Montaner 1993, l. 419). In the evening hours, they begin to cross the mountain range of Miedes and by dawn enter Moorish territory. Given the expansion of his militia, My Cid and his men travel at night to avoid detection by enemy forces and reach the outskirts of Castejón. There, they pitch camp and begin to draw up a plan to conquer the town. Díaz puts Minaya Ávar Fáñez in charge of raiding the environs of Castejón and assigns three additional outstanding knights to his entourage: "Vós con los dozientos idvos en algara; / allá yaya Álbar Álvarez e Álbar Salvadóres, sin falla, / e Galín García, una fardida lança" (1993, ll. 443–43b) ["You, with two hundred men, make a raid. / Álvar Álvarez should go, and the matchless Álvar Salvadórez / and Galindo García, a brave warrior."]. In the early morning, the residents stream out of the gate to go to work in the fields. With the gate open, My Cid gallops into the residential quarters; slays fifteen civilians: "quinze moros matava de los que alcançava" (1993, l. 472) ["he killed fifteen Moors that he found in his path"]; and takes possession of the city.

Having conquered Castejón, My Cid decides to move on and to do so expeditiously, he, now,

turned businessman, negotiates the sale of his corresponding fifth of the booty he has won to Moors of Castejón, Hita, and Guadelaajara for 3000 marks of silver (Montaner 1993, ll. 518–22). The sum of the commercial contract, the narrator adds, was honored promptly: "a tercer día, dados fueron sin falla" (1993, l. 523) ["on the third day it was paid in full"]. Subsequently, a repeat episode takes place after Díaz conquers the city of Alcocer and sends Fáñez to visit with King Alfonso in Castile to gift him thirty well-equipped horses (1993, ll. 816–18)—as Montaner has observed, the monarch, grateful to receive such an exceptional gift, refuses to pardon the exiled Cid after the folkloric short-temporal reference of "a cabo de tres semanas" (1993, l. 883) ["after just three weeks"]. Establishing his residence in said city, Díaz soon becomes aware that Alcocer and its environs are unsuitable to house his troops. Fortunately, the residents of Teca, Terror, and Calatayud, under the advice of the Moorish King Fáriz, now healed from the wounds he had received in the battle with My Cid over Alcocer, offer to purchase the latter city from My Cid for 3000 marks of silver, an amount that appears to be a common folkloric sum to acquire a town or a mid-size metropolis in the *CMC*. Díaz, by now a seasoned trader who knows a good deal when he sees one, accepts the offer (a case of doubling) and moves on (1993, ll. 841–45).

My Cid moves south into new Moorish-occupied Spanish territories; camps on a high hill in the vicinity of Monreal (Montaner 1993, ll. 863–64); he, in short order, "[m]etió en paria" (1993, l. 866) ["imposed a tribute"] on Daroca (north), Molina (west) (1993, ll. 866–67), and, in the south, "la tercera Teruel" (1993, l. 868) ["thirdly on Teruel"]; he continues to raid locations in the area for 105 days "quinze semanas" (l. 907); and finally decides to leave, having waited in vain for Fáñez to return, venturing eastward toward the Mediterranean Sea, camping at the pine wood of Tévar. From his camp, Díaz attacks localities in the surrounding area and even further northwest, obliging Zaragoza to pay him a monetary tribute (1993, l. 914). It is at My Cid's camp at Tévar that "a cabo de tres semanas, / de Castiella venido es Minaya" (1993, ll. 915–16) ["three weeks later, / Minaya returned from Castile"]. My Cid and his forces, presently augmented by the two hundred knights and countless number of foot soldiers who accompanied Fáñez (1993, ll. 917–18), continue to plunder the northeastern coastal area, communities that are under the sphere of influence of the Frank Ramón Berenguer, Count of Barcelona.

The diegetic structure of My Cid's military encounter with the Count of Barcelona is a variant of the Alcocer narrative organization of events. In the Alcocer account, Moorish residents in the district of said city inform King Tamín of Valencia of the incursions of Díaz in their territory and the proleptic danger Don Rodrigo poses for the king of Valencia. Tamín decides to retake Alcocer and rid himself of the Cid and assigns royal surrogates, King Fáriz and King Galve, to accomplish the military mission for him (Montaner 1993, ll. 632–55). In the Díaz-Berenguer micro-tale, the narrator reduces the warnings of the intrusions of Don Rodrigo into the lands that Berenguer rules and protects to bare terms: "llegaron las nuevas / all conde de Barcelona / que mio Cid Ruy Díaz que'l'corrié la tierra toda; / ovo gran pesar / e tóvos'lo a grand fonta" (1993, ll. 957–59) ["A report came to the ears of the Count of Barcelona that My Cid Ruy Díaz was ravaging all his lands; / he was greatly troubled and considered himself offended"]. Don Ramón quickly forms a very large army "Grandes son los poderes" (1993, l. 967) ["His forces were great"]; assumes command of his troops; and leaves Barcelona to hunt down My Cid and, hopefully, take Díaz prisoner (1993, l. 973). After traveling "tres días e dos noches" (1993, l. 970) ["three days and two nights"], the Count spies the military contingent of My Cid in the evening hours of the third day in the pine wood of Tévar (193, l. 971). The two forces engage in battle; the small army of Don Rodrigo

vanquishes the massive one of Don Ramón; and, paradoxically, it is My Cid who takes Berenguer prisoner (ll. 1008–9).

At this juncture, an incident develops that links the *CMC* to folktale lore. Prepared to dine, My Cid cordially invites his brethren Don Ramón to join him; ungraciously, the Count turns down the invitation. Don Rodrigo again extends his invitation, this time with the promise that he would be set free were he to dine; and Don Ramón, again, turns down My Cid's offer. On the third day of this trebling fairy-tale structured incident, Díaz approaches Berenguer with another offer. He promises that, if the Count were to eat, he would not only set Don Ramón free but also two other noblemen taken prisoners. Don Ramón Berenguer, Count of Barcelona, accepts the offer from My Cid Rodrigo Díaz and dines, together with his other two companions, to the satisfaction of the exiled knight from Vivar: "Con estos dos cavalleros apriesa va yantando; / pagado es mio Cid, que lo está aguardando, / poque el conde don Remont tan bien bolvié las manos" (Montaner 1993, ll. 1057–59) ["With his two knights he made haste to eat. /My Cid, watching him, was well pleased / that Count Don Ramón was setting to so heartily."]. Following the above scene, Cantar I closes with the three freed-impecunious prisoners galloping off on three splendid horses toward Barcelona.

Below, are additional cases of trebling in the *CMC* that link this Spanish epic work to folk fable. In the court procedure against the Princes of Carrión, for having flogged their wives Doña Elvira and Doña Sol in the woods of Corpes (Cantar III), every comment offered by an agent justifying the brutal comportment against the daughters of My Cid receives an immediate rebuttal response by a representative of Díaz, the indicter. The antithetical pairs are as follows:

Agent's Comment for the Defendant	Agent's Rebuttal for the Indicter
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Pedro Bermúdez	Pedro Bermúdez
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Diego González	Martín Antolínez
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Asur González	Muño Gustioz
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Next, duels take place between the above antithetical pairs and in each respective contest, the representative of My Cid defeats his counterpart from Carrión (Montaner 1993, ll. 3620–92).

A third case of trebling is the gift giving of items of value by Don Rodrigo to King Alfonso following three major battles between Díaz and Moorish Kings who seek to retake cities the Christian knight has conquered. The first involves an indirect attempt of Moorish King Tamín of

Valencia in *Cantar I* to recapture Alcocer. He does so by sending an army of three thousand soldiers (Montaner 1993, l. 639) under the command of two of three Moorish kings visiting with him, namely, King Fáriz and King Galve (1993, l. 654). These two Moorish kings lay siege to Alcocer for three weeks (1993, l. 664) and are taken by surprise when My Cid, with his six hundred men attacks them—to be the combatant who initiates the first martial attack in a military engagement is the representative (leitmotif) conception of my Cid regarding war making. The Spaniards are victorious in their battle against the forces of Fáriz and Galve (1993, l. 770). Subsequently, My Cid sends his nephew Fáñez to the court of King Alfonso gifting the monarch thirty horses with their fine saddles and swords (1993, ll. 816–18)—gifting booty items of value to King Alfonso is a representative (leitmotif) act that characterizes Don Rodrigo. The latter action is a function in that it structurally assuages a strained relationship of human trust—the narrative commences as a tragedy, and closes as a comedy, that is, as a diegesis of social felicity and political harmony.

The doubling of a gifting scene takes place in *Cantar II* after Díaz has taken the important Mediterranean coastal city of Valencia. This time it is a nameless Moorish king from southwest Spain, namely Seville, who decides to reclaim Valencia for Islam. He travels east with an army of thirty thousand men (Montaner 1993, l. 1224); engages in combat with the troops of My Cid (1993, l. 1225); suffers defeat; and manages, however, to escape (1993, l. 1230). My Cid sends Fáñez a second time to visit with King Alfonso, who is holding court in Carrión, and gifts the monarch one hundred horses. This action, again, is a function in that it is a further structural step in obtaining social family integration and human understanding. Fáñez requests and obtains permission from the King to escort Jimena, the wife of Díaz, and their two daughters from the monastery in San Pedro de Cardeña to reside in Valencia.

Shortly after the family of Díaz arrives in Valencia, news reaches My Cid that King Yusuf of Morocco has crossed the sea with an army of fifty thousand men intent on defeating My Cid and recovering a city that was under his sphere of influence. Díaz, with three thousand six hundred men under his command (Montaner 1993, l. 1265), launches, as he did against Fáriz and Galve, a surprise attack against Emir Yusuf and defeats him (a variant doubling of the strategy he employed against Fáriz and Galve). My Cid, again, decides to send gifts to King Alfonso. Fáñez and Pedro Bermúdez visit with the monarch of Leon and Castile and gift the King two hundred well equipped horses and a Moorish tent. The latter third event ends the motif of gift giving after a major military engagement by Díaz against Moorish kings. Following his victory over the Emir Yusuf, My Cid marries the women-in-waiting of his wife and daughters to men of his own social-military group (1993, ll. 1763–77). Structurally, My Cid, now, must marry-off his two daughters to bring his ventures to an end. As Fáñez delivers the last of the trebling gifts to King Alfonso, two princes from Carrión, Fernando González and Diego Gonzáles, will entreat their monarch to consent to their marrying Doña Elvira and Doña Sol, the two daughters of Doña Ximena and Don Rodrigo.

The last trebling case pertinent to this study also includes three armed clashes, specifically, the military combat that takes place between the Battler and the two Kings that the monarch Tamín of Valencia sends to do battle with Don Rodrigo, the encounter of my Cid with the anonymous King of Seville, and the confrontation of Díaz against King Yusuf. (Given its literary religio-allegorical consequence, I also include a non-trebling military encounter in *Cantar III*, which is exempt of gift giving, to the group mentioned above.) The first of the final three episodes of trebling, as noted elsewhere, involves King Fáriz and King Galve, who arrive in Alcocer with an army of three-

thousand men and immediately lay siege to the city. After three weeks of being a hostage in Alcocer (Montaner, 1993, l. 664), My Cid's six-hundred soldiers (1993, l. 674), of which three hundred are knights (1993, l. 723), exit the city and attack their foe. My Cid engages King Fáriz; he delivers "tres colpes" (1993, l. 760) ["three blows"] of his sword to Fáriz, "dos le fallen e el uno l' ha tomado" (1993, l. 761) {"twice he misses and the third one strikes him"}. Wounded and with sparkling blood flowing down his cut lorica, Fáriz turns his mount around and flees to save his life, finding refuge in Terrer (1993, l. 773)—King Galve, wounded by an initial blow of the sword by Antolínez, also immediately exits the battlefield and finds asylum in Calatayud (l. 775). Without royal leaders to command them, the Moorish forces are easily defeated by Díaz and his men. Considering the Christian mythological connotation that the number three has in Occidental literature —Doña Jimena's second prayer (1993, ll. 330–65) comes to mind—it is not surprising that the narrator should stop the action of the diegesis to proclaim: "¡Tan buen día por la cristiandad!" (1993, l. 770) ["Such a great day for Christendom!"].

In Cantar II, My Cid lays siege to Valencia for nine months and, shortly thereafter, takes possession of the city. Informed of the fall of the metropolis into Spanish hands, the King of Seville determines to counterattack and, in an extreme foreshortening of space and compression of time, arrives in the vicinity of Valencia in one line and in the next, a metonymic-hyperbolic line, his army does battle with the forces of Díaz: "Vínolos ver con treinta mill de armas, / après de la huerta ovieron la batalla" (Montaner 1993, ll. 1224–25) [<He> "came to fight My Cid's men with thirty thousand {"weapons"} warriors. / Near to the plantations the battle was fought"]. A vast number of Moors drown in the Jucar River (1993, l. 1229) and the King of Seville, having received the religio-folkloric magical number of three-sword blows, supposedly delivered by the Don Rodrigo, deserts his troops: "con tres colpes escapa" (1993, l. 1230) [{"escapes}, having suffered just three blows"]. The narrator should have repeated, and thereby converted the verse into a refrain, the above narratorial deeply moving utterance: "¡Tan buen día por la cristiandad!," for the line is applicable here as it was in the previous battle scene.

Below, the folkloric notion of plurality and that of a closed allegorical system of the number three combines with the religious system of values of Christian lore when it emerges anew in the battle between My Cid and the Emir Yusuf of Morocco. King Yusuf packs an army of fifty thousand soldiers into ships and crosses the Mediterranean Sea to recover Valencia (Montaner 1993, ll. 1626, 1630–31), which, he insists, is under his sphere of influence: "Pesól' al rey de Marruecos de mio Cid : / 'Que en mis heredades fuetemiente es metido ...'" (1993, ll. 1622–23) ["The Emir of Morocco was aggrieved at the deeds of My Cid : / 'That he should strike so deeply into my lands ...'"]. Besides an overt manifestation of military and political power, the action of the ruler of Morocco connotes that he is an instrument of the will of Allah to spread the faith of Islam in Spain just as, according to King Yusuf, Don Rodrigo claims that his military success in vanquishing Islam centers in the eastern front of Spain is due exclusively to the will of Jesus Christ to make Spain a beacon of the Christian faith: "'e él non ge lo gradece sinon a Jescristo" (1993, l. 1624) ["and he praises only Jesus Christ for his success"].

Having recently crushed the king of Seville and his army of thirty-thousand men, Don Rodrigo and his troops confidently engage the Emir Yusuf and his army in battle. As expected, the military prowess of My Cid and his Spanish forces of less than four thousand comrades-in-arms (Montaner 1993, l. 1717) make short shrift of Emir Yusuf's army of fifty-thousand soldiers. Díaz confronts

King Yusuf and with his sword wounds him: "Al rey Yúcef tres colpes le ovo dados" (1993, l. 1725) ["The Emir Yusuf received three blows from him"]. Wounded, King Yusuf flees from the battlefield, finding refuge at a Moorish castle in Cullera (1993, l. 1727). The above victory over Islam marks another "¡Tan buen día por la cristiandad!"

Approximately three years after the above victory of Díaz over Yusuf, another Moorish monarch, the Emir Búcar of Morocco, also attempts to reconquer Valencia. The action commences in media res. King Búcar has arrived in the environs of Valencia with an army of fifty thousand men; they pitch their fifty thousand tents; and begin their siege of Valencia (Montaner 1993, ll. 2311–13). The Spaniards launch an attack and their leitmotif military strategy causes confusion and panic among the Moorish foes. The forces of the Battler rout the Moors and vanquish them (1993, ll. 2398). The Battler pursues King Búcar, who has fled from the battlefield, and catches up with the Emir from Morocco "a tres braças del mar" (1993, l. 2419) ["three arm's lengths from the sea"] and, with a single blow of his sword Colada, grotesquely slices King Búcar vertically in half, from his helmet down to his waist (1993, ll. 2423–24).

This, indeed, is still another "¡Tan buen día por la cristiandad!" The slaying of King Búcar by Don Rodrigo puts an end to further literary foreign Islamic invasions of Spain. Díaz, effectively, is, now, the Christian ruler of the northeastern inland territories from Ateca, Poyo del Cid, Daroca, Monreal, and Canal de Cella to Alcañiz, Tévar, Olocau, Onda, and Jérica and the sovereign of the Mediterranean coastal corridor from Tévar to Valencia.

Rodrigo Díaz is born again.

In view of the above, it is self-evident that the epic-narrative character Rodrigo Díaz de Vivar has evolved into an allegorical warrior of Christendom in Spain. Moreover, by blocking Moslem penetration into France through the northeastern central route of his realm—the Battler controls the north-south corridor from Tevar down to Valencia—My Cid has simultaneously transformed himself into an allegorical savior of Christianity of Europe, as well.

NOTES

Introduction

¹ The first English edition of Propp's study on the Russian fairy tale *Morfológija skázki* (Leningrad: Academia, 1928)—Scott (Translator), Pirkova–Jakobson (Introduction)—was published in 1958 (Indiana University). In 1968, Wagner published the second revised English edition and its Preface (ix–x), with a New Introduction by Dundes (xix–xxii) (Austin: University of Texas Press). My references to the *Morphology of the Folktale* (hereafter, *MF*) are to the University of Texas Press, 1990 Printing.

² Analysis of a Proppian morphological structure of the *Cantar de Mio Cid* is absent in the works of the following critics: Justel 2017, Boix Jovaní 2012, De Chasca 1972, Conde 2002), Dorfman 1969, Marcos Marín 1997, Menéndez Pidal 1964–1969, Menéndez Pidal 1971, Michael 1991, Montaner 2007, Pardo 1973, Porrás Collantes 1977, Smith 1972, Smith 1983, and Smith 1993. To the best of my knowledge, Montaner is, to date, the sole critic who has published a Proppian analysis of the *CMC*. In "El Cid: mito y símbolo" (1987, 312–27), Montaner presents a syntagmatic study of the epic poem strictly as a single tale of Don Rodrigo My Cid. I, in turn, contend that the *CMC* is a composite of nineteen tales—see Chapter 3. Moreover, Montaner fails to divide his morphological analysis of the tale of My Cid into moves. The Proppian interpretations of the functions in the My Cid tale lead Montaner to posit schematic formulas that do not coincide with my morphological analysis of the structure of the *CMC*. Below, comparisons of identical incidents demonstrates how our functional interpretations differ.

Montaner and I differ in our rendition of the missing initial tacit episode of the exile of My Cid, which Menéndez Pidal provides in prose for the reader up to the moment when Don Rodrigo, exiled by King Alfonso, departs from Vivar to go to Burgos (1971, 99–102). Montaner simplifies the analysis of the prose version. The symbolic rendition by Montaner (1987, 315) of the mentioned prose addition, after the initial situation (α), follows: $\alpha x \xi L \eta^3 A^9 \theta^1 \gamma^2 a^6$.

The latter symbolic formula refers to the functions XXVIII ("exposure" [Ex or X]), V ("delivery" [ζ]), XXIV ("unfounded claims" [L]), VI ("trickery" [η]), VIII ("villainy" [A]), VII ("complicity" [θ]), II ("interdiction" [γ], and VIIIa ("lack" [a])). The symbolic organization of functions recorded above, which unexpectedly juts forward and, then, unexpectedly moves backward, leads to a confusing interpretation as it does not take into account that an event, depending on where it takes place, can have a different function. Propp's contention that the functions of incidents within a unit of action follow a chronological (linear), progressive order (see my Introduction) leads me to render the symbolic version of Menéndez Pidal's opening prose summary as follows: $\{\alpha\beta\gamma\delta A^{19} C \uparrow G^2 H^1 \downarrow : o \text{ neg. LMN neg. ExU}\}$. (For an explanation of my symbolic, functional interpretation, see Chapter 4 The Exile of My Cid Rodrigo Díaz from Castile, Move 1.)

I also differ with Montaner regarding the interpretive rendition he offers of the successful defense of Alcocer by Díaz against a counterattack by Moorish forces led by King Fáriz and King Galve. According to Montaner, the second part of the symbolic formula, which begins with "A¹⁹," is a subset of a difficult task (M) and its resolution (N): $M, N = A^{19} H^1 J^1 K^4 w^3$ (1987, 316).

(Throughout his morphological analysis, Montaner renders function XVIII, the defeat of the villain, by the letter "J"; in the English translation of Propp's work, the letter "J" symbolically represents function XVII, namely, the branding of the hero, and the letter "I" symbolically denotes function XVIII, namely, the defeat of the villain—Propp 1990, 52–53. Also, Montaner renders Propp's symbolic transcription "w^o": function XXXI, the hero receives a monetary reward or an equivalent compensation as his final award—Propp 1990, 64—as "w³".)

In the above subset battle in an open field (H¹), Montaner later mentions, as an aside, that Fáñez loses his horse: a², and that Don Rodrigo provides him with another: D⁹E⁹F¹K⁴. If the latter encounter pertains to the functions M and N, then it follows that all subsequent battle scenes constitute subsets of M and N. Here Montaner errs. Montaner overlooks a key point, namely, that "within a single tale any new occurrence of villainy (A) or lack (a) gives rise to a new move"(Propp 1990, 92.) Since the decision of My Cid to defend Alcocer constitutes a response on the part of Don Rodrigo to an act of villainy, which the above Moorish kings commit by declaring war on My Cid (A¹⁹), this event marks the beginning of a new move—my Move 7 of the tale of The Exile of My Cid Rodrigo Díaz from Castile. Hence, I would not include the above occurrence under the rubric of a difficult task (M) and its resolution (N). The latter misinterpretation obliges Montaner to complicate the issue by forcing him to supply a subset of functions to clarify function XXV (M) and function XXVI (N), respectively. My point of view is that the Fáñez poetic interlude forms an integral part of the battle scene in an open field (H¹). Consequently, I render the symbolic transcription of the above event as follows: A¹⁹BC↑H:↑I:↑K⁴↓w^o:

It is evident that the interpretation of Propp by Montaner, as applied to the *CMC*, differs from my Proppian analysis of the Spanish epic narrative. Henceforth, I limit my comparisons with the symbolic rendition of the functions of the *CMC* given by Montaner to Chapter 4. The Tale of the Exile of My Cid Rodrigo Díaz from Castile (Moves 2–5) and incorporate his symbolic transcriptions in the Notes.

In short, it would appear that there are as many interpretations of a text "as there are readers" (Fish 1980, 305).

³ In the symbolic transcription of a Move, I abbreviate a variation of a function as: var. I abbreviate a negative function as: neg.—a negative function is one that is either not fulfilled or one that is performed by an unexpected character whose diegetic role is not pertinent to said function. I use the Proppian sign: (<) to indicate parting at a crossroad and add the following sign: (< var) to indicate warriors parting in multiple directions. My application of braces ({ }) to a function indicate that said function is tacit.

CHAPTER 1 Narrative Technical Features in the *Cantar de Mio Cid*

¹ English translations of passages from the *Cantar de Mio Cid* in brackets ([]) are to Such and Hodgkinson 1987; English translations of the *CMC* in braces ({ }) are mine.

² The following two apostrophes to the reader: "Oíd qué dixo Minaya Álbar Fáñez" (l. 1127) {"I want you to"} "Listen to what Minaya Álvar Fáñez said"} and "Aqueste era el rey Bucar si l'oviestes contar" (l. 2314) ["This was the Emir Bucar; perhaps you have heard tell of him"],

contain assonant-paroxytone interior rhyme schemes of [a] and [e-e], respectively: "Minaya" / "Álvar"/ "Fáñez" and "Aqueste" / "oviestes." In the *CMC*, interior rhyme in the same line or in consecutive lines is not uncommon. In the present study my references to rhyme schemes are, unless otherwise noted, to interior rhyme. The majority of the interior rhyme patterns in the *CMC* are assonant and paroxytone. Regarding prosodic comments of note see Menéndez Pidal (1964, 1: 103–24), De Chasca (1972, 219–36), and Montaner (2007, clxx–ccvii).

CHAPTER 4 Tale 1. The Exile of My Cid Rodrigo Díaz from Castile

¹ Goldberg (1998, 145: Q431.20) observes that the banishment of a slandered hero is a Spanish medieval-folkloric motif.

² The symbolic transcription of this episode by Montaner (1987, 315), follows:
 $\delta^2 B^2 \uparrow F^6 \gamma^1 a^5 \text{contr. } \delta^1 = \delta^2 \text{neg. Ka}^5 \delta^1 \text{Ka}^6 a^5 D^{10} E^{10} K^f l M w^3 a^6 D \uparrow$

³ The omen of birds, good (on the right) and / or bad (on the left), is another Spanish medieval-folkloric motif (Goldberg 1998, 5: B147.2.2.1.1).

⁴ Cheating by substitution of valuables with worthless articles is another Spanish medieval-folkloric motif (Goldberg 1998, 96: K476.2).

⁵ Another Spanish medieval-folkloric motif is that of moneylenders who others deceive (Goldberg 1998, 83: J1510.2; 105: K1667.2; and 131: P435.15). For a syntagmatic analysis of Tale 9. Raquel and Vidas, see below:

The structural diegetic function of Tale 9, which involves two pawnbrokers (probably of Judaic faith), is to resolve the pecuniary crisis of the recently exiled Christian Don Rodrigo Díaz by King Alfonso VI of Castile. Without the tale of Raquel and Vidas, there would not be an epic narrative of the Cid Rodrigo Díaz de Vivar.

Tale 9 consists of two Moves. The symbolic transcription of Move 1 (Cantar I) follows:
 $\alpha \beta \epsilon \{ \zeta \} \eta \theta a^5 C \uparrow D: ^2 \text{ var. } E: ^2, ^7 \text{ var. } / F: ^9 \text{ var. } \downarrow K^4.$

(The initial situation (α) reflects the need of My Cid to obtain monies to support himself as well as those who have decided to follow him into exile. To this end Don Rodrigo, as noted in Tale 1: Move 2, assumes the role of a villain and consciously—that is, by an act of *proairesis*—recruits Martín Antolínez to assist him to commit the sin of fraud against two pawnbrokers, Raquel and Vidas. Adapting himself comfortably in this satanic role, Antolínez departs from the campsite of Díaz and goes to Burgos (β) and inquires as to the whereabouts of Raquel and Vidas ($\beta \epsilon$ [Montaner 1993, ll. 96–99]). Once Antolínez finds Raquel and Vidas (function V: Delivery, is tacit $\{ \zeta \}$), he lies to them. He avers that Don Rodrigo: "'Tiene dos arcas llenas de oro esmerado'" (η ; Montaner 1993, l. 113) ["'He has two chests full of pure gold'"], whereas they contain only sand. He relates that state of affairs oblige Don Rodrigo to pawn the two chests and that his willingness to engage in such a transaction with them is contingent upon the promise "que non las catedes en todo aqueste año" (1993, l. 121) ["that you will not look into them for a year from this day"]. Accepting the condition demanded of them (θ ; 1993, l. 129), Raquel and Vidas inquire as to Don Rodrigo's

apprized monetary value of the contents of the two chests and agree to loan My Cid six hundred marks, which is the sum that Antolínez requests, and do so without quibbling (1993, l. 135)—the agreed upon monies of the loan create, in principle, a financial lack for Raquel and Vidas {a⁵}. Subsequent to conventional greetings between Raquel, Vidas, and My Cid, at the latter's campsite (D² variant), Don Rodrigo makes an unrequested promise to Raquel and Vidas— a variant utterance of line 108—which places him also at the disposal of both moneylenders: "... a lo que m' semeja, de lo mio avredes algo, / mientras que vivades non seredes menguados" (E⁷ variant and F⁹ variant; 1993, ll. 157–58) ["... I think that you will gain something of my wealth, / and as long as you live you will never be in need."], and, in addition, My Cid, having received a request from Raquel, places himself at the disposal of the latter pawnbroker by giving him his word (a caveat promise) that he will gift his interlocutor a Moorish-fashion tunic at some unspecified future date (E⁷ variant and F⁹ variant; 1993, ll. 180–81]). With all the promises made by Don Rodrigo still ringing in their ears, Raquel and Vidas return to their place of business with the chests filled with sand (↓). At their abode, Raquel and Vidas fulfill their part of the contract and transfer to Antolínez the agreed upon sum of marks—thereby concretely substantiating the above lack of six hundred marks for themselves (a⁵). In addition, as a coda, Raquel and Vidas give Antolínez, who claims he deserves an award for having brokered the above transaction (1993, l. 190), a commission: "... dámosvos en don a vós treinta marcos" (1993, l. 196) ["... we make you a gift of thirty marks"], (K⁴)—for a discussion of the number thirty in tale 9, see my Conclusion.

Move 2 (Cantar II)

Following is the symbolic transcription of Move 2: a⁵BC (→ C-).

Years have elapsed and Díaz has not made good on his word as a Christian, He has neither kept his word to Raquel and, what is more important, he has not kept his word that he would repay the loan he had received from Raquel and Vidas with interest. Now, as Doña Jimena and her daughters prepare to leave the monastery of San Pedro de Cardeña to join Don Rodrigo in Valencia, Raquel and Vidas resurface and converse with Fáñez. Informing Fáñez that My Cid has caused them a grave economic loss (a⁵), they request that he intervene on their behalf to recuperate at least their principal of six hundred marks from the Battler (B): "¡Merced, Minaya, cavallero de prestar! / ¡Desfechos nos ha el Cid, sabet, si no nos val! / Soltariemos la ganancia, que nos diesse el cabdal" (Montaner 1993, ll. 1432–34) ["A favour, Minaya, worthy knight! / Unless he helps us now, My Cid has ruined us; / we would forget about the interest, if only he would give us back the capital"]. Fáñez, assuming the role of a hero, commits himself to their cause (C): "Yo lo veré con el Cid si Dios me lieva allá; / por lo que avedes fecho buen cosiment y avrá" (1993, ll. 1435–36) ["I will ask My Cid about it, if God takes me safely to him; / there will be a good reward for what you have done"]. However, Fáñez, in keeping with the negative social behavior of the Cid toward the two pawnbrokers, does not keep his word given to Raquel and Vidas, Namely, he never brings the topic of his encounter with the above two businessmen to the attention of the Battler. After lines 1435–36 in Move 2 of Tale 9, the narrator neither mentions again the subject of the loan nor refers to the characters Raquel and Vidas. (Goldberg [1998, 118–19] does not list this folk motif of breaking a promise under M205).

⁶ Following is the symbolic transcription of the Cid's leave-taking of his family by Montaner (1987, 315): *α contr.* a⁵RsDEβ.

⁷ Following is a syntagmatic analysis of Tale 2: Doña Jimena, the Wife of Don Rodrigo.

This is a single-move tale that begins in Cantar I and ends in Cantar II. Tale 2 deals with Doña Jimena's separation from her husband at the monastery San Pedro de Cardeña in Castile and her subsequent reunion with My Cid more than three years later in Valencia. Following is the symbolic transcription of this brief narrative: $\alpha:a:6BC\uparrow G^2\{\{Qw^2 \text{ var.}\}\}$. The initial situation of this diegesis depicts Doña Jimena, who in the epic poem is a passive character, and her two preteen-age daughters Doña Elvira and Doña Sol, lodged at the monastery of San Pedro de Cardeña (α). This situation assumes that King Alfonso has banished My Cid from his realm and that My Cid has placed his wife and daughters at the monastery for the duration of his extradition from Castile. Consequently, Doña Jimena lacks two things. She lacks a normal existence of a married woman living with her mate and she also lacks a homestead ($a:6$). Her brief encounter with her husband at the monastery of San Pedro de Cardeña, as My Cid prepares to enter Moorish occupied Spanish lands, and her prayer to the Lord for his future safety—regarding Doña Jimena's deesis to Christ to protect My Cid, see note 9 below—constitute interludes of leave-taking. Don Rodrigo's absence puts neither her life nor her daughters' lives at risk. More than three years transpire. Having conquered Valencia, My Cid seeks and obtains the consent of King Alfonso to have his family join him. Minaya Álvar Fáñez informs Doña Jimena and her daughters of this fact (B); subsequently, he and his entourage escort them on horseback to Valencia ($C\uparrow G^2$). Greeted with jubilation in Valencia, Doña Jimena has tacitly become the tacit Queen of Valencia and of the surrounding area—the latter constitutes a variant of function XXVII, recognition of of a character as a heroine {Q}. Lastly, she obtains a permanent homestead and resumes her marital existence with her husband (w^2).

⁸ Following is a morphological analysis of Tale 3: Doña Elvira and Doña Sol, Daughters of Doña Jimena Díaz and Don Rodrigo Díaz

This tale consists of four moves. Move 1 relates the separation in Castile and reunion of the daughters with their father in Valencia; Move 2 narrates their marriages to Fernando and Diego, the Princes of Carrión; Move 3 deals with their mistreatment and abandonment by their husbands in the forest of Corpes; and Move 4 refers to their remarriages to the Prince of Navarre and Prince of Aragón—references as to whom Doña Elvira and Doña Sol, respectively, marry in Move 2 and to whom they, respectively, marry in Move 4 are not specified.

Move 1 (Cantar I and Cantar II)

Following is the symbolic transcription of this move: $\alpha:a:6BC\uparrow G^2\{Qw^2 \text{ var.}\}:$

This diegesis begins with Doña Elvira and Doña Sol, the two preteen-age daughters of Doña Jimena and My Cid, lodged at the monastery of San Pedro de Cardeña with their mother (α). The two children, who in the epic poem are fundamentally passive characters, have no home and lack a normal family existence with their father ($a:6$). Years transpire. Having conquered Valencia, My Cid obtains King Alfonso's consent to allow his family to join him. Fáñez informs the now grown Doña Elvira and Doña Sol of this fact (B); subsequently, he and his entourage escort them on horseback to Valencia ($C\uparrow G^2$). Greeted with jubilation in Valencia, Doña Elvira and Doña Sol have become the tacit princesses of Valencia and of its surrounding area—the latter constitutes a

variant of function XXVII, the recognition of the heroine {Q}. Lastly, they obtain a permanent home and resume a normal family relationship with their father, Don Rodrigo (w^2 variant).

Move 2 (Cantar II)

The symbolic transcription of Move 2 follows: a^1BCMNW^*

Move 2 begins with Doña Elvira and Doña Sol, the teenage daughters of Don Rodrigo, lacking husbands (a^1). My Cid, who has just returned to Valencia after meeting with King Alfonso at the banks of the Tagus River to discuss the future civil status of his two daughters, informs Doña Elvira and Doña Sol that it is the King's expressed request and mandate that they wed the Infantes of Carrión (B). The following day, both the civil and religious ceremonies take place in which Fáñez, in fulfillment of the difficult task that My Cid had assigned him, formally gives Doña Elvira and Doña Sol in marriage to Fernando and Diego ($CMNW^*$): the text does not specify who marries whom. These two last events liquidate the initial lack on the part of Doña Elvira and Doña Sol and bring Move 2 to a close.

Move 3 (Cantar III)

The symbolic transcription of Move 3 follows: $A^6 \{B\} C \uparrow : G : ^2 \downarrow : M : \{ \uparrow G : ^2 \downarrow \} N :$

This move begins with Doña Elvira and Doña Sol remaining in the woods of Corpes with Fernando and Diego while those in their entourage continue their journey to Carrión. The princes flog their wives and leave them behind, unconscious, to die (A^6). Félix Muñoz, a nephew of My Cid who has been accompanying his cousins at a distance, finds his mistreated relatives; dispatches himself to assist them; and successfully helps them to regain consciousness ($\{B\}C$). Subsequently, he puts the two women on his horse and takes them to the tower of doña Urraca ($\uparrow G^2$). Then he departs to San Sebastián to fetch Diego Téllez, a person who had previously served militarily under Fáñez. Muñoz poses a difficult task to Téllez, namely that he provide shelter for Doña Elvira and Doña Sol. Téllez responds by allowing the young women to stay at his house ($M : \{ \uparrow G^2 \} N \{ \downarrow \}$). Informed of what transpired at Corpes, My Cid assigns Fáñez and Pedro Bermúdez with the task (M) of fetching his daughters and bringing them back to Valencia (N)—tacit here are the functions of departure $\{ \uparrow \}$ and spatial transference from one kingdom to another on horseback $\{ G^2 \}$ as well their return $\{ \downarrow \}$. The two emissaries of Don Rodrigo successfully accomplish both tasks ($M \{ \uparrow G : ^2 \downarrow \} N :$).

Move 4 (Cantar III)

The symbolic transcription of Move 4 follows—a function in braces denotes that it is tacit—: $a^1BC \uparrow \{ \downarrow \} G^2MNW :$

Back in Valencia and with their marriages to the Infantes of Carrión officially dissolved, Doña Elvira and Doña Sol once again lack husbands (a^1). As My Cid resolves his grievances against the Infantes of Carrión before a court of nobles in Toledo, two messengers unexpectedly arrive—their appearance is a *deus ex machina* event in that their presence constitutes an effect lacking a justified cause. One of the emissaries represents the Prince of Navarre; the other represents the Prince of

Aragón. The messengers request that My Cid give the hands of Doña Elvira and Doña Sol in marriage to the Prince of Navarre and the Prince of Aragón (B): the text does not specify who is to marry whom. My Cid, obtaining permission to proceed in this matter from King Alfonso, departs from Toledo (↑)—in this instance the function departure (↑) assimilates to that of return (↓)—to return to Valencia (C↑ ↓ G²). Following the positive outcome of the duels in which three of his representatives defeat the Infantes of Carrión and their brother (M:N:), Don Rodrigo marries his daughters to the Prince of Navarre and to the Prince of Aragón. Thus, Doña Elvira and Doña Sol become queens (W) and are now related to the royal family of King Alfonso.

⁹ Following is a stylistic analysis of the prayer to Christ by Doña Jimena.

Doña Jimena's prayer constitutes a *deesis* in which she seeks to direct Christ's future comportment toward her husband. In her perlocutionary speech, Doña Jimena formulates a request, one that harbors a plea, which pursues two practical purposes. One is immediate; the other, mediate. On the one hand, she beseeches Christ to perform another miracle, after rehearsing some that He has performed in the past, namely, that of promptly providing divine protection for her husband as he ventures, exiled, into harm's way in lands hostile to Christian men. On the other, she also solicits, in an antithesis, that Christ reunite them at a later date so that they may resume once again their blissful conjugal relationship: "¡cuando oy nos partimos, en vida nos faz juntar!" (Montaner 1993, l. 365) ["Since we are separated today, bring us together again in our lifetime"].

From an aesthetic point of view, there are many stylistic features of Doña Jimena's *deesis* that rivet the reader's attention onto the words of her fervent petition. Her text reveals the rare employment in the *CMC* of the figure *hypozeugma* (here combined with the figure *polysyndeton* "e"): "oro e tus e mirra te ofrecieron" (Montaner 1993, l. 338); it stresses the figure *diazeugma*—in her reference (a) to Christ: "Fezist" / "fezist" / "prisist" [Montaner 1993, ll. 331–33], "salveste" / "salvest" / "andidiste" (1993, ll. 339–43), "fezist" / "resucitest" / "dexeste" (1993, ll. 345–47), "resucitest" / "fust" / "quebranteste" / "saqueste" / "eres" (1993, ll. 358–61), (b) to Longinus: "era" / "vio" / "diot" (1993, ll. 352–53), "alçó" / "llegó" / "abrió" / "cató" / "crovo" (1993, ll. 355–57), and (c) to her own person: "adoro" / "creo" / "ruego" (1993, ll. 362–63). The effect of hammer-like blows results from Doña Jimena's insistent use of the following figures: anaphora—"salveste" and / "salvest" (apocope) (1993, ll. 339–42), "en" / "en" (1993, ll. 357–58) —; anaphora-prozeugma—for example, "Fezist" / "fezist" (1993, ll. 331–32); and isocolon—"a Jonás" / "a Daniel" / "al señor San Sabastián" / "a Santa Susaña" (1993, ll. 339–42). Of considerable interest is the antithesis: "el uno es en paraíso, ca el otro non entró allá" (1993, l. 350), in that it serves to introduce the animated Longinus *prosopographia*—an apocryphal, folkloric account of an occurrence whose literary source possibly stems from John 19:34. In this *prosopographia*, Doña Jimena has the reader's eyes move in antithetical sweeping movements. First the eyes of the reader move upward, following the apocryphal centurion's lance as it pierces the thorax of Christ; then the reader's eyes move downward, following the blood streaming from the lance-pierced body of Christ onto the hands of the apocryphal centurion; and, lastly, the reader's eyes shift once more in an upward direction, following the apocryphal centurion's blood-stained hands rising to and then touching his blind eyes (1993, ll. 352–56).

Other means by which Doña Jimena accentuates her *deesis* is using alliteration and interior rhyme. There is the repetition of the vowel [a] (Montaner, 1993, l. 337: "Gaspar e Baltasar"), of the

consonant sounds (s, m, and p) (1993, l. 342; 1993, l. 344, and 1993, l. 345, respectively), of the consonant sounds (f, k, p) and the trill (rr) (1993, l. 359; 1993, l. 360; and 1993, l. 361, respectively). Lastly, there is the emphatic alliterative use of the vowel (e) in the line containing a prozeugma of the verb "ser," in which Doña Jimena emphasizes the all-powerful nature of Christ by means of the polyptoton "rey" / "reyes": "Tu eres rey de los reyes e de tod el mundo padre" (1993, l. 361) ["You are the King of Kings and Father of the whole world"].

Besides alliteration, interior rhyme, with its intrinsic emphasis on reiteration, plays a key role in creating and maintaining the emotional charge that Doña Jimena projects so effectively in her *deesis* to Christ on behalf of her husband. In her delivery, she uses a minimum of eight different interior rhyme schemes. These are: the assonant-paroxytone rhyme [a-o] ("grados" / "rogando" / "cuanto"); the consonant-oxytone rhyme [or] ("Criador" / "Campeador" / "Señor"); the consonant-paroxytone rhyme [e-o] (in the ploce: "cielo" [Heaven] / "cielo" {firmament}); the assonant-paroxytone rhyme [e-o] ("cielo" / "tercero", "creo" / "ruego" / "Peidro); the assonant-paroxytone rhyme [e-a] ("tierra" / "estrellas"); the assonant-oxytone rhyme stressing an [o] ("abrió" / "cató"); and the consonant-oxytone acute rhyme [ar] ("Gaspar" / "Baltasar") .

Doña Jimena's *deesis* follows:

Echós' doña Ximena en los grados delant'el altar,
 rogando al Criador, cuanto ella mejor sabe,
 que a mio Cid el Campeador que Dios le curiás de mal:
 "¡Ya Señor glorioso, Padre que en cielo estás!
 Fezist cielo e tierra, el tercero el mar;
 fezist estrellas e luna, e el sol pora escalentar;
 prisist encarnación en Santa María madre,
 en Beleem aparecist, commo fue tu voluntad,
 pastores te glorificaron, oviéronte a laudare,
 tres reyes de Arabia te vinieron adorar,
 Melchior e Gaspar e Baltasar
 oro e tus e mirra te ofrecieron, commo fue tu voluntad;
 salveste a Jonás cuando cayó en la mar,
 salvest a Daniel con los leones en la mala cárcel,
 salvest dentro en Roma al señor San Sabastián,
 salvest a Santa Susaña del falso criminal;
 por tierra andidiste treinta e dos años, Señor spirital,
 mostrando los miráculos, por én avemos qué fablar:
 del agua fezist vino e de la piedra pan,
 resucitest a Lázaro, ca fue tu voluntad,
 a los judíos te dexeste prender; do dizen monte Calvarie
 pusiéronte en cruz, por nombre en Golgotá,
 dos ladrones contigo, éstos de señas partes,
 el uno es en paraíso, ca el otro non entró allá;
 estando en la cruz virtud fezist muy grant:
 Longinos era ciego, que nuncuas vio alguandre,
 diot' con la lança en el costado, dont ixió la sangre,

corrió por el astil ayuso, las manos se ovo de untar,
alçólas arriba, llególas a la faz,
abrió los ojos, cató a todas partes,
en ti crovo al ora, por end es salvo de mal;
en el monumento resucitest [...]]
e fust a los infiernos, commo fue tu voluntad,
quebranteste las puertas e saqueste los santos padres.
Tú eres rey de los reyes e de tod el mundo padre,
a ti adoro e creo de toda voluntad,
e ruego a San Peidro que me ayude a rogar
por mio Cid el Campeador, que Dios le curie de mal;
¡cuando oy nos partimos, en vida nos faz juntar!" (Montaner 1993, ll. 327–65)
[Doña Jimena threw herself on the steps before the altar,
beseeching the Creator, with all her heart,
that he [*sic*] might keep My Cid the Battler from all harm:
"O glorious Lord, Father in Heaven!
You made heaven and earth and then the sea;
you made stars and moon and the sun to give warh.
You became flesh by Mary the Holy Mother;
you were born in Bethlehem according to your will.
Shepherds worshipped and praised you;
three kings came from Arabia to honour you—
Melchior and Caspar and Balthazar—
gold and frankincense and myrrh they offered you according to your will.
You saved Jonah when he fell into the sea;
you saved Daniel among the lions in the evil den;
you saved Saint Sebastian in Rome;
you saved Saint Susannah from the false accuser.
You walked on earth for thirty-two years, heavenly Lord,
performing miracles which we talk of now;
from water you made wine and from the stone bread;
you raised Lazarus, as was your will.
You allowed yourself to be taken by the Jews and on Mount Calvary
they put you on a cross in the place called Golgotha.
Two thieves were with you on either side;
one is in Paradise, but the other did not enter there.
When on the cross, you performed a very great miracle:
Longinus was blind and had never had sight;
he thrust his lance into your side from where the blood flowed
down the shaft and covered his hands,
which he raised up to his face;
he opened his eyes, looked all around;
he believed in you from then and so was saved.
In the tomb you rose again;
you went down into Hell, according to your will,
broke down the gates and released the holy prophets.

You are King of Kings and Father of the whole world.
I worship you and believe in you with all my heart.
I pray to Saint Peter that he may intercede
for My Cid the Battler, that God may keep him from evil.
Since we are separated today, bring us together again in our lifetime."]

¹⁰ The prophetic dream is a Spanish medieval-folkloric motif (Goldberg 1998, 120: 12.10 and 198: V510.9).

¹¹ The symbolic transcription of this incident by Montaner (1987, 315–16), which commences with the dream that My Cid has regarding the appearance of the angel Gabriel and terminates with the conquest of Alcocer by My Cid, follows: FC,G²C↑<M,NMNw³PrRs¹M,N

¹² The parallel between My Cid and the mythical archetypal figure of Moses of the Hebrew Bible is a most interesting one, albeit, at first glance, ironic. Moses leads the Israelites toward their promised land; Don Rodrigo, as a leader of men, directs his people not to their cherished land of Castile, but away from it into a foreign, frightening environment. At this juncture, My Cid assumes a similar role as that played by the Hebrew biblical warrior Joshua of Israel, for it is by force—that is, by continuously declaring war against the Moors—that Don Rodrigo will eventually lead his soldiers to a promised land. Following their conquest of Valencia, he and his entourage will live in this paradisiacal environment for the rest of their lives, enjoying the waters of the sea, the sea air, and the agricultural products of an exceedingly fertile land. In view of the above, one can make a case that the creator of the *CMC* has provided his reader with a mythopoetic-tale revision of the archetypal mythopoetic Hebrew diegesis of Exodus as well as that of The Book of Joshua.

¹³ I discuss the symbolic transcription offered by Montaner of the defense of Alcocer by the Battler, from a counterattack by King Fáriz and King Galve, the surrogates of King Tamín of Valencia, in my Introduction, n2. For my analysis of the counterattack by the King Fáriz and King Galve, the surrogates of King Tamín of Valencia, to recover Alcocer (Tale 4), see below.

Tale 4: The Counterattack by King Tamín of Valencia to Recapture Alcocer

This martial tale in *Cantar I* consists of a single move. Its symbolic transcription follows: αaB⁴C↑F⁹G²H¹J:¹I¹ neg. K⁴ neg.

In the initial situation of this tale (α), the Moors of Ateca, Terrer, and Calatayud notify King Tamín of Valencia, under whose political sphere and protection they reside, of the losses he has recently incurred at the hands of My Cid Rodrigo Díaz, which includes the fall of Alcocer (Montaner 1993, ll. 625–31). In addition, they also warn King Tamín of other immanent proleptic territorial forfeitures he will face unless he intervenes to free them from the military incursions of Díaz (aB⁴; 1993, ll. 632–35]). The King of Valencia immediately decides on counteraction (C) I and sends an army of three thousand men to defeat My Cid under the joint command of King Fáriz and King Galve (↑F⁹; 1993, ll. 636–54). The troops, on horseback (and on foot), turn toward Alcocer—passing on land from one kingdom into another (G²)—and set up a blockade of the city occupied by Don Rodrigo. The blockade lasts for three weeks and exhausts the food and water supplies of My Cid, forcing don Díaz to engage the Moorish forces (1993, ll. 655–67). The ensuing battle

takes place in an open field (H¹). King Fáriz and King Galve receive serious wounds from Don Rodrigo and Martín Antolínez, respectively (J¹), and lose the battle to the army of six hundred men of My Cid (I negative K:⁴ negative; 1993, ll. 722–77).

The narrative passages dealing with the battle scenes constitute examples of *enargia*—that is, scenes of swift movement that vividly, and often grotesquely, depict hand-to-hand combat. In this battle, the Christian soldiers slay without pity their Moorish enemies and leave the battlefield strewn with mounds of dead Moorish bodies, some cut at the waist (Montaner 1993, ll. 744– 52), and Moorish mounts without riders as far as the eye can see (1993, l. 730).

¹⁴ The morphological analysis of Tale 5. Gestures by My Cid to Regain the Good Will of King Alfonso, follows.

Tale 5 consists of three moves. Move 1 occurs after My Cid captures Alcocer; Move 2 takes place following My Cid's defense of Valencia, in which he defeats the Moorish King of Seville; and Move 3 follows his defeat of the Moroccan King Yusuf who ventures onto Spanish soil to reconquer Valencia from Don Rodrigo. In these three overtures (a typical folkloric case of trebling), Díaz fails to obtain a pardon from King Alfonso.

Move 1 (Cantar I)

The first attempt of reconciliation on the part of My Cid occurs after he defeats the army of three thousand men sent against him by King Támin, under the command of King Fáriz and King Galve, following his conquest of Alcocer.

The symbolic transcription of Move 1 follows: $\alpha \quad a \underline{B}^2 \underline{C} \uparrow \{ G^2 \} M \underline{neg.} N \underline{neg.} Q \underline{neg.} w^0$
 $\quad \quad B \quad C \uparrow \{ G^2 HI \} K^4$

Having vanquished the forces of King Fáriz and King Galve at Alcocer (α), Don Rodrigo informs Minaya Álar Fáñez of his desire to dispatch him to King Alfonso so that he may: (1) inform the latter: "—que me á airado—" (a⁶; Montaner 1993, l. 815) ["who has banished me"], of what has transpired to his faithful vassal since he left Castile; and (2) to deliver to the King a gift of thirty fully equipped captured horses (B²). Fáñez enthusiastically accepts this contract (C) and departs ($\uparrow <$) to Castile. (A brief interlude ensues—an interlude that is synchronous to Fáñez's trip to Don Alfonso's court and which I render parenthetically. What follows is structurally justified, given that My Cid had informed Fáñez of his intention of leaving Alcocer and its environs because the area was inadequate to meet the needs of their army: "en esta tierra angosta non podríamos bivir" (B; 1993, l. 835) ["in this barren land, we would not survive"]. Hence, it is not surprising that after Fáñez departs to Castile, that Díaz sells Alcocer to a consortium led by King Fáriz for three thousand marks of silver (C; 1993, l. 845). Following the latter business transaction, Don Rodrigo leaves Alcocer and conquers other Moorish metropolitan locations (Monreal, Daroca, Molina, Terruel and Cella del Canal) which pay tribute to him, assuaging his continuous need to feed and to pay the salaries of his companions-in-arms ($\uparrow \{ G^2 HI \} K^4$; 1993, ll. 855–69).

It is at this point that the narrator, contracting time and abridging space, resumes the synchronous antithetical-direction narrative of the arrival of Fáñez at the court of Don Alfonso in Castile, thus

rendering tacit his transference from one kingdom to another {G²}). After delivering the gifts of Don Rodrigo to the King, Fáñez presents an anamnesis of the past three weeks of the life of Díaz and seeks, unsuccessfully, to accomplish a difficult task, namely, he requests that Don Alfonso pardon My Cid, which King Alfonso refuses to do since he, at this point, thinks it too soon to forgive the criminal offense that Don Rodrigo has committed against the Crown. In short, the King refuses to recognize the Cid as a hero (M negative N negative Q negative; Montaner 1993, 1993, lines 878–83). Instead, the Monarch cancels his confiscation of the lands of Fáñez and declares that whoever wishes to join My Cid may do so (w:°). The move involving Fáñez ends in a coda: the King urges Fáñez to continue his undertakings against the infidels alongside My Cid. On the latter note, the narrator inserts the formulaic device of montage ("Meanwhile, back at the ranch"): "Quiérovos dezir del que en buen hora cinxo espada" (1993, l. 899) ["I want to tell you of the man who girded his sword in a favoured hour"] and relates in said apostrophe the synchronous military victories of My Cid during the last "quince semanas" (1993, l. 907) ["nine weeks"] against the Moors during absence of Fáñez—(see Chap. 4, Tale 1: Move 8).

Move 2 (Cantar II)

With the gains he obtained from defeating the King of Seville, who endeavored to retake Valencia, My Cid sends Fáñez to the court of King Alfonso a second time as his emissary to deliver gifts to the Monarch and to request, on his behalf, that Don Alfonso allow his wife and his two daughters to join him in Valencia. For the syntagmatic analysis of this move, see Chap. 4, Tale 1, Move 14.

Move 3 (Cantar II)

Having defeated King Yusuf of Morocco (Ch. 4. Tale 1: Move 15), My Cid once again seeks to inform King Alfonso of his latest exploits. The symbolic transcription of this third and final attempt to regain the favor of his sovereign follows: a⁵B¹C[↑] {G²} MNLT³

Reunited with his family, My Cid, however, has yet to regain his position of confidence and trust with King Alfonso (a). The latter leads My Cid to attempt for the third and last time to seek his king's pardon. Don Rodrigo assigns Fáñez and Pedro Bermúdez as his goodwill ambassadors to the King and charges them to relate to Don Alfonso his latest victories and to give him a present of two hundred horses "con siellas e con frenos e con señas espadas" (Montaner 1993, l. 1810) ["with saddles, bridles, and each with a sword"]. Both Fáñez and Bermúdez accept the above contract and take their leave of Díaz (C[↑]). They travel continuously during "los días e las noches" (1993, l. 1823) {"by day and by night"} and cross "la sierra que las otras tierras parte" (1993, l. 1824) ["They crossed the mountains which separated them from the kingdom of Castile"] and, following a brief search, locate the King in Valladolid {G²}. Greeted warmly by Don Alfonso, they inform him of My Cid's latest accomplishments and fulfill the difficult task that My Cid has assigned them, namely, to place in the king's hands his gift of two hundred horses (MN). The military success of Don Rodrigo, in turn, leads Count García and his relatives, in an aside, to utter a false claim against My Cid (L):

Pesó al conde don García e mal era irado,
 Con diez de sos parientes aparte davan salto:
 "¡Maravilla es del Cid, que su ondra crece tanto!

En la ondra que él ha nós seremos abiltados;
 por tan biltadamientre vencer reyes del campo,
 commo si los fallasse muertos aduzirse los cavallos,
 por esto que él faze nós avremos embargo" (1993, ll. 1859–65)
 [But this grieved Count Don García, who was very angry;
 with ten of his kinsmen he drew to one side:
 "It is a marvel that My Cid's reputation grows so much.
 By his increasing honour, we shall lose our credit.
 In so basely overcoming kings on the field of battle,
 as if he found them dead he brings their horses as evidence.
 Because of what he does, there will be trouble for us."]

After accepting the gifts of My Cid, King Alfonso orders that both Fáñez and Bermúdez not only be dressed in new clothes, but also be given new arms (T³). At the close of Move 3, King Alfonso has still not pardoned the Cid. Regarding the apostrophic- ephonetic-*optatio-deesis* scene in which King Alfonso pardons My Cid on the bank of the Tagus River, see Chap. 4, Tale 1: Move 16.

¹⁵ For the analysis of Tale 6. The Failure of Ramón Berenguer, Count of Barcelona, to Regain Lands Lost to My Cid, see below.

The symbolic transcription of this single-move tale in Cantar I, depicting the failure of don Ramón, count of Barcelona, to defeat My Cid at or near the vicinity of Tévar, follows: αζαC↑G²H¹I¹ neg. K⁴ neg. M: neg. N: neg. / N {Q} U neg. ↓

The initial situation (α) introduces the figure of Don Ramón Berenguer, count of Barcelona, and continues with function V: Delivery (ζ), that is, with the Frank receiving news of My Cid's incursions and gains into areas in and around Zaragoza that are under his direct sphere of political, military, and influence. The conquests of Díaz constitute, clearly, a loss for Don Ramón, a lack (a), that he sets to liquidate, to counteract (C) by forming a large army made up by Christians and Moors; he leaves his residence; passes through diverse territories until he encounters My Cid in the vicinity of Tévar (G²). Here, Don Rodrigo engages the count in battle; Díaz defeats the Count of Barcelona; takes him prisoner (H¹I¹ negative); and impedes Don Ramón from regaining his former metropolitan and rural locations and the tributes he received from them (K⁴ negative).

Confronted with a difficult task, that of breaking bread with My Cid at the latter's table, Don Ramón initially refuses to submit to My Cid's request (M negative N negative): "Non combré un bocado por quanto ha en toda España, / antes perderé el cuerpo e dexaré el alma" (Montaner 1993, ll. 1021–22) ["I will not eat a mouthful, for all the wealth in Spain; / I would rather die and give up my soul"]. Subsequently, however, after My Cid gives Don Ramón his word that he will release him and his two noble compatriots also taken prisoners, the count of Barcelona acquiesces to My Cid's demand (N). By dining at My Cid's table, the Count tacitly acknowledges Don Rodrigo as a hero {Q} and avoids punishment to his person and his men (U)—that is, of remaining captives of My Cid. Having fulfilled the condition set by the Díaz, the three prisoners receive their freedom.

Tale 6 reveals the use of the number three and trebling as an organizing narrative principle: Don

Ramón finds My Cid in the area of the pine wood of Tévar on the evening of the third day (Montaner 1993, ll. 970–71); on the third day, Berenguer consents to dine to liberate two other men taken prisoners from his army (1993, ll. 1033–40), a consent that occurs at the third attempt (a case of trebling) by My Cid to get his Christian foe to dine; the three prisoners are given new clothes and receive three fine horses fully equipped (1993, ll. 1064–65); and, set free, gallop off to Barcelona (↓). (For a review of the use and significance of the number three and trebling in religio-folk fable, see my Conclusion.)

¹⁶ Analysis of Tale 7. The Struggle of the Residents of Valencia against My Cid, follows.

Tale 7 is a two-move tale that occurs in Cantar II. Move 1 (Cantar II)

Move 1 marks the reaction of the inhabitants of Valencia, portrayed as heroes, to My Cid's latest triumphs. The symbolic transcription of Move 1 of this double-move tale follows: $\alpha\alpha B^3 C \uparrow G^2 H^1 J I^1 \text{ neg. } K^4 \text{ neg. } \downarrow \text{PsRs var.}$

My Cid's latest exploits in territories adjacent to Valencia constitute the initial situation of this move (α). Due to Don Rodrigo's military excursions, the residents of Valencia feel insecure (α) — they openly discuss among themselves their lack of security (B^3). The residents decide it is in their best interest to launch a preemptive attack on the forces of Don Rodrigo (C). They leave their city (\uparrow) and travel on horseback by night to the environs of Murviedro, where Díaz has camped (G^2). After four days they find themselves under attack by My Cid's army (H^1); they fare poorly at the hands of the forces of My Cid ($J I^1$ negative) and, thereby, fail to cure their initial lack (K^4 negative). They flee (\downarrow), pursued by My Cid's men (Pr), but they manage to return to Valencia (Rs variant).

Move 2 (Cantar II)

Move 2 deals with the immediate social situation in the city of Valencia after the residents of Valencia fail to defeat My Cid. The symbolic transcription of Move 2 follows: $A^{19} B^4 C \text{ neg. } H \text{ neg. } J \text{ neg. / var. } I \text{ neg. } K^4 \text{ neg.}$

Assuming the role of a villain, My Cid lays siege to Valencia A^{19} . The narrator, in an apostrophe to his reader, commiserates with residents imprisoned inside the walls of the city and describes the deterioration of social relations among its residents: the inhabitants lose their moral bearings; there is lack of mutual trust; anarchy prevails; and people die of hunger (H negative / variant J negative / variant-extreme [death of residents caused by their enemy]). The following illocutionary passage of the narrator, containing the figures prozeugma- polysyndeton- *antimetabole- diacope*, is written in the present tense of the indicative mood, which characterizes diegetic authorial commentary:

Mal se aquexan los de Valencia, que non sabent qué's' far,
de ninguna part que sea non les vinié pan.
Nin da consejo padre a fijo nin fijo a padre,
nin amigo a amigo no's' pueden consolar.
¡Mala cueta es, señores, aver mingua de pan,
fijos e mugieres verlos murir de fanbre! (Montaner 1993, ll. 1174–79)

[The people of Valencia bitterly lamented—they knew not what to do;
 from nowhere could they get food.
 Father could not aid son nor son help father,
 nor could friend bring consolation to friend.
 It is a harsh fate, my lords, to have not enough to eat,
 and to see women and children dying of hunger.]

The residents of Valencia manage to seek outside assistance by notifying the King of Morocco of their plight (B⁴), but the King, engaged militarily elsewhere at the time, is unable to come to their assistance (C). In the tenth month of being entrapped in the city, the inhabitants capitulate (I negative K⁴ negative; Montaner 1993, l. 1210).

¹⁷ Following is an analysis of Tale 8. The Attempt of the King of Seville to Conquer Valencia.

The fall of Valencia leads to a military response from the King of Seville, the hero of this tale, against My Cid. The symbolic transcription of this single-move tale in Cantar II follows: αaB³C↑ {G²} H¹ J:¹ I neg. K⁴ neg. ↓

The initial situation (α) reveals that the King of Seville has received news of the fall of Valencia to the forces of My Cid (Montaner 1993, ll. 1222–23). To regain the city for the Moors, the loss of which constitutes a lack (a), the Monarch of Seville and his assembled metonymic force of thirty thousand "armas" {weapons} leave Seville (B³C↑) and, in what constitutes radical shrinkage of space and compression of time, in one line tacitly cross kingdoms on land ({G²} and, in the next line, instantly engage the Battler in a military encounter in the environs Valencia: "Vínolos ver con treinta mill de armas, / après de la huerta ovieron la batalla (H¹; 1993, ll. 1224–25). The Moorish troops lose this martial encounter to My Cid (I¹ negative; 1993, l. 1231) and the King of Seville, having received three sword blows by My Cid, flees from the battleground (J:¹ negative [/ K⁴ negative ↓; 1993, l. 1230).

¹⁸ For the analysis of Tale 9. Raquel and Vidas: Move 2, see n. 5, above.

¹⁹ Below, is the analysis of Tale 10. The Failure of King Yusuf of Morocco to Repossess Valencia.

King Yusuf of Morocco, the hero of this tale, decides to recuperate the lands that My Cid has usurped from him. The symbolic transcription of this single-move tale in Cantar II follows: αa⁶C↑ {G²} H¹ J:¹ I neg. K⁴ neg. ↓

Irate over the losses he has incurred in Spain (α), King Yusuf of Morocco decides to engage My Cid in battle to recover Valencia (a⁶C). In a passage that constitutes a compression of time and a reduction of space, the narrator tells of his departure from Morocco (↑), his crossing the Strait of Gibraltar with an army of fifty thousand men, and his tacit setting up camp at the outskirts of Valencia {G²}. Don Rodrigo, in turn, with just under four thousand men, launches a preemptive surprise counterattack (H¹). During the military engagement, he wounds Yusuf three times (J:¹ negative) and defeats the King of Morocco (I¹ negative). Although he fails to liquidate his above

initial lack (K⁴ negative), the King of Morocco escapes with his life, finding refuge in a castle in Cullera (↓).

CHAPTER 5. Tale 11. Fernando González and Diego González: Infantes de Aragón

¹ The arrangement of a marriage by a ruler is another Spanish medieval-folkloric motif (Goldberg 1998, 158: T61.4.6).

² For the analysis of Tale 3: Doña Elvira and Doña Sol Daughters of Doña Jimena Díaz and Don Rodrigo Díaz (Move 2), see Chap. 4 n. 8.

³ The cowardly behavior of courtiers is a Spanish medieval-folkloric motif (Goldberg 1998, 203: W121.9).

⁴ Following is a morphologic analysis of Tale 12. The Loose Lion and My Cid. This tale is a single-move tale in Cantar III that is seen from the perspective of My Cid, the hero of this tale. Below is the symbolic transcription of this move: $\alpha^6\text{BCH}^1 \text{ var. } \{M\} I \{N\} K^4$

The initial situation of this tale begins with a loose lion on the palace grounds (α). This fact places the life of My Cid Rodrigo Díaz, who is napping on a bench, in peril. Although men from his retinue stand around him as a shield to protect him, My Cid still lacks assurance for his life (α^6). To remedy the present misfortune requires that the men of My Cid or Don Rodrigo himself catch the lion and place the wild beast of prey back in its cage. Díaz awakens and finds himself surrounded by his men. They inform Don Rodrigo of the situation at hand (B): "'¡Ya señor ondrado, rebata nos dio el león!'" (Montaner 1993, l. 2295) ["Honoured lord, the lion filled us with terror"]. My Cid decides upon counteraction (C) and directly engages the lion (H^1 variant)—his action assimilates function XXV: a difficult task {M}: "Mio Cid fincó el cobdo, en pie se levantó, / el manto trae al cuello e adeliñó pora'l león" (1993, ll. 2296–97) ["My Cid sat up, leaning on his elbow, and then rose to his feet; / with his cloak fastened on his shoulders, he went towards the lion"]. The lion immediately submits to him, symbolically indicating that even Nature, humanized by narrator, submits to My Cid: "el león, cuando lo vio, así envergonçó, / ante mio Cid la cabeça premió e el rostro fincó" (1993, ll. 2298–99) ["When it saw him, the lion felt such shame / that before My Cid it lowered its head and looked to the ground"]. Next, My Cid takes the lion by his nape and puts him back into his cage (I)—his action assimilates function XXVI: solution of a difficult task ({N}): "Mio Cid don Rodrigo al cuello lo tomó / e liévalo adestrando, en la red le metió" (1993, ll. 2300–1) ["My Cid Don Rodrigo took it by the neck, / and, leading it along on his right hand side, put it in the cage"]. The latter does away with the lack of this move (K⁴). (My Cid's handling of the lion constitutes a Spanish medieval folkloric motif; Goldberg 27, D2156.13.)

⁵ Analysis of Tale 13. My Cid Defeats King Búcar of Morocco by My Cid, follows. This tale is a single-move tale in Cantar III of the battle with King Búcar from the vantage point of My Cid, the hero of this tale. Below, is the symbolic transcription of Move 1: $\alpha A^{19}BC\uparrow:H.^1$
 $I^1 \text{ Pr.var. } U\downarrow w^0$
 $I^5 \text{ var.}$

Tale 13 begins with an initial situation (α) that, at the same time, constitutes a villainy. King Búcar of Morocco and his forces have pitched fifty thousand tents around Valencia and, in what amounts to a declaration of war against My Cid, have laid siege to the city (A^{19}). Don Rodrigo and his men—except for the Infantes of Carrión—are ecstatic over this new opportunity to increase their wealth and look forward to doing battle with the Moors (B): "Alegrávas' el Cid e todos sus varones, / que les crece la ganancia, grado al Ciador" (Montaner 1993, ll. 2315–16) ["The Cid was delighted, and so were all his men, / for their wealth was growing—thanks be to the Creator!]. Instead of waiting for King Búcar to attack the city—the loud drum roll from the enemy camp indicates that a Moorish attack is imminent—the Spaniards leave Valencia ($C\uparrow$); initiate the attack in an open field (H^1) and devastate the Moorish cavalry and foot soldiers (H^1I^1). The narrator's *pragmatographia* of the battle scene, rendered by means of the figures *antimetabole*, alliteration, polyptoton-isocolon, prozeugma, and apostrophe, follows:

Los de mio Cid a los de Bucar de las tiendas los sacan.
 Sácanlos de las tiendas, cáenlos en alcaz,
 tanto braço con loriga veriedes caer apart,
 tantas cabeças con yelmos que por al campo caen,
 cavallos sin dueños salir a todas partes. (1993, ll. 2402–6)
 [My Cid's troops drove Búcar's men out from their tents.
 They drove them from their tents and began the pursuit;
 you could see so many arms hewn off with their armour,
 so many helmeted heads {fall} to the ground,
 and riderless horses galloping off in all directions.]

My Cid pursues King Búcar on horseback—here, the direct combat with the enemy assimilates function XXI: pursuit, except that it is the pursuit of the enemy and not that of the hero (Pr. variant). Catching up with the Moor "a tres braças del mar" (Montaner 1993, l. 2420) ["three arm's lengths from the sea"], Don Rodrigo strikes a vertical blow to his headpiece and splits King Búcar's body in two down to his waist ($U=I^5$ variant) The narrator's *enargia*, his vivid description of an action that takes before the reader's eyes, contains more than a hint of the grotesque:

Alcançólo el Cid a Bucar a tres braças del mar,
 arriba alçó Colada, un grant colpe dado'l ha,
 las carbonclas del yermo tollidas ge las ha,
 cortól' el yelmo e, librado todo lo ál,
 fata la cintura el espada llegado ha. (1993, ll. 2420–24)
 [My Cid reached Búcar, three arm's lengths from the sea,
 and, raising Colada aloft, dealt him a mighty blow;
 he cut through the gems of the helmet;
 passing through the helmet and cutting everything else away,
 the sword sliced through him down to the waist.]

The battle won (K^4), Díaz and his men return to the city (\downarrow). Afterward, they joyously celebrate the outcome of the battle and share among themselves their newly acquired wealth (w^0)—My Cid, in killing Búcar, has added to his war trophies the Moor's sword Tizón.

⁶ Tale 14. The Counterattack of King Búcar of Morocco, to Recapture Valencia

This is a single-move diegesis. The symbolic transcription of this single-move tale, follows: { α }a⁶ B var. C neg. / var. \uparrow H¹ J I¹ neg. / var. Pr. U neg. / var. =I⁵ neg. / var.

This tale is a *deus ex machina* narrative. The narrator of the *CMC* does not provide an antecedent to justify this new attempt by a Moorish King to reconquer Valencia. (Coming immediately after the lion episode, the reader of the *CMC* can take for granted that the narrator introduces this narrative to reemphasize the cowardly nature of Prince Fernando and Prince Diego.) The initial situation of this diegesis, which constitutes an abridgment of space and compression of time, is tacit, for it assumes that the hero King Búcar left Morocco, that he crossed the sea to reach Spain, that he marched to Valencia, and that, upon arriving at Valencia, he pitched his tents and laid siege to the city { α }. The diegesis opens with a lack (a⁶)—that is, the Moorish King Búcar's need to conquer Valencia. From their pitched tents—the number of tents given constitutes a hyperbole: "cincuenta mill tiendas fincadas ha de las cabdales" (Montaner 1993, l. 2313) ["they pitched fifty thousand large tents"]—the Moorish heroes announce their plan to attack the city immediately by beating their drums loudly (B). To the startling surprise of the protagonists, it is the antagonist, the villain My Cid and his knights, who exit Valencia to engage the Moors in a battle in an open field (C var. \uparrow var. H¹). The Moorish forces are no challenge to Díaz and his soldiers, who promptly defeat the fifty-thousand armed heroic Moorish forces (I¹ var. / neg.). The Battler pursues King Búcar (Pr.), who has failed to conquer Valencia {K⁴ neg. }, and near the shore of the Mediterranean Sea catches up with him and grotesquely slices King Búcar vertically in half with a single blow of his sword from his head, neck, and torso down to his waist (Rs.⁹ neg. / var. =U neg. / var. =I⁵ neg. / var.; 1993, ll. 2408–24).

⁷ The reaction of the knights to the words of Fernando is, in part, justified. My Cid, and not the Princes, killed King Búcar. The other view that the narrator expresses on behalf of the knights—namely, that they had not espied Fernando and Diego combating the Moors—does not hold. Although the text does not present any grounds for doubting the veracity of the positive illocutionary assertions of My Cid and Fáñez, the reader may choose to place their commentaries in aporia. What the reader cannot question are judgments proffered by an omniscient narrator, since they are incontrovertible. Here, the omniscient narrator has spoken and sided in favor of Fernando and Diego: "lidiaron de corazón" (l. 2508) ["they had fought with all their heart"]. Consequently, the reaction of the vassals of My Cid to the words uttered by Fernando and their subsequent derision of the princes (lines 2532–34 and ll. 2535–36) are structurally unwarranted.

⁸ The symbolic transcription of the single-move Tale 15: The Encounter of the Moor Abengalbón, the hero of this tale, with the princes from Carrión, which transpires in Canto III, follows: α aC \uparrow G² var. E⁷ Hvar.I² var. L neg. MNEx \downarrow

Having observed negative omens regarding the marriages of his two daughters to the Infantes of Carrión, My Cid sends his nephew, Félix Muñoz, to accompany the entourage of the princes at a distance to see that his daughters reach Carrión safely. To this end, he instructs his nephew to request that Abengalbón, his Moorish friend in Molina, accompany the group to Medina. The initial situation of this move consists in Abengalbón meeting the married couples near Molina (α). In keeping with My Cid's request, Abengalbón prepares to guide the married couples to Medina,

a request that, until completed, constitutes a lack for the Moor (a). Abengalbón, accompanied by two hundred of his knights, greets the Princes and their wives and escorts them to Ansarera (C↑G² variant); and in the latter location he bestows "A las fijas del Cid el moro sus donas dio, / buenos seños cavallos a los ifantes de Carrión" (E⁷; Montaner 1993, ll. 2654–55) ["The Moor made his gifts to My Cid's daughters, / and gave fine horses to each of the Infantes of Carrión"]. Impressed with the affluence of Abengalbón, the Princes of Carrión plot to assassinate their guide and take possession of his wealth. Informed by one of his knights that the princes intend to assassinate him (L negative), Abengalbón undertakes the difficult task of directly confronting his enemies (M). He accomplishes the task (N) by delivering an oral lashing to Fernando and Diego, thereby exposing the princes as villains (Ex). Of interest in Abengalbón's discourse below is his pseudo-initial use of figure anacoenosis, which turns out to be a *hypophora-epi-plexis*—that is, a question asked of another but answered by the addresser and raised not to solicit an answer, but rather to reproach the addressee. Also of interest, is the use of the figure of *cataplexis*, an intimidation of a threat by Abengalbón in line 2678:

"Dezidme, ¿qué vos fiz, ifantes?
 Yo sirviéndovos sin art e vós, pora mí, muert consejastes.
 Si no lo dexás por mio Cid el de Bivar,
 tal cosa vos faría que por el mundo sonás,
 e luego levaría sus fijas al Campeador leal.
 ¡Vós nuncua en Carrión entrariedes jamás!" (1993, ll. 2675–80)
 ["Tell me what I have done to you, Infantes of Carrión.
 Though I served you without malice, you plotted my death.
 Were I not to hold back on account of My Cid of Vivar,
 I would do such a thing to you that the news of it would echo throughout the
 world
 and then I would take back to the loyal Battler his daughters.
 You would never re-enter Carrión!"]

Following these words, Abengalbón takes his leave of the married couples and returns to Molina (↓).

⁹ A husband's cruelty toward his wife is a Spanish medieval-folkloric motif (Goldberg 1998, 154: S62.5).

¹⁰ For the analysis of Tale 3: Doña Elvira and Doña Sol Daughters of Doña Jimena Díaz and Don Rodrigo Díaz (Move 3), see chap. 4 n. 8.

CHAPTER 6. Tale 16. The Resolve of My Cid to Retaliate against the Infantes of Carrión and the Remarriage of the Daughters of Doña Jimena and Don Rodrigo to the Prince of Navarre and the Prince of Aragón

¹ Before replying to the queries of Don Rodrigo, Count García attempts to deflect the issue with a brief observation regarding the long beard of My Cid: "'Vezós' mio Cid a llas cortes pregonadas. / Dexóla crecer e luenga trae la barba, / los unos le han miedo e los otros espanta" (ll. 3272–74) ["My Cid has grown too accustomed to such solemn courts. / He has

allowed his beard to grow, and wears it long. / Some are afraid of him, others he fills with terror"]. Díaz immediately replies, turning the words uttered by his opponent against his adversary. Sarcastically, Don Rodrigo mocks his interlocutor, recounting how in the past he had pulled out clumps of the beard of Count García at the castle of Cabra. The well-worded *antistrophe* and *chleusmos* of My Cid follows:

"¿Qué avedes vós, conde, por retraer la mi barba?
 Ca de cuando nasco a delicio fue criada,
 ca non me priso a ella fijo de mugier nada
 nimbla messó fi jo de moro nin de cristiana,
 commo yo a vós, conde, en el castiello de Cabra,
 cuando pris a Cabra e a vós por la barba.
 Non ý ovo rapaz que non messó su pulgada,
 la que yo messé aún non es eguada". (ll. 3283–90)
 ["What reason have you, Count, to criticise my beard?
 For since it started to grow it has been tended with great care.
 No son of woman has ever caught me by it,
 nor has any son of Moor or Christian ever plucked it,
 as I did to you, Count, in the castle of Cabra.
 When I took Cabra, and pulled you by the beard,
 there was no young child who did not pluck his bit.
 The piece which I plucked has not yet properly grown."]

The pulling of a person's beard constitutes an insult to one's victim and is a Spanish medieval-folkloric motif (Goldberg 1998, 133: P672).

² For the analysis of Tale 3: Doña Elvira and Doña Sol Daughters of Doña Jimena Díaz and Don Rodrigo Díaz (Move 4), see chap. 4 n. 8.

³ I render Propp's symbol of a fiancée who ascends the throne upon getting married as W:.

⁴ For the analysis of Tale 17. The Prince of Navarre, a diegesis that consists of a single move, see below.

Tale 17 takes place at the close of Cantar III. The symbolic transcription of Move 1 follows:
 $\alpha aBC=w^1 \{ \uparrow G^2 \}$ W: var. $\{ \downarrow \}$

This is a *deus ex machina* tale. The Prince of Navarre lacks a wife (αa^1) and sends an emissary to King Alfonso's court in Toledo to seek the consent of My Cid to marry one of his daughters (B). With the approval of King Alfonso, My Cid consents (C) to the marriage proposed by the messenger of the Prince of Navarre—the latter constitutes a promised marriage (w^1); subsequently, the Prince of Navarre marries one of the daughters of My Cid in Valencia, who becomes the Queen of Navarre (W: variant)—tacit, hence, is his departure from his estate, his spatial transference between territories by land, and his return to his kingdom with his wife ($\{ \uparrow G^2 \downarrow \}$).

⁵ For the analysis of Tale 18. The Prince of Aragón, a diegesis that consists of a single move, see below.

Tale 18 takes place at the close of Cantar III. The symbolic transcription of Move 1 follows:
 $\alpha\alpha BC=w^1 \{\uparrow G^2\}$ W: var. $\{\downarrow\}$

This is a *deus ex machina* tale. The Prince of Aragón lacks a wife ($\alpha\alpha^1$) and sends an emissary to King Alfonso's court in Toledo to seek the consent of My Cid to marry one of his daughters (B). With the approval of King Alfonso, My Cid consents (C) to the marriage proposed by the messenger of the Prince of Aragón—the latter constitutes a promised marriage (w^1); subsequently, the Prince of Aragón marries one of the daughters of My Cid in Valencia, who becomes the Queen of Aragón (W: variant)—tacit, hence, is his departure from his estate, his spatial transference between territories by land, and his return to his kingdom with his wife ($\{\uparrow G^2 \downarrow\}$).

⁶ Tale 19. King Alfonso VI

The tale of Alfonso VI consists of two moves Move 1 entails actions that are pertinent to Cantar I and Cantar II; The symbolic transcription of Move 1 (Cantar I and Cantar II) follows: A {A⁹} BD:E:F:¹K⁴ {Q}w¹—functions enclosed in braces are tacit.

To not rehearse the text of the *Crónica de Veinte Reyes*, I shall begin the tale of King Alfonso at the point where the latter has already banished My Cid—the sentence of expulsion is, thereby, tacit—from his realm ($\alpha\{A^9\}$), allowing him nine days to leave the territories under his sphere of influence. King Alfonso sends notice of his decision to ostracize Don Rodrigo throughout his realm and prohibits his subjects from harboring Díaz and his men (B). The Battler, conquering lands from Moors, gifts the King booty he obtains by conquering Moorish cities and towns in an endeavor to obtain the Monarch's forgiveness (D:). Don Alfonso welcomes the gifts—the giving of gifts to King Alfonso constitutes a folkloric case of trebling—but does not forgive My Cid until after he has received the third gift from Don Rodrigo (E:⁷). Following the battle with the Moroccan King Yusuf, the King meets with Don Rodrigo to discuss the matrimony of his two daughters to the Princes of Carrión. Finally, King Alfonso pardons Díaz and accepts him back as his vassal (K⁴): "Aquí vos perdono e dóvos mi amor / e en todo mio reino parte desde oy" (Montaner 1993, ll. 2034–35) ["Here and now I pardon you and grant you my love, / and from today I give you a place in my kingdom"]. King Alfonso's pardon represents the official and public recognition that My Cid is a hero (Q). Subsequently, King Alfonso publicly orders Don Rodrigo to marry his two daughters to the Princes of Carrión (w¹)—for the folk-motif designation of this regal act, see Ch. 5 n. 1—:

"¡Oídme, las escuelas, cuende se ifañones!
Cometer quiero un ruego a mio Cid el Campeador,
assí lo mande Christus que sea a so pro:
vuestras fijas vos pido, don Elvira e doña Sol,
que las dedes por mugieres a los ifantes de Carrión.
Seméjam' el casamiento ondrado e con grant pro,
ellos vos las piden e mándovoslo yo.
D'ella e d'ella parte cuantos que aquí son,
los míos e los vuestros, que sean rogadores:
¡dándoslas, mio Cid, sí vos vala el Criador"! (ll. 2072–81)
["Hear me, my courtiers, counts and lords!
I wish to make a request of my Cid the Battler;
may Christ ensure that it brings him advantage!
I ask you to give your daughters, Doña Elvira and Doña Sol,
as wives to the Infantes of Carrión.
I consider the marriage to be honourable and to bring great prestige;
the Infantes ask it of you and I command it.
In both parties, let all those present,
both my men and yours, join me in the request.
Give them to us, My Cid, so may the Creator protect you!"]

Move 2 (Cantar III)

Move 2 deals with the action that involves the retribution sought by My Cid against the princes of Carrión in Cantar III. It deals with the resolution of a question of honor afflicting King Alfonso caused by the flogging and the abandonment of the daughters of the Battler at Corpes by the princes of Carrión. The symbolic transcription of Move 2 follows: {a}BC{↑G²}o:M:N: {=K⁴}

The flogging and abandonment of their wives at Corpes by the Princes create a question of honor for both Díaz and King Alfonso. As Don Rodrigo avers to Muño Gustioz, whom he will shortly send as his emissary to the King to bring grievances against his former two sons-in-law, the assault perpetrated by Fernando and Diego at Corpes against his daughters has dishonored him, but more so King Alfonso, since it was the King who had insisted on marrying his daughters to the Princes of Carrión.

When next Gustioz visits with the King at Sahagún—the latter constitutes a connective link—he purposely decides to limit his conversation with Don Alfonso to the topic of honor to intensify the king's guilt in this affair. Indeed, Gustioz places My Cid's dishonor (the ironic result of King Alfonso having married the daughters of Don Rodrigo to the Princes of Carrión to the honor of the Díaz family) squarely on the King's shoulders. The stylistically sophisticated discourse of Gustioz, structured on the figures polyptoton, alliteration, prozeugma, isocolon / tricolon, and *alloiosis*, follows:

"Casastes sus fijas con ifantes de Carrión,
alto fue el casamiento, ca lo quisieste vós.
Ya vós sabedes la ondra que es cuntida a nós,
cuémo nos han abiltados ifantes de Carrión.
Mal majaron sus fijas del Cid Campeador,
majadas e desnudas a grande desonor,
desenparadas las dexaron en el robredo de Corpes
a las bestias fieras e a las aves del mont.
Afelas sus fijas en Valencia, do son.
Por esto vos besa las manos commo vassallo a señor
que ge los levedes a vistas o a juntas o a cortes.
Tiénes' por desondrado, mas la vuestra es mayor,
e que vos pese, rey, commo sodes sabidor;
que aya mio Cid derecho de ifantes de Carrión". (Montaner 1993, ll. 2939–52)
["You married his daughters to the Infantes of Carrión.
It was a prestigious marriage, for such was your wish.
You already know what great honour it has brought upon us;
how we have been insulted by the Infantes of Carrión.
Cruelly they beat the daughters of My Cid the Battler;
beaten and naked, in great dishonour,
they left them helpless in the oak-wood at Corpes,
at the mercy of the wild beasts and the birds of the forest.

See how his daughters are now in Valencia.
 For this reason he kisses your hands, as vassal to lord,
 and requests that you take the Infantes to meet him at an assembly or at a royal
 court.
 He considers himself dishonoured, but your dishonour is greater.
 May this fill you with sadness, since you are wise in the law!
 Let My Cid have justice of the Infantes of Carrión!"]

After listening to Gustioz, King Alfonso, does not shirk from assuming responsibility for what has transpired at Corpes and, thereby, tacitly admits that he needs to recover his honor in this affair {a}. The King underscores the gravity of this scenic moment by means of a double *parelcon*, enhanced with the figures alliteration, polyptoton, and a variant anaphora:

El rey una grand ora calló e comidió:
 "Verdad te digo yo que me pesa de coraçón
 e verdad dizes en esto tú, Muño Gustioz,
 ca yo casé sus fijas con ifantes de Carrión,
 fizlo por bien que fuesse a su pro;
 ¡siquier el casamiento fecho non fuesse oy!
 Entre yo e mio Cid pésanos de coraçón,
 ayudarl'é a derecho, sí n' salve el Criador". (ll. 2953–60)
 [For a good hour the King reflected in silence:
 "I tell you in truth that I am deeply saddened;
 you speak the truth in this, Muño Gustioz,
 for I married his daughters to the Infantes of Carrión.
 I did it seeking good, that it might be to his advantage.
 Today, I wish that I had not brought about the marriage!
 Both I and My Cid are deeply saddened;
 I shall help him obtain justice, may the Creator save me!"]

To resolve grievances that My Cid wishes to raise against Fernando and Diego, King Alfonso holds court in Toledo (BC)—tacit is the king's departure for Toledo and the spatial transference between two kingdoms by land {↑G²}. At this point, two messengers, one from the Prince of Navarre and another from the Prince of Aragón, suddenly appear unrecognized on the scene (o)—this constitutes a flagrant *deus ex machina* incident since nothing in the text structurally justifies their presence at this juncture of the epic poem—who request that Don Rodrigo allow his two daughters to marry the Prince of Navarre and the Prince of Aragón. (The narrator does not indicate who is to marry whom.) The latter creates a difficult task for Díaz (M), since its direct fulfillment would oblige him to defy King Alfonso, the ultimate authority in whom such matters are vested:

Assí commo acaban esta razón,
 afé dos cavalleros entraron por la cort,
 al uno dizen Oiarra e al otro Yéñego Simenoz,
 el uno es del ifante de Navarra e el otro del ifante de Aragón,
 besan las manos al rey don Alfonso,
 piden sus fijas a mio Cid el Campeador

por ser reinas de Navarra e de Aragón,
e que ge las diessen a ondra e a bendición. (ll. 3392, 3395–96, 3400)
[Just as these words have been said,
behold two knights coming into the court;
one is called Ojarra, and the other Íñigo Jiménez;

the one is an emissary from the Infante of Navarre,
and the other from the Infante of Aragón.
They kiss King Don Alfonso's hands,
and ask for the daughters of My Cid the Battler,
to be queens of Navarre and Aragón.
They ask that they be given to them in honour and with holy blessing.]

My Cid Rodrigo Díaz resolves the issue by involving the King directly in the decision-making process, thus transferring the difficult task to Don Alfonso (M): "sin vuestro mandado nada non feré yo" (Montaner 1993, l. 3408) ["Without your command, I shall do nothing"]. King Alfonso, of course, immediately grants his consent (N), thereby resolving the pressing issue facing his vassal:

"Ruégovos, Cid, caboso Campeador,
que plega a vós, e atorgarlo he yo.
Este casamiento oy se otorgue en esta cort,
ca crécevos y ondra e tierra e onor". (1993, ll. 3410–13)
["I ask you, O Cid, worthy Battler,
to consent to this; I shall grant it.
Let permission for this marriage be given today in this court,
for by it you gain in honour, possessions and lands."]

By virtue of his granting Díaz his request, Don Alfonso also liquidates the cumbersome stigma regarding his dishonor: (M:N: {=K⁴}), which was brought about by the savage comportment of Princes of Carrión against the daughters of My Cid in the forest of Corpes.

Synopsis

¹ In the following pages, I analyze the morphology of the tale of the Hero Twins with the aim of disclosing the formal syntagmatic pattern or patterns governing the mythological component of the Popol Vuh (ca. 1554–58 CE) of the Maya Quiché. This tale is the single most important segment of the mythological world view found in the Popol Vuh and it is both long and coherent to constitute an independent piece. (English translations of the Popol Vuh are to Munro S. Edmonson, 1971; morphological symbols are to Vladimir Propp, 1968; morphological symbols in braces ({ }) are tacit.)

The narrative of the Hero Twins consists of four segments. The first deals with the defeat of the Hunter Brothers in the nether region at the hands of 1 Death and 7 Death. The second recounts the miraculous impregnation of the underworld goddess Blood Girl, the daughter of Blood Chief, by the spittle of One Hunter and her subsequent escape to the surface of the earth, where she gives birth to the Hero Twins (Hunter and Jaguar Deer). The third segment narrates the adventures of the Hero Twins on earth, where they engage and triumph over their stepbrothers 1 Monkey and 1 Howler. The fourth part of the Hero Twins tale deals with the triumph of Hero Twins over the Lords of Death. Below, I analyze the first three segments of the tale of the Hero Twins.

I. The Defeat of One Hunter and Seven Hunter in Xibalba

The symbolic transcription of the single-move 1 Hunter and 7 Hunter narrative follows:
 $\gamma[\delta\zeta]\eta^1\theta^1A^8B\uparrow G^3H I \text{ neg.}$

Chronologically, this tale appears after the First and Second Creations, mythical times during which the Creation Gods made three unsuccessful attempts to create Man on earth. These times also witnessed the demise of the false deity 7 Parrot and his two sons, Alligator and 2 Leg. Hence, the text tacitly assumes a temporal frame and a geographical location wherein the action will transpire.

The initial situation (α) reintroduces the Hunter family, giving each member's name, gender, marital status, position within the family, and occupation. The family consists of Xmucane and Xpiacoc (the Great-Grandmother and Great-Grandfather, respectively), their two sons 1 Hunter and 7 Hunter (the Hunter Brothers), the wife of 1 Hunter, Alligator Parrot, and the couple's two male children, 1 Monkey and 1 Howler (Edmonson 1971, 34n. 894). With respect to occupation, Xmucane and Xpiacoc play the passive role of aging parents in the Third Creation—previously, in the Second Creation, both characters played active roles as diviners and as Creation Gods and were directly involved in molding the Wood People, the last humanoids created prior to this episode. The Hunter Brothers are sages and seers. In turn, 1 Monkey and 1 Howler, become artists and artisans: flautists, singers, writers, carvers, jewelers, and silversmiths. As for Alligator Parrot, she assumes the domestic part of a mother in this mythological setting and dies in a *deus ex machina* manner (1971, l. 1753)—time and circumstance unspecified—after giving birth to 1 Howler, her second son (1971, l. 1700).

The following scene depicts a peaceful, harmonious ambience—the Hunter Brothers are leisurely casting dice—but also prefigures one of impending doom—the Hunter Brothers also play ball

(competing among themselves or in contest with the sons of 1 Hunter), a sport that in Mesoamerica was culturally associated with the diurnal passage of the sun and with the ritual of human sacrifice. As an aside, high in the sky, Hawk, the messenger of the supreme celestial deity, 1 Leg, or Heart of Heaven, dutifully observes 1 Hunter and 7 Hunter with a keen eye.

A preparatory scene follows the above scene. This section begins with an absention (β^3): the Hunter Brothers have put their dice playing aside and are, now, engaged in playing ball. Their activity interrupts the repose of the Lords of Death and causes consternation among the denizens of the deep. Contextually, the encroachment is justifiable. The narrator offers two spatial references containing allusions to time (sunset and twilight). In the first, he states that the match takes place on the Western horizon, that is, "on the route to Hell" (Edmonson 1971, l. 1753); in the second, the Death Gods underscore the ballplayers' proximity to Hell (Xibalba) when they complain, that the ballplayers were "throwing things over our heads" (1971, l. 1773). Provoked and irritated by such behavior, 1 Death and 7 Death, the highest-ranking deities in Xibalba—"The great judges / And lords of everything" (1971, ll. 1779–80)—react by issuing an interdiction (γ) laced with words of vainglory: "Then let them continue on here. / They can come to play, / and then we can beat them" (1971, ll. 1766–68). Neither 1 Hunter nor 7 Hunter is privy to commands uttered by the Lords of Death. Spatial displacement renders direct communication between the two groups impossible (a note of verisimilitude).

Functions corresponding to the hero (the role of the Hunter Brothers), normally present in the preparatory section, will, consequently, be either tacit or given indirectly. An example of a tacitly expressed function is the violation of the interdiction [δ]: the Hunter Brothers continue to play ball and thereby travel toward Xibalba, ignorant that their action coincides with the designs of the Death Gods; an example of an indirectly expressed function is that of delivery [ζ]: the brothers unwittingly betray their immediate whereabouts by "throwing things over" the heads of the Lords of Death (Edmonson 1971, l. 1773). Since their own action indicates their location, the function of reconnaissance (ϵ), ordinarily enacted by the villain, is unnecessary. Instead, the lords of Death first issue a religious complaint, intensified stylistically by reiteration, to rationalize their previous unmeditated response. They state that the Hunter Brothers have neither shown them "respect" (1971, l. 1769) nor offered them "worship" (1971, l. 1770). At this point, 1 Death and 7 Death decide to appropriate the gaming implements of the Hunter Brothers. The scene is of interest because the grounds for their resolve have shifted. The Death Gods no longer seem to be interested in competing against the Hunter Brothers in a ball match, representing struggle (H), a function that customarily occurs well into the complication of the plot. Rather, they fall back on the function of trickery (η^1), a function that is characteristic of the preparatory action. This keeps the narrative on a straight track of cause and effect. (Henceforth, any comment made by the Lords of Death, or by their chosen representatives, regarding a ball match constitutes an act of trickery.) At this point, the lords of Death reveal that they are envious and driven by the desire to take possession of the gaming implements worn by the Hunter Brothers. They seek to relieve the Hunter brothers of their skins, gloves, headdresses, face masks, and rings (1971, ll. 1851–56).

The problem that 1 Death and 7 Death face is how to get the Hunter Brothers to submit voluntarily to their wishes (complicity: θ^1). Spatial displacement and the confinement of 1 Death and 7 Death to the underworld prescribe that the Lords of Death must avail themselves of intermediaries to lure the Hunter Brothers down into Xibalba. This introduces the function of villainy (A^8).

In keeping with oral tradition, the narrator breaks at this natural pause in the narrative. He holds our interest, however, by quickly adding that he is about to resume: "And so we shall continue relating / Their journey to Hell" (Edmonson 1971, ll. 1859–60), and, then, purposely raising the expectations of the reader by proleptically revealing that, at some future date, 1 Hunter's sons, 1 Monkey and 1 Howler, "were to be done in" (1971, l. 1866) by the Hero Twins, Hunter and Jaguar Deer (1971, ll. 1869–70). In other words, the narrator, having placed confidence in the reader, has foreshortened plot development.

In effect, the narrator has informed the reader that he / she can proleptically expect three major events. These are: (1) that 1 Monkey and 1 Howler will shortly be eliminated from the pages of the Popol Vuh; (2) that the Hero Twins will be the sole sons of 1 Hunter who will survive; and finally—considering the inferences from the initial situation and lines 1859–60—(3) that the fates of 1 Hunter and 7 Hunter are sealed. Both will be summoned to appear before the Death Gods in Xibalba, and once there, both will succumb.

What follows is a bridge passage. The Lords of Death call upon Knife Owl, 1 Leg Owl, Parrot Owl, and Skull Owl, their "counsellor warriors" (Edmonson 1971, l. 1873), to assist them in their deceitful plans. 1 Death and 7 Death bring the birds up to date in lines 1879–87. Their motivations are softened: "[T]hey must come to play with us / That we may enjoy ourselves with them" (1971, ll. 1879–80; emphasis in the Edmonson translation) and laced in words of false praise: "Truly we are amazed at them, / And that's why they should come, the lords say" (1971, ll. 1881–82; emphasis in the Edmonson translation).

Of the gaming implements enumerated above, two—rings and gloves—reappear with the addition of a new object of paramount importance. This last object is the ball which the Hunter Brothers use to play ballgames and which they leave behind in their house before they make their descent into Xibalba. In passing, their ball will later fall into the hands of the Hero Twins, Hunter and Jaguar Deer, the sons of 1 Hunter and Blood Girl, a denizen princess in Xibalba, and their use of it will determine the outcome of the crucial encounter between the forces of the underworld and those of the celestial realm.

As the messengers of the Lords of Death, the owls serve as their doubles on earth, fulfilling the functions assigned to villains, which 1 Death and 7 Death would have fulfilled, had they chosen or were they able to leave Xibalba. The linear sequence of elements, then, is not hampered by the appearance on earth of the birds on the ball court. They must merely reenact the last function, that of trickery, with respect to the characters 1 Hunter and 7 Hunter, who ignore the Death Gods' commands. The problem is that the reader has heard the Death Gods' words twice already and would find it monotonous to hear them a third time. This accounts for the brevity of the owls' communiqué. A fine storyteller, the narrator is aware of his technical transgression and, taking aesthetic distance from his own narrative, is quick to draw the reader's attention to his intentional manipulation of narrative technique (an instance of trebling): "And then they lied their words, / Although they did recount the words" of the lords of Death (Edmonson 1971, ll. 1923–25).

The dialogued message of the owls to the Hunter Brothers consists of four lines:

"It is true though,"
 They said,
 "And we are to be your companions.
Bring along all your gaming things,
 The lords say." (Edmonson 1971, ll. 1943–47; emphasis in the Edmonson
 translation)

The reply of the Hunter Brothers is brief and to the point. Without much ado, they submit to the villains' deception (θ) and their added demands (A⁸) and prepare to set out with the emissaries of the lords of Death: "Very well. / You just try to wait for us now, / While we take leave of our mother" (Edmonson 1971, ll. 1948–50). A connective incident (B) follows which fulfills the function of mediation. The Hunter Brothers announce to Xmucane, One Monkey, and One Howler their commitment to the Lords of Death. In defiance of the Death Gods' orders, they leave their ball behind at home and they depart (↑) with the emissaries of 1 Death and 7 Death, assuring their family members that they will not perish in Xibalba: "we're not going to die" (1971, ll. 1974). The departing words of 1 Hunter and 7 Hunter, ring hollow. A triumph over the Death Gods at this point, as noted above, would contradict the narrator's prophecies concerning 1 Monkey and 1 Howler and their stepsiblings and rivals, Hunter and Jaguar Deer.

The Hunter Brothers are passive characters; they are heroes, yes, but victimized heroes. As such, they will quietly bear all the misfortunes that other characters inflict upon them. In all, they undergo four trials and suffer four defeats. The letters H and I, respectively, represent said trials and defeats. The first occurs while owls guide them between Earth and Xibalba (spatial transference between two kingdoms, guidance: G³), where the Black Road mislead them (Edmonson 1971, ll. 2010–14). The second and third occur at the entrance to the nether regions, where the Lords of Death first fool the Hunter Brothers into addressing dolls (1971, ll. 2015–28) and subsequently dupe them into sitting on burning stones (1971, ll. 2030–50). The fourth trial occurs in the House of Darkness where 1 Hunter and 7 Hunter fail to keep their cigars and torches lit throughout the night as the Death Gods had stipulated (1971, ll. 2051–2102).

After their defeat in the House of Darkness, 1 Hunter and 7 Hunter are sentenced to death, sacrificed, and their bodies, without the decapitated head of 1 Hunter, are buried at Dusty Court (extreme form of defeat: I [Edmonson 1971, ll. 2149–62]). Regarding the decapitated head of 1 Hunter, the Death deities place it in a dead tree in Dusty Court. Anecdotally, the Hunter Brothers' innocence in this affair requires that an agent avenge them at some future date.

II. The Tale of Blood Girl

The symbolic transcription of the Blood Girl strongly resembles the ideal chronological order of functions as outlined by Propp (1990: 26–65). The Blood Girl narrative consists of one move: α{β³}γδεζη¹θ¹ a¹ var. B:^{4,5} ↑C: D:^{5,4,1} var. E:^{5,4,1}F:^{9:,7,1} {↓G³² ↑} {↓} oLMNQ

The initial situation of this tale marks a high point in artistic achievement. The narrator masterfully dovetails the tale of the Hunter Brothers into that of the Blood Girl by having the decapitated head-skull of 1 Hunter miraculously revive the tree and immediately have it bear fruit. Awed by the transformation of the tree, the denizens of Xibalba issue two interdictions (γ): the residence of

Xibalba can neither stand near nor pick the fruit from the tree. Blood Girl (tacitly) leaves her residence {β} and, defying the interdictions, approaches the tree (δ). Convinced that the fruit of the tree must be delicious, she prepares to pluck one when the voice of the skull of the widower 1 Hunter detains her from fulfilling her desire. The skull's attempt of reconnaissance (ε): "'What do you want with what are just skulls / That have been made round on the branches of trees?'" (Edmonson 1971, ll. 2231–32), is rendered not as an anacoenosis, a question requiring an answer from the interlocutor of the skull-fruit of 1 Hunter, but as a *hypophora*: the skull-fruit of 1 Hunter does not allow the virgin Princess of Xibalba to answer and, instead, immediately responds to his own interrogative remark with an enthymeme: "'You don't want them'" (1971, l. 2235). The maiden rejects the latter conclusion, and her positive response (ζ) leads the skull-fruit of 1 Hunter to acquiesce in a manner that invites her to pluck the skull-fruit from the branch. The skull-fruit persuades the lass to outstretch her "right hand" (θ [1971, l. 2239]) and then, (outwardly) tricks her (η), spitting its "saliva" onto it (1971, l. 2252). The seed of the fruit-skull enters the womb of Blood Girl; impregnates her (1971, ll. 2288–89), initiating the fetal development of the future Hero Twins, "Hunter and Jaguar Deer" (1971, ll. 2291–92). Anticipating societal complaints of behavioral impropriety that, subsequently, the lords of Xibalba will accuse Blood Girl of committing, the skull-fruit of 1 Hunter assures the future mother of the Hero Twins that what has transpired will not result in her death, which the Death Gods will decree, assuring her that she will leave Xibalba and live on earth, a fate predetermined by the celestial deities 1 Leg, Dwarf Lightning and Green Lightning (1971, ll. 2282–84).

In the next ten lines, there is a compression of time: six months transpire before the single Blood Girl reappears visibly pregnant with child, presumably proof of having engaged in an immoral, villainous sexual act {A}(Edmonson 1971, line 2294). Her father Blood Chief informs this misfortune to the lords of Death (B⁴), who preordain her proleptic death sentence were he unable to identify his daughter's sexual male partner ({A¹³} (1971, ll. 2298–2309). Blood Chief interrogates his daughter (B⁴; 1971, ll. 2313–14]), his query is for naught given that Blood Girl takes her father's words literally and denies that she has engaged in sexual intercourse with a man (a¹ variant; 1971, ll. 2315–16).

In view of the above, the father banishes his daughter, informing four Owls, Death Warriors, to sacrifice Blood Girl (A^{9, 13}; Edmonson 1971, ll. 2318) in a place, as noted by the 1 Death and 7 Death, that is located "far off" (B⁵; 1971, l. 2310); and, providing the agents of Death with a "jar" (1971, l. 2319) and a "white knife" (1971, l. 2325), orders the four Owls to bring back the heart of Blood Girl in the jar so that the Death Gods can verify that they have fulfilled their assigned difficult task (a proleptic plausible MN; 1971, l. 2320). Having received their orders, the four Owls leave with their prisoner to journey to the assigned "far off" place to execute the young daughter of Blood Chief (B⁵ ↑ {C}; 1971, l. 2324). (In view of the latter assigned mission of the Death agents, the tale of Blood girl may indicate that the fairy tale type 709, "Snow White" (Aarne and Thompson 1987, 245) may derive from a cross-cultural religio-folk-tale source.

As they depart upwards from their environs in Xibalba toward the surface of the planet Earth—time and geographic locations are not apparent—three functions: that of the donor (D, Function XII), that of the reaction of the hero-heroine to the donor (E, function XIII), and that of the hero-heroine who acquires "a magical agent" (Propp 1990, 39–50)—occur and are repeated in a variant form. Blood Girl begins the series of actant transformations when, upon starting her journey to the

"far off" place, she switches her role as an arrested criminal to that of a donor who presents her case and pleads that her executioners grant her mercy:

"It cannot be that you will kill me, oh messengers,
Because my fornication does not exist.
What is in my womb
Was just created.
It just came from from my admiring the head of 1 Hunter
That is at Dusty Court.
So therefore don't sacrifice me,
Oh, messengers," (C D⁵ variant; Edmonson 1971, ll. 2327–34)

The role switching of Blood Girl allows her villains to switch theirs and what ensues is a rapid switching of roles of the two parties. The Owls, informed of Blood Girl's past, remove their villainous tag as proleptic executioners of a victim condemned by a jury of elders on false grounds, and react as heroes, who, withstanding the test of their donor, show mercy to their petitioner, albeit do so indirectly. Below, is their (surprising, since unexpected) enthymematic anacoenosis response: "What can we put in / As a substitute for your heart" (E⁷; Edmonson 1971, ll. 2337–38). The above query connotes that the law enforcers agree that Blood girl is innocent of the crime that her father and the Death Gods accused her of having committed and that they consequently not only grant her mercy but also set her free, albeit do so, again, connotatively.

Before Blood Girl has a chance to thank her heroes for their support, the Owls bring up the problem of having to deliver her heart to the 1 Death and 7 Death (1971, ll. 2339–47) albeit do not allow Blood Girl the opportunity to reply for they immediately proclaim, again connotatively, that they will be unwavering in their constancy to her. The passage that indicates that they indirectly put themselves at her disposal (F⁹) follows: "For really we want you not to die" (1971, l. 2349). In short, with the passages of lines 2337–38 and line 2349 the Owl heroes have transformed into donors and are testing Blood Girl. The heroine, in turn, reacts as a donor who, receiving a positive response from her tested heroes, puts herself at their disposal (F⁹) and immediately proceeds to create and to provide her anxious Owl heroes with an "imitation heart" (1971, l. 2367)—that is, she gifts them a magical object (F¹). Blood Girl creates her organic "imitation heart" by mixing organic biodegradable substances, namely, the "sap" (1971, l. 2363) and the "bark" (1997, l. 2373) of the "Cochineal Red Tree" (1971, l. 2374), in the jar that the Owls had brought with them. When mixed in the jar the mixture "... swelled up / And became round / And so then it became an imitation heart" (1971, ll. 2365–67), filled with "imitation ... blood" (1971, l. 2370).

At this point, the narrator introduces an interlude consisting of thirty-four lines. Having received the magically produced heart by Blood Girl (F¹), the Messenger Owls take their leave of heroine—the narrator neither provides the location where Blood Girl remains nor the temporal frame of the above event—and go down to Xibalba—the narrator neither provides locations through which Owl heroes (by air or by foot) had traveled—where they deliver the imitation heart to 1 Death and 7 Death (F¹ {↓G²}). The Death Gods cook the "imitation heart" and with delight devour it and proclaim that what they are consuming is the heart of the Goddess Blood Girl (F⁷; Edmonson 1971, ll. 2383–2417).

The above feasting scene marks the triumph of Blood Girl over 1 Death and 7 Death and Blood Chief, her parent: they ordered her demise in Xibalba; she is alive and, shortly, will give birth to two new lives on Earth. The latter second remark will shortly be fulfilled with the assistance of the Owl messengers who, having complied with their contractual obligations to the death deities leave the above festive scene, and. In one line, they ascend to the unspecified location where Blood Girl awaits them and in the next line guide the pregnant virgin goddess, her physiological condition points to another cross-cultural motif, to the entrance spot that leads to Earth and in the third line descend to their residence in Xibalba. The paratactic structured passage exhibiting an extreme abridgment of space and contraction of time, follows: "... [t]he Owls came who were guiding the maiden, / letting her climb up through a hole to the Earth. / Then the guides turned around and went back down" {G² ↑: ↓ }; Edmonson 1971, ll. 2416–18).

On earth, Blood Girl arrives incognito (o), which amounts to a return, at the home of 1 Hunter and 7 Hunter (↓o) and promptly informs Xmucane "I am thy daughter-in-law" (Edmonson 1971, l. 2439). Not omniscient, Xmucane, assuming the role of a false heroine who presents unfounded claims, not only refuses to recognize her (L) but also orders her to "Go on back" (1971, l. 2452) to her place of origin. Pressured by Blood Girl, who insists that her mother-in-law admit her as a family member, Xmucane proposes that her intruder cut a net of grain from her field as proof that she is, indeed, her daughter-in-law. Calling on the super-individuals Rain Woman, Ripeness Woman, Cacao Woman, and Corndough to aid her in this difficult task, Blood Girl fills a net full of corn, which animals subsequently transport to the house for her, and thus accomplishes the difficult task that Xmucane demanded of her (MN; 1971, ll. 2523–46]). Xmucane confirms the latter event and judges it as a sufficient "sign" (1971, l. 2561) to allow her to recognize the heroine Blood Girl as a member of her family (Q): "It must be true that you are my daughter-in-law" (Q variant; 1971, l. 2562).

III. The Tale of the Hero Twins Hunter and Jaguar Deer

The third and most complex narrative consists of three parts. The first, entails two moves, and deals with a conflict that pits Xmucane and her eldest grandchildren, One Monkey and One Howler, against the Hero Twins Hunter and Jaguar Deer. The second part—a connective link between the first and third part—records in three moves agrarian activities on a magico-etiological level and, more specifically, relates how Hunter and Jaguar Deer recover the ball left behind by their father and uncle. The third and longest part relates the descent of the Hero Twins into Xibalba; it details their struggle and victory over the Lords of Death, and it describes their final ascent and return to the heavens to join the supreme Quiche Maya deity, One Leg, also known as Heart of Heaven. Below, I analyze the morphological structure of the first two parts.

The Morphological Analysis of Part One of the tale of Hunter and Jaguar Deer

Part 1 consists of a single move. Its symbolic transcription follows: A[tacit β¹]A^{13, 6, 18} Kneg.

The initial situation of the first move briefly relates the virgin birth of the Hero Twins, Hunter and Jaguar Deer, and their equally miraculous growth (Edmonson 1971, ll. 2579–85). The absence of their mother, Blood Girl, tacitly implied, has left the Hero Twins to fend for themselves, which typically places the lives of children in a precarious situation (Propp 1990, 27). Xmucane seizes

the moment and, in her continuing aggressive role as a villainess, orders 1 Monkey and 1 Howler to do harm to Hunter and Jaguar Deer: "Really you should get rid of them; / Truly they loud mouthed" (Edmonson 1971, ll. 2586–87). Driven by the same desire, One Monkey and One Howler, jealous of their stepbrothers (1971, l. 2597), endeavor to injure the Twins and proceed to torment them at night. First, they place them first on a bed of ants and then on one of thorns (A; 1971, ll. 2589–96)]. As is typical of victimized heroes, the Hero Twins "just endured it" (K; 1971, l. 2657).

The Hero Twins play a different role in the second part. But before discussing this move, a review of the awkward format of the first move is in order. If the Popol Yuh is assumed to be an oral narrative, the separate announcements and the doubling or trebling of certain previously disclosed facts associated with One Monkey and One Howler would serve as an effective mnemonic bridge between passages. However, as a written text, most techniques employed in lines 2613–72, reiterating the occupation and the fate of their father and uncle in Xibalba, is unnecessary.

The first move is also awkward morphologically. That is, it has two separate and conflicting beginnings. The first gives a brief account of the birth and sudden growth of the Hero Twins (Edmonson 1971, ll. 2579–84); the second relates that the Hero Twins are hunters and purveyors of delicious birds to their grandmother and their stepbrothers—a service that fails, nevertheless, to endear them to their family (1971, ll. 2645–82). Motivations of jealousy and antagonism connect the two beginnings, but the fact that the first move is poorly structured makes for disharmony. In short, the first move fails, because the scant events are narrated with no preparation and insufficient development. This failure is striking in contrast with the consummate art of the second move.

The Morphological Analysis of Part Two: The Tale of Hunter and Jaguar Deer

Part 2 consists of a single Move. Its symbolic transcription follows: aBC↑ G^{3,2} H var. J var. I² var. K⁴↓MN: neg. Ex U Q T² var.

The above move consists of eighteen functions. It begins with Xmucane noticing that Hunter and Jaguar Deer have returned to the house without bringing with them their daily provision of prize birds for the family to feast upon (Edmonson 1971, l. 2675). Forthwith, Xmucane irately demands that the Hero Twins leave and obtain birds for everyone: "And the grandmother got angry, / 'Why are there no birds? / Bring them'" (a; 1971, ll. 2677–79)]. At this point, the Hero Twins clarify that it was not because of disinterest that they had returned empty handed, rather that they were unable to climb up to the high branches on which the birds had perched:

"The thing is,
Grandmother,
Our birds were just stuck in the tree,"
They said then,
And there was no way of climbing the tree after them,
Grandmother." (1971, ll. 2683–88)

Their comment leads them to seek the assistance of their elder stepbrothers (B): "So we'd like our older brothers to go with us / And they can come and get the birds down" (Edmonson 1971, ll.

2689–90). 1 Monkey and 1 Howler contract to do so, promising to fulfill their word the following day (C): "All right, we'll go with you in the morning" (1971, l. 2691). Here, the narrator interrupts the diegesis by directing an apostrophe to the reader in which he communicates that the intention of the appeal of Hunter and Jaguar Deer was to metamorphose their stepsiblings into *Simiiformes platyrrhini* (1971, ll. 2693–98).

The next morning the two twins leave the house (↑); guided by the hero Twins, they walk to the tree where the birds are perched on the high branches (G³, 2); failing to bring down birds by shooting at them with their blowguns, 1 Monkey and 1 Howler start seizing the birds by climbing up the tree; the tree reacts negatively to the intrusion of 1 Monkey and 1 Howler on its branches (H negative / variant) and swells its trunk, impeding the descent of the two intruders (I negative / variant). Hunter and Jaguar Deer magically metamorphose (a variant of branding [J]) their stepbrothers into monkeys and the simian stepbrothers immediately disappear into the woodlands (Edmonson 1971, lines 2721–56). Regardless of how a reader allegorically interprets the above diegesis—from an archaic mythological point of view, the above diegesis may be considered as a conflict over primacy among brothers—morphologically, the defeat of elder twins reverses the initial misfortune of Hunter and Jaguar Deer who, in the past, were treated poorly by their stepbrothers (K⁴).

The metamorphosis of the first-born sons of 1 Hunter into simians, however, does not constitute their final defeat. This will occur after the Hero Twins return home (↓) and suffer the unfounded, yet paradoxically justified, accusations raised against them by Xmucane. She is right in accusing the children of Blood Girl of having committed a harmful act against her and their elder stepbrothers (Edmonson 1971, ll. 2771–80). Being considerate, the Hero Twins give their grandmother the opportunity to undo their work, which amounts to a difficult task (M). The difficult task that Hero Twins assign to Xmucane is that must keep a straight face when her grandchildren 1 Monkey and 1 Howler return home three times to visit with her (M)—the importance of the presence of the number three in the Popol Vuh may indicate that the number three may derive from a cross-cultural religio-folk-tale source. Since Xmucane laughs during the three times her simian grandchildren return to visit with her (N negative), the simians are perceived as false heroes (Ex); they are forced to reside in the forest as punishment (U); and they are never seen again. (1971, ll. 2805–65). As for Hunter and Jaguar Deer, they remain as the substitutes of 1 Monkey and 1 Howler with their grandmother; they are recognized as heroes (Q); and they began to "To reveal themselves" (l. 2910) by performing magical agricultural feats (T² variant [1971, ll. 2925–80]).

² From a diegetic perspective, what characterizes the surface as well as deep structure of most novels written in Spanish America during the nineteenth century as well as during the first four decades of the twentieth century is the diachronic progression of events. The above chronological-diegetic pattern comes to an abrupt halt with the publication of *El Señor Presidente* (henceforth, *ESP*) by Miguel Ángel Asturias (1899–1974) in 1946. The *ESP* is a narrative work of art which fuses form and function and creates chaos begotten from order (reference to *ESP* is to Buenos Aires: Losada, 1964). The landmark narrative by Asturias constitutes the first Spanish-American novel whose extensive as well as extreme experiment with time excludes chronological relational indicia. The author's toying with time sequences rests on his skillful manipulation of the figure of parallelism, a figure that he employs as the governing structural principle of Parts I and

II (Chapters II–XXVI), a figure that, inverting the natural or logical sequence of events in the novel, inevitably leaves the reader in a state of confusion, since such structural anachronyms give rise to anarchic sequences and not to orderly and readily recognizable patterns of action. Asturias achieves this surface structure of discordance in *ESP* by a clever sleight of hand. Indeed, were the reader to study the individual tales of *ESP* he / she would discover, as the examples that follow will reveal, that their deep structure is grounded on the same traditional diegetic principle of diachronic deployment of fictive events that characterizes the Spanish-American novels prior to 1946. To use a cinematic technical term, Asturias's achievement can be compared to that of film splicing.

Below, I render the morphological structure of three tales of diverse moves out of the minimum of twelve tales that make up the *ESP*. I present the first two tales as a single unit—a single-move tale of what occurs to a husband triggers a single-move-tale response by the husband's wife—; the second tale consists of a two-move narrative; the third tale, in turn, consists of six moves—English translations are to Frances Partridge 1983 and appear in square brackets ([]); my English translations are in braces ({ }).

I. Analysis of a One Move

The Tale of Abel Carvajal. The symbolic transcription of this tale follows: $\alpha \beta \epsilon \text{ var. } A^{15}BC \uparrow G:2$
LExU

The initial situation (α) depicts the early morning hours in a federal capital city of a Spanish-American country whose residents officially prepare to celebrate the birth date of a president-turned despot (α). Dressed formally, a lawyer by the name of Abel Carvajal has locked the front door of his house and prepares to absent himself from his home to walk to the presidential palace to participate in the festivities organized to honor the dictator (β ; Asturias 1964, 96).

In the opening scene of Move 1—a variant of what occurs to a character named Joseph K. in chapter 1 in the novel *The Trial* (1927) written by Franz Kafka (1883–1924)—the Judge Advocate General of the President spies Carvajal (ϵ variant; Asturias 1964, 96); assumes the role of a villain and arrests, seemingly without cause, Carvajal (A^{15} ; 1964, 96); and orders soldiers, who have encircled his house, to conduct the prisoner to the Second District Police Station (B; 1964, 96). The soldiers commence their counteraction (C) and take the apparently victimized Carvajal to the above police station ($\uparrow G^2$), wherein which a (tacit) police officer locks Carvajal in a cell (1964, 96). Late at night, agents transfer Carvajal to the Central Penitentiary (G; 1964, 208) where he faces a kangaroo-military court that sentences him to death without due process and denies him the chance to appeal purported false accusations brought against his person by his enemies (L):

"¡Apelo de la sentencia!"

Carvajal enterró la voz hasta la garganta.

"¡Déjese de cuentos" respingó el Auditor, "aquí no hay pelo ni apelo, será Matatusa"! (1964, 210)

["I appeal against the sentence!" Carvajal's voice was in his boots.

"Let's keep to the point," grumbled the {Judge Advocate General,} "there's no question of an appeal or peal, or any other such rubbish here!" (Asturias, 1983,

Subsequently, a prisoner named Lucio Vásquez hears a gunshot. The reader assumes that the omniscient narrator communicates the thoughts of Vásquez in an indirect manner in the last two unquoted sentences of the Abel Carvajal tale: Estaban fusilando. Debían ser las tres de la mañana. (Asturias 1964, 212) [The executions had begun. It must be three in the morning.] (Asturias 1983, 208)

However, due to the absence of quotation marks, the above Spanish sentences can also be attributed to the omniscient narrator of *ESP*: {"They were shooting. It probably was three in the morning"}. (If my above English translation is valid, then it would indicate that, here, the omniscient narrator is an unreliable raconteur.)

The Tale of the Wife / Widow of Carvajal

The driving force behind the actions of the wife / widow of Abel Carvajal—in the diegesis the narrator first refers to her as the "esposa de Carvajal" (Asturias 1964, 221–22) {"the wife of Carvajal"} and later, acknowledging the demise of her husband, as the "viuda de Carvajal" (1964, 231) {"widow of Carvajal"}—is her lack of knowledge of the state pertaining to her husband.

The symbolic transcription of the tale follows: $\alpha a^1 B^3 \uparrow : D^5 E^5$ neg. K^4 neg.

In this tale, the unexpected arrest of Abel Carvajal constitutes the initial situation (α) of this move. Kept in the dark as to where her husband has been confined (a^1), the wife-widow of Carvajal assumes the role of a heroine seeker and decides to initiate her own search (Asturias 1964, 218) to obtain news regarding both her husband's whereabouts and his physical state (B^3). With these two objectives in mind, she begins her counteraction (C); she leaves her home and roams the grounds of the penitentiary, roams those of the President's country residence, and even pays a visit to the house of the Judge Advocate General (\uparrow :). In the above trebling case, she also seeks mercy for her husband or, if dead, permission to bury his body (D^5), albeit her requests go unanswered, her pleas fall on deaf ears. Government officials and generals continuously turn her away without giving her any satisfaction (E^5 negative)—in fact, the maid of the Judge Advocate General is the only person who feels sympathy for her, and the Judge Advocate General subsequently rebukes her weakness in harsh terms: "No hay que dar esperanzas. ... En mi casa, lo primero . . . es que no se dan esperanzas de ninguna especie a nadie. En estos puestos se mantiene uno porque hace lo que le ordenan y la regla de conducta del Señor Presidente es no dar esperanzas y pisotearlos y zurrarse en todos porque sí" (1964, 238) ["You mustn't encourage them to hope. ... In my house the first thing ... there are never grounds for hope of any description for anyone. It's only possible to go on holding a position like mine if you obey orders; the President's rule of conduct is never to give grounds for hope, and everyone must be kicked and beaten until they realize the fact"] (Asturias 1983, 234). In short, the wife of Abel Carvajal has spent her time going round in circles; all her efforts have been for naught E^5 negative (K^4 negative).

III. Analysis of a tale of Two Moves

The Tale of Fedina Rodas

The symbolic transcription of Move 1 follows: $\alpha\beta^1[\gamma^1]\delta^1\varepsilon^1$ neg. $A^{15}B^5D:2E:2H^1$ var. J^1I neg.

In the initial situation (a), Fedina Rodas learns about the projected arrest of general Canales and abduction of Camila Canales, the godmother of her son, from her husband, Genaro Rodas, approximately four hours after her husband returned home shortly after 1:30 a.m. (Asturias 1964, 57–58, 70). (In passing, the name of the character Fedina may result from a combination of metathesis, apheresis, and syncope of the word "fidedigna," {"faithful"}, whereas her surname Rodas, related to the words "rueda"-"rodar" {"wheel"-"to roll"}, connotes the brusque rolling or change from one social condition to another, the unexpected, unforeseen role that Fortune plays in a person's life.)

Shortly before 6:00 a.m., she absents herself from her house (β^1) to warn Camila and her father of the danger they face; she reaches Camila's house, which is but a stone's throw away from hers, and stands before the front door knocking in vain as the tower clock of the church La Merced strikes the hour—in Guatemala City the church La Merced, located in the vicinity of the Portal del Señor, does not have a tower clock. Following the tacit violation of a legal interdiction, that of not trespassing on another person's property without the expressed permission of the owner $\{\gamma^1\delta^1\}$, Fedina fails in her attempt at reconnaissance regarding the whereabouts of either Camila or her father (ε^1 negative) but finds and keeps a letter written by general Canales addressed to his brother Juan in which he asks that he look after his daughter. As Fedina meanders about the house, soldiers encircle the house; a military officer finds and arrests her (A^{15}); and, on orders of the Judge Advocate General (B^5), soldiers conduct her to a women's prison (Asturias 1964, 93). Shortly after midnight, the Judge Advocate General interrogates her (1964, 113). First, he asks her general questions (identification, residence, age, marital status), and then grills her on the specific issue regarding her presence at the Canales residence. In this second part of the interrogation, the Judge Advocate General, having ascertained that the prisoner was aware of the government's plan to arrest general Canales, demands that she disclose the escape route of the general and reveal her ties to the Canales family. As to the former, Fedina claims ignorance; as to the latter, she responds that Camila Canales is the godmother of her child. (The above constitutes a doubling of the paired functions of or interrogator-tester / heroine response [$D:2E:2$].) There follows a hostile and emotional verbal combat (H^1 variant), accompanied by a doubling of the function of (mental and physical) branding ($J:1$). Powerless to come to the assistance of her baby, Fedina despairs listening to her child wail and later suffers serious bodily injury and pain in having to grind quicklime with her bare hands. Physically and mentally defeated (I negative), Fedina lies unconscious on the floor when the Judge Advocate General finishes quizzing her at precisely 4:40 a.m. At dawn, guards carry her and her baby back to her cell.

Move 2. Following is the symbolic transcription of Move 2: $a^1:D^7E^7F^9G^2K^9$ neg.
 $K^{9,10}$

Move 2 begins with a double lack ($a:1$): Fedina's child is dead and Fedina is seriously ill (Asturias 1964, 119). Synchronously, the Judge Advocate General receives a note at his home from a lawyer colleague which states that a certain "*Chon, Diente de Oro*" {Conception, Gold-Tooth}, the proprietress of the brothel El Dulce Encanto, is willing to pay the sum of ten thousand pesos (D^7) to acquire Fedina as a prostitute for her establishment (1964, 133). That the sum greatly appealed to the Judge Advocate and that he (tacitly) accepted the offer (E^7) and (tacitly) placed himself at

Chon's disposal (F⁹) is clear by the fictive fact that the police at the Casa Nueva hand Fedina over to Chon. It should be noted that the carriage transit to the brothel, shortly after 6:00 a.m., not only constitutes a significant physical spatial change (G²), but symbolically also marks a radical transference of spiritual realms for Fedina. A victimized heroine, Fedina enters the brothel clinging to her dead baby. Once inside, the cook discovers that the decomposing body of Fedina's dead child is responsible for the foul smell that now infests the room. Overwhelmed by the sight of the corpse, those in the brothel hold a serious religious wake that same evening (1964, 154–55) and bury the cadaver of the baby the following morning in a cemetery (K⁹ negative; 1964, 169). In sharp contrast, Fedina's fate ends on a positive note. Hospitalized in San Juan de Dios (1964, 169), she recovers from her illness and finds employment at the hospital (1964, 276), thus liquidating the problems raised by her previous imprisonment, her grave illness, and her uncertain proleptic existence as a possible prostitute (K^{9,10}).

III. Analysis of a Narrative Consisting of More Than Two Moves:

The Tale of Miguel Cara de Ángel and Camila. The Miguel Cara de Ángel and Camila diegesis is a six-move tale.

The symbolic transcription of Move 1 follows: A[A¹] a¹B³C[↑] var. D² E² neg. F⁹ neg. K⁴ neg.

The escape of General Eusebio Canales, thwarting an elaborate trap that the President-dictator in this novel had set to capture or to assassinate him, constitutes the initial situation of Move 1 (α; Asturias 1964, 75). His flight, in turn, leads to the abduction of Camila, Canales' daughter, by Miguel Cara de Ángel {Michael Angel Face}, a young man who is an ardent flatterer and obedient enforcer of the dictates of the President. Ostensibly, her abduction amounts to a villainy (A¹; 1964, 84), albeit from a psychoanalytical deep-structure perspective, the action of Cara de Ángel stems from a lack (a¹), since it serves to underscore an unconscious desire and drive on his part to obtain a wife.

Placed safely in the residential chambers located behind *El Tus-Tep* restaurant-bar owned by *la Masacuata* (a Nahuatl word: masa / maza (deer) and coatl: snake [an American constrictor snake called "deer snake"]; Karttunen 1983, 142), Cara de Ángel gratuitously contracts to obtain information about her father and to escort her to the house of one of her relatives in the evening hours (B³C[↑] variant). Visiting with one of Camila's uncle, Cara de Ángel listens in amazement to Juan Canales and his wife Judith deliver an acrid harangue against General Canales and a fervent disavowal of their niece (D²E² negative F⁹ negative). Having failed in his promise to secure a haven for Camila (K⁴ negative), Cara de Ángel returns to the restaurant-bar *El Tus-Tep* (↓ variant; Asturias 1964, 121).

Move 2 deals with Camila, the victimized heroine, lacking news about her father and being repudiated and abandoned by her relatives.

The symbolic transcription of Move 2 follows: a:¹B⁴.³C[↑]var.D:⁷ neg. E⁷ neg. F⁹ neg. K⁴ neg. ↓ var.

Upon his return to *El Tus-Tep*, Cara de Ángel informs Camila that he has no information regarding

her father and that her Uncle Juan Canales refuses either to take her into his custody or to provide her with shelter (a:¹ B^{4,3}; Asturias 1964, 124). Assuring her abductor that in any of the three houses "de mis tíos sepa usted que estoy en mi casa" (1964, 124) ["any of my uncles' houses are home to me" (Asturias 1983, 122)], Camila, accompanied by Cara de Ángel, leaves *El Tus-tep* to start her counteraction (C; 1964, 125); she fails in her trebling effort to gain entrance at any of the homes of her three uncles (D:⁷ negative E:⁷ negative F:⁹ negative; 1964, 126–30); and, not having resolved her lack (K⁴ negative), returns to the residence of *la Masacuata* at dawn with Cara de Ángel at her side.

The latter events proleptically prefigure Cara de Ángel's subsequent relationship with Camila. Abandoned by her father and uncles, she will find support in Cara de Ángel. For it will be Cara de Ángel who will come to her aid and help her to recover, both physically and spiritually, from the extreme state of anguish and depression into which she falls caused by the above disaster, a disaster that will almost cost her life.

Move 3 focuses on the illness that befalls Camila, Cara de Ángel's the religious contract with God that Cara de Ángel makes to save the life of Camila, and their subsequent secret marriage.

The symbolic transcription of Move 3 follows: a⁶BC↑var.D:²E:²F⁹MN ↓ var. Q:W:*

Having left Camila with *la Masacuata*, Cara de Ángel returns to his house. An interlude passage depicts his state of exhaustion in which, somnolent, he does battle with the instinctive side of his being that attacks him for his recent altruistic behavior toward Camila (Asturias 1964, 143–45). Awakened by a physician, Cara de Ángel learns that Camila is seriously ill, suffering from pneumonia (1964, 148). The message that he has received connotes that those at *El Tus-Tep* lack his presence (a⁶). He remedies this unfortunate absence by returning immediately to the restaurant-bar with the hope of assisting Camila to recover from her infirmity (BC). The gravity of the medical state of Camila brings onto the scene a priest who requests and obtains her confession; he proceeds to absolve her of all her sins (D²E²F⁹ [1964, 171–73]); and the latter religious exorcise effort effectively forces the devil in Camila's allegorical dream to concede victory to her guardian angel.

The decision of Cara de Ángel to save the supposed endangered life of Major Farfán—a personal pact he makes with God in exchange for the life of Camila—constitutes a *deus ex machina* insertion. From a structural point of view, it cannot be justified, since the diegesis has not indicated that the President has put the major on his list of those to be eliminated as enemies of the State. Taking on this difficult task (M), Cara de Ángel seeks the whereabouts of Farfán, and finally finds him at the brothel *El Dulce Encanto*. Cara de Ángel guides his drunken companion to the restaurant-bar of *la Masacuata* (↓ variant), where he awakens lying on the counter. At this point, Cara de Ángel informs Farfán major of the President's decision to have him assassinated and advises him to find means to ingratiate himself with the dictator (N). Cara de Ángel also discloses that he, a hero in the eyes of Farfán (Q), has saved the major's life, an act that is meant to be an exchange for the life of a young lady who is very dear to him but who is also very ill. Major Farfán leaves, hinting that his savior will marry the young lass he had referred to (W*; Asturias 1964, 175–78).

Petronila, one of the mourning women who has come ritually to mourn at Camila's demise,

recognizes Cara de Ángel as a hero (Q)—she bases her judgment of Cara de Ángel on his self-abnegated dedication to the welfare of Camila and her belief that the profound affection her hero professes for Camila has been instrumental in saving the maiden's life. Her mystical friend Ticher recommends that the hero of Petronila marry Camila, since such love as his will certainly save the lass; *la Masacuata*, at the bidding of Petronila, summons a catholic priest; and the Catholic servant of God promptly marries the young couple (W* variant; Asturias 1964, 217). *Ticher* closes the nuptial ceremony reciting line 13 of Sonnet 10 of Shakespeare: "*Make thee another self, for love of me!*" (1964, 217). Subsequently, the President officially ratifies the religious marriage (W*)—a second folkloric case of trebling—by publishing a false report in a newspaper of the said event, a report that features him in the role of best man (1964, 228).

Move 3 ends with a coda. Camila needs to regain her health, and both must fulfill the request of *Ticher*, which transforms the *ESP*, if only momentarily, into a romantic narrative. At a country resort, where they have gone to spend their honeymoon, Camila fully recovers, both are physically and spiritually transfigured into holistic individuals, and deeply in love with each other, they tacitly prepare to consummate their marriage (Asturias 1964, 244).

Move 4 begins, appropriately, with the blissful married couple back in the urban capital environment—in the typical literary country-city motif, the city symbolizes, vice and corruption—and with Cara de Ángel seemingly still enjoying the confidence of the President.

Following, is the symbolic transcription of Move 4: a¹B¹C↑G²K⁴

In move 4. Camila and Cara de Ángel attend a party given by the President and Cara de Ángel commits an indiscretion that stuns all those present—he steps out from behind the curtains and checks his wife from having dinner with the Poet, the guest of the President on this gala occasion (Asturias 1964, 251). In what constitutes a variant an inverted doubling of the previous Cara de Ángel-General Canales meeting, the President, shortly thereafter, summons Cara de Ángel to the Presidential House and announces that he requires his assistance in a diplomatic mission to the United States (aB¹), which proleptically turns out to be a lie. Following a brief exchange of words, Cara de Ángel accepts the assignment (C). Looking out from a window in the Presidential Palace, Cara de Ángel perceives an allegorical vision, an indigenous ceremony dedicated to the Quiche god Tohil, a deity who demanded constant human sacrifice on his behalf from his religious adherents, which forecasts his proleptic doom. Following another interlude, in which the young married couple make love at home (1964, 268), Cara de Ángel boards a train for a coastal port on the Atlantic coast (↑G²), gleeful of being forever free of the President (K⁴).

Move 5 commences with the arrival of Cara de Ángel at an Atlantic port. His need is to board a ship that will take him to the United States to fulfill the President's diplomatic assignment.

Below, is the symbolic transcription of Move 5: {a⁶}A^{15, 12, 6}↓var.G² o U.....LU var.

Upon his arrival at the Atlantic port town, Cara de Ángel meets Major Farfán, the officer whose life he had saved in Move 3. Farfán's friendly greeting of his savior-hero puts Cara de Ángel at ease, confident that he will, in effect, shortly board the ship docked nearby that will take him to the United States. However, the act of friendship on the part of Farfán toward Cara de Ángel is

short lived. Taking possession of his savior's luggage, Farfán arrests his former hero; effects a substitution: he gives Cara de Ángel's passport and other items of value to his double, who promptly boards the boat, leaving the confused Cara de Ángel stranded at the pier ($\{a^6\}$ A^{15, 12}; Asturias 1964, 271–72). Subsequently, Cara de Ángel is beaten (A⁶; 1964, 274–75); he is placed in a wagon filled with feces (1964, 275) —in passing, the latter motif of an individual laying in excrement immediately recalls as its probable literary source *The Divine Comedy* (ca. 1308–1320): *Hell*, XVIII (Circle 8, Bowge 2) of Dante Alighieri (1265–1321)—; he returns incognito to the city in the above train (G²↓o; 1964, 276); and, upon arriving in the city, he is thrown into an underground dungeon (U; 1964, 282]).

At this point, the narrator cuts away from Move 5, creating suspense regarding the conclusion of the tale of Miguel Cara de Ángel, and embeds Move 6, which focuses the reader's attention on the abandoned Camila.

The symbolic transcription of Move 6 follows: a¹ var. B³ var. C↑ var. M ↑[=Rs. var. {G²}] T⁴ var. =K⁴ var.

Pregnant and after months of living in seclusion, Camila, lacking news from her husband (a¹ variant B³ variant; Asturias 1964, 278), begins her counteraction (C); leaves her house (↑ variant); and undertakes the difficult task (M) of obtaining information regarding the whereabouts of her husband—her quest is a variant doubling of that undertaken previously by the widow of Carvajal. To this end, Camila seeks information regarding her husband from numerous individuals: she endeavors to meet with the President; she writes letters to the country's Consul in New York City, to the Secretary of State of the United States and to known male and female friends and relatives of Cara de Ángel; she consults a local merchant, who assures her that her husband is residing in New York City, which leads her to pack her things and acquires steamship tickets but fails to obtain a passport to emigrate to the United States; she visits with a medium who informs her that Cara de Ángel died on the high seas. In short, her efforts are for naught (N; 1964, 278–80).

The above activities take a toll on the state of health of Camila. At the age of twenty, she is ill, and her appearance is that of a wasted senior citizen (J variant). At the age of twenty, Camila gives birth to a baby boy. On the advice of her physician, Camila leaves the city for the country (↑), where, in the company of her son Miguel, she regains her former pantheistic sense of harmony—a feeling of repose, contentment, and peace that she had experienced previously in the company of Miguel Cara de Ángel (T⁴ variant= K⁴ variant; Asturias 1964, 281).

Having resolved the state of affairs of Camila, the narrator returns to move 5. The temporal frame is, now, years following the confinement of Cara de Ángel in his humid subterranean cell (Asturias 1964, 282). An official report, which the director of the Secret Police is writing to the President, will serve as the instrument by which the reader indirectly learns of the death of Miguel Cara de Ángel. The report reveals a plot (M) on the President's part to produce great anguish in Cara de Ángel, confident that it will hasten, so the reader infers, his demise. The President's ploy works. According to the report, an agent—that is, a false hero—chosen for this role and placed in the vicinity of the cell of Cara de Ángel, presents unfounded claims (L) to the latter prisoner and informs him that the wife of the Cara de Ángel was now the mistress of the President (1964, 286). The report continues to state that, shortly thereafter, Miguel Cara de Ángel died from self-inflicting

wounds (U variant; 1964, 285–87).

³ Jakobson uses such phrases as "eminent study" (Jakobson and Pomorska 1983, 16) and "pioneering monograph" [1960] (Sebeok 1975, 374) to refer to Propp's *Morphology*. The latter seminal treatise has universal implications that Jakobson is quick to note. According to Jakobson, Propp has shown not only that there is a "limited choice of plots" (Jakobson and Pomorska 1983, 16) but also "how a consistently syntactic approach may be of paramount help even in classifying the traditional plots and in tracing the puzzling laws that underlie their composition and selection" [1960] (in Sebeok 1975, 374). Besides the examples already given from the exile of My Cid and from the Popol Vuh and from *El Señor Presidente* (1946) by Asturias, I here offer two additional cases to substantiate even further the above-mentioned view of Jakobson. The first has to do with the recorded tales by Montejo (March 30, 1985) of his native rural Guatemalan Jacaltenango, Huehuetenago; the second refers to rural folk tales of magic collected in Chile by Foresti 1985). In both instances, the morphologic structures of the tales coincide with those delineated by Propp for Russian fairy tales.

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