

A Contribution to Joyce's *Ulysses* Using the Notion of the Hypertext: The Spanish Poet León Felipe on the Revisionist Literary Stance of Joyce and Cervantes

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2.14. Das Bild besteht darin, dass sich seine Elemente in bestimmter Art und Weise zu einander verhalten.¹

Ludwig Wittgenstein

1. The idea of the hypertext and literature

One of the main features of the hypertext is the possibility of having all the information concentrated in the same space so that it is easy to consult things if we have difficulties with a text we are working with. Suppose we are working with a text on Tibet and the word "Buddhism" appears on it and we want to know about this entrance. We can go to a place in the hypertext where the information about Buddhism is stored and learn about this word. We can do this whenever we have something we need information about, provided it is in the hypertext. One of the examples George P. Landlow gives is *Ulysses*—how else?—and mentions the hypertext for this text will be shaped by all the notes containing explanations, other texts related to it and contributions to it.² The other side of the coin is that the user can build her/his hypertext when analysing a text, when reading, or even when studying it. And you can add all sorts of things all contributing to the hypertextual capacity of a text: photographs, drawings, music, etc.

How can this basic idea of the hypertext be used to make people more aware of literary texts? Notice that we are not saying the hypertext cannot be used to explain literature, which no doubt can, but are rather thinking about the enjoyment of the literary by making connections with other texts. Readers of literature may be *made more aware of the content of literature—and therefore their understanding of texts*—by using a method that uses the idea of the hypertext as a way out from the magnificent isolation of the ivory-towery concept of the work of literature as something closed. In the first place, literature has quite often been studied from outside literature, we mean, it has been usual to study what scholars thought/think about a work of literature forgetting the basic fact that literature is out there to say something. We are not interested in whether

Shakespeare was homosexual or not, but in the way he explains his time, in the way he captures the intrahistory of history, in the way he relates what he writes to other works of art, and last, but not least at all, in the way he may help present generations understand our world or enjoy themselves reading the felicitous puns in, for instance, *The Merry Wives of Windsor*. The way the puns embellish the women's talk, and therefore their hash reality, is one of the many charms of that play.

Literature has sometimes been studied as a list of works and as something anchored in a time and a space. This may obviously be helpful, but, it is not, we believe, the whole picture because literature also says something about the world, about problems that affected, keep affecting and will affect the human being. But we believe that literary texts say also something about other texts or may be used in this way. This is important not just in an intertextual sense of chunks of one text present in others but in the sense that it gives the chance to explain some texts from others, which means an extension of the notion of intertextuality. Why should something so wide as a literary text be reduced to something so narrow? The time and space a work of literature explains is not just the time in which it was written, but it can be extended to any time and any space really as far as the good works of literature deal with the human being and their problems. And it is this subject which can make the literary space a whole. *Don Quixote* can be read as the opposition of the dreamer and the realistic, apart from many other readings all of them contributing to the hypertext of this famous Spanish novel and therefore contributing—and creating—to it. This is why some works of literature are universal and non-perishable: they can be re-(e)labor-ated, worked on. They are not closed but open, and precisely the fact that they are open, or rather more open than others, contribute to their universality. This idea of openness stands out in our use of the hypertext becoming its main feature—as it is also many other poststructuralist approaches to texts. Hence, Cervantes' novel is not a fine piece of art because Cervantes' house was suspicious of having a not too normal behaviour. The true Cervantes is the one whose humanity is shown in the critique of Spain his book actually is and in the many references to cavalry books—among many other possibilities.

No less dangerous is the fact that many writers have been silenced in favour of their paraphrasers, this is a sort of theft and a part of the mediatic present society where everything seems condemned to be enjoyed through go-betweens, and thus, sometimes we cannot enjoy something directly by ourselves but through the means of another thing or person, the all-powerful specialists. This actually becomes a way to direct us in our likes and dislikes.

As it is well-known, one of the effects of the hypertext will be the autonomy of the user as s/he will have at hand large quantities of knowledge to use. The reader would be a grown-up reader instead of the all-credulous one. Of course, to grow up in this respect means to have been exposed to a lot of experiences in the reading process. The reader in this sense will be perfectly able to set up connections among different texts and will be free to do so as long as s/he uses the connections to be more aware of the power of the texts s/he wants to analyse, study, or otherwise. S/he may use Frye, Freud, or some other to find a meaning to the text, and s/he will be adding to the hypertext of that particular text. Not everything should be welcome, of course, only the contributions that add something for the awareness of the text.

Wlad Godzich titles his introduction to de Man's *Blindness and Insight* "Caution! Reader at Work!" – which by the way says a lot about one type of reader – and writes:

And here we run into a problem – not that de Man's books and articles have not been read, but rather because to claim to have read de Man presupposes that we know how to read . . . Thus, before making any determination on the accuracy of part or the hole of the Manian descriptive system, we must learn to read, and learn to read the question of reading de Man.³

Thus, before reading de Man, there is the pre-question of learning how to read, and applying this pre-question to de Man himself, there arises the pre-pre-question of how to read de Man. When is the reader then going to enjoy de Man? The hypertextual reader then is active, not only answering questions, pre-questions and pre-pre-questions, as it were, with a greater or smaller degree of luck, but also building the necessary connections within the text and outside it – *providing s/he has got the clues.*

We would like to point out that even when the notion of hypertext seems so new in computer science, the ideas behind it are not so in the field of humanities. Umberto Eco refers to two possible semantic models: the model of Katz and Fodor with semantic features, the KF model for short, and the model of Quillian in which one node in it can be related to other nodes, the model Q for short.⁴ As an example of how the model Q works, Eco gives the example of "plant." The moment we write something for its definition, say, "being that needs water," we may go to the entrances "being" and "water" and find another definition that will lead us to still another node and so on and on. The model Q is then iterative and open, it is like an encyclopedia where we have all the information in the form of nodes and the moment we choose one we may use all the others to understand the one we are working with. This is our idea for texts too: simply we can make use of any object in the literary region of the hypertext to explain what we are reading or analysing, we just have to build the necessary links that connect the elements in that literary space.

Another field where sure enough there is a likeness with this idea of the hypertext is comparative literature, it is not the same but there is the possibility of using a work of the literary space to explain another. And we do not want to forget the notion of intertextuality, even when for us the concept of the hypertext applied to literary studies goes farther than intertextuality or comparative literature. The literary space can be dealt with with greater freedom.

The reading of the notion of the hypertext that we make here is that there is a virtual location of all the texts shaping the hyperworldtext (*hwt* for short). The existence of the works of literature in this virtual region has the following important consequences:

(a) The region of the *hwt* consists of a number of links that connect the elements in it. The links exist but every user of the texts has to apply them to the text(s) s/he is analysing, studying or otherwise. In short, the *hwt* is a continuum connected by links activated by the user of the elements of that continuum.

(b) The *hwt* is a higher level of existence for texts. It means, as far as this concept is concerned, that texts are not just isolated pieces, but every text in the lower isolated level belongs to a higher whole where they form a unity made up

by virtual links built by the reader or analyser. The difference between the isolated piece of the *hwt*—let us refer to single samples of the *hwt* as pieces—and that same text in the *hwt* is of sorts the difference made in pragmatics between sentence meaning and speaker’s meaning so that what we actually have done is to extend that pragmatic difference to the higher level of textual organization, the *hwt*. What we mean is that the speaker can use language in quite a creative way. The given, the code, may be used to build something beyond itself. Notice that our idea is not just constructing a hypertext where a piece of news or a photo may be as important as, for instance, Dos Passos’s *Manhattan Transfer*, but that piece of news or photo can contribute to the understanding of the text, there is a hierarchy of links as well. Besides, we can use the *hwt* to reorganize it, to shape it, and this is the main feature of our present work and the idea of the *hwt*, which should not be understood as passive but very active indeed and able to be reshaped. The reorganization process of segments of the *hwt* is meant to get a greater insight into that segment of the textual space that is being worked with—this seems to us something so essential in our concept of the *hwt* that it is not necessary to insist on it. The chances the *hwt* offer of reshaping its space, of changing the hierarchy that organized a given segment of the *hwt* region, allow us to see some pieces of the *hwt* from the perspective of other texts by creating the corresponding links to bring them together. We could even write (1) as a ratio between sentence meaning and speaker’s meaning in the sense of what the speaker can do with sentences and words and what the reader can do with the idea of the *hwt* vs. the text considered in isolation:

$$(1) \quad \frac{\text{sentence meaning}}{\text{speaker's meaning}} = \frac{\text{isolated text}}{\text{hypertext}}$$

What (1) really means is that in the same way the speaker of a sentence may use it to say something that is not exactly what the sentence says, actually a sort of plus (J. Searle’s example “can you pass the salt?” intended as a request but in the form of a question is a good example of the extra added to the form of the question⁵), the texts can be also used as “pluses,” and we daresay, pragmatic pluses in the sense that the links connecting the texts are created by the text user, they are part of her/his perlocutive response to the texts. Hence, when we refer to the hypertext we are actually thinking of a higher pragmatic text organization and of the possibilities of re-organization that the perlocutive pragmatic response offers by creating links that put together pieces of the *hwt*.

(c) The *hwt* offers the user of it the possibility of creation. This reader’s creation is part of the perlocutionary force of texts, we mean, the reader in this case is not passive at all. The links that relate the pieces of the *hwt* do not just track down characters or parts of a text in another text—this intertextual relation would be part of the *hwt* anyway—but go beyond this rather narrow use of the *hwt* as everyone may set up connections among different texts or parts of them. To do that we have to find a sort of common denominator among the texts we want to deal with, we have to find a label that sparks off the connections. Protean matter.

(d) The fact that most of the time this is not done does not mean that the higher level of organization does not exist, it simply means it is not used. The

negative numbers in maths are not consciously used in everyday life but when we owe money to somebody we can write -\$100.

(e) If we look at texts from a vertical axis, we come across individual texts with virtual links among them. Thus, every piece of the *hwt* is the surface structure of something greater than itself, of another hierarchy where the texts have got a web of interconnections or links.

(f) The *hwt* appeals in the last resort to the readers' sensitivity and this is for us the most important characteristic of the ones we are mentioning here because we also believe texts are meant to the user's sensitivity. This has got widespread consequences just if we think of what happens when we put forward a book to be read by students. Sometimes the state of their sensitivity is snoring. We doubt that the enjoyment of a literary text should be "measured" in the same way as nature can be measured, but we do not here want to suggest new "measures."

(g) Last, but not least, we have to create links with the world we live in, which for us is another main feature of the *hwt*.

2. A short example

Let us take from the *hwt* a line from a poem written by the Catalan poet Salvador Espriu, "M'acollirà la vostra pietat"⁶ to make us more aware of Buck Korpenning's sad destiny in Dos Passos's *Manhattan Transfer*. When comparing both things we are aware how in Dos Passos's capitalist society the picture is very grim, shown, for example, by the feeling of the captain that picks up Buck's corpse:

Captain McAvy sucked a good half of his mustache into his mouth. God damn it to hell—he groaned—a pretty thing to happen on a man's wedding day.⁷

Some values are obviously more satisfying than others. Dos Passos's critique of a capitalist society leaves no room to mercy opposing thus Espriu's idea of society, a society with some sense of humanity. What we mean with this is that opposing both views we are more aware of two concepts of the modern world that say something about two types of society, two *Weltanschauungen* too that see the world differently, and two personal attitudes interacting with the world: a hope and a lack of it.

Thanks to literature, to Espriu and Dos Passos this time, for making us more aware of, for instance, the cruelty of modern society as depicted by Dos Passos and, living next to it—in the *hwt*, that is—the hope for humanity shown in the line by Espriu. Which is prevalent? That is not important, the really important thing is that we are so lucky as to have the two perspectives charmingly rendered.

3. Reading *Ulysses* and *Don Quixote* through the Spanish poet León Felipe

Let us turn now to the *hwt*, to part of a poem by León Felipe, to discover another reading of Joyce's *Ulysses* but also of Cervantes' masterpiece. We propose to use León Felipe's part of the poem to give us further insight into both masterpieces. Here is León Felipe's contribution to my hypertext:

Yo sé muchas cosas, es verdad,
pero me han dormido con todos los cuentos...
Y sé todos los cuentos.⁸

Let us now build the links with Joyce's *Ulysses* and Cervantes' *Don Quixote* taking advantage of the fact that through León Felipe's words we can, as readers, create connections in the same region of the *hwt*, i.e. the poem quoted above will be the common denominator we will be using to bring together both pieces of the *hwt*: Joyce's and Cervantes'.

The main link that we can set up through León Felipe's poem is that people are kept asleep with lies, lies or even half-truths that keep them unaware of what is going on around them, and those lies are used for the benefit of the people or group that tell the half-truths. What are then the lies with which people are kept asleep according to both writers? For Joyce, obviously, the Homeric idea of the hero as it stands in the *Odyssey* and for Cervantes the idea of the cavalry code as exemplified in the books that were to blame for Alonso Quijano's madness. The wildest critique of the idea of the hero as one that stands out from the rest is that all of us may be heroes just for one day, that the true hero is the one who is able to manage through the days, the one who stands life day in day out. Marilyn French has emphasized this aspect in Joyce's masterpiece:

It is hard enough to get through the days safely, even harder to get through with decency, with small acts of kindness, but the difficulty is profoundly greater when one is aware that the day is only the light of the void.⁹

Likewise, the worst critique of the cavalry code is that of a person that believes reality must follow that code just because it is the ideal. Such a man can only become a jester—and Alonso Quijano certainly is—apart from many other things, a clown for his own time. Hence, both writers are actually telling us how their societies were put to sleep with the lullabies of ideals, far from everyday life, which maybe helped for one period in the history of mankind, but did not help in the time both writers were writing. Both Joyce and Cervantes wanted us to realize that reality is one thing and ideals a very different one, that we can't fight reality with obsolete ideas, a Kalashnikov with a spear, the intricacies of the modern time with the simplicity of the heroic time: the cavalry code made Cervantes' contemporaries laugh and the Homeric heroes are lots of historic and technological changes away from us (how can anybody be a hero in front of the atomic bomb?). The problem is then how the old codes do not explain a more modern situation. And learning all this from them it seems we are backed somehow as they are saying something about the truly human spirit, criticizing the lack of humanity of codes (be them cavalry, heroic or you name it). This is the intellectual position Joyce and Cervantes want us to wake up from, one where everything is so code-permanent. One may say—following León Felipe's line of thought—that they want us to be aware of so much instability around us, so much that is not in the codes, and so much that “falsify”—to use a modern term—them. From this point of view—of course, there are others—they want us to reject lies—code lies—as ineffective, as suffocating the human spirit. We want to pay a tribute with this work to the great Spanish poet León Felipe for his power of insight. Our Malachi.

We would like to remind readers that heroes were half gods and half human, again putting them far away from the poor devils that have to be dragging their toils through the days and inns of life. And the cavalry code was instrumental in putting so many people far from society, real society, because it was used by a ruling class to convince the ruled that it was real, a code too strict for humans, a code also for heroes of the like of the Palmerins and the Amadis, more of the kin of gods than of mortals, which, again, brings together the Spanish and the Irish masters in their critique, the same critique if we go to the deep structure of it, the same, to use a poststructuralist word, deconstruction of the hero. Thus, thanks to León Felipe we can see that deep down Cervantes and Joyce have many similarities in their critique of the status quo of an ideal. The possibility of seeing it this way has been given to us by a section from a poem of León Felipe's, his poem has proved very useful indeed, literature this time has been useful — and how! — to explain two masters of art.

The worst of it all is that abiding by the cavalry code in a time when it already had become obsolete produces monsters, hence, Cervantes emphasizes his critique by using a victim of the cavalry code, whereas Joyce uses "the mockery of it all,"¹⁰ the *Odyssey* being thus a pre-text and a pretext again to mock aspects of our modern society in every chapter of *Ulysses* as, for example, religion and history in chapters 1 and 2. To sum up, both Cervantes and Joyce are vindicating the human being against the lies told to them, the person made of flesh and blood — and lies. In Joyce's words:

Anyway, my opinion is that if I put down a bucket into my own soul's, well, sexual department, I draw Griffith's and Ibsen's and Skeffington's and Bernard Vaughan's and St. Aloysius' and Shelley's and Renan's water along with my own. And I am going to do that in my novel (inter alia) and plank the bucket down before the shades and substances above mentioned to see how they like it: and if they don't like it I can't help them. I am nauseated by their lying *about pure men and women and spiritual love and love for ever; blatant lying in the face of truth.*¹¹

Lying. Lies of "pure men" and "pure women" this time. Just listening to the phrases "pure men" and "pure women" in our days will make some people laugh. Hence, Joyce himself seems to be of one mind with León Felipe, seems to be aware of how lying lies all around.

But the coincidence that tops it all is one we can find in Cervantes' *El coloquio de los perros*,¹² another element of the *hwt*. The quotation below from that short novel will show that Cervantes had, in a way, the same idea as Joyce in the episode corresponding to Homer's Circe, in which some men are changed into pigs. The correspondence in *Ulysses* of those pigs are lecherous men. Well, curiously enough Cervantes had the very same idea, namely, that the story from Homer could be applied to the world in quite an ironic light:

... porque lo que se dice de aquellas antiguas magas, que convertían los hombres en bestias, dicen los que más saben que no era otra cosa sino que ellas, con su mucha hermosura y con sus halagos, atraían a los hombres de manera que las quisieran bien, y los sujetaban de suerte, sirviéndose de ellos en todo cuanto querían *que parecían bestias.*¹³

We know *El coloquio de los perros* was one of the books in Joyce's library.¹⁴ Could Joyce have taken the idea for his book from the passage above?

4. Consequences

The attempt to free us from lies in León Felipe's terms has a consequence, namely, that both writers are revisionist, in the sense that they revise and demolish the heroic code coming from the Greeks and the cavalry code coming from the Middle Ages. And they revise it to criticize an ideological superstructure alien to the human being and whose role, seen from far off times, is to put people to sleep. Hence, the deep structure of both works is a revision of the canon set up by a society to keep itself going, a critique of history, the history held in a day or the history held in a rather strange life. Literature this way keeps us apart from grandiloquent history through its revisionist stance, through its inquisitive look into history from a different time perspective. And we are not referring here to realism in the sense that it is a sort of photograph of reality, nothing further from our idea because there are also indirect ways to make us aware of what is going on: Picasso's *Guernica* is perfectly realistic in this sense.

Seen from this revisionist perspective, Joyce's heroes in *Ulysses* represent everyone dragging their lives along boring and overwhelming forces, the forces of history represented by a day which works as an example of all the other days, the forces of *what-really-is*, in opposition to the forces of *what-should-be* represented in the case of Joyce by the *Odyssey*. But Joyce goes beyond this, he takes the material from the *Odyssey* to make fun not only of the ideas of the hero, but also of modern society. An example of this mockery is how in chapter two of *Ulysses* Joyce chooses history to be ridiculed via Pyrrhus whose victory, it is known, amounted to a defeat. The case of Cervantes is more straightforward but, in the end, as revisionist and critical as Joyce because the forces of the *what-should-be* are represented by the cavalry code and their effect on the protagonist: his madness. The application of the *what-should-be* to reality, to the *what-really-is*, is quite laughable.

Let us now go back to *Ulysses* again to find some examples of what we mean by revisionism of the lies of history. There were half-truths that forced Joyce to leave Ireland, the ideologies that are a substitute of religions and which could kill a person if that person were not a follower. Ideologies, of course, represent the *what-should-be* here. Exiles. And in the centre of it the stream of consciousness that by stressing the feeling of loneliness becomes just another means to exile oneself from what is going on all around. In chapter one Stephen, speaking with Haines, says: "It is a symbol of the Irish art. The cracked looking-glass of a servant" (*U* 7). The writer takes this opportunity to criticize the colonization of Ireland by the British represented in this case by the Briton Haines, making him at another level of comparison a representative of the suitors in the *Odyssey*, one that instead of clearly eating Ulysses's wealth colonizes Ireland and behaves in a patronizing way. In doing this, Joyce sort of square-criticizes the historic present fact of the colonization of his country by adding to the meaning of Homer's book, and, in this way, he mocks the *what-should-be* of Ireland. Killing two birds with one stone. Another such case is when Mulligan says to the Irish milkwoman about Haines: "He is English, Buck Mulligan said, and he thinks we ought to speak Irish in Ireland." To what the milkwoman, an Irishwoman herself, replies:

Sure, we ought to, the old woman said, and I'm ashamed I don't speak the language myself. I'm told it's a grand language by them that knows. (*U*4)

The time of *Ulysses* is any time, the critique of colonialism revolves in our example around Haines that has come to Ireland to feel the truly Irish and ends up believing himself more Irish than the Irish themselves. But he finds that his *should-be* does not correspond to what he finds, the *what-it-is*, as the milkwoman's answer proves. Beliefs are this way opposed to knowledge if we just think of thought modalities. The lies of nationalism this time. Idealized Ireland. Joyce thus faces this part of history, confronts the idealism of the *what-should-be* to the reality—assuming so in Joyce's books—of the what it is. The Briton Haines, one of the voices standing for the suitors in the *Odyssey*, does not eat anybody's property this time, but represents colonialism and its blindness: he wants Ireland to be like he believes it should be. But this similarity is masterly used by Joyce as a vehicle to criticize everything that Haines represents going this way far beyond the similarity with Homer's *Odyssey*. Not only does Joyce criticize colonialism but the ignorance of the true situation of the country. Thus, Haine's vision of Ireland is a sort of Fata Morgana, an illusion, *an ideal to which Joyce opposes reality (his anyway), a reality which is not the idea of the nationalists either*. Hence, a day, that time scope in the history of a country, is as good/bad as any other larger scope of time to oppose history and its overwhelming power against the individual, the madness of the *should-be* against the *what-actually-is*. *This is Joyce's lesson against the lies . . . Of heroes long gone*. Same dynamics day in day out. The lies that Cervantes and Joyce criticize are thus used against us as individuals, as human beings, they are part of the deep structure of a society, but that deep structure oppresses the individual most of the time making him a sort of zombie or a loonie walking a city. This is part of the message, the oppressing power of the codes that the ancient and the modern times of nationalism, colonialism and so many other *-isms* impose on the human being and, according to both Cervantes and Joyce, contribute to the stupefied condition of those they pretend to wake up.

As far as nationalism is concerned the state of the Irish language is a key issue. August 1996, it drizzles outside a room of University College Dublin. The person that occupies the room turns on the radio and the words come out: "Speaking your own language says a lot about you." With "your own language" they refer to the Celtic language of Ireland. The person later on takes a bus to the city centre and listens to people, they speak English. It says a lot about the revival of the Irish language. Can anyone criticize Joyce for not being nationalist enough? Wasn't Joyce himself saying a lot about Ireland before the people in the bus I wrote about above?

But the effect of these lies can also be tracked down elsewhere in the works of Joyce. An example, of many, can be found in *A Portrait* and has to do with the consequences of some *should-be's* on a young man's soul: "Had it been any terrible crime but that one! Had it been murder!"¹⁵ This time Stephen ruminates on his sense of guilt for the horror of sexual desire. The fact that a person prefers murder to a look, however filthy it may be, is certainly disgusting and if a reading like this makes us come to this conclusion, then hats off for the artist that achieves it. Satisfaction.

Going further in the *hwt* we can now go to Bergson and his idea that an act was integrated by different moments that were the parts of it. Joyce's day is

obviously an example, one of those time moments, but one which expands its grip to the critique of nearly everything, from religion and history to love and friendship. And, it has been pointed out so often that it may sound repetitive, the stream of consciousness technique adds to this existence-as-a-burden feeling. And so, the text is a *lie qua text*, many fixed ideas about the text project beyond the textual limits.

If we now take the idea of the *should-be* and the *what-it-is* to Cervantes we see the same forces operating, namely, the critique of the former. Let us take, for instance, the episode of Andrés, tied to a tree and being whipped by his employer. Don Quixote, eager to defend the weak as the cavalry code prescribes, intervenes and seems to succeed in getting Andrés free, but this is just another Pyrrhic victory of life because the moment the medieval hero gets out of sight Andrés's employer re-takes what he was doing and gives poor Andrés a double ration of whipping. Thus, the remedy is worse than the disease. The remedy that comes from the lies of the *should-be* represented by the cavalry code is worse than the disease of the *what-really-is* because by the intervention of the former Andrés receives a second punishment added to the first.

Another consequence is the monotony, not of books, but of the implications in them. Life seems to be full of repeated days, repeated Bergsonian moments, and one adventure is much like the others in the model of the cavalry. Nearly all the adventures in *Don Quixote* can be tracked down to some or other of the cavalry books. The very idea of Cervantes' masterpiece may come from *El entremés de los romances*, in which a farmer, Bartolo, gets mad from so much reading the *Romancero* and takes to imitating the attitudes, language and feats of his heroes.¹⁶ Bartolo becomes a soldier, defends a shepherdess and is beaten by the shepherd who loved her, and when his family helps him he imagines he is being helped by the Marchioness of Mantua, which also happens in *Don Quixote*. Besides, Don Quixote and Bartolo both recite Valdovino's verses.¹⁷ Here we have the hero that becomes mad by reading poems of heroes, the hero is also beaten, and some episodes are very similar to the ones in Cervantes' work. Confront, for instance, this paragraph from *Belianis the Greek*:

Cuando con la asonada de Oriente el lúcido Apolo su cara nos muestra, y los músicos pajaritos las muy frescas arboledas suavemente cantando festejan, mostrando la muy gran diversidad y dulzura de sus arpadas lenguas. . . .¹⁸

to this one from *Don Quixote*:

Apenas había el rubicundo Apolo tendido por la faz de la ancha y espaciosa tierra las doradas hebras de sus hermosos cabellos y apenas los pequeños y pintados pajarillos con sus arpadas lenguas habían saludado con dulce y meliflua armonía la venida de la rosada aurora. . . .¹⁹

We see in Cervantes the means of the critique are mostly the same as the ones being ridiculed. Joyce takes basically the same subject as Homer but widens it so much that it stands to recognition. But thanks to Leon Felipe we have been able to go to the deep structure in the *hwt* of both writers and have witnessed a similarity.

The Baroque prose of Cervantes shows a master of language at work. In that, he is also akin to Joyce, even when Joyce went further in his *Finnegans Wake*. But

Cervantes was able to use the everyday language of the streets and villages of Spain to create a difference with the language of the protagonist that adds to the aims of the satire, the use of the grand language of the cavalry books by Alonso Quijano is not at all hazardous. We daresay the choice of some of Cervantes' characters in *Don Quixote* was due to the language spoken by real people as opposed to the people that populated the cavalry novels. Two examples will suffice: there was a saying "a falta de moza buena es Aldonza" from which the choice of the name Aldonza Lorenzo may originate.²⁰ If this were so, the irony of using the saying would reflect in the deep structure that Aldonza is just another strategy used by Cervantes to make us have an idea about Alonso Quijano's madness through his choice of name for his beloved, i.e. the name reveals, if we take it to the co-ordinates of the saying, Alonso Quijano's lack of spouse. Aldonza should be read in the light of the saying as no woman at all and should take us a step further towards Quijano's lack of reason, and, in fact, Aldonza proves real only in Alonso Quijano's imagination, convincing himself of the existence of this lie, falling again prey of his madness, of his will to make everything look like it should be, not like it is. And, once more, we are in the realm of the lies that face realities, that wrap reality.

Another popular saying was "allá va Sancho con su rocino,"²¹ from which again we want to infer Cervantes may have taken his Sancho and, of course, his lovely donkey.

5. Differences make sense

Differences in the case of both books do not rest to the understanding of them but rather add to it. The journey through a day and the journey through some parts of Spain—and some of her people—is actually a pretext to criticize Spain and some of the things the world considers sacred, adding thus to the hypertextual similarities that León Felipe has pointed out. This way the surface structure of the texts becomes another lie, a cover of what is in the text but without specifically being, not a presence of an absence or an absence of a presence, as it were, but both a presence and an absence at the same time, and this difference, once more, adds to the texts, not just to the ones we are here dealing with, but to any texts. Hence, the Freudian "manifest content," something that requires a deep structure, or a latent content to use Freudian terms, engenders something threatening hovering over the words in the texts all the time, a difference sparked off by what is provided on the surface of the text, and this difference lets itself show. Only when we realize that capacity of lying, of not saying things fully, of the capacity to conceal, of both texts: *Ulysses* and *Don Quixote*, do we understand them in their full capacity. This is just a part of an inner difference, between the pretext of the journey, the lie this time, the surface structure, and one of the meanings of the texts, the one we have chosen here brought out by the poem by León Felipe. Thus, the text in its very self becomes another lie in our terms, or maybe not a lie but something that hides many things. But one of the possible latent contents, deep structures, the hidden—the text is not just a product, but an activator of interpretations—has been revealed to us through León Felipe's words, through an awareness of part of the region that we have called *hwt*, what we have done is to create the links to relate the works of Cervantes, Joyce and León Felipe. Hence, understanding

the surface structure of texts is not understanding fully, but understanding partially and therefore it seems to us that there are two kinds of text understanding: (a) partial understanding: reading the surface structure and (b) full understanding: reading the deep structure, and *Don Quixote* and *Ulysses* are very easily read in the former kind of understanding. Even there is a name for the full understanding when applied to novels: *roman à clef*. The idea of the *hwt* has helped us to read the texts in their full understanding, one of them that is. It is true that “*Introibo ad altare dei*” has been taken from the Mass in the manifest content—and we are adding this way, through the words manifest content, latent content, surface structure and deep structure, something else to our hypertext, namely, Freud and Chomsky—but if we take it to our *hwt* coordinates it will become a lie because it is not actually so, but a mockery of religion as the character Buck Mulligan well exemplifies:

I'm the queerest young fellow that ever you heard
My mother's a jew, my father's a bird.
With Joseph the joiner I cannot agree,
So here's to disciples and Cavalry. (*U* 25)

The cavalry? Satirized. Alonso Quijano always beaten on the ground—manifest content—has to be taken to the historical moment Cervantes wrote the text: the decline of the Spanish empire. In Spanish the difference history (historia)-story (historia too) disappears as an illusion of sameness, and it is this sameness which (seemingly) disappears in *Don Quixote*. Taking Alonso Quijano to his historical moment the picture changes a bit: Alonso Quijano's blows and strokes represent the blows that were given to the country. Again, the text stubbornly wants to hide something from us through the difference history-story, latent content-manifest content, deep structure-surface structure respectively.

To sum up, we would like to insist that maybe the worst lie of all is the one which hinders our inferencing journey from the manifest to the latent, to the hidden. We have just used León Felipe as a key that has opened up the door to the latent, one of the many possible hypertextual ways to approach to it. We do not doubt that there are other doors that other keys may open.

Notes

1. “The figure is created by its elements related among them in a given way” (our translation). See Ludwig Wittgenstein, *Tractatus Logico-Philosophicus* (Madrid: Alianza Editorial, 1989) 24.
2. See George P. Landlow, *Hypertext: The Convergence of Contemporary Critical Theory and Technology* (Baltimore: Johns Hopkins UP, 1992).
3. Wlad Godwich, “Introduction: Caution! Reader at Work!,” *Blindness and Insight*, by Paul de Man (London: Routledge, 1983) xvi.
4. See Umberto Eco, *A Theory of Semiotics* (Bloomington: Indiana UP, 1976).
5. See John Searle, *Expression and Meaning* (New York: Cambridge UP, 1979).
6. “Your mercy will be my shelter” (our translation); see Salvador Espriu, *Antología lírica*, bilingual edition by José Batlló (Madrid: Cátedra, 1977) 168.
7. John Dos Passos, *Manhattan Transfer* (Harmondsworth: Penguin, 1986) 120.
8. “I know very few things, that's true,/But I have been put to sleep with all sort of lies .../And now I know all the lies” (our translation); see León Felipe, *Obra poética escogida* (Madrid: Espasa-Calpe, 1981) 243.

9. Marilyn French, *The Book as World* (New York: Paragon House, 1993) 243.
10. James Joyce, *Ulysses* (Harmondsworth: Penguin, 1979) 4; this and subsequent quotations from *Ulysses* are taken from this edition.
11. French 46-47; our italics.
12. *The Conversation of the Dogs*, one of Cervantes' *novelas ejemplares*.
13. "... Because what it is said of those ancient sorceresses, that they changed men into beasts, those that know better say it was no other thing but that they attracted men with their great beauty and flattery so as to be properly loved, and they held the men in such a way that they made them do anything they wanted whatsoever and in such a way that men *behaved like beasts*" (our translation and our italics); see Miguel de Cervantes, *El coloquio de los perros* (Madrid: Compañía Europea de Comunicación e Información, 1991) 67.
14. See Rafael I. García León, "Literatura y vida: estudio comparativo de *Ulysses* y *El Quijote*," *Joyce en España (I)*, ed. Francisco García Tortosa and Antonio Raúl del Toro (La Coruña: Universidade da Coruña, 1994).
15. James Joyce, *A Portrait of the Artist as a Young Man* (London: Grafton, 1964) 130; subsequent quotations are taken from this edition.
16. Spanish poems that come from the old heroic literature. Through it more heroes were added to the old ones already present in the heroic literature.
17. Martín de Riquer, *Aproximación al Quijote* (Pamplona: Salvat, 1969) 56-57.
18. "When the lucid Apolo shows us his face appearing from the East and the musical birds enhance the very fresh groves with their songs showing thus the great diversity and sweetness and softness of their harped tongues. . . ." (our translation); see Riquer 50.
19. "Hardly had the ruddy Apolo spread over the wide and spacious earth crust the golden threads of his pretty hair and hardly had the dear and painted little birds greeted the coming of the rosy dawn with the sweetness and softness of their harped tongues. . . ." (our translation); see Riquer 51.
20. "When in lack of woman, Aldonza is as good as any other" (our translation). The idea that this popular saying may give a clue for Cervantes' choice of the character of Aldonza Lorenzo is ours. The saying is mentioned in the magnificent book written by Riquer 49. This is a very important and useful link in the *hwv* we are building.
21. "There they go, Sancho and his donkey" (our translation). As above, the idea is ours but the saying appears in Riquer 60.