

The Narrative Structure of Jan Potocki’s “Manuscript Found in Saragossa” in the Novel and in the Motion Picture

Slide show

Hannah Sprute / Klaus Weber

Europa-Universität Viadrina (2015)

Slides 1-34 depict the narrative threads as they have been adopted from Potocki's novel and adapted to the film. It was directed by Wojciech Has and released in 1965.

Slides 35-65 show those of the major narrative threads of the novel which were not included in the film. This structure is based on the critical edition by Leszek Kukulski, published in Poland 1956, and in a German version in 1962.* The arrangement of the many various threads in Kukulski's edition differs from those in other editions, and from some of the arrangements contemplated by the author himself.** On the slides here presented, the threads not included in the film (here in brown) do not show up in the chronologic order of the novel's narrative, because all the threads from the film (in blue) have already been depicted (e.g., in the novel the stories of Landolfo de Ferrara and Trivulzio de Ravenna are told before Zoto begins to tell his own).

In any case, the delineation here given demonstrates that the 'gypsy' Avadoro alias Pandesowna is the most prolific among all the storytellers in the novel. His own story and the stories he has been told in the course of his life form a veritable tree with many branches.*** Even the slides 35-65 do not include all the stories told by the novel's protagonists.

Slides 24-31 include the story of Count Peña Flor, a figure invented by the shrewd protagonist Frasquita, and meant to drive her husband Cornádez into madness. The protagonists Toledo, Avadoro and Roque Busqueros then learn that Peña Flor does not really exist. This part of the narrative (a fiction within the fiction) is therefore deleted on the following slides.

The delineation further shows that the castle of the cabalist Pedro de Uceda is the place at which most of the stories are being told: It is there that not only Avadoro, but also the cabalist himself, his sister Rebecca, Velasquez, Ahasver and the Sheik Gomélez tell the stories of their lives, which again are bearing further adventures.

* Jan Potocki: *Die Handschriften von Saragossa oder die Abenteuer in der Sierra Morena* (translations from French into German by Werner Creutziger; translations from Polish into German by Kurt Harrer), Berlin: Aufbau-Verlag 2005 (1st edition 1962).

** Lorenz Frischknecht: *Jean Potocki. Romancier au travail. Les variantes dans les trois versions du Manuscrit trouvé à Saragosse (1794, 1804, 1810)*, Paris: Honoré Champion 2018.

*** François Rosset: « Un art malaisé » : Jean Potocki et la liberté de penser, in: Erik Martin / Lena Seauve / Klaus Weber (eds): *Jean Potocki (1761–1815): au-delà des frontières entre disciplines et cultures* (Interdisciplinary Polish Studies, vol. 7), Frankfurt (Oder): ZIP 2019.



Enemy officers befriending over
manuscript found in Saragossa

Alfonso van Worden
travelling through
Sierra Morena

Enemy officers befriending over
manuscript found in Saragossa

Alfonso van Worden ——— Gallows:
travelling through hanged
Sierra Morena Zoto
 brothers
 (Cicio &
 Momo)

Enemy officers befriending over
manuscript found in Saragossa

Alfonso van Worden ——— Gallows: ——— Venta Quemada:
travelling through hanged Alfonso & cousins
Sierra Morena Zoto
brothers
(Cicio &
Momo)

Enemy officers befriending over
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Alfonso van Worden ——— Gallows: ——— Venta Quemada:
travelling through hanged Alfonso & cousins
Sierra Morena Zoto |
brothers Emina Gomélez &
(Cicio & Zibelda Gomélez
Momo)

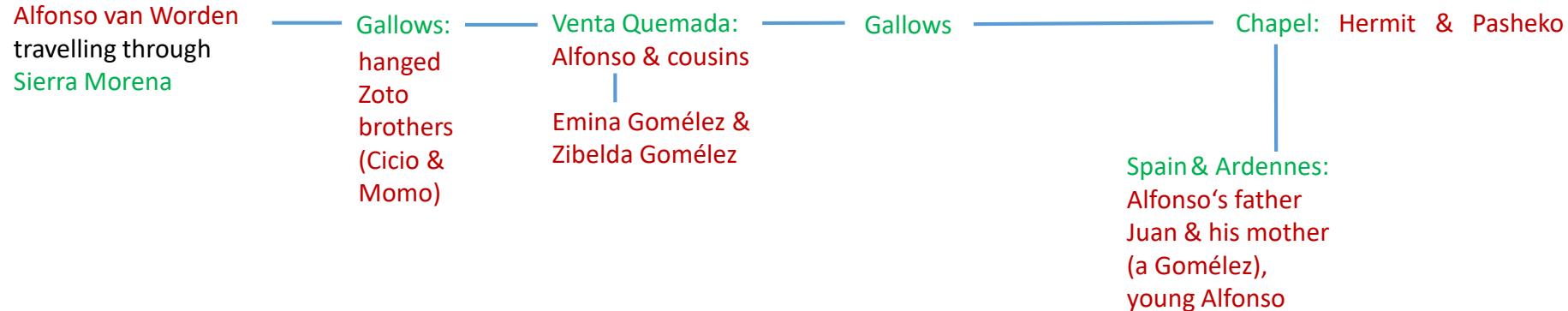
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Alfonso van Worden ——— Gallows: ——— Venta Quemada: ——— Gallows
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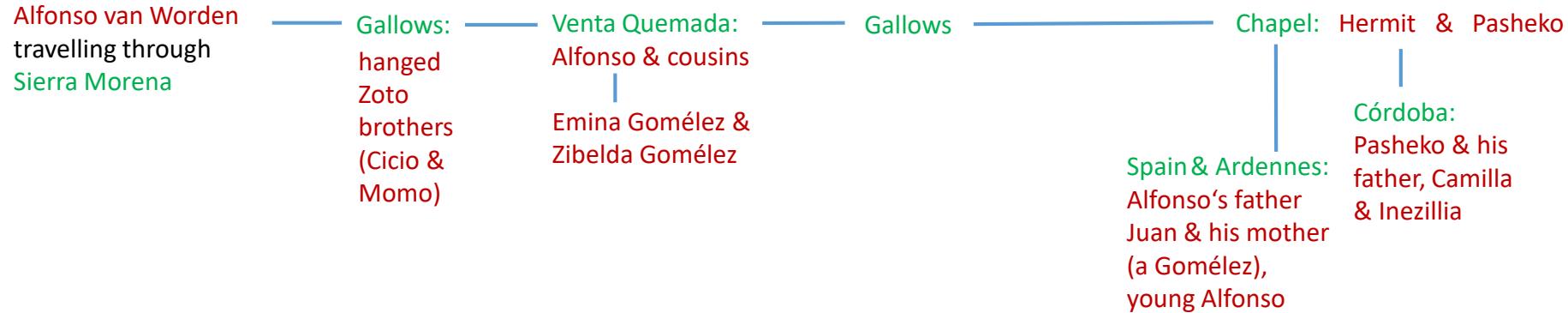
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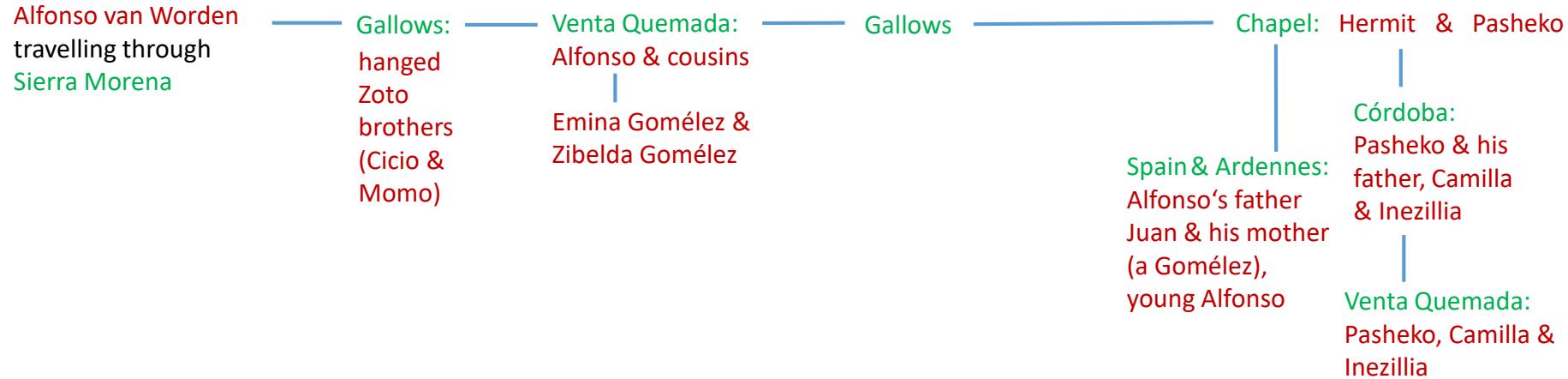
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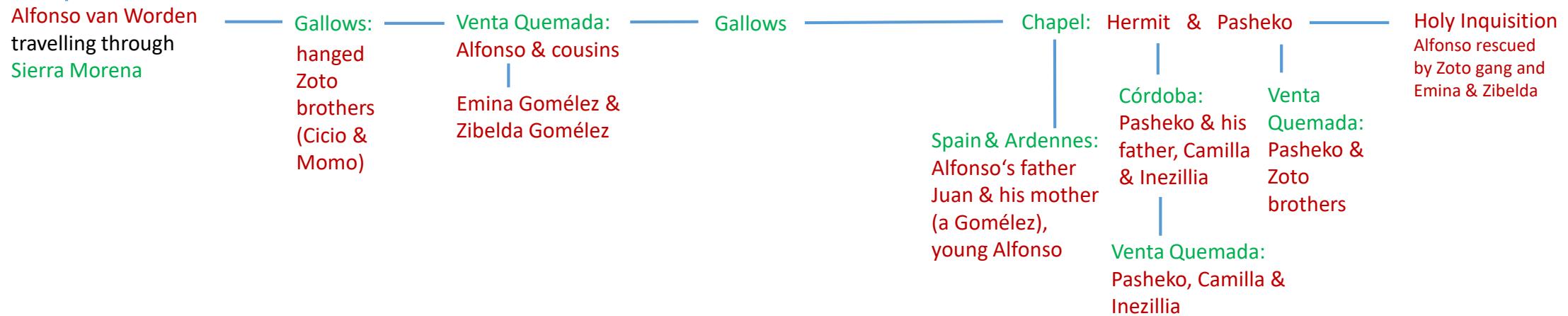
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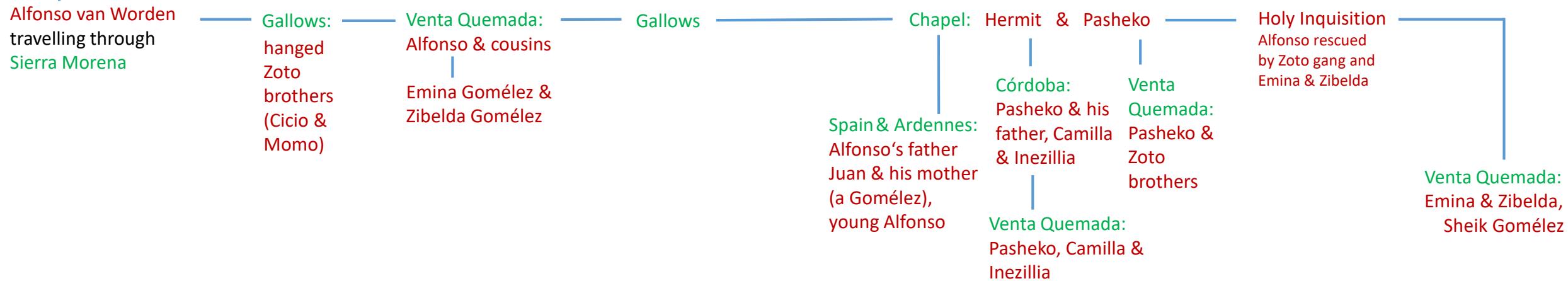
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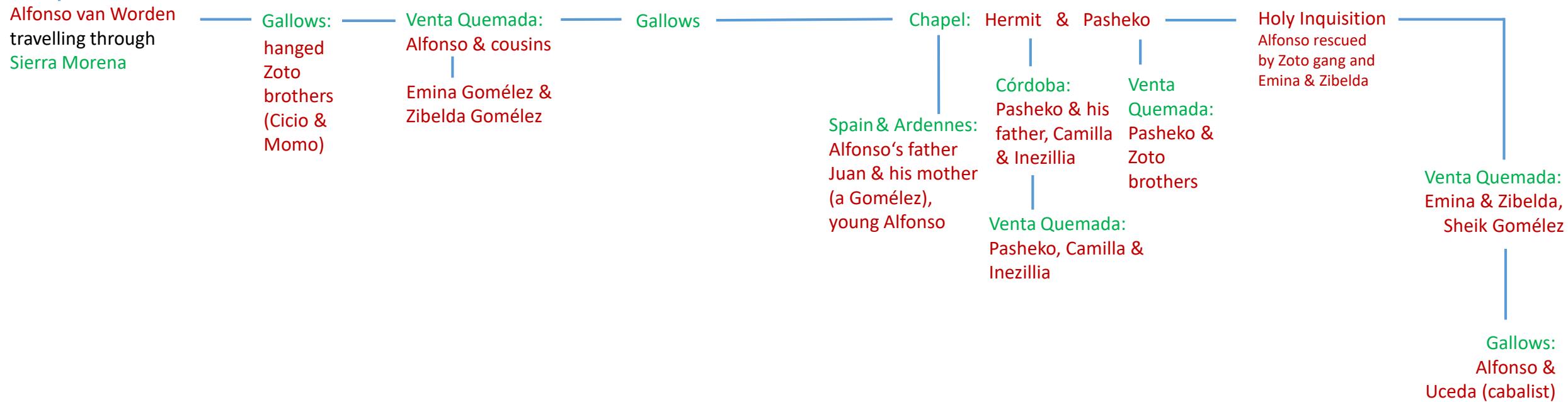
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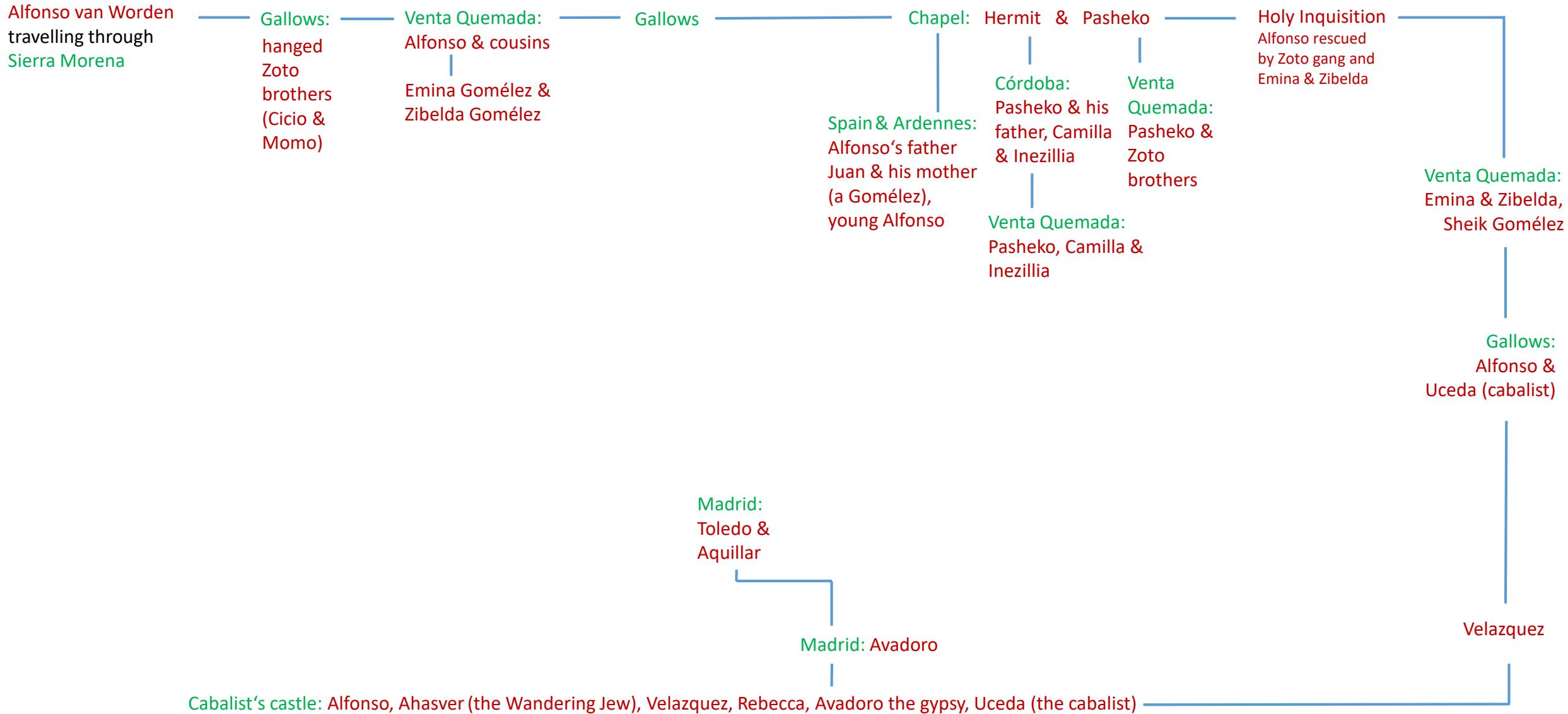


Cabalist's castle: **Alfonso**, **Ahasver** (the Wandering Jew), **Velazquez**, **Rebecca**, **Avadoro the gypsy**, **Uceda** (the cabalist)

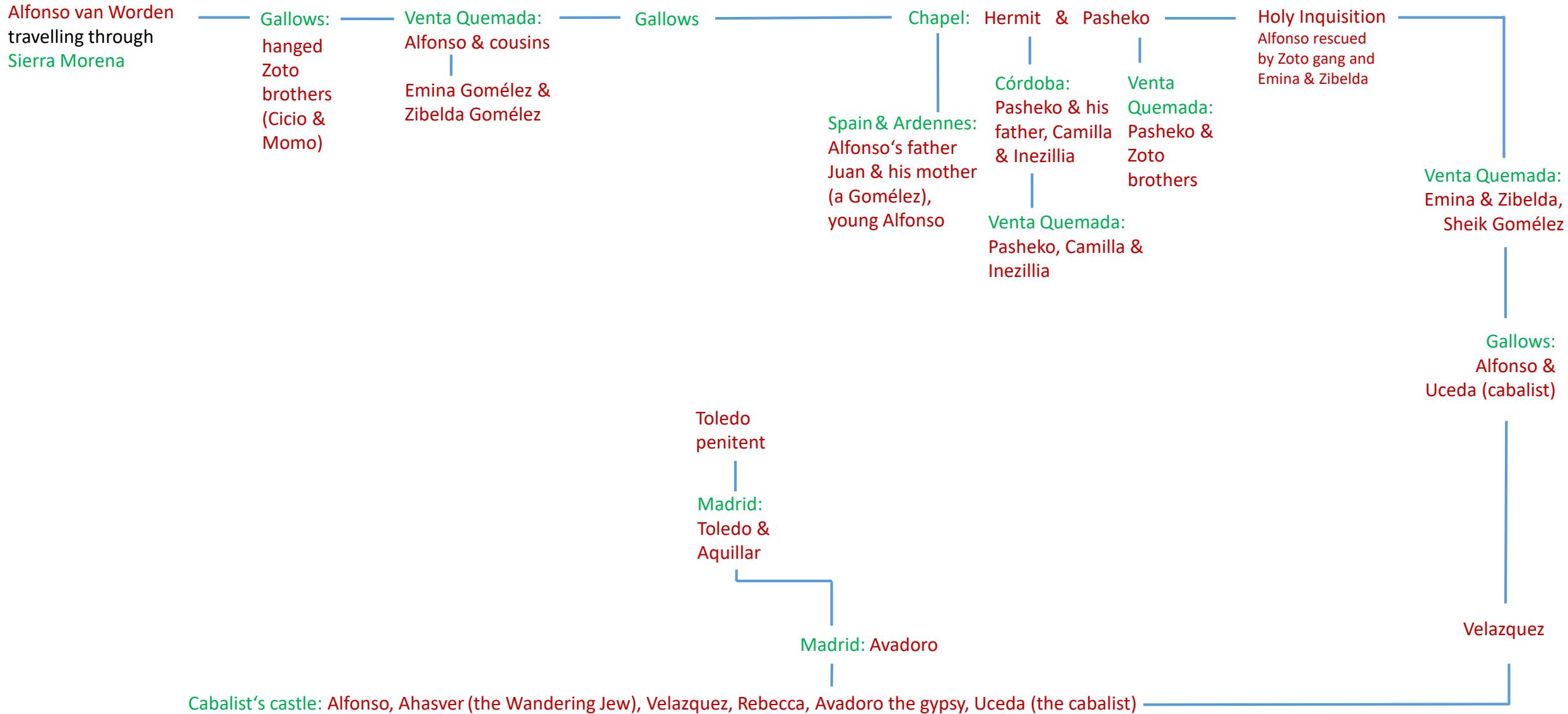
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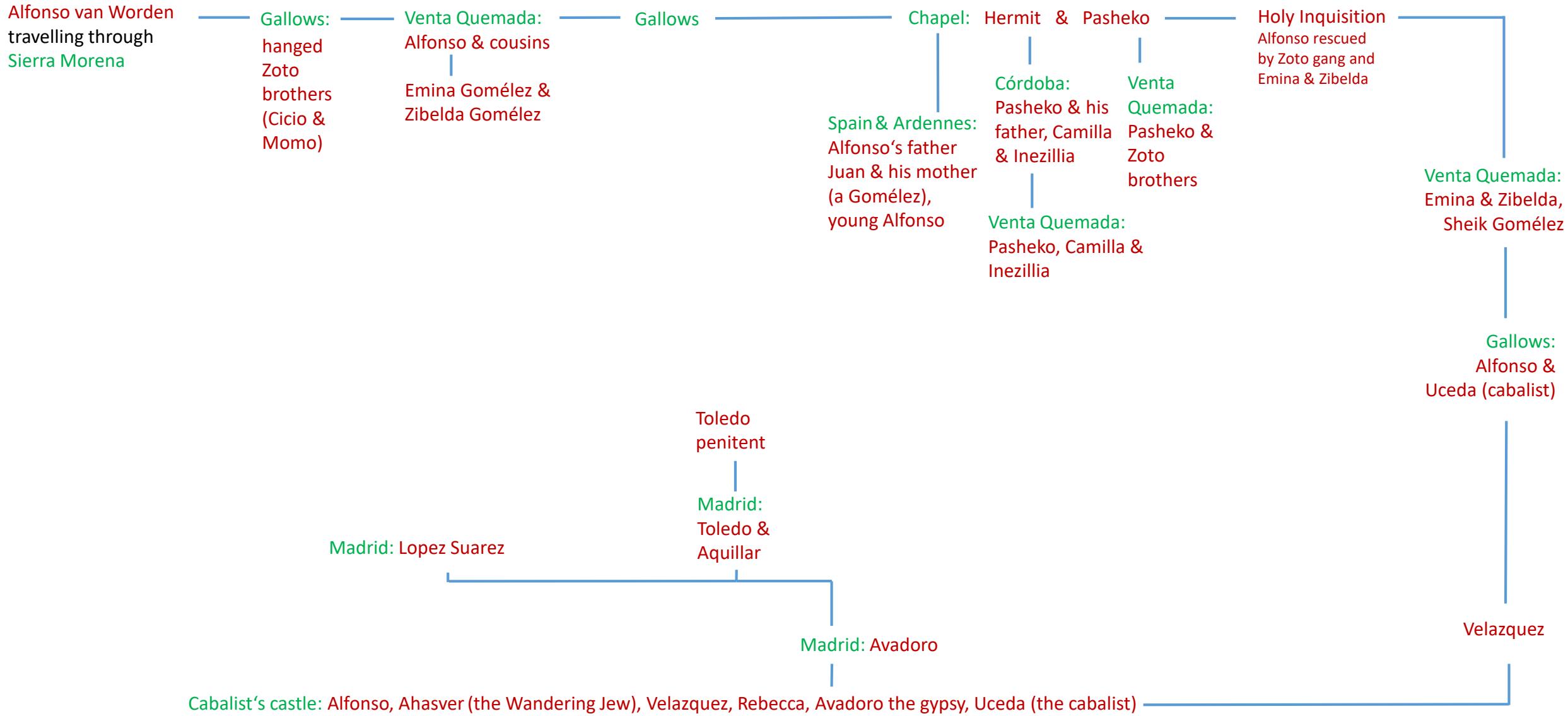
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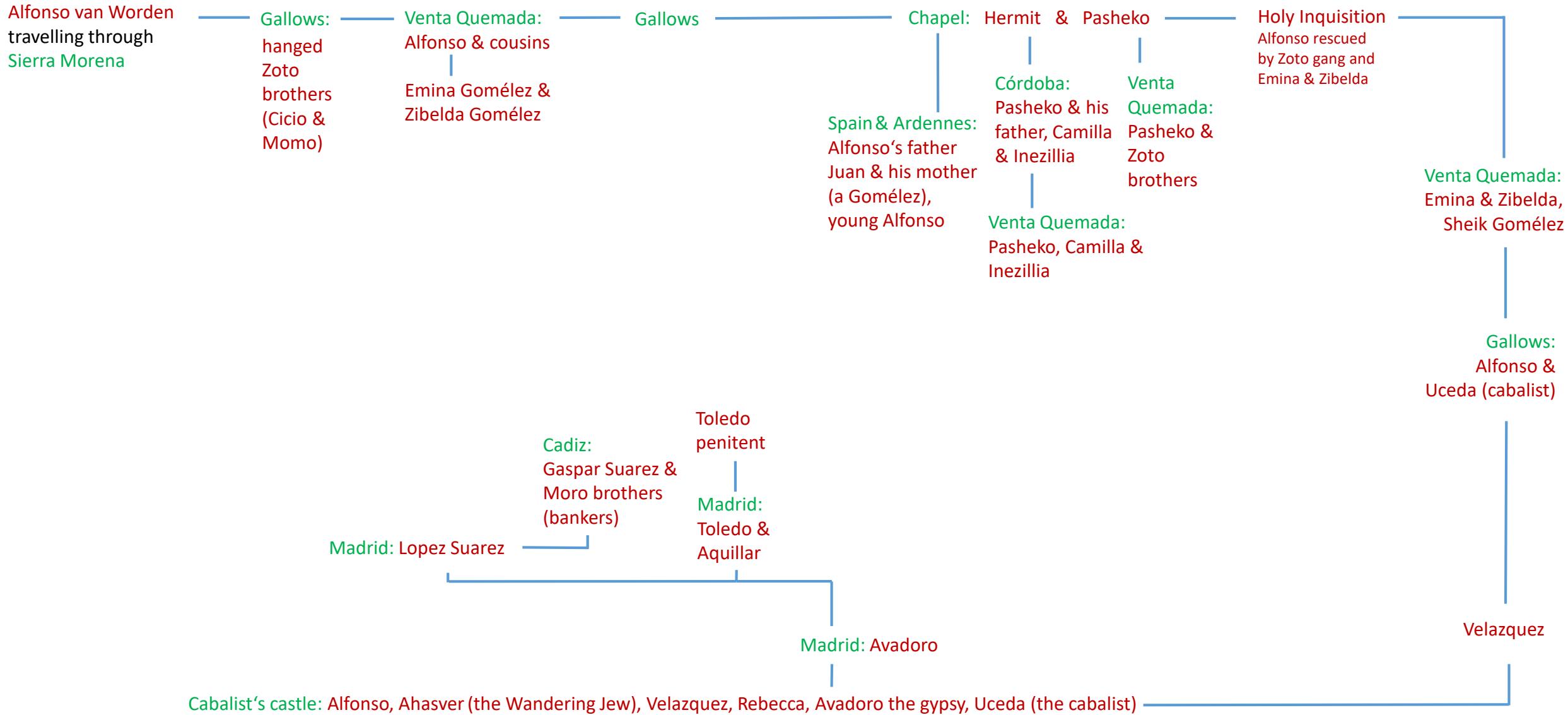
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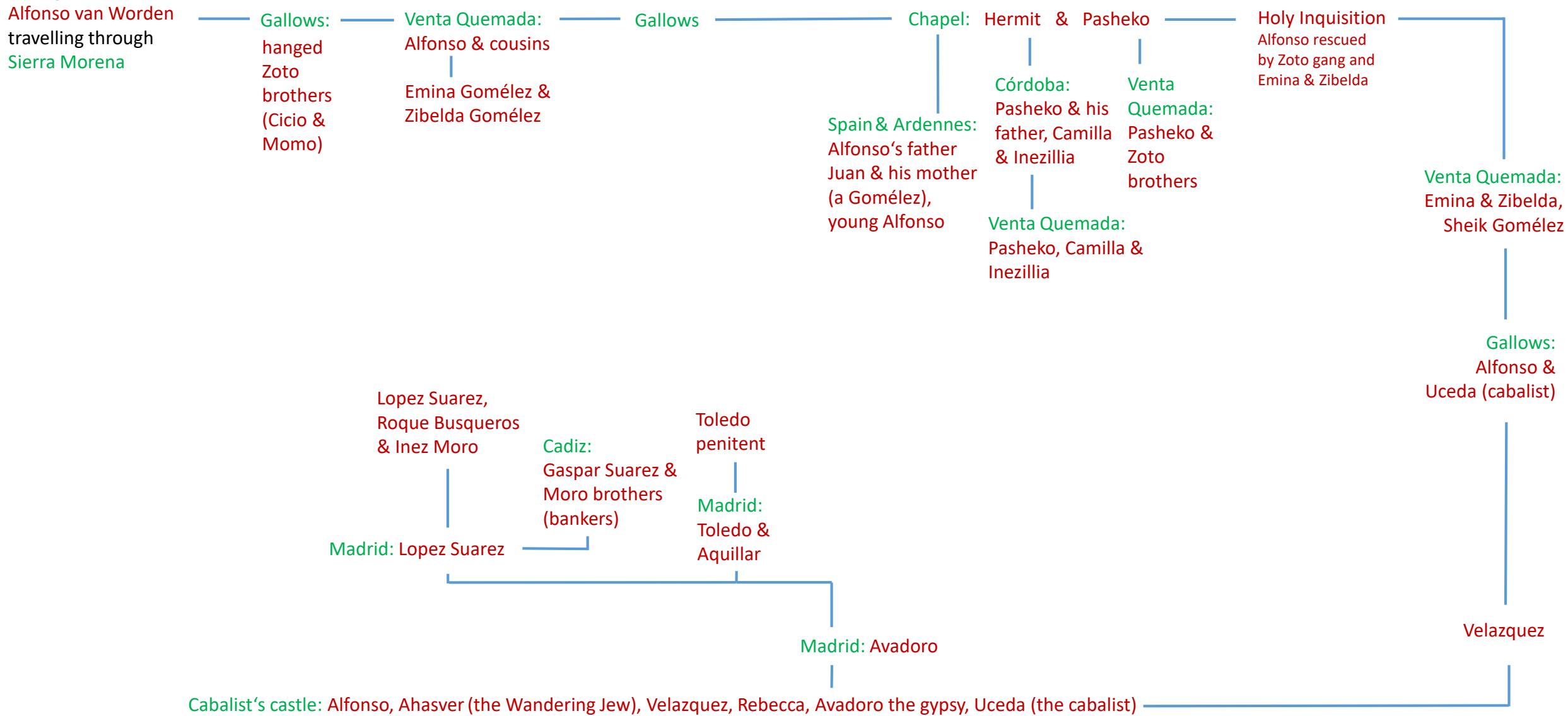
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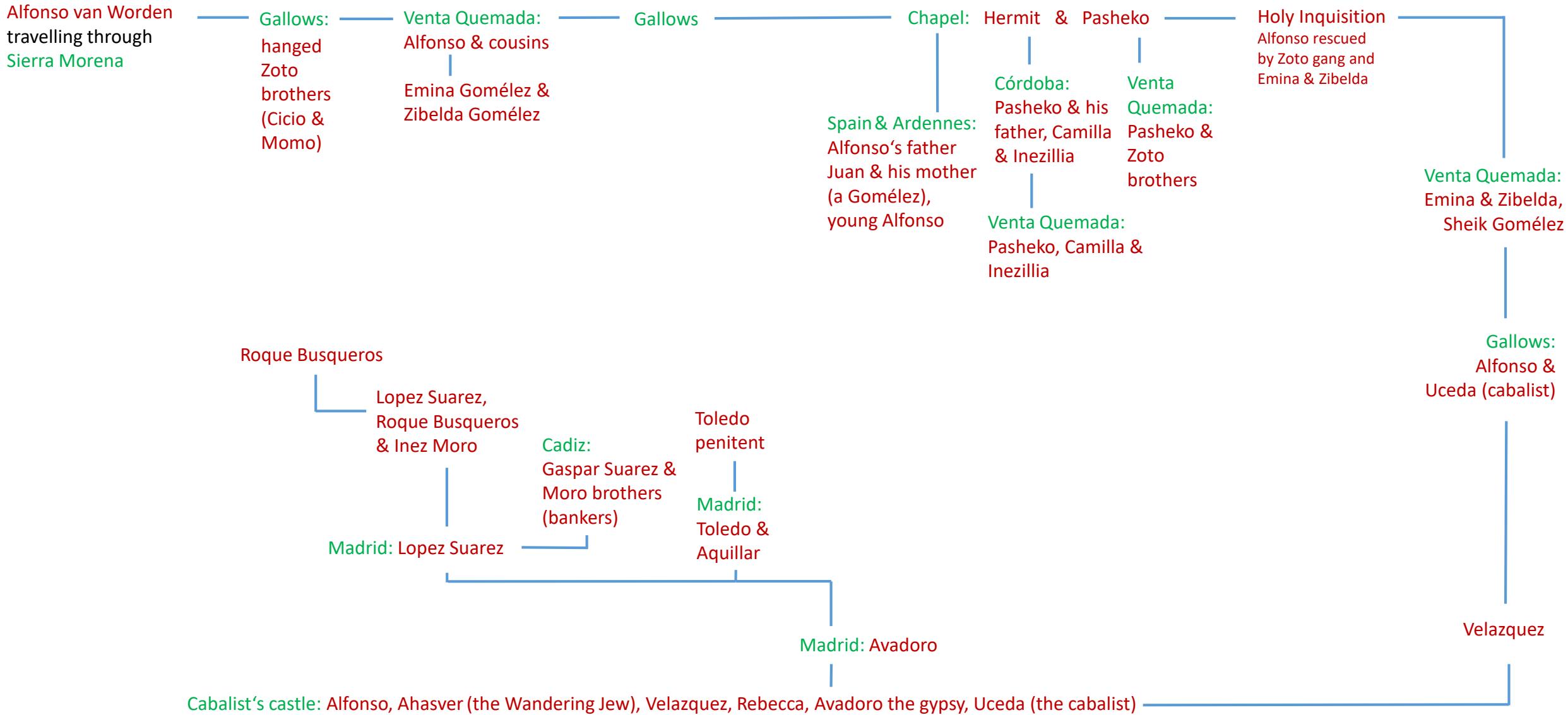


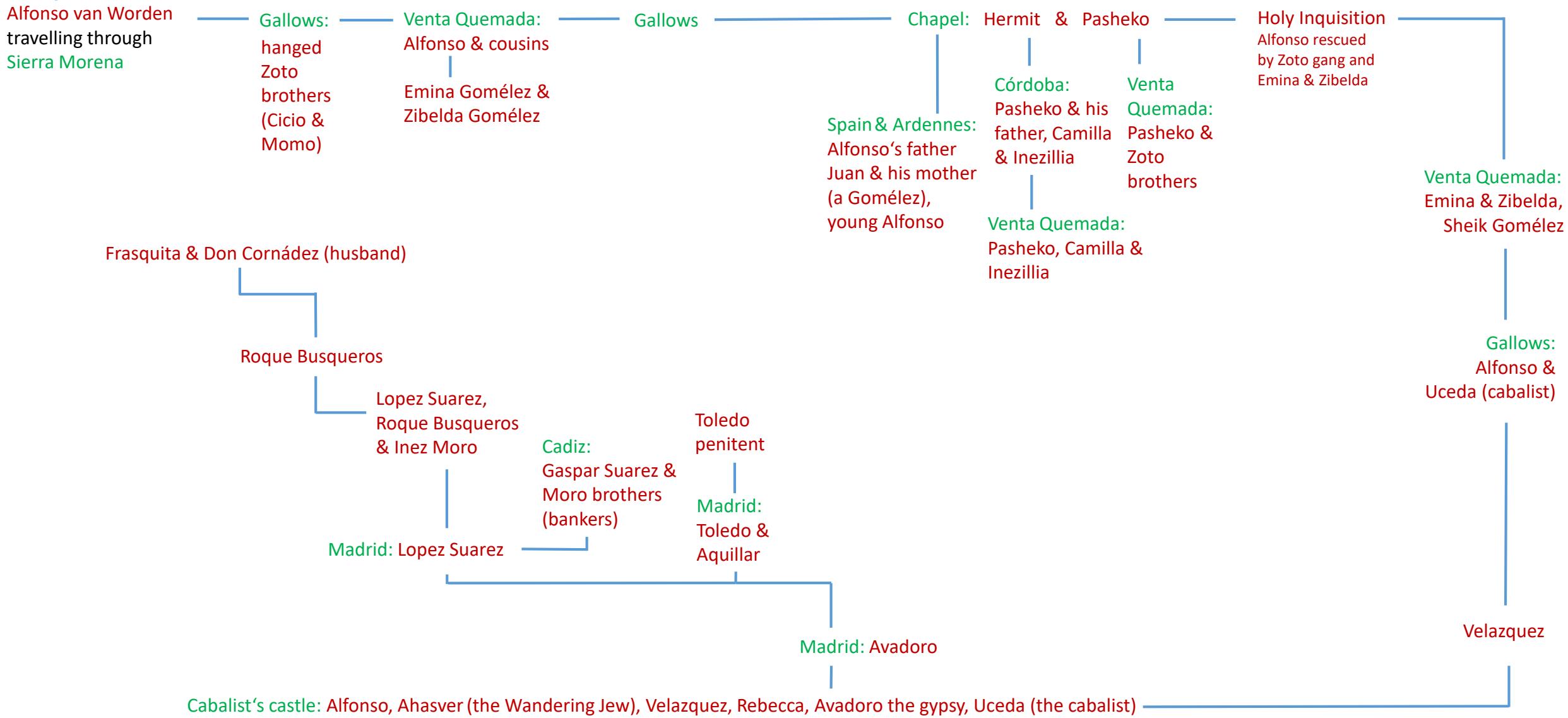
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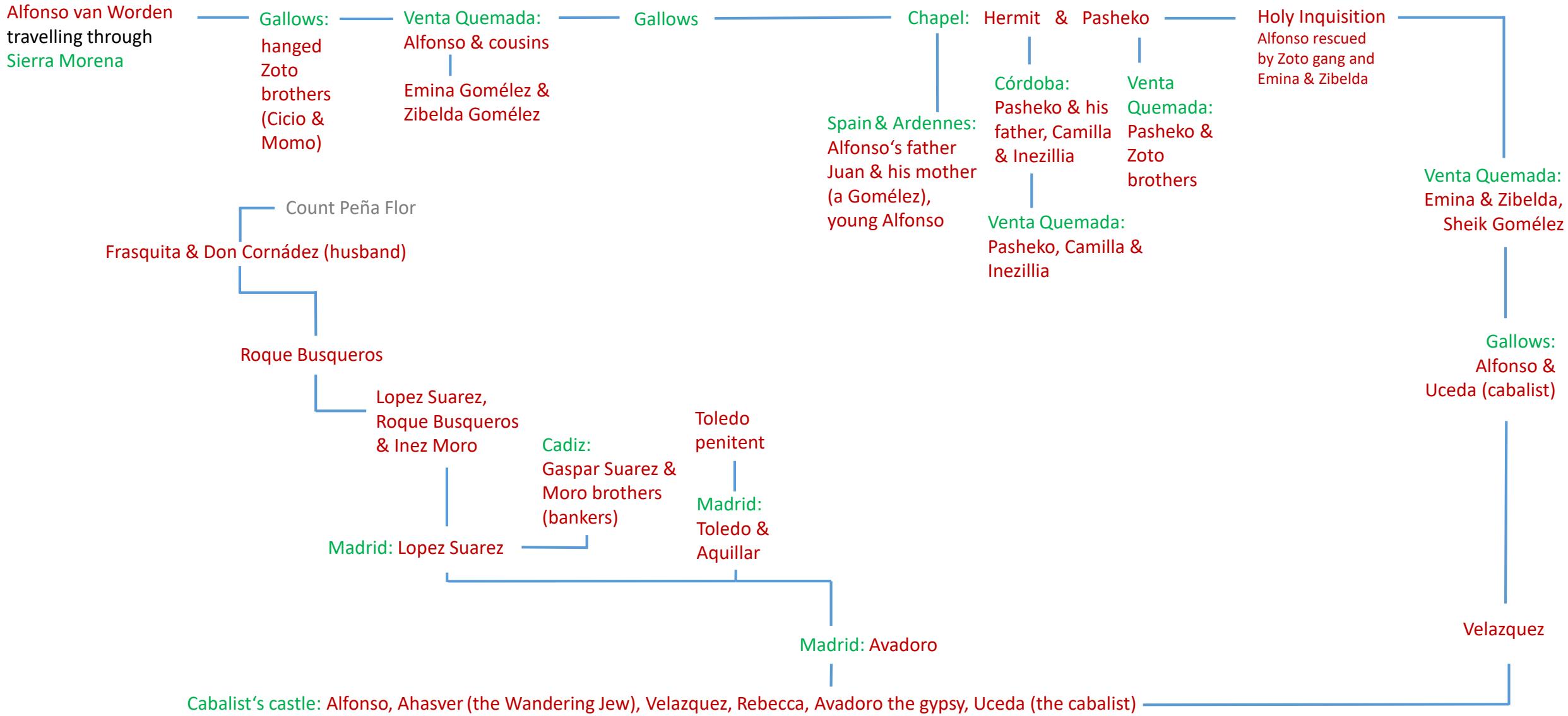


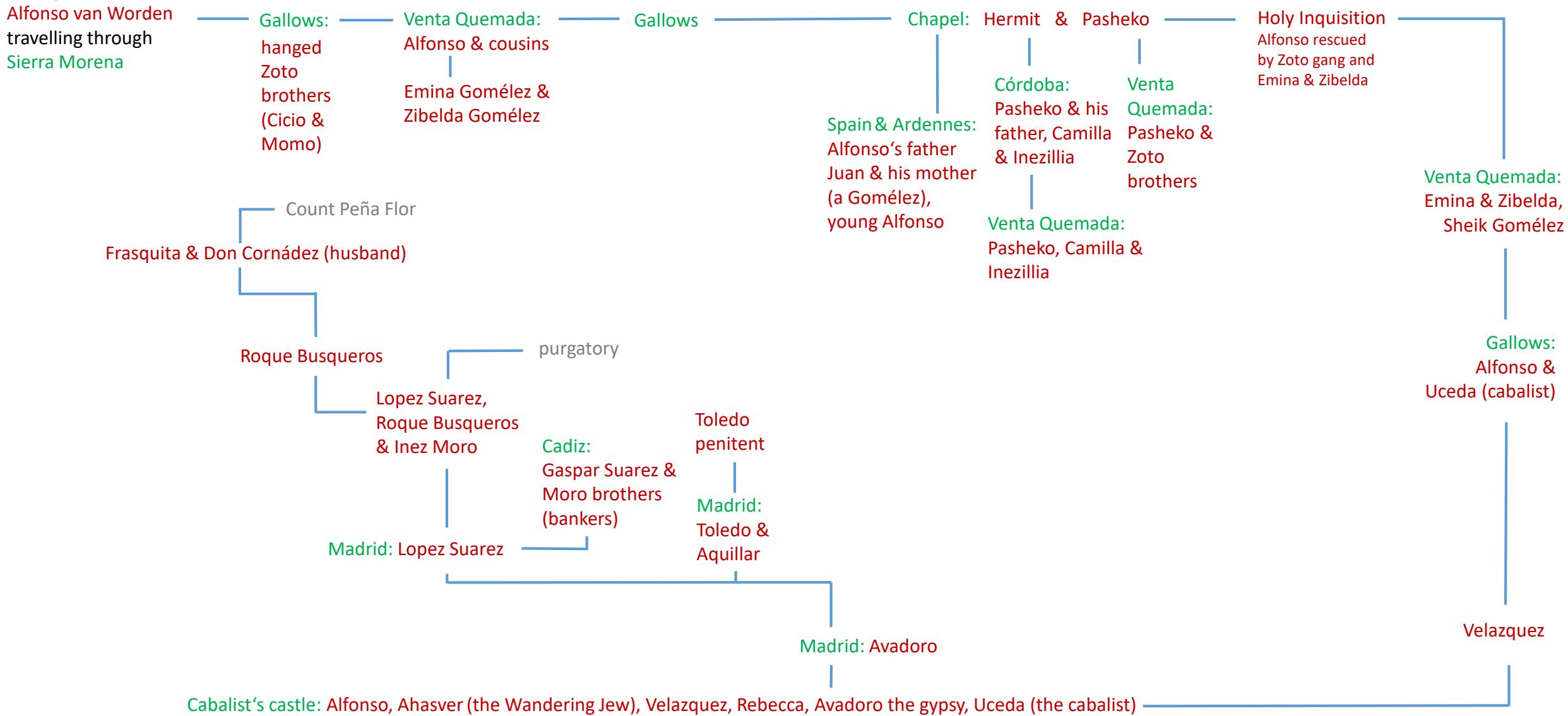
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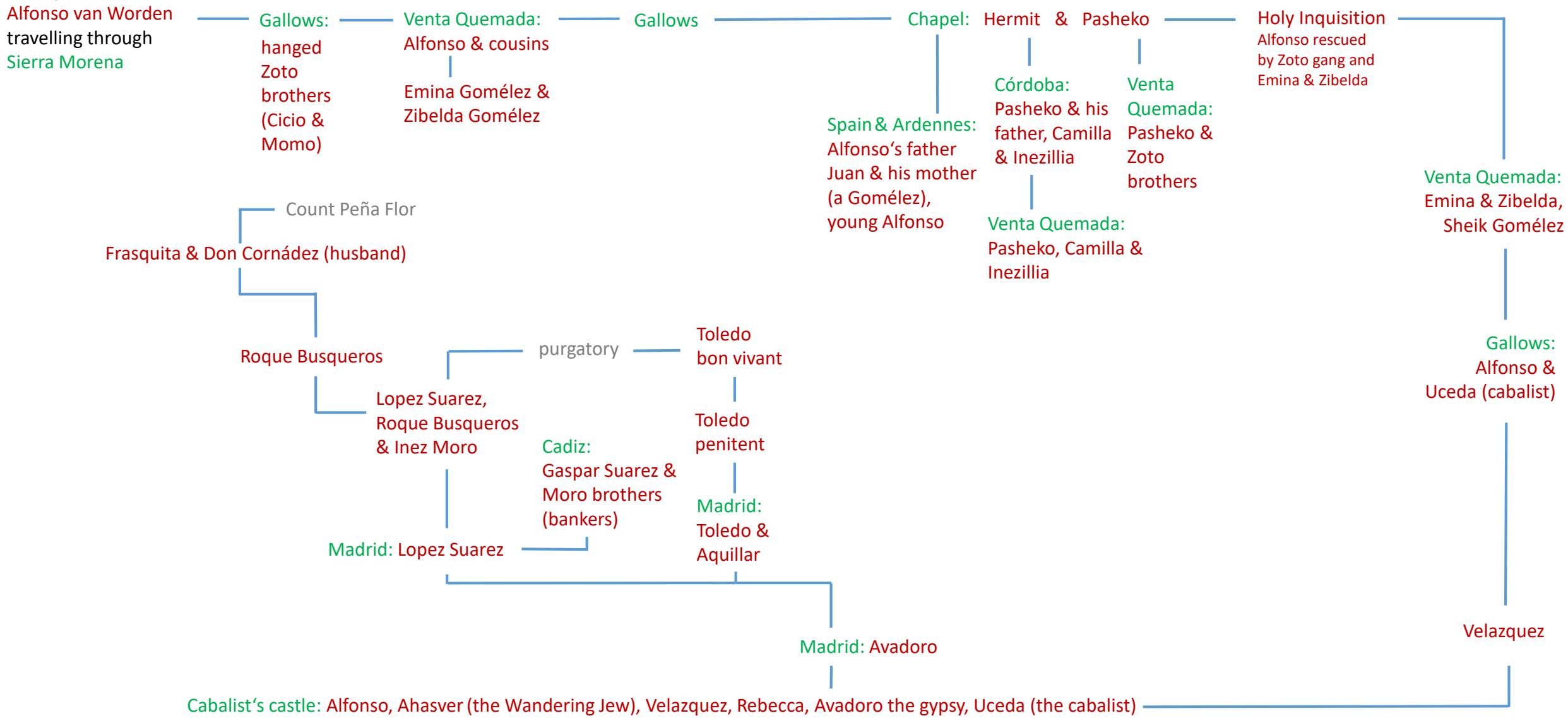


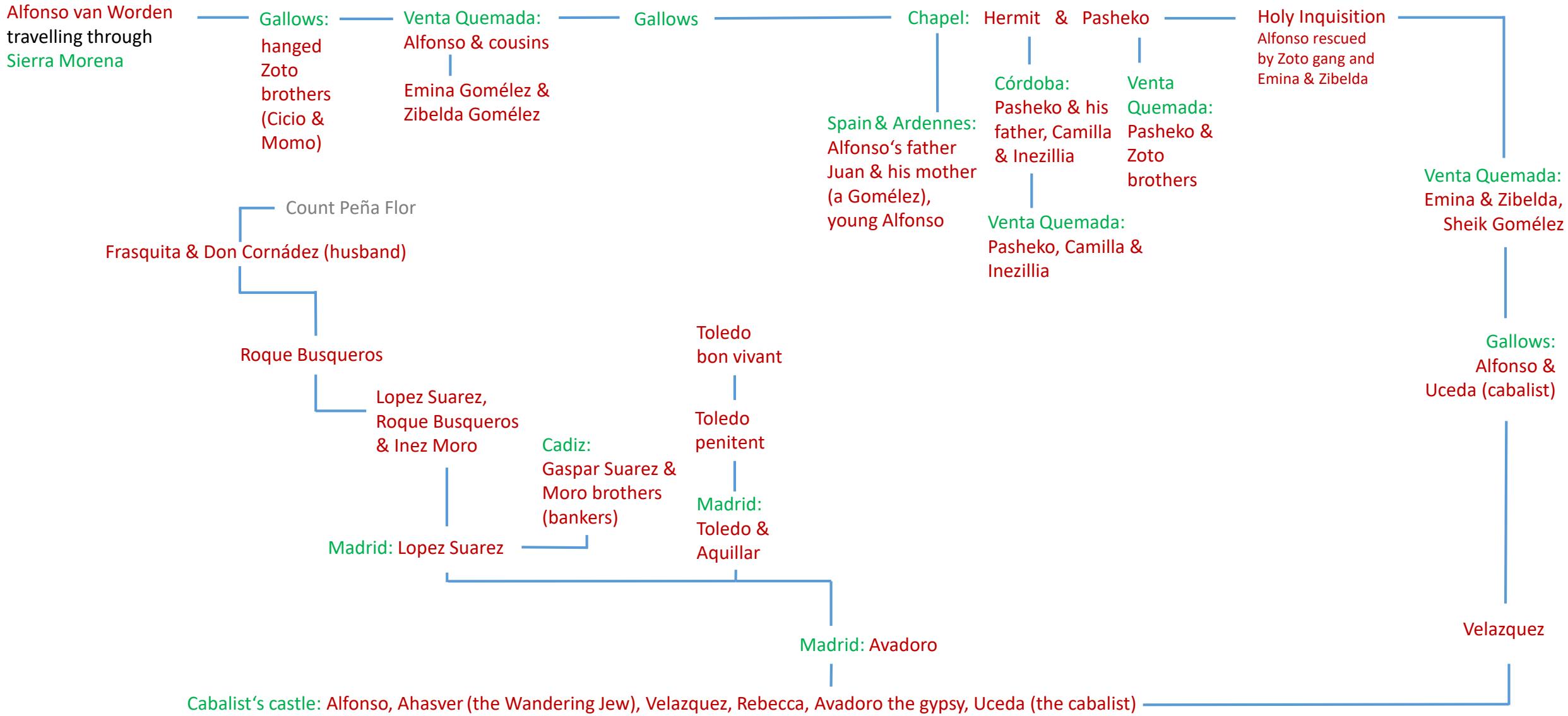


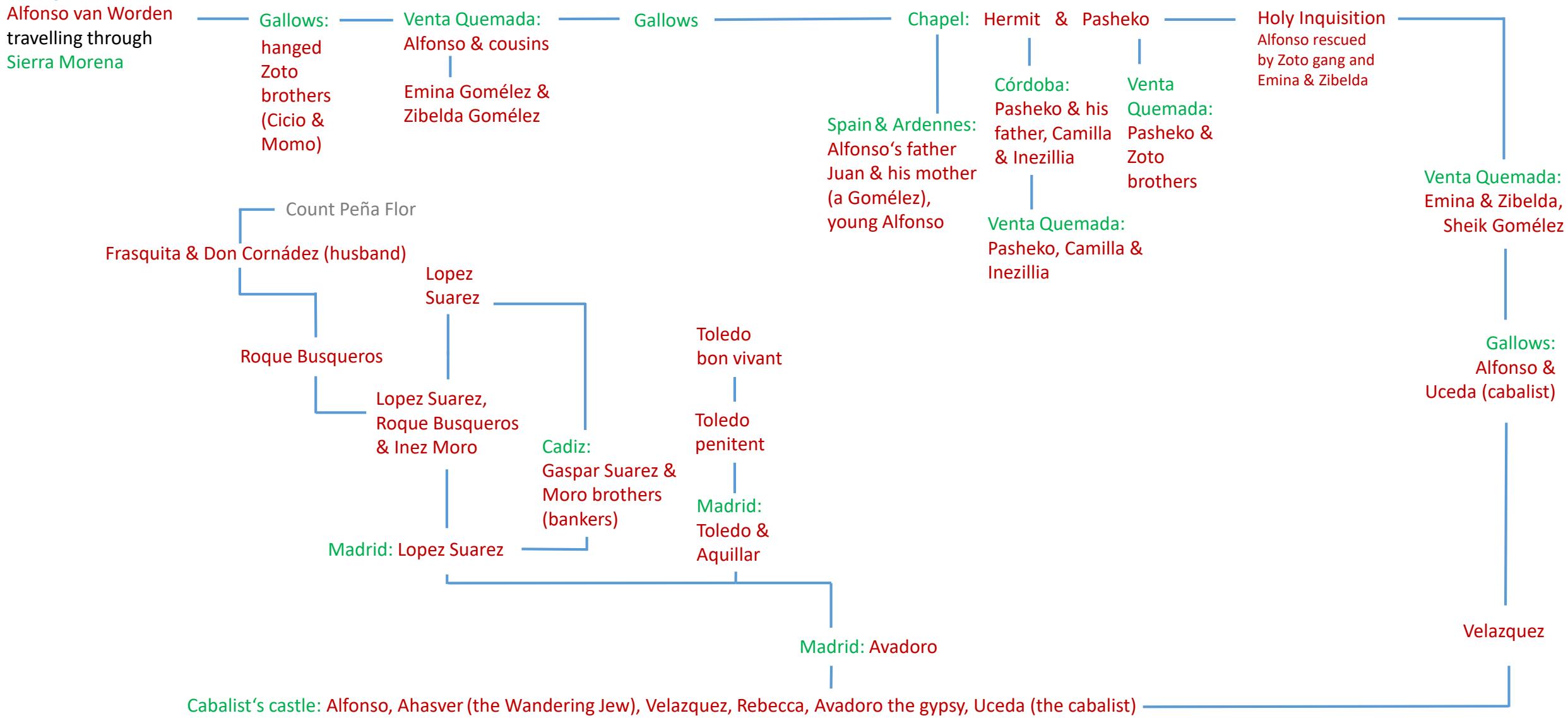


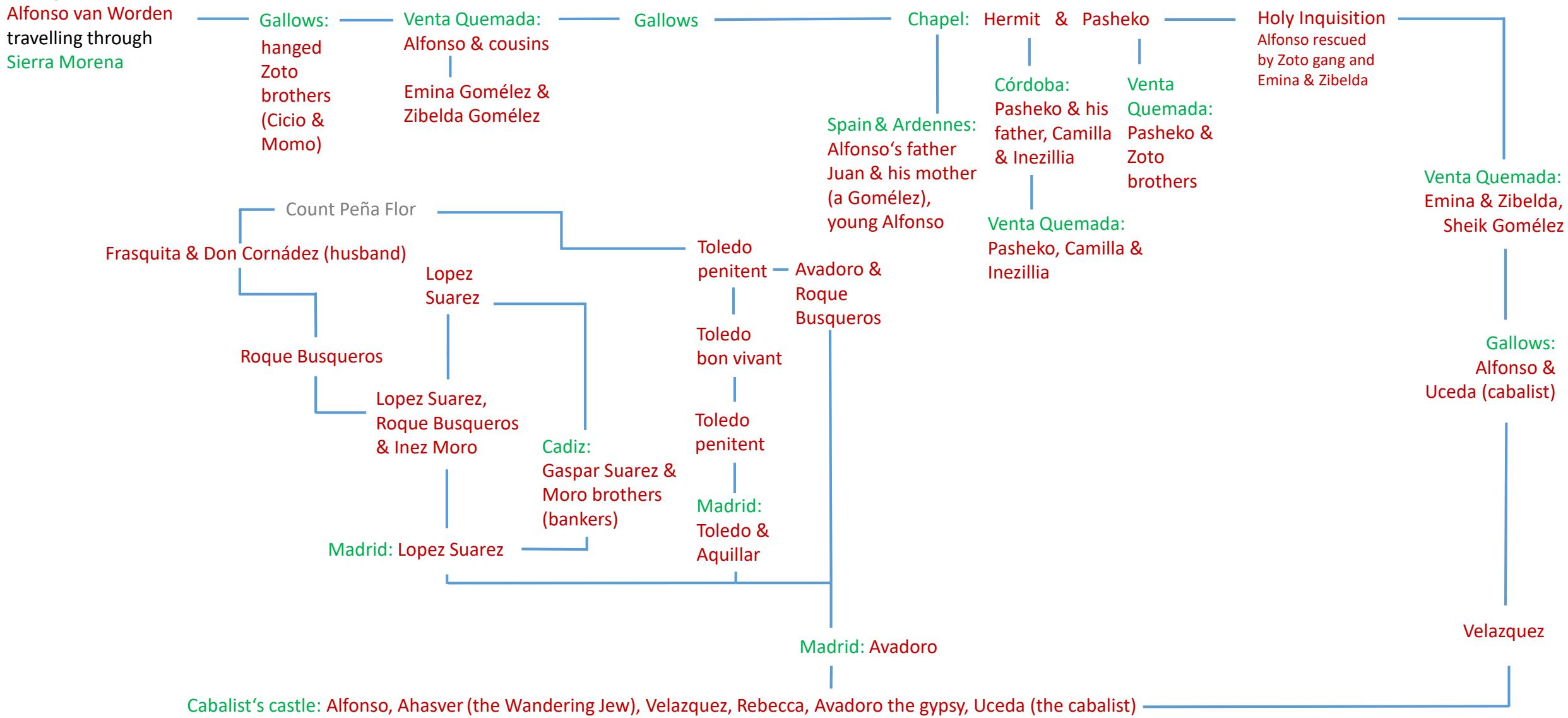


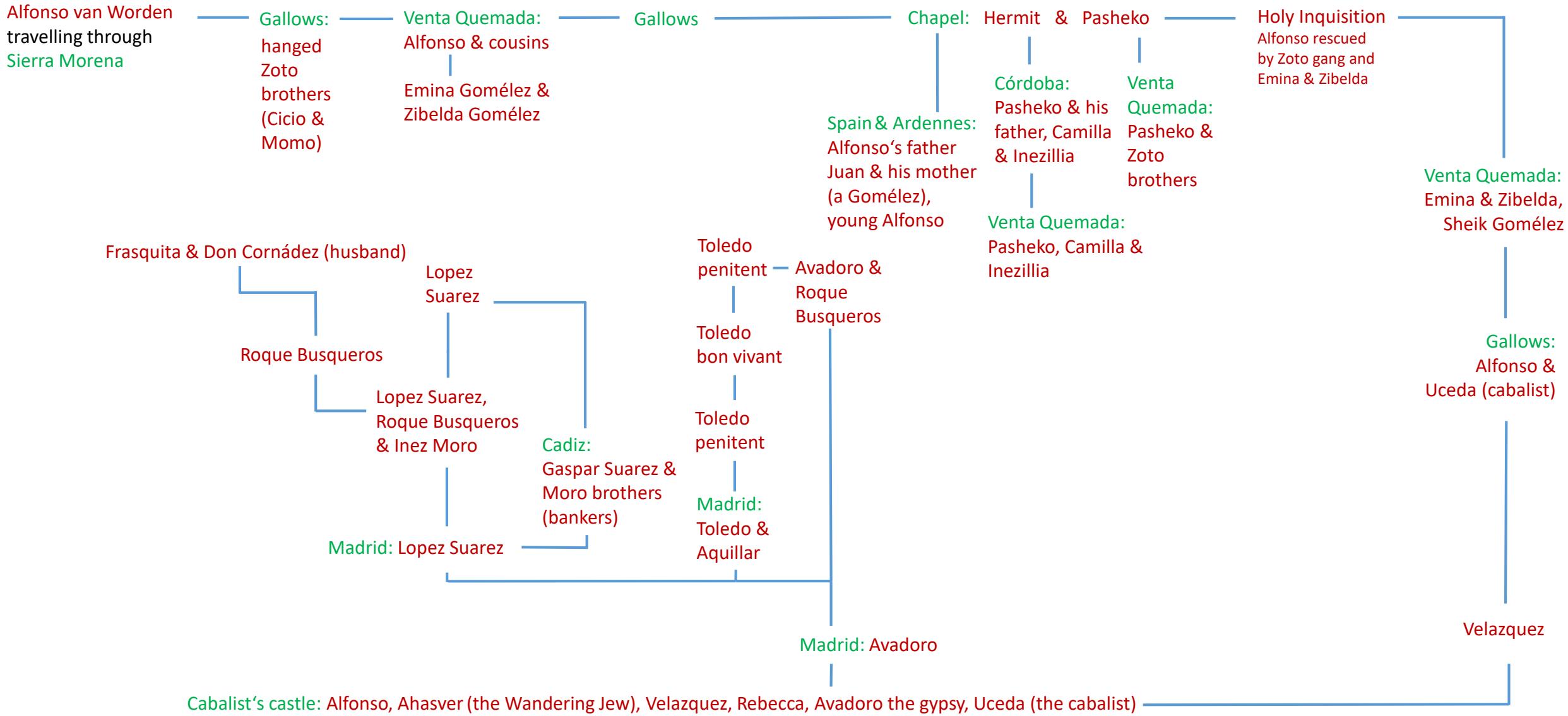


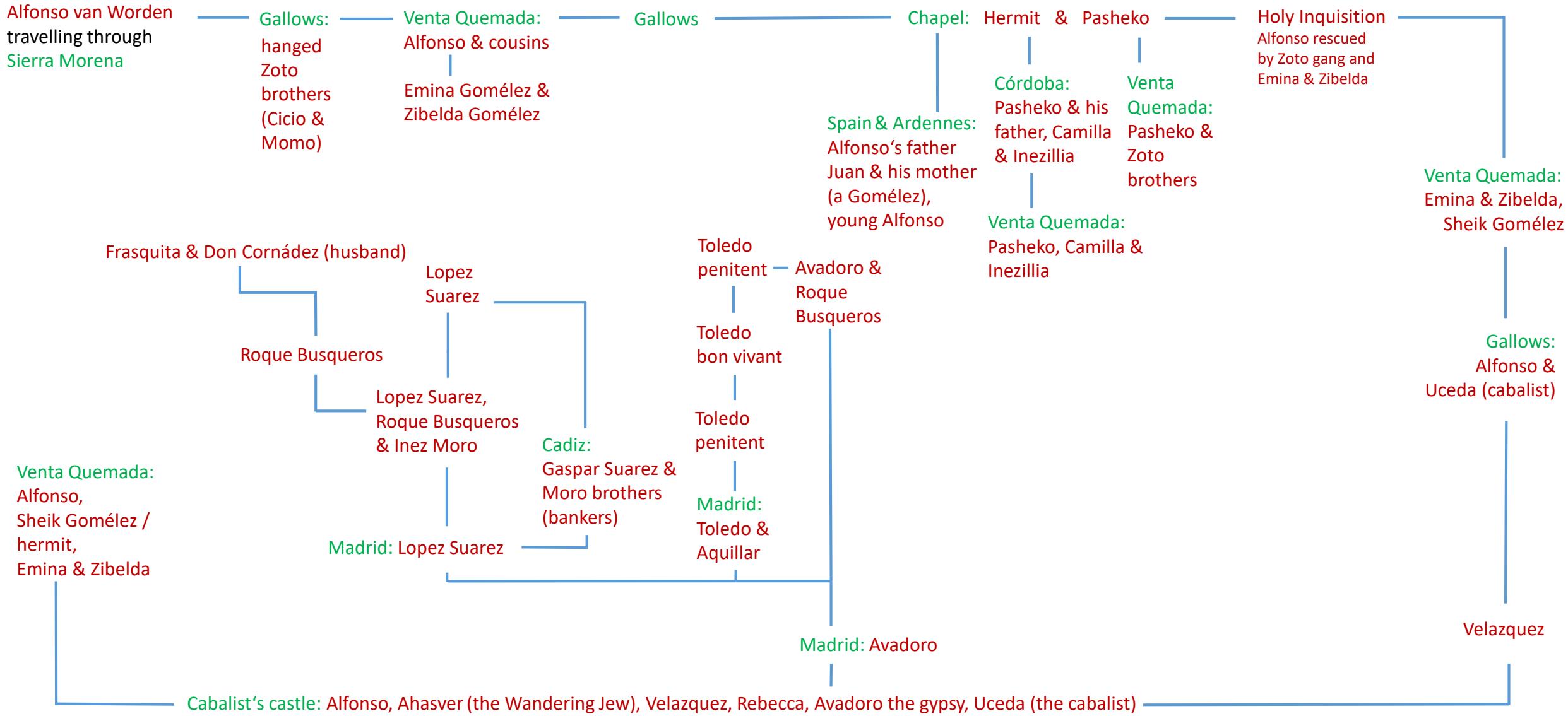


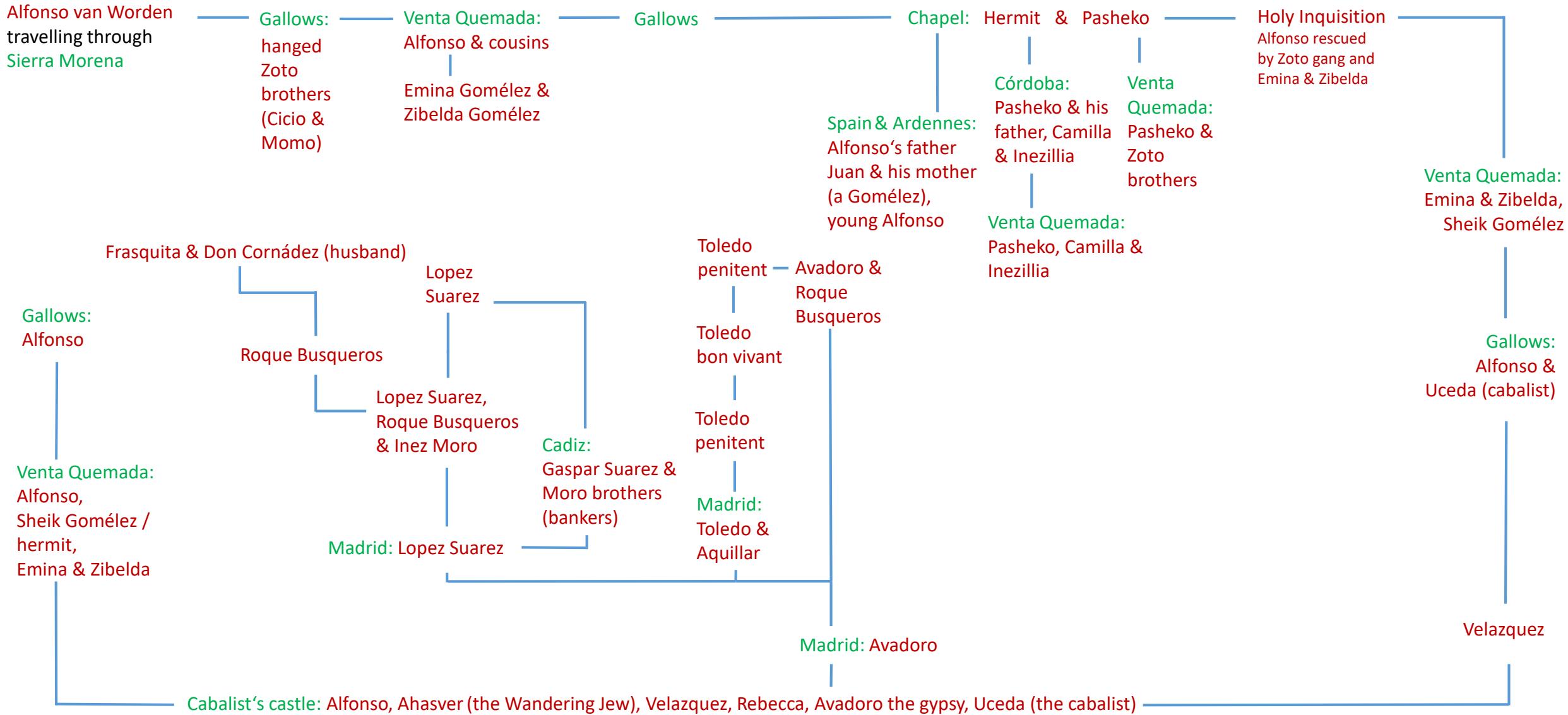


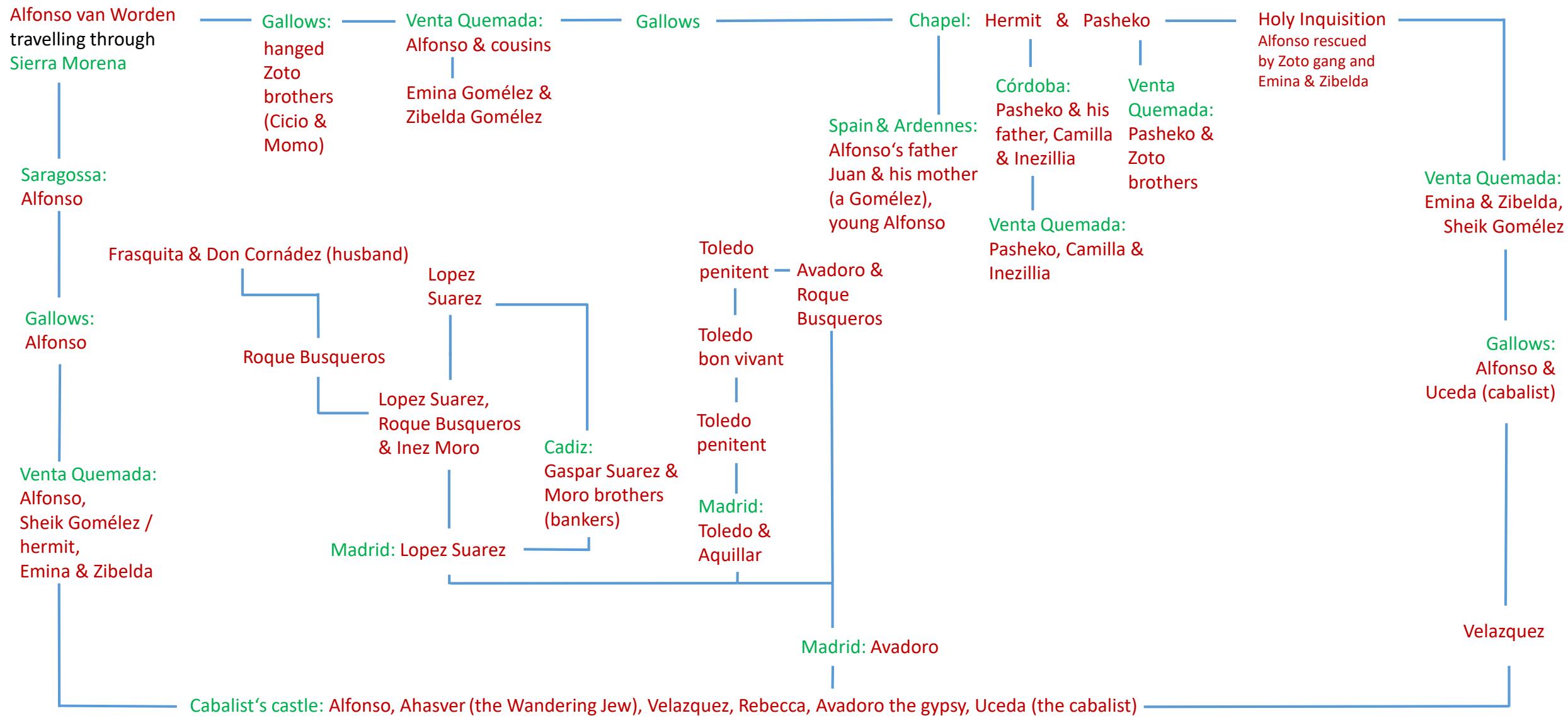




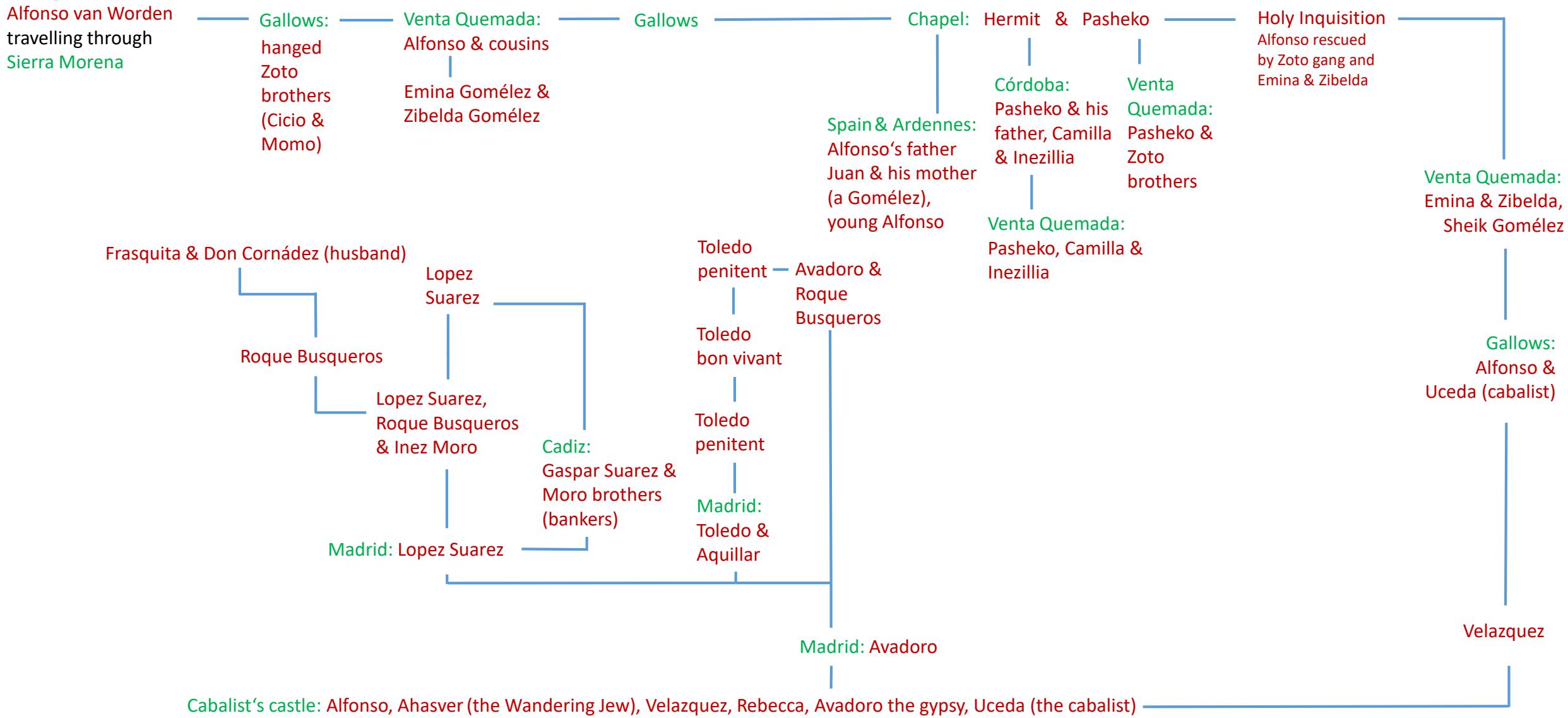


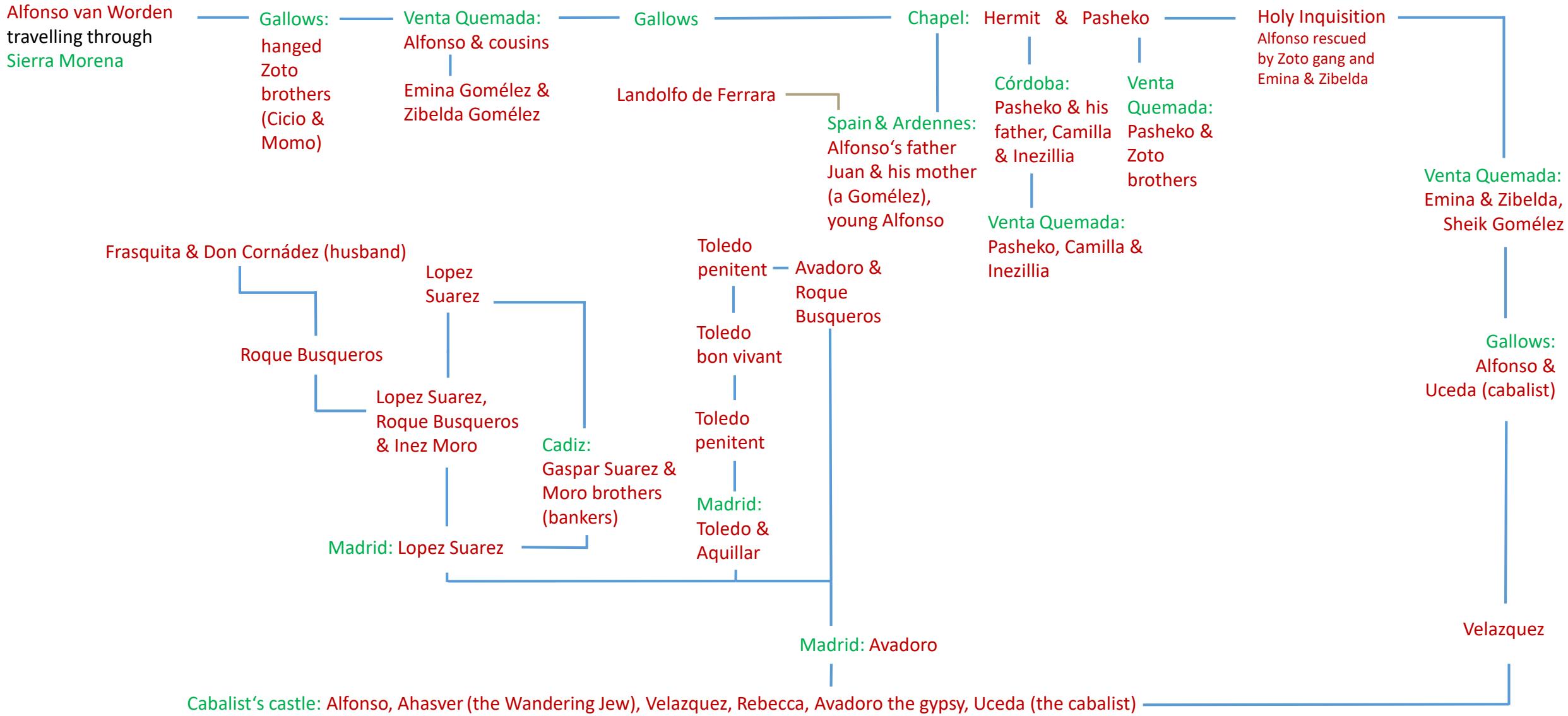


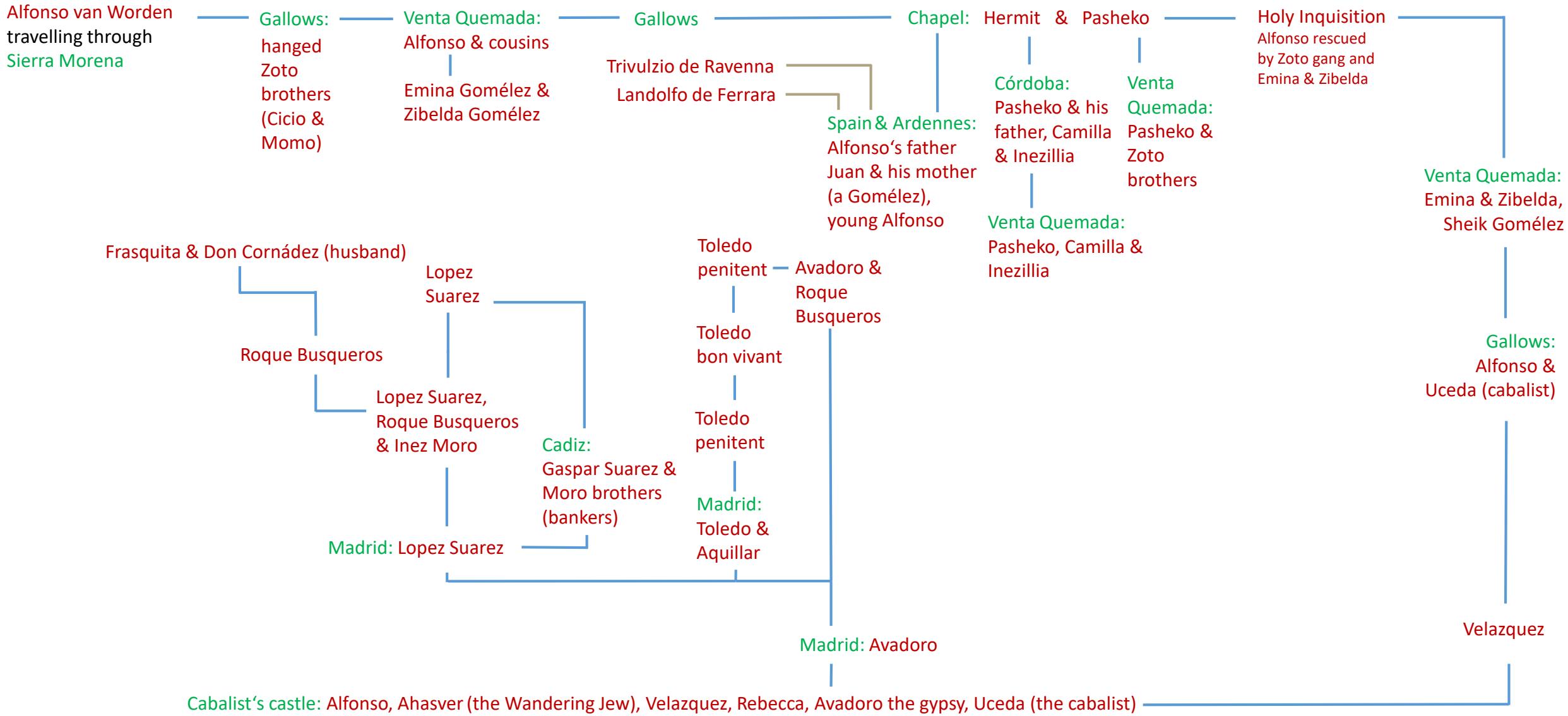


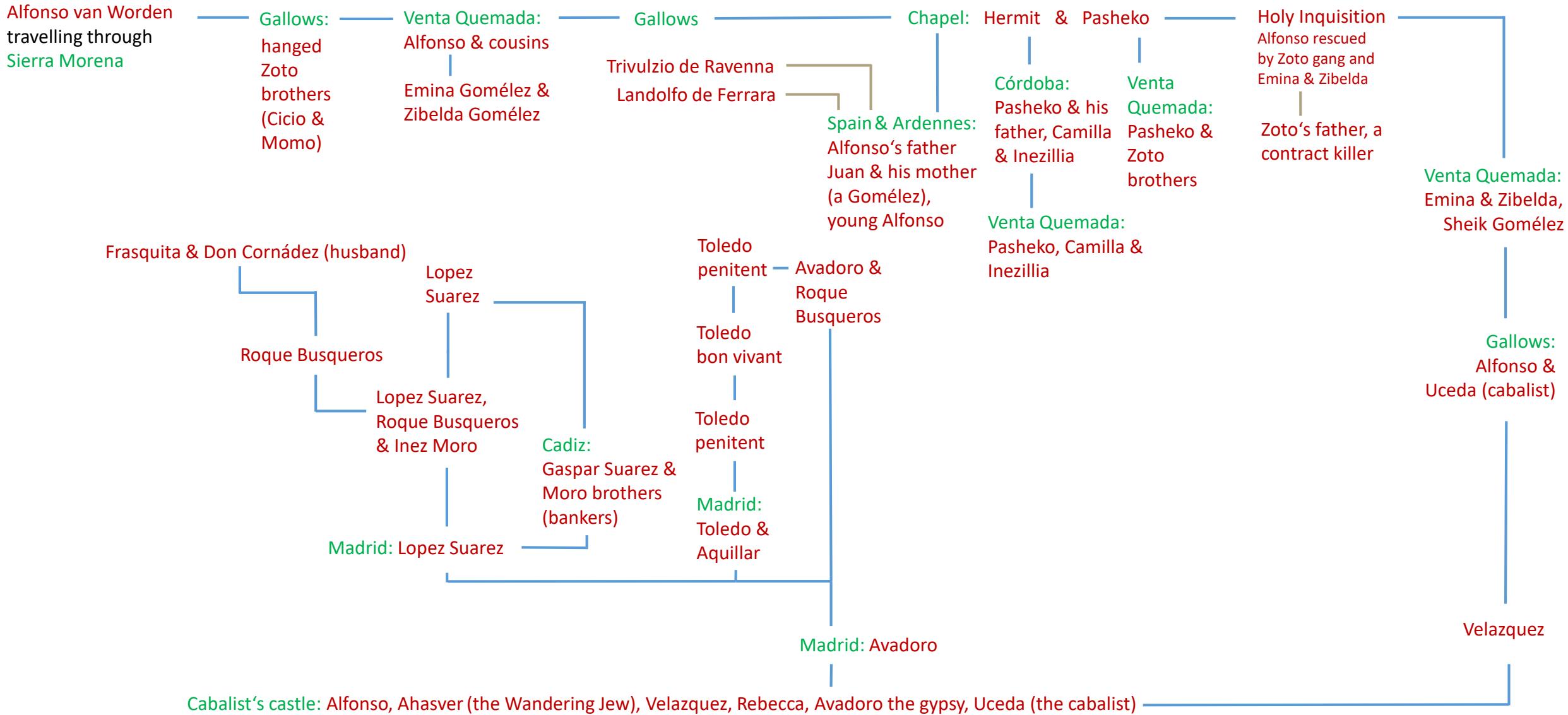


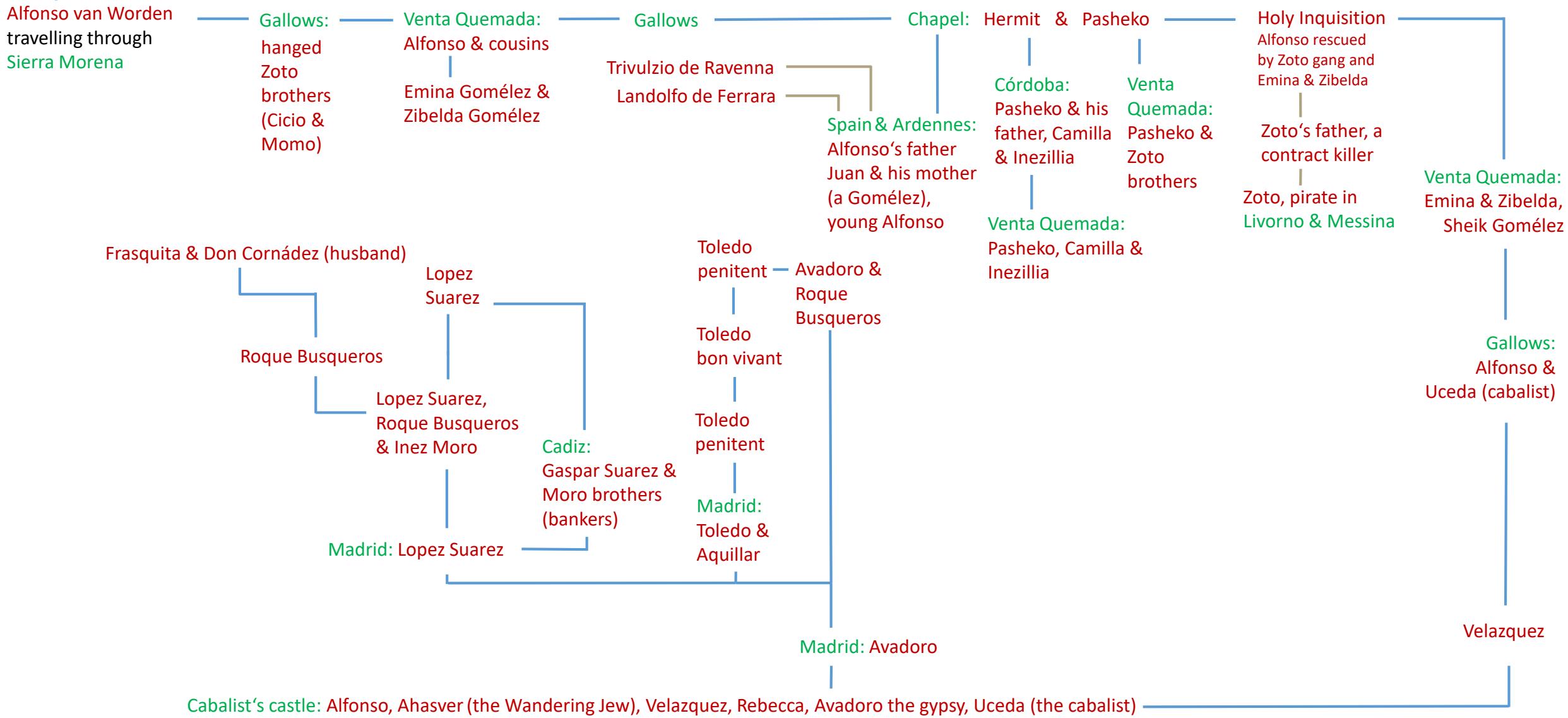
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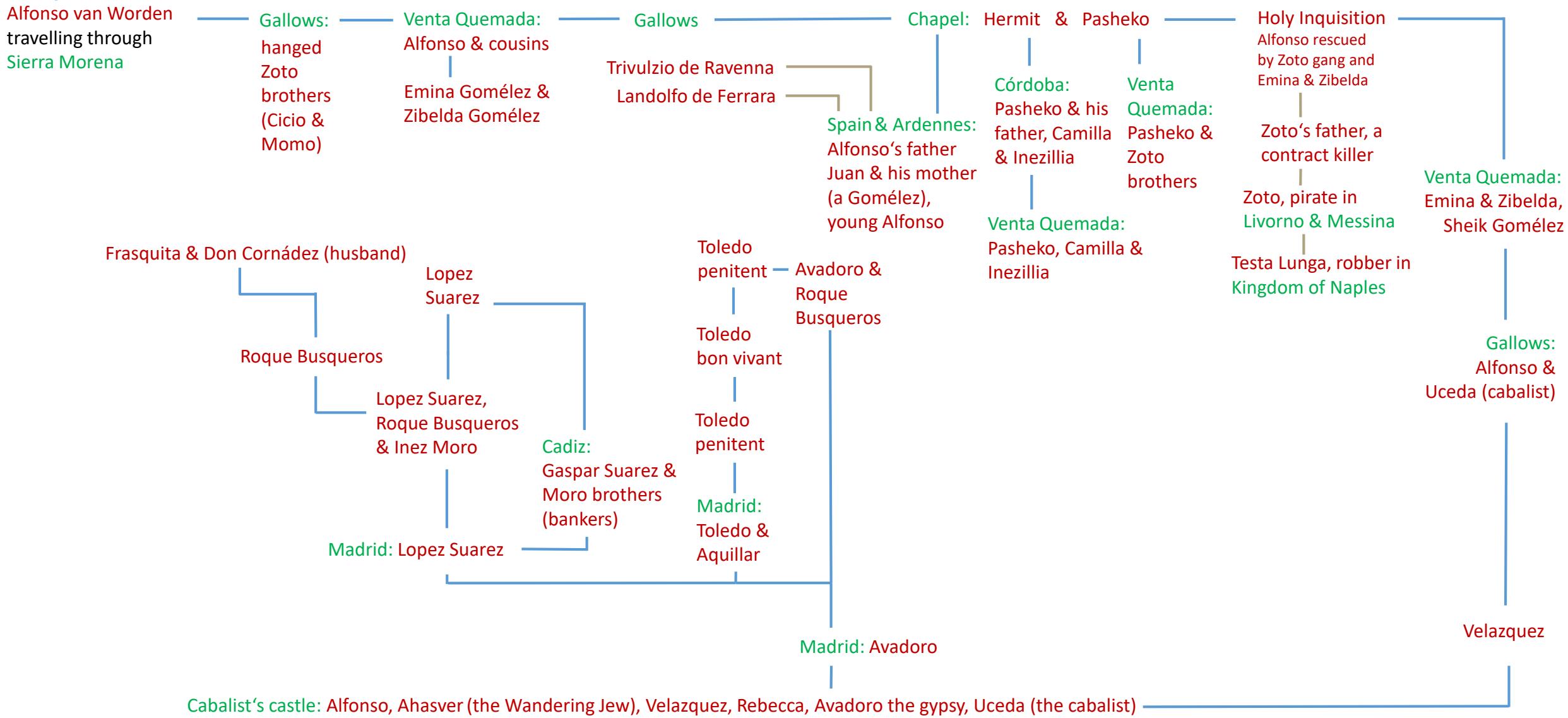


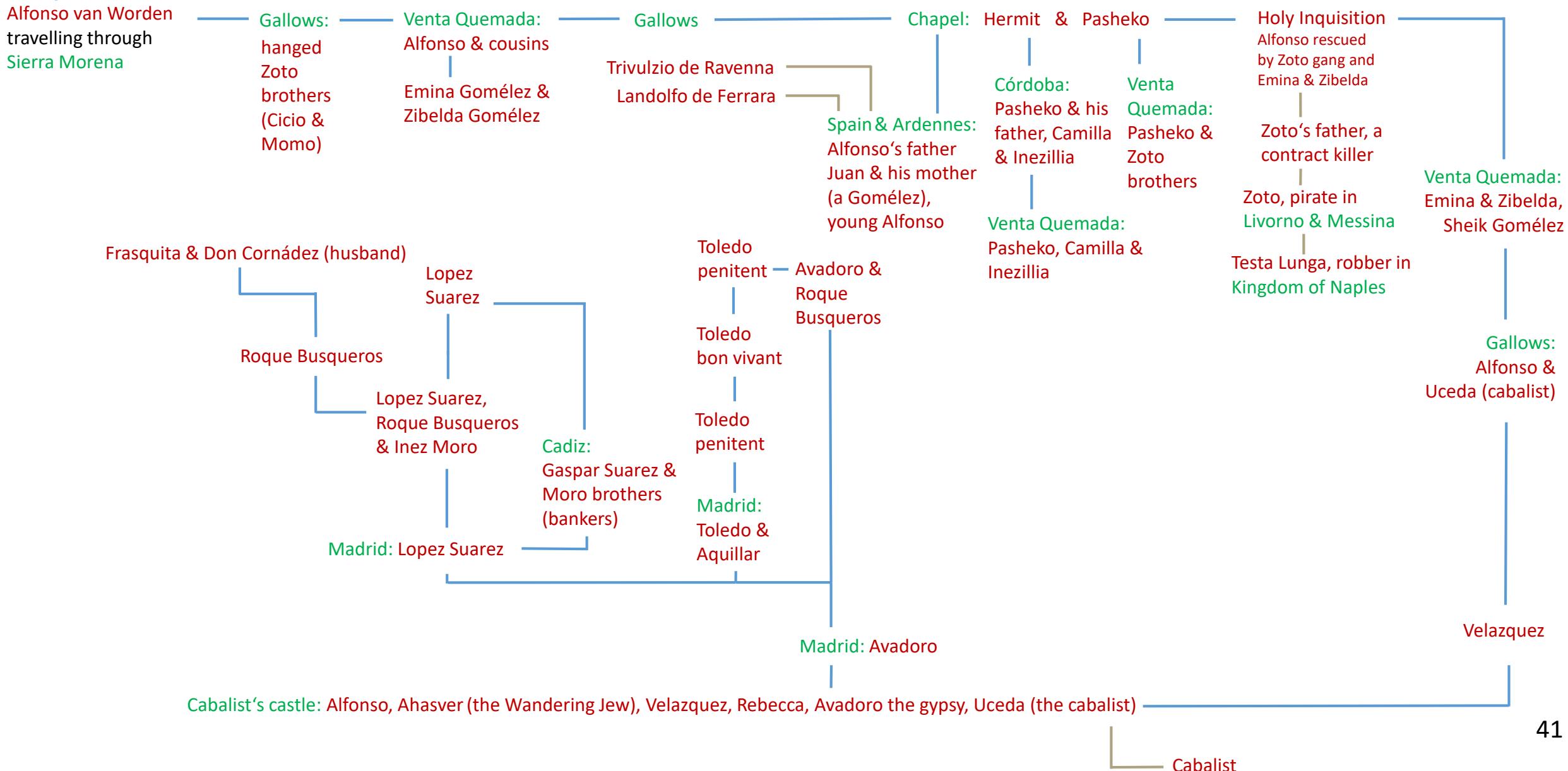


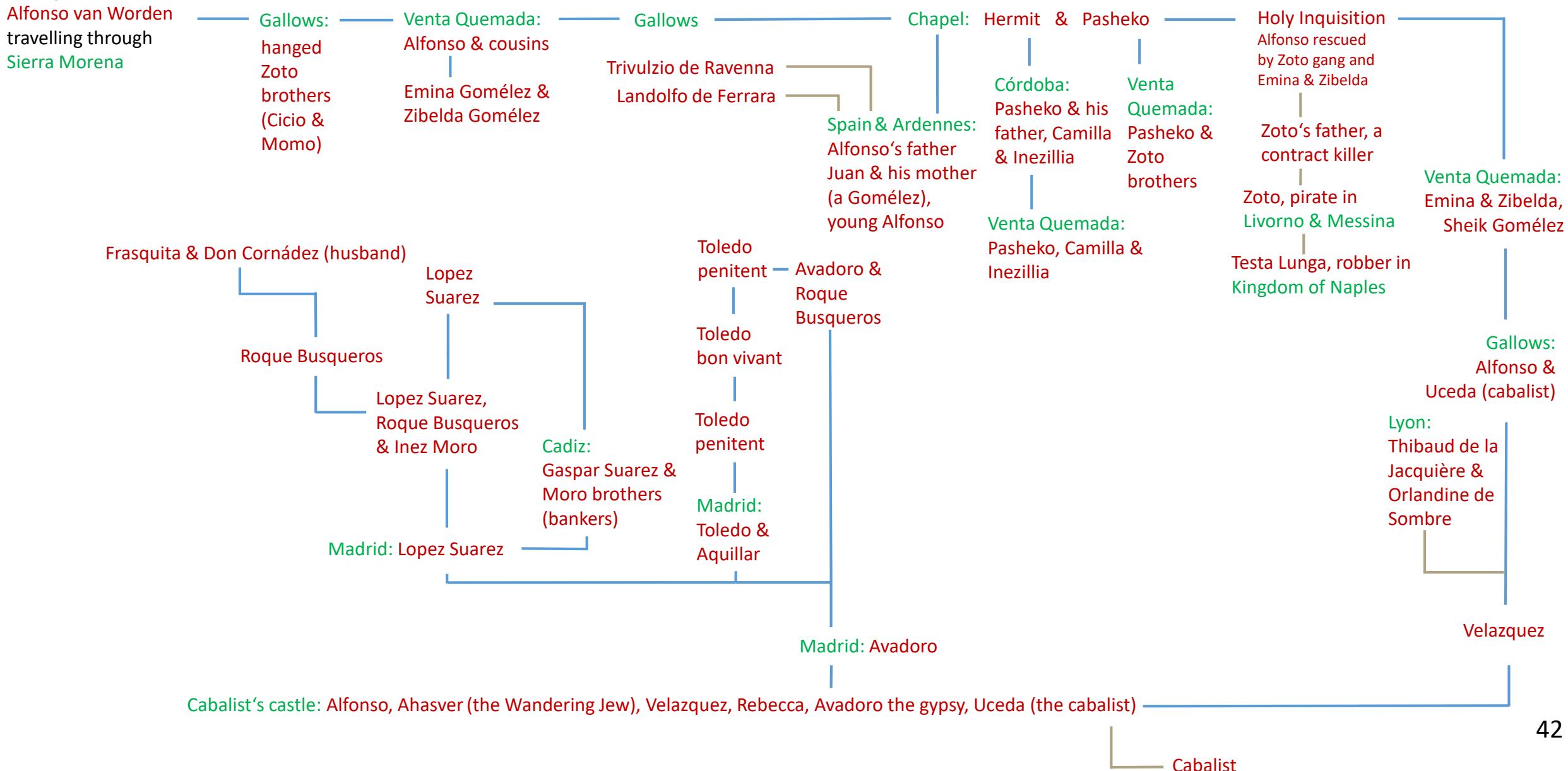


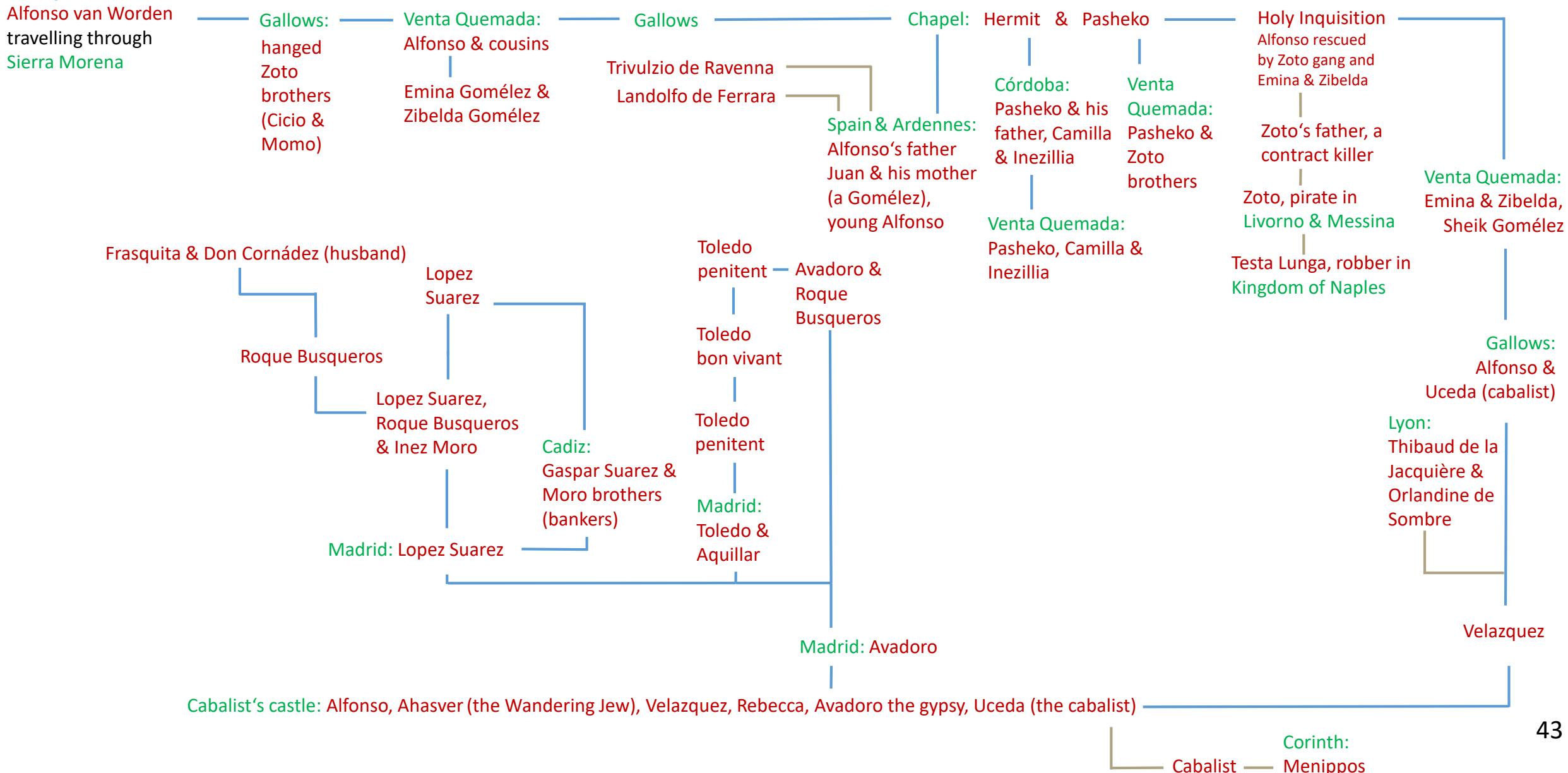


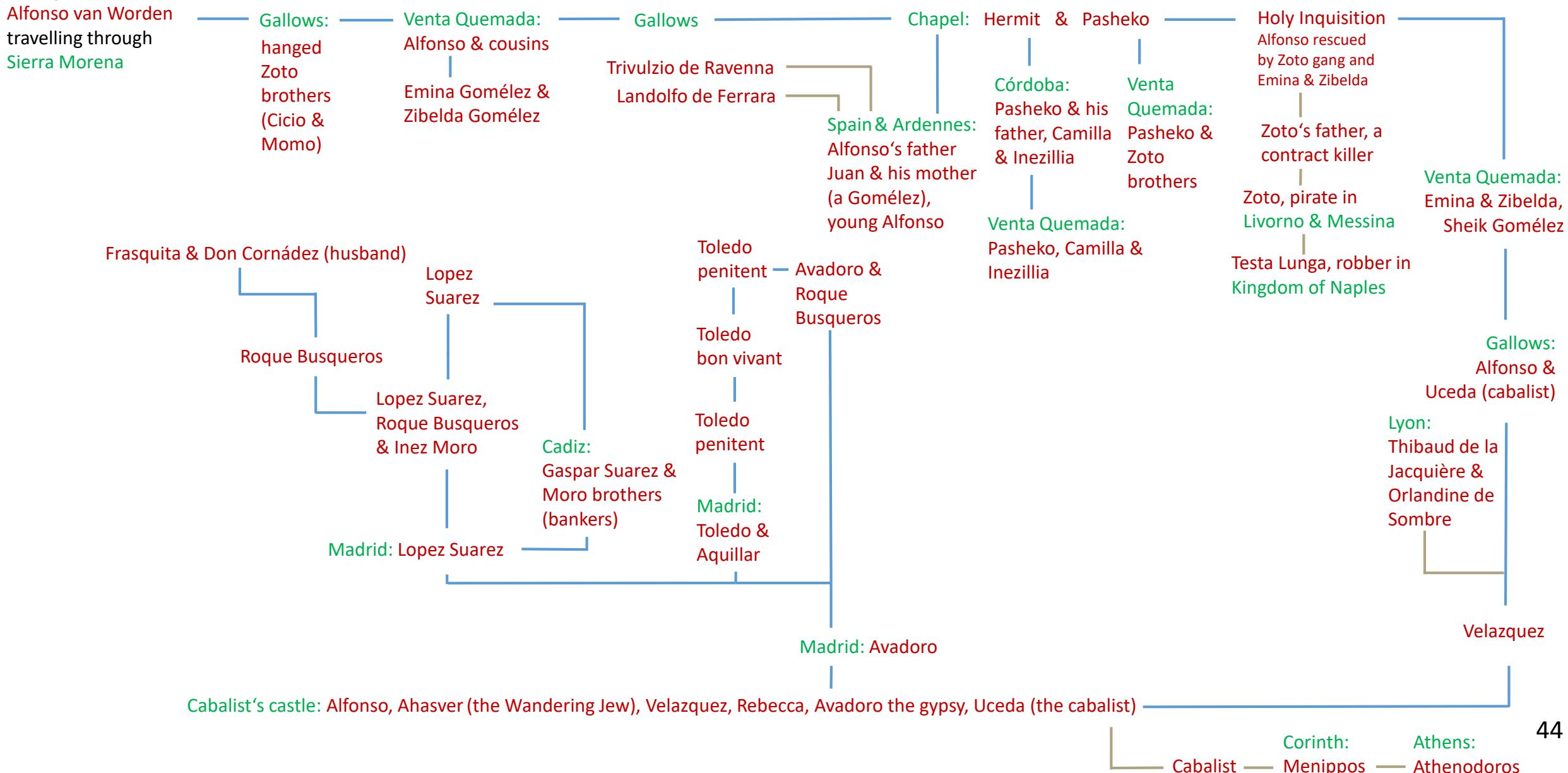


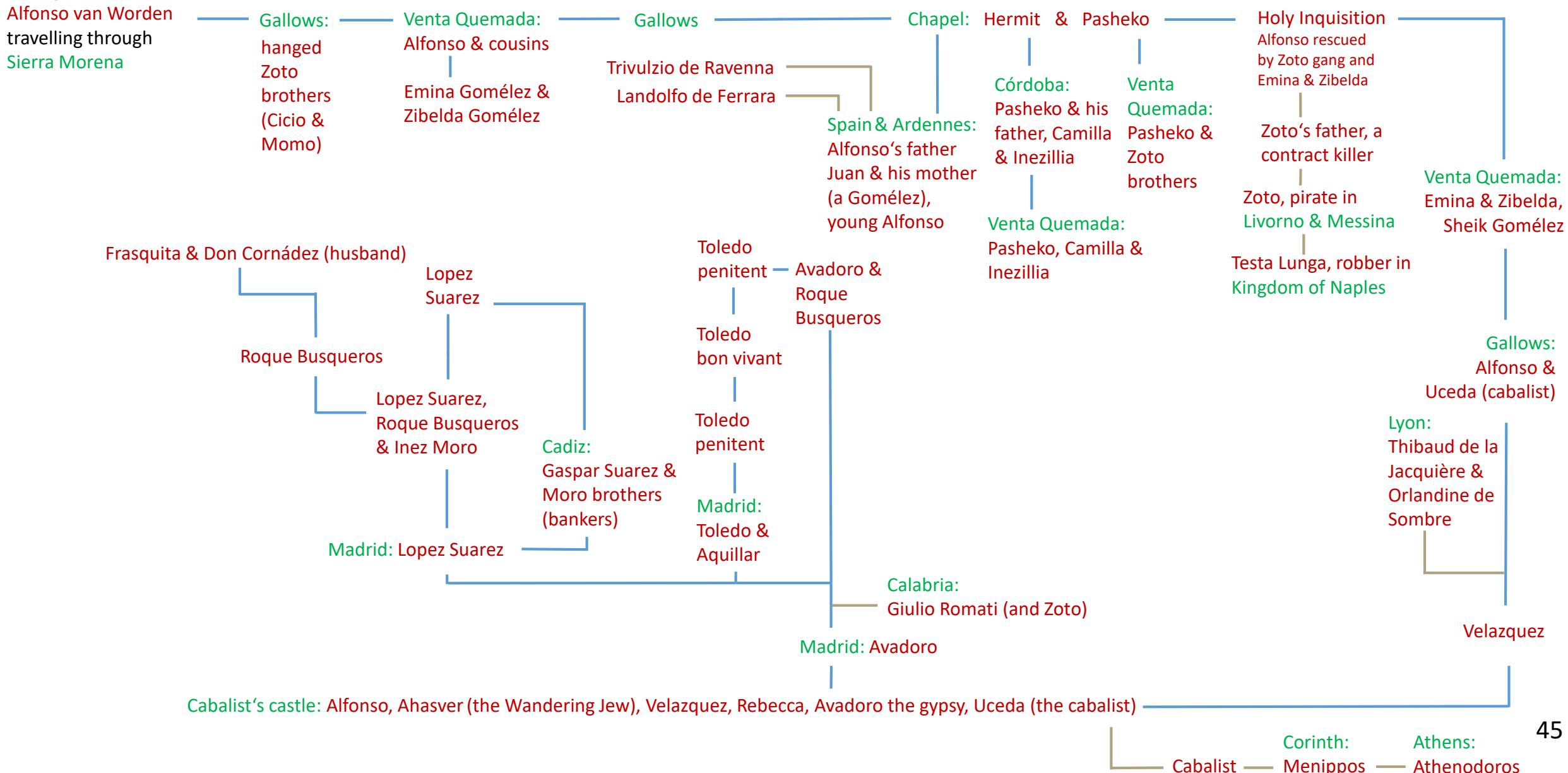


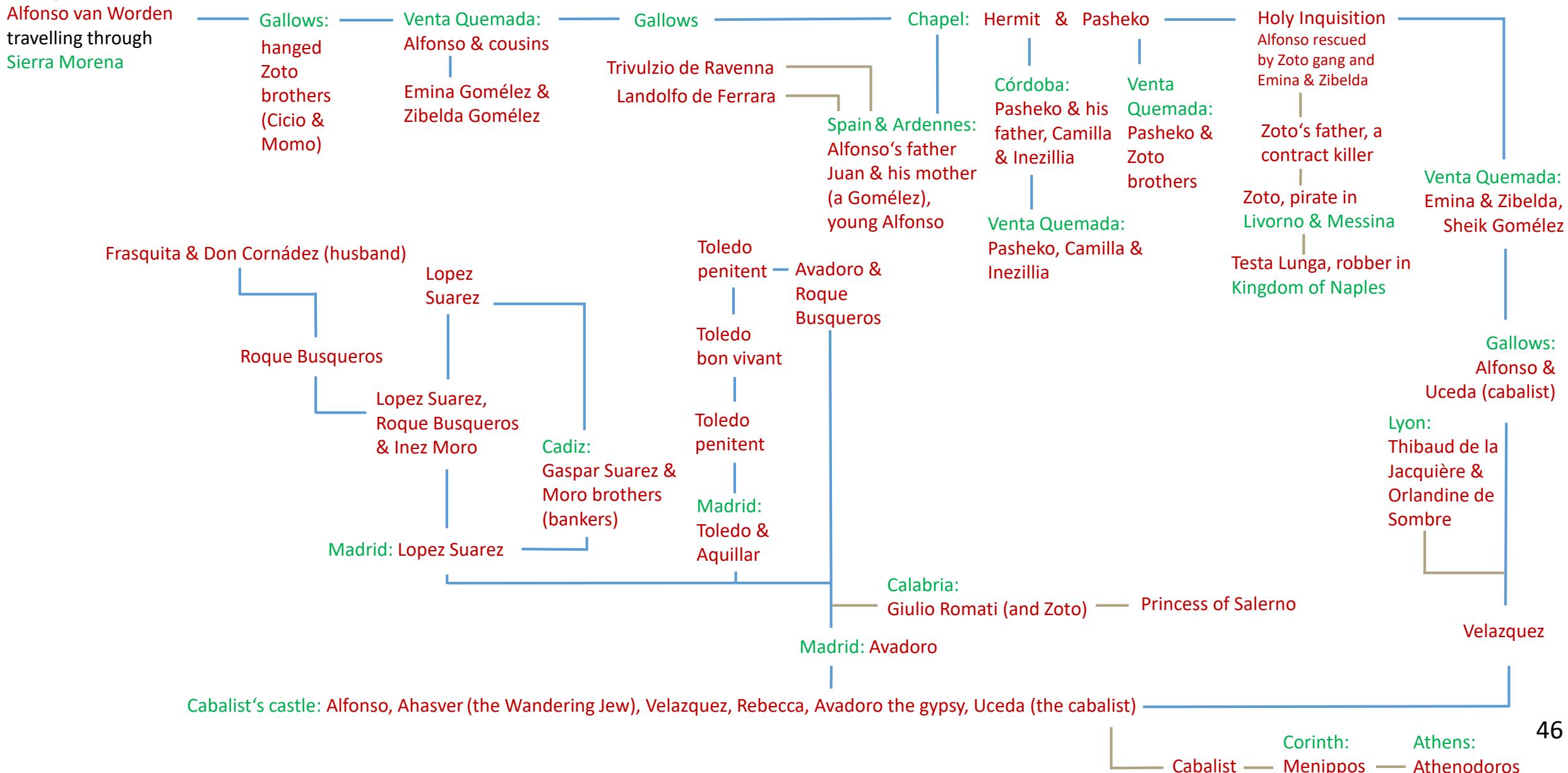


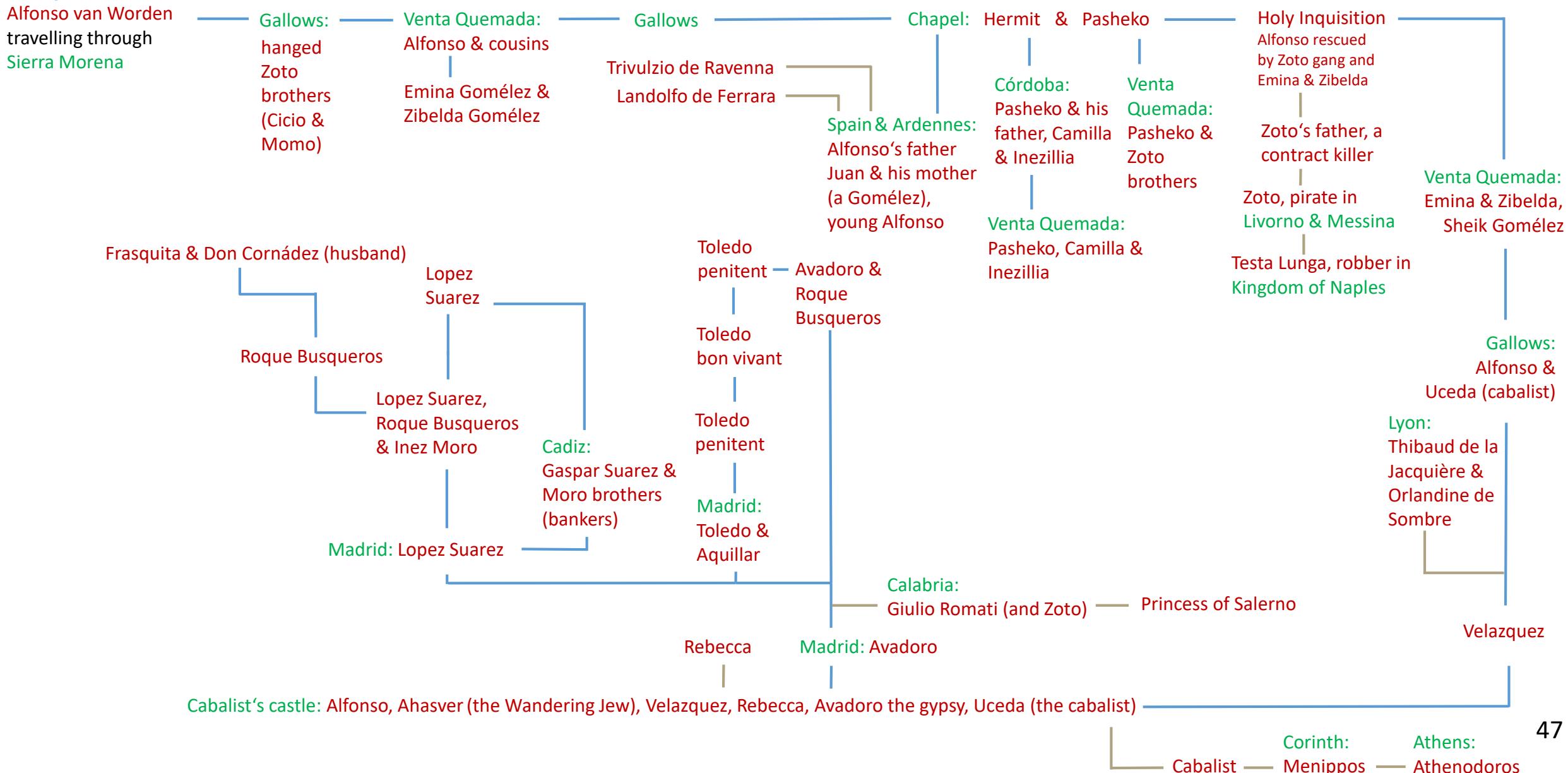


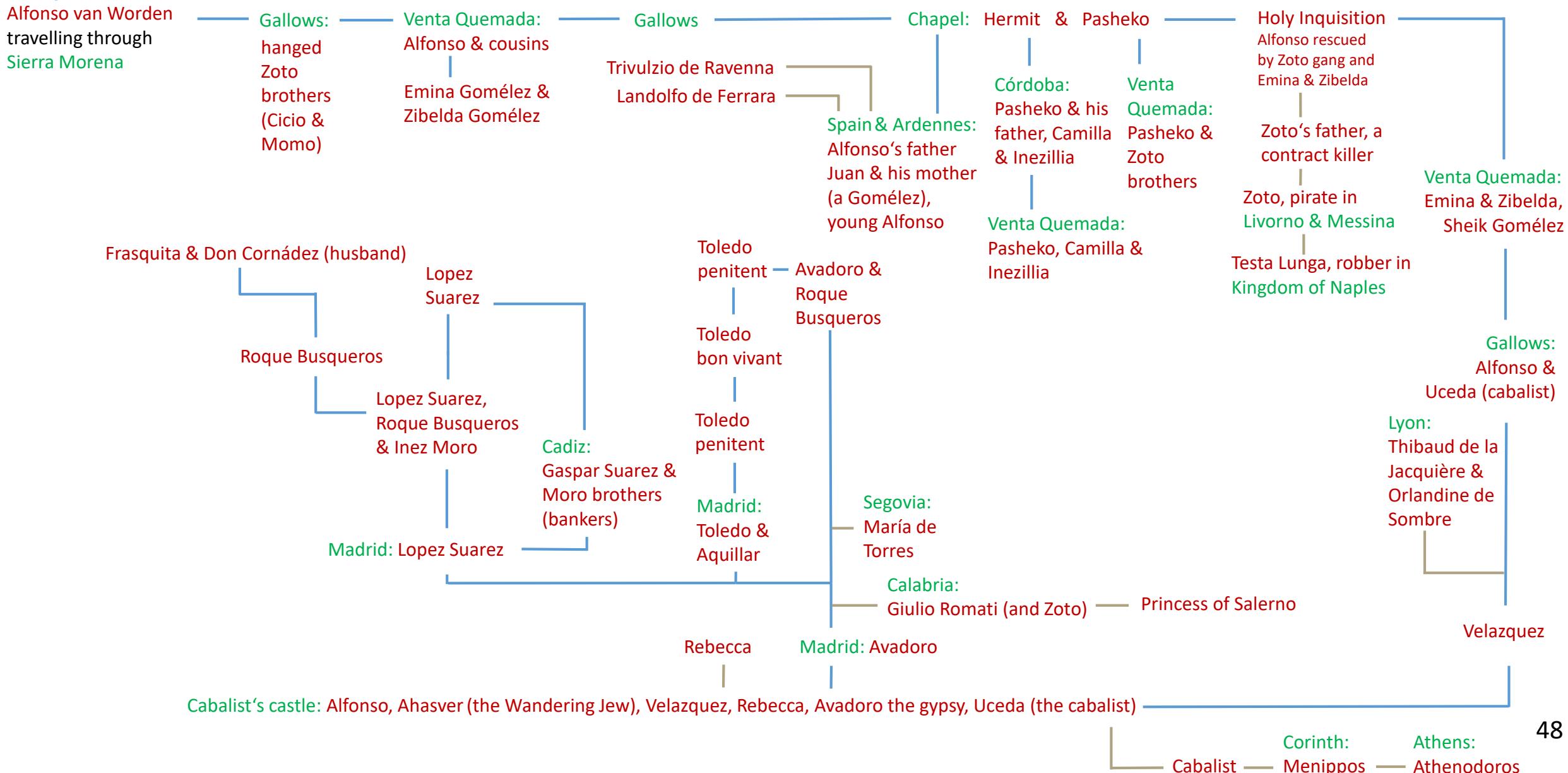


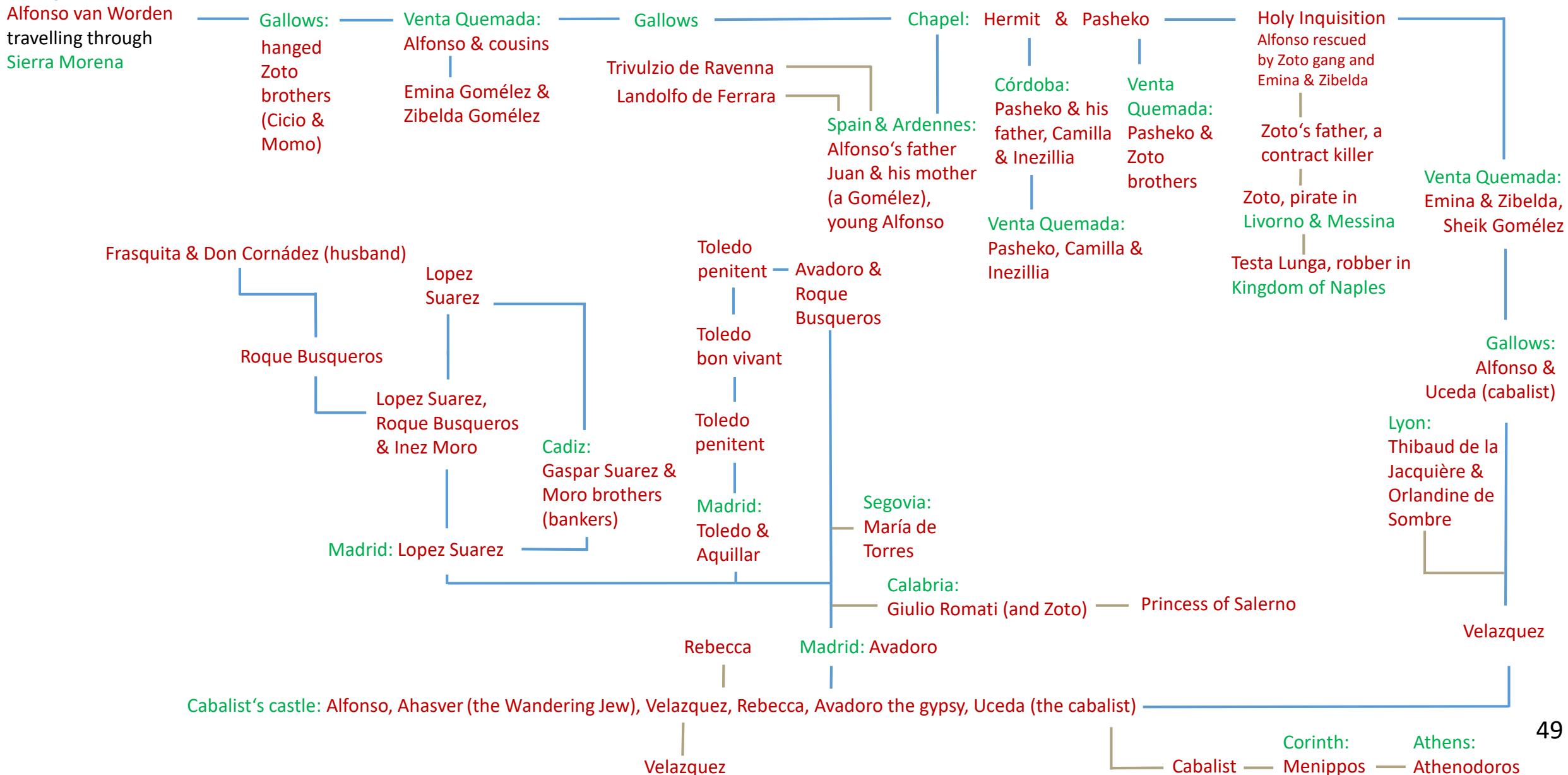


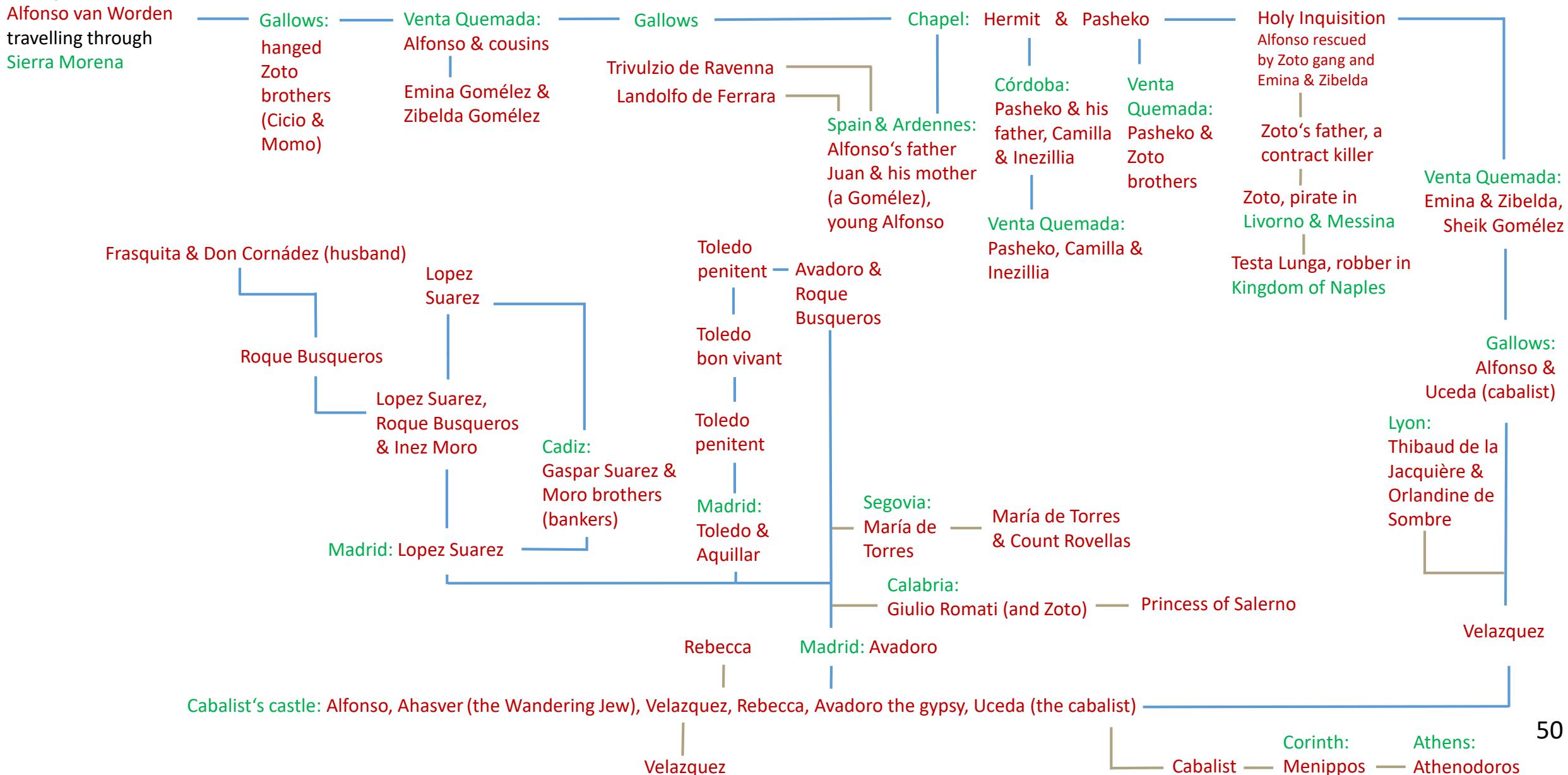


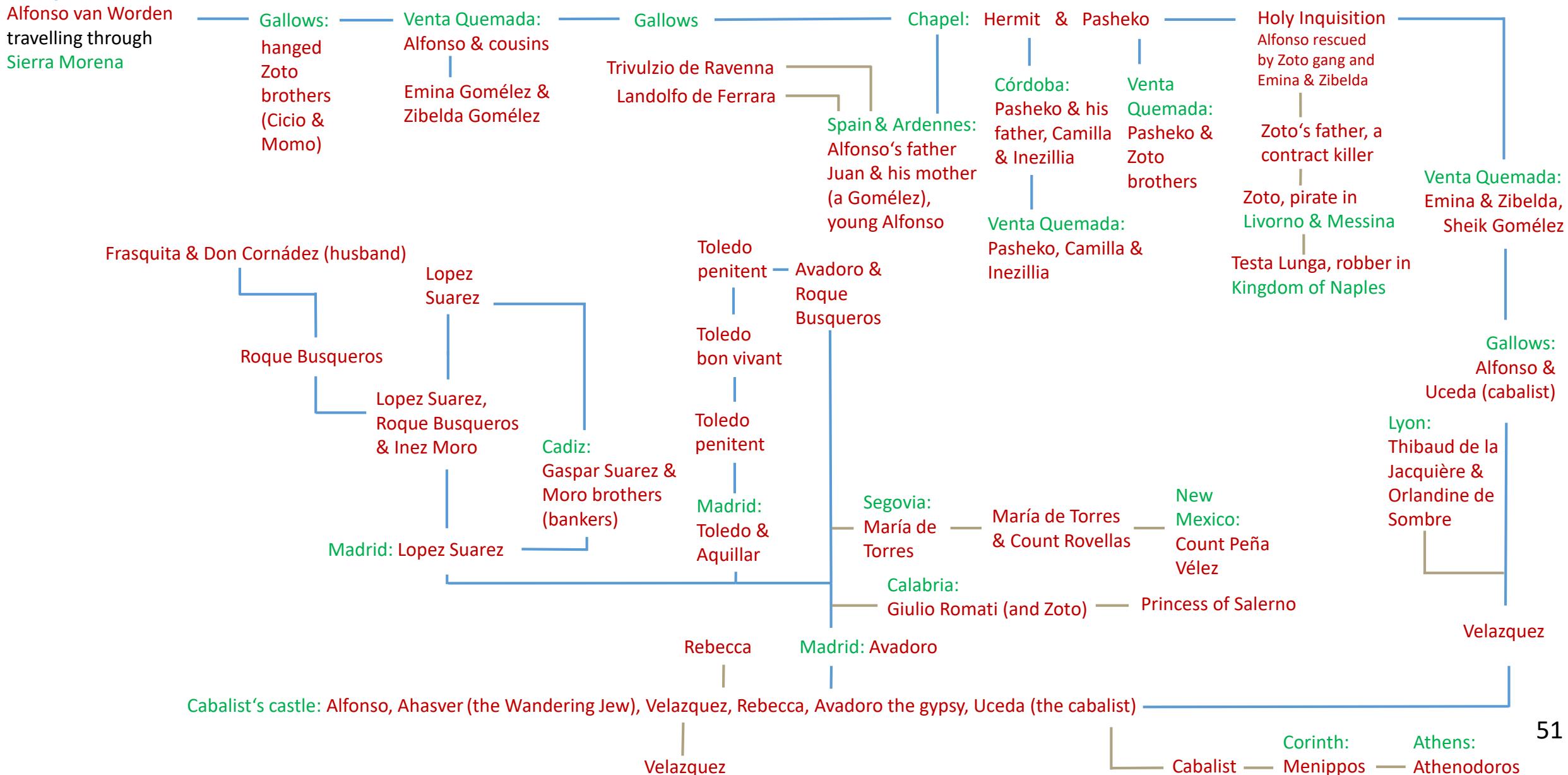


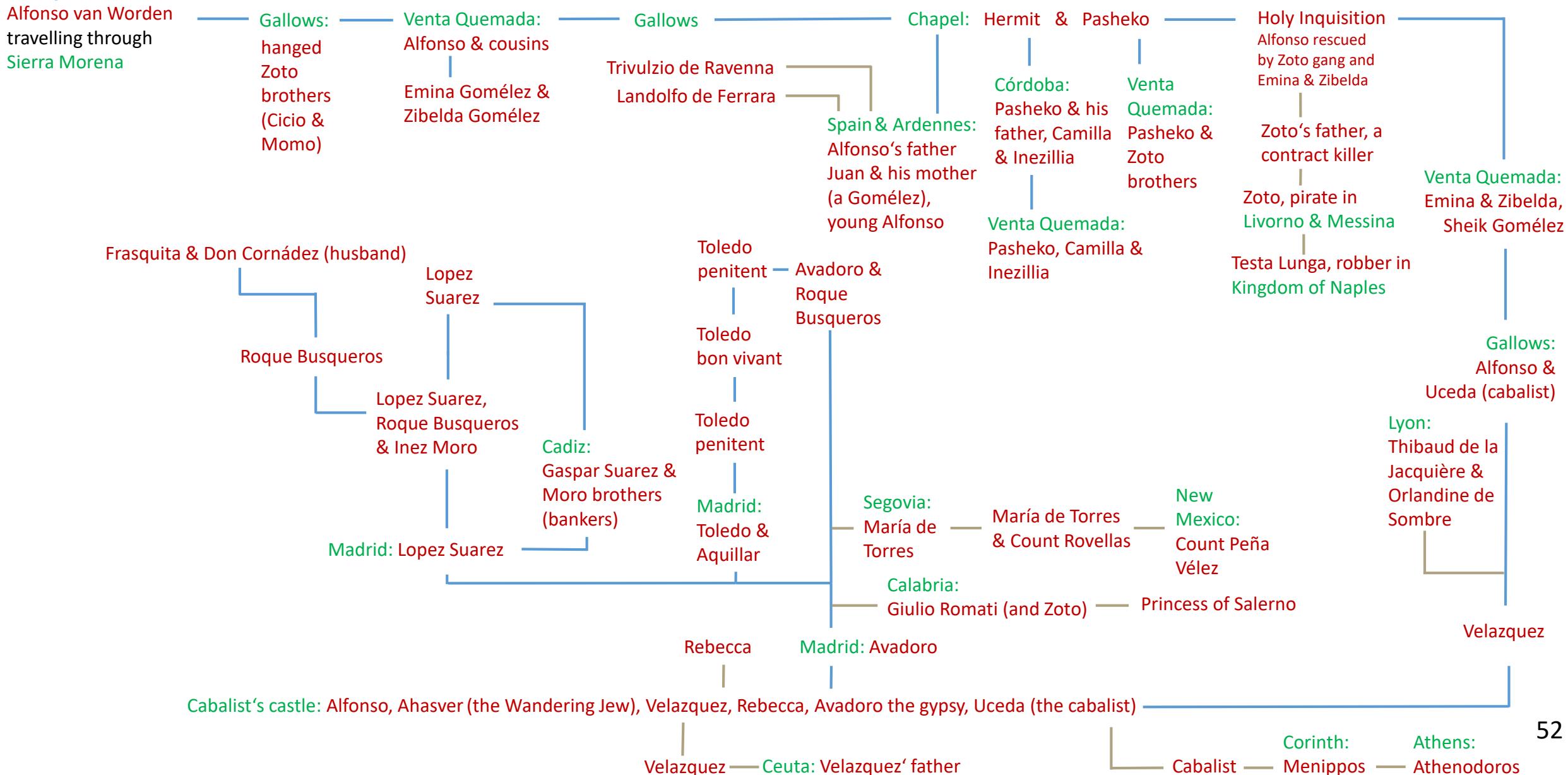


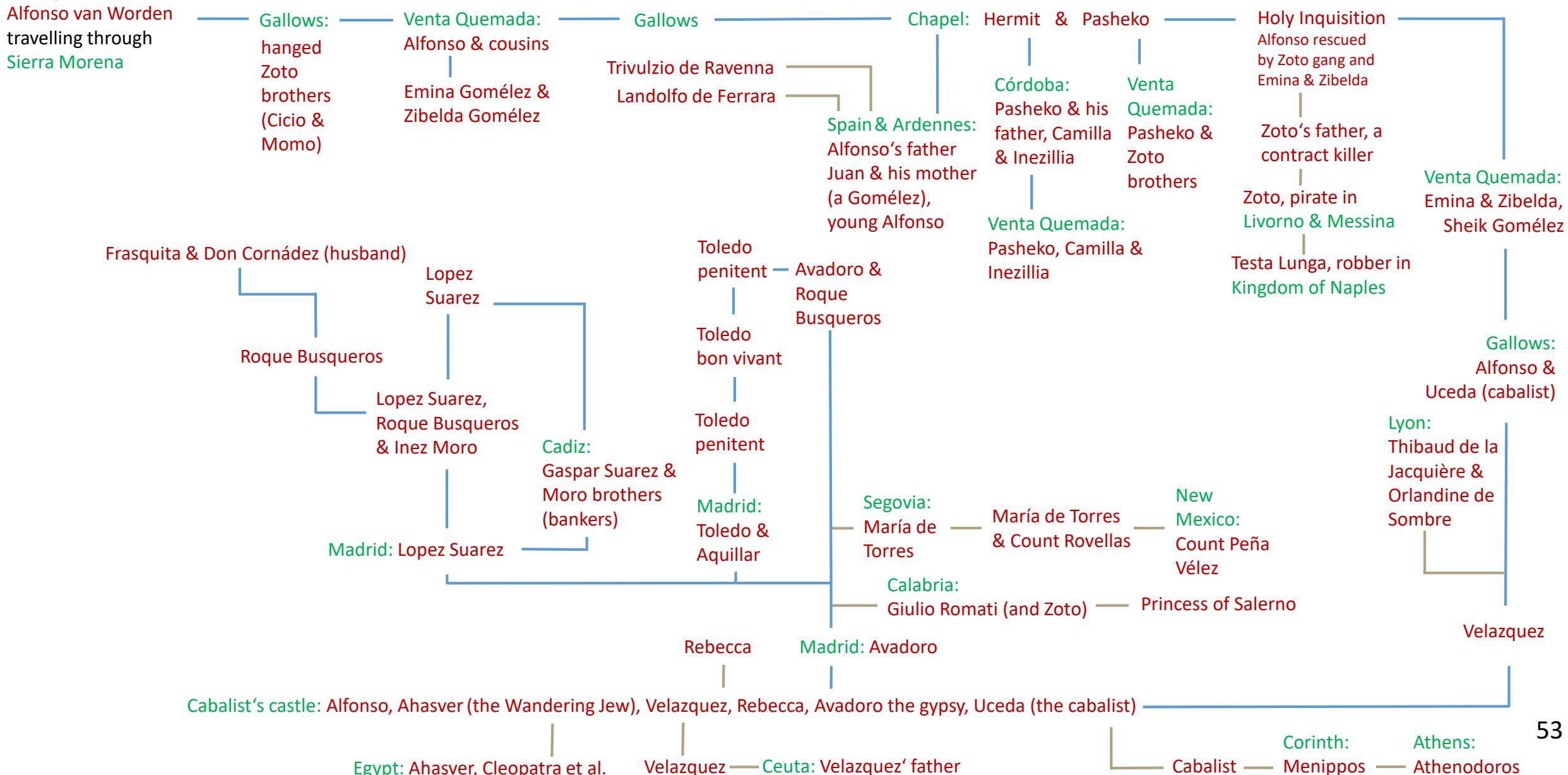


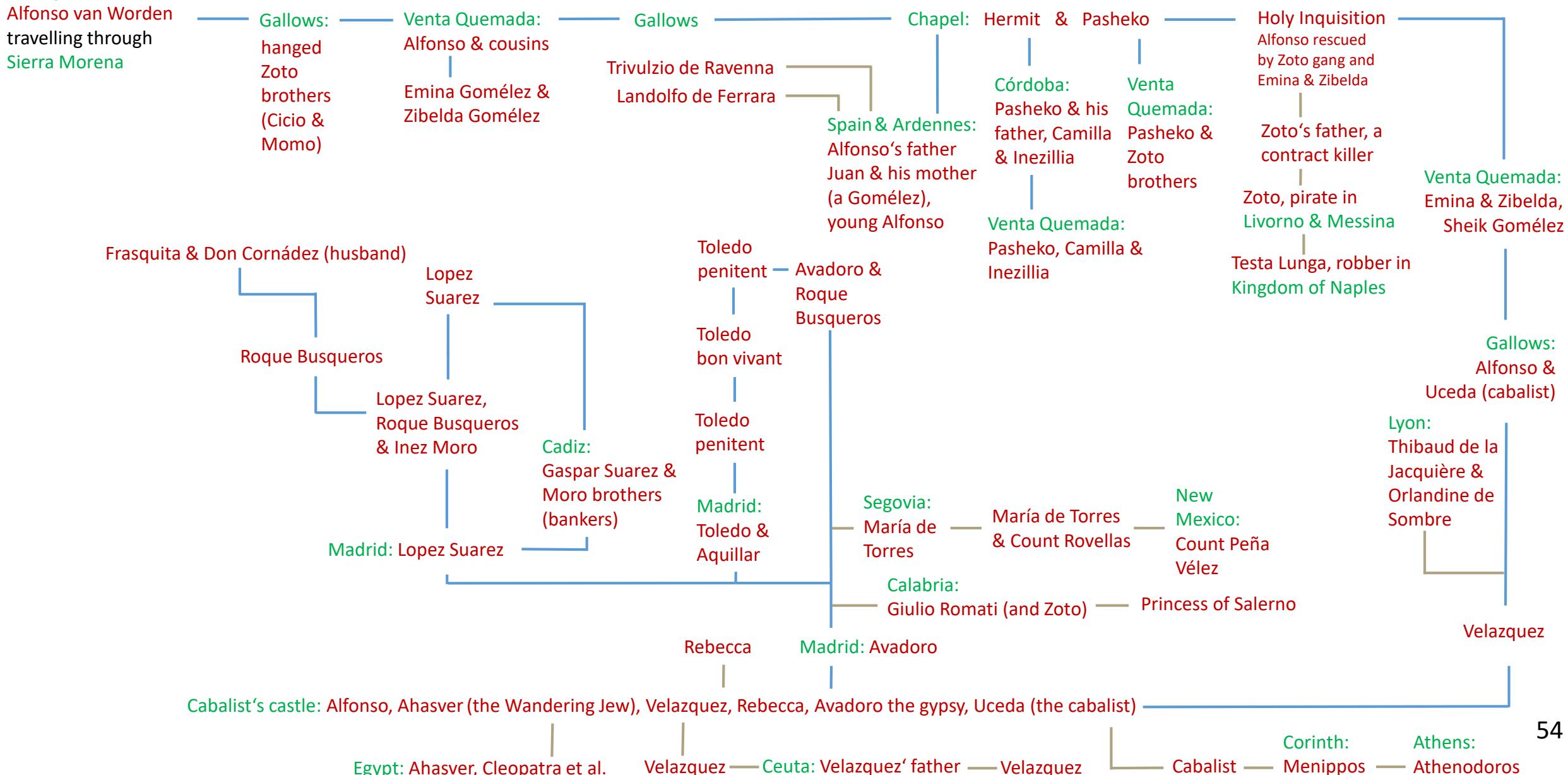


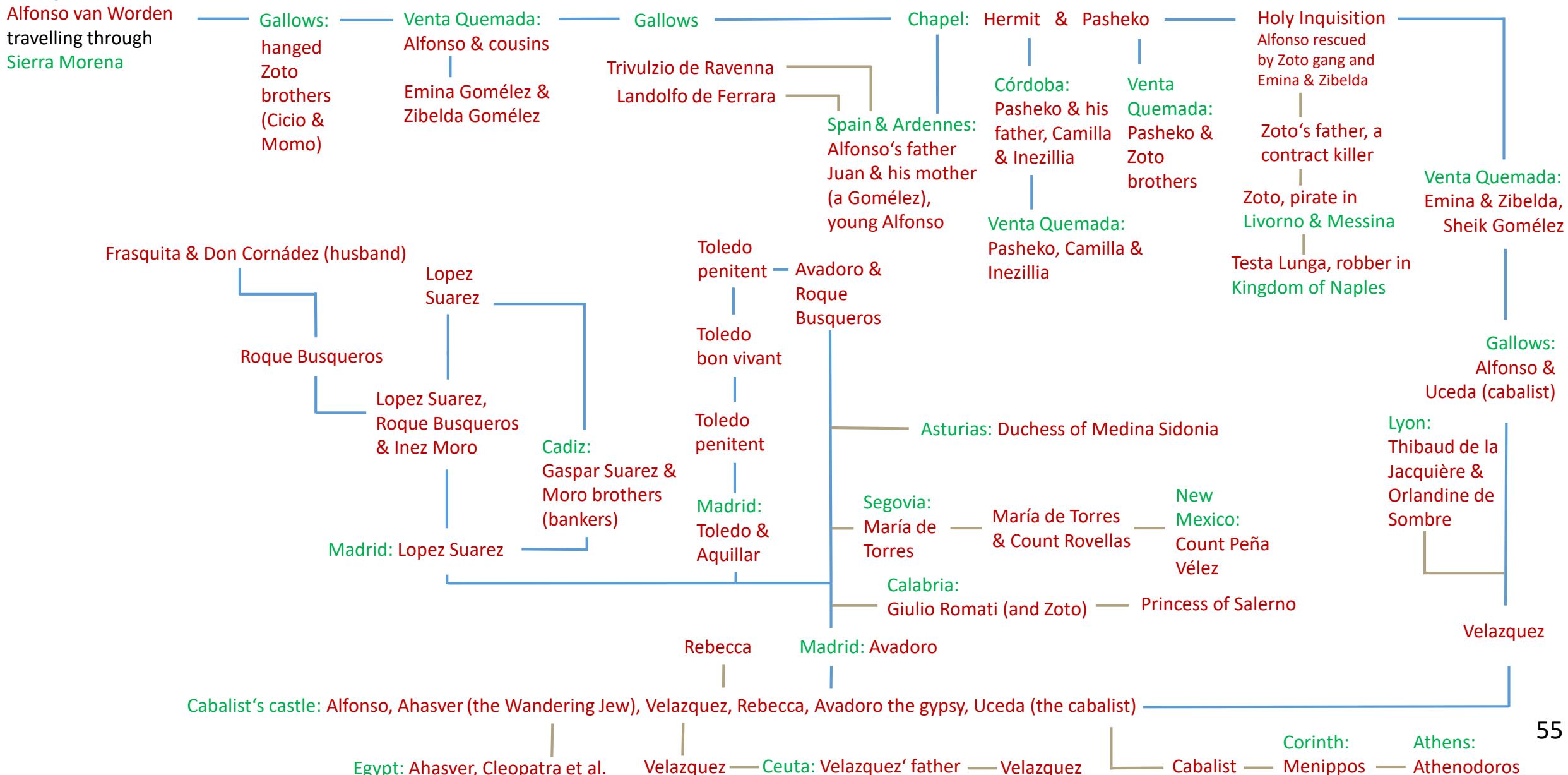




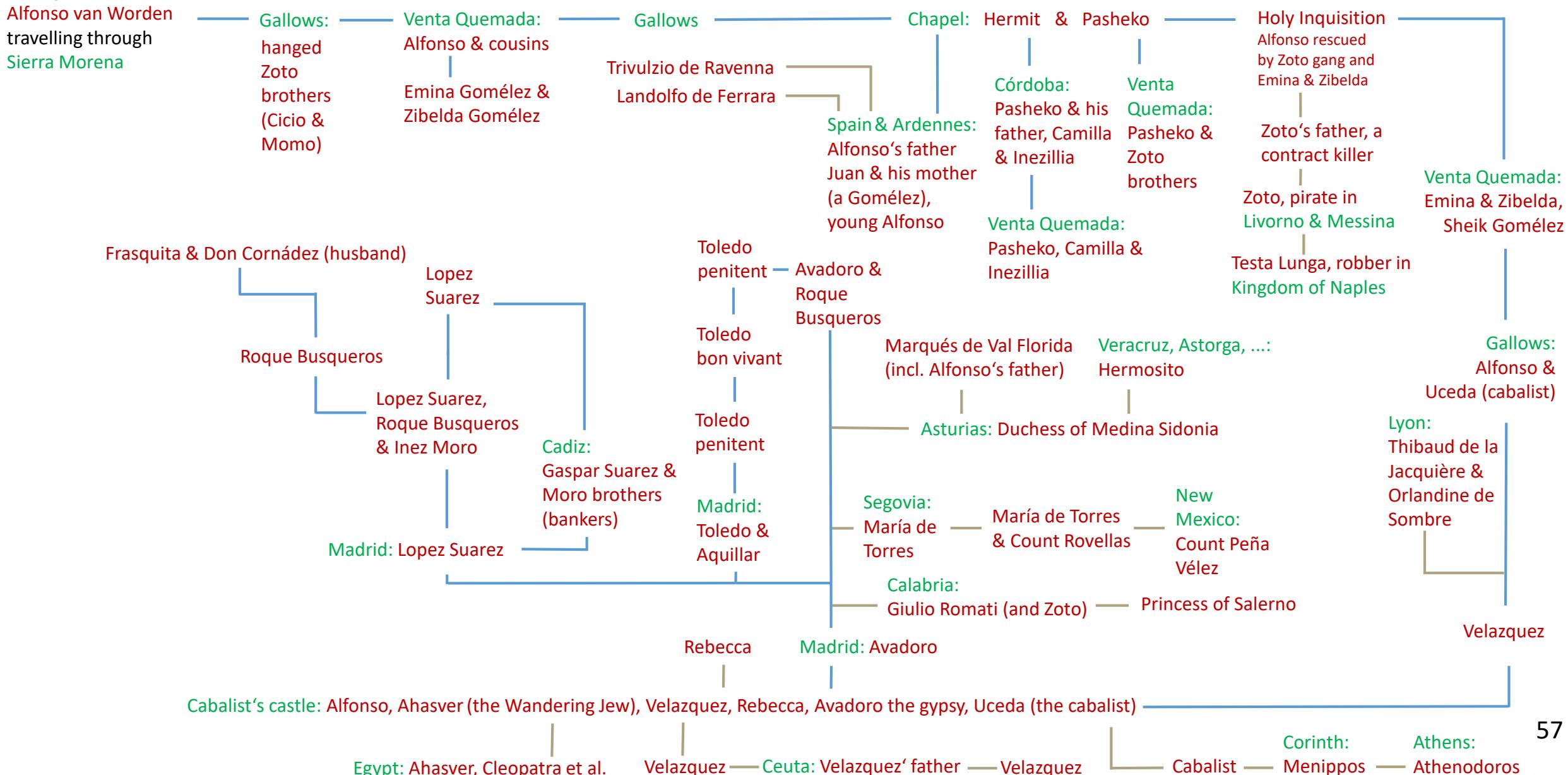


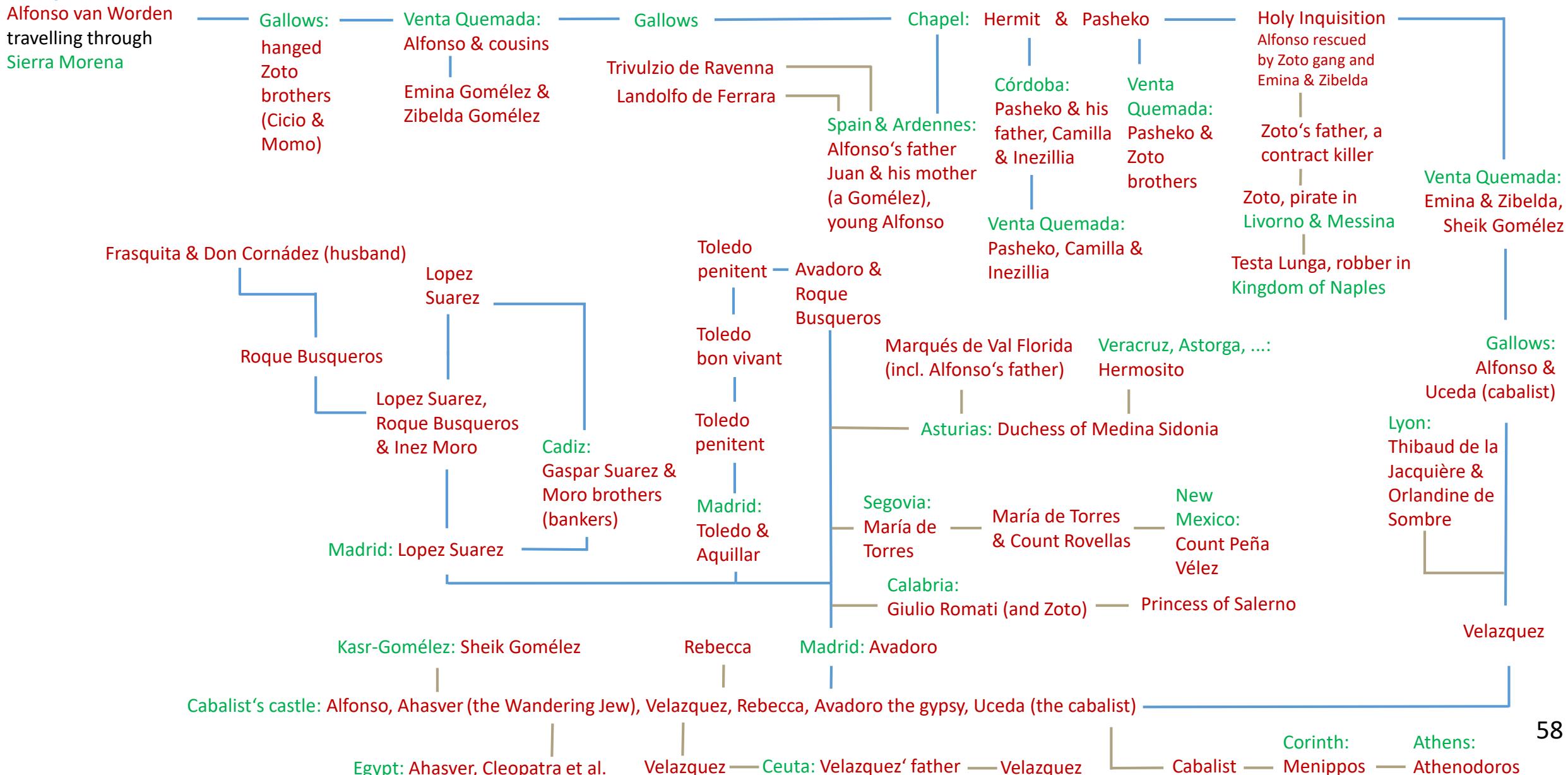


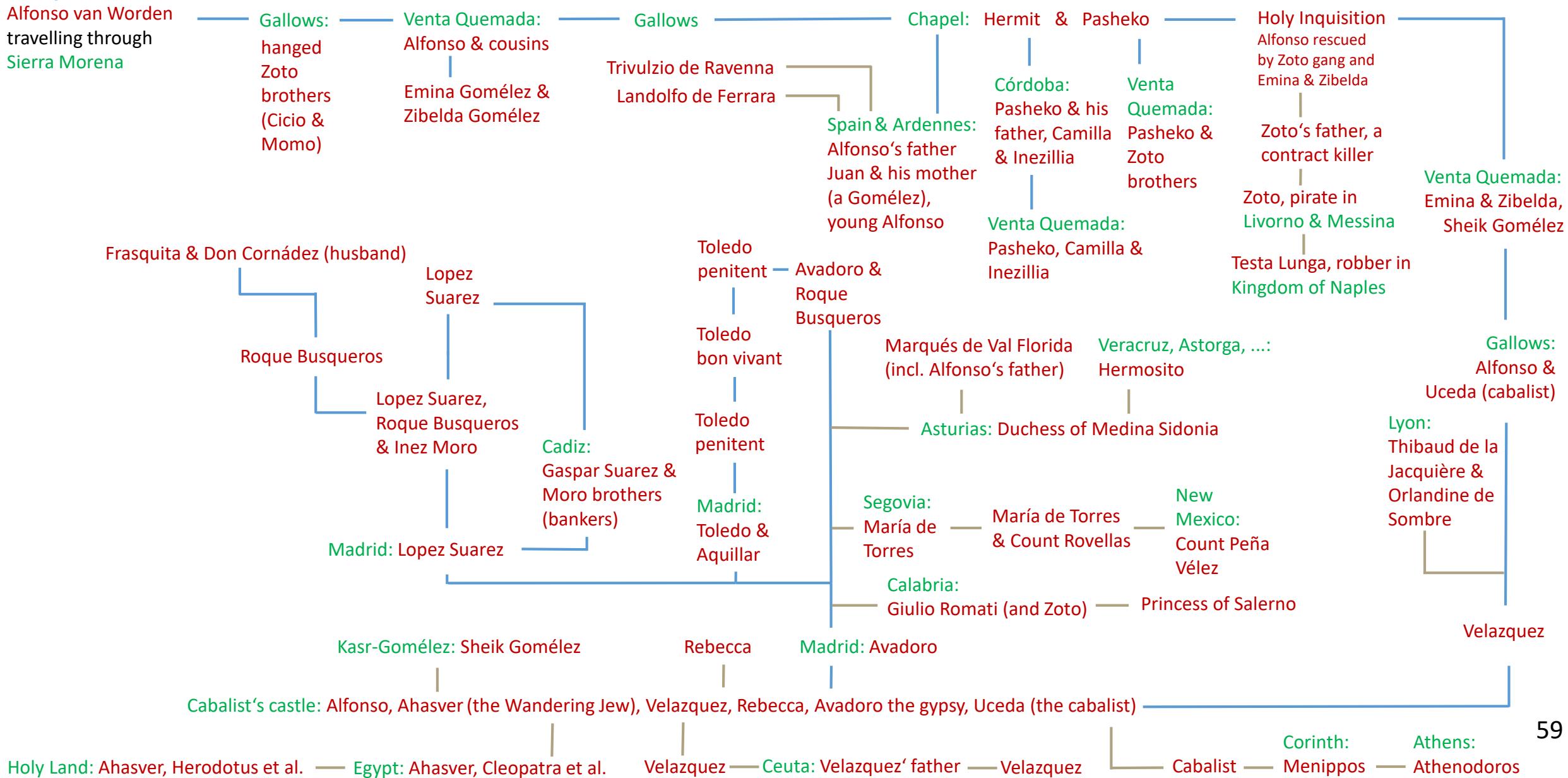


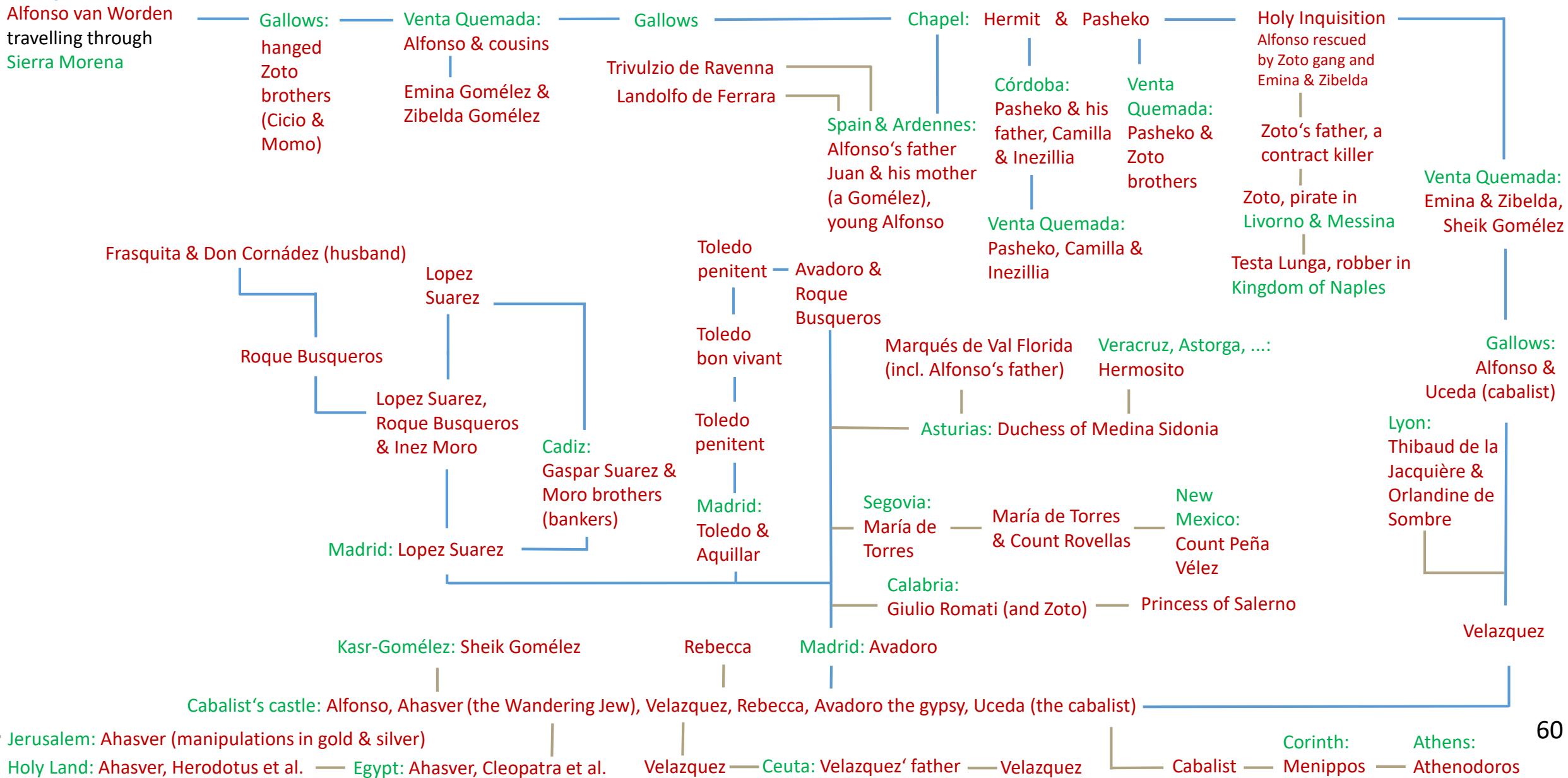


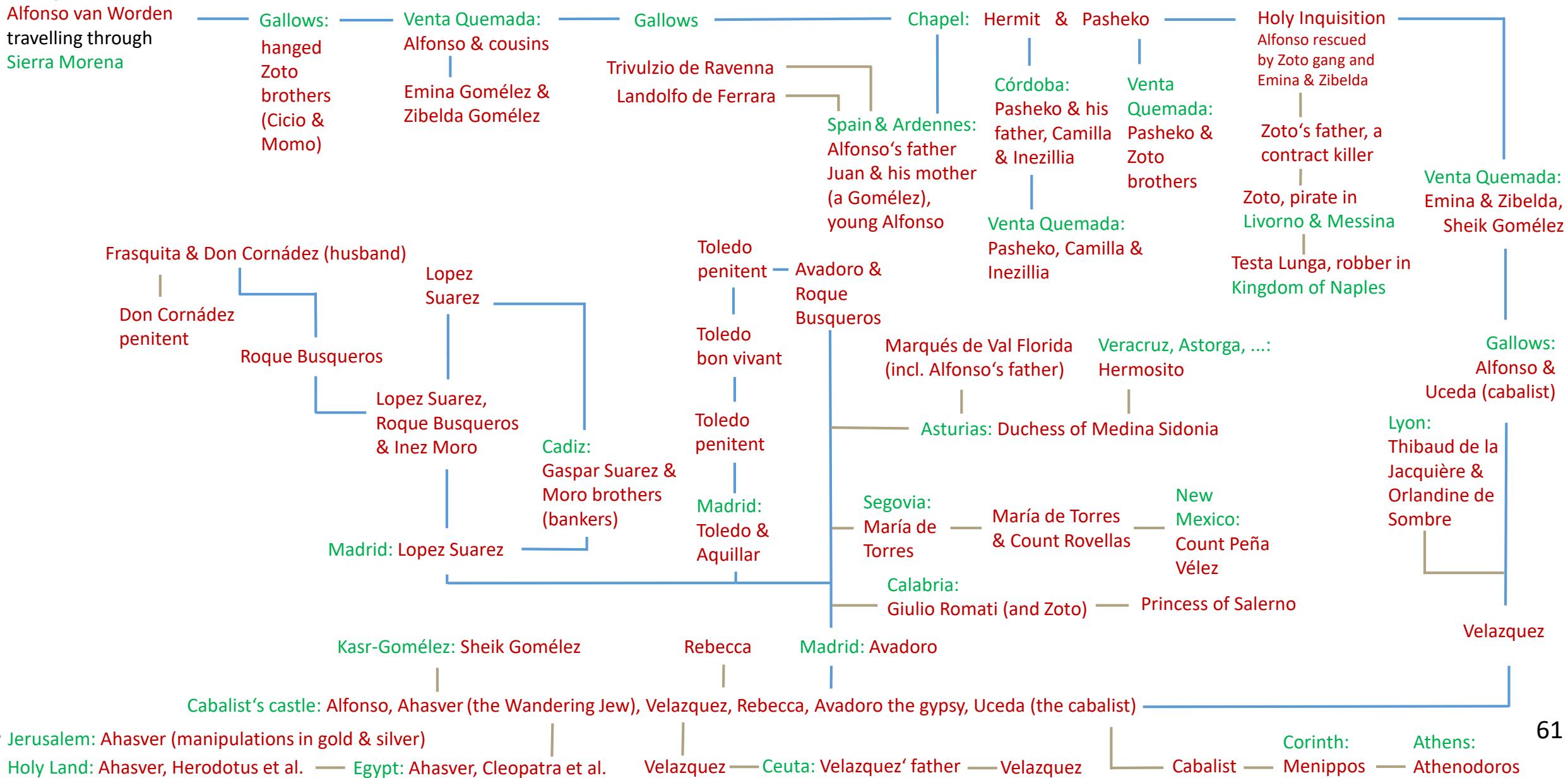


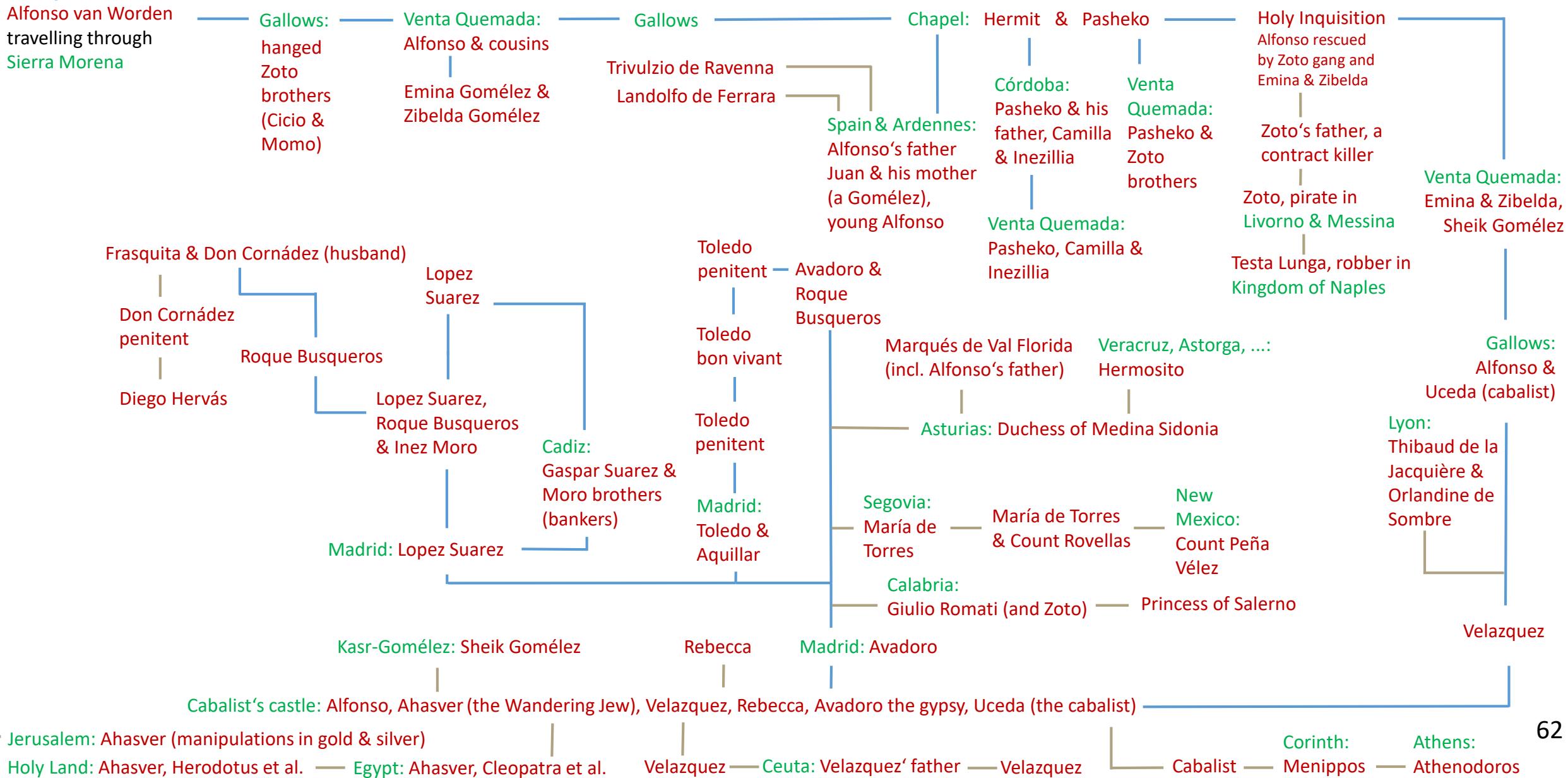


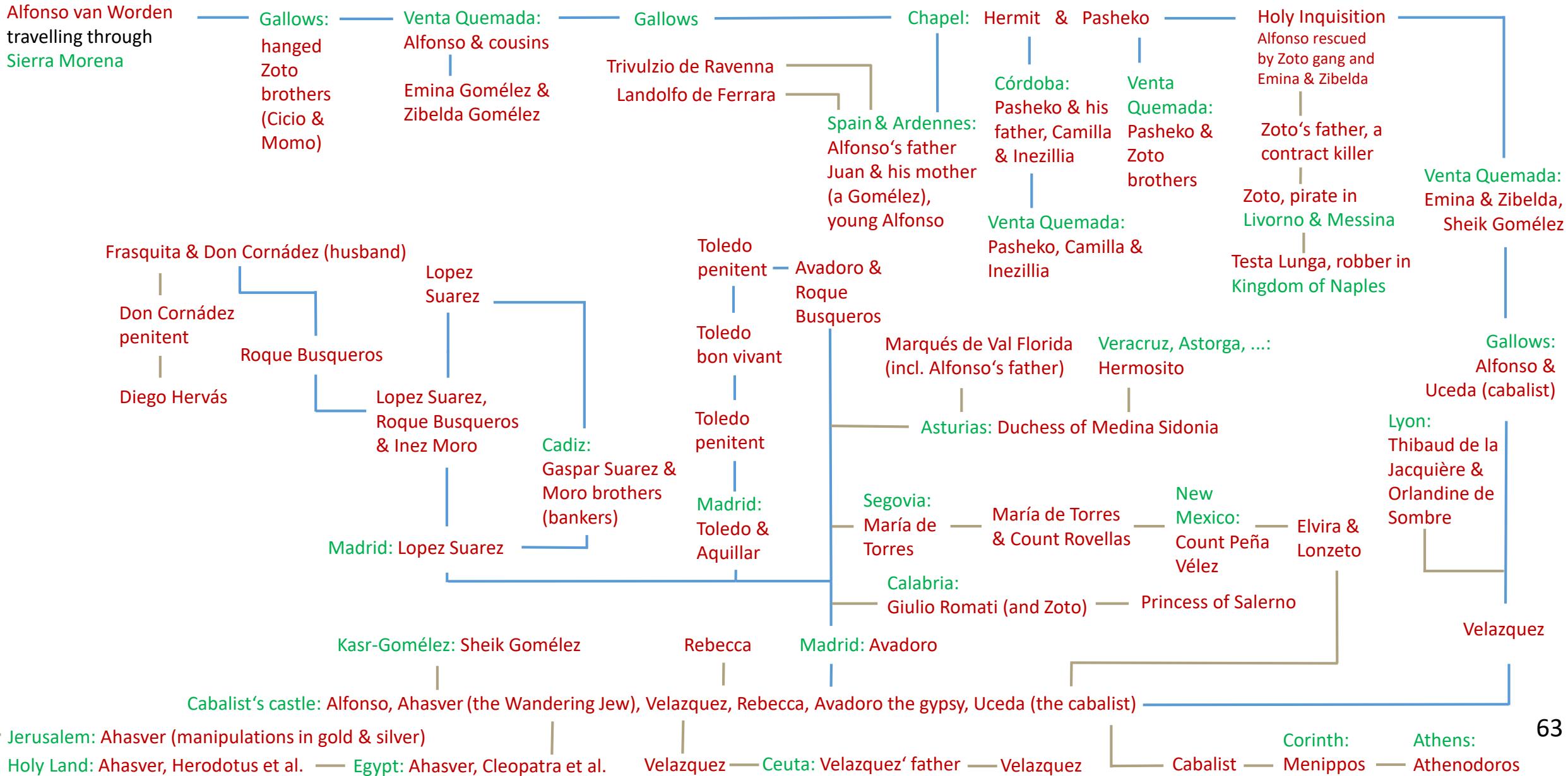














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