

CHAPTER IV

ANALYSIS

The major character of the novel, Don Quixote, is immediately introduced by Cervantes in the first paragraphs. The person of the character is described from his social status, that is a hidalgo: his possessions, his diet, his clothing of the finest fabric, and household to his approximate age and appearance.

The Don, whose real name is Alonso Quixano, lives with a housekeeper, a niece, and a lad to help him in the field. He is "close on to fifty, of a robust constitution, but with little flesh on his bones and a face that was lean and gaunt" (I, 1: p.57). He is an early riser, and besides taking care of his estate, he hunts and reads the books of chivalry to kill the time.

It is clear from the description above that Cervantes presents his major character as one of the type or class in society, that is as a hidalgo. A "gentleman" or a hidalgo was "a Spanish noblemen of second rank, below the caballeros, literally "a son of something" (hijo de algo) in the sense of having material possessions and, therefore, social status. They sported coats of arms and enjoyed the coveted privilege

of exemption from taxes. And although many were poor, they retained a noble disdain for labor and business that rendered them totally unproductive" (Thomas F. Glick. Encyclopedia Americana, 1970; p. 176).

At first, the Don read the books of chivalry as a pastime, and he loves reading them. The books or the romances of chivalry at that time were very popular in the 16th century Spanish society, as is stated in the Encyclopedia Americana:

"They were read by all classes of society: the innkeeper and the serving wench knew them by heart no less than the lords and ladies in their palaces." (vol. 25, 1970 : p. 351)

But later on, he begins to take them seriously and becomes obsessed by them: he forgets hunting and the administration of his estate, and he even sells many acres of his land to buy more books.

He is so obsessed with them that he used to lie awake at night thinking and imagining what he has read in the books of romance of knight-errantry: the enchantments, the battles, the wounds, and the romantic love stories. They are very real to him and he believes them as true. Don Quixote has come to believe that the romances of chivalry are historical facts.

He also admires the heroes in those books, such as Amadis of Gaul and Palmerin. It is his favorite topic to be discussed whenever he is with his friends, the Curate and the Barber. He believes in the ideals that the heroes have as

knights, and he is willing to defend them as true, as when he argues with the Canon of Toledo:

"-- do you mean to tell me that they are but lies? Do they not have every appearance of being true? Do they not tell us who the father, mother, relatives of these knights were, the name of the country from which they came, their age, the feats they performed, point by point and day by day, and the places where all these events occurred?" (I. L:p.364)

So, the books of chivalry, which were enjoyed by others only as entertainments -- for example the innkeeper (I. ch. XXXII), are taken seriously by Alonso Quixano. Of course, they give him some serious effects to his character.

IV. I. THE EFFECTS OF THE IDEALS OF CHIVALRY

One obvious effect of the books of romances is that the Don has a deep faith to the ideals of chivalry. These ideals that he believes in, of course, makes him an idealist of chivalry. He makes them as his idealism to be expressed in life, and when the idealism has become real, he will gain the honor of his idealism. This is what he has been dreaming and also the cause of his practising the idealism. And since he takes the books of chivalry as historical facts, it is not illogical for him to become a knight-errant, whether chivalry has gone out of fashion or not at that time.

By becoming a knight himself, the Don is not just an idealist, but a practical idealist since he wants to practice his idealism in reality. One thing that makes him a very

unique character is that his way in becoming a perfect knight: he follows the ideals of a knight from the books of romances of chivalry that he knows by heart.

From the books, he has the image of an ideal knight. So he changes his appearance by wearing a suit of armor, and also changes his name, from Alonso Quixano to Don Quixote. By using a title "Don" in front of his new name, he has made himself a "caballero", a rank above the hidalgos. He also renames his bony horse Rozinante and ride on it to perform his duties as a knight.

This image of a knight is also his ideal self, or "an image or representation of oneself as one would like to be. It is composed of wished for modes of behavior, values, traits, aspect of personal appearance, etc." (The Encyclopedic Dictionary of Psychology, Rom Harre, 1983, p.291). Later on, he finds himself a squire, that is Sancho, to accompany him on his journey. All of these he knows from the books of chivalry, and since he believes in them, his character is changed all over, from a hidalgo to a knight.

As an ideal knight, he wants to serve his country, and his aims in the society are noble and idealistic, as he states several times in the novel:

"...to restore to the world the forgotten order of chivalry." (II, II; p. 392)
 "...as time went on and depravity increased, that the order of knights-errant was instituted, for the protection of damsels, the aid of widows and orphans, and the succoring of the needy." (I, XI; p. 136)
 "The purpose was for which Heaven sent me

into this world. why it was it led me to adopt the calling of knighthood which I profess and take the knightly vow to favor the needy and aid those who are oppressed by the powerful." (I, XXII; p. 249)

These aims showed that out of his faith on the idealism, the Don has a sense of responsibility on the conditions in the society at that time. And these aims also show that he is actually serious in his attempts to make a better world for Spain, since although Spain was in its Golden Age, depravity increased, and Spain is losing the wars with other countries. In his opinion, knight-errantry is the answer to make the world more peaceful, and also to win the wars with other countries. So, he also wants to revive chivalry.

Also, by doing these chivalrous services, in the end, he would gain honor of the glory for himself. As Montaigne says in his essays, the glory of the Renaissance is "the care of reputation and studie of glorie, to which we are so wedded, that we neglect, and cast-off riches, friends, repose, life and health (good effectual and substantiall) to follow that vaine image, and idlie-simple voice, which hath neither body, nor hold-fast" (The Outline Of Literature, John Drinkwater, 1923, p. 284). In short, he wants to be famous through his reputations in performing his idealism.

Don Quixote also has an impeccable courage, goodness and sincerety in performing his duties as a knight. He has the courage of those who have learnt to think cowardice as for them impossible. No danger frightens him, no disaster

dismays This courage is the chivalrous courage that he gets also from the books of chivalry.

His courage is shown in his innumerable fights with the windmill, the Yanguesans, and other people that he regards as his enemies. But there are some events which shows his courage the most: when he challenges to fight with the lions (II. ch. XVII), when he is forced by the knight of the White Moon to admit that Dulcinea is not the most beautiful lady in the world (II. ch. LXIV), and when he and his Squire, Sancho, hears the frightening sounds of the fulling-hammers (I. ch. XX).

Sancho is very frightened and prevents the Don from fighting with the hammers which the Don takes as giants. Sancho cannot understand why his master wants to fight with them, for it is night and nobody sees them to praise his courage. But the Don has set his mind to face them since it is his duty as a knight. If Sancho has not been so wicked as to tie the spurs of Rocinante, the Don might have fight. Yet, the Don remains a plain, simple, Spanish gentleman.

As an ideal knight, Don Quixote also has skills in all matter relating to knight-errantry. In this sense, he is a poet: with glowing pictures of his imagination, he builds belief/faith upon imagination and desire. He discourses sanely and nobly, on knight-errantry, in such a manner that none of those who heard him could take him for a madman. For example, his discourses on knight-errantry to the shepherds

(I. ch. XI), to Vivaldo (I. ch. XIII), to Don Lorenzo and Don Diego (II. ch. XVIII), and to his niece and his housekeeper (II. ch. II). Not to mention his discourses on other things, such as on matrimony (II. XIX), on poetry (II. XVI), and on how to be a good governor (II, ch. XLII-XLIII). This is Don Quixote at his best: a man of high character and fine sanity, a gentleman and a scholar.

A high Christian spirit also found in the Don's character. He often prays and asks for His aid before he fights. He also believes that knights are the arms of God in the world to right injustices and help the needy; that men are created as equal and free. for example, he addresses the shepherds as his fellow human beings (I, ch. XI), and also when he freed the slaves: he says:

"It does not appear to me to be just to make slaves of those whom God created as free men. What is more, gentlemen of the guard, these poor fellows have committed no offense against you. Up there, each of us will have to answer for his own sins; for God in Heaven will not fail to punish the evil and reward the good." (I, XXII; p. 249)

This quotation also shows that he only believes in God's decrees, not men's created laws. This faith in God also reflected in his aims as a knight: to protect and help women, the poor and the needy, widows and orphans; these are some of God's orders. for example he wants to give money "upon the poor that he might meet with along the road" (II, ch. XXIII). The don also respects old people (II, ch XXIII). His deep

faith in God also shown in his belief that fate is in God's hand (II, ch III).

Don Quixote has ideals of chivalrous love, too. When he decides to become a knight, he finds a lady to be his mistress. for, as he says, "a knight-errant without a lady-love was like a tree without leaves or fruit, a body without a soul" (I, ch. I). His ideals of love makes him a mad lover.

He "discovers Helen's beauty" in a country lass, and he names her Dulcinea del Toboso. He becomes a romantic and ideal dreamer. He describes her beauty as:

"... superhuman... Her locks are golden. her brow the Elysian Fields, her eyebrows rainbows. her eyes suns, her cheeks roses. her lips coral, her teeth pearls, her neck alabaster. her bosom marble, her hands ivory. her complexion snow-white." (I, XIII; p. 146)

Although Dulcinea is actually only a peasant girl named Aldonza Lorenzo, and the Don sees her only three times, he idealizes her as the most beautiful lady in the whole world. This idealization is "the process of regarding a person as perfect. It also involves overlooking or denying attributes of the person that do not fit the idealized picture" (The Encyclopedic Dictionary of Psychology, Rom Harre, 1983, p.291). For example, when Sancho describes Aldonza Lorenzo as what she is, that is a country wench, the don denies it. Yet, he realizes that he is only imagining her beauty:

"... and so it is enough for me to think and believe that the good Aldonza' Lorenzo is beautiful and modest....I am content to imagine that what I say is so and that she is neither more nor less than I picture her and would have her be, in comeliness and in high estate." (I. XXV: p. 271)

Dulcinea exists as pure idea in the mind of the Knight: only as the motivation or justification for many of his actions. And, from the above quotation, we know that Don Quixote actually admits about that fact to Sancho. She has no physical presence, is spoken of, but never "appears" in the novel.

It is clear that the effect of the romances of chivalry makes him a practical idealist of chivalry. His faith in the ideals of chivalry is strong enough to make him practises the idealism. He has the ideals of chivalrous courage, ideals of chivalrous love and service, and he has faith to express them in reality and also to defend them as true.

IV. II. DON QUIXOTE'S ACTIONS IN FACING REALITY

In reality, the way the don express his idealism is false. since he changes the things in real world as images from the world of chivalric romances on external reality. He turns inns into castles (I. ch. II, XVI. XVII), country wenches into princesses (I, ch. II), windmills into giants (I. ch. VIII), sheep into armies (I. ch. XVIII) and so forth. It seems that he does not know any other way to express the

idealism but to follow the way of the knights in the books. and he has strong faith, too. all of which causes him to believe that the imaginations are true.

Psychologically, I may say that the idealism causes him to suffer delusion, that is "a false belief and is held with complete conviction" (The Encyclopedic Dictionary of Psychology, Rom Harre, 1983, p.142). He always accuses the wicked magician as the cause of every assault which threatens his illusions. For example, when the don realizes that it is actually windmills that he attacks, he says:

"..this must be the work of that magician Freston, the one who robbed me of my study and my books, and who has thus changed the giants into windmills in order to deprive me of the glory of overcoming them." (I. VIII; p. 111-112)

It is his denial as his defense to protect his illusions from reality, or psychologically, "an unconscious refusal to recognize a threat to the ego" (Psychology, An Introduction, Arno F. Wittig and Gurney Williams III, 1984, p. 428). And the don's refusal, by mentioning the wicked magician to protect his illusions, happens quite often (I, ch. VII; I, ch. XXV; II, ch. X).

The don is content to believe that it is the work of the wicked magician, as he confesses to Sancho when his friends bring him home in a cage:

"I know for a certainty that I am a victim of an enchanter, and that is all I need to know to set my conscience at rest, for it would hurt me sorely if I thought that, without

being enchanted. I had slothfully and like a coward permitted myself to be put into this cage..." (I. XLIX: p.362)

The don confesses that it would hurt him, if he realizes that he is not being enchanted. It would ruin his idealism and also himself as an idealist. In other words, it would destroy his imaginations, and so he would not become a knight like he wants himself to be.

Another example of his denial to protect his illusions can be seen in the previous subchapter, when Sancho says that his Dulcinea is nothing but a country wench (I. ch. XXV). The don denies it, but then he also admits that she is only his idealization of Aldonza Lorenzo.

His illusions reaches its height when, in the dark, he sees Maritornes, the servant at the inn. His sight, hearing, touch and smell are all affected:

"He began fingering her nightgown, and although it was of sackcloth, it impressed him as being of the finest and flimsiest silken gauze. On her wrists she wore some glass beads, but to him they gave off the gleam of oriental pearls. Her hair, which resembled a horse's mane rather than anything else, he decided was like filaments of the brightest gold of Araby whose splendor darkened even that of the sun. Her breath without a doubt smelled of yesterday's stale salad, but for Don Quixote it was a sweet and aromatic odor that came from her mouth." (I. XVI: p. 168)

All of these delusions of Don Quixote rooted from his idealism to chivalry. When real people and things are close enough to the world of chivalry, Don Quixote accepts them without

distorting them. For example, his adventures with the boy Andres (I. ch. IV), the funeral procession (I. ch. XIX), and the galley slaves (I. XXII), and the palace of the Duke and the Duchess (II. ch. XXX).

Sometimes his illusions and his actions go to far which causes him and other people involve in it, suffer. For example, in the adventures with Andres (I. ch. IV) and the galley slaves (I, ch. XXII), all he wants to do is to right the injustice, but the results are sufferings for Andres, himself, and the Holy Brotherhood.

And then, when the don sees the flocks of sheep as two fighting armies, the shepherds throw stones and beat him up cruelly that the don almost loses all his teeth. Also when he stops a group of traveller and forces them to admit that Dulcinea is the most beautiful woman in the world. They end up fighting and of course, the don loses in the fight because they outnumbered him and Sancho.

It is clear that his mission to restore chivalry brings him into conflict with the norms of organized society, and often makes him a public menace. Righting wrongs is one thing: threatening to beat up innocent travellers on the road if they won't admit Dulcinea's beauty is another (I, ch. IV and II. ch. LVIII).

When the don and Sancho retire to the mountains, the don follows Amadis's act of penance: Amadis becomes mad when his love is rejected by his lady, Oriana. To Don Quixote.

this action of madness is to show his devotion to Dulcinea, and he will stay mad until he receives the answer to his letter. The don follows Amadis, since:

"...all those of us who fight beneath the banner of love and chivalry should imitate him... The knight-errant who most closely models himself upon Amadis will come the nearest to attaining the perfection of chivalry." (I, XXV; p.260)

Here the don consciously confesses that he imitates the books of chivalry in order to be a perfect knight. He also considers which one is to be followed: Amadis' act of penance or Orlando's. So, actually the don is too absorbed in his idealism. To be a perfect knight, his only way to practice it is totally in accordance to the books of chivalry. He changes the real world into the world of chivalry in the Middle Ages by imagining it.

Because of his way in practicing the idealism is according to the books of chivalry and also his imaginations of them, most of the people he meets treat him as a madman and sometimes play tricks on him. His family and his friends, the Priest and the Barber, also think that he is insane. Even Sancho then admits to the Duchess that:

"...I look upon my master Don Quixote as stark mad, even though at times he says things that to me and all those who listen to him seem so wise and directed in such a straight rut that Satan himself could not do any better. But, for all of that, there is not the slightest doubt in my mind that he's cracked." (II, XXXIII; p. 542)

There are two kinds of tricks that are played on him. There is the Duke and the Duchess who creates adventures for him for their own amusement. And there are the don's family and his friends, the curate and the barber (and, later on, the bachelor Sanson Carrasco), who humour and play up to the don's fantasies in order to cure him.

About the tricks that his friends play on the don to cure him, it is said that at that time, "the degrading treatment of the insane throughout Europe is well known. They were regarded as objects of mirth even by the most humane." (Don Quixote. E.C. Riley, 1986, p.49). This kind of treatment, that is humoring the patient is what the Barber and the Curate use to make the don regain his sanity.

For example, when the servant burns all his books and walled up the door to the library, the niece and the servant said that it is the work of the wicked magician. Then on his second sally, when his friends play trick upon him in order to get him home, he believes them and is willing to help "princess Micomicona" (I, ch. XXX), and later on, believing that he is enchanted, he lets himself be put in a cage and returns home in it.

Yet he won't admit that he is insane and he explains all about knight-errantry again and again to his niece and servant (I, ch. VII, and II, ch. VI), and to his friends, the Curate and the Barber (II, ch. I) to make them understand about knight-errantry. So despite all the efforts they have

tried to make the don stay home and lead a normal life. the don stubbornly believes and practices his idealism.

IV. III. THE CHANGES IN THE DON'S CHARACTER

In Part II. the don's character undergoes some changes out of two important events: the enchantment of Dulcinea by the wicked magician (II, ch. X). and his dream in the Cave of Montesinos (II, ch. XXIII). The effect of these on his character is that he becomes disillusioned.

It is Sancho who creates the lie about Dulcinea's enchantment. But it is mostly the don's fault, since he imagines Dulcinea being in the town of El Toboso, and insists to show his love to her. Of course, they cannot find her there, so Sancho lies to the don. And the don believes it.

This lie makes his imagination controlled by Sancho, and not according to what he wants. So, when the don is asked by the Duke and Duchess to describe Dulcinea's beauty, the don says:

"I should most certainly do so," said Don Quixote, "if it were not that the misfortune that befell her a short while ago, of a kind to be wept over rather than described, had blurred my mental image of her." (II. XXXII; p. 534)

Because of the lie that Sancho creates, the Don's memory about the beauty of Dulcinea becomes a blurr. He can't imag-

ine her

The don's creativity of imagining is lacking even more, since he lets the ducal pair to play tricks on him. This makes him to lack spontaneity in the adventures. He really does not have any more chance to create his own adventures based on his imaginations, because others have created adventures for him. He has to accept the "reality" that they created, especially those which are related to the disenchantment of Dulcinea.

For example, the don has to believe that it is Sancho's responsibility to disenchant Dulcinea. Sancho has to be lashed three thousand and three hundred lashes on his bare behind. Later on, the don ruins his idealized Dulcinea by paying Sancho for every lashes that he received.

The other event points directly to the don's state of mind: the dream in the Cave of Montesinos (II. ch. XXIII). The details of the dream are very ridiculous, for example, the rosary beads are as big as the ostrich eggs, lady Belerma's ugly looks, and then Dulcinea asks to borrow money from the don. And the don really believes in his dream. But the ridiculousness of the dream do not fit with the perfections of chivalry in the books of romances.

According to Freud, dreams are "essentially symbolic fulfilments of unconscious wishes" (Literary Theory, An Introduction, Terry Eagleton, 1983, p.157). So, psychologically, as was said by Riley in his book Don Quixote (1986),

the dream in the Cave is "a significant pointer towards Don Quixote's eventual rejection of chivalric fiction and his recovery of sanity" (p. 142). Of course, this recovery to sanity, or started to stop imagining things, happens unconsciously.

The don also starts having doubts in seeing things in reality. For example, the adventure on the river Ebro (II, ch. XXIX), where he sees the watermill as either a city, a castle, or fortress where a knight, a queen, an infanta, or a princess in distress. And there is also the adventure with the puppets (II, ch. XXVI), which the don regards them as human beings and then destroys all of them.

In this part, too, he often sees things just as they are. For example, he sees a church as it is (II, ch. IX), and an inn as an inn (II, XXIV), and a cart of players in costumes (II, ch. XI) as they actually are.

His attitude to money and other commercial deals is also changed. Before, he disregards them. He has refused to pay the innkeeper (I, ch. XVII), and he also refuses to pay Sancho a salary (II, ch. VII and XXVIII). But now, he pays Sancho for the disenchantment of Dulcinea (II, ch. LXXI), and also lends money to Dulcinea in his dream (II, ch. XXIII) which debases the idealization of her image, and he also pays for every damage that he makes.

All of these attitudes, especially the lack of spontaneity, or his passiveness, the doubts, and the confusions,

have never existed in the character of Don Quixote. And all of these are only signs of his disillusionment. unconsciously

The don may regain his sanity, but he still has the faith in the idealism. Even to the end, when he loses the fight with the Knight of the White Moon, who is actually his friend, Sanson Carrasco.

The deal in the fight is that, if the don loses, he should admit that the Knight of the White Moon's lady is more beautiful than Dulcinea and then he should return home and stay for a year. This is actually another trick of his friends to cure him. Yet, when he lies on the ground with the lance of the Knight of the White Moon on his visor:

"Stunned and battered, Don Quixote did not so much as raise his visor but in a faint, with a faint voice, as if speaking from the grave, he said, 'Dulcinea del Toboso is the most beautiful woman in the world and I the most unhappy knight upon the face of this earth. It is not right that my weakness should serve to defraud the truth.'" (II, LXIV; p. 679)

Don Quixote does not know that it is actually Sanson Carrasco, all that he knows that he may be killed because of saying that. Don Quixote still shows the brevity of a knight, and also his loyalty to his idealism, especially to his idealized lady, Dulcinea del Toboso. He runs the risk of death only to defend his idealism. So, Don Quixote still has his faith in the idealism.

The don still insists that after his period of re-

retirement and seclusion for one year is ended. he would return to his honorable profession. He also plans to fill the year with a pastoral life. But he is also "sad and dejected, moody and ill-tempered" (II. ch. LXV). and when he returns home, he no longer wears his suit of armor. Yet, the don insists Sancho to finish the lashing to disenchant Dulcinea. And Sancho does finish it, since he is paid for every lashing.

When he returns home, soon he becomes sick, and its cause is believed "due to the sorrow over his downfall" (II, ch. LXXIV). After giving his last will, the don dies as a sane man. His faith in the ideals of chivalry still in his heart, but with a realization that it is an impossible and impractical ideals. Since the idealism is his sole goal in life, it seems to be useless to live but knowing that it is an impossible goal.