INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.
The quest for meaning in "Don Quijote de la Mancha"

Sirias, Silvio Vital, Ph.D.
The University of Arizona, 1993
THE QUEST FOR MEANING IN
DON QUIJOTE DE LA MANCHA

by
Silvio Sirias

A Dissertation Submitted to the Faculty of the
DEPARTMENT OF SPANISH AND PORTUGUESE
In Partial Fulfillment of the Requirements
For the Degree of
DOCTOR OF PHILOSOPHY
In the Graduate College
THE UNIVERSITY OF ARIZONA

1993
As members of the Final Examination Committee, we certify that we have read the document prepared by Silvio Sirias entitled "The Quest for Meaning in Don Quijote de la Mancha." and recommend that it be accepted as fulfilling the requirements for the Degree of Doctor of Philosophy.

Final approval and acceptance of this document is contingent upon the candidate's submission of the final copy of the document to the Graduate College.

I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the requirement.

Director
STATEMENT BY AUTHOR

This dissertation has been submitted in partial fulfillment of requirements for an advanced degree at The University of Arizona and is deposited in the University Library to be made available to borrowers under the rules of the Library.

Brief quotations from this dissertation are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the head of the major department or the Dean of the Graduate College when in his or her judgment the proposed use of the material is in the interests of scholarship. In all other instances, however, permission must be obtained from the author.

SIGNED: Silvio Sinias
ACKNOWLEDGEMENTS

The author wishes to express his thanks to professors Amy Williamsen, H. Reynolds Stone, and Charles Tatum for their guidance during the writing of this dissertation. Also, a debt of gratitude is owed to Dr. Richard McGarry, Director of the Appalachian English Language Institute for his selfless effort in carefully reviewing the entire manuscript. Finally, I am obliged to thank my colleagues at Appalachian State University for their support, faith and congeniality.
DEDICATION

To my In-laws,
Larmer and Doris Nicholson,
for their support and affection:

"Yo, pues, agradecido a la merced que aquí se me ha hecho, no pudiendo corresponder a la misma medida, conteniéndome en los estrechos límites de mi poderío, ofrezco lo que puedo, y lo que tengo de mi cosecha..." (Don Quijote de la Mancha II. 58).

also,

dedicated to the memory of
Dr. Glenn Smith,
mentor and friend.
TABLE OF CONTENTS

Chapter 1: Introduction: Looking into the Kaleidoscope ......................... 9

Chapter 2: The Making of a Knight ......................................................... 31

Chapter 3: A Squire's Apprenticeship ...................................................... 66

Chapter 4: Mastery . . . After a Sort ......................................................... 101

Chapter 5: Readers, Readers, Everywhere ............................................. 136

A Survey of the Novel's Internal Readers .............................. 137
The Non-readers Within the Novel .............................. 147
Background Knowledge and Theatricality .................... 152
Conclusion .................................................. 170

Chapter 6: A Whirlwind of Creative Characters ............................ 182

Neverending Narratives ..................................................... 182
The Poets ....................................................... 184
Epistolary Exhanges ................................................ 191
Conclusion .................................................. 205

Chapter 7: Consumption and the Creation of Meaning .................... 212

References .................................................. 244
ABSTRACT

The importance of the act of reading is one of Miguel de Cervantes's central concerns in *Don Quijote de la Mancha*. The Spanish author recognizes the importance of the reader and the role that he or she plays in the creation of the literary text. The departure point of the novel is based upon the imaginative encounters between chivalric texts and the mind of an obsessed reader--Don Quijote, himself. *Don Quijote*, however, is not only a book about an aged madman, it is also a book in which a legion of readers and aspiring writers dwell, and whose background knowledge at times clashes and at other times merges with the knight errant's to create a vivid theatrical atmosphere.

This dissertation, *The Quest for Meaning in Don Quijote de la Mancha*, applies reader-centered theories, in particular schema theory, in order to analyse Cervantes's inclusion of characters who are knowledgeable about the chivalresque and how this affects our own quest for meaning. In reading the novel, it becomes easy to observe that the characters, like ourselves, struggle to create meaning out of their encounters with Don Quijote and the literary world that he represents.

This study examines the literary codes that inscribe the characters within the system of *Don Quijote de la Mancha*. It also examines how the inscribed characters, readers and the most significant non-readers, contribute to the readability of the novel. In addition, it observes the codes and conventions, whether aesthetic or cultural, that the characters reveal to us, the external readers, which facilitate, or perhaps complicate, our making sense of *Don Quijote*.

Among the central topics explored are: Don Quijote's chivalric framework and how he employs it to make the world outside of his library walls seem chivalric; Sancho Panza's acquisition of a chivalric framework which helps him to provide meaning to his adventures; how the knight errant and his squire develop the illusion of mastery in their professions; the secondary characters' employment of their background
knowledge as readers in their quest to extract meaning from their encounters with Don Quijote; the characters as writers, themselves; and, finally, the texts which Don Quijote de la Mancha incorporates into itself, making them a part of its repertoire, and how this further complicates the creation of meaning for us, the external readers.
Chapter 1

Introduction: Looking into the Kaleidoscope

Beginning with the salutation that opens the prologue of Don Quijote de la Mancha, "Desocupado lector . . . ," 1 Miguel de Cervantes Saavedra recognizes the importance of the reader and the role that he or she plays in the creation of the literary text. 2 Unquestionably, no author of his time exhibited a greater understanding of the vital relationship which exists between the author, the text, and the reader. 3 E. C. Riley, in the preface to his book, Cervantes's Theory of the Novel, points out that:

... he [Cervantes] was certainly one of the first European writers to theorize on the novel to any considerable extent, and some of his views have implications of immediate importance to the theory of prose fiction. Moreover, I know of no writer who vitalizes critical problems as he did. Don Quijote itself is a work of criticism in a very peculiar sense. (vi)

Implicit in Riley's statement is that Cervantes, in addition to addressing other critical problems in his fictional work, made an active and conscious effort to theorize about the role of the reader. 4 In the essay, "Los inquisidores literarios de Cervantes," Stephen Gilman also acknowledges Cervantes's efforts to theorize about the novel in his fictional work:

En la elaboración de esta novela--más seguramente que en ninguna otra--hay un sistemático, consciente y calculado propósito de combinar la invención creadora con la meditación crítica. O dicho de manera más radical aún, el Quijote fue escrito en un continuo acto de creación crítica y de crítica creadora. (El Quijote de Cervantes 123)

Gilman sees Don Quijote as a perfect merger between critical reflections and the creative process. Returning, however, to our discussion concerning the role of the reader within the novel, 5 James A. Parr comments directly regarding Cervantes's preoccupation with the
act of reading and writing: "Cervantes's concern with the writing and reading of fiction is a paramount preoccupation of this book. Evidence of this concern is seen in his introduction of readers . . . and writers . . . into his text" (Don Quixote: An Anatomy 34-35). In a similar manner, Riley, in his essay, "Teoría literaria," also recognizes that Cervantes had given much thought to the importance of the reader's role in literature:

En el teorizar cervantino lo fundamental, más que cualquier precepto individual, son ciertos principios generales que compenetran todo el proceso: la armonía entre la obra y la mente del lector, la razón y, sobre todo, el propósito directivo del autor. (Suma Cervantina 296)

The departure point of Don Quijote is based, precisely, upon an absolute lack of harmony between the chivalric texts and the mind of an obsessed reader--in this case, the reader being an aging nobleman of modest means by the name of Alonso Quijano. Through his obsessive readings, Alonso Quijano becomes unable to perceive "the gap between his imagination and reality":

In resolución, él se enfrascó tanto en su lectura, que se le pasaban las noches leyendo de claro en claro, y los días de turbio en turbio; y así, del poco dormir y del mucho leer se le secó el cerebro, de manera que vino a perder el juicio. Llenósele la fantasía de todo aquello que leía en los libros, así de encantamientos como de pendencias, batallas, desafíos, heridas, y asentósele de tal modo en la imaginación que era verdad toda aquella máquina de aquellas sonadas soñadas invenciones que leía, que para él no había otra historia más cierta en el mundo. (I: 73)

In fact, the main thrust of Don Quijote's madness is his intense need to become an integral part of the chivalric world, with which he has become intimately familiar through his readings. Don Quijote lost his sanity attempting to decipher completely and penetrate the codes of the novels of chivalry. Before losing his sanity, Alonso Quijano, the avid reader, was well acquainted with classical literature, history, the Renaissance epic, lyric and dramatic poets, and romances of chivalry. In addition, his knowledge extended to chivalric, sentimental, pastoral and picaresque prose (Mancing 29). The learning of Alonso Quijano is transposed to his new identity as the knight errant, and it persists throughout the central character's quest for "eterno nombre y fama" (I:75).
Don Quijote de la Mancha, however, is not only a book about an aged madman whose belief in the chivalric is so overwhelming that it transforms banal realities into fantastic situations, it is a book in which a legion of readers and aspiring writers dwell, and whose individual background knowledge at times clashes and at other times merges to create a vivid theatrical atmosphere. The novel's characters rely on their background knowledge to give meaning to the roles that they are to play in the knight errant's chivalric world.

Four studies of Don Quijote de la Mancha have commented extensively on the important contribution that the reading backgrounds of the characters make to the formation of meaning within the novel. These crucial studies are E. C. Riley's Cervantes's Theory of the Novel, Ruth El Saffar's Distance and Control in Don Quixote: A Study in Narrative Technique, Carroll B. Johnson's Don Quixote: The Quest for Modern Fiction, and James A. Parr's Don Quixote: An Anatomy of Subversive Discourse. The focus of these studies, however, vary significantly from the focus of this dissertation. Riley deals with Cervantes's reflections on the creative process and the implications of these for literary theory, while both El Saffar and Parr deal with the narrative voices within Don Quijote and the effect that the multiplicity of storytellers has on the external readers. Johnson's study is the one which approximates most the spirit of this dissertation. He devotes one chapter to the readers within the novel and another chapter to the literature that Don Quijote incorporates within the novel itself. The focus of his book, however, concentrates on making Cervantes's novel accessible to the student of comparative literature. Nevertheless, all four studies recognize and comment generously on Cervantes's concerns regarding the reading process. Still, the commentary regarding the internal readers' quest for meaning within Don Quijote de la Mancha is not central to these studies. The role that the act of reading plays within the novel will become the central task of this dissertation.
A reader's background knowledge plays a vital role in the act of reading. The role of background knowledge in reading is best explained by schema theory. Schema theory, a product of cognitive science, postulates that we employ items that are familiar to us, our internal model of the world, in order to interpret new concepts which arise from an emerging situation with which we are unfamiliar. Furthermore, the interaction between the unfamiliar sequence of events and our internal model of the world is what guides our behavior in that situation (Arbib, Conklin, and Hill 7). A schema is, therefore, the framework within which we perceive and interpret the world (Anderson, Spiro, and Montague 61). Schema-based research has attempted to explain one's ability to comprehend, encode in memory, and recall complex yet familiar aggregations of facts or precepts. Schema theory explains these phenomena by assuming that schemata, or organized collection of facts and relations, are matched against the incoming information and provide a structure in which to encode this information. The concept of schema has been employed in research in such diverse domains as perception, problems solving, cognitive development, and memory for narrative (Thorndyke 1-3).

Reader-centered theories have appropriated the fundamentals of schema theory in order to explain more fully the role of a reader's background knowledge in extracting meaning from the text. Reader-centered theorists maintain that any written text does not carry meaning by itself. A text merely provides directions for readers as to how they should retrieve or construct meaning from their own, previously acquired knowledge or schemata. In reader-centered theories, the comprehension of a text is an interactive process between the reader's background and the text. In order to attain efficient comprehension, it is required that the reader be able to relate the textual material to his or her own knowledge. Cervantes created characters with well-defined interpretive frameworks. Their background knowledge in literature, or lack of it, is central to their being and to the roles that they are to play in the unfolding drama of the mad knight's quest.
As we shall observe throughout this dissertation, all characters with a background in reading draw upon their knowledge as readers not only to try to understand the meaning of the knight's antics, but also to develop a sense of where they creatively fit into the events unfolding before them. In the novel, the characters improvise on their roles, like actors in an ever-evolving play which is based upon the fantastic happenings that take place in chivalric texts.

The characters who participate creatively in the novel become co-authors of the knight errant's tale. El Saffar points out the "authorial" capacity that Cervantes gave to his characters in *Don Quijote*. The characters' authorial abilities allows them to be a part of the creative process, to give meaning to their existence within the novel:

*Don Quixote* is in many ways a lesson in reading. All the major characters are drawn into the story by virtue of their interest in imaginatively involving themselves in the lives of others or in ideas which carry them away from their daily routine. All the characters of any importance are authors as well. They have either written books or poetry, or told stories, or invented and acted out roles for the benefit of the other characters. In all this, the reader has the chance to see the relation between the characters' interpretive ability as readers (or spectators) and their success as authors. *(Distance and Control 117)*

The preceding quote highlights the fact that the characters other than Don Quijote are on their own quest, a quest for meaning, and that this meaning will be determined by the knowledge of books which they bring with them into the novel.11 Riley also, although more succinctly, comments upon this same fact:

In Cervantes's novel, imaginative literature has affected the behaviour of many people beside the hero. What sort of hold, for instance, has fiction on the minds of the Duke and Duchess and all those who concoct for their own amusement elaborate situations involving Quixote and Sancho? *(Cervantes's Theory 43)*

The author of *Don Quijote de la Mancha* was well aware of the power that books hold over individuals.12 Books also hold power over the characters within the novel. That is why many of the characters within the novel are familiar with the literary conventions of the times. In Cervantes's view, an effective work of literature changes a
reader forever. This posture agrees with Terry Eagleton's interpretation of Wolfgang Iser's theories:

The most effective literary work for Iser is one which forces the reader into a new critical awareness of his or her customary codes and expectations. The work interrogates and transforms the implicit beliefs we bring to it, 'disconfirms' our routine habits of perceptions and so forces us to acknowledge them for the first time for what they are. Rather than merely reinforce our given perceptions, the valuable work of literature violates or transgresses these normative ways of seeing, and so teaches us new codes for understanding, . . . The whole point of reading, for a critic like Iser, is that it brings us into deeper self-consciousness, catalyses a more critical view of our own identities. It is as though what we have been 'reading', in working our way through a book, is ourselves. (79)

Based on these assumptions, it becomes almost overwhelming to think about the power that books can exert over individuals, especially over the personages within Don Quijote--some of whom do attain a deeper self-consciousness.13

Américo Castro, in "La palabra escrita y el Quijote," was the first to recognize the hold that books had over the internal readers within the novel:

El Quijote debe su existencia tanto a una tradición de formas y géneros literarios, como a una tradición de maneras de ser vivida la literatura--un punto de vista este último que era indispensable incorporar a nuestras observaciones cervantinas. Al hidalgo manchego le afecta en grado extremo la lectura de aquellos libros, pero no es menos cierto que fenómenos de la misma índole acontecen a otros personajes. Los libros aparecen aquí como motivación de la vivencia valorativa de quienes, en virtud de ella, se hacen existentes . . .

Los libros, por consiguiente, son correlatos de las vivencias de cada lector. La literatura se hace vivible y el vivir individual se aureola de posibilidades poéticas--tal es la razón de la inmarchitable belleza del Quijote. (Hacia Cervantes 372-373)

Castro sees the incorporation of books, their power, and the power of reading as contributing factors to the aesthetic beauty of Don Quijote.14 In the same essay, Castro also commented about the hold that literature exercises over many characters in the novel.

According to him, reading and writing are an integral part of the novel:

Se ha hablado mucho de las fuentes literarias del Quijote, y muy poco de la presencia y función de los libros dentro del proceso creador de la obra. Leer o haber leído, escribir o estar escribiendo son tareas de muchos de los personajes que pueblan las páginas del Quijote, tareas sin las cuales no existirían algunos de ellos. La palabra escrita sugiere y sostiene el proceso de la vida; no desempeña misión
Although Castro noted that very little had been written about the presence of readers and writers within the pages of *Don Quijote*, the relative absence of critical commentary on the subject persists still today. This is surprising, if not lamentable, because one of the factors to which we can ascribe the novel's greatness is the reading community which Cervantes created in the book.15

Many of the characters' responses to the novel's happenings follow the generalized patterns of reading as described by Eagleton.16 Eagleton states that the reader brings to the literary work a background knowledge that interacts with the directions provided by the written word. The expectations of the reader will either be confirmed or modified by the information acquired through the reading process. As the parts of the puzzle, so to speak, fall into place, an illusory world is created in the reader's mind. The process of reading, however, is not a linear affair, nor is it cumulative: the initial assumptions of the reader generate a frame of reference that assists in the interpretation of the text. What comes next in the narrative may transform, retrospectively our original understanding. As the reader progresses in his or her activity, they shed assumptions, revise beliefs, make more and more complex inferences and anticipations. In essence, reading takes place backwards and forwards, and at times simultaneously, predicting future events and recollecting others. The reader constantly refers back to what was read before in order to construct a coherent sense of what is to come. Reading, therefore, is a complex, multilayered activity in which backgrounds and foregrounds are constantly superimposed upon one another in order for the reader to create meaning. In *Don Quijote*, we find that the characters strive to construct a coherent sense of the events within the novel. Also, through their actions, they concretize their perspective, which surges from the merger or the confrontation of the madman's chivalric framework with their own.17
The characters' chivalric framework, however, is not stagnant: it revolves in constant motion. Iser, a leading proponent of reader-centered literary theories, compares the reading process to looking into a kaleidoscope:

As we have seen, the activity of reading can be characterized as a sort of kaleidoscope of perspectives, preintentions, recollections. Every sentence contains a preview of the next and forms a kind of viewfinder for what is to come; and this in turn changes and 'preview' and so becomes a 'viewfinder' for what has been read. This whole process represents the fulfillment of the potential, unexpressed reality of the text, but it is to be seen only as a framework for a great variety of means by which the virtual dimension may be brought into being. (The Implied Reader 279)

By means of the process, by looking into the kaleidoscope, the reader extracts meaning from the text. If the reader is successful, then he or she will have brought into being the text's "virtual dimension," its total meaning.

In order to understand better the reading process, it would be helpful to briefly consider phenomenology, the foundation upon which reader-oriented theories are based. Raman Selden summarizes phenomenology in the following quotation:

The term 'phenomenology' means the 'study of phenomena', and the Greek word 'phenomenon' means 'that which appears'. Edmund Husserl, the father of modern phenomenology, asserts that the only thing we can be certain of is our own consciousness of the world. We cannot say with any philosophical certitude that objects exist 'out there' outside our minds, but we can say that objects appear to our consciousness. He argues that consciousness of the world is not a passive accepting of the existence of things (like a mirror reflecting objects) but rather an active forming and intending of the world. (Practicing Theory 103).

Selden's statement asserts that the individual's consciousness of the world is not a passive receptacle of all that exists outside of the mind. The individual, rather, is actively interpreting what he or she perceives to be reality. The same happens with the characters of Don Quijote. They are "forming" and "intending" the world in relation to the central character's chivalric vision. Cervantes, as much as any other author, was aware of the subjective nature of "reality." In fact, the main thrust of the novel, for many critics, is the fine line between reality and fantasy as Don Quijote tries to impose the reality of his individual consciousness upon the outside world.
In reading the novel, it becomes easy to observe that the characters struggle to make meaning out of their encounters with Don Quijote and the literary world that he represents. The following quote from Iser provides us with insight into the process which takes place in the minds of the characters:

As the reader uses the various perspectives offered him by the text in order to relate the patterns and the "schematized views" to one another, he sets the work in motion, and this very process results ultimately in the awakening of responses within himself. (The Implied Reader 275)

Thus, in Iser's theory, the character receives pleasure from testing his or her "sagacity" in the communion between the character's background and the text that unfolds before him or her. Meaning arises from this process. In subsequent chapters of this dissertation we will examine how many of the characters of Don Quijote de la Mancha enjoy the challenge of trying to become a part of the creative process by contributing from their knowledge to the situations developing within the narration, thus attempting to play their part in the materialization of meaning.19 Miguel de Cervantes provides the characters of Don Quijote with the opportunity, as Iser would say, to test their own faculties, scrutinize their own sense of judgement, participate actively in the creation of meaning and, most importantly, profit personally by becoming a significant part of one of the greatest literary experiences ever.20 As Roman Ingarden has stated in the essay, "Phenomenological Aesthetics: An Attempt at Defining Its Range," the reader plays a vital and creative role when concretizing the literary text, providing the work of art with its aesthetic value. The characters in Don Quijote also respond as readers to this world of literature which surrounds them. They participate, based on their chivalric framework, in a creative manner to give shape to and to help fulfill the aesthetic value of the novel.

In Don Quijote de la Mancha, however, Cervantes has also included many characters for whom literature and the world of texts are undeniably alien. Jonathan Culler, in "Prolegomena to a Theory of Reading," affirms that the reading "incompetency" of some individuals renders them unable to obtain pleasure from the literary nature of their
experiences (The Reader in the Text 52-53). Without question, after reading Don Quijote, the characters who are most memorable and have the most impact in the formation of meaning for the external readers are those to whom Cervantes has granted the benefit of having read a respectable amount of literature. In the co-authored article, "The Reader's Construction of Meaning: Cognitive Research on Gender and Comprehension," Mary Crawford and Roger Chaffin also point out that the reader's competency and background will affect interpretation:

Differences in the schemata that people bring to bear on a text may result from differences in background or from differences in viewpoint. Differences in background--upbringing, education, and life experiences--cause differences between people in what they know. Differences in viewpoint, on the other hand, may occur even when people share similar knowledge. A reader's viewpoint on a text is determined by factors such as what she wants to learn from it, what she thinks the author is trying to do, and her opinion of the author. Differences in background knowledge are relatively enduring; they can be altered only by the acquisition of new knowledge. (Gender and Reading 11)

As Crawford and Chaffin have asserted, personal variables among individual readers will contribute to different interpretations, even when readers have similar backgrounds as a few in Don Quijote do. Through it all, however, as Eagleton asserts, a reader needs to be familiar with the codes of a literary text to extrapolate meaning (78).

Cervantes was aware that readers needed to be familiar with the "codes" of a literary work, if only to enjoy the pleasure of the moment when reading a text. In the prologue, when Cervantes informs the external reader of the literary advice that he received from a concerned friend, the author reveals an acute awareness regarding the employment of codes that are accessible to a broad spectrum of the public: "Procurad también que, leyendo vuestra historia, el melancólico se mueva a risa, el risueño la acreciente, el simple no se enfade, el discreto se admire de la invención, el grave no la desprecie, ni el prudente deje de alabarla" (I: 58). In "Toward a Nonliterary Understanding of Literature," Michael Nerlich also acknowledges that Cervantes was cognizant of the diversity of readers within Spanish society (Literature Among Discourses 78). Evidently, Cervantes understood the
importance of the individual in the act of reading, that is why he populated Don Quijote de la Mancha with characters with differing backgrounds in terms of reading knowledge. The range of the societal situations and individual inclinations is wide and varied, but all of it plays a significant and definable role as the characters encounter the prime reader of all, Don Quijote himself.

The novels of chivalry serve as the framework, the common ground, which all the characters share. Salvador de Madariaga indicates that the vast majority of the characters are intimately familiar with chivalric texts, more so than with any other genre (50-51). Nevertheless, each character is unique, owning a distinct interpretive framework and a distinct linguistic code. Angel Rosenblat points this out in his article, "La lengua de Cervantes": "Las dos vertientes de la lengua--la popular y la culta--circulan y alternan a través de toda la obra. Los personajes--unos doscientos--piensan y hablan cada uno a su modo, con sus rasgos típicos . . ." (Suma Cervantina 325). Parr also recognizes the wide range of readers that exist, not only in the book, but in the real world of Cervantes's and of our time (Don Quixote: An Anatomy XV). El Saffar considers the variety of reading competencies to be part of Cervantes's art:

The audience is divided ahead of time between the sabidores and the ignorantes. Although it is possible for the sabidores to be taken in by the artifice, and for the ignorantes to discover the deception, the two categories remain nonetheless essentially distinct with respect to the appreciation of a work of art. (Distance and Control 115)

As El Saffar's statement indicates, the division of the internal readers within Don Quijote was premeditated by Cervantes, something thought of "ahead of time." In Cervantes's novelistic framework, however, all men and women are capable of the enjoyment of art and literature. Helena Percas de Ponseti's following statement highlights this assertion:

Este concepto cervantino supone dos premisas básicas. Primera, que todo hombre está dotado de un sentido ético innato capaz de despertar bajo el influjo de la literatura y avivar su discreción la cual le da el valor de formular juicios libres. Segunda, que el lector es una variable infinita, en distintos grados de crecimiento intelectual y psíquico . . . que se compone, además de vulgo y de élite en distintas
proporciones, por lo que se deleita en distinta medida, tanto con la sencillez como con el "artificio" literario. (Cervantes y su concepto del arte 2: 640)

Percas de Ponseti also notes, wisely so, that the enjoyment to be achieved by the reader in his or her encounter with the literary text will differ according to his or her competency.27

The novel's characters react strongly in their encounters with the written word, whether it be in the form of a book, a letter, or a manuscript. At various times, as in the case of "El curioso impertinente," we, the external readers, find ourselves wonderfully disoriented when we see a parallel to our own act of reading in many of the characters. We must always keep in mind that the Quijote itself is based on the central character's quest for acts that are worthy of being recorded and, perhaps most importantly, of being read.

Don Quijote de la Mancha is also a novel characterized by its wondrous capacity to ceaselessly incorporate other texts into itself. Chapter VI of Part I, which deals with the inquisition into Alonso Quijano's library, reveals the scope and nature of the world of the written word in which all of the novel's personages live. As Richard Predmore states: "Readers of Don Quixote can hardly fail to be impressed by the enormous amount of literature which in its pages is read, written, lived, discussed, alluded to and represented." (The World of Don Quixote 1). Mark Van Doren sees the novel itself as a collection of many discourses: "Don Quixote, in addition to being a novel about a man who made himself a knight in imitation of the books of chivalry on which his imagination had thrived for many years, is a collection of short stories, poems, and literary and heroic discourses (15)." Iser would label the contents of Don Quijote's incorporations as its "repertoire":

The repertoire consists of all the familiar territory within the text. This may be in the form of references to earlier works, or to social and historical norms, or to the whole culture from which the text has emerged—in brief, to what the Prague structuralists have called the "extratextual" reality. (The Act of Reading 69)

Although today's reader of Don Quijote may be impressed by the novel's repertoire, Cervantes's contemporaries found it for the most part to be a source of laughter, as for them it was primarily a lively work of parody. Riley noted this:
For contemporaries much of the delight of reading *Don Quixote* must have come from recognizing specific or typical incidents, situations and turns of phrase transplanted from their exotic habitat in the romances of chivalry and now blooming with pleasing oddity in its homely soil. *Don Quixote* is built on intertextuality. (*Don Quixote* 35)

Cervantes, according to Manuel Durán, was acutely aware of the sensibilities of the readers of his time. Durán states that: "Readers, Cervantes knew, are fickle: they are easily swayed by fashions. The literary fashion of chivalry had reached its peak: it was time for parody" (*Cervantes* 93).

The love of reading and the need for competency in it, are two themes central to *Don Quijote de la Mancha*. But the competence of the internal readers is, in addition, absolutely necessary for parody to succeed. Linda Hutcheon suggests that readers of parody are, perhaps, more active in the co-creation of meaning than readers of other genres; therefore, readers of the parodic require a superior competency:

Readers are active co-creators of the parodic text in a more explicit and perhaps more complex way than reader-response critics argue that they are in the reading of all texts. While all artistic communication can take place only by virtue of tacit contractual agreements between encoder and decoder, it is part of the particular strategy of both parody and irony that their acts of communication cannot be considered completed unless the precise encoding intention is realized in the recognition of the receiver. In other words, in addition to the usual artistic codes, readers must also recognize that what they are reading is a parody, and to what degree and of what type. They must also, of course, know the text or conventions being parodied, if the work is to be read as other than any piece of literature--that is, any non-parodic piece. (93)

Based on Hutcheon's statement, we can assume that several of the internal readers within *Don Quijote* are above average in competency because of their ability to recognize that what they experience is, in essence, a parody of the chivalresque.

Miguel de Cervantes, in addition to addressing the subject of individual competency in a reader also addresses the importance that the act of reading has upon society and culture. Considering, then, Cervantes's awareness of the reader, we should come to expect the internal readers to be knowledgeable about the literary conventions and genres that have been incorporated into this book. As mentioned earlier, what remains surprising is that, up to this date, the subject of the internal readership in *Don Quijote* has yet to be
closely examined. As Castro pointed out, more than 30 years ago, internal readership is one of the facets of the novel which has remained most unexplored.32

Among the pertinent questions that this dissertation proposes to examine are the following: By what literary codes are the characters inscribed within the system of Don Quijote de la Mancha? How do the inscribed characters--readers and the most significant non-readers--contribute to the readability of the novel? What are the codes and conventions, whether aesthetic or cultural, that the characters reveal to us, the external readers, which facilitate, or perhaps complicate, our making sense of Don Quijote?33

This dissertation will examine the interpretive frameworks of the characters who are familiar with books and study the role that their background knowledge plays within the novel. In Chapter 2 we will examine Don Quijote's chivalric framework and how he employs it in Part I of the novel in order to make the world outside of his library walls seem chivalric. In Chapter 3 we will delve into how Sancho acquires a chivalric framework which helps him to provide meaning to his adventures. In Chapter 4 we will examine how, in Part II of Don Quijote, the knight errant and his squire believe that they have achieved mastery in their chosen professions. Chapter 5 will focus on the reactions that the secondary characters have towards Don Quijote's quest and on how their background knowledge as readers assists them in extracting meaning from the experience. In Chapter 6 the question of the characters as creators of fiction will be examined. Finally, Chapter 7 will focus on the texts that Don Quijote de la Mancha integrates, making them a part of its repertoire. It is hoped that this dissertation will be an "intelligere" reading, as described by José Ortega y Gasset:

"Sin duda, la profundidad del Quijote, como toda profundidad, dista mucho de ser palmaria. Del mismo modo que hay un ver que es mirar, hay un leer que es un leer "intelligere" o leer lo de dentro, un leer pensativo. Sólo en éste se presenta el sentido profundo del Quijote. (Meditaciones 56-57)"

Miguel de Cervantes understood the reading process as well as any author of his, or our, time. Therefore, it should not surprise us that the Spanish author, himself an astute
reader, created a troupe of characters, each with a distinct yet discernible interpretive framework and level of competency, who contribute both to the depth and the theatricality of the novel as they define their roles and attempt to find meaning in this wonderous kaleidoscope that Cervantes generously bequested to us for our enjoyment.
Notes to Chapter 1

1 All quotations from *Don Quijote de la Mancha* are from the Luis Andrés Murillo edition. Editorial Castalia, Madrid, 1982. The quotations from the novel will, at all times, follow the spelling of Murillo's edition. The prologue's salutation appears on page 50.

2 In regard to the importance of the role of the reader in the creation of the literary text, Edward Friedman writes in his article "Reading Inscribed: *Don Quixote* and the Parameters of Fiction": "In *Don Quixote*, Cervantes explores and expands the role of the reader, brings the book into the world and vice versa, and emplots into the practice of writing a theory of reading with precocious ties to contemporary theories of aesthetic response. His novel ends with the symbolic and ambiguous death of the reader/protagonist" *(On Cervantes: Essays for L. A. Murillo* 64).

3 Cervantes made the reading process one of the themes of his novels. Carroll B. Johnson indicates this when he writes: "As we know, Cervantes challenges each of us in the first words of the prologue to part I when he addresses us as 'unengaged reader' and proceeds to demonstrate how, from that moment, none of us can remain neutral. Like those readers evoked within the text, each of us brings to our experience of reading everything that we have become already, along without our more or less acknowledged desires and our more or less clearly formulated projects. Like the reader within the text, each of us comes to define himself or perceive who he is according to the way he read *Don Quixote*. Actually, this is what happens when we read any text. Cervantes is merely the first writer in Western literature who understood this and made it a theme of his book, and it must be said that the *Quixote* has a strange power to engage and polarize readers" *(Don Quixote: The Quest* 100-101).

4 According to Carroll B. Johnson, Cervantes realized that a literary text exerts a great deal of power over its reader: "His first words draw us into an obligatory relationship with the text we have before us. From now on we are no longer desocupado, or unengaged, but locked into a relationship with this text. We can continue reading, or we can put the book down, or we can throw it against the wall. What we do doesn't matter as much as the fact that we must do something. We can no longer remain neutral; we have to react in some way. The text has in fact engaged us. Whatever we do, we do because the book has made us do it. Every text has this property; Cervantes is the first author in European literature to call attention to it and make an issue of it" *(Don Quixote: The Quest* 37).

5 In Martin Seymour-Smith's introduction to the book, *Novels and Novelists*, he thoroughly discusses the history of fiction (9-50). He explores the genres that preceded the novel, particularly the roman and novella, the pastoral, the psychological novel, the chivalric romance, the picaresque, and the works of Rabelais. Seymour-Smith concludes that *Don Quijote de la Mancha* is the first modern novel and should not be considered as a precursor of the genre. He considers that Cervantes's work transcends all the limitations of the genres previously mentioned and, most importantly, *Don Quijote* questions the very nature of reality to the point that the Spanish author even comes to repudiate his own fiction. Furthermore, Cervantes's work is highly self-reflective, it makes the reader most aware that the tale is one about a man writing. These aforementioned qualities persist in today's best fiction and Seymour-Smith aptly traces their beginnings to Cervantes's
masterpiece. Don Quijote de la Mancha will be referred to as a novel throughout the dissertation.

6 In this statement Wolfgang Iser refers specifically to the character of Don Quijote. The statement appears on page 96 of The Implied Reader.

7 Edwin Williamson, in The Halfway House of Fiction, declares that: "The entire novel is elaborated from the disjunction that exists between Don Quixote's unwavering belief in the truth of the romances and his capacity to put this belief in practice" (95).

8 In Aproximación al Quijote, Martín de Riquer notes the importance of books and reading in Don Quixote's madness: "Lo esencial de la locura de don Quijote es que nace en los libros, frente a la letra impresa. Se trata de una enfermedad mental producida por la literatura, concretamente, por un género literario: los libros de caballerías" (80).

9 Edward Friedman, in the article, "Reading Inscribed: Don Quixote and the Parameters of Fiction," describes the importance of reader-centered theories in contemporary literary criticism: "If nineteenth-century historicism gives priority to the author and if the various schools of formalism favor the text as an entity unto itself, recent theory has found a place for the reader. Informed by philosophy, psychology, and linguistics, among other disciplines, literary analysis may underscore the interaction of text and reader, object and consumer. Reader-response theory and criticism tend to emphasize three areas of investigation: what individual or collective readers bring into the reading process (their intertextual and experiential baggage, so to speak), how readers read texts, and how texts acknowledge the reading process. Practitioners generally regard their contribution as functionalist or pragmatic, a search for the effect rather than the meaning of literature" (On Cervantes: Essays for L. A. Murillo 65-66).

10 In the article, "The Reader's Construction of Meaning: Cognitive Research on Gender and Comprehension," Mary Crawford and Roger Chaffin discuss how one's background knowledge contributes to the understanding of what has been read: "... studies ... reveal that comprehension and memory are active processes in which the external message and the internal knowledge structures of the understander interact in complex ways. Understanding a text is not simply a matter of unpacking a parcel and taking out a fixed set of information, memory is not a wax tablet on which experiences stamp their impressions. The mental representations of comprehension and memory are abstractions of the meaning of the message. The process of building a meaning, a representation, is frequently accompanied by alterations and distortions that are imposed by the nature of the schemata used to encode the information. Such alterations are not a sad failing to which humans are prone in moments of weakness, they are the essence of comprehension; they reflect the operation of schemata. Furthermore, it is schemata that allow the understander to go beyond the ideas overtly expressed by providing the elaboration, explanation, and interconnections that we call understanding" (Gender and Reading 10-11).

11 Ruth El Saffar comments further on the characters as authors: "To the extent that a character identifies with the main character of the fictional world to which he is exposed, to that extent will he be prone to action and involvement as character in his own world. Thus, Don Quixote, becoming completely drawn in by the actions and the characters in the chivalric novels he was reading, chose rather to imitate them than their authors, decking himself out in careful imitation of their garb and following their examples. The Canon, on
the other hand, has responded to the interest that the problems of the author of such works inspire in him by actually writing some one hundred pages of a chivalric novel, which he even took to friends for inspection and criticism. Between these two poles fall all those many characters-authors-readers who place themselves at that distance as readers which allows them a certain awareness of the author and still does not inhibit a spontaneous interest in the main character. All of these find themselves, when becoming 'authors,' temporarily removed from the action which nonetheless eventually draws them in" (Distance and Control 117-118).

12 E. C. Riley has commented briefly upon the affect that books have on its readers: "Books affect people's lives; literature is a part of their experience; Cervantes's book is, among other things, about books in life" (Cervantes's Theory 44).

13 Terry Eagleton also comments upon the subversive role of the reader in reader-centered theories: "The true writer is the reader: dissatisfied with mere Iserian co-partnership in the literary enterprise, the readers have now overthrown the bosses and installed themselves in power. For Fish, reading is not a matter of discovering what the text means, but a process of experiencing what it does to you." (85)

14 By internal readers, a term that we shall encounter often throughout the course of this dissertation, I am referring to characters within the novel who are familiar with all or any of the many representations of the written word which dwell within the pages of Don Quijote de la Mancha.

15 Manuel Durán also describes eloquently the theme of the power of books within the novel: "The power of books over a man's life is therefore the constant theme of Cervantes's novel, a serious undercurrent giving depth to the clownish pranks and the farcical events that fill its pages with merriment. When we realize how much men's lives have been changed by the power of books, . . . , we come to the conclusion that literature and our daily lives are like two distorted and shifting mirrors placed in front of each other. Each change of perspective, each shift in the mirrors, opens up new vistas and compels us to new actions. The power of literature is especially strong on Don Quixote because it is obvious from the very beginning of the novel that he is a true intellectual. Who else but an intellectual could have sold the land his ancestors had left him in order to buy books?" (Cervantes 124-125).

16 According to Kristen G. Brookes, the inscribed readers are placed there by Cervantes to help the external reader formalize their responses: "Filling his book with characters and narrators who are literary in essence and often conscious of being so, Cervantes implies in his text the extratextual Reader, to who he directs aesthetic and ethical lessons about how one should respond to literature and to other people" (73).

17 Carroll B. Johnson states as follows: "Like the characters themselves, we all read, we assign meaning to what we read, and we are affected by what we read. In fact, because who we are determines how we read, it might be said that as we read the text, the text is simultaneously reading us, in the sense that our reading has the power to coax out of us and make us recognize aspects of ourselves we didn't know were there and might prefer not to discover" (Madness and Lust 103).
18 Raman Selden adds the following regarding phenomenology: "All objects are 'intentional objects'. This may seem a very subjective and precarious view of reality, but in fact Husserl regards the individual consciousness as the sole source of our understanding of the world. Further, we are not limited to a mere chaotic flux of experience (images flashing through our minds like light through a window) but we can grasp in our consciousness the essential feature of things. We came to know the 'essences' only through our mental processes of reflection: we discover what is permanent in an object and what gives it its individual being as that particular object" (Practicing Theory 103).

19 Regarding a reader's desire to test his or her "sagacity" in the reading process, Wolfgang Iser states the following: "The typical appeal to the reader's 'sagacity' aims at arousing a sense of discernment. This is to be regarded as a pleasure, because in this way the reader will be able to test his own faculties. It also promises to be profitable, because the need for discernment stimulates a process of learning in the course of which one's own sense of judgement may come under scrutiny. Here we have a clear outline of the role of the reader, which is fulfilled through the continual instigation of attitudes and reflections on those attitudes. As the reader is maneuvered into this position, his reactions--which are, so to speak, prestructured by the written text--bring out the meaning of the novel; it might be truer to say that the meaning of the novel only materializes in these reactions, since it does not exist per se" (The Implied Reader 31-32).

20 Stanley E. Fish, in his article, "Interpreting the Variorum", also comments about the active and creative role that the reader plays in the formation of meaning: "The only stability ... inheres in the fact ... that interpretive strategies are always being deployed, and this means that communication is a much more chaney affair that we are accustomed to think it. For if there are no fixed texts, but only interpretive strategies making them; and if interpretive strategies are not natural, but learned (and are therefore unavailable to a finite description), what is it that utterers (speakers, authors, critics, me, you) do? In the old model utterers are in the business of handing over ready made or prefabricated meanings. These meanings are said to be encoded, and the code is assumed to be in the world independently of the individuals who are obligated to attach themselves to it (if they do not they run the danger of being declared deviant). In my model, however, meanings are not extracted but made and made not by encoded forms but by interpretive strategies that call forms into being. It follows then that what utterers do is give hearers and readers the opportunity to make meanings (and texts) by inviting them to put into execution a set of strategies" (Reader Response Criticism 183).

21 In regard to the differences between the interpretive abilities of readers, Jonathan Culler writes the following: "Any theory of literature ought to account for, or at least square with, the facts as we know them, and the enterprise of literary education does provide some indubitable facts: that works remain opaque to those who have not assimilated the appropriate conventions, that someone who has read a lot of literature is better equipped to understand a work than someone who has read none, that one can often be brought the superiority of one interpretation to another" (The Reader in the Text 52-53).

22 Jonathan Culler also states, in the same article, that "Just as sequences of sound have meaning only in relation to the grammar of a language, so literary works may be quite baffling to those with no knowledge of the special conventions of literary discourse, no knowledge of literature as an institution" (49).
23 Terry Eagleton suggests that every act of reading requires a familiarity with the specific literary techniques and conventions in order for meaning to be extracted: "To read at all, we need to be familiar with the literary techniques and conventions which a particular work deploys; we must have some grasp of its 'codes', by which is meant the rules which systematically govern the ways it produces its meanings" (78).

24 Michael Nerlich comments as follows regarding Cervantes's understanding of the importance of a reader's competence in the quest for meaning: "Whether one reads does not depend on having learned to read. The task for reading does not come from reading or literature. It comes from the meeting between one's societal situation, individual inclination, and the presence of suitable texts. And who would dare say that the task resulting from the meeting is always a fortunate one? Cervantes understood this" (Literature Among Discourses 78).

25 The characters in Don Quijote are, for the most part, familiar with the codes of chivalry. Salvador de Madariaga indicates this when he writes: "Todo el mundo lee libros de caballerías. Don Quijote no es el único versado en ellos. El cura, el barbero, el ventero, su mujer e hija, sin olvidar a Maritornes, caballeros que aparecen al azar de los caminos, estudiantes, el duque y la duquesa, y hasta el canónigo crítico y el capellán irascible" (50-51).

26 James A. Parr categorizes the readers of seventeenth century Spain in the following manner: "In Cervantes's time, the two readers referred to earlier (ideal and less than ideal) would have been categorized as the discreto and the collective vulgo. Nowadays we might call them the competent and the educable or potentially competent. Of course, there are many shadings of competence, just as there were then of discreción, and the same might be said of the other end of the spectrum" (Don Quixote: An Anatomy XV).

27 This dissertation will attempt to examine the differences, if any are discernible, between the internal readers according to their gender. Some feminist theorists argue that the differences between the reading strategies deployed by male and female readers are significant. Elizabeth A. Flynn, in her essay, "Gender and Reading," argues that women may have an advantage when it comes to interpreting a literary text: "Reading is a silent, private activity and so perhaps affords women a degree of protection not present when they speak. Quite possibly the hedging and tentativeness of women's speak are transformed into useful interpretive strategies -- receptivity and yet critical assessment of the text--in the act of reading. A willingness to listen, a sensitivity to emotional nuance, an ability to empathize with and yet judge, may be disadvantages in speech but advantages in reading. We may come to discover that women have interpretive powers that have not been sufficiently appreciated" (Gender and Reading 286). The female characters within Don Quijote who are readers will be studied closely to see if they possess any of the characteristics described by Elizabeth A. Flynn, which would render them more able to interpret and react creatively towards the fullness of thought and of events occurring around them.

28 According to E. C. Riley, the period of time in which Cervantes lived also marked the time of the emergence of the modern reader: "Literary conditions in the sixteenth century were shaping in a way we can recognize as in many essentials modern. They were the conditions in which modern prose fiction slowly grew. The solid centre of the novelist's market can already be discerned in Carrasco's description of the reception of Don Quixote.
It is enjoyed by people of all ages and conditions, he says (D. Q. II: 3), but those most given to reading it are pages (no nobleman's antechamber is without a copy)—in other words, surely, a leisureed, literate class, neither scholarly nor ignorant, between the extremes of the 'discretos' and the 'vulgo'. It is true that his class was the market centre for all imaginative writers, but it was the dramatists and novelists that the existence of a paying public to be specially catered for had a decisive effect (Cervantes's Theory i14).

Juan Bautista Avalle-Arce sees Cervantes's time as one of a revolution for readers: "Lo inconmovible de esta realidad es el hecho de que por primera vez el hombre europeo estuvo dispuesto a considerarse a sí mismo como sustentado e inspirado en su vivir por libros. Hasta la época de don Quijote, el hombre occidental se había visto, desde los helenos en adelante, como apoyado en la dura faena del vivir por mitos, religión, pasiones, ideales, o lo que sea. Pero ¿descansar toda una vida en libros, en la literatura, y nada más? ¡Imposible! ¡Jamás!" (Don Quijote como forma de vida 262).

Helena Percas de Ponseti suggests that Cervantes saw not only an aesthetic purpose to literature, but also a moral one: "El concepto artístico de Cervantes está íntimamente ligado a su visión renacentista y humanista del mundo y a su alto sentido moral de la vida. Para Cervantes ética y estética van juntas. Su propósito novelístico es el de reflejar la vida como 'espejo' con objeto de darle el relieve significativo capaz de conmover el espíritu del lector y encender en él el criterio ético con que entenderla y evaluarla. El artista de la palabra tiene la misión sagrada de hacer posible que el hombre común y corriente ejerza su 'libre albedrío crítico frente a la experiencia humana recreada en la ficción para penetrar 'secretos morales dignos de ser advertidos y entendidos e imitados'" (Cervantes y su concepto del arte 2: 638-639).

What today's reader may have lost in the humoristic nuances of Cervantes's time, he or she might gain in the depth that today's methods of analysis uncover in the novel. Ciriaco Morón recognizes this difference: "En el todo del Quijote se aprovechan todos los experimentos anteriores de la novela: sentimental, pastoril, picaresca y caballeresca. Pero si los géneros anteriores se reflejan en algún episodio o referencia, la caballeresca forma la médula misma del libro. Cervantes incorpora el libro de caballería parodiándolo. En este sentido es necesario reconocer que el Quijote vive en gran parte de esos libros; de manera que el lector contemporáneo lo encontró tan humorístico porque en cada pasaje veía la parodia de alguna aventura que le era conocida de la novela caballeresca anterior. Nosotros, que desconocemos gran parte de aquella literatura, hemos perdido el foco de incorporación de muchas aventuras. Por eso para nosotros la obra ha ganado en trascendencia y ha perdido en humorismo. Al mismo tiempo el paje que leía el Quijote en las antasales de los príncipes y veía en sus aventuras la parodia de las caballerescas, se perdía en los árboles y no veía el bosque" (193-194). Over the centuries, without a doubt, the transcendent nature of the novel has far exceeded its value as parody, as Ciriaco Morón has stated.

Richard Predmore has stated that the Spanish author appears to suggest strongly that reading is a revolutionary activity for humankind: "It was the literature of chivalry that transformed the Manchegan Knight's life so radically. But his life is not the only one affected by literature, nor is the literature of knight-errantry the only kind to affect men's lives. Cervantes' masterpiece suggests that any kind of reading is potentially revolutionary" (The World of Don Quixote 1).
32 In the article, "Reading Inscribed: Don Quixote and the Parameters of Fiction," Edward Friedman also agrees that the time to study the role that the reading process plays within the novel has arrived: "There comes a time in literary history in which those who create and those who partake of texts begin to presuppose the inseparability of literature and life. Writing and reading, two types of word processing, are no longer viewed as fringe activities but as part of the act of perception, as part of reality. Don Quixote is not the first text to acknowledge the interconnection, but it is arguably the most eloquent expression of the relation between the verbal order and the place of the text in the world and the place of the world in the text" (On Cervantes: Essays for L. A. Murillo 63).

33 I am indebted to Susan R. Suleiman's introduction to The Reader in the Text for aiding me in the formulation of these theoretical questions.

34 Jonathan Culler, in "Prolegomena to a Theory of Reading is," not only considers writers to be astute readers but suggests that the act of writing a also an act of critical reading: "In principle the notion of literary competence ought to be indifferent to the distinction between reading and writing, since the conditions of meaning, the conventions which make literature possible, are the same whether one adopts the reader's or the writer's point of view. It is his experience of reading, his notion of what readers can and will do, that enables the author to write, for to intend meanings is to assume a system of conventions and to create signs within the perspective of that system. Indeed, writing can itself be viewed as an act of critical reading, in which an author takes up a literary past and directs it towards the future." (The Reader in the Text 50). One cannot deny that, in fact, very few authors have been able to borrow from the literary past and forever transform the future as Miguel de Cervantes.
Chapter 2

The Making of a Knight

The readings of Alonso Quijano are what permit him to assume the role of Don Quijote de la Mancha, the knight errant. Throughout the novel, Don Quijote strives to give the events that are based on his chivalric framework a coherent sense. His responses to these events are dependent upon his background knowledge as a reader, which allow him to contend in a creative fashion with the unexpected twists and turns of his literary adventures. The knight-errant constantly evokes chivalric episodes and incidents from memory, setting them against the background of the action taking place before him: it is in this manner that he negotiates meaning. If we assign to Don Quijote the role of the reader and we assign to the interior world of the novel the role of the text, the knight errant's responses to literary life are akin to the process that Wolfgang Iser describes for all readers as we are faced with the challenge of providing the literary text with meaning. The novel's central character activates his schemata whenever he encounters a situation that has chivalric potential. He superimposes his interpretive framework upon the new situation:

The new background brings to light new aspects of what we had committed to memory; conversely these, in turn, shed their light on the new background, thus arousing more complex anticipations. Thus, the reader, in establishing these interrelations between past, present and future, actually causes the text to reveal its potential multiplicity of connections. These connections are the product of the reader's mind working on the raw material of the text, though they are not the text itself—for this consists just of sentences, statements, information, etc. (The Implied Reader 278-279)

In Don Quijote's case, the intellect that Miguel de Cervantes bestowed upon the novel's central character is, due to madness, unable to perceive the distance and the interrelations between fiction and reality, let alone the distances and interrelations between past, present
and future. What leads Don Quijote to fuse his present with the fictional past and accept it as reality is his belief in the chivalric world as a historical and factual one. Raman Selden's following statement supports this notion:

Our present perspective always involves a relationship to the past, but at the same time the past can only be grasped through the limited perspective of the present. Put in this way, the task of establishing a knowledge (emphasis Selden's) of the past seems hopeless. But a hermeneutical notion of 'understanding' does not separate knower and object in the familiar fashion of empirical science, but views understanding as a 'fusion' of past and present: we cannot make our journey into the past without taking the present with us. (A Reader's Guide 123)

In the case of Don Quijote de la Mancha, however, the fusion between past and present is total, and virtually seamless. It is this fusion which bewilders and delights not only the other characters within the novel but also us, the external readers. It bewilders all of us because of the anachronism and implausibility of his quest.

Most critics of Don Quijote de la Mancha have commented upon the relationship between Alonso Quijano's readings and his decision to go forth to the world outside of his library in search of adventures. Don Quijote wishes to superimpose his chivalric vision upon the historical world. Martín de Riquer writes the following regarding this issue:

La locura lleva a este hidalgo manchego a dos conclusiones falsas:
1a. Que todo cuanto había leído en aquellos fabulosos y disparatados libros de caballerías era verdad histórica y fiel narración de hechos que en realidad ocurrieron y de hazañas que llevaron a término auténticos caballeros en tiempo antiguo.
2a. Que en su época (principios del siglo XVII) era posible resucitar la vida caballeresca de antaño y la fabulosa de los libros de caballerías en defensa de los ideales medievales de justicia y equidad.
Y como consecuencia de estas dos conclusiones, el hidalgo manchego decide convertirse en caballero andante y salir por el mundo en busca de aventuras. (79-80)

It is undeniable that Alonso Quijano's obsessive readings are the departure point for the adventures contained in the novel. Each character is evaluated by the external reader depending on his response to the chivalric world which Don Quijote intends to impose on the historical world. The other characters are obligated to establish meaning as a consequence of their encounter with the knight errant and his interpretive framework.
Terry Eagleton reminds us that meaning, in the phenomenological sense, is created within the mind of the reader:

If phenomenology secured a knowable world with one hand, it established the centrality of the human subject with the other. Indeed it promised nothing less than a science of subjectivity itself. The world is what I posit or 'intend': it is to be grasped in relation to me, as a correlate of my consciousness, and that consciousness is not just fallibly empirical but transcendental. (58)

Eagleton recognizes that the phenomenological approach makes the reader the center of the literary work as it achieves meaning. Jonathan Culler, however, in his essay, "Prolegomena to a Theory of Reading," reminds us that the author also plays a vital role in the creation of meaning: "... in concentrating on the reader one is not attempting to strip the author of all his glory, suggesting that he does nothing and that the reader does all; one is simply recognizing that the activities of readers provide more and better evidence about the condition of meaning" (The Reader in the Text 51).

It becomes, then, essential for us to delve into the reading background of the main protagonist and analyze how the process by which he gives meaning to his actions is, essentially, the same as the strategies of negotiating meaning which all readers of fiction employ when they encounter a text. Don Quijote internalizes the reading process within its pages. This internalization provides the external reader with a mechanism by which he or she can anticipate, make sense of, and take delight in the antics of the knight errant. Johnson points out that each character in the novel, particularly Don Quijote himself, employs his or her own reading style:

Don Quijote is of course the principal reader. He deploys a certain strategy of reading, losing himself in the text, ignoring the Aristotelian distinction between history and poetry, using his reading as a script for his own life. The mixed results of this strategy comprise the story of his adventures. It is his reading style that defines him as a person. His style of reading is opposed by just about everyone else, especially his friends the priest and the barber, and the erudite canon from Toledo. Palomeque the innkeeper tends to read more or less like Don Quijote does, but he isn't crazy; his daughter and Maritornes read very differently, from the men and also from each other; the duke and duchess are readers particularly sensitive to significant detail; Don Diego de Miranda refuses to read romances of chivalry; and so on. (Don Quixote: The Quest 90)
The diversity of reading techniques and backgrounds is evident in Johnson's quote. We must, however, always keep in mind the fact that the normal reader is able to perceive that gap which exists between fantasy and reality. This, of course, was impossible for Alonso Quijano--his obsession with books of chivalry reached such exaggerated levels that he came to neglect his care and the care of his estate:

Es, pues, de saber, que este sobredicho hidalgo, los ratos que estaba ocio--que eran los más del año--, se daba a leer libros de caballerías con tanta afición y gusto, que olvidó casi de todo punto el ejercicio de la caza, y aun la administración de su hacienda; y llegó a tanto su curiosidad y desatino en esto, que vendió muchas hanegas de tierra de sembradura para comprar libros de caballerías en que leer, y así llevó a su casa todos cuanto pudo haber dellos . . . . (I: 71-72)

Selling his best lands for the purpose of having funds to purchase books is not the act of a rational man. Yet, the siren's call that the chivalric genre has for Alonso Quijano is irresistible, almost as necessary for his survival as breathing.

We know that in an attempt to give meaning to his readings, Alonso Quijano participated in an ongoing colloquium with the village priest and the village barber, but their background knowledge regarding the chivalresque are no match for his. As a matter of fact, no one's background knowledge would be comparable to his, not even, according to Don Quijote himself, the background knowledge of the knights of legend whom he seeks to emulate: "Y entiende (Sancho) con todos tus cinco sentidos que todo cuanto yo he hecho, hago e hiciere, va muy puesto en razón y muy conforme a las reglas de caballería, que las sé mejor que cuantos caballeros las profesaron en el mundo" (I: 302). As the novel's central protagonist asserts, he knows the rules of chivalric life better than any of the knights who have preceded him, and this knowledge, of course, comes from his intensive and extensive readings. We must, however, recognize that Don Quijote is not the perfect reader. In fact, the framework from which the knight errant bases his interpretations is at times flawed and the extrapolations that he derives from the activation of his schemata are often incorrect. Don Quijote, it could be said, is compelled beyond any rational choice to
test the framework of the world in which he has chosen to live against Cervantes’s fictive world of 17th century Spain.9

Don Quijote, however, requires strict guidelines by which to practice his chosen profession. He becomes, especially during Part I, a devoted practitioner of the *imitatio*. Miguel de Cervantes, a product of the Renaissance, was very familiar with this approach to poetic conception. *Imitatio*, in this sense, exemplifies the theory and practice of artistic expression of the Hispanic Renaissance and, by extension, of the Spanish Golden Age. During this period of time, classic texts were reevaluated, reinterpreted and regarded by scholars and writers with a great deal of reverence, particularly Aristotle’s *Poetics*. In general, by *imitatio* we can refer to either the imitation of one or more models. Simply put, in *imitatio* the writer adopts a literary work, or works—primarily poetry—and uses it as a model, imitating its form and content in an attempt to create a new, classically inspired work of art.10

In *Don Quijote de la Mancha* we find that the central character opts to enact an *imitatio* of several models, all of which are part of his chivalric framework.11 Don Quijote, though, also seems to be aware throughout his quest that as he practices *imitatio* he is creating an original work. Juan Bautista Avalle-Arce gives us a basic understanding of the high order of aesthetic conception that can be achieved by practicing *imitatio*:

> Para la época del Renacimiento, este principio de la imitación de los modelos había adquirido, a su vez, una nueva dimensión, puesto que para entonces se daba por supuesto que el arte mismo debía imitar el arte. (*Don Quijote como forma de Vida* 148)

While Avalle-Arce recognizes the prevalence of *imitatio* during Cervantes’s lifetime and he views it as something that was taken as the primary method for artistic creation by Renaissance writers, Gonzalo Torrente Ballester points out that *imitatio* provided the total body of writings of that time, and to a certain extent of all time, with a sense of kinship due to the repeated use of the same models:
La imitación es un fenómeno universal y necesario. Sus estructuras son invariables, no así sus técnicas. Pero la historicidad de la imitación reside, singularmente, en los modelos. Cada época tiene los suyos, que transpieren en las biografías particulares y en las figuras literarias, y a unas y otras confiere algo así como un aire de familia. (52)

E. C. Riley, on the other hand, sees the practice of imitatio in Don Quijote as being absolutely necessary in order for Cervantes to successfully parody the chivalric genre:

Criticism in fictional form is conventionally parody, and to some extent the Quixote is parody, but it is unusual in containing the object of parody within itself, as a vital ingredient. The novels of chivalry exist in the book in just the same way as Rocinante or the barber's basin. They are so palpably present that some of them can be burnt. Cervantes's originality is not in parodying them himself (or only incidentally), but in making the mad Knight parody them involuntarily in his efforts to bring them, by means of imitation, to life.

A more essential characteristic of Don Quijote's delusions than the fact that they have to do with chivalry is their bookish, fabulous nature. . . . History only inspired him when it merged distantly with fiction as legend. (Cervantes's Theory 36)

Many critics would argue with Riley about the inclusion of the object being parodized as unique to Don Quijote; in fact they would consider it to be a standard of parody.

Nevertheless, it is important that Riley recognizes that Don Quijote's practice of imitatio helps the parody to succeed. Juan Ignacio Ferreras, like Riley, also considers imitatio to be an essential ingredient for parody to work:

La nueva personalidad ha de ajustarse así al mundo nuevo, y el mundo nuevo, el intramundo de Don Quijote, es el universo de la andante caballería escrita, de la repertoriada y conocida; Don Quijote tiene que ser la parodia de un caballero andante, y su mundo, la parodia del mundo caballeresco escrito, siempre escrito.

Por eso la imitación es inevitable, porque no hay parodia sin imitación; porque la parodia para existir, ha de apoyarse de alguna manera en el objeto parodiado, porque necesita un mundo entero de referencias conocidas, sin las cuales no puede subsistir ni materializarse. (39-40)

Having established, then, the importance of imitatio in Don Quijote de la Mancha, let us study in more detail how this contributes to Don Quijote's attempts to give meaning to his quest. 12

While contemplating how to best conduct his penance in the Sierra Morena, in honor of his love for Dulcinea, Don Quijote explains to Sancho Panza his philosophy of imitatio:
Don Quijote resorts to a visual medium of art in order to explain the concept to Sancho Panza. In this manner it will be easier for the uneducated squire to grasp the idea of imitatio. In the same passage, the external reader can easily observe that Don Quijote has selected Amadís de Gaula as the primary model for his brand of imitatio, and although his devotion to Amadís's example is unquestioned, at various times he will borrow from the heroics of other knights.

The knight errant's reliance on the practice of imitatio surfaces early during his adventures. As he set out on his first sally, Don Quijote becomes stricken with panic when he comes to the realization that he has not yet been knighted. He stops to think for a moment, searching through his chivalric framework, and he finds that the solution to his problem is to resort to the practice of imitatio:

Estos pensamientos le hicieron titubear en su propósito; mas, pudiendo más su locura que otra razón alguna, propuso de hacerse armar caballero del primero que topase, a imitación de otros muchos que así lo hicieron, según él había leído en los libros que tal le tenían. (I: 79)

The books and his readings are what guide Don Quijote, particularly early on in Part I of the novel. When he encounters the travelling Toledans, he chooses his strategy based on his chivalric framework: "... y, por imitar en todo cuanto a él le parecía posible los pasos que había leído en sus libros, le pareció venir allá de molde uno que pensaba hacer" (I: 99). The results are disastrous. He is beaten and left unable to move, but his imitatio, in his mind, satisfied the requirements of membership into knighthood: "Y aún se tenía por dichoso, pareciéndole que aquélla era propia desgracia de caballeros andantes . . ." (I: 102).
Don Quijote's imitatio places his quest on an illusory parallel with the deeds of various historical and fictional models. In his second sally, Don Quijote attacks the windmill and his lance is broken beyond repair. He again activates his schemata and it produces a historical model whom he could imitate in rearming himself: Diego Pérez de Vargas. In yet another adventure, that of the battling armies, after suffering yet another beating, this time at the hands of the Yanguesans, Don Quijote again feels honored because other knights before him had suffered more severe consequences than he:

--Sábete, amigo Sancho--respondió don Quijote--, que la vida de los caballeros andantes está sujeta a mil peligros y desventuras, . . . . Y pudieráte contár agora, si el dolor me diera lugar, de alguno que sólo por el valor de su brazo han subido a los altos grados que he contado, y estos mismos se vieron antes y después en diversas calamidades y miseras. (I: 194-195)

After yet another mishap, that of his excommunication by a licentiate who had taken his first orders, Don Quijote activates his schemata and produces a model that fits him perfectly in Cid Ruy Díaz de Vivar:

Y cuando eso así fuese, en la memoria tengo lo que le pasó al Cid Ruy Díaz, cuando quebró la silla del embajador de aquel rey delante de Su Santidad del Papa, por lo cual lo descomulgó, y anduvo aquel día el buen Rodrigo de Vivar como muy honrado y valiente caballero. (I: 235-236)

The central protagonist considers himself to be in fine company and, therefore, he, like the Cid, is honored at having been excommunicated.

As Don Quijote enters the region of the Sierra Morena, the hostile topography activates his schemata and he rejoices because the environment resembles that of chivalresque books where knights encounter many adventures. In the Sierra Morena, Don Quijote meets Cardenio, and in this instance the central character practices imitatio based upon the acts of another character from this living canvas of art that unfolds before him. The imitatio begins as a desire to imitate Cardenio, but it is not long before it reverts again into the realm of the chivalresque. Don Quijote debates within himself whom to imitate: whether Roldán or Amadís. At last he decides that Amadís is, once again, the best model upon which to base his imitatio. Don Quijote beckons his recollections of the chivalric to
step forth and aid him in deciding his future course of action: "... venid a mi memoria cosas de Amadís, y enseñađme por dónde tengo de comenzar a imitaros" (I: 319). The knight errant, on another occasion, seeks again to imitate Amadís, because his chivalric framework leads him to conclude that it is proper to do so, when he promises Sancho Panza a kingdom in recompense for his loyal service as a squire.

Don Quijote, in I. XLIX, vigorously defends, in conversation with the canon, not only the existence of knights, but also his wisdom in choosing the characters of romance as the models for his imitatio. The entire purpose for Don Quijote's imitatio is to allow him to test his chivalric framework in the real world. He has fully penetrated the world of fantasy and, being unable to distinguish the difference between it and the world outside of his library walls, he will employ his reading background to scrutinize his judgement and, in the process, test the parameters of his own existence. Don Quijote is, as Riley has stated, trying to make an art form out of life:

His imitation of the heroes of chivalresque novels aims at such completeness that it becomes an attempt to live literature . . . . He is content with nothing less than that the whole of the fabulous world--knights, princesses, magicians, giants and all--should be part of his experience. Once he believes he really is a knight errant, and believes in his world of fiction, he steps off the pinnacle of inspired idealistic emulation into madness. He cannot play his part as he would like except in this fabulous world. In this sense he is trying to live literature . . . .

His choice of literature is a debased and supremely fictitious form of epic; he is its idealized and superhuman hero . . . . Don Quixote is trying to turn life into art while it is yet being lived, which cannot be done because art, and idealistic art more than any, means selection, and it is impossible to select every scrap of one's experience. (Cervantes's Theory 37)

While it remains true that it is impossible to select one's own experiences, Don Quijote's chivalric framework is powerful enough to transform common happenings into fantastic events. If we were to view the fictive world in Don Quijote de la Mancha as a text and the main character as the reader, the fictive world would be an array of signifiers which the knight errant first interprets and then makes to conform with his chivalric framework. And Don Quijote indeed does insert his own ideas and visions into the
process of creating reality and meaning within the novel. Stephen Gilman recognizes the creative role that Don Quijote's chivalric framework plays in the manner in which he interprets the world around him:

What does the adjective *ingenioso* mean? On becoming acquainted with Don Quijote, we soon realize that the usual English translation of the title, "ingenious gentleman," is incorrect. Rather, according to the Dictionary of the Spanish Royal Academy, it refers to "the faculty in man for prompt and effortless discourse and invention." The "gentleman," in other words, is *ingenioso* because he has a natural and spontaneous gift for making things up--and, by extension, for falsehood. (The Novel 100-101)

In the mind of Don Quijote the world is chivalric and the rules of this literary genre govern all his creative interpretations and responses to events. The voice of the novel's supernarrator comments about the power of Don Quijote's transformational framework, which tries to convert everything it sees to agree with his reading background: "... que todas las cosas que veía con mucha facilidad las acomodaba a sus desvariadas caballerías y malandantes pensamientos" (I: 253-254). Again, Gilman notes how Don Quijote's transformation of the commonplace into fantastic events is based on his reading background:

However, when, as in Don Quijote's mad romance of himself, *ingenio* is divorced from invention and allowed to run wild, only bizarre and arbitrary apparitions can be expected. Windmills will become giants, and herds of sheep, strange armies. In this sense the Quijote as a whole might validly have been understood by its contemporary readers as an immense and hilarious dialogue between the knight's unbridled *ingenio* (which, it goes without saying, was also that of Cervantes as an equally avid reader of romances of chivalry) and his author's inventive mediation. (The Novel 102)

Indeed, when Don Quijote's *ingenio* runs wild and free he is capable of accomplishing the most extraordinary transformations, all of them based on his background knowledge as a reader. The inn is transformed into a majestic castle; the innkeeper becomes a governor; a pig-keeper's whistle becomes entrancing nightly music; the farmer who beat Andrés becomes another knight; Maritornes becomes a princess, and it all happens through the power of Don Quijote's transformational chivalric framework.
The process of transforming the historical world to agree with Don Quijote's chivalresque vision is based, according to Johnson, on the knight errant's reading strategies:

In Don Quixote's first sally he is alone with his thoughts as he comes into contact with the signifiers the world offers. He systematically refers each signifier to the code of chivalry he has internalized through his particular strategies of reading. That large building is the castle, the maidens taking their ease by the portal are high-born ladies, his arrival is announced by music, the man in charge is the castellan, and so on. Our enjoyment is derived from the fact that we know Don Quixote is applying the wrong code as he interprets these signifiers. We know this because the narrator has identified himself with us and estranged Don Quixote from us. He provides us with the appropriate code--the prosaic one--to be applied in the interpretation of the same signifiers. (Don Quixote: The Quest 92)

By applying the the codes from his readings of the chivalresque genre to the signifiers in the historical world, Don Quijote manages his transformations. We, on the outside of the text, share the joke with the narrator. Nevertheless, we are also compelled to adopt the knight errant's codes in order to extract meaning from these episodes. After all, we must see the world from his point of view in order for the parodic dimension of the novel to be successful.

Don Quijote again superimposes his chivalric framework upon the world outside of his library walls when, after leaving the inn, he and Sancho Panza encounter two herds of sheep, raising clouds of dust as they travel across a dry valley. The knight errant transforms the herds into two armies preparing for battle. He gives Sancho a vivid description of what is taking place behind the curtains of dust, and his tale is so compelling that even the narrative voice of Cide Hamete Benengeli has to express its wonder before Don Quijote's description: "¡Válame Dios, y cuántas provincias dijo, cuántas naciones nombró, dándole a cada una, con maravillosa presteza, los atributos que le pertenecían, todo absorto y empapado en lo que había leído en sus libros mentirosos!" (I: 222). In Don Quijote's eyes every one of the transformations, which is his way of reading the world, are real, because, as Iser states: "Reading . . . is experienced as something which is happening--and happening is the hallmark of reality" (The Act of Reading 68).
The knight errant goes as fas as to create a ladylove so that the world outside of his library walls reflects the reality of his readings. Dulcinea is very real for Don Quijote; she is the heart, the vital organ of his reason for being. Without her as the source for motivation, there would be no purpose to his quest. Dulcinea, however, does not have an independent existence in Cervantes's fictive world. Don Quijote is her author, he creates her and gives her the name: Dulcinea. But, as Manuel Durán states, the knight errant realizes that his existence also depends upon his creation:

Dulcinea is to Oriana what Don Quixote is to Amadís: this formula helps us understand why the Knight of La Mancha needs Dulcinea, needs to believe in her beauty and has to have his lady's beauty accepted and proclaimed by all those who cross his path. (Cervantes: 116-117)

We learn, however, that Dulcinea is the weakest point in Don Quijote's world. He proclaims her to have a concrete existence and this does not hold up under the scrutiny of other characters. Don Quijote gives us an early indication that he is aware of being Dulcinea's author and that he created her because it is a requirement of the chivalric genre:

"Así, Sancho, por lo que yo quiero a Dulcinea del Toboso, tanto vale como la más alta princesa de la tierra. Sí, que no todos los poetas que alaban damas, debajo de un nombre que ellos a su albedrío les ponen, es verdad que la tienen" (I: 313). Still, he needs desperately to believe in her, for she is the axis upon which his world revolves. After Don Quijote transformed his neighbor--the neighbor who rescued him after he had been beaten by the Toledans--into the Marqués de Mantua, Don Quijote proclaims to him that Dulcinea is the motive behind his actions:

--Sepa vuestra merced, señor don Rodrigo de Narváez, que esta hermosa Jarifa que he dicho es ahora la linda Dulcinea del Toboso, por quien yo he hecho, hago y haré los más famosos hechos de caballerías que se han visto, vean ni verán en el mundo. (I: 106)

As he travels throughout Spain searching for glorious adventures with which to honor Dulcinea, Don Quijote remains awake many a night thinking about her because his chivalric framework indicates that it is the proper thing to do. Also, according to his chivalric
framework and the ingrained chivalric code of honor that dwells in his soul, he remains faithful to Dulcinea through various perceived, but for him real, attempts to seduce him: at the inn, by Maritornes, and at the summer home of the Duke and Duchess, by Altisidora. In Part II, before fully resuming his quest for glory and eternal fame, Don Quijote and Sancho Panza head for El Toboso to secure Dulcinea's blessing. Don Quijote does this, once again, because his chivalric framework indicates that it is proper. Also in Part II, prior to descending into the Cave of Montesinos, Don Quijote, as he had read that knights do before a dangerous adventure, commends himself to his lady:

---¡Oh señora de mis acciones y movimientos, clarísima y sin par Dulcinea del Toboso! Si es posible que lleguen a tus oídos las plegarias y rogaciones deste tu venturoso amante, por tu inaudita belleza te ruego las escuches; que no son otras que rogarte no me niegues tu favor y amparo, ahora que tanto le he menester. Yo voy a despeñarme, a empozarme y a hundirme en el abismo que aquí se me representa, sólo porque conozca el mundo que si tú me favoreces, no habrá imposible a quien yo no acometa y acabe. (II: 208-209)

He descends, not knowing what he shall encounter in the depths and the darkness, but with absolute faith that Dulcinea will favor him and grant him protection. His faith is based upon the knowledge he had acquired from all the books of chivalry that he had read: knights-errant are never abandoned by their ladyloves. Furthermore, as illustrated in the previous examples, Don Quijote's entire behavior and posture towards Dulcinea is based on his background knowledge as a reader.

Don Quijote is primed to participate in the adventure of literature, having already acquired arms, a horse, and created a ladylove. Again, if the world outside of the knight's library is assigned the role of the literary text, and the role of the reader is assigned to Don Quijote, we find that the knight errant has to provide the chivalric content to his adventures by actively making all his experiences agree with his interpretive framework. In this manner his adventures achieve a certain degree of chivalric authenticity.22

Before proceeding fully in his quest, however, Don Quijote needs to establish his credentials, not only for those who live in the world outside of the confines of Alonso
Quijano's library, but also for himself. He is, as he leaves the village on his very first sally, totally lacking any concrete experience of being a knight. Eager to test his chivalric framework in the world beyond La Mancha—"... no quiso aguardar más tiempo a poner en efeto su pensamiento..." (I: 78)—Don Quijote sets forth, but he soon realizes that his framework remains unfulfilled by his not yet having been knighted. His first outing marks the beginning of the contrast between two worlds that Richard L. Predmore speaks of: "When Don Quixote sallied forth upon the roads of Spain to live a life reborn in the realm of books, two worlds were set in contrast: the given world of Cervantes's day and the created world of books" (2). The episode of Don Quijote's knighting, precisely because of this contrast, is a wonderful moment of parody. However, once he achieves knighthood, Don Quijote's becomes legitimate according to his chivalric framework and this allows him to go forth in his quest brimming with happiness. The parodic nature of the episode is evident from the very first words which open the sentence: "La del alba sería cuando don Quijote salió de la venta tan contento, tan gallardo, tan alborozado por verse ya armado caballero, que el gozo le reventaba por las cinchas del caballo" (I: 94).

Don Quijote's world, though, still lacks the chivalric authenticity for which he strives. The innkeeper who knights him, being somewhat familiar with tales of chivalry, points out a few gaps in Don Quijote's framework and the new knight returns home with the intention of consulting with his beloved books. Once Don Quijote is home, and after he has recovered from the Toledans' beating, Don Quijote's first concern is to check the events of his first adventures against his collection of chivalric books in order to ascertain if his framework had fulfilled the codes of chivalry. However, the library has been sealed in an attempt to stop his madness. At this point, Don Quijote faces the following choice described by Carlos Fuentes:

El viejo hidalgo, para siempre privado de su lectura épica del mundo, debe enfrentar su opción final: ser en la tristeza de la realidad o ser en la realidad de la literatura: esta literatura, la que Cervantes ha inventado, y no en la vieja literatura de la coincidencia unívoca de la cual surgió don Quijote (80)
Beginning at this point there is no looking back for the main protagonist of the novel. From now on he only has his background knowledge to trust as he goes forth to create his text, his literature.  

In order to authentically replicate the world upon which his chivalric framework is based, Don Quijote must also replicate its language. Undoubtedly, Cervantes realized the importance that the language spoken by his character would have in achieving parodic success. The use of archaic language is a fact that, as Howard Mancing has pointed out, is often overlooked by the modern reader:

There are . . . reasons why twentieth-century readers are likely to overlook the nature and function of chivalric archaism in Cervantes' novel. First is the nature of literary parody, which depends, for its maximum effect, on readers' familiarity with the work and genre parodied, in this case, the romances of chivalry.  

Of course, no one is more intimately acquainted with the genre parodied than its greatest fan: Don Quijote. From the very first moment of his first sally, the knight errant realizes the importance of speaking an appropriate language in his quest. He is confident enough in his lexical and poetic prowess to dictate the opening of his adventures to the invisible chronicler:

--¿Quién duda sino que en los venideros tiempos, cuando salga a luz la verdadera historia de mis famosos hechos, que el sabio que los escribere no ponga, cuando llegue a contar esta mi primera salida tan de mañana, desta manera?:
"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 habfan saludado con dulce y meliflua armonía la venida de la rosada aurora, que, dejando la blanda cama del celoso marido, por las puertas y balcones del manchego horizonte a los mortales se mostraba, cuando el famoso caballero don Quijote de la Mancha, dejando las ociosas plumas, subió sobre su famoso caballo, Rocinante, y comenzó a caminar por el antiguo y conocido campo de Montiel." (I: 80)

Again, the knight errant's improvised narrative is a case of *imitatio*; it imitates the linguistic style of the chivalric genre. It also is a case in which Cervantes achieves parody through generic excess, through the exaggeration of the genre's style. Don Quijote, the author, the character who lives literature, is well aware of the importance of language, both archaic and
The importance of language, and of the contrast between the new creation and its models, has been duly noted by Fuentes:

De esta manera, la gestación del lenguaje se convierte en realidad central de la novela: sólo mediante los recursos del lenguaje puede librarse el tenso e intenso combate entre el pasado y el presente, entre la renovación y el tributo debido a la forma precedente. Cervantes no sólo encara este problema en Don Quijote: lo resuelve y supera sus contradicciones porque es el primer novelista que radica la crítica de la creación dentro de las páginas de su propia creación, Don Quijote. Y esta crítica de la creación es una crítica del acto mismo de la lectura. (32-33)

Don Quijote's acute awareness of language is based entirely upon the knowledge structures he acquired from his intensive and extensive readings. The narrative voice of the novel's supernarrator comments about Don Quijote's use of archaic language and how it is based on his chivalric framework: "Con éstos iba ensartando otros disparates, todos al modo de los que sus libros le habían enseñado, imitando en cuanto podía su lenguaje" (I: 81).

Don Quijote uses archaic language with all new characters that he encounters, particularly during his first sally. He uses archaic language with the innkeeper and later he bewilders the ladies from the tavern with it. His use of the language of chivalry lessens as the novel progresses. Don Quijote demonstrates an emerging awareness that he is an anachronism; that his historical time is not the time of chivalry. His self-knowledge, not unlike that of an astute reader, increases. Still he, idealistically and stubbornly, clings to the belief that his mission is to restore that golden age of knighthood to his troubled times. The secondary characters' reactions to the strangeness of his language weigh heavily upon the knight errant and he abandons archaisms in favor of the Spanish of his times. Nevertheless, as Don Quijote's horizon of expectations is increasingly revised due to his chivalric framework clashing with the realities of the world outside of his books, there is no denying that every archaic phrase that he utters in the novel is a product of the activation of his schemata concerning the chivalresque.

At times, in spite of overwhelming pressures and evidence provided by other characters, Don Quijote refuses to abandon the assumptions and conventions of his
chivalric framework. Such is the case when the innkeeper points out to him that knights, like any other guests at an inn, are required to pay for their lodging:

Don Quijote had promised the innkeeper that he would follow his advice and carry money with him in his future travels. The innkeeper's words, as we stated earlier, have an impact on Don Quijote, who becomes concerned about this gap in his chivalric framework and he rushes to his library to check for inconsistencies.

The same situation arises during the knight errant's second sally and in spite of his promise to the innkeeper, Don Quijote once again refuses to pay. He does so by citing that he has never read of an instance where a knight errant pays for his lodging:

In Don Quijote's chivalric framework, payment for his lodging is something from which all knights find themselves exempt. This is done, according to his interpretations of his readings, in order to compensate for the personal sacrifices that knights errants make in order to keep the world safe and virtuous. Because of this belief, the innkeeper's wife damn Don Quijote's framework, and towards the end of his stay at the inn, she laments ever coming to know of his chivalric world:

--En mal punto y en hora menguada entró en mi casa este caballero andante, que nunca mis ojos le hubieran visto, que tan caro me cuesta. La vez pasada se fue con el costo de una noche, de cena, cama, paja y cebada, para él y para su
The words of the innkeepers' wife highlights the contrast between the world outside of Alonso Quijano's library and the world of literature which reigns in Don Quijote's mind. Her monetary concerns have no place in Don Quijote's quest.

As Don Quijote becomes experienced in chivalric adventures, he learns to revise his interpretive framework. Several of his experiences suggest to him that perhaps new rules and scenarios exists for a knight errant in the modern world. We can observe this towards the end of Part I when the knight errant is being taken back to his village in a cage. There is no precedent for such a form of transportation in Don Quijote's background knowledge:

--Muchas y muy graves historias yo he leído de caballeros andantes; pero jamás he leído, ni visto, ni oído, que a los caballeros encantados los lleven desta manera y con el espacio que prometen estos perezosos y tardíos animales; porque siempre los suelen llevar por los aires, con extraña ligereza, encerrados en alguna parda y escura nube, o en algún carro de fuego, o ya sobre algún hipogrifo o otra bestia semejante; pero que me lleven a mí agora sobre un carro de bueyes, ¡vive Dios que me pone en confusión! Pero quizá la caballería y los encantos destos nuestros tiempos deben de seguir otro camino que siguieron los antiguos. Y también podría ser que, como yo soy nuevo caballero en el mundo, y el primero que ha resucitado el ya olvidado ejercicio de la caballería aventurera, también nuevamente se hayan inventado otros géneros de encantamientos y otros modos de llevar a los encantados. ¿Qué te parece esto, Sancho hijo? (I: 557)

Don Quijote soon comes to realize that a large gap exists between the world that he has read about and the world in which he is living. If the knight errant intends to continue practicing his profession, he must begin to fit every event, no matter how banal, into his chivalric framework. He becomes aware that he is a knight unlike any other knight that he has read about. He must therefore somewhat revise the codes and conventions of chivalric literature for his personal quest in this modern literary world.

Whenever confronted with a problem or situation which requires resolution, Don Quijote activates his schemata in search of options that fit his chivalric framework. By doing so the knight errant arrives at what Iser would term "the correction of deficient realities" (The Act of Reading 85). Don Quijote solves his dilemmas by drawing
constantly from his wide store of knightly experiences which are based upon his readings. When Don Quijote is beaten by the Yanguesans, he creates a potion to heal his wounds, it is here that the balm of Fierabrás surfaces. Don Quijote concocts it from memory--based upon his readings--drinks it, and in accordance to his framework, considers himself restored. There still, however, remains the question of Don Quijote's revenge for the beating that he suffered. Again, he draws upon his background knowledge for guidance:

--Yo hago juramento al Criador de todas las cosas y a los Santos cuatro Evangelios, donde más largamente están escritos, de hacer la vida que hizo el grande marqués de Mantua cuando juró de vengar la muerte de su sobrino Valdovinos, que fue de no comer pan a manteles, ni con su mujer folgar, y otras cosas que, aunque ellas no me acuerdo, las doy aquí por expresadas, hasta tomar entera venganza del que tal desaguisado me hizo. (I: 150)

It is not important to Don Quijote whether or not he remembers every detail of the Marqués de Mantua's vow; what is important to him is that the spirit of the chivalric code be maintained before the affront. Don Quijote's transformational chivalric framework turns two herds of sheep into armies preparing for battle. The knight errant participates in the frey and he is wounded after he collides with an almond tree as he flees the shepherds' stones. He fears that he has been mortally wounded: "Viéndose tan maltrecho, creyó, sin duda, que estaba muerto o malferido y, acordándose de su licor, sacó su alcuza, y púsosela a la boca, y comenzó a echir licor en el estómago . . . "(I: 224). Once again, from the activation of his schemata arises a solution to an urgent problem--the potion that he ingests apparently heals him.29

The knight errant resolves yet another problem through the activation of his schemata. We observe Don Quijote's reliance on his background knowledge when Sancho Panza informs him that the Princess Micomicona has turned into a commoner named Dorotea. The activation of the knight errant's schemata produces the following exclamation:

--Estoy informado, hermosa señora, deste mi escudero que la vuestra grandeza se ha aniquilado, y vuestro ser se ha deshecho, porque de reina y gran señora que solfades ser os habéis vuelto en una particular doncella. Si esto ha sido
The manner in which Don Quijote explains the metamorphoses of the Princess Micomicona illustrates perfectly the following principle of reader response offered by Iser:

The role of the reader as incorporated in the novel must be seen as something potential and not actual. His reactions are not set out for him, but he is simply offered a frame of possible decisions, and when he has made his choice, then he will fill in the picture accordingly. (The Implied Reader 55)

Throughout the novel, whenever he is confronted by a problem, a shortcoming, or a dilemma, Don Quijote refers back to his reading background in an attempt to arrive at a solution that is compatible with the codes and conventions of his unfolding chivalric text.

From the novel's onset, Don Quijote attempts to arrive at a definition of himself that will fulfill both his personal expectations and the codes of his chivalric framework. It is this definition, according to Mancing, which is the dividing line between Alonso Quijano and Don Quijote:

Thus, Alonso Quijano, frustrated and dissatisfied, existentially aware that "cada uno es hijo de sus obras" and that his own works were insufficient to justify his continued existence, escaped into madness and fantasy. He chose to break with conventional reality to discover a different and superior one, remaking himself and his world in the image of literature. (12)

Before setting out on his first sally, Alonso Quijano has to create his alter ego from his background knowledge. For eight days he pondered upon a name before arriving to a suitable one, and he named himself, in good part, in imitation of Amadís de Gaula:

Going forth with a name which reflected the practice of imitatio, the central character will now face the world that extends beyond his readings. He will constantly refer back to his chivalric framework to guarantee that he is fulfilling the requirements of the chivalric genre.
with his deeds, and throughout there will be implicit comparisons with other knights with which the external readers must contend.

As Don Quijote sets out on his quest, he also experiences the need to define himself; it is an act that contributes to the knight errant attaining a deeper self-consciousness. One prime example occurs when the village neighbor finds Don Quijote as the first sally is ending; here he reminds the knight errant that in reality he is Alonso Quijano, to which the wounded Don Quijote replies indignantly:

--Yo sé quien soy... , y sé que puedo ser no sólo los que he dicho, sino que todos los doce pares de Francia, y aun todos los nueve de la Fama, pues a todas las hazañas que ellos todos juntos y cada uno por sí hicieron, se aventajarán las mías. (I: 106)

Don Quijote's self-definition is based on his readings. It also marks a moment when he begins to achieve some independence from the characters that populate his chivalric framework. He sees himself as the compilation of all the chivalric heroes who preceded him. His aim now it to exceed their combined feats. The artistic goal of his imitatio is now clear: to emulate (aemulare) his models.

Towards the end of Part I, Don Quijote faces his greatest challenge of defining himself to the most critical, and most literate, character that up to this point in the narrative he had encountered: the canon. To the canon he states:

Caballero andante soy, y no de aquellos de cuyos nombres jamás la Fama se acordó para eternizarlos en su memoria, sino de aquellos que, a despecho y pesar de la misma envidia, y de cuantos magos crió Persia, bracamanes la India, ginosofistas la Etiopía, ha de poner su nombre en el templo de la inmortalidad para que sirva de ejemplo y dechado en los venideros siglos, donde los caballeros andantes vean los pasos que han de seguir, si quisieren llegar a la cumbre y alteza honrosa de la armas. (I: 561)

At this point we can observe that Don Quijote no longer depends on comparisons with knights from his background knowledge as a reader. He has now begun to gain an awareness of himself as a literary character, and he boldly states that he will be the model for future knights to imitate.31
From the onset of his first sally the central character struggles to establish his legitimacy in the chivalric world. Don Quijote strives to achieve the glory and fame of the characters that he has read so much about. One method to reach this goal is for the knight errant to insert his name directly into chivalric texts. The genre in which Cervantes chooses to integrate his character is the Spanish ballads. As early as Chapter II, Don Quijote transforms the ballad, "Nunca fuera caballero / de damas tan bien servido," so that it includes him. He does this while being undressed at the first inn at which he stops. As the two ladies from the tavern remove his protective armor, he can be heard to recite:

--Nunca fuera caballero  
de damas tan bien servido  
como fuera don Quijote  
cuando de su aldea vino:  
doncellas curaban dél,  
princesas de su rocino,  
. . . . (I: 85)

This inclusion of Don Quijote in a ballad that he selects from his background knowledge reveals what A valle-Arce has stated about Don Quijote's need to sterilize aesthetically the all too common world with poetry:

Y desde el momento de su autobautismo don Quijote de la Mancha ha decidido, en forma implícita al menos, hacer de su vida una obra de arte. El mundo en que él aspira a vivir es un mundo de arte (en su caso, de libros, de libros de caballerías, para ser preciso) y, por lo tanto, toda la prosa vil del vivir diario debe transmutarse en su equivalente poético si aspira a tener un puesto en el nuevo orden recién creado. (Don Quijote como forma de vida 147)

The knight errant seeks to increase the aesthetic value of his adventures by providing him with a parallel existence with poetry that is chivalric in context. The result, though, is a parody of romance ballads and Don Quijote's feat falls short of poetic height of the deeds performed by the heroes whom he imitates.

Cervantes, however, does create the illusion that Don Quijote's has achieved his sought after fame. The knight errant's first meeting with the Princess Micomicona allows him to glimpse into what his literary future will become. The Princess gives him reason to believe that his fame is extending into the far reaches of his native land:
... he llegado a ver lo que tanto deseaba, que es al señor don Quijote de la Mancha, cuyas nuevas llegaron a mis ojos así como puse los pies en España, y ellas me movieron a buscarle, para encomendarme en su cortesía y fiar mi justicia del valor de su invencible brazo. (I: 370)

We can thus observe that as the numbers of the central character's adventures increase, as he boldly continues his imitatio, the text that he seeks to create gains an independent life. The quest takes on a life-giving form of its own. For better or for worse, Don Quijote's self-definition now becomes inextricably linked to the success or failure of his quest.

In his attempt to become a legitimate knight, Don Quijote, when confronted with the choice of intervening in a conflict or not, relies upon his chivalric framework in order to shed light upon the decision to be made. The central character's consultations into his reading background in many instance accentuates the novel's parodic element. Still, as Juan Ignacio Ferreras has pointed out, Don Quijote does achieve a respectable degree of legitimacy and Cervantes accomplishes much more than merely creating a ridiculous knight:

Don Quijote será caballero andante, y en este punto el autor determinado por la leyes digamos poéticas de la parodia, no podía crear un anticaballero, que no hubiera sido paródico, sino que había de crear un caballero que al ser ridículo, ridiculizara a los demás, a los ya creados y escritos. Pero resulta que Cervantes no se contenta con crear un caballero ridículo, sino una verdadera personalidad caballeresca, un portador de los valores de la caballería; el intramundo de don Quijote es así un mundo entero, el de la caballería, rico en valores, sublime (40).

The values of the world that the knight errant seeks to replicate are, as Ferreras points out, worthy of our admiration. Nevertheless, the effect of Don Quijote's first intervention is both comic and tragic. It occurs when he intervenes to prevent the angry farmer from whipping Andrés. From this point on it becomes easy for the external reader to observe that the main protagonist is out of touch with the world that exists beyond the walls of his library and that his mind is so submerged into the world of his chivalric framework that he is unable to distinguish it from the historical world. According to Don Quijote's vast reading background, however, he has satisfied the requirements of the codes of chivalry in the case of the lashings. He is estatic over his first righting of a wrong:
--Bien te puedes llamar dichosa sobre cuantas hoy viven en la tierra, ¡oh sobre las bellas bella Dulcinea del Toboso!, pues te cupo en suerte tener sujeto y rendido a toda tu voluntad e talante a un tan valiente y tan nombrado caballero como lo es y será don Quijote de la Mancha, el cual, como todo el mundo sabe, ayer rescibió la orden de caballería, y hoy ha deshecho el mayor turto y agravio que formó la sinrazón y cometió la crueldad: hoy quitó el látigo de la mano a aquel despiadado enemigo que tan sin ocasión vapulaba a aquel delicado infante. (I: 99)

Of course, the external reader realizes that Don Quijote was ineffective in stopping the lashings. As a matter of fact, his intervention made the unjust punishment worse. Nonetheless this does not matter to the knight errant; in his eyes he has fulfilled the calling of his chivalric framework and this is satisfaction enough for him.32 Furthermore, John J. Allen suggests that correcting injustices is not all that important to Don Quijote; rather, what is vital to him is the aesthetic fulfillment of his chivalric framework: "The initial attraction of the books of chivalry for Don Quixote, . . . , is esthetic, not ethical, and his desire to right wrongs is simply a necessary consequence of this attraction" (Don Quixote: Hero or Fool? 2: 21). Don Quijote intervenes in the affairs of others in order to control the development of the aesthetic dimension of his literary text.

Don Quijote attempts to behave artistically, in the literary sense, during several other interventions. One instance is when Marcela, the object of Grisóstomo's fatal affections, delivers a speech from a mountainside begging for the woman's right to choose her destiny. After finishing the speech, the crowd of men, mesmerized by her beauty and intrigued by her mysterious destination, move to follow her. However, her story strikes a chord in Don Quijote's chivalric framework, and he believes that it is his knightly duty to protect her; thus, he moves quickly to block the path of those who wish to pursue Marcela. Later in Part I, after Don Quijote spent the night tied to the barn, while standing atop of Rocinante, four travellers, in search of Don Luis, the lovesick youth, arrive at the inn precisely as Don Quijote falls noisily off his steed. At first the mad knight draws the traveller's attention, but advised by the innkeeper to ignore him, they comply. This makes Don Quijote furious:
Don Quijote, que vio que ninguno de los cuatro caminantes hacía caso de él, ni le respondían a su demanda, moría y rabia de despecho y saña; y si él hallara en las ordenanzas de su caballería que lícitamente podía el caballero andante tomar y emprender otra empresa habiendo dado su palabra y fe de no ponerse en ninguna hasta acabar la que había prometido, él embistiera con todos, y les hiciera responder mal de su grado. . . . (I: 532-533)

Searching in anger through his chivalric framework, the knight errant finds no justification which would make it licit for him to break his promise to the Princess Micomicona. Or perhaps, in irony, he activates his schemata in order to find an excuse for not entering into battle. Don Quijote, in particular throughout Part I, will always require confirmation from his chivalric framework that will either support or deny his authority to intervene forcefully to right perceived wrongs.

At various times throughout the novel, other characters stop to marvel at Don Quijote's intellect and knowledge, not only about romances but about many other subjects. Mark Van Doren has pointed out that, indeed, Don Quijote's knowledge and overall wisdom is something to cause admiration in us all:

His decision in favor of the knightly role was determined, we may think, by the very learning it entailed. The discipline of knighthood was to him the sum of all arts and sciences; was wisdom itself; was a liberal education. Even before he became obsessed by the romances—an obsession so extreme that he sold pieces of his land to buy more books—he must have been distinguished for his erudition. His eloquence at all times, his acuteness as a critic, his marvelous memory for details out of the remotest authors mark him as a scholar, a man of intellect and sensibility . . . . But he is most learned in the subject of romance. It has become his specialty; it has even grown into pedantry. No other knight was ever so deeply versed in the philosophy of the game (6-7)

As stated earlier, there are characters within the books who concur with this opinion. The village priest and Cardenio both express concern, and admiration, for Don Quijote's inmeasurable knowledge:

--. . .--dijo el cura--. . . . Pero ¿no es cosa extraña ver con cuánta facilidad cree este desventurado hidalgo todas estas invenciones y mentiras, sólo porque llevan el estilo y modo de las necedades de sus libros? --Sí es--dijo Cardenio--, y tan rara y nunca vista, que yo no sé si queriendo inventarla y fabricarla mentirosamente, hubiera tan agudo ingenio que pudiera dar en ella. --Pues otra cosa hay en ello--dijo el cura--: que fuera de las simplicidades que este buen hidalgo dice tocantes a su locura, sí le tratan de otras cosas, discurre con bonísimas razones y muestra tener un entendimiento claro y apacible en todo;
de manera que, como no le toquen en sus caballerías, no habrá nadie que le juzgue sino por de muy buen entendimiento. (I: 380-381)

When Don Quijote encounters the canon, he is obligated to defend his chivalric framework from one of the most vicious attacks it will encounter in the novel. The canon, however, is also subject to the admiratio that many of the novel's characters feel for the knight's extensive bookish knowledge:

Mirábalo el canónigo, y admirábase de ver la estranía de su grande locura, y de que en cuanto hablaba y respondía mostraba tener bonísimo entendimiento; solamente venía a perder los estribos, como otras veces se ha dicho, en tratándole de caballería. (I: 577)

If given the opportunity to deal in extra-chivalric matters the knight errant can be quite lucid. The world of the chivalresque obsesses Don Quijote, almost to the point of exclusion of all other worlds.

Don Quijote exhibits little patience with those characters who do not share his chivalric framework, being quick to condemn them for their lack of reading background. He belittles the barber from whom he forcefully took the basin for not having the background knowledge to appreciate the true value of Mambrino's helmet. Later, as the four travellers who trail Don Luis arrive to the inn before sunrise, Don Quijote advises them not to knock on the castle doors until daybreak. When one of the travellers protests that the knight is foolish for calling the inn a castle, Don Quijote replies: "Sabeís poco del mundo . . . , pues ignoráis los casos que suelen acontecer en la caballería andante" (I: 530). What is perhaps Don Quijote's strongest condemnation for those who lack his background knowledge occurs when the troopers arrive at the inn in order to arrest the knight for allowing the galley prisoners to go free. In response to their insistence that Don Quijote is a criminal, he replies as follows:

--Venid acá, gente soez y malnacida: ¿saltar de caminos llamáis al dar libertad a los encadenados, soltar los presos, acorrer a los miserables, alzar los caídos, remediar los menesterosos? ¡Ah gente infame, digna por vuestro bajo y vil entendimiento que el cielo no os comunique el valor que se encierra a la caballería andante, ni os dé a entender el pecado e ignorancia en que estáis en no reverenciar la sombra, cuanto más la asistencia, de cualquier caballero andante! (I: 547)
Their lack of chivalric framework incenses Don Quijote, who shall continue to insult their insufficient reading background. When the canon first meets Don Quijote, he asks the knight why he is being transported in a cage. Don Quijote, however, first decides to put the canon to a test before revealing to him the reason of his imprisonment: "¿Por dicha vuestras mercedes, señores caballeros, son versados y perictos en esto de la caballería andante? Porque si lo son, comunicaré con ellos mis desgracias; y si no, no hay para qué me canse en decillas" (I: 561). The canon, of course, qualifies as an expert in romances and as we know he shall subject Don Quijote's chivalric world to its most rigorous test, obligating the knight to defend everything in which he believes.33

Another instance where Don Quijote has to defend his chivalric framework occurs at the beginning of Part II, prior to Don Quijote leaving on his third and final sally, the village priest reminds the knight that the other knights that he so admires and wishes to imitate were fictitious beings. The firm belief in his heroes has been a curse for Don Quijote during Part I. He spends a substantial amount of energy defending their historical existence. Yet, Don Quijote, once again, comes to the rescue of his models:

--Ése es otro error--respondió don Quijote--en que han caído muchos, que no creen que haya habido tales caballeros en el mundo; y yo muchas veces, con diversas gentes y ocasiones, he procurado sacar a luz de la verdad este casi común engaño; pero algunas veces no he salido con mi intención, y otras sí, sustentándola sobre los hombros de la verdad . . . (II: 50)

He does mention in the above citation that it has been a constant effort, almost to the point of being a chore, for him to try to convince others of the historical existence of knights. When others tire of arguing the point with him, the central character considers it a moral and intellectual victory.

Don Quijote also spends a significant amount of energy trying to convince others of the need for knights in their lifetime.34 This topic, the need for knights and the restoration of values that such a project entailed, is a preeminent component of the colloquia that Don
Quijote held with the village priest and the village barber. It arises again as Don Quijote is recuperating at home after his first sally:

Es, pues, el caso que él estuvo quince días en casa muy sosegado, sin dar muestras de querer segundar sus primeros devaneos, en los cuales días pasó graciosísimos cuentos con sus dos compadres el cura y el barbero, sobre que él decía que la cosa de que más necesidad tenía el mundo era de caballeros andantes y de que en él se resucitase la caballería andantesca. El cura algunas veces le contradecía, y otras concedía, porque si no guardaba este artificio no había poder averiguarse con él. (I: 125)

As the last sentence indicates, so insistent could Don Quijote become also on this point that it is of no use to argue with him; it is easier simply to acquiesce, giving Don Quijote the illusion of success in his endeavor. When the knight and his squire encounter the goatherds who provide them with nourishment and heal Don Quijote's wounded ear, the central character pronounces an extended monologue about the need for knights in the modern world. This time, the goatherds are too astonished by the raving madman to deal with his reasonings. At the beginning of Part II, the priest, barber and a recuperating Don Quijote are discussing the best way for Spain to defend itself in case of a Turkish invasion, the knight takes advantage of the occasion to once again preach how valuable the knights of his readings would be to the solution of contemporary problems:

¿Hay más sino mandar su Majestad por público pregón que se junten en la corte para un día señalado todos los caballeros andantes que vagan por España, que aunque no viniesen sino media docena, tal podría venir entre ellos, que solo bastase a destruir toda la potestad del Turco? Esténme vuestras mercedes atentos, y vayan conmigo. ¿Por ventura es cosa nueva deshacer un solo caballero andante un ejército de doscientos mil hombres, como si todos juntos tuvieran una sola garganta, o fueran hechos de alfenique? Si no diganme: ¿cuántas historias están llenas destas maravillas? (II: 44)

By trying to convince others of the need for knights, Don Quijote, in reality, is attempting to legitimize his quest in his own mind. At the same time, Cervantes is trying to legitimize the fictional knight's quest in the minds of the external readers. In his eyes it would not require many of his kind to right all the wrongs that plague his country at the time. What remains undeniable as Don Quijote defends his beliefs is that all his logic and his reasonings arise from his reading background, from his chivalric framework.
Cervantes creates a formidable character and sets him in an environment and in circumstances where he has to enact an *imitatio*. We must keep in mind that Don Quijote's imitation of knights receives its guidelines from his chivalric framework. It is a framework so strong that it is able to transform banal realities into fantastic ones. With Dulcinea as his guiding light, the knight errant sets out to become a legitimate practitioner of the art of knighthood. His entire sense of what is or what is not appropriate, however, comes from the knowledge that he had acquired as a reader of the chivalresque. The problems that he encounters in his early outings are solved by examining what other knights have done in similar situations, and then the Cervantine knight errant imitates these examples to the best of his abilities. Miguel de Cervantes ensures that Don Quijote's entire sense of self is determined by his chivalric framework, and later, by the way in which his reading background succeeds or fails when applied to the world outside of books. Through it all, what perhaps remains most impressive point to reflect upon is that as Don Quijote sets out to imitate literature, he is, in turn, most actively participating in the process of its creation.
Notes to Chapter 2

1 Edward Friedman, in his article, "Reading Inscribed: Don Quixote and the Parameters of Fiction," suggests that the central characters represents a dramatized reader: "Don Quixote is nothing if not a dramatized reader, strutting his hour upon a stage remade to conform to the geography of the romances of chivalry. Cervantes remakes the chivalric hero to foreground the effects of reading and to develop a correspondence between the protagonist and the consumers of the text" (On Cervantes: Essays for L. A. Murillo 67).

2 In the essay, "Cervantes, el quijotismo y la posteridad", Harry Levin states the following regarding Don Quijote as a reader and the effect that this has on us, the external reader: "En el Caballero de la Triste Figura vemos un retrato completo del lector sincero, para quien leer es creer y cuyas consiguientes deformaciones de la realidad nos ayudan a comprenderla con más sutileza" (Suma Cervantina 381).

3 Don Quixote is unable to distinguish between fiction and reality because, according to Kristen G. Brookes, he does not maintain his distance between fiction and literature: "Alonso Quijano doesn't maintain the appropriate distance between life and literature and consequently becomes incapable of distinguishing between fiction and reality. Not satisfied with experiencing adventures vicariously, through reading, he enters into the world of fiction, transforming himself from a passive reader of chivalric adventures into Don Quijote, the author and protagonist of his own adventures. With the power of language and of his imagination, Alonso Quijano frees himself from everyday existence and creates for himself another reality and a new (although imitated) identity" (75).

4 Edwin Williamson arrives to a conclusion very similar to that of Martín de Riquer: "... Don Quixote's madness, as Cervantes presents it, is based on two distinct errors: first, a passive belief in the absolute historical truth of the romances, and following this primary fit of insanity, there appears a militant desire to imitate their heroes' example in the actual world ... "(93). Richard Predmore ventures a step further by suggesting an intent on behalf of Miguel de Cervantes to provide the reader with a sharp contrast between literature and life: "The most obvious means used by Cervantes to keep before his readers the constrast between literature and life is to arrange that his hero go mad from the reading of books. Don Quixote accepts the romances of chivalry as true accounts of real lives" (7).

5 In fact, Don Quijote seems to embody the words of Georges Poulet, which appear in his essay, "Criticism and the Experience of Interiority," as he sets forth on his quest for meaning: "The work lives its own life within me; in a certain sense, it thinks itself, and it even gives itself a meaning within me" (Reader-Response Criticism 47).

6 Mancing states that: "In order to comprehend what is happening in Don Quixote, the protagonist's book-inspired existence must be acknowledged" (26).

7 In regard to Don Quijote's inability to distinguish between fantasy and reality, Carroll B. Johnson comments as follows: "Day and night, he abandons himself to what are called romances of chivalry, enourmously popular adventure books about knights errants and their ladies fair. He finally loses touch with reality, withdraws into psychosis and in this new state conceives a project that will give meaning to his life: to become a knight-errant
and actually live out a chivalrous adventure story like the one he spends all his time reading. The books will provide a script, or at least a scenario, on which he can base his life. Phrased another way, his life will be an imitation of art" (Don Quixote: The Quest 40).

8 Luis Andrés Murillo states the following: "The inordinate passion for reading books of knight-errantry is as much a consequence of the hidalgo's social isolation as of his psychosomatic condition, but, in turn, this excessive reading produces certain physiological and psychological effects" (The Golden Dial 35).

9 Johnson provides a unique analysis of Don Quijote's denial of what is real: "More properly, this massive denial of external reality, which will spawn all sorts of particular distortions and give rise to all manner of bizarre and antisocial behavior, marks the beginning of Don Quixote's definitive retreat into psychosis . . . . In Don Quixote's case it has been preceded, as we have seen, by the obsessive reading of books of chivalry, a tactic that was ultimately unsuccessful. Contrary to a popular notion, Don Quixote does not go crazy because he reads the books too much. Rather--and paradoxically--he reads the books too much in an effort to keep himself from going crazy" (Madness and Lust 64).

10 In her essay, "Teorfa y Prnctica de la poetica renacentista: de Fray Luis de Le6n a Lope de Vega", Alicia de Colombf-Mongui6 describes imitatio in the following manner: "De Garcilaso de la Vega a Sor Juana Inés de la Cruz el mundo poetico del Renacimiento, en sus diferentes avatares estilfsticos, puede definirse con una sola palabra: imitatio. Tal es el principio absoluto y acaso el único terreno común de una realidad elástica en perspectivas múltiples y fluctuantes . . . . Hemos dicho que la poetica renacentista, tanto en su teorfa como en su práctica, está fundamentada en esta sola palabra. En una palabra sola, pero no en un solo concepto, ya que lo peculiar de la imitatio es su elasticidad conceptual, lo cual permite su unívoco gobierno en la poetica o poéticas renacentistas. En grandes líneas, por imitación puede entenderse: a) la imitación de uno o varios modelos, y b) mimesis aristotélica." A. David Kossoff, José Amor y Vásquez, Ruth H. Kossoff and Geoffrey W. Ribbans, eds., Actas del VIII Congreso de la Asociación Internacional de Hispanistas celebrado en Brown University del 22-27 agosto 1983 (Ediciones Istmo, Madrid: 1986) 323-331.

11 In regard to the knight errant imitating his heroes, Friedman in his article "Reading Inscribed: Don Quixote and the Parameters of Fiction," writes: "Cervantes transforms the chivaric hero into a voracious reader who gives new meaning to mimesis, to art as imitation. Don Quixote seeks poetic justice but must settle for poetic license. He is honor-bound to the literary past, and his actions establish the direction of the historical present, the moment of composition" (On Cervantes: Essays for L. A. Murillo 70).

12 Juan Bautista Avalle-Arce also acknowledges the importance of Don Quijote's readings as a map to his actions in his quest to become a legendary Knight. Says Avalle-Arce: "¿Qué hizo que este cincuentón amojamado concibiese la peregrina idea de convertirse en caballero andante, y echarse a los caminos de España a 'desfacer tuertos'? Pues bien evidente se nos hace que fue la desapoderada lectura de los libros de caballería. Allí concibió el hidalgo cincuentón la idea de salir a imitar a Amadís de Gaula. O sea que para dar nueva forma a su vida este hidalgo le imprimirá, con toda su fuerza, un ideal estético" (Don Quijote como forma de vida 16).
13 E. C. Riley states the following about Don Quijote's imitatio in the Sierra Morena: "It is Don Quijote who states the precept of the imitation of models in I. 25. He has embarked on his career stirred by the example of the fabulous heroes he has read about. There is nothing notably unusual in his seeking to imitate some exemplary models. But it is noteworthy that he is behaving very like an artist. This is because he is trying to live literature and be not only the hero of his own story but also, in so far as he can control events, its author." (Cervantes's Theory 64)

14 On Don Quijote's imitation of Amadís, Riley says the following: "There has to be some official reason for his penance, apart from imitation for its own sake, which Dulcinea, of course, must supply. He cannot very well complain of her disdain for him, so he will lament his absence from her. She is simply part of the plan; she is not the real motive cause. The real motive cause is the desire to carry out a famous exploit in the imitation of Amadís of Gaul, who, spurned by his lady Oriana, changed his name to Beltenebros and retired to live the life of a hermit on Peña Pobre" (Cervantes's Theory 65).

15 The nature of Don Quijote's transformational abilities is described by Brookes in the following manner: "When Don Quijote begins his career as knight errant, his imagination is powerful, though untested. He is good at transforming the real world into one more appropriate to the romance he wishes to live" (75).

16 Wolfgang Iser states the following regarding this issue: "If we view the relation between text and reader as a kind of self-regulating system, we can define the text itself as an array of sign impulses (signifiers) which are received by the reader. As he reads, there is a constant 'feedback' of 'information' already received so that he himself is bound to insert his own ideas into the process of communication" (The Act of Reading 67).

17 In explaining Gestalt psychology, Raman Selden provides us with insight as to how a reader's mind--in this case, Don Quijote's--may interpret the world around him: "Gestalt psychology argues that the human mind does not perceive things in the world as unrelated bits and pieces but as configurations of elements, themes, or meaningful, organized wholes. Individual items look different in different contexts, and even within a single field of vision they will be interpreted according to whether they are seen as 'figure' or 'ground'. These approaches and others have insisted that the perceiver is active and not passive in the act of perception" (A Reader's Guide 114).

18 The classification of narrative voices in this dissertation will follow the typology established by James L. Parr: "The hierarchy of narrative voices and presences in Don Quijote, in approximate descending order of credibility, is as follows: 1) the extra-textual historical author, a presence; 2) the inferred author, whose presence derives from a synthesis of all the voices in and of the text--mimetic, diegetic, textual, and extra-fictional; 3) the dramatized author of the prologues; 4) the editor persona or supernarrator, who assumes obvious control in 1, 8; 5) the fictive historical author encoded into the text by reference--a presence rather than a voice; 6) the autonomous narrator of "The Story of Ill-Advised Curiosity"; 7) the archival historian of the first 8 chapters; 8) the intrusive translator; 9) that reductio ad absurdum of chroniclers, Cide Hamete, a presence rather than a voice; 10) the dramatized reader called second author, a transitional voice (the character who discovered Cide Hamete's manuscript); 11) the pen, also a presence" (Don Quixote: An Anatomy 31).
19 In regard to the transformation of the windmills, Johnson writes: "When Sancho refuses to see giants, and when Don Quixote is flat on his back after attacking windmills, he falls back on the explanation so graciously provided by his niece. The same enchanter who spirited away his library caused the giants to be changed into windmills just when he was attacking, in order to rob him of the victory. This allows him to simultaneously have his giants and to agree with Sancho about the windmills" (Don Quixote: The Quest 50).

20 Johnson suggests that it is Don Quijote's madness which allows him to bring about these transformations: "Our hero makes his first stop at a country inn. The narrator tells us it is an inn, but Don Quixote thinks it is a castle like the ones in his books. Why does he misapprehend reality in this way? For one thing, knights errant do not operate in inns. In order to behave like a knight-errant, Don Quixote needs a knight-errant's environment. This means he needs to transform the inn imaginatively into a castle. He imposes his will on a prosaic reality in order to create the environment he needs in order to be who he wants to be. His madness is what allows him to work this transformation and to believe in it" (Don Quixote: The Quest 44-45).

21 Riley notes that Dulcinea remains larger than life throughout the novel, and that this was easy for Don Quijote to achieve, while he falls short of the mark: "Don Quixote, of course, is trying to leap the chasm between life and poetry, to be the epic superhuman, the finished portrait which is an improvement on the living model. He wants to be larger than life. It is easy enough for him to impose this pattern on Dulcinea, as she never materializes. It is another matter to achieve this in his own case, when he is tied to his historical existence whether he likes it or not" (Cervantes's Theory 141-142).

22 Regarding this, Iser states: "The impact this reality makes on him (the reader) will depend largely on the extent to which he himself actively provides the unwritten part of the text, and yet in supplying all the missing links, he must think in terms of experiences different from his own; indeed, it is only by leaving behind the familiar world of his own experience that the reader can truly participate in the adventure that the literary text offers him" (The Implied Reader 282).

23 Again equating the text with the real world and the reader with Don Quijote, we find that the following statement by Iser applies: "The impact this reality makes on him (the reader) will depend largely on the extent to which he himself actively provides the unwritten part of the text, and yet in supplying all the missing links, he must think in terms of experiences different from his own; indeed, it is only by leaving behind the familiar world of his own experience that the reader can truly participate in the adventure the literary text offers him" (The Implied Reader 282).

24 Gonzalo Torrente Ballester has also commented upon the experimental nature of Don Quijote's first sally: "Por lo pronto, en el momento en que Sancho Panza aparece a la puerta de don Quijote, la novela empieza a ser lo que es. Quizá conviniera considerar como Prototipo todo lo escrito hasta este momento" (87).

25 The sealing of the knight errant's library, according to Johnson, also serves to liberate Don Quijote: "When he wakes up his niece explains the disappearance of his library by telling him that an enchanter... had whisked away, books, room and all, in a cloud of fire. This turns out to be bad therapy, because it gives Don Quixote a ready-made explanation, which he will invoke from now on, of why the world isn't the way he thinks
it is. The same enchanter who stole his books continues to pursue him, changing reality around to make him look bad, to be defeated in battle, and so on" (Don Quixote: The Quest 47).

26 Carlos Fuentes observes a total harmony between Don Quijote's readings, his acts, and the language of his aventures: "De ser el dueño de las lecturas previas que le secaron el seso, don Quijote pasa a ser, en un segundo nivel de lectura, dueño de las palabras del universo verbal del libro Quijote. Deja de ser el lector de novelas de caballería y se convierte en el actor de sus propias aventuras. De la misma manera que no había ruptura entre la lectura de los libros y su fe en lo que decían, ahora no hay divorcio entre los actos y las palabras de sus aventuras" (73).

27 Edwin Williamson's following statement illustrates the literary shortcomings of the genre: "Although the madness has its origins in a literary joke, the way in which Cervantes has made passive belief and militant action interdependent allows for the possibility of extending the satire to the ideals and values enshrined in the romances as well as their purely literary shortcomings" (93).

28 About the correction of deficient realities, Iser states as follows: "The pragmatic meaning is an applied meaning; it enables the literary text to fulfill its function as an answer by revealing and balancing out the deficiencies of the systems that have created the problem. It makes the reader react to his own 'reality', so that this same reality may then be reshaped. Through this process, the reader's own store of past experience may undergo a similar revaluation to that contained within the repertoire, for the pragmatic meaning allows such adaptations and, indeed, encourages them, in order to achieve its intersubjective goal: namely, the imaginary correction of deficient realities" (The Act of Reading 85).

29 In the unfolding of Don Quijote's living text, it is important to take into account the following idea put forth by Iser: "The phenomenological theory of art lays full stress on the idea that, in considering a literary work, one must take into account not only the actual text but also, and in equal measure, the actions involved in responding to that text" (The Implied Reader 274).

30 In the article, "Unity Identity Text Self," Norman H. Holland finds that, like Don Quijote, the reader re-creates his or her identity whenever they confront a literary work: "The overarching principle is: identity re-creates itself, or, to put it another way, style--in the sense of personal style--creates itself. That is, all of us, as we read, use the literary work to symbolize and finally to replicate ourselves. We work out through the text our own characteristic patterns of desire and adaptation. We interact with the work, making it a part of our own psychic economy and making ourselves part of the literary work--as we interpret it. For, always, this principle prevails: identity re-creates itself" (Reader-Response Criticism 124). Don Quijote not only invents himself, but throughout his adventures he constantly, as Norman H. Holland would say, re-creates his identity.

31 Murillo correctly suggests that from the very beginning Don Quijote believes that he was assured of everlasting fame and acted accordingly: "At the outset of his first sally, on the plains of Montiel, the hidalgo invokes a mythical delineation of himself as knight, out of the past and, for him, historical time of knighthood. But likewise he projects himself
and his actions into a future time of their literary form, knowledge and acclaim" (The Golden Dial 19).

32 Don Quijote's interventions in the lives of others is, according to Brookes, an attempt on his part to make them fulfill their roles in his plot: "He interferes in other people's lives and forces them to do what his plot requires, which often causes great pain both to them and to himself. What happens in this 'adventure' of Andrés exemplifies many Quixotic adventures. When Don Quijote demands that Andrés's 'gentleman' master untie and pay the boy, in his imagination he has completed a successful adventure. But he has actually worsened the boy's situation through his attempt to manipulate the master; after Don Quijote leaves, Andrés is whipped more than he would have been had Don Quijote never come on the scene" (76).

33 In regard to the canon's condemnations of the chivalresque, Johnson writes: "To the canon's impeccable Aristotelian theory Don Quixote opposes the extemporaneous invention of an exciting episode in the style of the romances of chivalry, together with a moving summary of how his life has been changed, how he is a better person, for having read those pernicious books. It becomes clear that there is more here than the simple condemnation of a certain kind of reading material. Once again, the focus comes to rest on the personal involvement of the individual reader with the text, and on the relation between reading and living" (Don Quixote: The Quest 56).

34 Riley suggests that the need for knights in Don Quijote's, and Cervantes's, historical world is an indication that the values of chivalry are indeed still present, although subdued, in the world: "If story-book chivalry is historical fact, then it is not illogical to become a knight errant, whether chivalry has gone out of fashion or not. Honour and renown, public service, adventures, the rightings of wrongs--not a highly organized programme perhaps, but the essentials of chivalry. Whatever had happened to the age of chivalry, Don Quixote's mission to restore it in some sense confirms its immanence in the world" (Don Quixote 51).

35 It can also be argued that the goatherds' bewilderment is due, in part, to a lack of a reader's background knowledge.
Chapter 3

A Squire's Apprenticeship

Lured by the promise of receiving the governorship of an island in recompense for his services, Sancho Panza, the novel's other leading character, leaves his family and his village to join Don Quijote on the knight errant's quest to restore the age of chivalry. At the onset of the novel, however, Sancho Panza's knowledge of chivalry is minimal. The squire must, therefore, acquire a background knowledge of this literary genre in order to participate fully in the quest and help his master obtain the promised reward. Through observation, listening, and his experiences, Sancho Panza builds a framework of the chivalric. This acquisition of knowledge prepares him to be an active participant in the creation of meaning that takes place in Don Quijote de la Mancha. This chapter shall focus exclusively on Sancho Panza's development as it occurs in Part I of the novel.

Sancho Panza can neither read nor write. Don Quijote's "squire in training" admits this freely. When Don Quijote asks Sancho to compare his deeds to those written about other knights, Sancho replies: "La verdad sea... que yo no he leído ninguna historia jamás, porque ni sé leer ni escribir..." (I: 148). Shortly thereafter, when Don Quijote believes that Sancho Panza has violated the rules of chivalry, his "squire" reminds his master of his illiteracy: "Perdóname vuestra merced... que como yo no sé leer ni escribir, como otra vez he dicho, no sé ni he caído en las reglas de la profesión caballeresca..." (I: 152). Sancho, however, is not embarrassed by his illiteracy; in fact, he seems somewhat boastful of his lack of a formal education when
Don Quijote explains courtly love to him. Sancho's response equates that love to the love that one should have for God. Don Quijote exclaims, somewhat amazed, that Sancho has replied in the manner of a learned individual. Sancho answers: "Pues a fe mía que no sé leer . . ." (I: 388).

The first mention of Sancho's character describes him as lacking in intelligence, as a simpleton: "En este tiempo solicitó don Quijote a un labrador vecino suyo, hombre de bien--si es que este título se puede dar al que es pobre--, pero de muy poca sal en la mollera (125)." The novel's supernarrator ironically suggests that somehow Sancho Panza's socio-economic status will hinder his ability to be a "good man." Implicit in the narrative we find the link that exists between an individual's means and education. Don Quijote does, of course, possess the means to finance his "education."

A significant amount of the literary criticism concerning Don Quijote de la Mancha has delved into the intellectual differences between knight and squire. Edwin Williamson envisions the relationship to be that of two opposites, with a virtually insurmountable gap between the knight's education and the squire's ignorance: "... Don Quixote is an educated 'hidalgo' interested in ideas and moral precepts, whereas Sancho is an ignorant peasant who wholeheartedly follows his natural inclinations" (136). In Williamson's construct the character of Don Quijote is characterized as guided by a high order of aesthetic values while Sancho Panza is characterized as basic, almost instinctual in behavior.

Howard Mancing appears more open towards Sancho's capacity for growth and for his ability to acquire knowledge:

Sancho Panza, like his master, is commonly supposed to remain a static character in the first part of the novel, but all evidence indicates that this is by no means true. . . . [He is] an extraordinarily intelligent, perceptive, and self-confident man who has already acquired from his equally extraordinary companion a new vision of life and the levels of style with which to express a variety of sophisticated thoughts. (81)
Of the two preceding views, Mancing's best captures the reality of Sancho Panza's intellectual development and his acquisition of a chivalric framework in Part I of the novel.

Throughout the novel we will find that the squire is forced to accept a reality different from his own, namely Don Quijote's, if he wishes to participate in the creation of meaning. He dwells now in the world of the chivalresque, a world alien to his own. Sancho Panza will have to invest much of his knowledge and combine it with what he learns from his master if he wishes to participate actively in their adventures together. As we shall see throughout this chapter, Sancho Panza leaves behind his familiar world when he joins Don Quijote. He then acquires the basic codes of chivalry and begins to creatively supply the missing links to the open text that he encounters before him.

Sancho Panza's acquisition of a chivalric framework begins from the moment that Don Quijote contracts him with the promise of a recompense that befits a squire from the tales of chivalry:

---Has de saber, amigo Sancho Panza, que fue costumbre muy usada de los caballeros andantes antiguos hacer gobernadores a sus escuderos de las islas o reinos que ganaban, y yo tengo determinado de que por mí no falte tan agradable usanza; antes pienso aventajarme en ella: porque ellos algunas veces, y quizás las más, esperaban a que sus escuderos fuesen viejos, y ya después de hartos de servir y de llevar malos días y peores noches, les daban algún título de conde, o, por lo mucho, de marqués, de algún valle o provincia de poco más o menos; pero si tú vives y yo vivo, bien podría ser que antes de seis días ganase yo tal reino, que tuviese otros a él adherentes, que viniesen de molde para coronarte por rey de uno dellos [sic]. Y no lo tengas a mucho; que cosas y casos acontecen a los tales caballeros por modos tan nunca vistos ni pensados, que con facilidad te podría dar aún más de lo que te prometo. (I: 127)

As we can observe, Sancho receives, in addition to a promise of quickly accumulating wealth beyond his wildest dreams, a lesson in chivalric lore regarding the manner in which knights errant reward their squires. This lesson is only the first of many to come. They each shall modify his chivalric framework to such an extent that it eventually allows him to actively participate in the creation of meaning within the text.
When it comes to their attitudes towards wealth a wide divergence of values exists between the knight errant and the squire. The chivalric quest, and the everlasting fame that would accompany it, means far more to Don Quijote than any material gains that may result from his endeavors. In large part, greed motivates Sancho's acquisition of a chivalric framework. The promise of a governorship is the fuel which initially keeps Sancho Panza's interest in adventures burning, although he does exhibit an evergrowing loyalty to his master.3

When Sancho first sets out with his new master he really has no idea about the sacrifices that he will have to make in order to earn his recompense. During Don Quijote's encounter with the Toledan merchants, Sancho Panza participates in the frey. He attempts to disrobe a friar who had fallen off his mule. The squire believes that the religious man's possessions are the legitimate spoils that he is entitled to as a result of his master's apparent victory. The mule drivers who accompany the friar, however, rush to the religious man's defense and beat Sancho Panza. In the end, though, Don Quijote defeats his primary foe, the Biscayan, and Sancho Panza now believes that his governorship had been earned. The knight errant informs him otherwise:

--Advertid, hermano Sancho, que esta aventura y las a ésta semejantes no son aventuras de insulas, sino de encrucijadas, en las cuales no se gana otra cosa que sacar rota la cabeza o una oreja menos. Tened paciencia, que aventuras se ofrecerán donde no solamente os pueda hacer gobernador, sino más adelante. (I: 147)

Sancho acquires the knowledge that more adventures, and more of an apprenticeship, are necessary before he can become a governor. Still, Sancho's ambition keeps him at his master's side, helping him to endure the hardships that they encounter together, in the expectation of the great reward that awaits him at the end.

The gap in the background knowledge and in the motivations of both characters surfaces during their discussion about the balm of Fierabrás. When Don Quijote first introduces the idea of the balm to Sancho, the squire sees that the product of his
master's readings has an enormous potential for monetary profit. He realizes that the process of concocting this miracle cure would earn him riches far beyond those of a governorship. The squire integrates this belief into his chivalric framework and the recently acquired knowledge is momentarily strengthened when Don Quijote drinks the balm and appears to be healed after the beating that he received at the hands of the Yanguesans. Also beaten in that encounter, Sancho has an opportunity to try the balm's healing power. However, instead of being healed, as is the apparent case with Don Quijote, Sancho becomes violently ill. Don Quijote modifies his squire's chivalric framework by explaining that perhaps the balm is intended only for knights: "Yo creo, Sancho, que todo este mal te viene de no ser armado caballero, porque tengo para mí que este licor no debe aprovechar a los que no lo son" (I: 211). Sancho remembers this lesson well. The following day, after the incident of the blanket tossing, Don Quijote offers him another drink of the balm, Sancho refuses: "Por dicha, ¿hásele olvidado a vuestra merced como yo no soy caballero, o quiere que acabe de vomitar las entrañas que me quedaron de anoche? Guárdese su licor con todos los diablos, y déjeme a mí" (I: 215). Sancho has shed his initial assumptions about the balm and he has revised his beliefs regarding its profitability. The squire will once again focus on the governorship as his main reward and never again mention of the balm of Fierabrás. Furthermore, Sancho Panza comes to realize from the blanket tossing that he cannot rely upon his master to rescue him in times of need.

The gap in background knowledge and personal motivations of both characters becomes perhaps most evident when Don Quijote announces to his squire his plan to place the Princess Micomicona back on her rightful throne and then ask for her permission to depart and seek more adventures for the greater glory of Dulcinea del Toboso:

--¡Ay--dijo Sancho--, y cómo está vuestra merced lastimado de esos cascios! Pues dígame, señor; ¿piensa vuestra merced caminar este camino en
balde, y dejar pasar y perder un tan rico y tan principal casamiento como éste, donde le dan en dote un reino, que a buena verdad que he oído decir que tiene más de veinte mil leguas de contorno, y que es abundantísimo de todas las cosas que son necesarias para el sustento de la vida humana, y que es mayor que Portugal y Castilla juntos? Calle, por amor de Dios y tenga vergüenza de lo que ha dicho, y tome mi consejo, y perdóname, y cáese luego en el primer lugar que haya cura; y si no, ahí está nuestro licenciado, que lo hará de perlas. Y advierta que ya tengo edad para dar consejos, y que este que le doy le viene de molde, y que más vale pájaro en mano que buitre volando, porque quien bien tiene y mal escoge, por bien que se enoja no se venga. (I: 386-387)

Sancho's plea to his master reveals the gap between the pursuit of eternal glory and fame, which in essence constitutes Don Quijote's mission, and the mundane pursuit of economic gain, which lays at the core of the squire's quest. Don Quijote informs his squire that he cannot marry Princess Micomicona because, in accordance to the code of honor that his chivalric framework imposes upon him, a betrayal of Dulcinea is inconceivable.

The character of Princess Micomicona can be seen to serve as a catalyst for Sancho Panza's ambitions in Part I. In several instances she either confirms or destroys Sancho Panza's illusions of gaining wealth. When Don Quijote breaks open the wineskin, in the belief that he has cut off a giant's head, Sancho searches in vain for the giant's head as evidence of his master's feat. Sancho claims to have seen the head come off and to have seen streams of blood flowing through the inn. The infuriated innkeeper informs Sancho that the liquid was not blood, but precious wine. Sancho, who by now has endured much and yet feels no closer to obtaining his governorship, sees the hopes of achieving his goal vanishing: "No sé nada... sólo sé que vendré a ser tan desdichado, que, por no hallar esta cabeza, se me ha de deshacer mi condado como la sal en el agua" (I: 439). His efforts, like salt in water, are dissolving into nothingness. His greed will not carry him through many more hardships. Sancho begins to doubt that his master can deliver on his promise. At this point, Dorotea, or as Sancho knows her, the Princess Micomicona, steps in to fill the void: "Dorotea consoló a Sancho Panza diciéndole que cada y cuando que pareciese haber sido verdad que su
amo hubiese descabezado al gigante, le prometía, en viéndose pacífica en su reino, de darle el mejor condado que en él hubiese" (I: 441). The background knowledge that Sancho acquired from his master regarding recompense is revitalized and reinforced by Dorotea's intervention.  

Sancho, however, has to once again revise his beliefs as the drama of Princess Micomicona's true identity unfolds, bringing tears to the eyes of those present, who are touched by her reunion with her beloved, Don Fernando. Sancho also cries, but apparently for other reasons: "Hasta Sancho Panza lloraba, aunque después dijo que no lloraba él sino por ver que Dorotea no era, como él pensaba, la reina Micomicona, de quien él tantas mercedes esperaba" (I: 455). Sancho is reassured that Dorotea is indeed the Princess Micomicona, and although he proclaims his renewed belief in her royal status, the background knowledge that he has acquired regarding Dorotea leads him to remain suspicious. When Don Quijote wishes to part company with the Princess and continue his quest, Sancho Panza informs him that she is not royalty because he has seen her kissing Don Fernando, and according to his pre-understanding of monarchic behavior this is not proper. Don Quijote becomes furious. He insults his squire and bans him from his side. Ironically, the accused, Dorotea, comes to the squire's rescue, employing the guise of enchantment:

--No os despechéis, señor Caballero de la Triste Figura, de las sandeces que vuestro buen escudero ha dicho; porque quizás no las debe de decir sin ocasión, ni de su buen entendimiento y cristiana conciencia se puede sospechar que levante testimonio a nadie; y así, se ha de creer, sin poner duda en ello, que, como en este castillo, según vos, señor caballero, decís, todas las cosas van y suceden por modo de encantamiento, podría ser, digo, que Sancho hubiese visto por esta diabólica vía lo que él dice que vio, tan en ofensa de mi honestidad. (I: 553)

Don Quijote believes Princess Micomicona's explanation and proceeds to forgive his squire; and Sancho restates his belief in enchantment in order to gain his master's forgiveness. Soon, however, with Dorotea's departure and Don Quijote's "enchantment" during the episode of the ox-drawn cart, Sancho Panza revises, for the
moment, the issue of a governorship as his recompense. His master's freedom and health have become his primary concern. The governorship of an island, as we know, prominently resurfaces in Part II.

The education of Sancho Panza, a topic also commonly referred to as the "Quijotización", has, according to Mancing, been so thoroughly discussed that the subject seems to have lost importance: "The 'education of Sancho Panza' may be a cliché, but that such a process takes place and that it is one of the most significant and most positive aspects of the work are undeniable" (213-214). It is unfortunate that the process mentioned by Mancing has, indeed, been reduced to a cliché, primarily because it has tended to make the studies surrounding this aspect seem trivial. Still, as Mancing has asserted, the contribution that Sancho Panza's growth makes to the depth and to the readability of the novel is of vital importance.

Sancho's growth depends upon his acceptance of what Don Quijote has to teach him. The squire loses, by way of acquiring his master's chivalric framework, his own individuality, if only during the quest. We can assert that Sancho Panza does take on a theme in his life that is not his own. His mind becomes full of what Wolfgang Iser refers to as "alien thoughts." The squire, however, willingly accepts these foreign concepts as part of his apprenticeship.

Beginning with their first adventure together, Cervantes gives to Don Quijote the role of the teacher and to Sancho that of the student. Throughout Part I, Don Quijote constantly educates his squire in chivalric lore and life. Sancho assures his master that he believes everything that he is told: "A la mano de Dios . . . yo lo creo todo así como vuestra merced lo dice . . ." (I: 131). Sancho's promise reassures Don Quijote that he has hired a squire who is a willing student, even though it is not known yet if he will be an able one. In return for Sancho's willingness to partake in adventures, the knight errant promises to reward the squire well and to teach him much:
"... mayores secretos pienso enseñarte y mayores mercedes hacerte ..." (I: 150).

The reward that Don Quijote gains from sharing his knowledge with Sancho Panza is to make a disciple who will see the world as he does: "Porque quiero hacerte sabidor, Sancho..." (I: 195).

Don Quijote takes the time to instruct his squire in regard to the details of their chosen professions. Of course, the instruction that Sancho receives has Don Quijote's readings as its foundation. At first, Don Quijote begins Sancho's indoctrination into the world of the chivalresque with small, manageable precepts and customs which the squire can easily assimilate. He begins by informing Sancho that the profession of knight-errantry is an egalitarian one, that knights and squires are, socially, the same. Sancho internalizes this belief and later learns to revise it in accordance to the circumstances and in accordance to his master's mood.

As they progress in their adventures together, Sancho learns that chivalric customs can be revised, that they are not immutable. Early in their travels, Sancho begs his master to rest and sleep after the battle against the Biscayan. Don Quijote, however, replies that it is customary for knights to remain awake, under the stars, thinking about their ladylove. Nevertheless, he gives Sancho permission to sleep. Sancho incorporates this information into his chivalric framework. A couple of adventures later, after the knight was beaten by the Yanguesans, Don Quijote asks his squire to find an inn where they can spend the night. Sancho, confused by the apparent contradiction regarding the sleeping habits of knights, issues the following protest:

--Pues yo he oído decir a vuestra merced... que es muy de caballeros andantes el dormir en los páramos y desertos los más del año, y que lo tienen a mucha ventura.

--Eso es--dijo don Quijote--cuando no pueden más o cuando están enamorados; y es tan verdad esto, que ha habido caballero que se ha estado sobre una peña, al sol, y a la sombra, y a las inclemencias del cielo, dos años, sin que lo supiese su señora. Y uno de estos fue Amadís cuando, llamándose Beltenebros, se alojó en la Peña Pobre, ni sé si ocho años o ocho meses, que no estoy muy bien en la cuenta; basta que él estuvo allí haciendo penitencia,
por no sé qué sinsabor que le hizo la señora Oriana. Pero dejemos ya esto, Sancho, ... (I: 197-198)

In his reply to Sancho's protestation, Don Quijote not only expands the squire's background knowledge about the model that he uses for his imitatio—Amadís—but he also foreshadows the penance of Sierra Morena. While this serves to prepare Sancho for that event, it also teaches him that chivalric customs are not fixed, that they can be subject to change when it benefits his master most.

Sancho Panza also learns about the fabulous world of enchantment from his master. During their first adventures together Don Quijote alters reality, changing windmills into giants, sheep into armies, and performing other similar transformations before the squire's unbelieving eyes. Don Quijote, in order to counter Sancho's protestations that he cannot see what the knight errant sees, explains to the squire that those who operate under enchantment do so invisibly: "... porque los encantados no se dejan ver de nadie" (I: 208). The world of enchantment, however, proves too much to bear for the simple squire and at one point he desires nothing more than to be free of it: "... vamos ahora de aquí, y procuremos donde alojar esta noche, y quiera Dios que sea en parte donde no haya mantas, ni manteadores, ni fantasmas, ni moros encantados; que si los hay, dare al diablo el hato y el garabato" (I: 226-227). Eventually, however, the knight errant and his squire return to the inn where several dramas unfold far too fast and too boisterously for Sancho Panza. Towards the end of their eventful stay at the inn, Sancho Panza proclaims his greatest creed of faith in enchantment: "¡Vive el Señor, que es verdad cuanto mi amo dice de los encantos deste castillo, pues no es posible vivir una hora con quietud en él!" (I: 547). Sancho Panza acquires his master's chivalric framework and he will begin to participate creatively in their literary adventures which involve enchantment. This topic shall be discussed in more detail later in the chapter.
Sancho eagerly recognizes his master's superior intellect, not only about things chivalric, but also about many other subjects. After Don Quijote's discourse about the virtues of faith, Sancho Panza exclaims: "Más bueno era vuestra merced . . . para predicador que para caballero andante" (I: 226). To this Don Quijote replies that all knights need to be well versed in many areas of knowledge, including oratory. The knight errant also informs Sancho Panza that no one knows chivalric lore better than he: "Y entiende con todos tus cinco sentidos que todo cuanto yo he hecho, hago e hiciere, va muy puesto en razón y muy conforme a las reglas de caballería, que las sé mejor que cuantos caballeros las profesaron en el mundo" (I: 302). In this instance, however, Sancho questions whether it is wise chivalric practice for them to be searching for a madman--in this case, Cardenio--in such a hostile terrain so far removed from civilization. Don Quijote's reply not only expands the squire's background knowledge, but serves to remind Sancho which one of the two has the superior intellect and the vastly superior mission:

--Calle, te digo otra vez, Sancho . . .; porque te hago saber que no sólo me traen por estas partes el deseo de hallar al loco, cuanto el que tengo de hacer en ellas una hazaña, con que he de ganar perpetuo nombre y fama en todo lo descubierto de la tierra; y será tal, que he de echar con ella el sello a todo aquello que puede hacer perfecto y famoso a un andante caballero. (I: 302-303)

With Don Quijote's statement, which serves as the introduction to the penance of Sierra Morena, Sancho Panza comes to the realization that he is dealing with a man whose calling and knowledge far exceeds his own. Later, as the village priest and the village barber intercept Sancho when he is on the errand of delivering his master's letter to Dulcinea, he has the opportunity to acknowledge his master's broad background knowledge. Sancho remains concerned that if Don Quijote becomes an archbishop rather than becoming an emperor, then the promise of a governorship will remain unfulfilled. The barber assures the squire that they will intervene in order to convince Don Quijote to become an emperor. Furthermore, the barber states that Don Quijote is
better suited for the profession of emperor because he is more valiant than he is studious. To this Sancho replies: "Así me parece a mí...; aunque sé decir que para todo tiene habilidad" (I: 325). Although Sancho basically agrees with the barber's statement, his admiration for his master's superior and well-rounded knowledge becomes also evident.

Eventually, Sancho Panza, the non-reader, has to deal in a direct manner with the written word when his master asks him to deliver a missive to Dulcinea. Don Quijote, after writing the letter, asks Sancho to listen attentively in order to memorize the missive should it become lost. Sancho, appearing to have little faith in his memorization skills, asks Don Quijote to make several copies of the letter. Sancho's request states that his memorization skills are poor. We, the external readers, however, already knowing Sancho's character fairly well, can assume the possibility that the squire, in his laziness, does not want to make the effort to memorize the letter verbatim. Sancho's statement also foreshadows the actual misplacement of the letter. Still, although Sancho does not wish to attempt to memorize the text, he is eager to listen to it and he asks Don Quijote to read it. Don Quijote does so and Sancho joyously gives his "reader's response" to the text:

--Por vida de mi padre--dijo Sancho en oyendo la carta--, que es la más alta cosa que jamás he oído. ¡Pésta a mí, y cómo que le dice vuestra merced ahí todo cuanto quiere, y qué bien que encaja en la firma El Caballero de la Triste Figura! (I: 315)

Sancho, as we can observe, proclaims the letter the most perfect writing, in terms of aesthetics, style, and content, that he has ever encountered. The squire also comments on the appropriateness of Don Quijote's "nom de guerre". Sancho's comment is, in fact, a way of praising himself, since it is he who created his master's literary title.

Sancho has now begun to demonstrate his increasing command of the codes of chivalry as he begins to behave in a creative fashion. The squire's invention of Don Quijote's "nom de guerre" is his first creative act in the novel inspired by the
knowledge that he has gained about the chivalresque. El Caballero de la Triste Figura, as a creation, should belong exclusively to the squire, it is his first, and perhaps his most enduring, attempt at becoming a full-fledged participant in the creative process into which his master has drawn him. This takes place when, after Don Quijote's attack on the "encamisados," Sancho Panza, speaking to the young religious student whom his master had wounded, gives him a message to be delivered to the shirted ones who had fled. The message concerns the identity of the brave knight who had defeated them: "Si acaso quisieren saber esos señores quién ha sido el valeroso que tales los puso, diráles vuestra merced que es el famoso don Quijote de la Mancha, que por otro nombre se llama el Caballero de la Triste Figura" (I: 234). Don Quijote attempts to deny Sancho the credit of authorship. The knight errant has difficulty believing that his simple, uneducated squire can manage to create an epithet so appropriate to his literary persona. Thus, Don Quijote gives the credit of authorship to the sage who documents the history of his quest. Nevertheless, despite his master's refusal to acknowledge his creation, Sancho Panza, from this moment on, begins to gain confidence in the chivalric framework that he has acquired, and he becomes a vital partner in the creation of meaning.

Sancho's creativity again surfaces when he departs on his errand to see Dulcinea, leaving his master to perform his penance in the Sierra Morena. On the squire's way to El Toboso, however, the village priest and the village barber find him and coerce him into telling them about his master. He also tells them about the letter and they ask to see it. Sancho discovers that he does not have it in his possession, so the priest and barber ask him to recite it from memory. Sancho searches through the epistolary framework that he had acquired based on Don Quijote's reading of the letter and he proceeds to recompose it:

Paróse Sancho Panza a rascar la cabeza, para traer a la memoria la carta, y ya se ponfa sobre un pie, y ya sobre otro; unas veces miraba al suelo, otras al
cielo, y al cabo de haberse roído la mitad de la yema de un dedo, teniendo
suspendos a los que esperaban que ya la dijese, dijo al cabo de grandísimo rato:
--Por Dios, señor licenciado, que los diablos lleven la cosa que de la
carta se me acuerda; aunque en el principio decía: "Alta y sobajada señora".
--No diría--dijo el barbero--sobajada, sino sobrehumana o soberana
señora.
--Así es--dijo Sancho--. Luego, si mal no me acuerdo, proseguía . . .
si mal no me acuerdo: "el llego y falto de sueño, y el ferido besa a vuestra
merced las manos, ingrata y muy desconocida hermosa", y no sé qué decía de
salud y de enfermedad que le enviaba, y por aquí iba escurriendo, hasta que
acababa en "Vuestro hasta la muerte, el Caballero de la Triste Figura".

No poco gustaron los dos de ver la buena memoria de Sancho Panza, y
alabáronsla mucho, y le pidieron que dijese la carta otras dos veces, para que
ellos, asimismo, la tomasen de memoria para trasladarla a su tiempo. (I: 324)

The external reader can enjoy Sancho Panza's physical gestures as he searches through
his memory in the hope of recalling the letter. The barber, a character who reads,
corrects the salutation but allows the squire to continue for comic effect. After
Sancho's reconstruction of the letter, the villagers praise, in jest, his fine memory. 7

With the pretext of committing Sancho Panza's recollection to writing, the priest and the
barber manage to have him recite his version of the letter two more times. In this
episode, Sancho learns the importance of a written missive, and this becomes integrated
into his background knowledge. He will, in Part II, become a letter writer himself.

When Sancho Panza returns to the Sierra Morena he invents Dulcinea del
Toboso's reaction to Don Quijote's letter, since the knight errant's love never actually
reads the missive. Sancho Panza describes for Don Quijote what the squire believes
would be an appropriate response to the letter. But Sancho's oral reply is flawed and
Don Quijote has carefully to construct the response so that it remains artful and in
accordance to the chivalric (Johnson, Don Quixote: The Quest 55) 8. Although Sancho
responds creatively to the situation, based on his chivalric framework, which is rapidly
expanding throughout the course of Part I, the significant gap between his background
knowledge and that of his master is never more evident, nor comical, than on this
occasion.9
Towards the end of Part I, Sancho Panza demonstrates that he has acquired much of his master's chivalric framework regarding oratory skills. Sancho, throughout both parts of Don Quijote, spends much of his time listening to the discussions that readers hold among themselves. In this manner he expands his framework. Sancho's grasp of the oratory codes of chivalry, albeit rudimentary, is evident when he believes Don Quijote to be dead after the knight errant attacks the religious procession when they are returning to the village. Sancho Panza, with tears in his eyes, laments:

--¡Oh flor de la caballería, que con solo un garrotazo acabaste la carrera de tus bien gastados años! ¡Oh honra de tu linaje, honor y gloria de toda la Mancha, y aun de todo el mundo, el cual faltando tú en él, quedarás lleno de malhechores, sin temor de ser castigados de sus malas fechorías! ¡Oh liberal sobre todos los Alejandro, pues por solos ocho meses de servicio me tenías dada la mejor isla que el mar ciñe y rodea! ¡Oh humilde con los soberbios y arrogante con los humildes, acometedor de peligros, sufridor de afrentas, enamorado sin causa, imitador de los buenos, azote de los malos, enemigo de los rústicos, en fin, caballero andante, que es todo lo que decir se puede! (I: 601)

Sancho Panza is now able to perform his own imitatio of the language of chivalric novels. His pronouncement demonstrates that he has grasped much of the linguistic and thematic codes of the chivalresque. The epithets that Sancho reserves for his master are worthy of any chivalric hero.

Upon returning home Sancho finds that a gap has opened between his wife's background knowledge and his own, particularly regarding the chivalresque. He now, thanks to his experiences and to the apprenticeship that he served under the guidance of Don Quijote, feels intellectually superior to Teresa. The background knowledge that Sancho acquired regarding a squire's relationship to his master will now guide his relationship with his wife (Mancing 176). When Don Quijote and Sancho Panza return to the village at the end of Part I, Teresa (or in this instance, Juana) runs to greet her husband and upon seeing her husband she asks him what he brought for her and their children:

--En casa os las mostraré, mujer--dijo Panza--, y por ahora estás contenta; que siendo Dios servido de que otra vez salgamos en viaje a buscar
aventuras, vos me veréis presto conde, o gobernador de una isla, y no de las por ahí, sino la mejor que pueda hallarse.

--Quéralo así el cielo, marido mío; que bien lo habemos menester. Más decidme: ¿Qué es eso de islas, que no lo entiendo?

--No es la miel para la boca del asno--respondió Sancho--; a su tiempo lo verás, mujer, y aun te admirarás de ofrte llamar señoría de todos tus vasallos. (I: 602-603)

Sancho goes on to describe in succinct terms the importance of being a squire; however, the description is so general, so devoid of details that Teresa finds it impossible to understand. Sancho promises to teach her more about the subject at a later time. Still, Sancho feels entitled to treat his wife with disrespect ("No es la miel para la boca del asno") because of the vainglory which his newly acquired chivalric framework has placed in his heart. Sancho has imposed a new set of rules of conduct for his wife to follow in her relationship to him. The squire, however, acquired these rules from Don Quijote and integrated them into his chivalric framework.

One of the first rules that Sancho incorporated into his framework dealt with the eating habits of knights. He learned this when he offered Don Quijote something to eat as they began their adventures together:

--¡Qué mal lo entiendes!--respondió don Quijote--; hágote saber, Sancho, que es honra de los caballeros andantes no comer en un mes, y, ya que coman, sea de aquello que halleren más a mano; y esto se te hiciera cierto si hubieras leído tantas historias como yo; que aunque han sido muchas, en todas ellas no he hallado hecha relación de que los caballeros andantes comiesen si no era acaso y en algunos susticios banquetes que les hacían, y los demás días se los pasaban en flores. Y aunque se deja entender que no podían pasar sin comer y sin hacer todos los otros menesteres naturales, porque, en efecto [sic], eran hombres como nosotros, hase de entender también que andando lo más del tiempo de su vida por las florestas y despoblados, y sin cocinero, que su más ordinaria comida sería de viandas rústicas, tales como las que tú ahora me ofreces. Así que, Sancho amigo, no te congoje lo que a mí me da gusto. Ni querrás tú hacer mundo nuevo, ni sacar la caballería andante de sus quicios. (I: 152)

Don Quijote's reply, in addition to teaching Sancho about the dietary practices of knights, addressed several other issues. It taught Sancho the reverence that Don Quijote has for books and it reaffirms the unequivocal superiority that Don Quijote has in terms of bookish knowledge. Don Quijote's pronouncement also served to warn his
squire to tread lightly in order not to disturb the chivalric order, about which the humble villager knew nothing.

Eventually, Sancho Panza acquires a chivalric framework strong enough to allow him to participate actively in the creation of meaning. On the night in which the knight and his squire encounter the adventure of the mill, Sancho Panza begs his master to remain at his side. He pleads for Don Quijote's protection by performing an imitatio of chivaric language: "Por un solo Dios, señor mío, que non se me faga tal desaguisado . . ." (I: 239). Sancho believes that by appealing to his master's fondness for archaic language he can convince him to remain at his side for the night. This tactic fails and Don Quijote insists on attacking the monster who is producing the frightening noises. Sancho quickly devises another plan based on his chivalric framework. This time he succeeds by tying Rocinante and then convincing Don Quijote that the horse has been enchanted and therefore cannot move. Don Quijote resigns himself to remain with his squire and Sancho Panza once again attempts to employ his background knowledge to convince his master that, as long as they are going spend the entire night in the wilderness, they might as well do so comfortably. This tactic, however, backfires, and Don Quijote becomes angry:

... yo entretendré a vuestra merced contando cuentos desde aquí al día, si ya no es que se quiere apear y echarse a dormir un poco sobre la verde yerba, a uso de caballeros andantes, para hallarse más descansado cuando llegue el día y punto de acometer esta tan desemejable aventura que le espera.

--¿A qué llamas apear o a qué dormir?--dijo don Quijote--. ¿Soy yo, por ventura, de aquellos caballeros que toman reposo en los peligros? (I: 241)

Sancho's attempt to guarantee a comfortable evening for himself, by employing his newly acquired chivalric framework, is unsuccessful. Yet, this rapid fire sequence of attempts to change Don Quijote's mind indicate that the squire is now ready to attempt to shape events through his growing knowledge of chivalry.

Sancho's most severe lesson regarding the rules governing the relationship between master and squire occurs the following morning after he discovers that they
had spent a night in terror because of the noise produced by the fulling hammers of a mill. When Sancho discovers this at the break of dawn, he laughs, and irreverently repeats what Don Quijote had said to him during the night:

"Has de saber, ¡oh Sancho amigo!, que yo nací, por querer del cielo, en esta nuestra edad de hierro, para resucitar en ella la dorada, o de oro. Yo soy aquel para quien están guardados los peligros, las hazañas grandes, los valerosos fechos..."

Y por aquí fue repitiendo todas o las más razones que don Quijote dijo la vez primera que oyeron los temerosos golpes. (I: 248)

Sancho repeats Don Quijote's mission as he had incorporated it into his chivalric framework the night before, but the repetition of it is done as a parody of his master's beliefs. This infuriates Don Quijote, who strikes Sancho across the back with his lance and angrily instructs him about the proper relationship between a knight and his squire:

... y está advertido de aquí adelante en una cosa, para que te abstengas y reportes en el hablar demasiado conmigo; que en cuantos libros de caballerías he leído, que son infinitos, jamás he hallado que ningún escudero hablase tanto con su señor como tú con el tuyo. Y en verdad que lo tengo a gran falta, tuya y mía: tuya, en que me estimes en poco; mía, en que no me dejen estimar en más... De todo lo que he dicho has de inferir, Sancho, que es menester hacer diferencia de amo a mozo, de señor a criado y de caballero a escudero. Así que, desde hoy en adelante, nos hemos de tratar con más respeto, sin darnos cordelejo... (I: 250-251)

Employing his superiority, both social and intellectual, Don Quijote cites examples of literary squires who treat their masters with the utmost respect. He orders Sancho, a non-reader, to perform his duties in a virtually silent imitation of them. The cases that Don Quijote cited for Sancho's benefit, however, are non-existent. He created them based on his background knowledge, and realizing that he was dealing with a non-reader who would believe anything told to him by an astute reader such as himself, the knight errant takes advantage of the situation. Nevertheless, it all becomes a part of Sancho's rapidly growing chivalric framework.

Don Quijote often points out, at times in a derogatory manner, the enormous gap that exists between his formal knowledge and that of his squire. Don Quijote is
chauvinistic about his intellectual superiority. Early in the novel he does not hesitate to point out whenever possible his educational advantage to his squire. He does this twice during the adventure of the windmills. First, when Don Quijote sees giants where Sancho sees windmills, the knight quickly replies: "Bien parece . . . que no estás cursado en esto de aventuras . . ." (I: 129). Immediately afterwards, when Don Quijote unsuccessfully attacks the giants, Sancho reminds his master that he had warned him about the fact that they were not giants but windmills. Don Quijote's reply asserts the supposed superiority of his background knowledge: "Calla, amigo Sancho . . . ; que las cosas de la guerra, más que otras, están sujetas a continua mudanza . . ." (I: 130).

Don Quijote once again asserts his imagined intellectual superiority when they encounter the friars and the Toledan merchants. Sancho assures his master that this is not an adventure where they will be able to rescue a Princess, but that they had merely encountered a few harmless merchants and a couple of innocent friars who travel through the country. In his reply, Don Quijote again asserts the superiority of his vision, which is, naturally, based on his readings: "Ya te he dicho, Sancho . . . , que sabes poco de achaque de aventuras; lo que yo digo es verdad, y ahora lo verás" (I: 133). While on the one hand he instructs his squire on the matter, on the other hand he belittles him for his lack of a background knowledge concerning the chivalresque.

When Sancho expresses grave doubts about his master's chivalric vision and about their entire quest, Don Quijote's reply to his Sancho's doubts is to disparage his squire's intellect: "Mira, Sancho, . . . que tienes el más corto entendimiento que tiene ni tuvo escudero en el mundo" (I: 306). The knight errant then goes on to once again remind Sancho of the constant harassment that enchanters and wizards subject them to as they seek to obstruct the quest of a righteous knight. Sancho, throughout the novel, recognizes that his master's background knowledge about chivalric pursuits is vastly superior to his, and he concedes to Don Quijote on practically every dispute, but at the
same time that he does so, he is also increasing his own chivalric framework by equal measures.

Most of the time, however, when the discrepancy between the knight's background knowledge and the squire's is not pointed out by any of the main characters, the external reader has to recognize the discrepancy through his or her own efforts. One example occurs after Don Quijote's encounter with the Toledan merchants and his defeat of the Biscayan, Sancho urges his master to flee because he fears being arrested by the Holy Brotherhood. To this, the knight errant replies:

--Calla . . . . Y ¿dónde has visto tú, o leído jamás, que caballero andante haya sido puesto ante la justicia, por más homicidios que hubiese cometido.

--Yo no sé nada de omecillos [sic]--respondió Sancho--. Ni en mi vida caté a ninguno; sólo sé que la Santa Hermandad tiene que ver con los que pelean en el campo, y en otro no me entremeto. (I: 148)

The external reader can easily observe the gap between the background knowledge of both characters. Don Quijote lives in the world of his books and Sancho in the historical, law-abiding world of the novel.

The gap between backgrounds is also evident, on a social level, in the etiquette of dining. When Don Quijote describes for Sancho's benefit--foreshadowing the dinner in the Duke and Duchess's castle--the pleasure of luxurious and sumptuous meals in the courtly surroundings that knights are accustomed to, Sancho replies:

--¡Gran merced! . . . ; pero sé decir a vuestra merced que como yo tuviese bien de comer, tan bien y mejor me lo comería en pie y a mis solas como sentado a par de un emperador. Y aun, si va a decir verdad, mucho mejor me sabe lo que como en mi rincón sin melindres ni respetos, aunque sea pan y cebolla, que los gallipavos de otras mesas donde me sea forzoso mascar despacio, beber poco, limpiarme a menudo, no estornudar ni toser si me viene gana, ni hacer otras cosas que la soledad y libertad traen consigo. (I: 154)

The high value that Don Quijote places on courtly etiquette comes not only from his reading, but also from his place in society as a nobleman. Sancho, however, exhibiting pride once again in the simplicity of his life, equally values the freedom that his social
standing allows him from the rigors of etiquette. The rules of courtly behavior, however, do become important to the squire in Part II, when he meets the ducal pair.

Sancho not only learns about courtly etiquette, but through his many queries he learns about chivalric rules as they apply to squires. After Don Quijote's attack on the windmills, Sancho marvels that Don Quijote does not complain of any pain:

--Así es la verdad--respondió don Quijote--; y si no me quejo del dolor es porque no es dado a los caballeros andantes quejarse de herida alguna, aunque se le salgan las tripas por ella.

--Si eso es así, no tengo yo que replicar--respondió Sancho--; pero sabe Dios si yo me holgaría que vuestra merced se quejara cuando alguna cosa le doliera. De mí sé decir que me he de quejar de más pequeño dolor que tenga, si ya no se entiende también con los escuderos de los caballeros andantes eso del no quejarse.

No se dejó de reír don Quijote de la simplicidad de su escudero; y así, le declaró que podía muy bien quejarse como y cuando quisiese, sin gana de ello; que hasta entonces no había leído cosa en contrario en la orden de caballería. (I: 131)

Beginning with this first query a pattern is set that shall last throughout Part I, whereby Sancho relies on his master's chivalric framework in order to build his own understanding of the nature of their experiences together. As knight and squire near Puerto Lápice, Don Quijote instructs Sancho in the rules of combat that they are to follow throughout their adventures together:

--Aquí--dijo... don Quijote-- podemos, hermano Sancho Panza, meter las manos hasta los codos en esto que llaman aventuras. Mas advierte que, aunque me veas en los mayores peligros del mundo, no has de poner mano a tu espada para defenderme, si ya no vieres que los que me ofenden es canalla y gente baja, que en tal caso bien puedes ayudarme; pero si fueren caballeros, en ninguna manera te es lícito ni concedido por las leyes de caballería que me ayudes, hasta que seas armado caballero. (I: 132-133)

Sancho Panza, naturally, agrees to the rule of socially stratified combat in the expectation that his master will only encounter other knights like him. The stratification of combat rule is integrated into both of their chivalric frameworks and Don Quijote is quick to invoke it several times during the course of Part I. Once it occurs as they attack the Ynguesans who had beaten Rocinante. The one sided battle ends with the knight errant and the squire's total defeat. As they lay on the ground, beaten and
unable to rise, Don Quijote decides to modify the rules. He believes that their defeat is a result of his violating chivalric law by fighting against lowly, unknighthed men. He informs Sancho that beginning from that moment on the squire becomes responsible for facing those foes who are not knights. Don Quijote does, however, promise Sancho Panza that if another knight should enter the combat, then he shall also enter the frey in defense of his squire. Sancho accepts this information into his chivalric framework.

As we witnessed in the previous example, Sancho begins to discover that violence and the acquisition of a chivalric framework are often inexorably linked. It is a condition of the chivalric world that Don Quijote has drawn him into. After Don Quijote and Sancho Panza are beaten by the Yanguesans, the squire asks his master if violence occurs frequently in chivalric adventures. Don Quijote's response to Sancho's query expands the squire's chivalric framework as he learns that his master's role model, Amadís de Gaula, also suffered beatings. Sancho also learns that they should consider themselves fortunate to share in Amadís' fate. But this part of the knight's chivalric framework is the one that Sancho has the most difficulty accepting. After the Yanguesans beat both the knight and squire, Sancho Panza is reluctant to continue in their pursuit of adventures and he suggests to his master that they return home. The search for adventures, and the background knowledge acquired throughout these efforts, is not, according to Sancho Panza, worth the price of the beatings that he suffers. But Don Quijote's reply to Sancho's plea that they return to the safety of the village serves to expand the squire's background knowledge further:

---¡Qué poco sabes, Sancho... , de achaque de caballería! Calla y ten paciencia; que dí a vendrá donde veas por vista de ojos cuán honrosa cosa es andar en este ejercicio. Si no, dime: ¿qué mayor contento puede haber en el mundo, o qué gusto puede igualarse al de vencer una batalla y al de triunfar de su enemigo? Ninguno, sin duda alguna. (I: 216-217)

Don Quijote again invokes the superiority of his background knowledge over Sancho's. The knight errant also speculates for Sancho's benefit that nothing will be
so satisfying as their first taste of victory over their foes. Sancho, however, remains apprehensive as he reminds his master that "... todo ha sido palos y más palos, puñadas y más puñadas ..." (I: 217).

There is a wide range of outcomes to the knight errant's violent confrontations. Don Quijote's first triumph in battle, over the Biscayan, is an unimpressive victory in Sancho Panza's eyes, as he witnesses his master's loss of half an ear in the encounter. There is little glory in evidence in that combat. The knight errant's next victory, however, over the "encamisados," helps to strengthen Sancho's belief in his master's chivalric framework. The belief in the need for violence in chivalric enterprises, and the possible profit gained by it, receives a considerable boost when Don Quijote defeats the travelling barber. Through this victory Don Quijote comes into possession of the mythical helmet of Mambrino, in which Sancho sees a concrete, monetary value: "Por Dios que la bacfa es buena, y que vale un real de a ocho como un maravedí" (I: 254).

In these two instances, though, Sancho Panza does not participate in the fighting, he is content to be merely a spectator. When he simply observes, he exhibits no signs of being unhappy about the link between violence and chivalry that has become part of his expanding chivalric framework.

Eventually, though, the violence that Sancho now knows to be inherent in chivalric quests directly affects him. When Cardenio attacks his master, however, he is bewildered and frustrated at not understanding their argument over Queen Madásima's virtue.¹⁵ When Sancho rises to defend his master, he also suffers the same fate. Cardenio flees and Sancho, angry at being beaten without apparent reason, vents his rage against the goatherd for not warning the knight and the squire about this dangerous individual. Don Quijote intervenes, saving the goatherd from a severe beating. Sancho protests in spite of his master's request that the goatherd be left in peace. Sancho obeys his master and allows the goatherd to go, but he repeats the same plea that he had made
earlier and begs Don Quijote for permission to return home. Don Quijote listens, rather impatiently, to his squire's protestations. Included in Sancho's complaints are a series of questions which ask for clarification about the reason that lead to the fighting:

... ¿qué le iba a vuestra merced en volver tanto por aquella reina Madimasa, o como se llama? O ¿qué hacía al caso que aquel abad fuese su amigo o no? Que si vuestra merced pasara con ello, pues no era su juez, bien creo yo que el loco pasara adelante con su historia, y se hubiera ahorrado el golpe del guijarro, y las coces, y aun más de seis torniscones. (I: 300-301)

Sancho does not share the background knowledge of the two combating characters which brought about the fight, therefore it is impossible to understand the gap between Cardenio's interpretation and Don Quijote's interpretation of the episode from the Amadís which brought about the violent confrontation. The knight errant attempts to explain to his squire how Cardenio's indiscreet remark offended his sensibilities as a devoted reader of, and a true believer in, the chivalresque. The gap between Don Quijote's and Sancho's background knowledge, however, is so vast that the knight's explanation does not satisfy the squire who reprimands his master for arguing with a madman, which, Sancho considers Cardenio to be. The irony of the episode resides in how Sancho Panza considers Cardenio to be insane while he continues to serve Don Quijote as though the knight errant did not suffer from the same affliction.

The character of Sancho Panza does possess, as part of his background knowledge prior to meeting Don Quijote, a vast repertoire of popular wisdom in the form of proverbs. But this wisdom, as E. C. Riley has indicated, is the result of and an indication of his lack of education (Cervantes's Theory 69). In the initial chapters of Don Quijote, Cervantes sparingly places proverbs on the lips of the squire. The point where the popular maxims becomes an integral part of Sancho Panza's characterization occurs after Don Quijote had attempted to explain to the squire the reason that he and Cardenio had fought over the virtue of Queen Madásima. Don Quijote concluded his explanation by stating that all those who say or even think that the Queen and Elisabat
were lovers are liars. Sancho, frustrated at not comprehending the reason for the fight despite his master's explanation, spews forth his proverbial repertoire in a nonsensical chain:

--Ni yo lo digo ni lo pienso--respondió Sancho--; allá se lo hayan; con su pan se lo coman; si fueron amancebados, o no, a Dios habrán dado la cuenta; de mis viñas vengo, no sé nada; no soy amigo de saber vidas ajenas; que el que compra y miente, en su bolsa lo siente. Cuanto más, que desnudo nací, desnudo me hallo: no pierdo ni gano; mas que lo fuesen, ¿qué me va a mí? Y muchos piensan que hay tocinos y no hay estacas. Mas ¿quién puede poner puertas al campo? Cuanto más, que de Dios dijeron.

--¡Válame Dios--dijo don Quijote--, y qué de necedades vas, Sancho, ensartando! ¿Qué va de lo que tratamos a los refranes que enhilas? (I: 302)

Cervantes accomplishes, with Sancho's reaction before a framework which he is unable to grasp, the greatest comedic moment in *Don Quijote* with respect to the employment of proverbs. From this moment on, proverbs become the true calling card of the squire.16

In spite of the gap between Sancho's background knowledge and the background knowledge of many of the novel's characters, including that of his master, it does not take long before he exhibits a growing confidence in the background knowledge that he has acquired through his experiences. As Sancho increasingly participates in a creative manner in the adventures that he shares with the knight, his perspective of events also has an effect on Don Quijote's vision of the world (Mancing 51).17 Sancho Panza's active participation in the creation of meaning, however, occurs only after he has acquired a chivalric framework. He needs a background knowledge of the chivalresque to influence the events and the people that he encounters during the quest.

Sancho Panza is required to adopt a set of codes different from his own in order to achieve success in deciphering the meaning of his adventures with Don Quijote. Sancho's acquisition of a chivalric framework obligates him to develop an entirely new way of thinking so that he may interpret the events occurring around him. Once the
squire can understand the events, he will be able to participate creatively in the formation of meaning.18

Sancho observes, listens, and asks questions to acquire the knowledge necessary to become more involved in the adventures of his master. Slowly, he gains confidence in his understanding of chivalric codes. The first time that Sancho Panza aggressively tests his recently acquired chivalric framework is while he speaks to the three women at the inn, neither of whom are readers. Curious about the travellers, the innkeeper's wife, her daughter, and Maritornes ask the squire several questions:

--¿Cómo se llama este caballero?--preguntó la asturiana Maritornes.
--Don Quijote de la Mancha--respondió Sancho Panza--; y es caballero aventurero, y de los mejores y más fuertes que de luengos tiempos acá se han visto en el mundo.
--¿Qué es caballero aventurero?--replicó la moza.
--¿Tan nueva sois en el mundo que no lo sabéis vos?--respondió Sancho Panza--. Pues sabed, hermana mía, que caballero aventurero es una cosa que en dos palabras se va apaleado y emperador. Hoy está la más desdichada criatura del mundo y la más menesterosa, y mañana tendrá dos o tres coronas de reinos que dar a su escudero.
--Pues ¿cómo vos, siendolo deste tan buen señor--dijo la ventera--, no tenéis, a lo que parece, siquiera algún condado?
--Aún es temprano--respondió Sancho--, porque no ha sino un mes que andamos buscando las aventuras, y hasta ahora no hemos topado con ninguna que lo sea. Y tal vez hay que se busca una cosa y se halla otra. Verdad es que, si mi señor don Quijote sana desta herida o caída y yo no contredo della [sic], no trocaría mis esperanzas con el mejor título de España. (I: 199-200).

This passage constitutes Sancho's first effort at explaining the mission and the type of life that a knight errant and his squire lead.19 It reveals that Sancho has acquired the basic tenets of Don Quijote's chivalric framework. The squire has completed his first imitatio of his master's speech to the best of his limited background knowledge. This pattern, as Salvador de Madariaga has stated, will persist throughout the novel; it becomes an integral part of the squire's characterization: "Sancho, eco de Don Quijote, imita con rural sencillez--y la sencillez que se esfuerza acaba en complicación--los arabescos de estilo y pensamiento de su señor, las razones de su sinrazón" (138).
Employing his acquired chivalric framework, Sancho manages the most perfect merger between the historical world and the fantastic world the moment in which he creates the "baciyelmo" (I: 540). Johnson states the following regarding this merger:

He wants to agree with his master, but at the same time he has to be true to his own perception of reality. The word he coins, baciyelmo . . . is a compromise formation that reflects the conflict within him between his relation to the objects in question and his relation to Don Quixote. (Don Quixote: The Quest 95)

The merger fills a vital necessity if Sancho Panza is to continue surviving in his master's world. It is an effective formation of meaning based on alien thoughts: thoughts that are not original to Sancho Panza. According to Castro, the tension Sancho produced by pulling Don Quijote towards reality is the foundation upon which Cervantes created the genre of the modern novel: "Don Quijote, el pobre, aspira a la existencia mitica; mas Sancho, al tirarle de los pies, lo introduce violentamente en su realidad, gracias a la cual surgió el nuevo género de la novela" (El pensamiento 35).

The squire begins to participate in the shaping of the emerging events within the novel superimposing his life experiences onto the chivalric framework that he is acquiring from his master.20

Sancho Panza can now arrive at the solution of problems thanks to his chivalric framework. As Don Quijote is being taken back to his village in an oxen-drawn cart, and believing that it is due to enchantment, Sancho Panza balances his world and the world of the chivalresque to conclude that there is no magic involved in his master's abduction. Sancho prefaces his doubts about the enchantment by admitting his master's superiority as a reader, then he offers his theory that things do not appear to be taking place, according to the background knowledge that he has acquired, thus far, in the realm of the chivalresque. Later, the squire assertively expresses his doubts in the presence of the canon and the village priest, citing, again, his recently acquired background knowledge:
--Ahora, señores, quiéranme bien o quiéranme mal por lo que dijere, el caso de ello es que así va encantado mi señor don Quijote como mi madre; él tiene su entero juicio, él come y bebe y hace sus necesidades como los demás hombres, y como las hacía ayer, antes que le enjaulasen. Siendo esto así ¿cómo quieren hacerme a mí entender que va encantado? Pues yo he oído decir a muchas personas que los encantados ni comen, ni duermen, ni hablan, y mi amo, si no le van a la mano, hablará más que treinta procuradores. (I: 562)

Although those transporting Don Quijote try to convince Sancho to desist in his efforts to prove that his master is not enchanted, he will, indeed, persist. He again confronts Don Quijote with his suspicions. This time, however, he has a theory based on the most rudimentary bodily functions. The confirmation of this theory will once and for all prove that enchantment is not present in the case of his master's transport. Sancho persuades Don Quijote to submit himself to a test by answering a simple question:

--Digo que no mentiré en cosa alguna--respondió don Quijote--. Acaba ya de preguntar; que en verdad que me cansas con tantas salvas, plegarias y prevenciones, Sancho.

--Digo que yo estoy seguro de la bondad y verdad de mi amo; y así, porque hace al caso a nuestro cuento, pregunto, hablando con acatamiento, si acaso después que vuestra merced va enjaulado y, a su parecer encantado en esta jaula, le ha venido gana y voluntad de hacer aguas mayores o menores, como suele decirse. (I: 574-575)

The answer to Sancho's question is proof enough to convince Don Quijote that he is not a victim of enchantment, since he does not have in his chivalric framework any information about knights performing basic bodily functions while under a spell. This allows Don Quijote to seek Sancho's help in gaining release from the cage.

Sancho Panza's final, and perhaps most significant creative act in Part I, occurs when he lays the foundation for his master's third outing. As Don Quijote lays wounded on the ground after attacking the religious procession in the final chapter of Part I, he asks his squire to place him on the cart, because he is unable to mount Rocinante. To his master's request, Sancho replies: "Eso haré yo de muy buena gana, señor mío--respondió Sancho--, y volvamos a mi aldea en compañía destos señores, que su bien desean, y allí daremos orden de hacer otra salida que nos sea de más provecho y fama (I: 601)." Sancho, and not the knight errant, is the one who leaves
the door wide open for the sequel. He understands at the end of Part I that they will have another opportunity to exercise their chosen profession--and for greater glory and fame. Furthermore, he has acquired the background knowledge necessary to make him a confident, effective, and active participant in the creative process.

The chivalric framework that Sancho comes to share with his master produces admiratio in several of the novel's secondary characters. To understand the madness of one character is easy, but to accept two characters who share the same absurd vision is difficult for some of the secondary characters. When the village priest and the village barber intercept Sancho Panza on his way to El Toboso, they interrogate the squire about Don Quijote's whereabouts and doings. Sancho's answers leave the priest "... admirado de su simplicidad, y de ver cuán encajados tenía en la fantasía los mismos disparates que su amo..." (I: 363). By the time that the priest and the barber encounter Sancho, the squire has changed, he has acquired and has come to accept much of his master's chivalric framework as his own. Later, as Don Quijote is being taken back to his village in the cart, Sancho protests to the priest, saying that such an action is depriving his family of the riches and the prestige that they will gain with the governorship of the island. The barber finds it incredible that Sancho Panza has acquired Don Quijote's beliefs and he labels him as deranged as his master. Although this provokes admiratio, the context of the admiration does not flatter the squire.

In Part I of Don Quijote de la Mancha, Sancho Panza begins to acquire much of the background knowledge that will serve him as governor. Several conversations foreshadow Sancho's reign and his encounter with the Duke and Duchess in Part II. The first instance surfaces when Don Quijote instructs his squire in the rules of stratified combat. Sancho declares himself to be a man of peace and that under no circumstances will he raise his hand against another. The knight errant responds to this with a brief lesson in the need to sometimes govern with a firm, and on occasion
combative, hand. Don Quijote's lesson becomes a part of Sancho's background knowledge. Still, although he exhibits more acceptance of the need to fight, the lesson will be of little service to him when he is confronted with violence as the governor of the Insula Barataria. Sancho, in a question that he posed to his master in the hope of seeking a more comfortable method of achieving their goals, anticipates their stay at the castle of the ducal pair:

... me parece que sería mejor, salvo el mejor parecer de vuestra merced, que no fuésemos a servir a algún emperador, o a otro príncipe grande, que tenga alguna guerra, en cuyo servicio vuestra merced muestre el valor de su persona, sus grandes fuerzas y mayor entendimiento; que, visto esto del señor a quien sirviéremos, por fuerza nos ha de remunerar, a cada cual según sus méritos, y allí no faltará quien ponga en escrito las hazañas de vuestra merced, para perpetua memoria. De las más no digo nada, pues no han de salir de los límites escuderiles; aunque sé decir que, si se usa en la caballería escribir hazañas de escuderos, que no pienso que se han de quedar las más entre reglones. (I: 258)

Sancho's proposal to his master not only anticipates their relationship to the Duke and Duchess, but it also reveals an emerging awareness on the squire's part of himself as a literary character. He envisions himself as an equal participant in the adventures and not as a character destined to be lost between the margins. Don Quijote's reply to Sancho's proposal is lengthy, perfectly following the lines of the scenario set by Sancho. The knight's method of achieving secure employment in the home of royalty, however, varies from the squire's in the sense that they will have to endeavor diligently in order to gain a permanent and honorable status in a palace.

The canon also teaches Sancho Panza a lesson in responsible governorship. When a three party conversation regarding the art of governing takes place between Don Quijote, Sancho, and the canon, the squire speaks enthusiastically about enjoying in great leisure the revenue from the taxes that his subjects will pay. The canon cautions him against this, advising the squire that there is more to governing than he imagines:

--Eso, hermano Sancho-- . . . , entiéndese en cuanto al gozar la renta; empero al administrar justicia, ha de atender el señor del estado, y aquí entra la
This advice becomes a part of Sancho's background knowledge, which he will later draw from when he becomes governor.

Sancho Panza, as the knight's squire, joins Don Quijote in his quest. Although he can neither read nor write, he is an astute observer who listens closely to others, in particular to his master, and it is not long before he begins to participate in the creation of meaning within the novel. With the promise of a governorship, Sancho Panza leaves his familiar world in search of adventures. First, however, he must acquire the background knowledge necessary for the adventures to have a meaning, a purpose and, therefore, a reward. He manages to build a framework of the chivalric, which also includes the rules that govern his relationship to his master. Of the things that Sancho learns early on in the quest is that chivalric adventures often end in violence--it is the background knowledge which makes him most uncomfortable. Although an enormous gap exists between the knight errant's and the squire's background knowledge, Sancho soon gains enough confidence to begin participating in a creative manner in the adventures that they embark upon. There are other characters who find it difficult to believe that Sancho has come to visualize the world in the same manner as his master, but this understanding and acceptance of Don Quijote's beliefs serves to prepare him for the adventures and the governship that await him in Part II.
Notes to Chapter 3

1 With the creation of Sancho Panza, Cervantes has set the stage for the tension that will exist throughout the novel between the creation of meaning based on the written word and the creation of meaning based solely on life's experiences.

2 Regarding this issue, Wolfgang Iser states: "The manner in which the reader experiences the text will reflect his own disposition, and in this respect the literary text acts as a kind of mirror; but at the same time, the reality which this process helps to create is one that will be different from his own . . . . Thus we have the apparently paradoxical situation in which the reader is forced to reveal aspects of himself in order to experience a reality which is different from his own. The impact this reality makes on him will depend largely on the extent to which he himself actively provides the unwritten part of the text, and yet in supplying all the missing links, he must think in terms of experiences different from his own; indeed, it is only by leaving behind the familiar world of his experience that the reader can truly participate in the adventure the literary text offers him" (The Implied Reader 281-282).

3 Regarding the possibility of someone actually believing that they can receive the governorship of an island as a reward, E. C. Riley writes: "Don Quixote's promise to reward Sancho with the governorship of some island highlights Sancho's credulity of course, but it may be remembered that many Spaniards, some of quite humble origins, did make their fortunes in the Spanish American empire" (Don Quixote 58).

4 Riley comments the following regarding the manner in which Sancho Panza's beliefs can be swayed by authority figures: "Sancho is easily persuaded by persons of authority, which is a modest acknowledgement of his own limitations, and he is apt to believe anything outside the range of his personal experience. When left to himself, he usually bases his judgements on the evidence of his senses . . . . When he doubts or disputes the story, he has witnessed something that goes against its credibility; but, helped by a strong dose of self-interest, he will accept correction from supposedly responsible persons" (Don Quixote 59).

5 In regard to a reader's temporary loss of his or her own identity, Iser states the following: "In thinking the thoughts of another, his own individuality temporarily recedes into the background, since it is supplanted by these alien thoughts, which now become the theme on which his attention is focused. As we read, there occurs an artificial division of our personality, because we take as a theme for ourselves something that we are not" (The Implied Reader 293).

6 Edwin Williamson comments that: "Don Quixote's description of a knight errant's career for the enlightment of Sancho Panza sounds uncannily like a plot-summary of the Amadís . . . " (94).

7 In the instance of Sancho's recomposing of the text, we can observe what Iser describes as the process of the recreation of the text: "The act of recreation is not a smooth or continuous process, but one which, in its essence, relies on interruptions of the flow to render it efficacious. We look forward, we look back, we decide, we
change our decisions, we form expectations, we are shocked by their nonfulfillment, we question, we muse, we accept, we reject; this is the dynamic process of recreation. This process is steered by two main structural components within the text: first a repertoire of familiar literary patterns and recurrent literary themes, together with allusions to familiar social and historical contexts; second, techniques or strategies used to set the familiar against the unfamiliar" (The Implied Reader 288). The external reader observes this process replicated by Sancho when he recreates his master's letter to Dulcinea. In Sancho's case, it is not only a recreation of the letter's discourse, but it also becomes a kinetic recreation, an recollection effort manifested in the squire's physical gestures.

8 Carroll B. Johnson comments on how the knight errant has to rectify all that his squire says so that the incident may remain chivalresque: "When he and his master are reunited, Don Quixote naturally wants to know what happened in El Toboso. Of course Sancho can't tell him the truth, so he tells him another story (I: 30), in which he superimposes everything he knows about Aldonza only Dulcinea. In order to save Dulcinea from degenerating into Aldonza Lorenzo, Don Quixote has to 'rectify' practically everything Sancho tells him. The scene is hilarious but also serious, because it reconvenes the workshop in narrative theory. Among the topics treated: the relation between truth and verisimilitude, history and poetry, the priority of story over discourse, the generation of discourse from a mental construct, the dialogue of narrator and narratee" (Don Quixote: The Quest 55).

9 Juan Bautista Avalle-Arce states the following with respect to Sancho's invention of Dulcinea's response: "Al encontrarlle, Sancho se ve obligado a inventar unas paparruchas descomunales y graciosísimas acerca de Dulcinea del Toboso para coherenciar un mentido viaje que sólo había realizado en la imaginación" (Don Quijote como forma de vida 163).

10 Luis Andrés Murillo, in his edition of Don Quijote, states that: "El llanto de Sancho es una versión cómica de la enumeración panegírica de la virtudes del difunto tradicional en la poesía de la muerte. Sancho trabuca los términos; ha querido decir 'arrogante con los soberbios', etc.". This appears as footnote number 12 (I: 601). On the other hand, Avalle-Arce, in his edition of Don Quijote sees Sancho's lament as an accomplished poetic creation: "Ante lo que considera cadáver de su amo, Sancho entona un verdadero planto." Footnote 12 (I: 604). In a previous footnote, Avalle-Arce defined planto as a literary expression "de larga y noble tradición literaria en las letras españolas, desde Juan Ruiz, Arcipreste de Hita . . ., pasando por Jorge Manrique . . ., y llegando a Federico García Lorca . . ." Footnote 15; (I: 174). Regarding the manner in which Sancho transposed terms, Avalle-Arce attributed it to the squire's emotional state when he believed his master to be dead: "El sentimiento de Sancho le hace trauar las palabras y dice aquí lo opuesto de lo que querfa decir" Footnote 11 (I: 604).

11 Regarding how Sancho Panza patterns his relationship to his wife on his relationship with the knight errant, Howard Mancing writes: "In general, Sancho's intellectually superior stance, defense of the chivalric quest, use of insults, criticism of his wife's association of ideas, correction of her pronunciation, and so on, all mirror Don Quijote's manner when dealing with his squire: Sancho is to Teresa as Don Quijote is to Sancho" (176).
12 The fact that Sancho Panza is able to parody his master is an indication that he is acquiring the training necessary to participate actively in the creation of meaning within the text. The following quote from Linda Hutcheon supports this notion: "Parody is frequently accused of being an elitist form of discourse, largely because its pragmatic dimension implies that at least in part of the locus of aesthetic value and meaning has been placed in the relation of reader to text—in other words, that parody exists potentially in 'double voiced' words (the result of textual superimposition)—but it is realized or actualized only by those readers who meet certain requisite conditions, such as ability or training" (95).

13 Mancing states the following regarding this incident: "Don Quijote takes advantage of Sancho's ignorance of the romances of chivalry in order to describe the comportment of Amadís de Gaula's squire Gandalfn. . . . (His description) is, purely and simply, another lie, unethical, unscrupulous, and very unbecoming of one who claims to adhere to the rules of chivalry" (70).

14 Sancho's words of doubt are as follows: "Vive Dios, señor Caballero de la Triste Figura, que no puedo sufrir ni llevar en paciencia algunas cosas que vuestra merced dice, y que por ellas vengo a imaginar que todo cuanto me dice de caballeras, y de alcanzar reinos e imperios, de dar insulas y de hacer otras mercedes y grandezas, como es uso de caballeros andantes, que todo debe de ser cosa de viento y mentira, y todo patrana, o como lo llamaremos" (I: 306).

15 Johnson suggests that Don Quijote attacks Cardenio because the mountain man's accusation strikes too close to the knight errant's situation: "Don Quixote and Cardenio fall out over the proper interpretation of a nonexistent love episode from Amadís de Gaula, the relationship between Queen Madásima and Master Elisabet. Cardenio, imposing his own amorous situation and his intense feelings regarding Luscinda and Don Fernando onto literature, makes Queen Madásima a cheap sexpot—as he would like to be able to consider Luscinda—and affirms that 'that sonofabitch Master Elisabet was shacked up with her.' At this point Don Quixote unconsciously identifies the good queen with the object of his own affections, whose purity must be maintained at all costs and who must not be permitted to give herself to anyone, and springs violently to her defense" (Madness and Lust 111).

16 Johnson recognizes that the proverbs are at the core of Sancho's characterization: "Don Quixote is a great reader. In fact, this is what makes him Don Quixote. Sancho is illiterate. Furthermore, he has never heard of romances of chivalry. Don Quixote belongs to the culture of literacy, whose medium is the written word. He understands and explains the world through what he has read, especially his beloved romances of chivalry. Sancho belongs to the culture of orality. He opposes the great body of folk wisdom crystallized in proverbs to Don Quixote's reliance on written texts" (Don Quixote: The Quest 47).

17 Mancing writes the following concerning Sancho Panza's undermining of Don Quijote's world: "Throughout the novel, Sancho will point out reality, will engage Don Quijote in nonchivalric conversation, and will make his master laugh. The cumulative effect of Sancho's influence will be the gradual undermining of Don Quijote's chivalric fantasy. Ironically, Sancho Panza himself will become increasingly caught up in that
fantasy world and will at times seem as quixotic as his master, but his effect on Don Quijote will consistently be contrary to the sustaining of a chivalric role" (51).

18 Regarding the subject of the reader adopting a code different from his or her own in order to extract meaning from a text, Iser states the following: "For someone else's thoughts can only take a form in our consciousness if, in the process, our unformulated faculty for deciphering those thoughts is brought into play--a faculty which, in the act of deciphering also formulates itself. Now since the formulation is carried out on terms set by someone else, whose thoughts are the theme of our reading, it follows that the formulation of our faculty for deciphering cannot be along our own lines of orientation" (The Implied Reader 294).

19 Sancho's chauvinistic behavior is evident in this scene. He belittles the women's lack of background knowledge. This is based again on the pattern established in his relationship with his master which, as we discussed earlier, he superimposed upon his relationship with his wife.

20 The process by which Sancho Panza superimposes his life experiences onto his newly acquired chivalric framework follows a reading process described by Iser in the following manner: "In the oscillation between consistency and 'alien associations,' between involvement in and observation of the illusion, the reader is bound to conduct his own balancing operation, and it is this that forms the esthetic experience offered by the literary text" (The Implied Reader 286). From these "oscillations" Sancho is able to contribute to the creative process inherent in the novel. His background knowledge has now grown sufficiently to allow him to participate in the aesthetic experience of the novel.

21 Johnson states that all the characters in Don Quijote are affected by literature--even the illiterate Sancho: "Many of the characters are avid readers; the course of their lives is determined or altered by their experience with literature. No one, not even illiterate Sancho, remains untouched by books" (Don Quixote: The Quest 71).
Chapter 4

Mastery . . . After a Sort

The knight errant and his squire, in Part II of *Don Quijote de la Mancha*, firmly, albeit erroneously, believe that they have mastered the skills and the knowledge necessary to be successful in their chosen professions. In their eyes, they have fulfilled the requirements to be considered full-fledged members of the ranks of famous knights errant and squires. In Part II, Don Quijote and Sancho Panza discover that they are literary characters. Furthermore, they exhibit a keen interest in how the readers of their adventures perceive them. Because of their shared chivalric framework, Don Quijote and Sancho Panza appear to be better equipped to solve problems and behave creatively during their final outing. Sancho Panza, in particular, demonstrates substantial growth in his background knowledge of the chivalresque. He will, in Part II, at times openly question the validity of his master's chivalric vision, thus exhibiting an assertiveness that reflects his perceived mastery of his profession. The notoriety that the pair have gained through the publication of Part I will eventually lead to their downfall. In the end, Don Quijote will understand that his mastery of knight errantry was nothing more than an illusion. In the only possible outcome, he returns home, rejects his quest, and dies as Alonso Quijano.

As master and squire meet for the first time in Part II, Don Quijote reminds Sancho Panza that they have become inextricably linked to one another: "... juntos salimos, juntos fuimos y juntos peregrinamos; una misma fortuna y una misma suerte ha corrido por los dos . . . (II: 2)". Don Quijote sees their fortune and their destinies as so intertwined that the knight errant even suggests that their identities have blended
together to the point of their virtually becoming one: the bond that unites them is unbreakable. The same can be said to have occurred with their chivalric vision: they now share a unified frame of reference that has as its base all of their adventures from Part I. The background knowledge that they have in common will allow both the knight errant and the squire to begin immediately their quest without the need to test their pre-understandings nor to acquire a new chivalric framework, a task which was required of them in Part I.

The unified frame of reference that Don Quijote and Sancho Panza share does, however, have its drawbacks in Part II. They expect the world into which they venture to remain the same as it was during their previous outing and thus make it possible for them to demonstrate their mastery of the chivalresque. This world, though, has lost all possibilities of displaying a consistent pattern. The existence of a history of their adventures complicate matters greatly, forcing the knight errant and the squire to react constantly to the pre-conceived notions that others have about them. The expectations that other characters have about the chivalric pair contribute significantly to the lack of a pattern that matches Don Quijote's and Sancho Panza's chivalric framework.

The existence of a written history of their adventures comes to the knight's and squire's attention when Sancho Panza delivers to his master the news that they have achieved everlasting fame (II. 2), that their adventures have been recorded in a book, as Don Quijote had foretold. Don Quijote and Sancho Panza are now absolutely certain that they are literary characters. Futhermore, they remain confident that the foretold sage will continue to record all of their actions. Carlos Fuentes believes that Cervantes's experimentation with the awareness that the characters possess that they are subjects of a book allows them to utilize fully their previous experiences as guides for their adventures in Part II. According to Fuentes, the two central characters, by way of the knowledge that they are literary beings, gain an autonomy that in all likelihood was
never before encountered in European literature (76). The road map for their continuing adventures will now be charted by their earlier experiences; the knight errant and the squire are now, at least in their own eyes, proficient in their chosen professions.

The conversation between the knight errant and his squire regarding the publication of their adventures leaves Don Quijote doubtful as to whether the account matches the horizon of expectations established by his chivalric framework. As Sancho goes to bring Sansón Carrasco before the knight errant, the voice of the novel's supernarrator describes Don Quijote's solitary reflections:

Pensativo además quedó don Quijote, esperando al bachiller Carrasco, de quien esperaba oír las nuevas de si mismo puestas en libro, como había dicho Sancho, y no se podía persuadir a que tal historia hubiese, pues aún no estaba enjuta en la cuchilla de su espada la sangre de los enemigos que había muerto, y ya querían que anduviesen en estampa sus altas caballerías. Con todo eso, imaginó que algún sabio, o ya amigo o enemigo, por arte de encantamiento habría dado a la estampa: si amigo, para engrandecerlas y levantarlas sobre las más viles que de algún vil escudero se hubiesen escrito, puesto--decía entre sí-- que nunca hazañas de escudero se escribieron; y cuando fuese verdad que la tal historia hubiese, siendo de caballero andante, por fuerza habría de ser grandiflócea, alta, insigne, magnífica y verdadera. (II: 58)

Don Quijote worries that too many inclusions about his squire would, according to his chivalric framework, diminish the transcendental character of the novel. Ironically, his reflections reveal his belief that he has matched the heroic deeds of his models. Don Quijote hopes that the sage can fulfill, by virtue of telling the true story of a knight errant, the promise of documenting an authentic epic tale.

The character of Sansón Carrasco embodies the readers of Cervantes's time, and he is an astute reader at that. By way of the knight errant's interview with this reader of the first part, Don Quijote and Sancho Panza integrate into their schemata the response of their public to their adventures. Yet Sansón Carrasco, a "gran socarrón" (II: 59), gives the knight errant and his squire a distorted view in regard to how the readers' perceive their adventures. The manner in which Sansón Carrasco greets Don
Quijote matches the greetings reserved for true literary heroes and not for a madman.

Upon receiving a greeting worthy of chivalresque heroes, Don Quijote and Sancho Panza find their belief that they have mastered their professions confirmed. According to Sansón Carrasco, Don Quijote has exceeded the feats and accomplishments of the knights who existed before him, just as the knight errant had promised to do in Part I. Furthermore, the knight and his squire learn that their exploits have met with universal acclaim. From Sansón Carrasco, Don Quijote learns which of his adventures are the ones that the readers enjoy best. Sansón Carrasco's words are:

--En eso... hay diferentes opiniones, como hay diferentes gustos: unos se atienen a la aventura de los molinos de viento, que a vuestra merced le parecieron Briareos y gigantes; otros, a la de los batanes; éste, a la descripción de los dos ejércitos, que después parecieron ser dos manadas de carneros; aquel, encarece la del muerto que llevaban a enterrar a Segovia; uno dice que a todas se aventaja la de la libertad de los galeotes; otro, que ninguna iguala a la de los dos gigantes benitos, con la pendencia del valeroso vizcaíno. (II: 60-61)

In actuality, Sanson Carrasco's comments undermine Don Quijote's chivalric framework. He points out that the knight errant's visions were false. But all Don Quijote hears is that the reading public enjoyed his deeds. He chooses to believe that he is, indeed, a hero.

Don Quijote also learns that the tale of his adventures is so well written, so literary, that it has reached a broad audience, with virtually no boundaries in terms of education, age, or social standing. This greatly pleases the knight errant. Sansón Carrasco reveals to the knight errant, the squire, and the external reader the novel's wide appeal:

... es tan clara, que no hay cosa que dificultar en ella: los niños la manosean, los mozos la leen, los hombres la entienden y los viejos la celebran; y, finalmente, es tan trillada y tan leída y tan sabida de todo género de gentes, que apenas han visto algún rocín flaco, cuando dicen: "Allí va Rocinante." (II: 64)

The knowledge of the novel's success is incorporated into Don Quijote and Sancho Panza's schemata. They are both secure about their background knowledge, for they believe that they have lived through the entire spectrum of chivalric experiences.
Don Quijote does not take the time nor make the effort to read the novel. This occurs because the knight errant is a man of action while his alter ego, Alonso Quijano, is the reader. The knight errant relies entirely on Sansón Carrasco's description of the events detailed in the book. Don Quijote is too busy performing his re-enactment of the chivalresque to again himself engage in what must now seem to be the most sedentary activity in the world: reading. Don Quijote interrogates Sansón Carrasco. His fellow villager knows everything regarding the adventures of the knight errant and his squire because the sage who documented the tale spares no details in relating Don Quijote's history: "No se le quedó nada . . . al sabio en el tintero; todo lo dice y todo lo apunta . . ." (61).

Thanks to Sansón Carrasco, Don Quijote becomes acutely aware of himself as a literary character. Because of what Sansón Carrasco learned via the Arab chronicler's writings, Don Quijote relies heavily on his advice in selecting a destination for his upcoming sally. Sansón advises Don Quijote to head toward Zaragoza for the festival of San Jorge, where the knight errant can prove his worth in the local tournaments. Don Quijote has obviously come to trust Sansón's judgement in regard to what will be an appropriate source for adventures that will have literary merit. Don Quijote integrates the information that Sansón Carrasco conveys to him into his schemata and it serves to embolden him to leave his village in search of more adventures. His awareness of his literary existence typifies what Wolfgang Iser describes as the wandering viewpoint, where a subject is able to enter the object:

We always stand outside the given object, whereas we are situated inside the literary text. The relation between text and reader is therefore quite different from that between object and observer: instead of subject-object relationship, there is a moving viewpoint which travels along inside that which it has to apprehend. This mode of grasping an object is unique to literature. (The Act of Reading 109)

In the case of the knight errant, he is the both the subject and the object. Furthermore, he is very conscious of this fact.
Don Quijote takes great pride in his celebrity status. He cannot contain his pride when he boasts to Don Diego de Miranda about being a living part of literature:

... y así, por mis valerosas, muchas y cristianas hazañas he merecido andar ya en estampa en casi todas o las más naciones del mundo. Treinta mil volúmenes se han impreso de mi historia, y lleva camino de imprimirse treinta mil veces de millares, si el cielo lo remedia. (II: 151)

Don Quijote, who loves books so passionately, gleefully spreads the news of having been enshrined in the pages of one. His self-description before the character of Don Diego de Miranda is a moment in which the knight errant displays his self-awareness as a literary being.¹⁰

Don Quijote's squire, Sancho Panza, also prides himself on having his name in print. He, however, equates his literary fame with being a respectable and trustworthy individual. Evidence of this belief surfaces when the squire attempts to convince the duchess that he would make an excellent governor. Sancho is irate about the manner in which people are speaking about him, in particular when questioning his loyalty to Don Quijote because of his role in Dulcinea's enchantment. In his defense, Sancho cites his existence as a literary character:

... como si Sancho fuese algún quienquiera, y no fuese el mismo Sancho Panza, el que anda ya en libros por ese mundo adelante, según me dijo Sansón Carrasco, ...; así, que no hay para qué nadie se tome conmigo, y pues que tengo buena fama, y, según de decir a mi señor, que más vale el buen nombre que las muchas riquezas, encájense ese gobierno, y verán maravillas; que quien ha sido buen escudero será buen gobernador. (II: 302)

Sancho sees his fame as a confirmation of his honesty, of his sense of responsibility. In his eyes, his existence as a character in a book makes him a suitable candidate for governor. His appearance in the book has no aesthetic nor epic significance for him: he is not, after all, a reader.¹¹

Even though Sancho Panza does not read, books continue to have an enormous impact on his life as well as on the life of his master. In an amazingly complex and stunning turn of historical and literary events, the knight errant and the squire find that
Avellaneda's *Quijote* duplicated their characters. The knight errant overhears a conversation between two travellers, Don Jerónimo and Don Juan, in which they speak about the false Don Quijote. Don Juan and Don Jerónimo comment that the knight errant no longer loves Dulcinea and this infuriates Don Quijote, who forcefully corrects the unsuspecting travellers. It now becomes a part of both Sancho's and Don Quijote's background knowledge that they each have counterparts who portray them unflatteringly. Sancho's characterization in particular suffers greatly, according to the travellers who have read the counterfeit text: "... píntaos comedor, y simple, y no nada gracioso, y muy otro del Sancho que en la primera parte de la historia de vuestro amo se describe" (II: 487). Sancho, of course, assures the travellers that they had met an imposter. The squire admits to his simplicity and gluttony, but he also reminds the travellers of his remarkable wit. His response again reveals his self-awareness in regard to his literary characterization.

The existence of Don Quijote's false counterpart becomes tangibly real when he visits a print shop in Barcelona and stumbles across copies of Avellaneda's *Quijote*. The knight errant had already incorporated into his chivalric framework the existence of the false account of his story, and he now proceeds to attack it bluntly:

---

"Ya yo tengo noticia deste libro . . . , y en verdad y en mi conciencia que pensé que ya estaba quemado y hecho polvos, por impertinente; pero su San Martín se le llegará, como a cada puerco; que las historias fingidas tanto tienen de buenas y de deleitables cuanto se llegan a la verdad o la semejanza della, y las verdaderas, tanto son mejores cuanto son más verdaderas. Y diciendo esto, con muestras de algún despecho, se salió de la emprenta. (II: 521)

---

Seeing the false *Quijote*, especially when he never manages to see a copy of his own story, infuriates Don Quijote who storms out of the print shop. The existence of the false *Quijote* is a tangible fact, Don Quijote holds a copy in his hands and even flips through its pages. The imposter's quest enters Don Quijote's consciousness and it has a significant effect on his behavior.
His reaction to the existence of an imposter highlights that Don Quijote places great importance in how others perceive him. Early in Part II, the knight errant exhibits keen interest in knowing how the people of his village have reacted to the quest that he embarked upon in Part I. In his first meeting with Sancho, he asks the squire a series of questions regarding the perception that the villagers have of him. Sancho Panza knows the answers to these questions. He has heard all that the villagers have to say about the knight errant. The answers to Don Quijote's questions condemn the knight errant's actions as madness, and Sancho tells him so. To counter this, Don Quijote searches through the memories of his readings and finds several examples of heroes who were also maligned: "Mira, Sancho . . . : donde quiera que está la virtud en eminent grado, es perseguida. Pocos o ningunos de los famosos varones que pasaron dejó de ser calumniado de la malicia" (II: 56-57). Don Quijote goes on to name several characters, some historical and some fictional, who overcame the resistance of others to their quests. Clearly, the knight errant cannot distinguish between historical fact and fiction.

Don Quijote still perceives reality as being formed by his readings of the chivalresque. In fact, he believes that he has achieved mastery in the field of knight errantry. Therefore, Don Quijote relies less on imitatio to help provide context and meaning to his experiences in Part II. Statements such as: "... venid a mi memoria cosas de Amadís . . . " (I: 319), are no longer found in Part II. Don Quijote now draws from his experiences as a knight, acquired in Part I, to achieve meaning. He does, though, on occasion, rely upon his knowledge as a reader of the chivalresque to comprehend the significance of a situation, but these occurrences are infrequent in comparison to Part I.

Many times, as in Part I, Don Quijote refers to his chivalric framework in order to solve to a few problems and dilemmas that confront him.14 Don Quijote activates
his schemata when he deals with his rebellious squire, who at the time is demanding a salary for his participation in their adventures. In reply to Sancho's request of a guaranteed income, Don Quijote says:

"Pero dime, prevaricador de las ordenanzas escudleriles de la andante caballería, ¿dónde has visto tú, o leído, que ningún escudero de caballero andante se haya puesto con su señor en tanto más cuánto me habéis de dar cada mes porque os sirva? (II: 260)

Employing the superiority of his background knowledge over the squire's, Don Quijote effectively silences Sancho Panza, who accepts his master's reasoning as if it were written in stone. Not only does Don Quijote succeed in intimidating his squire to cease from making demands, but he also, rather condescendingly, reminds Sancho Panza that his recently acquired background knowledge regarding the chivalresque does not compare to the voluminous knowledge of this voracious, albeit naive, reader.

In the confines of the castle of the ducal pair, Don Quijote has to rely upon his background knowledge as a reader to resolve several problematic situations. The first example is when Doña Rodríguez enters the knight errant's bedroom at night to request a favor. In the darkness, Don Quijote believes that a ghost has entered his quarters to seek the help of a knight:

--Conjúrote, fantasma, o lo que eres, que me digas quién eres, y que me digas qué es lo que de mí quieres. Si eres alma en pena, dímelo; que yo haré por ti todo cuanto mis fuerzas alcanzaren, porque soy católico cristiano y amigo de hacer bien a todo el mundo; que para esto tomé la orden de caballería andante que profeso, cuyo ejercicio aun hasta hacer bien a las almas de purgatorio se estiende. (II: 397)

Don Quijote activates his schemata and finds that there are no exceptions to those individuals whom a knight errant must help. He therefore revises his mission slightly to integrate assisting even the dead. Later, Don Quijote will yet again redefine his mission as a knight errant for Doña Rodríguez's benefit when she asks him to intervene on behalf of her daughter in order to restore the young lady's honor. Don Quijote vows to remedy the situation. To do this, he searches through his chivalric framework
and extrapolates that a possible course of action is to confront the offender and obligate him to fulfill his promise or face the ultimate consequence: death. In this instance, Don Quijote defines his mission as assisting those in need and punishing those who offend the chivalric code of life.

Also, while staying with the duke and duchess, Don Quijote has to activate his schemata in order to solve a problem which afflicts him directly. The knight errant's stay in the castle distresses him. His background knowledge yields no precedent of any knight who remained for long as a guest in a castle. The voice of the novel's supernarrator describes Don Quijote's discovery to us: "... le pareció que la vida que en aquel castillo tenía era contra toda la orden de caballería que profesaba..." (II: 433). Don Quijote's extended visit fails to match his chivalric framework. Based on this reflection, Don Quijote asks the ducal pair for permission to leave for Zaragoza. Doña Rodríguez, however, not having her daughter's situation yet resolved, demands that Don Quijote keep his word and restore her daughter's honor. The knight errant, in a joust staged by the duke and duchess, appears to right the wrong and thus becomes free to leave the castle. Once away from the castle, Don Quijote feels at liberty to again pursue his quest. Being removed from the pranks of the ducal pair renovates him and fills him with renewed hope. Don Quijote's world returns to its center, in agreement with his chivalric framework, and he once again can pursue further adventures.

Very few of the adventures that Don Quijote pursues in Part II, however, are of his own making. In fact, the knight errant exhibits a significant decline in terms of his participation in the creative process that exists within the novel. Don Quijote, though, does participate creatively on a few noteworthy occasions. His first attempt at being a creator occurs when he changes his "nom de guerre" to El Caballero de los Leones after his experience with the caged lion. His chivalric framework indicates to him that such an act is permissible and aesthetically correct: "... en esto sigo la antigua
usanza de los andantes caballeros, que se mudaban los nombres cuando querían, o
cuando les venía a cuento" (II: 166). Sancho Panza exhibe no ill will about his
creation being supplanted. In fact, he insists that others call his master by his new
epithet as when the duke refers to Don Quijote by his former "nom de guerre."
Although the duke agrees to call the knight errant by his new appellative, Don Quijote's
creation is, at best, a marginal success. He shall remain best known to the internal
readers, and perhaps to the external readers, as El Caballero de la Triste Figura.

Don Quijote's description of the events which take place during his descent into
"la cueva de Montesino" represents his most creative act in Part II. The knight errant
explores the cave, being lowered into it with the aid of Sancho Panza and the humanist.
The humanist, involved in the interminable process of writing a book regarding the
unsolved, and unsolvable, mysteries of humankind, provides Don Quijote with an
irresistible incentive for creating a tale based on his descent:

--Suplico a vuestra merced, señor don Quijote, que mire bien y especule
con cien ojos lo que hay allá dentro; quizás habrá cosas que las ponga yo en el
libro de mis Transformaciones.
--En manos está el pandero que le sabrá bien tañer--respondió Sancho
Panza. (II: 208)

The humanist, another character with a splendid imagination, provides the impetus for
Don Quijote's creation within the cave. Sancho Panza astutely states that if anyone will
resurface with a tale to tell it will be his master. As the characters assisting Don Quijote
expect, the knight errant emerges from the cave with a fabulous story. He tells of
falling into a delightful trance where he speaks with several chivalresque characters.
He mentions their names to an attentive audience:

--Dios os lo perdone, amigos; que me habéis quitado de la más sabrosa
y agradable vida y vista que ningún humano ha visto ni pasado. En efecto:
ahora acabo de conocer que todos los contentos desta vida pasan como sombra
y sueño, o se marchitan como la flor del campo. ¡Oh desdichado Montesinos!
¡Oh mal ferido Durandarte! ¡Oh sin ventura Belerma! ¡Oh llorosa Guadiana, y
vosotras sin dicha hijas de Ruidera, que mostráis en vuestra aguas las que
lloraron vuestros hermosos ojos! (II: 210)
Don Quijote emerges from the cave with a vision entirely the product of his chivalric framework. Don Quijote weaves the characters of Spanish balladry in a highly creative fashion into his world, the world of the written word, in accordance with his extensive knowledge of the chivalresque. The character of Don Quijote has himself created a cast within a cast. Each personage within the cave has a role to play defined in accordance with the knight errant's chivalric framework. He creates for them what he wishes for himself: to be frozen in time, to be an immortal work of art.

Don Quijote labors to include himself in the drama in the form of a prophecy. We learn this through Montesino's recitation as he introduces the knight errant to the inhabitants of the cave:

_Sabed que tenéis aquí en vuestra presencia, y abrid los ojos y veréislo, aquel gran caballero de quien tantas cosas tiene profetizadas el sabio Merlin: aquel don Quijote de la Mancha, digo, que de nuevo y con mayores ventajas que en los pasados siglos ha resucitado en los presentes la ya olvidada andante caballería, por cuyo medio y favor podría ser que nosotros fuésemos desencantados; que las grandes hazañas para los grandes hombres están guardadas._ (II: 217)

Through Merlin's prophecy he places himself on the same level of literary existence as the characters that he imagined in the cave. His credibility, however, suffers. In this instance, not even his loyal squire believes in what Don Quijote says took place inside of the cave. The seams in the knight errant's fictive world become evident. Both the characters and the external readers now realize the glaring weaknesses in Don Quijote's chivalric vision. It even becomes a concern of the narrative voice of Cide Hamete Benengeli:

_Tú, letor, pues eres prudente, juzga lo que te pareciere, que yo no debo ni puedo más; puesto que se tiene por cierto que al tiempo de su fin y muerte dicen que se retrató della, y dijo que él la había inventado por parecerle que convenía y cuadraba bien con las aventuras que había leído en sus historias._ (II: 223-224)

We can observe how Don Quijote endeavored to have his creation conform to his readings.
One of the last creative acts the knight errant performs occurs when he and his squire encounter the laborers who transport the statues of various saints to a nearby village to adorn an altar. As he inspects each statue, he demonstrates a remarkable background knowledge in regard to the lives and the accomplishments of the saints that they represent. Don Quijote, in a creative act based on his framework, equates their mission with the mission of chivalric characters: "... estos santos y caballeros profesaron lo que yo profeso, que es el ejercicio de la armas; sino que la diferencia que hay entre mí y ellos es que ellos fueron santos y pelearon a lo divino, y yo soy pecador y peleo a lo humano" (II: 473). The integration of the saints into Don Quijote's chivalric world occurs when the knight errant is in decline and he sadly realizes, as evidenced by the quote, the flaws in his character.

In spite of his flaws, Don Quijote still strives to make his quest seem artful. In Part II of the novel, Don Quijote draws from a segment of his background knowledge that he seldom drew from in Part I--the highly refined poetry of Garcilaso de la Vega. When his niece begs the knight errant to choose another profession he gives a long response about the two paths which people can choose from. One path is of comfort but without glory; and the other path is of sacrifice but it contains the promise of everlasting fame. To highlight his choice, he quotes three verses from Garcilaso's "Elegía I":

Por estas asperezas se camina
de la inmortalidad al alto asiento,
do nunca arriba quien de allí declina (II: 84)

The niece expresses her amazement at her uncle's broad background knowledge: "¡Ay, desdichada de mí . . . ; que también mi señor es poeta! Todo lo sabe, todo lo alcanza . . ." (II: 84). Don Quijote does manage to superimpose Garcilaso's poetry onto his quest, thus making it seem in his mind artful, when in reality it serves a parodic function. Don Quijote's imitatio is highly irreverent, it distorts the classical
origins of Garcilaso's poetry. The Spanish poet's verses were never intended to validate the quest of a madman.

Garcilaso de la Vega's work surfaces again when Don Quijote arrives at Don Diego de Miranda's house. Here, the sight of some water jugs activates his schemata, producing the following verses:

Halló don Quijote ... muchas tinajas a la redonda, que por ser del Toboso, le renovaron las memorias de su encantada y transformada Dulcinea: y sospirando [sic], y sin mirar lo que decía, ni delante de quién estaba, dijo:

--Oh dulces prendas, por mi mal halladas, dulces y alegres cuando Dios quería!

¡Oh tobosescas tinajas, que me habéis traído a la memoria la dulce prenda de mi mayor amargura! (II: 168-169)

The superimposition of the opening verses of Garcilaso's "Soneto X" onto the memory brought about by the earthen water jugs that activate Don Quijote's schemata lacks art. In fact, it borders on the ridiculous. Nevertheless, the knight errant's chivalric framework indicates the appropriate moment has arrived to lament the fate of his enchanted loved one, and the water jugs provide the inspiration for this brief imitatio to take place. Surely, however, the "prendas" mentioned in Garcilaso's beautiful sonnet could never have been, even by the furthest stretch of the imagination, a set of water jugs. The parody succeeds because of the absurdity of the comparison.

As often happened in Part I, Don Quijote is again obliged to defend his chivalric vision in Part II. Don Quijote's choice of a profession seems incongruous to other characters. When he meets Don Diego de Miranda, also known as "El Caballero del Verde Gabán," the nobleman expresses his admiration at meeting a true knight and he condemns the accounts of fictitious knights that abound in print. To this, Don Quijote replies:

--Hay mucho que decir ... en razón de si son fingidas, o no, las historias de los andantes caballeros.
--Pues ¿hay quien dude--respondió el verde--que no son falsas las tales historias?
Don Quijote interprets Don Diego's doubts regarding the historical existence of the knights of literature as of an emerging belief system that intends to discredit the chivalric. The knight errant finds that Don Diego's son, Don Lorenzo, the poet, also disbelieves in the existence of knights. Once again, Don Quijote defends his belief in the chivalric by confiding to Don Lorenzo that he has given up hope of convincing the world of the true existence of the knights of legend. Don Quijote confesses that he has now left it in the hands of God to illuminate those who have closed their mind regarding this subject. In the case of Don Lorenzo, however, Don Quijote not only defends his quest, but he takes the offensive, trying to recruit the young poet into the ranks of knighthood. First of all, he tells Don Lorenzo that the science of knight errantry surpasses and engulfs all the other sciences: "Es una ciencia ... que encierra en sí todas o las más ciencias del mundo . . ." (II: 171). Shortly, thereafter, Don Quijote makes a direct appeal to the poet to accept the knight errant's chivalric vision and join him on his quest. The knight errant offers everlasting fame as an incentive for Don Lorenzo to join him in the profession. Although Don Quijote's attempt to recruit Don Diego's son fails, the knight errant, at that moment, demonstrates enormous pride in his profession and in the knowledge one must possess to become a member of its ranks.

Sancho Panza also exhibits great pride in having become, to his satisfaction, a successful member of the chivalric profession. In Part II, from the moment of the squire's first appearance, his discourse exhibits an assertive quality that it did not possess in Part I. He demonstrates a growing confidence in his chivalric framework. No longer does he consider himself an apprentice--Sancho Panza, at least in his own eyes, has achieved mastery. When Sancho makes his first appearance in the sequel
(II. 2), he does so by demanding to see his master in order to protest the fact that he had not received the governorship of an island as promised. Sancho's first demand reveals that he has acquired and accepted his master's chivalric framework. Teresa Panza, his wife, notices the significant difference in her husband's discourse: "Mirad, Sancho . . . ; después que os hicistes miembro de caballero andante habláis de tan redondeada manera, que no hay quien os entienda" (II: 73). Teresa finds his speech incomprehensible, filled with the rhetoric that he has acquired from listening to his master and to other readers.

Much of Sancho Panza's new knowledge is based on his experiences and observations from Part I. After Sancho Panza helps retrieve his master from the cave, a discussion ensues among Don Quijote, the squire, and the humanist about the events that transpired inside. When the humanist asks if people who are enchanted can eat, Sancho Panza replies: "No comen . . . , ni tienen escrementos mayores; aunque es opinión que les crecen las uñas, las barbas y los cabellos" (II: 219). The humanist's question activates Sancho Panza's schemata. The squire retrieves the answer from the instance when he convinced Don Quijote, who was being transported in an ox cart, that he was not enchanted. Sancho produces an artful reply based on his chivalric framework. This information now forms part of the squire's, and the external reader's, potential schemata.

Sancho Panza enjoys exhibiting his newfound knowledge. When the squire arrives at the castle of the duke and duchess he makes an effort to act as a well educated individual, to act as a reader. His efforts end up being comical rather than convincing. During the incident where Don Quijote is obliged to defend his chivalric framework before the ecclesiastic who ministers to the duke and the duchess, the clergyman leaves the dining room, exasperated by Don Quijote's chivalric vision. Don Quijote says that although the ecclesiastic's comments did not offend him, the character is fortunate that
neither Amadis nor other knights are present to hear the religious man's doubts because the consequences would have been severe. Sancho then contributes to the conversation, speaking in support of his master's statement, as if he were a reader. The scenario which Sancho develops through his speculation is comical. Sancho envisions a knight splitting the ecclesiastic in half, like a ripe fruit, or boxing him in the mouth and rendering him unable to speak for at least three years. Sancho's creation is hardly a sophisticated one and the duchess' reaction is to laugh in delight at the squire's invention.

Sancho, though, has acquired enough background knowledge regarding the chivalric to participate fully in the problem solving process. Sancho now possesses enough understanding of the chivalric world to develop several options in order to resolve a troublesome situation. In the theatrical adventure of the Countess Trifaldi, Sancho searches through his chivalric framework to find something there that will give meaning to the theatrics that are happening before his eyes. Unfortunately, he finds nothing: "Por la fe de hombre de bien juro, y por el siglo de todos mis pasados los Panzas, que jamás he oído ni visto, ni mi amo me ha contado, ni en su pensamiento ha cabido, semejante aventura como ésta" (II: 339). In the prior statement Sancho Panza credits, indirectly, the expansion of his schemata to what Don Quijote has told him.

The squire cannot find in his chivalric framework a situation akin to the one that he is experiencing. In a similar episode, Sancho protests when Trifaldi tells him that he must also mount the magical horse Clavileño. Sancho's chivalric framework indicates a squire need not participate in this type of adventure:

---¡Aquí del rey! . . . ¿Qué tienen que ver los escuderos con las aventuras de sus señores? ¿Han de llevar ellos la fama de las que acaban, y hemos de llevar nosotros el trabajo? ¡Cuerpo de mí! Aun si dijese los historiadores: "El tal caballero acabó la tal y tal aventura; pero con ayuda de fulano su escudero, sin el cual fuera imposible acabarla . . ." Pero ¿qué escriban a secas: "Don Paralipomenón de las Tres Estrellas acabó la aventura de los seis vestiglos", sin nombrar la persona de su escudero, que se halló presente a todo, como si no fuera en el mundo! (II: 342)
In the preceding segment, Sancho tries his hand at composing two chivalresque phrases. Although they are comical, they reveal that Sancho has acquired a feeling for chivalric literature. Also, pertaining to the case at hand, Sancho Panza has learned that squires rarely receive mention in the tales of chivalry. Thus, he hopes to employ this information from his background knowledge in order to be excused from riding throughout the solar system on Clavileño's back.

The most dramatic instance in which Sancho Panza activates his schemata in order to solve a problem occurs while Don Quijote lays on his deathbed. Sancho pleads for his master to make an effort to recuperate because, according to the squire's chivalric framework, a knight who has been defeated can once again redeem himself by engaging in a worthy quest: "... vuestra merced habrá visto en sus libros de caballerías ser cosa ordinaria derribarse unos caballeros a otros, y el que es vencido hoy ser vencedor mañana" (II: 590). Sancho appeals to Don Quijote's chivalric sensibilities in order to encourage the old man to rise from his bed. His master has by now, however, completely relinquished his goal of recreating the chivalric world in his times.

Sancho Panza's most important creative moments in Part II, as in Part I, involve Dulcinea. In Part I, he narrates the events that take place during his fictional visit to Dulcinea del Toboso. In Part II, with the information that he integrated into his schemata based on his experiences in Part I, Sancho Panza creates Dulcinea's enchantment. Pressed by Don Quijote to visit Dulcinea in El Toboso before they embark on their new quest, Sancho Panza works diligently to prevent his master from discovering that he had not visited Dulcinea. Having learned that his master will believe in the improbable if it is attributed to enchantment, Sancho transforms Dulcinea into a simple, and extremely plain, peasant woman. Sancho's description of the attire worn by Dulcinea and the two maidens who accompany her agrees with his master's chivalric framework. The squire then addresses the peasant woman he selected to play
the role of his master's ladylove as royalty, lauding her beauty while Don Quijote stares in disbelief. After the peasant women have passed by, Don Quijote expresses his doubts about their identity. Sancho expresses a righteous indignation, revealing his acquired chivalric framework, while at the same time he curses the enchanters who are responsible for the transformation: "¡Oh encantadores aciagos y mal intencionados, y quién os viera a todos ensartados por las agallas, como sardinas en lercha! Mucho sabéis, mucho podéis y mucho más hacéis" (II: 112). Because Sancho's vision incorporates the knight errant's background knowledge, Don Quijote must accept his tale. With Dulcinea's enchantment, Sancho concretizes his most creative accomplishment and he celebrates it in the manner described by the voice of the novel's supernarrator: "Harto tenfa que hacer el socarrón de Sancho de disimular la risa, oyendo las sandeces de su amo, tan delicadamente engañado" (II: 113). Sancho has become, according to the supernarrator, like Sansón Carrasco, a "socarrón," capable of having fun at the expense of others. The external reader can also observe that Sancho's attitude towards his master has begun to change: the squire now begins to realize this master's madness.

Sancho will again resort to the creative ruse of enchantment in order to avoid Don Quijote's wrath after he brought curds and placed them inside of Mambrino's helmet. The unsuspecting Don Quijote places the helmet on his head and, disgusted by the headgear's contents, blames his squire. Sancho feigns innocence:

--Si son requesones, démelos vuestra merced; que yo me los comeré . . . . Pero cómalos el diablo, que debió de ser el que ahí los puso. ¿Yo había de tener atrevimiento de ensuciar el yelmo de vuestra merced? ¡Hallado le habéis el atrevido! A la fe, señor, a lo que Dios me da a entender, como a hechura y miembro de vuestra merced, y habrán puesto ahí esa inmundicia para mover a cólera su paciencia y hacer que me muela, como suele, las costillas. (II: 159)

The creation of another case of enchantment succeeds in preventing Don Quijote from disciplining his squire. In this manner, Sancho has discovered a formula applies to any situation where his master may become angry--employ the ruse of enchantment. The
formula works, however, because it is based upon the chivalric framework that Sancho Panza acquired from Don Quijote in Part I.

Sancho Panza's experience in chivalric adventures, in fact, has grown to the point where he now dares to openly question his master's chivalric vision. In Part I, Sancho acts timidly whenever he disbelieves Don Quijote's vision of events. But now that he believes that he has achieved mastery, Sancho becomes, on occasion, bold enough to proclaim his master's perspective as being wrong. After the knight errant emerges from "la cueva de Montesinos," the squire openly disputes his master's chivalric vision for the first time in the novel. Sancho's questioning of Don Quijote's vision begins a process of erosion that will conclude with the knight errant's outright rejection of the validity of his quest. Sancho Panza's skepticism, however, also signifies the squire's development in terms of knowledge and of an awareness that the game which Don Quijote has been playing all along has been one of creating fiction.

Sancho Panza persists in questioning his master's description about what took place inside of "la cueva de Montesinos." When the knight errant and the squire meet Maese Pedro and his fortune-telling monkey, Sancho stubbornly pursues his quest to prove that Don Quijote's tale is false. He asks Maese Pedro if indeed the knight errant's tale is true. Maese Pedro turns and asks the monkey for its opinion:

--Mirad, señor mono, que este caballero quiere saber si ciertas cosas que le pasaron en una cueva llamada de Montesinos, si fueron falsas o verdaderas. Y haciéndole la acostumbrada señal, el mono se le subió en el hombro izquierdo, y hablándole, al parecer, en el oído, dijo luego maese Pedro:
--El mono dice que parte de las cosas que vuesa merced vio, o pasó, en la dicha cueva son falsas, y parte verisímiles; y que esto es lo que sabe, y no otra cosa, . . . (II: 238-239)

Sancho Panza takes the monkey's ambiguous answer as a sign that Don Quijote fabricated everything concerning his descent into the cave. The squire's questioning of his master's word greatly contributes to the process of the erosion of Don Quijote's literary world.
Sancho's experiences in the chivalresque have given him the confidence to question virtually anything that his master does or says concerning their adventures. When Don Quijote begs his squire to allow him to administer the lashes that will disenchant Dulcinea, Sancho Panza replies: "... yo osaré jurar que en cuantas historias vuesa merced ha leído que tratan de la andante caballería no ha visto algún disencantado por azotes ..." (II: 548). Sancho challenges Don Quijote to search through his background knowledge as a reader in order to find a case of a character who has been disenchanted by means of a lashing. The squire has grown so bold as to delve into the world of the printed word, with which he has become familiar through his master, and produce solid conjectures regarding the meaning of their adventures.

Like his master, Sancho also tries to make his life seem artful in his quest for meaning. In Part II of the novel, Sancho Panza employs his knowledge of Spanish ballads to provide context and meaning to a few of his adventures in the same manner in which Don Quijote turns to the poetry of Garcilaso de la Vega. When the squire deliberates about going ahead of his master into El Toboso to find Dulcinea, he becomes concerned about the reception the townspeople would have for one who arrives in search of one of their princesses. Two verses from a ballad arise when he activates his schemata:

Mensajero sois, amigo
no merecéis culpa, non. (II: 106)

The verses lead him to believe that the people of El Toboso will hold him responsible for intruding in the life of one of their princesses. He arrives at this conclusion in light of the outcome of the ballad where the messenger is indeed blamed for the unpleasant news that he brings. Sancho therefore resorts to the creation of Dulcinea's enchantment as the safe alternative.

Sancho again turns to his knowledge of Spanish balladry upon his arrival to the castle of the duke and duchess. He gives his donkey to Doña Rodríguez so that she can
feed and take care of his mount. She vehemently protests, stating that she does not perform such tasks. Sancho Panza, however, employs his background knowledge to tell her that, as far as he knows, her responsibilities include caring for his donkey:

--Pues en verdad . . . que he oído yo decir a mi señor, que es zahorí de las historias, contando aquella de Lanzarote,

cuando de Bretaña vino,
que damas curaban del [sic]
y dueñas de su rocinó;

y que en particular de mi asno, que no le trocara yo con el rocín del señor Lanzarote. (II: 275)

Sancho repeats the information that he has acquired from his master. He believes, thanks to his master, that the ladies of the castle are responsible for caring for his donkey. He has to shed this assumption when Doña Rodríguez refuses the task. Still, the incident demonstrates how he now confidently experiments with the chivalric framework that he has acquired in his adventures.

Sancho resorts to a Spanish ballad one last time when Don Quijote approaches his squire with the intention of administering the required lashings to disenchant Dulcinea. Sancho knocks his master to the ground and holds him there to prevent him from moving. Sancho's daring act angers Don Quijote:

--¿Cómo traidor? ¿Contra tu amo y señor natural te desmandas? ¿Con quién te da su pan te atreves?
--Ni quito rey, ni pongo rey--respondió Sancho--, sino ayúdame a mí, que soy mi señor. Vuestra merced me prometa que se estará quedo, y no tratará de azotarme por agora [sic], que yo le dejaré libre y desembarazado; donde no,

Aquí morirás, traidor,
enemigo de doña Sancha. (II: 492)

Don Quijote, in response to Sancho's invocation of a ballad, and to his squire's physical superiority, agrees to leave Sancho free of the lashings until the squire decides for himself when the penance will take place. This incident demonstrates the manner in which the two men communicate during an extremely volatile situation by means of
their knowledge of Spanish balladry. Sancho's warning to his master, although it can be interpreted as a death threat, constitutes nothing more than a firm command on Sancho's part that Don Quijote keep his hands to himself.

Although Sancho demonstrates a firm grasp of Spanish balladry, the refined poetry of the Spanish Renaissance remains beyond his comprehension. Sancho shuns all discussions of poetry. Their classical and learned origins are too foreign for his popular tastes. This becomes evident when Don Quijote and Don Diego de Miranda have a lengthy discussion in which the knight errant tries to convince Don Diego about the virtues of poetry. The voice of the novel's supernarrator provides us with Sancho's reaction to this conversation: "Pero a la mitad desta plática, Sancho, por no ser muy de su gusto, se había desviado del camino . . ." (II: 157). The squire's action of moving away from the conversation indicates how he feels that he had very little to learn and even less to contribute to the discussion on poetry. Sancho prefers the Spanish ballads because of their popular and oral tradition.

Sancho, however, remains receptive to learning more about chivalry. He knows that his growth is in large part due to his master, and the squire attaches a high value to the knowledge that he obtains from the knight errant. Don Quijote also takes genuine pleasure in teaching his squire as much as possible. In fact, Don Quijote does a substantial amount of instructing when he prepares his squire for the long awaited governorship. The knight errant begins by telling Sancho Panza that the governorship was not awarded to him because of his achievements but, rather, because the humble peasant chose the chivalric life: "... no atribuyas a tus merecimientos la merced recibida, sino que des gracias al cielo, que dispone suavemente las cosas, y después darás a la grandeza que en sí encierra la profesión de la caballería andante" (II: 357). From Don Quijote's perspective, the heavens and Sancho Panza's choice of the chivalric life earned the squire his governorship. In essence, Sancho's acceptance of
Don Quijote's chivalric framework gained him the reward, thus reinforcing his belief in his master's obsession.

Don Quijote goes on to designate himself as Sancho's "Catón," an expression which in Cervantes's time was employed as a synonym for mentor. Sancho accepts Don Quijote as his mentor and the knight begins to prepare him for the governorship. Don Quijote gives the future governor of the Insula Barataria a mix of sound and humorous advice in the form of maxims about the art of ruling. Sancho, realizing that he can not remember all of it, asks for it in writing. Sancho believes that he can overcome his lack of reading abilities by having his confessor read any pertinent documents to him: "... será menester que se me den por escrito; que puesto que no sé leer ni escribir, yo se los daré a mi confesor para que me los encaje y recapacite cuando fuere menester" (II: 362). His mentor, however, points out the seriousness of his shortcoming, especially in light of the squire soon becoming governor. Still, despite his illiteracy, Sancho leaves for his island dressed and ready to play the role of a person of letters: "Salió, en fin, Sancho, . . . , vestido de letrado . . ." (II: 368).

The squire's governorship and Don Quijote's stay in the ducal castle mark the beginning of a deterioration in their chivalric quest. By the time that Don Quijote and Sancho Panza leave the ducal castle, the weight of their fame has exacted its toll. The notoriety gained by the knight errant and the squire contributes significantly to their eventual downfall in Part II. Characters who read Part I of the novel continually subject them to pranks. Many of the situations fabricated in Part II serve to gauge the central character's reaction (Riley, Don Quixote 93-94). Also, the staged antics serve merely to perform a cruel joke at the expense of the knight errant and his squire. The characters who play pranks on Don Quijote and Sancho Panza do it based on their preconceptions of the pair. These characters are insistent in becoming co-authors of Don Quijote and Sancho Panza's story (Brookes 81). The duchess, for one, expresses
her doubts on several occasions about the existence of Dulcinea. She challenges the core of Don Quijote's literary being with statements such as the following: "... esta tal señora no es en el mundo, sino que es una dama fantástica, que vuesa merced la engendró y parió en su entendimiento, y la pintó con todas aquellas gracias y perfecciones que quiso" (II: 290). The doctor who deprives Sancho Panza of food while he is governor, does so because of what he knows about the squire based on his literary fame. In Barcelona, Don Antonio subjects Don Quijote and Sancho Panza to further theatrics that are based upon what he knows about the characters as a result of having read Part I. The foreknowledge that others have about Don Quijote and Sancho Panza serves not only to bring the characters mock honors, but also to bring them pain.23

The pranks played upon the knight errant will ultimately destroy his belief in his quest. Because of these antics, Don Quijote will begin to question his mastery of his profession. The events in Part II begin to demonstrate to the knight errant the impossibility of achieving his scheme to restore the chivaric age. Simply put, Don Quijote's mission cannot be accomplished (Urbina 38). Although the knight errant does not fully realize this until the novel's last chapter, the doubts regarding his quest begin to surface in the latter half of Part II. At this stage, Don Quijote's faith in his quest weakens, and his determination to apply this chivalric vision to the world outside of his library begins to falter. His first expression of doubt arises when he compares his life to the life of the saints who are represented in the statues. Here, Don Quijote says: "Ellos conquistaron el cielo a fuerza de brazos . . . , y yo hasta agora no sé lo que conquisto a fuerza de mis trabajos . . . " (II: 473). The knight errant's pronouncement reveals that his efforts, which are based upon his readings, have to that point brought him nothing. The same happens when a herd of bulls tramples him as he foolishly defends the community of Arcadia. This time, he tells his hungry squire: "Come
Sancho amigo . . ., sustenta la vida, que más que a mí te importa, y déjame morir a mí a manos de mis pensamientos y a fuerzas de mis desgracias" (II: 482). This statement expresses his utter despair and hopelessness, and it foreshadows Don Quijote's death.

The knight errant wonders how a literary hero, who has supposedly mastered his profession, can be trampled by lowly, filthy cattle. Such a fate does not match that of any knight from his chivalric framework. Matters will become worse when a drove of pigs trample Don Quijote. His horizon of expectations, the expected outcome of his quest, is on the verge of being totally shattered.

Sansón Carrasco employs Don Quijote's chivalric vision to bring about the knight errant's downfall. The university student, while playing the role of "El Caballero de la Blanca Luna," again takes advantage of Don Quijote's chivalric framework to entice him into a duel. Sansón Carrasco establishes the condition that if he defeats the knight errant, Don Quijote will return to his village and not take up arms for a year. The entire ruse agrees with Don Quijote's framework and he accepts the challenge. Sansón Carrasco victory forces the knight errant into retirement. Don Quijote, however, does not consider his retirement to be permanent. He tells his squire, who wishes to govern again, that: "... mi reclusión y retirada no ha de pasar de un año; que luego volveré a mis honrados ejercicios, y no me ha de faltar reino que gane y algún condado que darte" (II: 538). Shortly thereafter, as Don Quijote leaves Barcelona, he revises his statement. He activates his schemata and from his memory emerges the epic theme of the wars of Troy. He then pronounces the following statement:

---¡Aquí fue Troya! ¡Aquí mi desdicha, y no mi cobardía, se llevó mis alcanzadas glorias; aquí usó la fortuna conmigo de sus vueltas y revueltas; aquí se escurciéron mis hazañas; aquí, finalmente, cayó mi ventura para jamás levantarse. (II: 541)

His epic, like that about Troy, has come to a close. Being knowledgeable about literature, Don Quijote realizes that all epics must come to a conclusion, and his
background knowledge indicates that the tale that he set out to create is approaching its end.

As Don Quijote and Sancho Panza return to their village, a drove of more than six hundred pigs tramples them. This second trampling, by a lower order of livestock no less, buries the knight errant's belief in his mastery of his profession even further. Sancho Panza asks Don Quijote for his sword in order to take revenge upon the offending swine. This time, however, the knight errant accepts his fate: "Déjalos estar, amigo; que esta afrenta es pena de mi pecado y justo castigo del cielo es que a un caballero andante vencido le coman adivas, y le piquen avispas, y le hollen puerros" (II: 554). Don Quijote's acceptance of the occurrence indicates that it coincides with his background knowledge regarding a defeated knight. Don Quijote believes that it is proper for him to experience this lowest form of humiliation. The knight errant's faith in his quest has, for all intents and purposes, collapsed.

After returning to his village, Don Quijote once again becomes Alonso Quijano, the reader who went mad. On his deathbed, Alonso Quijano resoundingly rejects the literary vision which turned him into Don Quijote. Cervantes foreshadows the knight errant's death and the rejection of his chivalric vision as early as the episode of "la cueva de Montesinos." The voice of the novel's supernarrator, addressing the external reader directly, says:

Tú, lector, pues eres prudente, juzga lo que te pareciere, que yo no debo ni puedo más; puesto que se tiene por cierto que al tiempo de su fin y muerte dicen que se retrató della [sic], y dijo que él la había inventado, por parecerle que convenía y cuadraba bien con las aventuras que había leído en sus historias. (II: 223-224).

This constitutes the first mention of a deathbed retraction by Don Quijote regarding his chivalric experiences. As the quote states, the episode of "la cueva de Montesinos" has as its basis the knight errant's background knowledge as a reader. At the end of the novel, the rejection of Don Quijote's quest is unequivocal, proceeding directly from the
mouth of Alonso Quijano. Surrounded by the village priest, the barber, and Sansón Carrasco, the former knight errant makes the following announcement:

---Dadme albricias, buenos señores, de que ya yo no soy don Quijote de la Mancha, sino Alonso Quijano, a quien mis costumbres me dieron renombre de Bueno. Ya soy enemigo de Amadís de Gaula y de toda la infinita caterva de su linaje; ya me son odiosas todas las historias profanas del andante caballería; ya conozco mi necedad y el peligro en que me pusieron haberlas leído; ya, por misericordia de Dios, escarneciendo en cabeza propia, las abominó. (II: 588)

The dying Alonso Quijano rejects the entire genre of the chivalresque, and in particular he condemns Don Quijote's model, Amadís de Gaula. The dying man later asks for Sancho Panza's forgiveness for making the humble villager accept his chivalric vision:

"Perdóname, amigo, de la ocasión que te he dado de parecer loco como yo, haciéndote caer en el error en que yo he caído, de que hubo y hay caballeros andantes en el mundo (II: 589)." Sancho, on the other hand, tries to persuade Alonso Quijano to once again embrace his former beliefs and to rise from his bed in order to embark on a new quest. This does not happen and the supernarrator describes Don Quijote's final retraction, and condemnation, of his chivalric quest:

En fin, llegó el último de don Quijote, después de recibidos todos los sacramentos y después de haber abominado con muchas y eficaces razones de los libros de caballerías. Hallése el escribano presente, y dijo que nunca había leído en ningún libro de caballerías que algún caballero andante hubiese muerto en su lecho tan sosegadamente y tan cristiano como don Quijote... (II: 591)

That the notary would draw up the former knight errant's will and compare him one last time to his former heroes, after his total rejection of the chivalresque, represents the final irony in Don Quijote's life. In essence, Don Quijote's last imitatio at the moment of his death is a true aemulatio, thus constituting his most aesthetically accomplished act.

Don Quijote and Sancho Panza set out in Part II linked by the common experiences that make up a substantial part of their chivalric framework. Because of the experiences that they shared in Part I, they believe that they have achieved full mastery in their professions. They have fulfilled all the requirements to become knight errant
and squire. Their awareness of being characters in print contributes significantly to the depth of the novel. Don Quijote and Sancho Panza incorporate what the readers of the first part of the novel think into their schemata. Don Quijote relies on imitatio—much less than in Part I however—to construct a coherent sense from his experiences. He also employs his chivalric framework, which on occasion he still has to defend, to solve problems and to behave in a creative fashion.

In Part II, Sancho Panza demonstrates a firm grasp of the chivalric world that his master has created. Sancho also solves problems and behaves creatively by employing his acquired background knowledge. His understanding of the nature of the events which surround him have been strengthened to the point where he boldly questions his master's chivalric framework. Sancho, however, still remains a willing student and he relies on his master for teaching him the finer points about being a governor. The squire and the knight errant have gained considerable notoriety by means of the publication of Part I. This notoriety, though, leads to their ultimate downfall. The humiliating experiences that Don Quijote suffers will eventually erode his belief in the chivalric and he comes to understand the illusory nature of his mastery of his chosen profession. In the end, he retires from knighthood with no recourse but to return home, reject his chivalric quest, and die as Alonso Quijano.
Notes to Chapter 4

1 Except for some moments of hesitancy during his first sally—as we discussed in Chapter 2—Don Quijote seems never to have doubted his mastery in the profession. In Part II, however, the tangible evidence that his quest is worthy of being recorded increases his confidence significantly. Sancho Panza, on the other hand, benefits the most from his previous experiences and he now is firm in the belief of his mastery.

2 Wolfgang Iser, however, notes that consistency in reading and literature is a feat that is impossible to achieve: "The moment we try to impose a consistent pattern on the text, discrepancies are bound to arise. These are, as it were, the reverse side of the interpretative coin, an involuntary product of the process that creates discrepancies by trying to avoid them. And it is their very presence that draws us into the text, compelling us to conduct a creative examination not only of the text but also of ourselves" (The Implied Reader 290).

3 Eduardo Urbina suggests the following regarding the effect that the published history has on Don Quijote: "Como cabría esperar, la existencia de don Quijote se complica considerablemente en la Segunda Parte. En lugar de depender de un acto imaginativo o de la memoria de sus acciones, don Quijote cuenta ahora como referencia y base con una Historia escrita, la cual si bien es en parte producto de la ironía dramática, por otra confirma y valida sus experiencias. Armado con tan potente y singular arma don Quijote contrarresta la presencia de la ironía dramática, en terreno y circunstancias más favorables. De hecho, Cervantes se ve obligado a inventar nuevas fuentes de ironía a fin de perpetuar la parodia. En particular, hace a su personaje consciente de su existencia histórica y le permite incluso criticar a su autor. La ironía persiste aquí en el sentido que don Quijote habla sin verdadero conocimiento de causa, es decir, sin haber leído la Historia de sus aventuras. Sus preocupaciones y dudas sobre sus hazañas y amores vienen pues a reafirmar su condición paródico-burlesca a pesar de sus intentos de ganar autonomía y control (71)."

4 In regard to Cervantes’s innovation in European literature, Carlos Fuentes writes: "Seguramente, ésta es la primera vez en la historia de la literatura que un personaje sabe que está siendo escrito al mismo tiempo que vive sus aventuras de ficción. Este nuevo nivel de la lectura, en el que don Quijote se sabe leído, es crucial para determinar los [eventos] que siguen. Don Quijote deja de apoyarse en la épica previa para empezar a apoyarse en su propia epopeya" (76).

5 The appearance of Sansón Carrasco adds to the novel's depth. It allows, as Helena Percas de Ponseti suggests, Cervantes to challenge the abilities of the external reader: "En el Quijote II se perfecciona el enfoque perspectivista de la realidad mediante una técnica peregrina, nueva hasta hoy: se superponen distintos temas e ideologías dentro de un mismo episodio y sobre unos mismos datos, de suerte que el punto de vista dependa, exclusivamente, del nivel de lectura y preparación intelectual del lector" (Cervantes y su concepto del arte 2, 643).

6 Sansón Carrasco also informs Don Quijote about the inclusion of the tale of El curioso impertinente in the book. When the knight errant learns that this tale has
nothing to do with his adventures he becomes infuriated. Ruth El Saffar writes the following about Don Quijote's anger: "Don Quixote himself, of course, is most indignant when he discovers (II, 3) that many pages of the published history of his deeds fail to deal directly with his thoughts and actions, digressing to concern themselves with what is for him totally extraneous matter" (Distance and Control 15). Don Quijote's background knowledge as a reader, and also his self-conceit, makes it difficult for him to accept this digression from the story of his deeds. He is critical, for the moment, of the author, calling him an "ignorante hablador" (II: 63).

It becomes interesting to note that Alonso Quijano's world unravels when he steps outside of his role as voracious reader. While a reader, everything remains in order and safe.

E. C. Riley states that if Don Quijote had read his own adventures it would have complicated matters greatly, in a literary sense: "At the beginning of the second book, when he learns that he really is famous far and wide he receives the news with eager curiosity (II. 2); but with that prudence which he sometimes shows when his illusions run some risk of assault from reality, he never asks to read the book that has been written about him—an act, indeed, that would have produced formidable complications" (Cervantes's Theory 203).

As El Saffar posits, Don Quijote is not concerned with the author's style nor with the aesthetic value of the book but, rather, with the accuracy of the account. Don Quijote cannot differentiate between chivalric and historical narrations. But he does possess that "uncanny awareness" in regard to the power that the sage holds over his actions. He senses that he is a fictional character yet he struggles against this fact (Distance and Control 124). The sage who controls Don Quijote's actions, Cide Hamete Benengeli, as James A. Parr suggests, affects the knight errant's behavior: "Cide Hamete himself is certainly a presence within the world of the book, but he is more properly a character than a narrator. Even as a character, he is more of a foil than an active participant" (Don Quixote: An Anatomy 36). Still, the role that the Arab sage plays in providing depth to the narrative is a noteworthy aspect of Don Quijote de la Mancha.

Riley comments as follows regarding Don Quijote's encounter with Don Diego: "Throughout the novel he shows a self-awareness which also is intensified in Part II. Having pretensions to heroism from the moment he became 'Don Quixote', a degree of self-consciousness was inevitable. But he also believed he was actually being commemorated in print, which was distinctly unusual. When, amazingly, this belief comes true, and he is given evidence of the fact, his self-conceit is inflated. We find him boasting later to Don Diego of his literary fame. A tendency to vainglory was always a weakness of his, and it has something more to feed on now" (Don Quixote 114).

According to Robert C. Holub, however, the fact that Sancho Panza is able to concretize his experiences reveals his creativity, skill and perspicuity: "... in concretizing, readers also have the opportunity to exercise their phantasy [sic]. Filling in indeterminate places requires creativity and, Ingarden indicates, skill and perspicuity as well. Moreover, since concretizations are considered the activity of individual readers, they can be subject to vast variation. Personal experiences, moods, and a whole array of other contingencies can affect each concretization. Thus no two
concretizations are ever precisely identical, even when they are the product of the same reader" (26). Thus Sancho Panza's concretization of events will never coincide with Don Quijote's. Their background knowledge and their personalities are too different. Nonetheless, Sancho can obtain as much enjoyment or pain as his master from their adventures together.

12 The system of signs and signifiers becomes even more unstable after the introduction of both Part I and the apocryphal version of the Quijote. In the article, "Reading Inscribed: Don Quixote and the Parameters of Fiction," Edward Friedman describes this phenomenon in the following manner: "When the first part of Don Quixote makes its way into the real world--and when a literary enemy of Cervantes writes an unauthorized sequel--it becomes difficult, if not impossible, to accept the notion of a stable system of signs. If the world is a stage, writers and readers are directors, and deflectors, of meaning. The fact that Don Quixote aggresively is about literature does not render it less about life, less anchored to reality" (On Cervantes: Essays for L. A. Murillo 63).

13 The apocryphal version of the Quijote also contributes significantly, as do the other books devoured by this novel, to the autonomy of the central characters. In regard to this, Richard L. Predmore writes the following: "... there are really two fundamental ways of looking at literature in Don Quixote. One way makes it an essential feature of the world in which Cervantes causes his characters to live: Don Quixote and a number of other characters are deeply influenced by the books they have read. Both in anticipation and in fulfillment, the protagonists are profoundly affected by the book of their own lives, even by its apocryphal version. Another way of looking at literature makes it a device for the achievement of an artistic illusion: by presenting Don Quixote and Sancho Panza as distinct from whatever has been, is, or may be written about them Cervantes has invested them with an air of autonomy perhaps unequaled in the history of the novel" (15-16).

14 James A. Parr finds that the role of Don Quijote changes from Part I to Part II. The experience gained in Part I, in essence, determines the role of "wise fool" that Don Quijote plays in Part II: "If in Part I Don Quixote is a common reader (lector vulgar) and mock-hero who serves as a vehicle for the expression of negative sentiments regarding bad literature and an inferior way of reading, as well as the absurdity of utopianism, in Part II his role is more often that of the wise fool" (Don Quixote: An Anatomy 75).

15 Carroll B. Johnson suggests that: "In part I Don Quixote himself created in his mind the world he needed in order to be a knight errant, through a variety of unconscious operations imposed by his madness. In part II he loses control over his own creation, over both the world appropriate to a knight-errant ... and over Dulcinea. Other people now present him with real castles, with real knights-errant to challenge him to battle, and what is worse, with a Dulcinea who is not the product of his own desire and his own imagination" (Don Quixote: The Quest 62).

16 The decline in Don Quijote's creative powers is due to the growing participation of the supporting characters who are readers of Part I.
17 With the knight errant's narration of the events that occurred inside of "la cueva de Montesinos," Don Quijote, as Juan Bautista Avalle-Arce suggests, creates a work of art: "Conviene ahora enfocar a los otros personajes que pueblan el sueño del caballero andante, la traidó poética de Montesinos, Durandarte y Belerma. En la visión de don Quijote, ellos están dedicados de lleno a vivir su propia tradición epico-lírica, a comportarse de acuerdo con la poesía de su leyenda. El reloj de sus vidas se ha parado, por arcos del encantador Merlín, y allá está Belerma en pose de doncella dolorida por casi quinientos años en su actitud de muerte, coronada por un supremo sacrificio de amor, mientras que la fidelidad y amistad de Montesinos se mantiene imperturbable a través de los siglos. En teoría ellos cumplen el ideal que don Quijote se había creado para sí mismo de hacer de la vida una obra de arte. Cada uno de los protagonistas del sueño se ve a sí mismo como una criatura de arte, cada uno se ve y se interpreta como un personaje de leyenda" (Don Quijote como forma de vida 204).

18 Sancho's attempt to imitate the discourse of chivalric literature is evident as he bids farewell to Don Quijote as the knight errant descends into "la cueva de Montesinos": "¡Dios te guíe y la Peña de Francia, junto con la Trinidad de Gaeta, flor, nata y espuma de los caballeros andantes! ¡Allá vas, valentón del mundo, corazón de acero, brazos de bronce! ¡Dios te guíe otra vez, y te vuelva libre, sano y sin cautela a la luz desta vida que dejas, por enterrarla en esta escurridad que buscas!" (II: 209). Sancho's imitatio is, in essence, a sequel to the speech that he pronounced in Part I, when he believed his master to be dead. And again, it reveals his grasp of the codes of chivalric discourse.

19 The experiences and the knowledge that Sancho Panza acquired in Part I allow him to participate in the creative process that exists within Part II of the novel. He does become, undoubtedly, more involved in the creation of meaning as his "mastery" of his profession continues to grow.

20 Regarding Sancho Panza's enchantment of Dulcinea, Johnson comments: "She is Dulcinea, all right, but Dulcinea has been enchanted. Sancho has seized control of creation of the myth of Dulcinea. Don Quixote has no choice but to accept this new version of her, no longer his creation but Sancho's. From now on the business of disenchanting Dulcinea will be Don Quixote's top priority and will motivate most of the action" (Don Quixote: The Quest 63).

21 What is perhaps most telling, however, regarding the respect that Cervantes exhibits for the act of reading, is that the Catón was the title of the textbook that Spanish schools employed to teach students to read.

22 John J. Allen asserts that Don Quijote's opponents in Part II also become the opponents of the external reader: "One moves then from laughter and ridicule to sympathy and admiration, and Don Quixote's opponents and deceivers who in Part I--the curate, the canon, Dorotea--represented in large measure the reader have come in Part II to be our opponents--Sánsón Carrasco, the duke and the duchess, the ecclesiastic, Altisidora" (I: 50).

23 Fuentes suggests that it is not the supporting characters who manipulate Don Quijote but, rather, the other way around: "Lo indiscutible es que don Quijote, el hechizado, termina por hechizar al mundo. Mientras leyó, imitó al héroe epico. Al ser leído, el mundo le imita a él" (78).
24 Kristen G. Brookes writes that Sansón Carrasco's final ruse contributes to the knight errant's death: "The second time Carrasco enters into battle with Don Quijote . . . he conquers him and forces him to retire from knight errantry for one year. By conquering Don Quijote in a 'mock' battle, Carrasco gains control over him and then uses his power to bring his adventures and historia to their ends. The obligation to retire so depresses Don Quijote that it contributes greatly to the cause of his death" (82).

25 Leland H. Chambers sees in the central character's return to his "senses" a moral and spiritual triumph: "... through Cervantine irony, Alonso Quijano's illusion of newfound prudence is shown to be reassuring to him, but actually unnecessary for his soul's health. More than that, his recovered lucidity merely leads him out of one mania into another. The irony of his situation is the central irony of the novel, reiterated here for a final time in the last chapter. The novel's controlling idea has suggested the aptness of irony as the means for representing with verisimilitude Don Quijote's moral and spiritual triumph against the labyrinth of appearances challenging every Christian soul" (22).

26 EI Saffar comments as follows regarding Don Quijote's view of the world: "The novel makes clear, however, that reason and sense data are not lacking. Instead, the patterns that custom, or literature, impose on the world are what distort it. Cervantes releases in Part II the power of all these elements that Don Quixote's limiting and unitary view of the world twist out of shape or abolish" (Beyond Fiction 111).

27 Chambers argues that Don Quijote's rejection of his models and the books from which they come is, in essence, a new obsession: "To realize Cervantes'[s] intent on this point is also to see the irony implied in Alonso Quijano's bitterness toward the chivalric romances. The ertswhile Knight takes up the theme as if it were a fresh fixation. In the very moment of his exultant recovery, he accuses the novels of having been the cause of 'las sombras caliginosas de la ignorancia' cast over his mind; he repudiates such works and, with them, his former hero and model, Amadís de Gaula; he apologizes to Sancho for having led him into error; he inserts a clause into his will that would dispossess his niece should she ever marry a man acquainted with such books; and during the three days of alternate fainting and lucid consciousness that follow the preparation of his will, he repeats his abomination of books of chivalry 'con muchas y eficaces razones'" (19).

28 The continuity of the spirit of Don Quijote in spite of the death of Alonso Quijano is discussed in the following manner by Chambers: "The characters who witness the death of Alonso Quijano are not so aware as Cide Hamete is of this continuity and what it implies, for they now refer to him as Alonso Quijano the Good while the Arabian historian continues to designate him by his more familiar title. The affidavit asked for and received by the Curate asserts the physical destruction of Alonso Quijano's body at the same time it implies the immortality of his spirit; so do the various ways in which his death is referred to. Cide Hamete calls attention to the separation of the body and soul in the phrase, '... dió su espíritu: quiero decir que se murió.' The language of the affidavit repeats the two-fold affirmation by emphasizing that 'había pasado desta
presente vida, y muerto naturalmente.' Without doubt, the literary, philosophical,
humane, and even Christian preoccupations of the infidel historian have led him to
conclude that Don Quijote has achieved what his soul most desired" (21-22).
Chapter 5

Readers, Readers, Everywhere

The world of the written word not only attracts Don Quijote, but it also lures a large number of the novel's supporting characters. As we shall see in this chapter, the background knowledge of the novel's personages contributes substantially to the novel's depth and also to its theatricality. The internal readers who dwell within the pages of Don Quijote are, in many ways, a replication of the external readers of Cervantes's time. Some characters are competent enough in their knowledge about the chivalresque genre to contribute in a meaningful manner to the parodic dimension of the novel. Other characters lack the sophistication necessary to participate fully in the creative process that exists within the novel. The external reader can, therefore, easily identify the broad spectrum of backgrounds with which Cervantes endowed his characters. Helena Percas de Ponseti notes the diversity that exists among the characters in Part I of the novel and she also discusses how this diversity contributes to the believability of events that are narrated:

La principal técnica para lograr verosimilitud en el Quijote de 1605 es la de contraponer perspectivas diversas de una misma realidad mediante puntos de vista de personajes muy distintos entre sí y mediante reversos e ironías fácilmente perceptibles para el lector; o bien de contraponer episodios en que la misma realidad tiene distinto valor y desarrollo, por lo que lleva a distintas percepciones de ella con sus consecuentes conclusiones implícitas. (Cervantes y su concepto del arte 1: 179)

The multiplicity of perceptions that Percas de Ponseti refers to can only be accomplished through the activation of the schemata of each characters.
A Survey of the Novel's Internal Readers

In Part I of *Don Quijote*, with the introduction of the characters of the village priest and the village barber, Cervantes creates an opposing platform to Don Quijote's schemata that will result in wonderfully developed moments of parody. The external readers begin to learn about the background knowledge of both characters from the moment in which they are first mentioned. The priest and the barber also participate, by way of their literary colloquim, in Don Quijote's retreat into the world of fiction. These characters, however, are able to return to the everyday world outside of their discussions, while Don Quijote is unable to extract himself from the fantasy.

Nevertheless, the priest and the barber both do share Alonso Quijano's fondness for the world of romances. Their background knowledge as avid readers of chivalric novels unites them (Johnson, *Madness and Lust* 62). An abiding affection for the world of the written word ties them together. Their education and their fondness for reading sets them apart from the other villagers. Don Quijote and his colloquium partners possess the background knowledge necessary in order for them to participate in the speculative discussions that take place regarding the ranking of knights (Mancing 10). The priest and the barber comprehend fully, at least initially, the world in which Alonso Quijano wishes to exist.

The priest is the first to recognize the source of his friend's madness and he proceeds to inspect the library after Don Quijote returns from his first sally. As the knight errant rests to recover from the wounds that he received during his first excursion, the three friends continue their literary discussions. The priest at times differs from and at other times agrees with Don Quijote's thinking in order to placate the knight errant's madness. From these discussions the external reader learns that Don Quijote seeks to reestablish in this world the profession of knight errantry.
In order to fulfill his mission, Don Quijote escapes on his second sally accompanied by a squire. The priest and the barber are left behind. The two characters reappear when they encounter Sancho Panza at an inn as the squire is on an errand to deliver Don Quijote's letter to Dulcinea. The novel's supernarrator identifies the priest and the barber by the most important act that they had performed up to that time—the inspection of the library: "... eran el cura y el barbero... los que hicieron el escrutinio y acto general de los libros" (I: 322). Without a doubt, the priest and the barber exert greater influence on shaping Don Quijote's quest than any other secondary characters in Part I because of the chivalric framework that they share with their friend.

When Don Quijote stops to rest at an inn he encounters an innkeeper who possesses some background knowledge about the chivalric genre. While it remains unclear whether the innkeeper himself reads or not, he is evidently familiar with chivalric tales. The innkeeper is able to guess the nature of Don Quijote's madness and he decides to employ his background knowledge of the chivalresque to entertain himself at the knight errant's expense. The innkeeper tells Don Quijote that he, during his youth, also belonged to the profession of knight errantry. The innkeeper's version of his life as a knight errant is more akin to the life of a picaresque character, the innkeeper's artistic vision and life experience reveal a "pícaro" in deed and thought. In his described youth the innkeeper represented, ironically, a knightly terror. Economic profit motivates his welcoming other knights to his "castle." The innkeeper informs Don Quijote that a knight errant must carry money in order to pay for lodging, even though this fact is not specifically stated in the novels of chivalry: "... por haberles parecido a los autores della que no era menester escribir una cosa tan clara y tan necesaria de traerse como eran dineros..." (I: 89). He also instructs the knight errant regarding the importance of packing a balm of miraculous powers that heals all wounds and injuries. The sharing of this information later results in Don Quijote concocting the
balm of Fierabras. In addition, the innkeeper invents the rules of protocol that concern Don Quijote's watch over his arms as he prepares for his dubbing as a knight. In order to agree with the codes of chivalry, Don Quijote demands that the watch take place in a chapel. The innkeeper, however, informs the knight errant that a watch over arms can take place anywhere in the absence of a chapel: "... en caso de necesidad, él sabía que se podían velar dondequiera..." (I: 89). The innkeeper's background knowledge allows him to seek amusement at Don Quijote's expense. He does, however, have a decided influence upon Don Quijote's literary existence by dubbing him a knight, therefore legitimizing the knight errant's quest.

While travelling to Grisóstomo's funeral, Don Quijote meets Vivaldo, another reader. Curious about Don Quijote's attire and Vivaldo asks the knight errant why he travels armed and dressed in such a manner. Don Quijote replies with a condensed explanation about the profession of a knight errant and he recites for Vivaldo a listing of the literary lineage from which he descends. Vivaldo listens attentively to Don Quijote's response and promptly decides to accompany the knight to entertain himself on the trip: "... por pasar sin pesadumbre el poco camino que decían que faltaba..." (I: 173). Don Quijote, this living object of art, and his schemata attract Vivaldo to the knight errant (EI Saffar, Distance and Control 50). Their conversations, in addition to amusing him, will also serve to put his background knowledge regarding the chivalresque to a test. Vivaldo proceeds to challenge Don Quijote regarding a "concern" of his which reveals his background knowledge about the genre:

... pero una cosa, entre otras muchas, me parece muy mal de los caballeros andantes, y es que, cuando se ven en ocasión de acometer una grande y peligrosa aventura, en que se vea manifiesto peligro de perder la vida, nunca en aquel instante de acometida se acuerdan de encomendarse a Dios, como cada cristiano está obligado a hacer en peligros semejantes; antes se encomiendan a sus damas, con tanta gana y devoción como si ellas fueran su Dios: cosa que me parece que huele algo a gentilidad. (I: 174)
Vivaldo's statement directly attacks Don Quijote's avowed profession. He categorizes the actions of knights during combat as typical of commoners, not proper to the aristocracy to which knights claim to belong. Vivaldo, maliciously, pressures Don Quijote to defend his chivalric vision on the vulnerable point in novels about knights (Mancing 55). Don Quijote assures Vivaldo that knights do commend themselves to God during the course of combat. Vivaldo expresses his doubts and adds that the fortunate knights are those who do not have a ladylove. Don Quijote replies that every knight has an inamorata at the core of their existence. Vivaldo answers with information that emerges from his activation of his schemata as a reader:

... me parece, si mal no me acuerdo, haber leído que don Galaor, hermano del valeroso Amadís de Gaula, nunca tuvo dama señalada a quien pudiese encomendarse; y, con todo esto, no fue tenido en menos, y fue un muy valiente y famoso caballero. (I: 175)

In response to Vivaldo's assertion, Don Quijote behaves creatively and invents a ladylove for Don Galaor: "... yo sé que de secreto estaba ese caballero muy bien enamorado..." (I: 175). The secretiveness of Don Galaor's love serves to protect Don Quijote's statement—no written texts exist that can refute it. As their paths reach the point where they will separate, Vivaldo, knowing well Don Quijote's chivalric framework, attempts to persuade the knight errant to continue with him to Sevilla, "... por ser lugar tan acomodado a hallar aventuras, que en cada calle y tras cada esquina se ofrecen más que en otro alguno" (I: 189). Vivaldo dangles the prospect of noteworthy adventures before the knight errant as an incentive. Don Quijote, perhaps because he realizes that he has met his match in Vivaldo declines this invitation and the two separate. Vivaldo never surfaces again.

The characters from the Sierra Morena, Cardenio, Dorotea, Fernando and Luscinda, constitute the second most important cluster of readers that we encounter in Part I. Cardenio, well acquainted with novels of chivalry, remains speechless when he meets a living member of the chivalric profession: "... no hacía sino mirarle, y
remirarle, y tornarle a mirar de arriba abajo . . ." (I: 291). He soon learns, along with Dorotea, the nature of Don Quijote's madness, which the barber explains to them:
"Contó [el barbero] asimismo con brevedad la causa que allí los había traído, con la estrañeza de la locura de don Quijote, . . ." (I: 361). Both characters integrate this knowledge into their schemata and each will proceed cautiously when dealing with Don Quijote. Dorotea is, without a doubt, the most astute reader from the group. The priest offers Dorotea praise during a rest in her performance as princess Micomicona:
"... dijo el cura a Dorotea que había andado muy discreta, así en el cuento como en la brevedad del y en la similitud que tuvo con los libros de caballerías. Ella dijo que muchos ratos se había entretenido en leerlos . . ." (I: 380). The novel's supernarrator reveals to the external reader that Dorotea has an extensive background knowledge in regard to the chivalresque. As we shall discuss later in the chapter, Dorotea's background knowledge allows her to be the most formidable role player in the theatrics that take place in the novel.8

In Part II of Don Quijote, the nature of the internal readers changes significantly. Carroll B. Johnson divides the characters in the following manner: "In [P]art I society was divided into those who read the romances of chivalry and those who don't; in [P]art II the division is between those who have read Don Quixote I and those who haven't" (Don Quixote: The Quest 59-60). Several of the characters in the second part have read Part I of the adventures of the knight-errant. These characters, as Howard Mancing states, relate to Don Quijote according to the schemata that they acquired by having read Part I:

The most important secondary characters of [P]art II share . . . the inability to see the Don Quijote who stands before them; they continue to react to the Don Quijote of the early chapters of [P]art I. The windmill principle applies to the fictional readers of the novel as well as it does to the real ones. Cervantes has managed to merge reality and fiction on still another level. (188)
The characters who read Part I are intimately acquainted with the fool who attacked the windmill and who would absurdly transform the mundane realities outside of his library walls into chivalresque situations in accordance to his chivalric framework. According to Mancing, this constitutes the Don Quijote that both the internal and external readers remember best. The knight errant finds himself condemned, therefore, to live that role by virtue of his literary fame. Don Quijote becomes locked into playing the character that he developed in Part I. Forced to behave in the fashion that the public has come to expect of him, Don Quijote can no longer grow. The characters who are familiar with Part I constantly impose this expectation upon him.

The first readers that Don Quijote encounters in Part II are, once again, his friends, the priest and the barber. They, however, have not yet read the chronicle of the adventures in which they took part. This considerably diminishes the prominent role that they played in Part I. In the sequel, the priest and the barber remain in the village and from afar they attempt to secure Don Quijote's return home. Sansón Carrasco becomes the villager who now, in Part II, surpasses the priest and the barber in importance. Sansón Carrasco has read Part I and the description of his character foreshadows the appearance of other characters, also readers of Part I, who entertain themselves at the expense of the knight errant.

The duke and the duchess, as mentioned in Chapter 4, play instrumental roles when they encounter Don Quijote in Part II. When Sancho Panza presents his master's petition to serve the duchess, she responds in a manner that clearly indicates that she has read Part I: "Decidme, hermano escudero: este vuestro señor, ¿no es uno de quien anda impresa una historia que se llama del Ingenioso Hidalgo don Quijote de la Mancha, que tiene por señora de su alma a una tal Dulcinea del Toboso?" (II: 270). The duchess has incorporated all the information contained in Part I into her schemata. Américo Castro, in "La palabra escrita y el Quijote," states that when the duchess
encounters Don Quijote it is as if she were meeting an old acquaintance. The
superimposition of the chivalric genre, the publication of Part I, and the continuing
literary experiences in which the characters participate surface during the meeting
between the duchess and Don Quijote (Hacia Cervantes 360). This superimposition
occurs in Part II every time that Don Quijote encounters a reader of Part I.

The duchess directly confronts Don Quijote and Sancho Panza on the basis of
what she knows about them from having read Part I. The duchess realizes that the
existence of Dulcinea constitutes the most vulnerable feature in Don Quijote's world,
therefore, based on this point she attacks the central characters' belief system. The
duchess directly accuses Don Quijote of fabricating the existence of Dulcinea and she
adds that he created her in accordance to his background knowledge of the
chivalresque. The duchess constantly challenges Don Quijote's conception of
Dulcinea--the weak point of the knight errant's world. However, immediately after
stating that Don Quijote's imagination created Dulcinea, the duchess reverses her stance
and feigns acceptance of her existence. The duchess then begins to question Dulcinea's
lineage based on something Sancho Panza said in Part I:

Pero no puedo dejar de formar un escrúpulo, y tener algún no sé qué de ojeriza
dicha a Sancho Panza: el escrúpulo es que dicen que la historia referida que el tal
Sancho Panza halló a la tal señora Dulcinea, cuando de parte de vuestra merced
le llevó una epístola, ahechando un costal de trigo, y, por más señas, dice que
era rubiño: cosa que me hace dudar en la altéz de su linaje. (II: 291)

The passage equates the inferior quality of the grain with which Dulcinea filled the sack
with her "inferior" social standing. The duchess savagely attacks Sancho Panza's
account of the events that transpired during his meeting with Dulcinea, again exploiting
this weakness. Don Quijote, who has not read Part I and therefore remains unaware
that Sancho never delivered the missive, defends his squire and blames Sancho's vision
of Dulcinea on the enchanters who attempt to foil his quest. He then proceeds to
inform the duchess about Dulcinea's current state of enchantment. The duchess
integrates this information into her schemata with intentions of employing it at a future
time.

The duchess, however, relentlessly pursues her attacks upon Don Quijote's world. Later, while alone with Sancho Panza, she will again accost the squire based on the background knowledge that she acquired from having read Part I. She is aware that he never delivered the letter to Dulcinea. Embarrassed by the intimate knowledge that the duchess has of the events, Sancho Panza admits his ruse. Furthermore, he states, somewhat proudly, that he also created the enchantment of Dulcinea. The duchess incorporates this knowledge into her schemata and she will employ it in the theatrics that take place in her summer home.

Also, in Part II, Don Quijote meets yet another reader, Don Diego de Miranda. Don Diego places the knight errant in the position of defending his chivalric framework when he expresses his doubts in regard to the existence of knights. While he praises the publication of Don Quijote's adventures and he states his wonder at meeting a true knight, Don Diego de Miranda also questions the literary tradition upon which Don Quijote bases his world. The knight errant defends the historical accuracy of the tales of chivalry. Yet, when Don Diego tells Don Quijote about the books that form part of his library, he reveals a complete lack of affection for the chivalresque. No chivalric book has yet entered Don Diego's house. It is not surprising, therefore, that he has no knowledge about Don Quijote. In fact, Don Diego's tastes are rather elitist and he considers few books in Spain to be worthy of his time. Johnson characterizes Don Diego's reading habits in the following manner:

. . . on closer inspection Don Diego's reading habits turn out to be exercises in ostentation and conformity . . . . Even more revealing is the word he chooses to describe how he reads the books he does read. It turns out he doesn't read at all. Rather, he "leafs through" these volumes, turning the pages without apparently ever becoming engaged with the imaginary world he holds in his hands. In fact, by reading this way he seems to be actively trying to avoid engagement. He is a reader who has managed to thwart Cervantes's attempt to lock him into reading. But then, he doesn't read Cervantes. Don Diego's
library and reading style define him as conformist, superficial, and uneasy with commitment. (Don Quixote: The Quest 98)

As Johnson states, Don Diego is not a serious reader. The design of his library reflects his standing in society and not his intellectual curiosity, which is non-existent. His character offers a sharp contrast in reading habits to those of the character of Alonso Quijano (Márquez Villanueva 154). Don Diego de Miranda constitutes, indeed, the most prominent of the characters in Part II who reads but has not yet heard about the published adventures of Don Quijote.

Lorenzo, Don Diego's son, like his father, reads but has not yet heard of Don Quijote. He represents the art of erudition: scholars who pursue the accumulation of knowledge for its own sake. E. C. Riley suggests that this character, and that of the humanist, represent Spanish society's attitude towards erudition in Cervantes's time:

The tendency was to overvalue erudition. University graduates were two a penny. Accordingly, Cervantes (who was not one of them) is more critical of the abuse of learning than he is of its neglect. He makes frequent fun of pedants—mildly, for instance, in the case of Don Diego's son Don Lorenzo in the Quixote; vigorously in that of the young humanist, the cousin of Basilio. (Cervantes's Theory 76)

According to his father, Lorenzo's erudition lacks purpose. Lorenzo is passionate about poetry. This interest disappoints his father deeply. The time that Lorenzo spends immersed in the study of poetics is, in Don Diego's eyes, a complete waste of time:

"Todo el día se le pasa en averiguar si dijo bien o mal Homero en tal verso de la Ilíada; si Marcial anduvo deshonesto, o no, en tal epigrama; si se han de entender de una manera o otra tales y tales versos de Virgilio" (II: 154). Lorenzo embodies a pedant, to use Riley's term. He does, however, write poetry, as will be discussed in Chapter 6.

Continuing with his quest, Don Quijote encounters a group of students. The knight errant's attire and Sancho Panza's introduction of his master produce their admiratio. Being readers, the students immediately comprehend Don Quijote's madness: "... los estudiantes, que luego entendieron la flaqueza del celebro de don Quijote; pero, con todo eso, le miraban con admiración y con respeto..." (II: 178).
They have not yet read Part I, nor heard about Don Quijote. They do, however, invite him to Camacho's wedding, where a highly theatrical atmosphere awaits the guests.

The students later introduce Don Quijote to the humanist, who serves as his guide for the adventure that takes place in "la cueva de Montesinos." The humanist, well acquainted with chivalric fiction, is a "... famoso estudiante y muy aficionado de leer libros de caballerías..." (II: 205). The literal-minded humanist accepts all that he reads, including the existence of knights. Therefore, the young man exhibits no surprise when he ends up as the guide for a knight errant. The humanist's pedantry serves, according to Ruth El Saffar, as a counterbalance to Don Quijote's wild imagination (Beyond Fiction 104). The humanist sparks Don Quijote's creativity prior to his descent into "la cueva de Montesinos." The humanist requests that the knight errant bring back any information that may be worthy of publication in the book that he is compiling, thereby providing all the incentive that Don Quijote needs in order to allow his creative spirit to roam freely: "Suplico a vuestra merced, señor don Quijote, que mire bien y especule con cien ojos lo que hay allá dentro; quizás habrá cosas que las ponga yo en el libro de mis Transformaciones" (II: 208). As discussed in Chapter 4, Don Quijote responds by weaving an amazing tale based on his background knowledge of the chivalresque.

In his quest, Don Quijote also meets Roque Guinart, the highway bandit. Roque Guinart, an authentic historical character, also appears in the novel as a reader. The highway bandit has heard of Don Quijote, although we learn that he had trouble believing in the knight errant's existence. Nevertheless, the characters develop an affectionate relationship. Don Quijote so admires Roque Guinart's intelligence that he invites the popular hero to join the profession of knight errantry in order to redeem himself from his criminal ways:

... si vuestra merced quiere ahorrar camino su conciencia; y ponerse con facilidad en el de su salvación, véngease conmigo, que yo le enseñaré a ser
For a second time Don Quijote extends an invitation to another character to join him in the profession. As discussed in Chapter 4, he attempted to recruit Lorenzo in order to offer the young student a quicker path to achieving fame than by writing poetry. For Roque Guinart, however, the incentive that Don Quijote offers represents the very salvation of the bandit's soul.

The Non-Readers Within the Novel

As we have seen throughout our previous discussion, Cervantes populated Don Quijote with a legion of readers, each character possessing a different schemata. Each character interacts with the knight errant according to his or her readings. The diversity of readers who dwell within the pages of Don Quijote certainly contributes to the depth of the novel. We do, however, particularly in Part I, encounter several illiterate characters. The inability to read, however, does not exclude a character from having a background knowledge of the chivalresque. In an era when stories were read aloud to an audience, an illiterate individual could still be well-acquainted with chivalric tales (Godzich and Spadaccini, Literature Among Discourses 55-56).

An episode exists in Don Quijote de la Mancha where non-readers express their strong opinions in regard to the novels of the chivalresque genre. It occurs at the inn when the priest declares the novels of chivalry to be harmful because they have caused Don Quijote's madness. The innkeeper vehemently defends the maligned literary genre. His defense of chivalresque literature reveals the unabashed and collective pleasure that a community receives from hearing a text read aloud. For the innkeeper in particular, being read to is an enjoyable, rejuvenating, and thrilling experience that he wishes would never end. Wlad Godzich and Nicholas Spadaccini in "Popular
Culture and Spanish Literary History," comment as follows in regard to the discussion that takes place at the inn:

The debate over the multiplicity of receptions given to books of chivalry takes place, significantly, in a rural inn . . . .

In essence one might say that, in 1605, the subject of Cervantes's discussion of the books of chivalry is how different fictions from within the same type of story have become imprinted on the consciousness of "readers" and "listeners" who bring their expectations (personal as well as collective) to the act of reception. What emerges is that all those listeners are oblivious to the totality of the work. As opposed to the priest, they are not concerned with questions that go beyond certain aspects of the plot . . . . What emerges from the discussion in Don Quijote (I, 32) is that a largely illiterate, lower class audience has at least a partial access to books that a century earlier had been the pastime of aristocratic readers. For the occasional, lower-class consumers, listening to stories of knights errant had a practical function: to find solace from the trials of daily life. For them, listening to stories that expressed aristocratic values was not a way of consecrating idleness; it was merely a respite from labor and toil. (Literature Among Discourses 55-56)

This statement reveals that the illiterate, lower class, have a different reception, a different horizon of expectations.17 The reading of fiction provides a vital outlet for the working class much different than what it provides for the affluent readers of Cervantes's time.18 The innkeeper's wife enjoys novel of chivalry because it pacifies her husband: "... estáis tan embobado, que no os acordáis de reñir por entonces" (I: 393). Maritornes enjoys the tales because they deal with pure, romantic love. And the innkeeper's daughter enjoys the chivalresque for the pains of love that knights experience when their travels take them far from their ladyloves: "... gusto yo ... de las lamentaciones que los caballeros hacen cuando están ausentes de sus señoras; que en verdad que algunas veces me hacen llorar, de compasión que les tengo" (I: 394).

The readings serve a cathartic function for each character. The innkeeper's wife finds peace, Maritornes leaves for a moment her life as a prostitute and finds true love, the innkeeper's daughter laments the lovers' fate, and the innkeeper himself rejoices in the type of adventures that he shall never have. Later, the innkeeper staunchly defends the historical accuracy of chivalric novels, prompting Dorothea to exclaim: "Poco le falta a nuestro huésped para hacer la segunda parte de don Quijote" (I: 396). Regardless of
their various reactions the illiterate of Cervantes's time were also capable of having a background knowledge about the chivalresque because of the type of communal readings described by the innkeeper.  

The novel also includes illiterate characters who have no background knowledge about the chivalresque. These characters cannot participate fully in the creation of meaning within the novel. A character's knowledge from reading, or lack of a reader's knowledge, is, as Stephen Gilman states in "Los inquisidores literarios de Cervantes," a reflection of their station in Spanish society (El Quijote de Cervantes 137). Characters who lack a reader's background knowledge react to Don Quijote based exclusively on their life experiences. In Cervantes's time there existed a gap between the values espoused by the novels of chivalry and the harsh social and economic realities of Spanish society. Many of the characters unfamiliar with the written word become bewildered when they meet Don Quijote. The ladies of the tavern whom he greets in archaic language during his first outing can barely contain their laughter at the extraordinary sight before their eyes: "El lenguaje, no entendido de las señoras, y el mal talle de nuestro caballero acrecentaba en ellas la risa y en él el enojo . . ." (I: 83). The neighbor who rescues Don Quijote at the end of the first sally does not possess the background knowledge to understand the madness that has overtaken the respectable Alonso Quijano. After he overhears the priest and the niece speaking in concrete terms about Alonso Quijano's illness, the neighbor feels that he has acquired the framework necessary to begin playing the role required to deliver Don Quijote to his house:

Todo esto estaba oyendo el labrador y don Quijote, con que acabó de entender el labrador la enfermedad de su vecino, y así, comenzó a decir a voces:

--Abran vuestras mercedes al señor Valdovinos y al señor marqués de Mantua, que viene mal ferido, y al señor moro Abindarráez, que trae cautivo al valeroso Rodrigo de Narváez, alcaide de Antequera. (I: 108)
The neighbor did not comprehend Don Quijote's actions nor his words until he overheard the conversation between the niece and the village priest. Even then, his announcement of their return is plain jibberish that amounts to no more than the pronouncement of a litany of names from his impoverished background knowledge.

Both Alonso Quijano's niece and his housekeeper cannot read. In fact, the housekeeper's simplistic background knowledge leads her to believe that enchanter live within the walls of the library. She brings holy water to the priest and tells him the following: "Tome vuestra merced, señor licenciado; rocfe este aposento, no esté aquí algún encantador de los muchos que tienen estos libros, y nos encanten, en pena de las que les queremos dar echándolos del mundo" (I: 109). Her lack of a reader's background knowledge causes the priest to laugh: "Causó risa al licenciado la simplicidad del ama . . ." (I: 109).

Don Quijote and Sancho Panza bewilder the goatherds, who offer their hospitality after the knight errant's battle with the Biscayan. They listen as Don Quijote and Sancho Panza discuss the eating habits of knights. In the end, however, the voice of the novel's supernarrator reveals that the goatherds understand nothing: "No entendían los cabreros aquella jerigonza de escuderos y de caballeros andantes . . ." (I: 155). When Don Quijote arrives to the inn during his second sally he greets the women in archaic language confusing and bewildering them. However, they still manage to understand the spirit of the knight errant's statement and his words and appearance provoke their admiratio. In Part II, when Don Quijote meets the students, two laborers accompany them. While the students recognize the knight errant's madness by the words which he speaks, the laborers, because of their lack of a reader's background knowledge, remain bewildered: "Todo esto para los labradores era hablarles en griego o en jerigonza . . ." (II: 178).
Other illiterate characters, however, react violently towards Don Quijote's attempts to impose his world upon them. Wolfgang Iser's theories seem to suggest that what characters perceive to be a lack of a configurative meaning to the knight errant's actions may motivate them to act violently. Don Quijote's world contains too many "alien associations" for those unfamiliar with the chivalresque to comprehend. The illusions that forms in their minds when they encounter the knight errant disturbs, perhaps even frightens them. James A. Parr has noted a division in the reactions of characters determined by how well they comprehend the knight errant's chivalric vision, and their comprehension is correlated to their familiarity with chivalric tales:

[Some characters] react violently to Don Quixote's efforts to incorporate them into his fantasy world, as do the muleteer of the merchants from Toledo, the Biscayan, and the galley slaves, or with resentment, like Andrés in his second appearance. Some humor him, like the innkeeper, or they make sport of him, like the ducal pair, Antonio Moreno, and also Maritones and the innkeeper's daughter when they string him up by the wrist, or, depending upon the situation, they invade and appropriate his fantasy world, like Dorotea y Sansón Carrasco. (An Anatomy 104)

What the muleteer, the Biscayan, the galley slaves (with the exception of Ginés de Pasamonte), and Andrés have in common is their illiteracy. Their schemata has their life experiences as its basis. Furthermore, their lack of a reader's background in the chivalresque renders them unable to comprehend the knight errant's actions nor his words. The clash between Don Quijote's chivalric vision and the schemata of the novel's supporting characters who cannot read often leads to violence. When the knight errant watches over his arms, a muleteer, unaware of the significance of the event because of his lack of a background knowledge of the chivalresque, removes the weapons and Don Quijote beats him. The other muleteers attack the knight in defense of their friend. After Don Quijote intervenes on behalf of Andrés, Juan Haldudo, angered by the knight's meddling, intensifies his attack on the boy. As he does this, he imitates sarcastically Don Quijote's archaic language: "Llamad, señor Andrés, ahora... al desfacedor de agravios; veréis cómo no desface aqueste..." (I: 98).
Andrés' faith in Don Quijote receives its reward in this manner. When Don Quijote encounters the Toledan merchants, he orders them to proclaim Dulcinea's beauty. They refuse and the knight errant prepares to attack them only to fall off Rocinante. A muleteer, incensed by Don Quijote's arrogance and unable to comprehend the knight errant's actions because he lacks a reader's background knowledge, beats our hero. The merchants, who understand Don Quijote's madness, order the muleteer to stop the beating. The muleteer, however, being unfamiliar with the chivalresque, cannot see beyond the knight errant's insolence. He is offended by Don Quijote's inappropriate behavior and he will punish the knight errant until he has vented all of his anger and confusion. 24 The lack of a background knowledge of the chivalresque often leads to violence on the part of the illiterate characters who insist that the mad knight errant see the world as they do.

Background Knowledge and Theatricality

The theatrics which take place in Don Quijote have the knight errant's chivalric vision as their foundation. The background knowledge of the supporting characters who are readers plays its most important role in the vivid theatrical atmosphere which exists within Don Quijote. The secondary characters best participate in the creation of meaning in the novel through the theatrical episodes. To a great extent, the characters assume roles that are based on their readings. Mark Van Doren suggests that Don Quijote himself represents the most consummate actor of all: "... he was first and last an actor, a skillful and conscious actor, who wrote his own play as he proceeded and 'of course kept the center of its stage" (8-9).

Although Van Doren states that Don Quijote wrote the play, in reality the knight errant only wrote the outline. It does not take long for other actors to appear on the stage and add their creative touches to the open script. Riley suggests that how well the
supporting characters play their roles conditions Don Quijote's response (Don Quixote 51). We can affirm that the characters with the most extensive background knowledge of the chivalresque become the ones who contribute the most to the novel's theatrics. The interactive process between a character's background knowledge and the novel's emerging situations contribute to the elaborateness of the stage craft. Percas de Ponseti points out that the novel acquires the characteristics of a script during its most theatrical moments: "El recurso a la técnica teatral se percibe en la creciente utilización de diálogos, conversaciones, monólogos y acciones en lugar de la voz narrativa" (Cervantes y su concepto del arte 1: 650). The novel's settings at times resemble a stage where actors participate in the creation of meaning by resorting to their background knowledge of the chivalresque. A select group of characters assume the role of stage directors, assigning roles to the others and directing their performances. The other characters who participate in the theatrics are, of course, the role-players.

In Part I of Don Quijote, the first theatrical situation arises at the inn where Don Quijote is dubbed a knight errant. The innkeeper coordinates the theatrics which will culminate in Don Quijote's knighting. In order to achieve consistency with the world created by Don Quijote, based on the written word, the innkeeper pretends to read the words of the dubbing ceremony out of a book. The innkeeper directs the knighting ceremony rather well, assigning important roles to the tavern ladies and meeting Don Quijote's horizon of expectations regarding this event. This experience, and others like it, according to Johnson, validate Don Quijote's quest (Don Quixote: The Quest 45). When others meet Don Quijote's horizon of expectations, it confirms, in his mind, that he is on the correct path to achieve "eterno nombre y fama." The knight can now go forth and seek adventures in a "legitimate" manner thanks to the ceremony that the innkeeper staged and coordinated.
The most prominent directors of theatrics in Part I are undoubtedly the priest and the barber, with the priest taking on the greater burden of the responsibility. The priest and the barber devise the ruse of sealing the library walls and they assign the explanation of the occurrence to Don Quijote’s niece. The niece plays the role to perfection in accordance to the script that the priest and the barber developed. Once again, thanks to the theatrics that the supporting characters coordinate, Don Quijote’s horizon of expectations has been met. It does not succeed, however, in making the knight errant desist from his quest. In fact, it seems to encourage Don Quijote to continue in his mad pursuit (Mancing 45-46). The villagers' intervention makes the employment of enchantment as a creative device possible. An element from the priest's and the barber's stagecraft becomes an important tool for the knight errant on his quest as it becomes a part of his interpretive framework.

The theatrics move out of the confines of the village as Don Quijote leaves on his second sally and shortly thereafter the priest and the barber take to the road in pursuit. After encountering Sancho Panza the priest and the barber devise a plan to lure the knight errant from performing his penance in the Sierra Morena. The priest dresses as a damsel and the barber dresses as her squire.26 The priest/damsel then plans to petition Don Quijote for assistance, which as a knight errant Don Quijote cannot deny. The priest and the barber leave the inn in disguise, but the priest realizes that although he did enjoy playing the role for a while, the innappropriateness of someone of his profession wearing such a disguise: "... le vino al cura un pensamiento: que hacía mal en haberse puesto de aquella manera, por ser cosa indecente que un sacerdote se pusiese así..." (I: 327-328). In assuming the feminine role, while temporarily pleasing to him, the priest takes into consideration the strict prohibition of his church regarding the inversion of sexual roles. The barber had then agreed to pose as the damsel when to their good fortune they encounter Dorotea, a perfect player for the role
of the princess Micomicona. The priest, for the most part, will direct the theatrics to come. He introduces the new character to Sancho Panza. The squire accepts the princess without hesitation, and then Micomicona, her squire (the barber) and the knight errant's squire proceed to find Don Quijote. After Don Quijote accepts Micomicona's petition, the barber, who assisted in the coordination of the theatrics, can barely contain his laughter: "Estábase el barbero aún de rodillas, teniendo gran cuenta de disimular la risa y de que no se le cayese la barba . . ." (I: 366). At times, the absurdity of the theatrics overcomes the characters playing a role, and they have to fight the urge to break out laughing.

The ruse continues when the group leaves the Sierra Morena. The priest rejoins them and he greets Don Quijote in chivalric fashion:

--Para bien sea hallado el espejo de la caballería, el mi buen compatriote don Quijote de la Mancha, la flor y la nata de la gentileza, el amparo y remedio de los menestrales, la quinta esencia de los caballeros andantes. (I: 367)

The priest embraces Don Quijote's knees in mock reverence. The knight errant recognizes his friend from the village, and he offers the priest the use of his horse as a sign of respect. The priest continues the theatrics by declining the offer while prophesying that great adventures await Don Quijote while he rides upon Rocinante: "Eso no consentiré yo en ningún modo . . . estése la vuestra grandeza a caballo, pues estando a caballo acaba las mayores faenas y aventuras que en nuestra edad se han visto . . ." (I: 367-368). Don Quijote, for the first time, finds himself treated as a knight by one of his closest friends. This serves to further validate his chivalric vision.

The characters soon prove that they are adept at improvising, the application of their schemata to emerging events results in creative behavior. The barber, disguised as Micomicona's squire, agrees to let the priest ride his mule. But before he can safely dismount, the mule throws him off and the beard flies off his face. Don Quijote
proclaims this one of the greatest miracles that he has ever witnessed. Thinking on his feet, the priest quickly intervenes:

El cura, que vio el peligro que corría su invención de ser descubierta, acudió luego a las barbas y fuese con ellas adonde yacía maese Nicolás, dando aún voces todavía, y de un golpe, llegándole la cabeza a su pecho, se la puso, murmurando sobre él unas palabras, que dijo que era cierto ensalmo apropiado para pegar barbas, como lo verían; y cuando se las tuvo puestas, se apartó, y quedó el escudero tan bien barbado y tan sano como de antes, de que se admiró don Quijote sobremanera, y rogó al cura que cuando tuviese lugar le enseñase aquel ensalmo; que él entendía que su virtud a más de pegar barbas se debía estender . . . . (I: 368-369)

The priest's incantation intrigues Don Quijote. He wishes to discuss it later in order to incorporate it into his schemata.

When Don Fernando and Luscinda arrive at the inn, the priest, as stage director, provides them with the background knowledge necessary for them to understand, and perhaps participate in, the creative process. Don Fernando accepts the challenge and at one point he helps to coordinate the theatrics. The priest remains at a loss in regard to how to convince Don Quijote to leave the inn and return home. Don Fernando, intervening in a creative fashion based on his background knowledge of the chivalresque, announces that they will leave as a group the following morning in order to accompany the knight errant on his quest. Thus, Don Fernando helps to set the stage for Don Quijote's departure from the inn. He promises that the knight errant will have an audience to witness his great deeds. Don Quijote, of course, an actor who thrives on an attentive public, finds this an offer that he cannot resist.

One prominent role player from Part I of Don Quijote, Dorotea, merits an extended examination because all the other characters who assume roles in the first part of the novel pale in significance by comparison. Salvador de Madariaga considers Dorotea, who plays the princess Micomicona, the most intelligent of all the characters created by Miguel de Cervantes for this novel:

Nada complace tanto al lector como el descubrir que Dorotea se aviene a cooperar en la comedia clérico-barberil y a asumir el difícil papel de Princesa
Micomicona. Dorotea es la mujer ideal para este papel. Es, ante todo, lista; en mi opinión, la persona más lista de todo el orbe quijotesco. (77)

As the Spanish critic admits, the role of the Princess Micomicona constitutes one of the most difficult roles to play in the novel. Castro, in "La estructura del Quijote," also expresses his admiration for the intelligence and vitality of this character:

Dorotea desplegará su inteligencia y la flexibilidad de sus talentos al desempeñar el no fácil papel de infanta Micomicona . . . . Dorotea, campesina gentil de Andalucía, ignorante de las complicaciones geográficas, recibe y emite a la vez los reflejos emanados de la literatura pastoril y de la caballeresca. Mas ella misma es ya un ser humano, animado de viva inteligencia, a quien el azar de una incitación autorizó a figurar como una estrella diminuta y fulgente, en los vastos espacios del Quijote. (Hacia Cervantes 310)

Castro acknowledges the importance of Dorotea's background knowledge as a reader in bringing the chivalresque to life. He, like Madariaga, recognizes the difficulty in playing the role that she assumes. Francisco Márquez Villanueva considers Dorotea's performance as the Princess Micomicona one of the novel's most delightful episodes. She accomplishes a successful parody of the damsel in distress theme from the novels of chivalry (21). Dorotea avidly reads the chivalresque novel and her background knowledge allows her to play the role of the princess so well, to the obvious enjoyment of the external reader.

Don Quijote de la Mancha becomes highly theatrical beginning with Dorotea's first appearance before Don Quijote. From this point on, all the characters become remarkable actors, and Dorotea significantly raises the level and the quality of their performances. Dorotea enthusiastically embraces the idea of playing the role at the priest's mere mention of the ruse. She exhibits great enthusiasm and confidence in her ability to play the role and she eagerly employs the background knowledge that she acquired by way of her extensive readings of chivalresque novels. As Dorotea and the barber leave to meet Don Quijote, the priest advises Dorotea to play the role with caution: "No dejó de avisar el cura lo que había de hacer Dorotea; a lo que ella dijo que descuidasen, que todo se haría sin faltar punto, como lo pedían y pintaban los libros de
caballerías" (I: 364). Dorotea assures the priest that she possesses the chivalric framework necessary to meet Don Quijote's horizon of expectations.

Dorotea proves her role-playing abilities when she encounters the knight errant for the first time. Dorotea meets Don Quijote and kneels before him. He asks her to rise, but she refuses:

--De aquí no me levantaré, ¡oh valeroso y esforzado caballero!, fasta que la vuestra bondad y cortesía me otorgue un don, el cual redundará en honra y prez de vuestra persona y en pro de la más desconsolada y agraviada doncella que el sol ha visto. Y si es que el valor de vuestro fuerte brazo corresponde a la voz de vuestra inmortal fama, obligado estáis a favorecer a la sin ventura que de tan lueñas tierras viene, al olor de vuestro famoso nombre, buscándoos para remedio de sus desdichas. (I: 364)

Dorotea begins to play her role without hesitation and with absolute authority over the linguistic and thematic codes of the chivalresque genre. Her need overwhelms Don Quijote, and cannot deny her his attention. She also reaffirms his belief that he still treads the path of achieving eternal reknown when she mentions his immortal fame. She states her petition to Don Quijote in a manner that fulfills his horizon of expectations. Don Quijote immediately agrees to honor her petition, and he leaves the Sierra Morena in route to restore her throne. Dorotea fills in the gaps of the knight errant's schemata by providing him with all the information necessary regarding her plight. She stumbles once in a geographic detail, which Don Quijote notices:

--Pues ¿cómo se desembarcó vuestra merced en Osuna, señora mía-- preguntó don Quijote--, si no es puerto de mar?
Mas antes que Dorotea respondiese, tomó el cura la mano y dijo:
--Debe de querer decir la señora princesa que después que desembarcó en Málaga, la primera parte donde oyó nuevas de vuestra merced fue en Osuna.
--Eso quise decir--dijo Dorotea. (II: 375)

The director of the theatrics, the priest, steps in again to quickly remedy the situation, and he provides an explanation which Don Quijote can easily accept. As we have seen, Dorotea represents the most consummate role player in Don Quijote. Her background knowledge of the chivalresque and her discretion in employing it, delights all the
external readers and it serves to heighten the novel's theatrical dimension.

With many of the characters possessing the schemata necessary to participate in
the creation of meaning, the theatrics in Part I become at times an exercise in group
improvisation. The title that Cervantes provides for Chapter XXXII, "Que trata de lo
que sucedió en la venta a toda la cuadrilla de don Quijote," foreshadows the group
dynamics that the theatrical dimension of the novel will assume. The innkeeper also
gives the external reader a hint of future theatrics when he sees Don Fernando,
Luscinda, and company approaching the inn: "Esta que viene es una hermosa tropa de
huéspedes: si ellos paran aquí, gaudeamus tenemos" (I: 446). Indeed, a festive
atmosphere, as the innkeeper predicts, characterizes the group improvisations that take
place at the inn.

After the captive concludes his tale, the novel's supernarrator indicates that
group participation has begun. This happens when Don Quijote offers to guard the
castle:

Don Quijote se ofreció a hacer la guardia del castillo, porque de algún gigante o
otro mal andante follón no fuesen acometidos, codiciosos del gran tesoro de
hermosura que en aquel castillo se encerraba. Agradecieronlo los que le
conocían, y dieron al oidor cuenta del humor estrafio de don Quijote, de que no
poco gusto recibió. (I: 520)
The episode operates somewhat subtly, but it indicates that the characters have become
fully conscious of the nature of the play in which they each have a role. Cervantes
offers the contrast between those who are aware of Don Quijote's madness and the
judge whose schemata needs further completion. Those who already participate in the
play accept Don Quijote's offer to guard the castle in a manner that indicates a united
front prepared to indulge Don Quijote's chivalresque vision.28

Group improvisations surface forcefully when the barber, from whom Don
Quijote took the basin, arrives at the inn and attempts to reclaim his possession. But
the village barber supports Don Quijote's vision and proclaims the basin to be the
helmet of a knight. Others in the group, the priest, Cardenio, Don Fernando, and even the judge, instantly recognizing the barber's ruse, repeat his proclamation. The dispossessed barber can only exclaim his wonder at the group dynamics: "¡Válame Dios! . . . ¿Que es posible que tanta gente honrada diga que ésta no es bacía, sino yelmo? Cosa parece ésta que puede poner en admiración a toda una universidad, por discreta que sea" (I: 541). The group acceptance of Don Quijote's vision not only provokes admiratio in the barber, but he thinks that it would also provoke it in a prestigious center of knowledge such as a university. The group improvisation also produces admiratio in the external reader. Those in the improvisational group eventually become engaged in a skirmish against those who insist that Mambrino's helmet is nothing more than a barber's basin. This conflict represents the clash that exists within the novel between those with an interpretive framework of the chivalresque and those without.

The group realizes that they cannot continue the theatrics indefinitely, and when their time comes to separate, they devise a most ingenious ruse: the enchantment of Don Quijote. Although the priest again coordinates the theatrics, all of the members of the group play their roles according to their interpretive framework of the chivalresque in placing Don Quijote in the cage. The players perform the entire ruse so effectively that it produces admiratio in the knight errant. It all culminates with a prophecy pronounced by the barber, who plays the role of an enchanter. The barber performs his role so convincingly that it even produces admiratio in the other members of the improvisational group: "... aun los sabidores de la burla estuvieron por creer que era verdad lo que oían" (I: 556). The prophecy seems highly ambiguous, but the voice of the novel's supernarrator indicates that Don Quijote has little difficulty with its interpretation:

Quedó don Quijote consolado con la escuchada profecía, porque luego coligió de todo en todo la significación de ella, y vio que le prometían el verse ayuntado
en santo y debido matrimonio con su querida Dulcinea del Toboso, de cuyo feliz vientre saldrían los cachorros, que eran sus hijos, para gloria perpetua de la Mancha . . . (I: 556)

His interpretation of the prophecy matches his horizon of expectations and he docilely accepts being transported in the enchanted cage. The final touch of chivalresque authenticity occurs when Don Quijote is about to be taken away and the women from the inn come to mourn his departure: "... antes que se moviese el carro, salió la ventera, su hija y Maritornes a despedirse de don Quijote, fingiendo que lloraban de dolor de su desgracia . . ." (I: 558). The women, employing the background knowledge of the chivalresque that they acquired by means of communal readings, add the final dramatic touch to Don Quijote's departure from the inn. The theatrics that the characters carry out draws the external reader into the admiratio that occurs within the novel. All the theatrics, we must constantly keep in mind, have as their foundation the characters' background knowledge of the chivalric genre.

In Part II of the novel, the stagecraft intensifies because of the appearance of characters who have read Part I. Cervantes demonstrated a remarkable ability to mine the wealth of the first part's popularity and through it plant within the novel a series of dramas that supporting characters develop for their own enjoyment at the expense of the literary hero. Juan Bautista Avalle-Arce and E. C. Riley in their article, "Don Quijote," recognize this fact: "Es la publicación y éxito de la primera parte, hecho históricamente indiscutible, que Cervantes incorpora en la segunda. Numerosas decepciones artificiosas y teatrales de la continuación también se deben a esto" (Suma Cervantina 68). The deceptions in Part II work successfully and prove verisimilar thanks to Cervantes's incorporation of Part I into the novel's plot. Juan Ignacio Ferreras states that the characters who coordinate the theatrics are intimately familiar with the world Don Quijote created in Part I: "Del extramundo, de lo más real en esta novela que no es una novela realista, surgen los otros, los engañadores, los que por unas o por otras razones van a determinar en parte la aventura del protagonista y del
coprotagonista" (51). Those who stage the theatrics, as Ferreras suggests, in large part determine the nature of the adventures in which Don Quijote and Sancho Panza participate. The characters who have read Part I and stage antics around Don Quijote, react not to the developing character, but to the one that they had read about, thus rendering the knight errant static (Mancing 188). This, in a significant way, stifles the lead character because he now remains locked into fulfilling the horizon of expectations of the supporting cast, thus becoming unable to grow in any direction. The secondary characters continually perceive him as the mad knight errant of the first part. Don Quijote's encounters with characters who seek to amuse themselves by coordinating the theatrics in Part II doom him to extinction. The stagecraft seems particularly cruel in Part II because the readers of the first part know every weakness in the seams of Don Quijote's world, and they proceed to deliberately exploit each one of them.32

As in Part I of *Don Quijote*, we can group the characters who participate in the theatrical atmosphere of the sequel into two categories: the stage directors and the role players. The theatrics in Part II begin shortly after the appearance of Sansón Carrasco, a reader of Part I. He possesses the framework necessary to manipulate Don Quijote's chivalric world. When Don Quijote rejects Sancho Panza's demand for a salary before they set out on their third sally, Sansón Carrasco offers to assist the knight errant on his next outing. The offer delights Don Quijote and he boasts to Sancho Panza that many others exist who would wish to accompany him on his next sally. The squire begins to cry and he begs his master to forgive him and take him on again. Sancho's reasonings provoke *admiratio* in Sansón Carrasco:

Admirado quedó el bachiller de oír el término y modo de hablar de Sancho Panza; que puesto que había leído la primera historia de su señor, nunca creyó que era tan gracioso como allí le pintan... confirmólo por uno de los más solenes mentecatos de nuestros siglos, y dijo entre sí que tales dos locos como amo y mozo no se habrían visto en el mundo. (II: 90-91)

We find here a case where the horizon of expectations of a character has been exceeded.
The "real" Sancho Panza is, indeed, simpler than Sansón Carrasco ever expected, and the "real" knight errant and the squire are, in fact, crazier than any pair encountered before in either life or literature.

After Don Quijote and Sancho Panza leave on their third sally, Sansón Carrasco, playing the role of the Knight of the Mirrors, confronts them. Since he possesses a broad knowledge regarding the chivalresque and regarding Don Quijote, he plays the role to perfection, enticing the knight errant to enter into combat against him. Don Quijote, unexpectedly and to the detriment of Sansón Carrasco's plan, defeats the Knight of the Mirrors. Only then does the novel's supernarrator inform us of the true nature of Sansón Carrasco's ruse:

Dice, pues, la historia que cuando el bachiller Sansón Carrasco aconsejó a don Quijote que volviese a proseguir sus dejadas caballerías, fue por haber entrado primero en bureo con el cura y el barbero sobre qué medio se podría tomar para reducir a don Quijote a que se estuviese en su casa quieto y sosegado, sin que le alborotasen sus mal buscadas aventuras; de cuyo consejo salió, por voto común de todos y parecer particular de Carrasco, que dejasen salir a don Quijote, pues el detenerle parecía imposible, y que Sansón le saliese al camino como caballero andante, y trabase batalla con él, pues no faltaría sobre qué, y le venciese, teniéndolo por cosa fácil, y que fuese pacto y concierto que el vencido quedase a merced del vencedor . . . . (II: 146)

The external reader learns that the priest and the barber are once again involved in the coordination of the theatrics. Only this time, they remain in the village, and Sansón Carrasco, the reader of Part I, is entrusted to carry out the drama of Don Quijote's return. Sansón Carrasco fails in his mission because his imitation lacks aesthetic value, it is imperfect, not studied like Don Quijote's. His background knowledge about the chivalresque, although extensive, does not match the hero's (Percas de Ponseti, Cervantes the Writer 28). Sansón Carrasco's only recourse after his defeat is to return to his village and plot his revenge—in other words, to devise a plan more in accordance, in aesthetic terms, with the chivalresque. He needs to invest more time in preparation (Cervantes the Writer 35).

When Sansón Carrasco returns, this time as the Knight of the White Moon, he
has become, in a literary sense, a worthy rival of Don Quijote. Percas de Ponseti comments that after investing more time researching his role, and taking it more seriously, Sansón Carrasco can now defeat Don Quijote. Sansón Carrasco's *imitatio* succeeds this time around because of his artistic performance in line with the codes of the chivalric genre (*Cervantes the Writer* 31). However, Sansón Carrasco coordinates and stages the theatrics so well that instead of bringing Don Quijote out of the world of romance, it serves to convince him even further of its validity (Williamson 121). Sansón Carrasco's efforts close the circle. By means of the employment of his background knowledge of the chivalresque he provides Don Quijote with the incentive to set forth on his third sally, and by the same means he manages to bring him back home. Although the priest and the barber assist the young student in his efforts, the knowledge that Sansón Carrasco acquired by reading Part I renders these two characters virtually obsolete in the second part.

The ducal pair are undoubtedly the most important stage directors in Part II of *Don Quijote*, and perhaps of the entire novel. El Saffar acknowledges this when she writes: "Without a doubt the Duke and Duchess are the most consummate of all the character-authors in the book and construct the most elaborate plays of all" (*Distance and Control* 92). The theatrics that the duke and duchess staged become possible because of the extensive background knowledge that they possess regarding the chivalresque in general, and about Don Quijote and Sancho Panza in particular (*Johnson, Don Quixote: The Quest* 98). The ducal pair have read numerous novels of chivalry and Part I of *Don Quijote*. This fact, combined with the ducal pair's power and wealth, allows them to stage the most proficient chivalresque dramas anywhere in the novel. The chivalric world comes to life most vividly, and cruelly, in the theatrics that the duke and duchess coordinate in their castle (*Riquer* 149). There exists, however, as Mancing states, a serious flaw in the moral fiber of the theatrics staged by
the ducal pair: "The duke and duchess, supposedly the embodiment of society's highest values, are never motivated by anything more noble than a desire to enjoy as many laughs as possible, no matter what the cost to others" (185).

The coordination of these ill-motivated theatrics begins the moment that the duke invites Don Quijote to his summer retreat. The novel's supernarrator indicates the duke's responsibility for coordinating the antics that will take place during the knight errant's entire visit: "Cuenta, pues, la historia, que antes que a la casa de placer o castillo llegasen, se adelantó el duque y dio orden a todos sus criados del modo que habían de tratar a don Quijote . . ." (II: 273). The reception that awaits Don Quijote and Sancho constitutes, as we stated earlier, the moment in which the knight errant perceives that, at last, the world conforms to his chivalric vision. All the theatrics that will originate in the ducal palace have as their basis either the readings of the duke and duchess, or the information which the duchess manages to extract from Sancho Panza regarding Dulcinea's enchantment. In coordinating the theatrics, the ducal pair have at their disposal a legion of servants who they instruct in regard to the roles that each has to play.

In "Cervantes y la caballeresca," Martín de Riquer suggests that by virtue of the marvelous theatrics that take place in the summer retreat, Cervantes has been able to place the responsibility of creating a parody of the chivalresque genre directly into the hands of the characters (Suma Cervantina 292). The theatrics that take place in the castle constitute, indeed, the most splendid moments of parody in the novel. Not only does it function as a parody of the chivalresque and of Part I, but it also serves as a social satire that strikes boldly at the Spanish ruling class. The antics staged in the summer home take an enormous toll on the novel's central character and Don Quijote finds welcomed relief when he departs from the castle (Riley, Don Quixote 113). Still, the cruel antics will resume one more time when, as Don Quijote travels to his
village in defeat, servants of the duke and duchess kidnap him and bring him back to the castle. In Don Quijote's eyes, this return seems even more cruel than his first stay there. Evidence of this surfaces when he exclaims: "Sí que en esta casa todo es cortesía y buen comedimiento; pero para los vencidos el bien se vuelve en mal y el mal en peor" (II: 556). While there, Don Quijote and Sancho Panza participate, involuntarily, in Altisidora's resurrection and this dramatization debilitates the knight errant even further.

The theatrics that take place in the ducal summer home are, by far, the most elaborate and well staged in the novel, as virtually every critic has noted. This becomes possible because of the background knowledge of the duke and duchess combined with the means and the power at their disposal to stage the most intricate ruses of all. They forcefully and successfully apply their interpretive framework in order to extract meaning from their encounter with Don Quijote.

The character of Don Antonio, Don Quijote's host in Barcelona, also coordinates some minor theatrics. He arranges the ruse of the enchanted head, which responds to any question whispered in its ear. When he informs Don Quijote of this it produces admiratio in the knight errant: "Admirado quedó don Quijote de la virtud y propiedad de la cabeza . . ." (II: 511). Don Antonio prepares his nephew to play the role of the voice of the enchanted head, and the role is based on Don Antonio's background knowledge in regard to Don Quijote. Although not explicitly stated, the external reader can safely assume that Don Antonio read Part I. The head identifies all those who are present in the room, which produces their admiratio. It then proceeds to answer individual questions. After this takes place, the voice of the novel's supernarrator offers an explanation about how the theatrics were coordinated:

Un sobrino de don Antonio, estudiante agudo y discreto, fue el respondiente; el cual estando avisado de su señor tío de los que habían de entrar con él en aquel día en el aposento de la cabeza, le fue fácil responder con presteza y puntualidad a la primera pregunta; a las demás respondió por conjeturas, y, como discreto, discretamente. (II: 517)
Again, as in the case with Sansón Carrasco, a student becomes involved in yet another ruse which has as its intended victim the novel's central character. It remains vital, as we have amply demonstrated, for a character to possess the background knowledge of a reader in order for him or her to participate as stage director of the dramatizations which take place within the novel. The background knowledge of the characters who double as coordinators allows them to fully participate in the creation of meaning.43

Many characters appear in Part II who limit themselves to being role-players and do not participate in coordinating the theatrics. Tomé Cecial, such a character, serves as the squire for the Knight of the Mirrors. When this knight meets Don Quijote, Sancho Panza attempts to participate in their conversation, and the knight, impersonated by Sansón Carrasco, admonishes the squire for his impertinence: "Nunca he visto yo escudero . . . que se atreva a hablar donde habla su señor; a lo menos, ahí está ese mío, que es tan grande como su padre, y no se probará que haya desplegado el labio donde yo hablo" (II: 127). Tomé Cecial, then, begins to play his role and he invites Sancho Panza to a private conference among squires. The squires leave to converse in a "divide and conquer" tactic that Sansón Carrasco coordinates. Tomé Cecial, in disguise to remain unrecognized by his fellow villager, tries to persuade Sancho Panza to abandon the chivalric lifestyle: "... digo . . . que nos dejemos de andar buscando aventuras; y pues tenemos hogazas, no busquemos tortas, y volvámonos a nuestras chozas; que allí nos hallará Dios, si El quiere" (II: 133-134). Sancho Panza, however, proclaims his obligation to serve his master at least until they arrive in Zaragoza. In the meantime, Don Quijote and the Knight of the Mirrors have reached the point where their divergent views of the chivalric world and their differences can only achieve resolution through combat. Tomé Cecial, because of his background knowledge and because of the stage directions that he received from Sansón Carrasco, knows that Sancho Panza shuns physical confrontations. The make-
believe squire informs Sancho Panza of an Andalusian custom that obliges them to also enter into combat. Sancho Panza rejects the proposal to fight. He activates his schemata and states that nowhere has he seen nor heard of this rule in regard to the chivalric world, and therefore he refuses to participate in the fight that Tomé Cecial proposes. Don Quijote and his rival, however, do resolve to fight one another and when our hero defeats the Knight of the Mirrors and prepares to smite him, Tomé Cecial abandons his role in order to save his "master's" life. The entire ruse has Sansón Carrasco's chivalric framework as its foundation; Tomé Cecial, however, by discarding his role and admitting the hoax to the knight errant and his squire, saves Sansón Carrasco's life. Tomé Cecial's decision to reveal his true identity constitutes the correct improvisation considering the stakes.

The servants of the duke and duchess are the most important role players in Part II. By employing their background knowledge and following the ducal pair's directions they bring about very authentic chivalric theatrics that match Don Quijote's horizon of expectations. The duke orders his servants to behave themselves according to the codes of the chivalresque, and they do this splendidly. The theatrics staged in the ducal castle abound in Part II. Several servants distinguish themselves for their performances: the duke's steward, who plays both the countess Trifaldín and Sancho Panza's steward during the squire's governorship; Altisidora, who vies for Don Quijote's affection; and Tosilos, who fails in the role of Don Quijote's rival in the joust when he falls in love with Doña Rodriguez's daughter. The steward and Altisidora are especially adept at their roles, often producing admiratio even in the stage directors, the duke and duchess. The background knowledge that these role players possess in regard to the chivalresque makes their sterling performances possible, raising the theatrics which take place in the castle to the most proficient levels in the novel.
Another theatrical episode involving a framework of the chivalresque is the puppet show produced by Ginés de Pasamonte, now disguised as maese Pedro. Staging a production involving Spanish balladry, Ginés de Pasamonte becomes a participant in the creation of meaning within the novel. El Saffar designates this character as an author within *Don Quijote* (*Beyond Fiction* 116). As maese Pedro, Ginés de Pasamonte wears an eyepatch, which reflects the single-mindedness with which Don Quijote interprets the actions that take place during the play. There exists no distance between the actors (maese Pedro, the boy, and the puppets) and the audience (Don Quijote). Like maese Pedro's eyepatch, the entire episode has only one dimension where clay figures appear real to the audience. As the play progresses, the narrator, a young boy and maese Pedro's servant, makes editorial comments which annoy Don Quijote, the spectator: "Niño, niño..., seguid vuestra historia línea recta, y no os metaís en las curvas o tranversales; que para sacar una verdad en limpio menester son muchas pruebas y repuebas" (II: 242). The young boy's commentaries distract rather than add to the story. Percas de Ponseti, however, suggests that the boy's editorial comments serve a vital function within the episode:

... de vez en cuando el trujumán invade el terreno de la ficción con sus intromisiones explicativas que rompen la superficie del espejo emotivo del espectador y destruyen la ilusión obligándole a desviar la atención del aquí y del ahora y a entrar en el mundo abstracto de la ideas. (*Cervantes y su concepto del arte* 2: 590-591)

The boy's comments violates Don Quijote's literary sensibilities and he becomes obsessed with preserving the verosimilitud and exactness of the story, of seeing it fulfill his horizon of expectations. The boy's intrusive observations force the knight errant to take over the tale in order to preserve its purity. The more the story progresses the more Don Quijote becomes involved in the fantasy represented before him. Because of his distorted interpretive framework, Don Quijote cannot, once again, perceive the gap between fantasy and reality.
At the narrative's climax, the moment in which Gaiferos rescues Melisendra, Don Quijote can no longer contain himself and he intervenes in accordance to his framework of the chivalresque: "... en menos de dos credos dio con todo el retablo en el suelo, hechas pedazos y desmenuzadas todas sus jarcias y figuras: el rey Marsilio, mal herido, y el emperador Carlomagno, partida la corona y la cabeza en dos partes" (II: 245). Don Quijote does not repent of his actions, in fact, he sees them as a validation of his chivalric pursuits. Gines de Pasamonte created a world of chivalric adventure that matched Don Quijote's horizon of expectations so well that the knight errant had to act to save Gaiferos and Melisendra.51 In the process, however, the knight errant destroys the means which created the illusion. The attack is indicative of the poetic licence that the characters within Don Quijote possess (Forcione 151). The greatest creator in the novel literally overwhelms Gines de Pasamonte's theatrical creation. Don Quijote destroys maese Pedro's puppet show because of his need to dominate all manifestations of the chivalric that occur within the novel.52 Since he cannot destroy other "living" characters, the destruction of puppets constitutes a relatively harmless manner of proclaiming the superiority of his schemata over all others.53

Conclusion

The knight errant's chivalric vision is the platform which all of the novel's theatrics employ as their foundation. The supporting cast in Don Quijote de la Mancha react to the knight errant in accordance to their background knowledge of the chivalresque. The characters apply their schemata to alter Don Quijote's reality and thus actively participate in the creation of meaning. Cervantes populated both parts of the novel with readers, most of whom comprehend the knight errant's madness. There exist, however, several illiterate characters who possess a working knowledge of the
chivalresque through their participation in communal readings. Don Quijote's behavior either bewilders, confuses or angers the characters without knowledge of the chivalresque to the point where, at times, they resort to violence in order to bring the madman in line with their non-literary expectations. Most of the characters who do read behave creatively, participating in the staging of theatrics. Their creative participation constitutes their own search for meaning. Characters assume the roles of either stage directors or role-players in the theatrics, according to their background knowledge of the chivalresque, their position of authority, and the means at their disposal. The chivalric framework of each supporting character determines the importance of the role that Cervantes assigns to them within the novel. The theatrics staged in Part II become increasingly cruel and eventually drain Don Quijote of his will to continue on his quest. The meaning with which the knight errant endowed the world outside of his library walls has been permanently altered by the supporting characters who superimpose their interpretive framework onto Don Quijote's quest. Don Quijote and Sancho Panza find themselves extremely vulnerable to the characters who stage theatrical productions. The literary fame that the knight errant and his squire achieved in Part I has made their motivations and weaknesses a part of these characters' schemata.
Notes to Chapter 5

1. América Castro in the article, "La estructura del Quijote," writes the following regarding the characters' dependence on the written word: "Tema capital del Quijote es la interdependencia, la 'inter-realidad', del mundo extrapersonal y del proceso de incorporárselo a la vida de una persona. Los fantásticos libros de caballerías se vuelven contenido integrante de la existencia de don Quijote; las etéreas narraciones pastoriles incitan a la linda Marcela a correr vagarosa por la real-irrealidad de uno bosques; la inflexible caballería andante de don Quijote pone a punto de muerte al dialéctico bachiller Sansón Carrasco" (Hacia Cervantes 307).

2. Regarding the relationship between the external readers of Cervantes's time and the internal readers in the novel, Manuel Durán suggests the following: "Cervantes ... knew ... that the average reader of Don Quixote would probably have read one or two romances of chivalry at least--or perhaps one or two dozen, like Don Quixote himself. Yet he was also conscious of the fact that the readers were becoming more sophisticated, more adult in their taste; they were beginning to see through the impossible and incredible situations offered by these books, and were also beginning to reject the demands of a 'suspension of disbelief' that such novels made continually on their public. A good parody, a successful parody, must start with the premise that the object of parody is well known to the reader or the spectator: this is the assumption made by Cervantes. Moreover, the author of a parody must assume that the identification between reader or spectator and the object of parody is not at the moment too close, too intimate: otherwise, parody misses the point and produces indignation instead of humor. Cervantes was also fairly certain that this was the case: Spanish readers of the upper classes, readers with a certain degree of culture and sophistication, had already become suspicious of romances of chivalry; the lowbrow readers (and Cervantes will introduce one such reader, the Innkeeper, in his novel) were slowly becoming suspicious, and yet they were not always ready to disbelieve in their heroes" (Cervantes 91).

3. The draw that Don Quijote has for characters who read and appreciate literature is irresistible. According to Kristen G. Brookes: "As a sort of living novel, he attracts many readers, that is, other characters who derive pleasure from watching him and laughing at him. Often the attraction of the Quixotic world is so strong that many of his readers can't distance themselves from it. Like Don Quijote, they cross the border between reality and fiction and enter into the fantastic Quixotic world, allowing themselves to be transformed into characters in his novel" (75).

4. Carroll B. Johnson comments as follows about what separates Don Quijote from the priest and the barber: "Besides his friends, Don Quixote's greatest outlet for the energies he might otherwise have expended on work and love is of course his own personal, intimate relationship with the books of chivalry. It is here that he parts company with his friends, for as everyone knows, his involvement with the books is so pervasive that it comes to fill up all his leisure time . . . and all his waking hours . . . . It is so intense that he loses the ability to discriminate between historical fact and poetic fantasy. . . . Don Quixote transforms all of it--history and fantasy--into an intensely personal reality that comes to replace the objective reality of his situation as
a member of an obsolete profession surrounded by women with whom he has only an institutional relationship" (62-63).

5 Chivalric literature is, indeed, the bonds which unites Don Quijote, the village priest and the barber. Johnson acknowledges this when he writes: "Don Quixote is what might be described as a loner, and his two friends and only associates seem to share this quality with him. The three especially enjoy discussions of the romances of chivalry; that is, they are fond of taking a small vacation from reality and retiring for a while into a make-believe world of knights and battles and ladies fair" (Madness and Lust 62).

6 The three participants in the colloquium are, as Howard Mancing contends, the village's most educated individuals: "These three men, in fact, were probably the village's intellectual elite. The priest, by virtue of his profession and his university degree, was perhaps the town's most prominent figure. Although he was a graduate of Sigüenza, a university of low esteem, Pero Pérez was probably one of the few inhabitants, if not the only one, who could claim such a distinction (at least until later in the novel, when young Sansón Carrasco returns home from Salamanca ...). The barber too was literate and clearly possessed the training necessary to fulfill his duties as a man of some professional standing . . . . [T]he remainder of the community ... must have looked on with a combination of pride and incomprehension whenever these three relatively distinguished gentlemen gathered to discuss literary matters or to argue over the merits of various fictional knight-errant" (10).

7 Mancing reflects briefly on the nature of Vivaldo's maliciousness in the following comment: "The . . . journey to the site of Grisóstomo's burial is enlivened by the presence of the cultured and slightly malicious Vivaldo, . . . [who] is implicitly--and unfavourably--contrasted with the reserved and respectful goatherds. Vivaldo is the first cultured person Don Quijote meets who is very familiar with the romances of chivalry and who amuses himself at Don Quijote's expense, drawing him out in matters of chivalry, concentrating on the vulnerable point of the knight's near sacrilegious devotion to his lady. Don Quijote has obviously met his match in Vivaldo . . . " (55).

8 Don Quijote also meets two additional readers who play important roles in the novel. First he meets Ginés de Pasamonte, the criminal who, rather than being a reader, can perhaps be best considered as the author of a work in progress. Another important character is the canon. This character has an extensive knowledge about the novels of chivalry: "En verdad, hermano, que sé más de libros de caballerfas que de las Súmulas de Villalpando" (I: 561). The canon, as we shall see later in this chapter, contributes considerably to the discussion surrounding the state of 17th century Spanish theater. Also, he demonstrates, as does Ginés de Pasamonte, ambitions to become an author.

9 Johnson concurs with Mancing's observation regarding Don Quijote's characterization remaining frozen due to the publication and reading of Part I: "Don Quixote now has a history, and through it a character. This fact makes it harder for him to be Don Quixote now that it was in [Part I, because the range of possibilities for action is narrowed. We readers can imagine him doing certain things but not others. We expect him to be psychotic, and we expect him to be in love with Dulcinea, for example, but we would be surprised and suspicious if he were to get drunk and tell off-
color stories. Don Quixote now has to act in character, be true to himself, or forfeit our interest in him” (Don Quixote: The Quest 58).

10 Johnson also believes that: "By the time Part II begins, our hero's possibilities for action, his choices, are circumscribed by his history. He cannot now act 'out of character' without destroying his own integrity and changing the novel from a work of verisimilar fiction into something else" (Madness and Lust 139).

11 Sansón Carrasco's appearance in Part II, as Mancing suggests, stimulates Don Quijote to embark once again on his quest: "The nearly simultaneous introduction of Sansón Carrasco and of the printed version of the book entitled El Ingenioso Hidalgo don Quijote de la Mancha is a further inducement to Don Quijote to take up arms once again" (135).

12 The merger of chivalric literature, the appearance of Part I, and Don Quijote's current sally results in a novel which, at the same time that it looks forward, it looks back. Castro suggests this in "La palabra escrita y el Quijote": "Para la duquesa . . . , el caballero es un antiguo conocido, un personaje literario y una persona que en verdad existe, del mismo modo que don Quijote era ya en la primera parte un hidalgo de la Mancha y una proyección literaria de los libros caballerescos. Los temas tradicionales de la literatura se funden ahora con la vivencia de esos temas; el asunto del libro viene entonces a ser lo que el libro era y, además, la vivencia de quien ha incorporado su materia poética en su misma vida" (Hacia Cervantes 360).

13 In regard to the ducal pair's attacks on Dulcinea, Johnson writes: "As readers of part I, the duke and duchess know how important Dulcinea is to Don Quixote. They also know that she is a figment of his imagination, a myth. With this in mind, they invite him to describe her physically. Knowing that he cannot do so. They also ask a number of embarrassing questions about her lineage. They put Don Quixote in a difficult situation for their own amusement, simply in order to see if he can manage to wiggle out of it with the myth of Dulcinea intact" (Don Quixote: The Quest 67).

14 Although he claims to cherish books, Don Diego de Miranda remains limited in his tastes and he lacks knowledge of the literary sensation of his time, Don Quijote himself. Francisco Márquez Villanueva comments on this when he writes: "De acuerdo con la normalidad del Quijote el antagonismo de estilos vitales ha de quedar definido con máxima claridad en una discusión sobre achaque de libros. Pensemos nada más en el constraste marcado por la biblioteca de don Diego, tan escasa y tan cerrada a los libros de caballerías, con la de don Quijote, santa-bárbara rebosante de literatura de imaginación y carente, que sepamos, de una sola obra devota. En la Segunda Parte el Verde Gabán es casi la única persona leída que no conozca ya el primer Quijote. Por eso hubo de hacer el andante aquella presentación suya, algo sulfurada de tener que suscribir el propio elogio ante aquel ser de otro planeta, que no acertó a toparse con uno solo de los treinta mil ejemplares de su historia" (154).

15 According to Ruth El Saffar, the "humanist" offers the external reader a counter­perspective through which he or she can observe and extract meaning from Don Quijote's descent into the cave: "Don Quixote is accompanied to the cave by Sancho and a young 'humanist' scholar devoted to collecting odd facts and publishing them as wisdom. The humanist appears necessary as a counterweight to Don Quixote, whose
new interest in caves, omens, and dreams requires an unimaginative literalism for balance. The literal-minded humanist not only complements Don Quixote, however, he also reveals an essential, though hidden, aspect of the knight's character. Although aboveground Don Quixote appears wild, brave, and out of the ordinary, he is in fact best understood in conjunction with the companions who wait for him outside the cave" (Beyond Fiction 104).

16 E. C. Riley explains the difference in response in a character such as the innkeeper in comparison to the character of the canon: "If literature delights and instructs, it is not just 'doing something'; it is 'doing something to someone'. The effectiveness depends in part on who is at the receiving end. Different sorts of literature please different sorts of people. This produces an important complication, because Cervantes implicitly admits more than one level of operation. At the highest level, only a true work of art pleases a discerning person like the Canon, who looks for the harmonious note to be struck in his mind. At a lower level, the novels of chivalry please an undiscerning person like the Innkeeper, who does not bother his head about 'art'. Those same novels displease the Canon—but (and here the complication arises) even he can enjoy them, on the lower level, when he allows himself to suspend his critical faculty" (Cervantes's Theory 85).

17 Concerning the discursive patterns of each character, Godzich and Spadaccini state the following: "Each of the participants (the priest, the innkeeper, his wife, the prostitute, and the daughter) not only represent a reader with a different horizon of expectations, but also a different discursive circuit" (Literature Among Discourses 58-59).

18 In regard to this episode, Johnson writes: "Everyone present, the innkeeper himself, his wife, their daughter, Maritornes the servant, Dorotea, and the priest, is vitally involved with the books of chivalry from his/her own unique perspective. Everyone expresses an opinion. The question, like the matter of physical reality, comes to be not so much about the nature of these books, but about their meaning to those present and their effect upon the lives of the people who read them" (Don Quijote: The Quest 54).

19 John J. Allen believes that a non-reader such as the innkeeper plays in Don Quijote: "The introduction of the innkeeper who believes in the historical truth of the novels of chivalry offers a needed distinction between committed faith and simple belief" (1: 85).

20 These characters, according to Wolfgang Iser, will not be able to benefit as much from their encounters with the knight errant and those who read: "Reading reflects the structure of experience to the extent that we must suspend the ideas and attitudes that shape our own personality before we can experience the unfamiliar world of the literary text. But during the process, something happens to us" (The Implied Reader 291).

21 In "Los inquisidores literarios de Cervantes," Stephen Gilman indicates that Cervantes's social concerns regarding class differences is reflected in the division of characters between readers and non-readers: "Cervantes como fundador de la novela moderna se interesa profundamente por el problema del ajuste de la vida individual al papel social, problema que llega a ser un tema central de su arte. Y lo que nos enseña en estos relatos es cómo los libros de caballerías afectan no ya a un hidalgo eccéntrico,
sino a personas integradas en la sociedad urbana y rural, personas conscientes de su clase social. La falta de autenticidad en la lectura corresponde a la falta de autenticidad en el ser social de estos nuevos lectores" (El Quijote de Cervantes 137).

22 This does not imply that "bewilderment" is limited to characters who are illiterate. As we have seen throughout, many characters who are readers are also bewildered by Don Quijote and Sancho Panza.

23 In regard to the threat of new ideas acquired in the reading process, Iser writes: "As we have seen, a consistent, configurative meaning is essential for the apprehension of an unfamiliar experience, which through the process of illusion-building we can incorporate in our own imaginative world. At the same time, this consistency conflicts with the many other possibilities of fulfillment it seeks to exclude, with the result that the configurative meaning is always accompanied by 'alien associations' that do not fit in with the illusions formed. The first consequence, then, is the fact that in forming our illusions, we also produce at the same time a latent disturbance of these illusions" (The Implied Reader 286).

24 As we can observe, the lack of a reader's knowledge of the chivalresque in the supporting characters results in many of the acts of violence suffered by Don Quijote. Characters who are readers tend to play along with the knight errant's madness and even become joyful participants in the world that he has created. On the other hand, non-readers tend to be either bewildered or openly hostile towards Don Quijote.

25 As implied in Riley's following statement, the better a character plays his or her role, the more elaborate the stagecraft: "It is noticeable that all . . . delusions of Don Quixote's have a physical origin: he does not conjure hallucinations out of thin air, except when he is or has just been asleep and dreaming. When real people and things comport themselves and conform closely enough to chivalresque pattern Don Quixote accepts them without introducing any significant distortion . . . . When other people knowingly play up to his fantasies, there is an elaboration of the situation" (Don Quixote 51).

26 Brookes believes that the priest and the squire engage Don Quijote not through their words, but through their actions: "The Priest and the Barber manipulate Don Quijote not through discourse, but through fiction: through a drama that will appeal to his sense of chivalry" (79).

27 Regarding the collaboration of these characters in the theatrics of the Sierra Morena, El Safar suggests the following: "The four collaborate from the basis to create a drama in which Don Quixote can participate as a character. In this drama the Curate serves as 'author,' having planned the manner in which the artifice will attract Don Quixote's imagination, and as spectator, declining to disguise himself as a maiden and ultimately assigning the part to Dorotea. Dorotea, having been told the basic outline of her role and given a fictitious name and origin by the Curate, is launched onto the scene with Don Quixote, and draws from her own imagination the words and actions which conform to a lady in distress in a chivalric novel. Throughout her presentation the Curate serves as a prompter as well as spectator to a play which he has set into motion, and can now enjoy" (Distance and Control 66).
In the essay, "Los inquisidores literarios de Cervantes," Gilman compares the characters involved in this improvisational group to books, or to characters from a comedy: "... si en el escrutinio los libros eran tratados como personajes, en el medio social de Cardenio las personas se comprenden como libros ... o personajes de comedias" (El Quijote de Cervantes 136).

Mancing sees evidence in this episode that the barber has mastered chivalric discourse: "The barber ... is assigned the role of the enchanter who delivers the prophesy to Don Quixote and shows that he too has mastered the chivalric style ..." (102). The external reader, however, has always been aware that the barber's schemata regarding the chivalresque is extensive.

At this point, Don Quijote has lost control of his own story. According to Brookes: "Intending to write the final chapter of the 'historia' of Don Quijote, the Priest and the Barber depose him from the position of author; they rob him of the authority over his own narrative. After the drama of Micomicona, Don Quijote becomes more and more passive, and as he has to respond to other people's creations, his own imaginative and creative forces diminish accordingly" (79-80).

The existence of Part I allows Cervantes to pose many of the problems that are discussed in modern literary theory. In the article, "Don Quixote and the Parameters of Fiction," Edward Friedman writes: "When Part One enters the so-called real world, the madness and distinction between fact and fiction become more difficult to define. The readers within the text emulate Don Quixote and validate his fantasies. The readers outside the text--ourselves--figure in the analogical system and belong to both realms. In his scrutiny of authorial control and aesthetic responses--of writing and reading--Cervantes anticipates and incorporates the problems that inform modern theory" (On Cervantes: Essays for L. A. Murillo 68-69).

In the article, "Don Quixote and the Parameters of Fiction," Friedman argues that the actions of the internal readers indicate that they are the antithesis of the "idle readers": "In Part Two, the distinction between the imaginary and the real cedes to reader response, that is, the re-creation of Don Quixote's fictive urge by readers of the 'true history.' These characters, in essence, 'write' Part Two--and write themselves into Part Two--by dramatizing what they have read in Part One. Rather than expose Don Quixote to the things of the world, they verify his delusions. Rather than reject a tale of madness, they emulate the madman. They are, in short, the antithesis of idle readers" (On Cervantes 71).

Helena Percas de Ponseti considers that Sans6n Carrasco's defeat is due to several serious flaws in his imitation of a knight: "... [Don Quijote's] imitation of knighthood ... is perfect. He acts like a true knight ... He is authentic. Conversely, Sansón's imitation of knighthood is counterfeit both literally and figuratively: literally, because of the many moon-shaped mirrors of his armor reflect a fragmented image of Don Quijote whom he is trying the mirror, or, more exactly, to mimic; figuratively, because the mirror, a graphic symbol for the perfect imitation, has a broken surface, since it is composed of many little mirrors on his casaca. Sansón's apellation, the Knight de los espejos, appropriately suggests his confusion about the subject of his imitation" (Cervantes the Writer 28).
In reference to Sansón Carrasco's failed imitatio, Percas de Ponseti also adds the following: "The broken surface of the mirrors on Sansón's costume, designed by him in jest to mirror Don Quijote's madness, reflects instead Sansón's own madness. The mirror, a classical symbol of self-contemplation leading to self-knowledge and hence to wisdom, is fragmented on Sansón's costume to suggest antithetically his self-delusion, and to reveal his fraudulent psychological make-up" (Cervantes the Writer 28).

Sansón Carrasco failure in defeating Don Quijote is also indicative of his failure as an author in this ongoing saga. According to Kristen B. Brookes: "Carrasco plays the role of a knight errant well enough, but fails as an author. As he learns most painfully, Don Quijote and Rocinante are not just of literature, but rather of very real flesh and bone. Since his characters exist in the real world and not just in the closed world of fiction, Carrasco cannot maintain control over everything that happens in his 'adventure,' and in the end, he is beaten, wounded, and conquered" (82).

Percas de Ponseti points out that Sansón Carrasco's theatrical representation of the Knight of the White Moon is so accomplished that it also allows Don Quijote to, in his defeat, live his life as a work of art: "For Sansón's second encounter, Cervantes selects and recreates the complex heraldic moon symbol, la Luna . . . , related to the nature and the cosmos because it has a profound emblematic significance as receptor and conveyor of deep and illuminating knowledge . . . . Cervantes capitalizes on this significance in order to implicitly reaffirm the exemplariness of Don Quijote's locura transcendental--the madness of carrying out in real life the ideals of society, of living 'life as a work of art,' 'la vida como obra de arte,' to use Avalle-Arce's felicitous phrase" (Cervantes the Writer 35).

It could be argued that the ducal pair misread the first part of Don Quijote de la Mancha. Brookes suggests this when she writes: "According to their reading, the two are one-dimensional, like Avellaneda's characters. They consider Sancho to be 'simple,' his master 'loco.' It is true that Cervantes's characters are this way in the beginning of Don Quijote, but Sancho soon becomes 'simple-discreto' and Don Quijote, 'loco-cuerdo.' The 'Duques' are not aware of or do not take into account the complexity the protagonists have gained even in the latter chapters of Part One. Thus, in their attempt to make a continuation of El ingenioso hidalgo don Quijote de la Mancha, they commit the same artistic error that, according to Cervantes, Avellaneda commits in the false Quijote; they fail to show understanding of their characters" (83).

The authenticity of the antics staged by the ducal pair is commented upon by Martín de Riquer: "... la etiqueta palaciega, el lujo suntuoso y el poder de una auténtica corte, que, aunque reproduce con toda fidelidad el esplendor de algunas casas nobles de principios del siglo XVII, por su boato, magnificencia, elegancia y apego a una vieja tradición, conserva elementos y actitudes que en cierto modo se asemejan al ambiente medieval descrito en los libros de caballerías. Ya no será preciso que don Quijote imagine, en su demente fantasía, un mundo irreal, pues el que le circunda se amolda a sus ensueños literarios; y por otra parte las órdenes del Duque, que exigirá a su servidumbre que lo trate como un caballero andante y que invente trances novelescos, acrecentarán ese ambiente novelesco, que Cervantes ha creado con sumo cuidado y sin olvidar ni un solo momento la más elemental verosimilitud" (150).
39 As we stated earlier in this chapter, the duchess accosts Don Quijote regarding the existence of Dulcinea. Durán writes that the duchess' doubts are based on her having read Part I: "... la Duquesa duda de la existencia de Dulcinea porque ha leído la primera parte del Quijote" (La ambigüedad 158).

40 Regarding the characters' authorial capacity in the pranks and the role that they play in the creation of parody, Martin de Riquer, in "Cervantes y la caballerescas," comments: "Si los duques organizan la monumental y bien trazada frase del cortejo de Merlín, de la recuesta de la Dolorida, del Clavileño, del enamoramiento de Altisidora, de la batalla singular con Tosilos, etc., es porque han leído la primera parte del Quijote y saben perfectamente de qué pie cojea el hidalgo manchego. Ahora ya no es Cervantes quien parodia los libros de caballerías sino los personajes de la novela" (Suma Cervantina 292).

41 Riley elaborates on the nature of the ducal pair's antics when he states: "They [the duke and duchess] far outdo everyone also in the scale and variety of the chivalric fun they organize. In addition to the amateur dramatics with dressing-up and disguises, there is a wealth of ludic variations: ritual, practical jokes, tests, combats, riddles and, in Barataria, a strong suggestion of carnival. . . . The aim is simply amusement; there is little or no question of humouring Don Quixote for his own good. He and Sancho become figures of fun much of the time, and play teeters on the brink of mockery. It is as though older and better equipped children have taken over. Don Quixote becomes noticeably more passive, is often silent, and before he leaves shows signs of having had enough" (Don Quijote 113).

42 The theatrics coordinated by the ducal pair are not very artistic. This is suggested by Brookes when she writes: "The discreet Reader sees that in addition to being very cruel, the 'Duques' are not very artistic authors. What they compose is farcical, with emphasis on the spectacular and on the pain of the protagonists. This makes the Reader feel compassion for Don Quijote and Sancho and disdain for the 'Duques.' These character-reader-author entrap Don Quijote both in actuality and within their fictional plots. They impede the progress of his adventures, forcing him to participate in a series of rather unimaginative episodes in which he is nothing but an object of ridicule and has no opportunity to succeed. In the 'Duques' plots, Don Quijote is restricted to reacting to the situation they present him, and the conclusions of these 'adventures' are always anticlimactic" (85).

43 The creative control coveted by the characters not only wrestles it away from Don Quijote, but also from the real author. Friedman argues this in the article "Don Quijote and the Parameters of Fiction": "Part Two of Don Quijote is populated with reader-turned-writers, each of whom seeks to usurp the creative control of the knight, and, by implication, of the real author" (On Cervantes 75).

44 El Saffar writes as follows regarding the importance of Tome Cecial's abandonment of his role: "Tomé, though an "hombre alegre y de lucios cascos," is not nearly as involved as Sansón in the literature of chivalric novels or in the interests of Don Quijote's family and friends. It is he, then, who, when faced with the possibility of continuing the deception or allowing Don Quijote to kill the disguised Sansón, rushes in to admit that all had been a play and a fraud. He shows knight and squire the plaster
nose he had used as a mask and begs them to spare Sansón in his foolish ruse" (Distance and Control 89).

45 Martín de Riquer has noted the importance of the ducal pair's stage directions and the role played by the servants: "Los Duques han leído la primera parte del Quijote, y por lo tanto cuando conocen al hidalgo manchego y a su escudero saben perfectamente de qué pie cojean ambos: la locura caballeresca y el ingenio de don Quijote y la ambición y donaires de Sancho. Rico aristócratas, con una verdadera corte de servidores y criados, los Duques deciden aprovechar el paso de don Quijote y Sancho por sus propiedades para divertirse a costa de ellos, como si hubiesen tenido la suerte de encontrar a dos bufones. Así, pues, el duque ordena a toda su servidumbre que siga el humor de don Quijote y que se comporte al estilo de las cortes de los libros de caballerías" (149).

46 In regard to Doña Rodríguez's belief in the theatrics, Johnson states: "... a dueña named Doña Rodríguez becomes seriously involved with Don Quixote. Because the duke and duchess and all their servants make a great show of taking Don Quixote seriously and treating him as a real knight errant, Doña Rodríguez comes to believe that he really is one, and asks him to be her champion in a real case of honor which involves her daughter and one of the duke's vassals" (Don Quixote: The Quest 66).

47 Concerning the true nature of maese Pedro's act, Alban K. Forcione suggests: "[Don Quijote's and Sancho's] arrival [at the inn] is followed shortly by that of an itinerant puppeteer, true to the Italian tradition of the 'saltimbanco', whose repertoire includes a clarivoyant monkey and a puppet show representing well-known episodes from the tradition of romance literature" (146).

48 Regarding maese Pedro's dual role as author and main character, El Saffar writes: "In Part II, however, where theater replaces narrative as the dominant mode for the secondary stories, Ginés juxtaposes action and reflection, becoming both author and main character in his chosen role as Master Peter" (Beyond Fiction 116).

49 George Haley, in the article "The Narrator in Don Quijote: Maese Pedro's Puppet Show," points out that this episode is indicative of the fact that the central character cannot distinguish between literature and life: "Because of his madness, Don Quijote cannot clearly distinguish literature from life. He is convinced that the heroes of romance were once people of flesh and blood and that the account of their deeds given in chivalric novels is history. This conviction is what determines his reaction to the puppet play. Taking the narrator at his word, which requires little or no adjustment, Don Quijote readily accepts the premise that the legend of Gaiferos and Melisendra is history. His remarks show that he prefers to have it treated as such" (154).

50 Percas de Ponseti states that the boy's comments are distracting to Don Quijote because they operate contrary to good literary practices: "Las impropiedades e intromisiones del trujumán son impertinentes porque rompen el hilo de la ficción. Son, por tanto, inadmisibles en la creación poética" (Cervantes y su concepto del arte 2: 592).

51 In the article, "The Narrator in Don Quijote: Maese Pedro's Puppet Show," George Haley postulates that the knight errant's actions during the staging of the puppet show
indicates that he is unable to perceive the difference between the historical and fictional past and the present: "In his imagination, the puppets have become not only historical beings, but living people whose lives extend forward into a future still to be lived rather than backward into an already determined past. On the pathetic premise that he can alter the course of what he considers history come alive, Don Quijote attacks the Moorish pursuers. He is innocent of the knowledge that the happy escape of Gaiferos and Melisendra is guaranteed not by irreversible history but rather by unalterable legend. In either case, their fate is beyond Don Quijote's power. His noble intentions blindly carried out once more produce contrary results. Luckily, it is only the puppets who suffer" (155).

52 Don Quijote's act of destruction can be interpreted, ironically, as a creative one. The knight errant responds in a concrete manner to a very concrete representation of the chivalric. Percas de Ponseti suggests this when she writes: "... Cervantes utiliza la experiencia visual de Don Quijote, espectador consciente de una representación teatral ..., para desarrollar un aspecto de su tema predilecto: el de la creación literaria. El teatro se convierte ahora en vehículo de ideas pictórica y escultóricamente representadas" (Cervantes y su concepto del arte 2: 584).

53 Percas de Ponseti theorizes that Don Quijote strikes out in frustration at being unable to rescue Dulcinea from her enchantment: "Una intervención más del intérprete con objeto de crear suspenso en el momento de huir Don Gaiferos y Melisendra ... sugiere un desenlace que además de no ser el del romance, sustituye el verdadero suspenso de la acción visual surgida de las manipulaciones de Maese Pedro por la expectativa de un desenlace que se predice como trágico. El resultado es la intervención catártica de Don Quijote, cuya frustración de no haber podido rescatar a Dulcinea de la cueva le impide a ayudar a huir a los amantes" (Cervantes y su concepto del arte 2: 592).
Chapter 6

A Whirlwind of Creative Characters

We have examined how the schemata of a character contributes to his or her quest as each individual seeks to create meaning within the novel. A character's participation, however, extends beyond the manner in which he or she responds to the events. Many of the characters in Don Quijote produce, have produced, or intend to produce written texts, whether it be a fictional narrative, scholarly manuscripts, poetry, songs, or letters. The creative impulses of the novel's protagonists will, in many instances, find an avenue of expression in the realm of the written word. What remains important to consider in our discussion is the role that a character's background knowledge as a reader plays in their creative enterprises.

Neverending Narratives

Several of the novel's characters find themselves attracted to the notion of creating works of fiction. Don Quijote himself, for example, exhibits an inclination towards becoming the author of chivalresque novels. If Don Quijote had devoted time and effort to writing a work, while at the same time living one, matters would have become even more complex, both inside and outside of the novel. If this had been the case we would have imagined that Miguel de Cervantes must have been as crazy as his central character (Avalle-Arce, Don Quijote como forma de vida 91). Cervantes, of course, never resorts to having Don Quijote write chivalric novels. Instead we find that the knight errant's authorial impulses are fulfilled after he dictates the opening lines of
his story to the sage who is documenting it. After Don Quijote does this, he proceeds to live his life as a work of art, to borrow Avalle-Arce's phrase.4

The canon, like the knight errant, has inclinations towards becoming an author. In fact, he confesses to the village priest that he has produced an impressive number of pages of a romance novel. The canon's production has, according to the character, been well received by readers knowledgable about the genre. This becomes especially ironic because, by the canon's own admission, he has never read an entire chivalric work: "... jamás me he podido acomodar a leer ninguno del principio al cabo ..." (I: 564). Nevertheless, it remains clear that literature plays an important part in the life of this character.

When Don Quijote encounters the galley slaves, among them travels the author of a picaresque novel still in progress: Ginés de Pasamonte.5 The prisoner introduces himself to the knight errant in a manner which indicates that his self-definition revolves around his literary life: "... sepa que yo soy Ginés de Pasamonte, cuya vida está escrita por estos pulgares" (I: 271). Ginés pawned his manuscript in prison, where it remains. Still, he declares it superior to any novel yet written in that genre: "Es tan bueno..., que mal año para Lazarillo de Tormes y para todos cuantos de aquel género se han escrito o escribieren" (I: 271). Ginés's novel, however, faces one insurmountable problem: it can only become complete upon his death.6 Don Quijote contains criticism regarding the limitations of the genre which have as their center the lack of multiple narrative voices.7 The autobiographic nature of the picaresque sets limits to the genre--the story of a picaroon remains, by its nature, incomplete. E. C. Riley sees in this episode not only a parody of the genre, but also a serious analysis of the picaresque: "It is significant that the picaresque parody goes accompanied by some critical discussion of the literature which occasioned it, just as happens with the chivalric romance parody on a much greater scale" (Don Quixote 41-42). Manuel
Dunin, though, suggests that by creating the character of Ginés de Pasamonte, Cervantes gives the external reader someone with whom to contrast our hero's life:

There is no literature in the life of a picaroon: the life of Don Quixote is full of literature. It is motivated by literature and acquires its full dimension by trying to make literature come alive: Don Quixote wants to fulfill his existence as a true "work of art." (Cervantes 123)

Indeed, the knight errant, in spite of his madness, compares very favorably to Ginés de Pasamonte. Regardless, we must recognize that literature has so profoundly affected Gines's life that he thinks of himself as an author.

Another author who appears in the novel and specializes in prose is the humanist. The young researcher led Don Quijote and Sancho Panza to the location of "la cueva de Montesinos." His investigations are so pointless that even Don Quijote, who reveres the written word, finds virtually nothing redeeming in the young man's efforts: "... hay algunos que se cansan en saber y averiguar cosas que, después de sabidas y averiguadas, no importan un ardite al entendimiento ni a la memoria" (I: 207). The pursuits of the humanist are, in fact, worthless. Even Don Quijote, easily impressed by the literary endeavors of other characters, fails to be sympathetic to the humanist. Still, as discussed in Chapter 4, the possibility of becoming a part of the humanist's writings provides all the incentive that the knight errant needs in order to become overly creative during his descent into "la cueva de Montesinos."

The Poets

The characters who exhibit an inclination towards writing poetry, contrary to those who write or intend to write in prose, manage to complete their work. Many characters participate creatively in this genre. Don Quijote himself participates in the creation of poetry after he finds the sonnets and letters that Cardenio wrote. The knight errant reads a sonnet and a letter aloud to Sancho and the partners in adventures integrate these writings into their schemata. Sancho recognizes the sonnet as a
"trova," the popular musical version of a poem. Don Quijote comments that, indeed, the creation of poetic works constitutes a worthy endeavor for chivalric characters. Cardenio's poem and missive leave Don Quijote curious about the author's identity and activate his schemata. It moves him to perform an *imitatio*. Inspired by Cardenio's works, Don Quijote proceeds to write first a letter and then a poem to Dulcinea. Ruth El Saffar sees this episode as a demonstration of the power of the written word within *Don Quijote*. She also indicates the lack of importance that the papers have for non-readers, like the goatherds and Sancho Panza (*Distance and Control* 54). Don Quijote, like the external reader, finds himself drawn to the papers, moved by an overwhelming impulse to read the information that they contain.

Inspired by his reading of Cardenio's poems, Don Quijote writes the couplet that contains the refrain "... aquí lloró don Quijote / ausencia de Dulcinea / del Toboso" (I: 320-321). The voice of the novel's supernarrator provides us with the readers' response of the characters who have the opportunity to inspect the poem:

*No causó poca risa en los que hallaron los versos referidos el añadidura del Toboso al nombre de Dulcinea, porque imaginaron que debió de imaginar don Quijote que si en nombrando a Dulcinea no decía también del Toboso, no se podría entender la copla; y así fue la verdad, como él después confesó.* (I: 321)

The supernarrator provides the external reader with a clear indication in regard to the comical basis of Don Quijote's creation. The quote also informs the external reader that the internal readers have ventured to guess, correctly we might add, about the knight errant's authorial intent. Cervantes superimposes Don Quijote's beginnings as a poet and as a writer of letters onto Cardenio's creations. Literature, once again, builds upon itself in this novel.

The poetic muses begin to speak to Don Quijote again while he is a guest in the castle of the duke and duchess. In response to Altisidora's attempts to seduce him, Don Quijote composes a ballad which he sings for her, "con una voz ronquilla, aunque
entonada" (II: 384), from his bedroom window. In the ballad, he artistically rejects Altisidora's advances and he reaffirms his devotion to Dulcinea del Toboso. The response of the listeners, orchestrated by Altisidora, consists of dropping a sack full of cats, with cowbells tied to their tails, onto the ledge of Don Quijote's window. The noise that the cats and the cowbells produce frighten the knight errant and the nervous felines attack, seriously wounding him. Altisidora's reader's response to Don Quijote's ballad reminds the external reader of the response of a scorned lover.

Don Quijote's final poetic composition is a madrigal which he writes and sings as he and Sancho are returning home after the knight errant's final defeat. The madrigal deals with the burden that love and life have placed upon him and how, at this point, he would gladly welcome death. The voice of the novel's supernarrator assists the external reader with the interpretation of Don Quijote's work: "Cada verso déstos acompañaba con muchos suspiros y no pocas lágrimas, bien como aquel cuyo corazón tenía traspasado con el dolor del vencimiento y con la ausencia de Dulcinea" (II: 555). The external reader, through Don Quijote's composition and the description of his performance, comes to know the despondency of the novel's central character. The knight errant at this point realizes that his chivalric world approaches its collapse and the verses are his creative response to the circumstances.

Other characters also write poetry. The first poets that we encounter in the novel associate with the goatherds with whom Don Quijote and Sancho Panza stop to rest after the knight errant's battle with the Biscayan. While here, a goatherd named Antonio stops by and sings a rustic ballad, about which Don Quijote expresses approval. The primitive creation, however, does not conform to Don Quijote's artistic standards. The external reader must therefore assume that the knight errant praises the work merely out of politeness or that his madness has cause him to lose critical objectivity. The goatherd's ballad does, however, prepare the external reader
for the most prominent poet of Part I--Grisóstomo. Grisóstomo lost his will to live over his unrequited love for Marcela. All the goatherds know the topic and they proceed to provide Don Quijote with the pertinent background information. Together with the knight errant we learn that Grisóstomo "había sido estudiante muchos años en Salamanca, al cabo de los cuales había vuelto a su lugar, con opinión de muy sabio y leído" (I: 162). According to El Saffar, Grisóstomo's life, like Don Quijote's, has literature as its guide (Distance and Control 45-46). Grisóstomo's works elevate significantly the artistic efforts of the characters in Don Quijote. The works of poetry generated from within the novel become, from this moment forth, cultured and well-produced. The papers that surround Grisóstomo's corpse illustrates the importance of reading and writing in his life. Although he had requested that his verses immortalizing Marcela be burned, Vivaldo intervenes, preventing it, and the characters and the external readers come the know the "Canción de Grisóstomo" (I: 180-184), which Vivaldo reads aloud.

After the reading of the "Canción," and before Vivaldo can begin to read more verses, Marcela appears. She eloquently defends her right to self-determination without the intervention of men. Her speech makes Grisóstomo's sacrifice seem meaningless. After her presentation Grisóstomo's friends comply with his wishes--his writings become expendable and the executor's toss them into the fire. El Saffar interprets the burning of the manuscripts as an indication of the frailty of the written word, a topic which Cervantes emphasizes in the novel (Beyond Fiction 49-50). Grisóstomo's death and the loss of his poetry serves to remind the external readers of how the written word constitutes only a reflection of the author's perceptions, and that these perceptions are often wrong and may thus render a work ineffective. Grisóstomo's death, however, moves another character to create as Ambrosio composes a few verses that will serve as his friend's epitaph.
At the onset of the "Captive's Tale," the characters and the external readers are introduced, in an indirect manner, to the poet named Don Pedro de Aguilar. He had been taken prisoner along with the captive, who described Don Pedro as a "... soldado de mucha cuenta y de raro entendimiento; especialmente tenía particular gracia en lo que llaman poesía" (I: 482). The captive tells his tale to an audience that includes Don Pedro's brother. The brother offers to recite the two sonnets mentioned by the captive. After reciting the first sonnet, the captive's response is very succinct: "Desa manera le sé yo . . ." (I: 483). The brother recites the second sonnet and the response, provided this time by the voice of the novel's supernarrator, is again succinct and mystifyingly ambiguous: "No parecieron mal los sonetos . . ." (I: 484). The inspiration behind the creation of these poems are incidents which occurred in a world far removed from Don Quijote's. The reading of the sonnets passes with barely a ripple in the narrative. They seem to merely present poetry as an honored endeavor among men of arms.

In Part II of Don Quijote several more characters participate in the creation of poetry. Sansón Carrasco tries his hand at it when he assumes the role of the Knight of the Mirrors. Familiar with Don Quijote's chivalric vision, by virtue of being a reader of Part I, Sansón Carrasco integrates himself into the knight errant's literary world by singing a sonnet of unrequited love. The sonnet's author plays the role of a knight who suffers from the disdain of his ladylove--Casilda de Vandalia. The sonnet brings Sansón Carrasco into Don Quijote's world and the knight errant immediately accepts him as an equal. The sonnet initiates the conversation between knights that will conclude with Don Quijote's victory over the Knight of the Mirrors. It serves to prove that, at that point, Don Quijote's artistic enterprise surpasses Sansón Carrasco's. Later, at the end of Don Quijote, Sansón will write the verses that will serve as Don Quijote's epitaph.
The conversation between Don Quijote and Don Diego de Miranda, in which the knight errant defends the virtues of poetry, constitutes the most important treatise on this subject to appear in the novel. Don Diego does not approve of his son's chosen occupation—the writing of poetry. Don Quijote's defense, however, is passionate and it sings the praises of producing refined poetry (Márquez Villanueva 192). Poetry deserves respect, after all a poet's preparation combines natural talent and years of studied practice. Lorenzo has been immersed in the study and practice for a number of years, much to his father's dismay.

Lorenzo reads one of his poetic compositions, a "glosa", for Don Quijote. The knight errant responds to Lorenzo's creation in the following manner:

---¡Viven los cielos donde más altos están, mancebo generoso, que sois el mejor poeta del orbe, y que merecéis estar laureado, no por Chipre ni por Gaeta, como dijo un poeta, que Dios perdone, sino por las academias de Atenas, si hoy vivieran, y por las que hoy viven de París, Bolonia y Salamanca! (II: 174)

The knight errant's adulation borders on the ridiculous. Lorenzo certainly does not merit being called the greatest poet on earth. The cultured poets of the Golden Age no longer practice the "glosa" as a form of poetry due to Garcilaso de la Vega's influence. Don Quijote knows this, as indicated by his request to Lorenzo: "Decidme, señor, si sois servido, algunos versos mayores . . ." (II: 174). This time Don Quijote wishes to hear verses more in line with the classical tradition. Lorenzo complies and he reads a sonnet. Again, Don Quijote exaggerates in his reply: "¡Bendito sea Dios . . ., que entre los infinitos poetas consumidos que hay, he visto un consumado poeta, como lo es vuesa merced, señor mío; que así me lo da a entender el artificio deste soneto!" (II: 175). Don Quijote's impassioned defense before Don Diego concerning Lorenzo's endeavors compels him to praise the young man's efforts in excess. Lorenzo, however, enjoys the recognition: "... se holgó don Lorenzo de verse alabar de don Quijote, aunque le tenfa por loco . . ." (II: 175). The knight errant's stay at the house,
though, ends with his attempt to convince Lorenzo to abandon poetry as a means of achieving fame and instead embrace the profession of knight errantry. One would hardly propose this to "el mejor poeta del orbe."

In the castle of the ducal pair, we encounter many poets who generate verses as part of the theatrics that they perform for Don Quijote's benefit. The Countess Trifaldi tells the knight errant how some couplets sung to them through their bedroom windows seduced her and Antonomasia. She curses poetry when created for this purpose: "... desde entonces, viendo el mal en que caí por estos y otros semejantes versos, he considerado que de las buenas y concertadas repúblicas se habían de desterrar los poetas, como aconsejaba Platón..." (II: 333). Later, Altisidora sings a ballad that she composed in which she proclaims her love for Don Quijote. Again, she aims to besiege our hero in a mocking and comical seduction and he firmly believes in Altisidora's love for him. Through her verses, he becomes convinced of his irresistibility to women. Altisidora, employing the foundation of Don Quijote's world, literature, manipulates the knight errant for the amusement of all in the ducal castle. Her creations certainly are cruel and designed to inflict harm for the sake of having fun. Later, when Don Quijote and Sancho Panza prepare to leave the ducal pair's castle, Altisidora sings a ballad vilifying the knight errant for scorning her.

When the duke and duchess coordinate the kidnapping of Don Quijote and Sancho Panza, the knight errant and the squire involuntarily witness Altisidora's resurrection. A young poet, Clavijo, sings some verses that he composed for the occasion. Don Quijote, after the theatrics had ended, confronts the poet regarding the appropriation of some of Garcilaso's verses. According to the knight errant the verses do not seem to suit the contents of the events. Clavijo responds:

--No se maraville vuestra merced deso... que ya entre los intonsos poetas de nuestra edad se usa que cada uno escriba como quisiere, y hurte de quien quisiere, venga o no venga a pelo de su intento, y ya no hay necedad que canten o escriban que no se atribuya a licencia poética. (II: 568)
Clavijo and his peers subvert the rules that govern the creation of poetry during the Golden Age. Neither relevance nor logic are important in Clavijo's poetic world. According to Helena Percas de Ponseti, the young poet represents the majority of poets of Cervantes's time. Indeed, as she states, Clavijo's art lacks purpose (Cervantes the Writer 55). The rules that govern poetic creation have, according to him, little significance; a new generation of poets can toy with the rules. Clavijo's commitment to art does not exist. His work is, after all, insignificant. Don Quijote validly criticizes Clavijo's work.

The poetic works that the characters within Don Quijote generate range from the serious artistic efforts, like Don Pedro de Aguilar's, to the rustic creation, like Antonio's, the goatherd. The central character's discussion with Don Diego de Miranda explores the process that regulates poetic creation. Still, the characters who write poetry strive, through their artistic endeavors, to establish a coherent sense to the events surrounding them. The resulting creation stems from their schemata, from the background knowledge that they acquired as readers. The characters creatively employ the knowledge with which Cervantes has endowed them.

**Epistolary Exchanges**

Letters are the most commonly found form of written enterprise to be found in Don Quijote. More characters participate in the writing of missives than in any other creative activity. Don Quijote himself participates extensively in writing letters. After he composes the couplet for Dulcinea, Don Quijote announces his intention to write his ladylove a letter. He composes it on the notepad left behind by Cardenio and he instructs Sancho Panza to have it recopied in "good handwriting" before delivering it to Dulcinea. Don Quijote reads the letter to Sancho Panza, who makes generous comments regarding its virtues, although when he later retells the contents of the
missive he unwittingly creates a parody of it. The critics of Don Quijote de la Mancha have also been generous in their comments concerning this letter. Howard Mancing says the following: "Don Quijote's letter to Dulcinea is a carefully executed masterpiece of chivalric rhetoric, imitating perfectly the epistolary practices of the fictional knights-errant" (83). The term "masterpiece" that Mancing employs in referring to the letter seems appropriate. The imitatio that Don Quijote performs on this occasion has as its foundation, according to Riley, a letter found in Amadís de Gaula (Don Quixote 30-40).18 The entire episode, including Don Quijote's penance in the Sierra Morena, constitutes an imitatio of the knight errant's preferred model: Amadís. Don Quijote's letter is one of the novel's most memorable moments. Pedro Salinas calls the letter: "La mejor carta de amores de la literatura española" (El Quijote de Cervantes 83-96). The letter is genuinely tender and beautifully constructed. Don Quijote, with this missive, reaches one of the most artistically gifted moments in his quest. He truly creates, in essence, an enduring work of art, in addition to creating a parody of the letters of his literary models.

While in the Sierra Morena, Sancho Panza insists that Don Quijote write a business letter concerning the replacement of the squire's mule. This letter becomes of utmost importance to Sancho. For him, it far outweighs the true nature of his errand of delivering his master's letter to Dulcinea. Sancho does not concern himself with art, nor with the chivalresque. Instead, his concern deals with an economic need, that of replacing his beloved mule as quickly as possible. Art has little meaning in Sancho Panza's world.19

Other characters also participate in letter writing. The cluster of characters connected with the Sierra Morena, Cardenio, Luscinda, Don Fernando, and Dorotea, become easily identifiable by their proficient use of written missives. By the time that Don Quijote meets Cardenio, the knight errant already knows the nature of the young
man's affliction. He has read Cardenio's writings. Cardenio's tale, as Juan Bautista Avalle-Arce suggests, narrates a life lived as a work of art: "Cuando Cardenio tiende la vista hacia el pasado para empezar a contar su tragedia amorosa, es evidente que ve a su vida como un producto artístico. De ahí el especial tono que tiene su comienzo" (Don Quijote como forma de vida 169). Cardenio begins by telling how, after Luscinda's father denied the lovers permission from seeing one another, the lovestruck young man resorted to letters, songs, and poems that Luscinda answered. Their courtship is artful, a courtship by means of the written word. A letter, however, written by a duke named Ricardo who beckons Cardenio away from his native land, also serves to separate the lovers. Unable to refuse the request, Cardenio leaves. At the duke's house, Cardenio becomes friends with Don Fernando in whom he confides his love for Luscinda and with whom he shares her letters. After seeing Luscinda and reading her letters, Don Fernando, according to Cardenio, had the following to say: "... me dijo que en sola Luscinda se encerraban todas las gracias de hermosura y de entendimiento que en las demás mujeres del mundo estaban repartidas" (I: 296). At the moment in which the external reader realizes that Don Fernando has also fallen in love with Luscinda, Cervantes in fact draws our attention to the power of the written word. The power of art, of the well-written phrase, exceeds the weakness of the flesh (Marquez Villanueva 35). The letters lead to Don Fernando's obsession with Luscinda. He willingly betrays a close family friend in order to make Luscinda, the author of those extraordinary love letters, his wife. The beauty of her writings move Don Fernando to treachery. He wishes to possess her not only as a woman, but also as an artist.

Luscinda's readings, like Dorotea's, includes romance novels. This has a profound effect on the knight errant. Don Quijote interrupts Cardenio's narration of his life when the mountain man mentions that Luscinda had asked to read the Amadís de
Gaula. The knight errant cannot resist the temptation to speak, even though Cardenio had warned him against it:

--Con que me dijera vuestra merced, al principio de su historia, que su merced de la señora Luscinda era aficionada a libros de caballerías, no fuera menester otra exageración para darme a entender la alteza de su entendimiento. (I: 297)

Luscinda's relationship to the written word has also impressed Don Quijote. The knight errant's interruption of Cardenio's story leads to the fight over Queen Madásimas virtue.²¹

Cardenio later resumes his story after meeting the priest and the barber. He begins the narration mentioning the letter that Luscinda sent within the pages of Amadís.²² Luscinda's letter creates a ripple effect in the lives of the characters involved. Cardenio describes how the letter affected both him and Don Fernando:

--Por este billete me moví a pedir a Luscinda por esposa, como ya os he contado, y éste fue por quien quedó Luscinda en la opinión de don Fernando por una de las más discretas y avisadas mujeres de su tiempo; y este billete fue el que me puso en deseo de destruirme . . . . (II: 333)

Luscinda's letter has a decisive effect on its readers. It moves Don Fernando to set his plan in motion and the results of his plan will lead Cardenio to become self-destructive.

Don Fernando offers to intervene on Cardenio's behalf, but instead he betrays his friend by asking for Luscinda's hand in marriage for himself. First, though, Don Fernando sends Cardenio away on a far away errand. Luscinda, however, still manages to send a letter to Cardenio informing him about Don Fernando's intentions. This letter prompts Cardenio to return home. He arrives just in time to witness, from outside of the chapel, Luscinda and Don Fernando's wedding. At the conclusion of the ceremony Luscinda collapses. Cardenio describes what takes place immediately afterwards:

Alborotáronse todos con el desmayo de Luscinda, y, desabrochándole su madre el pecho para que le diese aire, se descubrió en él un papel cerrado, que don Fernando tomó luego y se le puso a leer a la luz de una de las hachas; y, en acabando de leerle, se sentó en una silla y se puso la mano en la mejilla, con
muestras de hombre muy pensativo, sin acudir a los remedios que a su esposa se hacían para que del desmayo volviese. (I: 340)

The missive found on Luscinda profoundly affects Don Fernando, who sits down, oblivious to the commotion around him. The external reader, knowing what he or she knows about Luscinda, realizes that she somehow has managed to foil Don Fernando's intentions through her writings. Cardenio, however, blinded by jealousy and rage, fails to interpret correctly the meaning of Don Fernando's somber actions. He remains too close to the drama to be able to establish a clear and coherent sense to the events that he has just witnessed. He does not have the benefit of reading Luscinda's missive. Instead of remaining and seeking the truth, Cardenio opts for a very literary penance in the Sierra Morena.23

The narrative remains incomplete until, very shortly after Cardenio concludes telling his story, Dorotea appears. He does not know that she plays an important part in his drama. As it turns out, Dorotea hopes to find Don Fernando in order to obligate him to fulfill his promise of marrying her. Dorotea, like other characters of Don Quijote, allowed the power of the written word to seduce her. Don Fernando wears down her indifference towards him with letters: "Los billetes que, sin saber cómo, a mis manos venían, eran infinitos, llenos de enamoradas razones y ofrecimientos, con menos letras que promesas y juramentos" (I: 350). Don Fernando's infinite love letters, although not very artful, contain endless and alluring promises. The nobleman seduces her with these promises, among them the pledge to make her his wife. But Don Fernando later betrays Dorotea after he falls in love with Luscinda. He, also, lacks the commitment of a serious author. His writes only to fulfill his treacherous designs.

In her quest to win him back, Dorotea follows Don Fernando. She witnesses the wedding ceremony. The characters and the external reader lacked the information necessary to understand completely what had transpired before Don Fernando and
Luscinda were to exchange vows. Dorotea's narration of the events fills these gaps. She completes the schemata of the internal audience and of the external reader when she describes the contents of the letter that Don Fernando finds in Luscinda's possession:

"... le halló un papel escrito de la misma letra de Luscinda, en que decía y declaraba que ella no podía ser esposa de don Fernando, porque lo era de Cardenio ..." (I: 356).

The letter also contains a vow on Luscinda's part to kill herself if forced to remain married to Don Fernando. To prove her point, Luscinda carries a dagger. Don Fernando's reacts violently to the letter. He takes the dagger and attempts to kill Luscinda. Fortunately, those present prevent the tragedy. Dorotea also informs the internal and external audience that Cardenio left behind one final letter in which he laments Luscinda's betrayal. Cardenio's letter also tells of his intentions to abandon the civilized world and live in the wilderness. Finally, we learn that both Luscinda and Don Fernando have disappeared and that their whereabouts remain unknown. The epistolary activities of the characters fill these large gaps in the narrative for the external readers.

The novel's narrative now turns to the present where letters still continue to play an important role. When Dorotea's tale comes to an end, Cardenio promptly identifies himself to her. His self-definition includes a mention of the missive found on Luscinda and of the letter that he left for her. The gaps in the story have now been filled and both the characters and the external reader move forward with our background knowledge complete, ready to witness the outcome of this tangled tale in which the letters written by the characters play a vital role. When, at last, the characters part company, they promise to exchange letters in order to inform one another in regard to the outcomes of their individual quests. Whether the promise finds fulfillment remains unknown, the novel's narrative never mentions it again.
Letters also play a central role in the captive's tale. As Ruy Pérez de Viedma begins his story, he informs the audience that he has been away from his family for twenty-two years and that although he has sent them many letters, he has yet to receive a reply. He was captured by the Turks and while in prison he is offered the opportunity to write to his father asking for ransom. In this instance, although the letters may gain his freedom, the captive refuses to write: "... tenía determinado de no escribir las nuevas de mi desgracia a mi padre" (I: 480). The captive does not wish to burden his father with his predicament. His silence represents the stoicism of the Spanish male. The captive is transferred from Constantinople to Algiers and this fact increases his hopes "no porque pensase escribir a nadie el desdichado suceso mío" (I: 485), but because he would be closer to Spain and he could explore new possibilities of escape. When he tells his tale the captive also mentions how the prisoners who do write for ransom receive better treatment from their captors. This episode constitutes a case in which the refusal to write, the refusal to participate in an epistolary exchange, signifies a personal sacrifice, which at times can become a matter of life or death.

While in prison in Algiers, the captive receives a packet, lowered from a window of an adjacent building, that contains a letter and money. The letter's author wrote it in Arabic, a language which the captive cannot read. A renegade Muslim translates the letter into Spanish. In it, a Moorish woman, Zoraida, solicits the captive's assistance in order to help her escape. In return for his help, she offers money and her hand in marriage. The intended reader, the captive, and the writer share a belief in Christianity. Christianity forms an integral part of both of their schemata and it serves to ultimately unite them. Zoraida's letter details how the author was converted in childhood by a Christian woman slave who labored as her caretaker. The slave teaches Zoraida to be devoted to "Lela Marien," the Virgin Mary. Américo Castro writes that Zoraida's desire to become a Christian by means of the captive's love
typifies the way in which Cervantes creates harmony between opposites in the novel. The differences between the characters also adds a slight and delicate tension to the tale that contributes to its beauty (143). Because of the differences, Percas de Ponseti writes that the external reader remains at a loss in the narration due to the gaps and ambiguities that exist within:

... en la carta ... de Zoraida las ideas parecen salir todas a un tiempo, y el lector no sabe muy bien si atribuirlo a infantilismo o a determinación, a inocencia o a cálculo, a idealismo o a espíritu aventurero, a ingenuidad o a desenvoltura; ni si el estilo entrecortado tiene gracia exótica o insensibilidad psíquica ... En el caso de Zoraida hay, aparte ya del mayor equilibrio entre los aspectos favorables y desfavorables de su modo de ser, la ambigüedad de no saber a quién atribuir mayormente las características del estilo, si a la autora, o al traductor. La intervención del renegado como traductor, no es, pues, detalle ocioso en la novela del Cautivo, sino que está puesto "de industria" para crear el espejismo de margen de autenticidad en los móviles y naturaleza de Zoraida. (Cervantes y su concepto del arte 1: 250)

The interpreter within this story, not unlike the interpreter within Don Quijote, adds to the depth of the narration. Cervantes invites the reader to work in an effort to learn more about Zoraida's world.24 According to Percas de Ponseti, however, the external reader can never know Zoraida's personality because it has been filtered through the translation of her letters and the captive's narrative style (Cervantes y su concepto del arte 1: 248).25 What we come to know about Zoraida does not surface directly through her words. Instead, we have to rely on the translator and the captive's interpretation of her words and actions to obtain meaning. The filters encountered here remind the external reader of those created by the novel's many narrators.

The captive dictates a reply to the renegade who translates it into Arabic. He develops the terms and the plan for escape in this letter. The epistolary exchange continues until the captive, Zoraida, the renegade, and a few other prisoners, escape for Spain. The letters in this episode serve to link two very different worlds. The discovery of the epistolary exchange would have meant certain death. Cervantes, himself a former hostage held for ransom, knew that the written word could, at times,
be deadly. However, the high risks that the characters take have freedom, love, and the right to adhere to the belief system of their choosing as their reward.

The pace of the epistolary exchanges within *Don Quijote de la Mancha* increase dramatically when Don Quijote and Sancho Panza visit the ducal castle. During this time of spatial arrest, when the knight errant finds himself confined to the castle, the emotional and creative need to write letters becomes accentuated. The epistolary exchanges that take place in the castle serve as a substitute for the knight errant's lack of authentic chivalresque adventures. Oddly enough, Sancho Panza, who can neither read nor write, initiates the flood of letters that occurs during the knight errant's and the squire's visit to the castle. Furthermore, all the letters generated in the ducal pair's domain revolve around the character of Sancho Panza.

Sancho Panza, in an unexpected move, asks the duchess to proofread a letter that he has written for his wife, Teresa Panza. Sancho, who knows virtually nothing about how governors write, believes that his letter corresponds to the style of their office. Sancho's writing, in fact, is extremely colloquial, as if conversing with his wife. The duchess asks the squire if he wrote the letter himself, to which Sancho responds: "Ni por pienso . . ., porque yo no sé leer ni escribir, puesto que sé firmar" (II: 321). After the duchess, and the external reader, read the letter, she comments as follows:

--En dos cosas anda un poco descaminado el buen gobernador; la una, en decir o dar a entender que este gobierno se le han dado por los azotes que se ha de dar, sabiendo él, que no lo puede negar, que cuando el duque, mi señor, se le prometió, no se soñaba haber azotes en el mundo; la otra es que se muestra en ella muy codicioso, y no querría que orégano fuese; porque la codicia rompe el saco, y el gobernador codicioso hace la justicia desgobernada. (II: 322-323)

The duchess expresses her disagreement with two of the main points that Sancho wrote about in this, his first, letter. The "governor" offers to destroy the letter and write a new one, but the duchess declines his suggestion. Later, the duke will have an opportunity to examine the letter and it receives his wholehearted approval: "Mostró la
duquesa la carta de Sancho al duque, de que recibió grandísimo contento" (II: 323).
The ducal pair take delight that their theatrics have been so successful that they have moved the illiterate squire to become a writer.

After Don Quijote pronounces his advice about what makes a good governor, Sancho Panza asks his master to put it all in writing. Don Quijote honors Sancho's request. This document falls into the hands of the duke and duchess and it produces their admiratio: "... los dos se admiraron de la locura y del ingenio de don Quijote..." (II: 367). Undoubtedly, Don Quijote's advice to Sancho Panza regarding governing constitutes one of the knight errant's most lucid and memorable moments.

Throughout Sancho's governorship, the ducal pair rely on the written word in order to remain aware of Sancho's actions. They have assigned a scribe to chronicle all of Sancho Panza's words and actions as governor: "Todo..., notado de su coronista, fue luego escrito al duque, que con gran deseo lo estaba esperando" (II: 382). Sancho's commonsensical wisdom, though, produces the admiratio of the chronicler, who dutifully conveys the governor's actions to his employers. The narrative fails to reveal the content of these reports, nor do we learn the reactions of the ducal pair to the chronicles of Sancho Panza's reign. The reports, however, move them to admiratio.

The governor's steward also sends written reports to the ducal pair. After Sancho Panza's late night patrol of the village, the steward stayed awake the remainder of the night writing his account of the "governor's" actions. The ducal pair receive the reports and they remain, throughout Sancho's governorship, intimately aware of his actions. This information assists the duke in planning the theatrics that will lead to the governor's downfall.

During Sancho Panza's reign in the Insula Barataria he receives a respectable amount of correspondence. Several characters, inspired by his example, begin to actively participate in the writing of letters. Shortly after his arrival, Sancho Panza
receives a letter. He instructs his secretary to open the letter and inspect it. The secretary does so and advises the governor the missive's contents merit privacy. In the letter the duke warns Sancho Panza to be careful because of a plot against him. As a reader, Sancho responds with total surprise: "Quedó atónito Sancho . . . " (II: 390). The duke's letter foreshadows the upcoming events, the theatrics that will lead to Sancho Panza's abdication. Sancho Panza then proceeds to instruct his secretary in regard to a reply for the duke:

    Y vos, secretario, responded al duque mi señor y decidle que se cumplirá lo que manda como lo manda, sin faltar punto; y daréis de mi parte un besamanos a mi señora la duquesa, y que le suplico no se le olvide de enviar con un propio mi carta y mi lío a mi mujer Teresa Panza, que en ello recibiré mucha merced, y tendré cuidado de servirla con todo lo que mis fuerzas alcanzaré; y de camino podéis encajar un besamanos a mi señor don Quijote de la Mancha, porque vea que soy pan agradecido; y vos, como buen secretario . . . , podéis añadir todo lo que quisiéredes y más viniere a cuento. (II: 391)

Sancho keeps his reply simple and cordial, in spite of the danger announced in the duke's letter. He remains, though, unskilled in the art of letter writing. He entrusts his secretary to add the formal touches necessary to close the letter, a knowledge that still eludes him.

    Days later, Sancho receives correspondence from Don Quijote. Again, Sancho relies upon his secretary's discretion to determine if the contents of the letter require privacy. The secretary reads it and he responds as follows: "Bien se puede leer en voz alta; que lo que el señor don Quijote escribe a vuestra merced merece estar estampado y escrito con letras de oro . . . " (II: 428). The quote highlights the admiratio that Don Quijote's letter produces in the governor's secretary. The knight errant's letter is indeed eloquent, but Don Quijote's "ingenio" as much as as his "locura" produces the admiratio.

    Sancho's reply exhibits a vast improvement over the writing style he employed in his letter to Teresa Panza. Having already participated in several epistolary exchanges, Sancho has acquired the knowledge necessary to achieve competency in the
art of letter writing. Sancho produced the entire missive, as he instructed his secretary to write everything as dictated "sin añadir ni quitar cosa alguna" (II: 430). The duchess reads aloud Sancho's letter and the audience receives it well. It produces admiratio, putting in doubt Sancho's simplicity: ". . . puso en duda la sandez del gobernador" (II: 439). The letter constitutes one of the crowning moments of Sancho's governorship. The squire has indeed demonstrated his growth.

The character of Teresa Panza comes to life thanks to the missive that she receives from her husband. The ducal messenger arrives to the village, finds Teresa Panza, with the help of her daughter, Sanchica, and he announces that he brings letters and gifts from both Governor Sancho Panza and the duchess. The two women rejoice in the news as they realize that Don Quijote has delivered on his promise of obtaining a governorship for his squire. Sanchica offers to bring either the priest or Sansón Carracso, the most prominent readers who remain in the village, to read the letters aloud, but the messenger states that it is unnecessary since he can read. He first reads Sancho's letter, which the voice of the novel's supernarrator states will not be repeated since it has already been integrated into the external reader's schemata: "Y así, se la leyó toda, que por quedar ya referida, no se pone aquí . . ." (II: 418). The messenger then reads the duchess' letter which tells of Sancho's successful governorship and extends words of friendship for Teresa Panza. Favorably impressed by the letter, Teresa compares the duchess to the noblewomen whom she knows from the village and she praises the duchess' lack of pretentiousness. The irony of this fact resides in how Teresa Panza, by means of the written word, has also become part of the ducal pair's cruel hoax. Nevertheless, the illusion delights the governor's wife and her happiness cannot be contained.

Teresa announces her intentions to take the letters and share the news with her neighbors, Don Quijote's former partners in literary adventures, the priest and the
barber. Teresa runs through the village streets waving the letters and shouting in joy. She encounters the priest and Sansón Carrasco who fail to understand her excited ramblings. Teresa gives them the letters: "Leyólas el cura de modo que las oyó Sansón Carrasco, y Sansón y el cura se miraron el uno al otro, como admirados de lo que habían leído..." (II: 420). Once again we have a letter that produces admiratio as the character's immediate readers' response. In spite of what they have been told and of what they have read, Sansón Carrasco and the priest doubt Sancho's governorship. In this case, the written word does not overcome their disbelief. The priest and Sansón Carrasco require further evidence of Sancho's governorship. They ask to speak to the messenger. He confirms the news. The messenger offers to take the villagers back so that they may see Sancho Panza govern with their own eyes. The episode ends with Sansón Carrasco offering to write Teresa Panza's reply to her husband and her reply to the duchess. Teresa, however, declines the offer since she correctly believes Sansón Carrasco to be "un poco burlón" (II: 424).

When the messenger returns to the castle he advises the duchess to read the letter from Teresa Panza in private. The duchess does so and determines from her reading that nothing in the letter is objectionable. She then reads the missive aloud to the castle's audience. The letter describes the joy the writer, Teresa Panza, received from the duchess' correspondence. It mentions how the villagers disbelieve the news concerning Sancho's governorship. Teresa, the non-reader, believes the letter's veracity because of the tangible nature of the gifts. Teresa pronounces herself ready to move to court and, as in Dulcinea's response to Don Quijote's letter, Teresa desires to see the duchess more than merely writing to her. The audiences respond to Teresa's letter in the following manner: "Grande fue el gusto que todos recibieron de oír la carta de Teresa Panza, principalmente los duques..." (II: 438).
The messenger also brings a letter from Teresa Panza for her husband. The duchess exhibits great eagerness in reading that letter: "... la duquesa pidió parecer a don Quijote si sería bien abrir la carta que venía para el gobernador, que imaginaba debía de ser bonísima" (II: 438). Don Quixote, showing little respect for his squire's privacy, opens the letter himself and reads it aloud to the castle audience. In her missive, Teresa describes her response upon receiving her husband's letter: "Tu carta recibí, Sancho mío de mi alma, y yo te prometo y juro como católica cristiana que no faltaron dos dedos para volverme loca de contento" (II: 438). Teresa also describes Sanchica's extraordinary reader's response: "A Sanchica tu hija se le fueron las aguas sin sentirlo, de puro contenta" (II: 438). Surely, this constitutes one of the rare instances in literature in which a reader of a text responds in such a manner. Sanchica's response resembles, perhaps, that of someone who has discovered winning the lottery, which in her mind she has. Teresa goes on to express her joy at her husband having become governor; and the physical proof the gifts provide make it real and not a dream. She mentions that, as readers, the priest, the barber, and Sansón Carrasco still disbelieve the contents of Sancho's letter. In a phrase that foreshadows Don Quixote's final defeat, Teresa Panza writes that Sansón Carrasco intends to set both the governor and the knight errant straight: "... y dice Sansón que ha de ir a buscarte y a sacarte el gobierno de la cabeza, y a don Quijote la locura de los cascos..." (II: 438). Teresa provides Sancho Panza with ample news about the village, a point about which Salvador de Madariaga writes: "Hasta en la carta de Teresa Panza a su ilustre marido el gobernador halla Cervantes ocasión para dos novelas cortas aldeanas..." (75). The letter concludes with Teresa's announcement that she and her daughter are ready to move to court and be wealthy. The castle audience enjoys the letters: "Las cartas fueron solenizadas [sic], reídas, estimadas y admiradas..." (II: 439). Once again, we encounter the admiratio produced by the writings generated by the characters within
Don Quijote de la Mancha. However, Teresa's "locura" produces admiratio when she accepts her husband's governorship as reality.

As the knight errant and the former governor leave the castle, the duchess hands Sancho Panza the letter from his wife. Sancho cries and laments in response to her words:

--¿Quién pensara que esperanzas tan grandes como las que en el pecho de mi mujer Teresa Panza engendraron las nuevas de mi gobierno habían de parar en volverme yo agora a las arrastradas aventuras de mi amo don Quijote de la Mancha? (II: 467)

For once, Sancho laments abdicating his governorship. His sadness stems from having to crush the hopes and dreams that Teresa Panza expresses in her letter. The written word reminds Sancho Panza that he has become again a simple squire, and this profession must now seem so insignificant in comparison to his governorship. With Sancho's reading of Teresa's letter, the epistolary exchange that takes place in the castle of the ducal pair comes to a close. This exchange served to bridge the gap between characters who became separated as a result of the theatrics involving Sancho's governorship.

Conclusion

The characters who attempt to write in prose, Don Quijote, Ginés de Pasamonte, the canon, and the humanist, and even Anselmo in El curioso, all fall short of their aim. They cannot complete their work. Characters who write poetry, on the other hand, succeed in completing their tasks. The novel contains a wide range of poetic creations—from the rustic to the cultured, and from the ridiculous to the nearly sublime. Poetic creations also play a vital role in the theatrics which take place in the ducal castle. The verses create an atmosphere which resembles the staged productions of the Spanish Golden Age. Letters constitute the written medium which most abounds in Don Quijote. The letters serve to abbreviate the physical distances which separate the
characters and also to quickly fill in the gaps in the narrative for both the internal and external readers. An impressive number of characters participate in epistolary exchanges, indicating the importance that Cervantes placed on this literary device.

By means of the written word, whether in the form of narrative fiction, academic research, poetry, and letters, the characters in Don Quijote de la Mancha attempt to arrive to a clear understanding of the role that they play within the novel. Their writings give meaning to their actions. The literary production that the characters generate constitutes their attempt to understand, to establish a coherent sense to the drama in which they have been participating. Their creative writings have, undeniably, a basis in their background knowledge of the chivalresque. The draw of the literary world is so powerful that even Sancho Panza and his wife, Teresa, both of them illiterate, become writers. The characters in Don Quijote, particularly the literate ones, embark on their own quest for meaning. They each strive to fulfill the role best suited for them in the unfolding literary text. Writing about their experiences becomes their method of comprehending the manner in which participating in this extraordinary adventure has forever affected their existence.
Notes to Chapter 6

1 Regardless of the amount of creativity that exists within the novel, one cannot underestimate the importance of the act of reception of a work of art. Edward Friedman points this out in his article "Don Quixote and the Parameters of Fiction" when he writes: "While Don Quixote similarly devotes considerable space, literal and conceptual, to questions of composition—to the relation between the real author, the fictionalized Cervantes, and their numerous alter egos, and to history and poetry, truth and invention—one can hardly overemphasize the significance of reception, of reading, in the message systems of the text" (On Cervantes: Essays for L. A. Murillo 65).

2 The novel's vitality, in terms of creativity, arises, according to Ruth El Saffar, from the many relationships of opposition which exist in the text: "The proliferation of terms in opposition makes the novel appear to grow out of itself, to be motored by its own internal contradictions. Don Quixote sees himself as knight-errant to counterbalance the overly sedentary Alonso Quijano; the text that appears destined for sale to the silk merchants finds within it a reader who rescues it; and when Don Quixote runs out of adventures, his horse chooses the path he is to follow. Passivity engenders activity; authors create readers who create authors; the unconscious (Rocinante) takes over when consciousness (Don Quixote's plan) falters" (Beyond Fiction 50).

3 Concerning Don Quijote's desire to also become an author of chivalresque novels, Juan Bautista Avalle-Arce writes: "Pero le quedaba abierto un tercer plan de vida: ¿por qué no hacerse escritor? Se debe observar que esta última opción queda posibilitada sólo después de que el protagonista ha enloquecido . . . . En su desvarío, el semianónimo hidalgo se inclina a hacerse novelista y a ensartar imaginadas aventuras. Pero esto es, precisamente, la tarea a que está abocado Cervantes, en perfecta sincronía con las posibilidades vitales abiertas a su protagonista. Cervantes está imaginando ensartar aventuras al unísono con los desvaríos literarios de su ya enloquecido protagonista. Es lícito suponer, entonces, que tan loco está el autor como el personaje" (Don Quijote como forma de vida 91).

4 Howard Mancing comments as follows regarding Don Quijote's desire to write a chivalresque novel: "He often considered becoming an author and writing a sequel to one of his favorite works, Belianís de Grecia, but he always postponed the task. He was obviously attracted by these books' artificial chivalric world where a man of courage and ability could gain honor and fame by sustaining right in the face of injustice and evil and could thereby win the admiration of other men and the love of a beautiful woman. His own life, in contrast, seemed not only commonplace but even useless and wasted" (11).

5 Carroll B. Johnson points out that in Ginés de Pasamonte, Don Quijote de la Mancha recognizes a kindred spirit: "In I: 22 we meet such a criminal, the condemned galley slave Ginés de Pasamonte, who furthermore is writing his autobiography, which he furthermore compares to the fictional Lazarillo and Guzmán. Ginés bears a strange resemblance to Guzmán de Alfarache himself, who is supposed to have written his autobiography while condemned to the galleys. Don Quixote is immediately
sympathetic to Ginés because he senses that his life, like his own, is inextricably bound up with literature" (Don Quijote: The Quest 78).

6 In regard to the flaws of the picaresque genre, Manuel Durán posits the following: "... it is significant that the most picaresque of the characters in Cervantes'[s] novel, Ginés de Pasamonte, seems to criticize the picaresque novels by implying that they are not faithful enough to reality--and also that they do not tell the whole truth: they lie. . . . Ginés de Pasamonte is the embodiment of picaresque novels; he is the picaresque novel come to life--yet he seems to criticize the genre inasmuch as he claims this sort of novel is too rigid, not truthful enough, not to be compared with the spontaneity and freshness of the true human experience" (Cervantes 122-123).

7 Concerning this flaw in the picaresque genre, Johnson writes: "Ginés's comment [about not completing his book yet] certainly suggests that literature and life are intertwined and coterminous, but it also points to something Cervantes considered a fatal flaw in the narrative strategy and resulting vision of the world possible in the picaresque format. Ginés, like Lazarillo and Guzmán, is the only speaker in his text. Consequently, everything that appears there can be presented from only one point of view, having been filtered through only one particular consciousness. There is no opportunity for that interplay of multiple authorial perspectives and differing value judgements that is the hallmark of Cervantes's works. More prosaic, but no less a problem, is the fact that the autobiographical format of the picaresque prevents the narration of the end of the story. No protagonist, not even the multitalented Ginés de Pasamonte can narrate his own death" (Don Quijote: The Quest 78).

8 Alban K. Forcione suggests that Don Quijote's statement concerning scholarly pursuits also represents Cervantes's feelings: "The poet is to employ the curiosities of the natural world, which will elicit 'admiratio' in the reader by virtue of their novelty and yet will not fail to maintain his belief, as their truth has the authority of scientific investigation behind it. Nevertheless, Cervantes does not treat the humanist with the sympathy he shows for the canon. The uselessness of his literary endeavors is evident in the absurd facts which he claims to be seeking . . . " (138).

9 Helena Percas de Ponseti also agrees that Don Quijote's lack of sympathy towards the humanist's research is a reflection of Cervantes's own attitude: "Cervantes no trata con simpatía al humanista del Primo, buscador del dato histórico en la literatura de fantasía . . . El Primo representa al investigador pseudocrítico, de actitud exagerada hasta lo ridículo, frente al relato poético del mundo interior" (Cervantes y su concepto del arte 2: 581).

10 All of the characters in Don Quijote de la Mancha who are inclined towards writing fiction in prose fail to complete anything. The completion of any writing, of course, is an impossible achievement. Any supporting character who had produced a respectable work of fiction would have overshadowed or greatly diminished our hero's quest, which is to "live a work of art."

11 Johnson comments as follows about the significance of the knight errant finding Cardenio's possessions: "Don Quixote and Sancho find Cardenio's suitcase, along with his amatory sonnet and 'sour grapes' love letter. Between the reading of each of the latter, Don Quixote announces to Sancho his intention of writing a letter in verse to
Dulcinea. That is the stimulus for the letter he finally writes. It is not his reading of Amadís or Orlando furioso but the unexpected discovery of Cardenio’s work. Similarly, the idea of doing penance in the Sierra is suggested to our hero by the shepherd's account of his recent encounters with Cardenio” (Madness and Lust 110).

12 The allure of the written word is overwhelming for Don Quijote. El Saffar writes: "The discovery in Don Quixote of letters and papers in a discarded bag in the mountains begins the longest series of interpolated stories in Part I. The written word is again the initial moving force as a result of which everything else follows as it does. The written word dependent, it must be added, on a reader to bring it to life. For the bag has lain untouched for six months, scrupulously left intact by the goatherds who did not want to interfere with the life of anyone else. Don Quixote, on the other hand, is driven by his curiosity to participate in the subjective view of another" (Distance and Control 54).

13 According to Luis Andrés Murillo: "El sabor rústico y popular de este romance forma el contrapeso a la Canción de Grisóstomo . . ., escrita a la manera culta pastoril." This appears as footnote 25, l: 159.

14 Grisóstomo's life is, like Don Quijote's, dictated by literary models. El Saffar indicates this when she writes: "Like Don Quixote, his actions appear to have been dictated by literary models. Grisóstomo was a student with an inclination for writing poetry. He completely renounced his inherited fortune to take up a pastoral life, tantalized by the elusive but beautiful shepherdess, Marcela. Like Don Quixote's chivalric ideal, the ideal of the feminine beauty and virtue that Marcela represents is literary and mythical, belonging to the same type of reality as that expounded by Don Quixote in his "golden age" speech before the astounded goatherds in Chapter 11" (Distance and Control 45-46).

15 The written word's delicate existence is noted by El Saffar when she comments: "Characters at their most eloquent . . . prove incapable, however studied their rhetoric, of influencing events. The very text itself comes close to being sold as pulp. Most of the love poetry written by Grisóstomo goes up in flames, and Don Quixote's library is cast into oblivion in the twinkling of an eye. The written word is a fragile faulty commodity in the world Don Quixote inhabits" (Beyond Fiction 49-50).

16 Regarding Clavijo as a poet, Percas de Ponseti states: "... Clavijo is a terrible poet . . . his [creations] . . . are representative of what Cervantes considers to be the worst side of most of the poets of his day. Clavijo is a composite figure of the contemporary Spanish artist . . . As an artist, he is insignificant and lacking in direction" (Cervantes the Writer 55).

17 In his article, "Teoría literaria," E. C. Riley suggests that Don Quijote's beliefs regarding the creation of poetry perhaps reflects Cervantes's:"Cervantes aceptó, evidentemente, la que había venido a ser opinión más común sobre el arte de hacer poesía: a saber, que eran fundamentales una aptitud innata y una inspiración extrahumana, que podía recaer sobre cualquiera conforme a su temperamento y disposición, pero que el poeta perfecto era aquel que perfeccionaba su capacidad natural por medio del arte . . . El arte, claro está, era identificado con las 'reglas'. Cervantes no se mostró sobremanera respetuoso ni hostil a ellas" (Suma Cervantina 295). This theory emerges in all the poetry generated within the novel.
In regard to the source of Don Quijote's inspiration, Riley states: "The letter Don Quixote entrusts to Sancho to bear to Dulcinea from the wilds of Sierra Morena could hardly fail to remind readers of the one which Oriana addressed to Amadís, causing him to retreat in despair to the island of Peña Pobre" (Don Quixote 39-40).

Don Quijote will write more letters during his visit with the ducal pair, which will be discussed as part of a flurry of letter writing that occurs at the ducal castle.

Francisco Márquez Villanueva asks us to keep in mind that Luscinda's letters are in large part responsible for Don Fernando's obsession and betrayal of his friend: "Pero el norte de nuestro esfuerzo . . . es . . . el descubrir las velada escrituras con que Cervantes apuntaba su inmensa creación. Y en este momento nos damos cuenta del tino exquisito con que se ha ido preparando esa conversión de don Fernando, del cuidadoso puesto en levantar la consistencia del personaje con vista a ese minuto decisivo. Porque se nos ha dado a entender desde mucho antes que, con ser don Fernando un joven lujurioso por naturaleza, es todavía más sensible al hechizo de la inteligencia vertida en buena literatura. Es decir, extremando un poco la nota, que tiene aún más de poeta que de sensual. Recordemos que lo que le encandiló de Luscinda fue, en mayor medida que su hermosura, el haber leído un billete en que aquélla suplicaba a Cardenio que ultimase los trámites necesarios para hacerla su esposa . . . " (35).

El Saffar sees a distinct literary function to the interruption that takes place: "Although Cardenio had intended his story to be told fully and completely, Don Quixote's interruption halts progress at the point when Cardenio mentions Amadís de Gaula as the vehicle by which he was to send Luscinda a letter. The interruption though caused by different circumstances that the one at the end of Chapter 8, serves the similar function of removing the reader's focus from one level of fiction to another, shifting the interest from Cardenio's story to his 'lived' present with Don Quixote" (Distance and Control 59).

El Saffar notes the importance of renewing the narrative with the written missive: " . . . The second part of Cardenio's narration begins with Luscinda's letter begging her young lover to ask his father's permission for them to marry. Cardenio stalls. He is afraid his father will say he is too young. Fernando, or course, is more than eager to fill the vacuum left by Cardenio's self-doubts" (Beyond Fiction 68).

Mancing states as follows in regard to the mountain man's penance: "[Cardenio's] furious penance has the obvious literary parallels of Amadís de Gaula and Orlando Furioso" (82).

Percas de Ponseti suggests that while we are drawn into Zoraida's world, the character of Zoraida has also had to assimilate many of the beliefs of Europeans. This creates a personalized brand of Christianity that is immersed in the Arabic culture: "Zoraida . . . dice en su carta, que la cristiana cautiva le enseñó, cuando 'era niña', la 'zala cristianesca', en 'mi lengua' (en árabe). De religión sólo puede decir que la cristiana le contó 'muchas cosas de Lela Marién'. Lo que esto significa, para el lector consciente del valor que le da Cervantes a la lengua, es que el sentimiento cristiano de Zoraida está impregnado de su cultura y forma de vida, y que aprendió por
aproximación y equivalencia al aprender por intermediario de la cristiana cautiva" (Cervantes y su concepto del arte 1: 246-247).

25 Zoraida's characterization remains, according to Percas de Ponseti, enigmatic due to the filters inherent in the translation of any text: "Ni la palabra zala (oraciones) de Zoraida, ni después marfuces (traidores, falsos) van traducidas por el Renegado. Tienen el sabor de la lengua original y con él, un encanto... que nos hurta, oculta y transforma la personalidad de la mora... Zoraida resulta enigmática si el lector intenta penetrar su psicología a través de lo que escribe y de las pocas frases que le atribuye el Cautivo" (Cervantes y su concepto del arte 1: 248).

26 The entire range of creation within the novel is, if we equate the characters with the readers and their creations with the literary text, a type of literary criticism. Wolfgang Iser assists us in understanding this: "The entanglement of the reader is, of course, vital to any kind of text, but in the literary text we have the strange situation that the reader cannot know what his participation actually entails. We know that we share in certain experiences, but we do not know what happens to us in the course of the process. This is why, when we have been particularly impressed by a book, we feel the need to talk about it; we do not want to get away from it by talking about it--we simply want to understand more clearly what it is in which we have been entangled. We have undergone an experience, and now we want to know consciously what we have experienced. Perhaps this is the prime importance of literary criticism--it helps to make conscious those aspects of the text which would otherwise remain concealed in the subconscious; it satisfies (or helps to satisfy) our desire to talk about what we have read" (The Implied Reader 290).
Chapter 7

Consumption and the Creation of Meaning

The universe created within Don Quijote de la Mancha remains virtually impossible for even the most astute reader to grasp completely. The massive amount of literature which Don Quijote incorporates into itself accounts for this. Soon after embarking on our journey in Don Quijote de la Mancha, we discover the voracious appetite which characterizes the novel, greedily devouring numerous other texts. Don Quijote incorporates the works best known to the European reading public. This consumption cuts across all literary genres. Carroll B. Johnson states: "The presence of literature in the Quixote is massive, overwhelming" ([Don Quixote: The Quest 45]). The novel, like a ravenous monster, consumes other texts and makes them a part of itself. In this chapter, we shall focus on the other works which Cervantes ably integrated into his novel and how this affects both the external and the internal readers' quest for meaning.

Early in the novel's narrative the external reader learns about the many authors in this story. We learn this while reading about the debate regarding Alonso Quijano's true surname. The confusion centered around the knight errant's family name posed a problem for the many authors: "... que en esto hay alguna diferencia en los autores que deste caso escriben ..." (I: 71). The mention of the many authors, and therefore many narrators, serves to increase the number of interpretive decisions that an external reader has to make. The multiplicity of narrative voices within Don Quijote contributes, not only to the novel's depth, but also to the complexity of the recreative process.¹
We, as readers, constantly marvel at the unexpected twists and turns that the "authors" allow us to experience: Don Quijote is, after a sort, a literary roller-coaster.²

Early in Part I, we learn about the "author" of the original manuscript: Cide Hamete Benengeli. The voice of the novel's supernarrator refers to Cide Hamete as the novel's "second author." However, according to E. C. Riley, the Arab chronicler, this "second author," outranks all other authors (Cervantes's Theory 207).³ No other author of Don Quijote is as central to the story as Benengeli. Cide Hamete plays multiple roles in the novel. Students of Cervantes's work generally agree, however, that his role as one of the novel's character remains Cide Hamete's most important.⁴ Ruth El Saffar believes that Cide Hamete, like many of the novel's other characters, has a personal quest that is artistic in nature: "For Cide Hamete is thoroughly a character, as well as a historian, and hopes to be admired for his skill as much as Don Quixote is admired for his locura and Sancho for his gracias" (Distance and Control 128-129).

Howard Mancing points out, however, that Cervantes, in Part II of the novel, undermines the authority of Cide Hamete by rendering him the most comical character of Part II:

... in the second part of the novel, Cervantes, in his role as editor, establishes a clear opposition between himself (and the reader), on the one hand; and the author, Cide Hamete Benengeli, on the other. Cervantes, who most directly influences the reader's perceptions of the characters (including Cide Hamete), implicitly stands relatively close to his protagonist and draws attention to the increasing distance between his own position and that of the insensitive, unperceptive, lying author. Directly and indirectly, subtly and openly, Cervantes mocks Cide Hamete and makes him an object of the reader's laughter; in fact, Cide Hamete Benengeli emerges as the most consistently comic character in [P]art II of the novel. (209)

In this manner, as Mancing's statement implies, Cervantes manipulates Cide Hamete for comical effect.⁵ The novel's most prominent authorial voice remains unreliable, thus leaving us to our own devices in our quest of extracting meaning from the novel.⁶

It becomes evident now that several of the authorial voices within the novel are themselves readers of Cide Hamete Benengeli's alleged creation: the Historia de don
Quijote de la Mancha, escrita por Cide Hamete Benengeli, historiador arábigo. Their participation in the tale's recreation alters and transforms the intended meaning of the original manuscript. A significant portion of what we learn about Cide Hamete arises from the comments made by the many authors and by the characters, as El Saffar indicates: "The character of Cide Hamete emerges not only through his own comments, but through the comments, corrections, and criticisms of his readers and characters within the novel" (Distance and Control 18). A myriad of voices and opinions privileged with reading, translating, and editing the original manuscript, confront us. The external reader must, for him or herself, determine the reliability of the editorial comments and the trustworthiness assigned to each.

The external reader learns about the existence of Cide Hamete Benengeli in an episode that Wolfgang Iser would term as a "blockage" in the narrative (The Implied Reader 279-280). In fact, such a blockage, perhaps best called a prolonged blockage, moves the editor to interrupt the flow of events and explain his frustration as a reader. Riley explains the nature of this interruption to the narrative:

Everything is arrested at a dramatic moment when Don Quixote and the Biscayan are engaged in mortal combat. They are left frozen, with their swords raised while Cervantes interposes an account, several pages long, of how he discovered Benengeli's manuscript. (Cervantes's Theory 41)

The abrupt halt in the narration of events anticipates the "freeze frame" technique employed frequently in cinema. It also produces the same effect: it creates suspense. But what the editor experienced at this point of the narrative nearly replicates the response of the external reader. The editor expresses his extreme frustration when he discovers that he cannot finish reading the tale because the manuscript Cide Hamete Benengeli authored remains incomplete. In this situation, El Saffar sees a parallel between the editor, whom she refers to as the "Second Author," and the novel's central character.
The character of the Second Author parallels, in many ways, Don Quixote himself. Like Don Quixote, he is an avid reader who is fascinated with chivalric heroes, and disappointed when their adventures remain unfinished in the chronicles of their lives. (Distance and Control 40)

As El Saffar states, the editor is an avid reader who constantly reacts to the text by means of his editorial comments. The editor draws us, the external readers, even further into an exploration of the novel's depth.

The introduction of Cide Hamete Benengeli makes the existence of the manuscript possible. We can ascribe a significant amount of the novel's greatness to this narrative device that Cervantes developed. Riley comments as follows:

If Cervantes's pretense that the story of Don Quixote was the work of an Arab scholar called Cide Hamete Benengeli had no more interest and significance than being a parody of a well-worn device, there would be little to say about it here. Its effect, however, is to add much to the remarkable depth of the book. (Cervantes's Theory 205)

Handled differently, as Riley states, such a device could have become nothing more than a literary cliché. However, the manner in which Cervantes takes advantage of the existence of Cide Hamete Benengeli contributes significantly towards making Don Quijote a literary classic. Johnson suggests that the novel, from the moment that it introduces Cide Hamete, becomes a treatise on literature itself (Don Quixote: The Quest 51). The book also becomes, as we have examined throughout this dissertation, a look into the reading process and of how readers endeavor to extract meaning from it.

The introduction of the translator, who, of course, also reads the manuscript, adds not only another voice to the narrative structure, but also adds another perspective from which the external reader can search for meaning. At times the translator adds his own commentaries to the narrative, providing the external reader with certain insights that only one who has read, understood, and translated the original could have. Through the comments that the translator provides we can take a glimpse into his character. These brief insights, according to Helena Percas de Ponseti, contribute
towards making the other narrative voices more interesting for the external reader (Cervantes y su concepto del arte 1:97). Because of the translator's comments, based upon his decoding of the manuscript, we become compelled to re-evaluate much of the information that we have previously acquired through our reading. Alban K. Forcione notes that the commentaries by the fictitious authors, themselves readers and co-creators of the text, are in reality an open dialogue that theorizes about the novel: "... the most important function of the fictitious-authorship device in the Quixote resides in the series of commentaries which the editor, the translator, and the 'author' make concerning the creation of the novel" (164).

As mentioned earlier in this chapter, the "authors" also function as characters in the novel. Because of their multiple roles--readers, co-creators, and characters of the novel--the "authors" cannot, in El Saffar's estimation, distance themselves from the events that transpire within the text (Distance and Control 92-93). The "authors" have become so busy with their responses as readers, experiencing joys as well as disappointments, that they succumb to the lure of the narrated events. Often their responses seem like futile attempts to wrestle the narrative away from Cervantes. The intimacy that the "authors" have with their subjects, according to James A. Parr, serves as a reminder for the external reader to maintain his or her distance from the literary text (Don Quixote: An Anatomy 73). The multiplicity of "authors" draws our attention to the novel's wonderful artifice. As the text leads us through the adventures of the mad knight, our guides (principally Cide Hamete, the editor, and the translator) point out several of the moments of great artifice for us as well as several of the narrative's gaps. The manner in which Don Quijote consumes Cide Hamete Benengeli's manuscript leaves the reader with a sense of wonder at the seemingly infinite layers of stories and meaning that Cervantes left behind for us to discover.
Don Quijote de la Mancha, of course, devours the entire chivalric genre. The central character's prime objective is to perform an *emulatio* of chivalric deeds. Although only the novels *Amadís de Gaula*, *Palmerín de Inglaterra* [sic], *Don Belianís de Grecia*, and the *Historia del famoso caballero Tirante el Blanco* survive the priest's inspection of the library, we can feel, throughout our reading, the powerful presence of the entire chivalresque genre. Yet in spite of Don Quijote's debt to pre-existing literature, the novel, as Johnson writes, stands far apart from the books that it has incorporated:

No book owes so much to preexisting literature, and no book is so different from that literature as *Don Quijote*. And no author is as conscious of literary tradition and his relation to it as Cervantes. Everyone knows, and Cervantes tells us in his prologue to the first part, that *Don Quijote* was written as an antidote to the romances of chivalry, morally pernicious and without literary merit in spite of their great popularity. We should also observe that in fact the *Quixote* simultaneously incorporates into itself and carries on a dialogue with all the forms of imaginable literature current in late sixteenth-century Spain. It is a book made out of other books and it is a book about books. (*Don Quixote: The Quest* 71)

The books upon which Don Quijote builds his imaginary world provide the foundation to Cervantes's novel. *Don Quijote* is a dialogue between all the forms of literary discourses that preceded it, and has as its center, as Carlos Fuentes states, the creative process: "... por vez primera en la novela, [hay] una crítica de la creación narrativa contenida dentro de la obra misma: crítica de la creación dentro de la creación" (15). At the core of the novel's foundation lay the chivalric texts which obsess the knight errant. But the literature that Cervantes incorporates into his masterpiece touches all literary genres and it extends beyond the borders of Spain (Williamson 78). The characters in *Don Quijote* need to be familiar with the literary genres that have been thrown into Cervantes's "melting pot" in order to succeed in their quest for obtaining meaning from their experiences. Riley suggests, however, that today's reader is not required to be well acquainted with the literary forms that the novel embraces in order to enjoy Cervantes's creation: "It is a tribute to the author's comic genius, however, that the
humour does not entirely depend on knowing the originals. If it did, his novel would be hopelessly outdated" (Don Quixote 37). The novel stands the test of time very well, still entertaining legions of readers who, in spite of being unfamiliar with the discourses consumed within, recognize a marvelous tale when they encounter one.

The novel literally devours a fictive manuscript, word for word, found at the inn. The title on the manuscript is the Novela del curioso impertinente. The characters in Don Quijote present for the reading of this manuscript will become engaged in the same activity as us, the external readers. We have the opportunity to sit beside the characters and enjoy the story (Predmore 10). The external reader views the tale from precisely the same position as the priest, the only difference being that we do not have to read it aloud to an audience. Nevertheless, our schemata is much broader than the schemata of the priest and his cohorts, and so we can properly evaluate the story. El Saffar suggests this when she writes:

> The interpolated stories allow the reader to see fictional narrators from a vantage point which reveals how the artistic and non-artistic aspects of their lives intermingle. Because the reader is at two times removed from the stories that the character-narrators tell, he can not only share the enjoyment of the character-spectators in the story told, but also observe as spectacle their reactions. The reader sees the interrelation between a series of stories, and the reactions, build-ups and after-effects of those stories. (Distance and Control 28-29)

Indeed, at the story's conclusion we do observe the characters' response as readers. We also experience a certain wonder at seeing a parallel to our own act of reading replicated within the novel.

**El curioso impertinente** concerns Anselmo who wishes to test the fidelity of his wife, Camila. Lotario reluctantly assists his best friend. The test proposes to prove Camila's moral perfection. At first Lotario refuses to participate in such an experiment, but he eventually relents before his friend's persistent pleas. At this moment, when he capitulates to Anselmo's pressure, as Percas de Ponseti suggests, that theatrics which exist within this story begin (Cervantes y su concepto del arte 1: 206). The
characters of *El curioso impertinente* participate creatively in their drama. They, by means of the written word, establish a coherent sense to the roles that they each are expected to play. An intense epistolary exchange occurs in this "novel within a novel." Camila writes to her husband warning him of Lotario's intentions and Anselmo replies assuring her of the safety of the situation. El Saffar comments as follows regarding Anselmo's reply:

She [Camila] appeals by letter to Anselmo, much as Luscinda appealed to Cardenio to rescue her from the advances of his rival. But, like Cardenio, Anselmo has already abdicated control over the situation, and hence he must leave Camila to her own devices. *(Beyond Fiction 73)*

El Saffar establishes a parallel between two of the characters from *El curioso* and two of the characters who listen to the priest as he reads the novel. The layers of fiction that the external reader encounters here overwhelm him or her.

At last, as Camila begins to succumb to Lotario's seduction, the verses that her adulterous suitor writes for her play a vital part in wearing down her resistance. Once again we encounter poetry as an instrument of seduction in *Don Quijote*. At a crucial point, before Anselmo discovers the truth regarding Lotario and Camila's betrayal, Don Quijote interrupts the narrative with the episode of the wineskins. Up to this moment, the characters of Don Quijote and Sancho Panza have remained far removed from the story within their story. The knight errant's interruption, in addition to creating suspense, serves to remind the external reader that the central character still remains in the vicinity and that we cannot forget his overwhelming presence. Strangely, though, as Percas de Ponseti indicates, while *El curioso* is central to the lives of other characters, its reading does not affect Sancho Panza and Don Quijote *(Cervantes y su concepto del arte 1: 222)*. The violence which interrupts the story serves to remind us that we remain, in spite of the interesting story that we have been reading, in Don Quijote's makeshift world of the chivalresque. After the knight errant regains his composure the priest resumes the tale, which concludes with Anselmo's death.
Significantly, Anselmo's last act involves writing a letter, addressed to Camila and Lotario, in which he accepts responsibility for all the events that he had orchestrated. He dies immediately upon finishing the letter.

When the priest concludes his reading of El curioso, he responds by criticizing the novel for lacking verisimilitude. His comments, according to Percas de Ponseti, more than dealing with the artistic merits of the tale, reveal the social and religious prejudices of the priest (Cervantes y su concepto del arte, I: 213-214). The basis that the priest employs in judging the work, through the activation of his schemata, does not brings forth an objective evaluation in regard to the artifice of the narrative itself, but a moral judgement concerning the conduct of the characters. On the other hand, Cesáreo Bandera suggests that the priest's response accurately reflects Cervantes's vision towards his own work: "Las palabras del cura al terminar de leer la historia de El curioso impertinente nos revelan de manera indirecta, y por contraste, la visión que tiene el propio Cervantes de esa historia" (152). Both interpretations can be said to be accurate. While the priest does unveil his personal prejudices, Cervantes, particularly with the criticism Sansón Carrasco pronounced early in Part II, demonstrates his awareness that many readers are not entirely satisfied with this segment of his creation.

The act of reading El curioso establishes the priest as the character best positioned to manipulate Don Quijote in Part I. El Saffar suggests this when she writes:

By the time the Curate reads this short novel to the assembled characters in the inn, he is familiar to the reader not only because of his taste for literature, but because of the agility with which his imagination can conjure up situations by which he can manipulate Don Quixote. Without a doubt he is, within Part I of Don Quixote, the character that comes closest to controlling by his artifice the entire process of the return of Don Quixote from his second salida. (Distance and Control 70)
The priest, by virtue of reading El curioso, has taken command of the world of reading, of the literary world. He will employ his position as the novel's literary authority to force Don Quijote to return to his village.

The purpose behind the inclusion of El curioso in Don Quijote may seem difficult to comprehend even for the experienced reader. In fact, it remains the aspect most criticized by Cervantes's contemporaries in regard to Part I. Many of the readers of Don Quijote fail to perceive the link between the story and the overall narrative. The relevance of the story only manifests itself after much thought and reflection. Iser proposes one theory regarding the purpose of the story within a story which Cervantes so often employs in his creations:

The story within a story is in the Cervantes tradition and has the same function as in Don Quixote: it transforms the intention of the main action into its very opposite, in order to give the reader a clear view of what he is supposed to see. (The Implied Reader 50)

If we look outward, in the opposite direction of this reading, we will eventually focus our attention on two of the listeners: Cardenio and Dorotea. It turns out that while El curioso may lack verisimilitude in the eyes of the priest, the plot seems very real to both Cardenio and Dorotea. Percas de Ponseti comments as follows:

El problema de la verosimilitud está presentado por Cervantes en función de un lector, o de un observador, el cura en este caso, guiado por sus ideas sociales y religiosas sobre la vida y la realidad. Para el cura, la inverosimilitud de la novela está en la falta de decoro por parte de un marido que ponga a prueba a su mujer . . . . Para Cardenio es una historia verosímil porque se reconoce en ella. (Cervantes y su concepto del arte 1: 192-193)

The reading of El curioso serves as a catharsis for the two characters, Dorotea and Cardenio, who themselves have been traumatized by a loved one's "infidelity." Listening to the story relieves the characters of the responsibility of their plight. As readers, they also learn much about themselves through the actions of the characters in El curioso. El Saffar suggests this when she writes: " . . . the listeners, principally Cardenio and Dorotea, are allowed to see reflected in the lives of others their own
abandonment of responsibility for themselves and the consequences of that abandonment" (Beyond Fiction 74). These characters achieve the freedom necessary to examine their lives from a more distant, objective angle. This distance also becomes important for the external reader who wishes to see that all ends well with Cardenio and Dorotea. The characters within El curioso, however, can easily be sacrificed in the name of art (Murillo, The Golden Dial 91-92). Cardenio and Dorotea learn well the lessons presented to them in El curioso impertinente. When they once again confront their common enemy, Don Fernando, they act wisely and, ultimately, all the readers of the tale, both internal and external, receive their reward. Thus ends this novel within a novel.

Don Quijote de la Mancha becomes so astoundingly voracious that it devours itself in its entirety—a model of the self-consuming artifact (Fish 1-4). Part I, as discussed in Chapters 4 and 5 of this dissertation, is incorporated into Part II. Johnson also notes this when he writes:

Cervantes had discovered that art of making literature out of other literature, the phenomenon known in contemporary critical discourse as intertextuality. It should also be apparent that Don Quixote does not repeat any particular mode of preexisting literature, but rather incorporates and engages them all, subjecting them to Cervantes's own critical examination and making them serve his own purposes. The composition of Don Quixote may thus be said to be an exercise in rewriting the older texts. Perhaps his most interesting achievement in this regard is his incorporation into Part II of Part I of his own creation, as he had incorporated all preexisting literature into Part I. (Don Quixote: The Quest 80)

Johnson labels the incorporation of Part I into Part II as Cervantes's "most interesting achievement." Few critics would dispute this fact. Because of this incorporation, the work becomes extremely self-referential, providing the novel with a depth that seems endless. In Madness and Lust, Johnson explains the incorporation of Part I from the opposite perspective:

A corollary to this observation relates to the presence and importance of literature in Cervantes's text. Part I is dominated by all sorts of preexisting genres and even specific texts: the chivalric tradition; the pastoral. Don Quixote
quite consciously set out to imitate Amadís de Gaula and mad Orlando. In Part II it is to Part I that characters turn for models to imitate and for what was established over the length of Part I. Other characters relate to our hero according to whether they have or have not read Part I. (139)

As we can see, the incorporation of Part I into Part II constitutes a case of yet another text consumed by this insatiable novel. The voracity of Don Quijote de la Mancha seems to have no limits. It will even turn upon itself to satisfy its hunger for quality literary texts, for materials destined to be read.

Lastly, Don Quijote incorporates Alonso Fernández de Avellaneda's Quijote into itself. This novel, needless to say, receives the most venomous condemnations of all. Cervantes greets Avellaneda's appropriation of the characters of Don Quijote and Sancho Panza with ferocious attacks. In his creative anger, however, Cervantes also integrates Avellaneda as a character of Don Quijote. A reader himself, Alonso Fernández de Avellaneda became overly involved with the character of Don Quijote by way of his reading Part I (Johnson, Don Quixote: The Quest 99-100). His reading of Don Quijote so moves Avellaneda that he begins a practice that persists to this day, the practice of writing about the knight errant in order to extract meaning from the experience. Avellaneda's Quijote remains, according to Johnson, the first text generated as a result of an individual being moved by his reading of Don Quijote (Don Quixote: The Quest: 101). The speed with which Part II devours Avellaneda's text produces admiratio in the reader of Cervantes's novel. The external reader wonders at the novel's prodigious and insatiable appetite which devours any text, worthy or not.

We learn, as do Don Quijote and Sancho Panza, about the false version of the knight errant's adventures when we meet two characters, readers of Avellaneda's and Cervantes's works, in the latter half of Part II. Johnson describes this meeting and its effect on the narrative:

In II: 59 we meet two readers of [P]art I who are also readers of Avellaneda's [P]art II. Needless to say, they compare Avellaneda very unfavorably to Cervantes, and when they meet Don Quixote and Sancho in the flesh they do not hesitate to affirm the superiority of Cervantes's characters. In this episode
Cervantes gives us a dramatization of a reading and the effects of both on the readers. This is probably the most complex evocation in the entire text of the centrality of reading, like the pebble dropped into the center of the pool that produces ever widening circled effects. (Don Quixote: The Quest: 100)

The inclusion of Avellaneda's work into Part II adds many layers of depth to a novel already rich, almost to the point of inexhaustibility, in meaning. Don Quijote and Sancho Panza are not the only ones confronted with the existence of poor imitators, also the external reader needs to extract the significance that the incorporation of this text has added to the novel.

The fundamental difference, as Don Quijote and other characters point out, between the false knight errant and the true one resides in the love that the authentic one professes for Dulcinea. Juan Bautista A valle-Arce comments as follows in regard to this:

No cabe duda de que para Cervantes la ausencia de amor en el protagonista apócrifo derrumbaba de un golpe la fábrica, tan bien construida y con tanto cuidado, de la estructura psicológica de su héroe. Levantado en peso por el amor, don Quijote de la Mancha alcanza las alturas inmarcesibles de la locura divina de que habló Platón. Si le quita la potencia de amar a don Quijote, como hizo Avellaneda, entonces su locura se arrasta por los niveles de una pedestre chifladura maníatica, como ilustra a cada paso en el Quijote apócrifo. (Don Quijote como forma de vida: 102)

In essence, as A valle-Arce states, Cervantes, upon incorporating Avellaneda's Quijote into his creation, asserts once again the principal traits that characterize Don Quijote in order to repair any damage that may have been done to the knight errant's psychological composition in the false sequel. Don Quijote's actions in the latter half of Part II arise, in reality, as a reaction to the publication of Avellaneda's Quijote (Parr, Don Quixote: An Anatomy 141). After ingesting the false version, Part II ruminates the fact over and over again, as if unable to totally digest Avellaneda's creation. The false Quijote even appears in book form, which Part I of Cervantes's novel does not, when the central character has the opportunity to leaf through it and quickly point out three mistakes. It resurfaces again in massive numbers in a Barcelona print shop. The false
version even appears in hell, as spheres being tossed around by demons, during the staging of Altisidora's resurrection.

In the end, before dying, Don Quijote asks for Avellaneda's forgiveness for inspiring him to write: "... tantos y tan grandes disparates como en ella escribe ..." (II: 591). Cide Hamete's pen proclaims that Don Quijote belongs to him exclusively in the last act of one of the novel's narrative voices. No other author shall ever claim the Manchegan knight errant again. Of all the texts that Don Quijote devours, none leaves the bitter aftertaste that does Avellaneda's version of the life of the knight errant. However, the incorporation of the false version provides Cervantes with many instances in which this Golden Age author can produce the reader's admiratio.

In addition to texts, Don Quijote also incorporates into itself genres alien to the chivalresque. Among these genres we find the pastoral. Johnson calls this the most important literary tradition incorporated into the novel after the chivalresque (Don Quixote: The Quest 76). The incorporation of the pastoral genre takes place in the form of characters who actually live, or perform an imitatio of, the pastoral life. Throughout the first part of the novel, Don Quijote and his friends from the village display a broad schemata in regard to the pastoral genre. Their comments, in particular during the inspection of the library, indicate that they have amply read pastoral novels. The priest goes as far as to mention a close friendship with Miguel de Cervantes, the author of a somewhat flawed pastoral novel titled La Galatea:

--Muchos años ha que es grande amigo mío ese Cervantes, y sé que es más versado en desdichas que en versos. Su libro tiene algo de buena invención; propone algo, y no concluye nada; es menester esperar la segunda parte que promete; quizá con la emenda alcanzará del todo la misericordia que ahora se le niega ... . (I: 120-121)

The priest, of course, spares this novel from the inquisitorial fires. We can easily assume that a character who counts as a close friend someone who writes pastoral novels must also be well acquainted with that genre.
When Don Quijote and Sancho Panza encounter the goatherds, early in their second sally, these individuals are simple and rustic, far from being literary. However, Cervantes soon presents the external readers with pastoral characters who imitate literary models. Percas de Ponseti sees in this "artificio" a manner in which we can contrast the popular ("vulgar") and the educated ("culto") (Cervantes y su concepto del arte 1: 128). Grisóstomo and his friends, all university students, live highly stylized pastoral lives. Their conceptions regarding the sheep herding profession have literature as their basis and not on the actual tasks true shepherds perform.

A legitimate member of this profession appears towards the end of Part I, when Don Quijote, the canon and the priest enter into a dialogue with a goatherd who shares with them the story of his life. His tale and his wisdom impress the listeners:

> General gusto causó el cuento del cabrero a todos los que escuchado le habían; especialmente le recibió el canónigo, que con extraña curiosidad notó la manera con que le había contado, tan lejos de parecer rústico cabrero cuan cerca de mostrarse discreto cortesano; y así, dijo que había dicho muy bien el cura en decir que los montes criaban letrados. (I: 596)

The goatherd fulfills the expectation that a character from the pastoral genre will exhibit wisdom. Don Quijote and those who accompany the knight errant effusively compliment the goatherd. The illusion, however, of having entered a neo-platonic world of perfect harmony becomes shattered when Don Quijote and the goatherd engage in hand to hand combat after the goatherd questions the knight errant's sanity.

The recreation of the pastoral community of Arcadia, in Part II of Don Quijote, constitutes a highly imaginative scenario in which individuals captivated with the pastoral genre deliberately spend time in imitation of it. Concerning this, Riley comments: "Don Quixote is not the only figure in the book to imitate literature. Notably, there are ladies and gentlemen playing shepherds and shepherdesses; the difference is that for them it is consciously a game" (Don Quixote 63-64). While a guest in this community, Don Quijote realizes that an alternative literary genre exists
that he can imitate. Furthermore he can perform his _imitatio_ in the company of other like-minded literary beings. When trampled by a herd of bulls, however, the humiliation that he suffers becomes too great for him to remain among the pastoral imitators.

Later, after his defeat by the Knight of the White Moon, Don Quijote travels once again through the site of the recreated Arcadia on his final trip home. The experience leads him to consider becoming a shepherd for the period of time that he agreed to lay down his arms. He tells Sancho that they should imitate the imitators and devote themselves to producing poetry. Between them, the knight errant and the squire conjure up names that conform to the pastoral genre for both themselves and their friends from the village. Sancho revels in the idea, but as it turns out a weakened and defeated Don Quijote cannot perform another extended _imitatio_. The pleasant visions of leading a pastoral life pass by quickly, in a light, almost breezy motion. The knight errant's library contains the ideas for Don Quijote's intended _imitatio_ (Riquer 169). Avalle-Arce states that Cervantes incorporates the pastoral genre into the novel by means of the knight errant's schemata:

Don Quijote, as Avalle-Arce mentions, intends to incorporate the entire world of the pastoral genre into his life. The knight errant could still continue to live an artful life, a life where meaning arises from the world of books. In this manner the pastoral genre becomes a world that _Don Quijote_ also devours.

A great paradox of _Don Quijote de la Mancha_ resides in its apparent condemnation of a significant part of the literature that it has incorporated into itself.
Many of the novel's characters invest a good part of their efforts pronouncing condemnations of several books and of entire genres. Salvador de Madariaga considers that the better educated of the novel's characters prefer a more restrained type of literature over the wildly imaginative tales of the chivalric genre (51).\textsuperscript{44} Ironically, though, Cervantes manages, in his apparent "condemnation" of the chivalresque, to create a new form of literature. He respects the rules regarding the creation of art, especially concerning verisimilitude, and remains at the same time wildly imaginative.

Richard L. Predmore notes that the criticism that the character of Don Quijote receives in the novel parallels the criticism made about the chivalresque genre: "If Don Quixote is often criticized for not distinguishing between literature and life, the books that disturbed his wits are just as often censured for lack of verisimilitude--that is, for appearing untrue to life" (8). The difference between Don Quijote and the genre that he imitates resides in the knight errant's intentions of being artful contrary to the case of the authors of chivalresque novels.\textsuperscript{45}

Cervantes does not appear to condemn novels of chivalry. In fact, he exhibits a certain fondness for the tales of knights errant. In "Los inquisidores literarios de Cervantes," Stephen Gilman recognizes this when he remarks:

Otros--un Malón de Chaide, un Mateo Alemán o un Avellaneda--atacaron con furia los libros de caballerías por juzgarlos lectura escandalosa o pecaminosa. Cervantes desde un principio se interesó por sus méritos o defectos como obras de arte. (El Quijote de Cervantes 126)

Cervantes, unlike other writers of his time, recognizes both the positive and the negative aspects which the genre had to offer. In actuality, Cervantes criticizes the creation of unrealistic heroes, a practice all too prevalent in European literature. Manuel García Puertas indicates that what Cervantes seemingly attempts to put an end to the creation of literary characters of excessively heroic proportions (42).\textsuperscript{46} The author of \textit{Don Quijote} wishes to create a literature that centers around a common individual who
succeeds against the real and enormous obstacles of everyday life. Ironically, Cervantes creates in Don Quijote another hero of epic, yet flawed, proportions.

Many of the characters themselves pronounce the condemnations of the chivalresque. Don Quijote's niece and the housekeeper spend a considerable amount of their efforts condemning chivalric texts, which they blame for the knight errant's madness. They curse chivalric texts for their falsity: "... allí se renovaron las maldiciones de los libros de caballerías; allí pidieron al cielo que confundiese en el centro del abismo a los autores de tantas mentiras y disparates" (I: 604). The niece and the housekeeper literally condemn all chivalric texts to hell. Riley comments as follows in regard to the women's condemnation:

Cervantes condemns the novels of chivalry on three grounds: moral, stylistic and because they are nonsensically untrue. His most frequent and emphatic criticism is on the third count, as is that of many sixteenth-century writers. If the Niece and the Housekeeper treat the books as heretical and the Priest condemns them to an "auto-da-fe", it is primarily on account of their falsity. (Cervantes's Theory 98)

The irony of the niece's and the housekeeper's condemnations resides in the illiteracy of both characters--their background knowledge regarding the chivalresque genre is virtually non-existent. They base their condemnations on their prejudices because of what the books have done to Alonso Quijano.47

The priest's harshest condemnations of chivalric texts take place twice during the novel. The first instance occurs, naturally, during the scrutiny of Don Quijote's library. The second of the priest's condemnations transpires during a conversation with the innkeeper. Stephen Gilman in "Los inquisidores literarios de Cervantes," suggests that the statements made by the priest during his inspection of the library may reflect Cervantes's own opinions (El Quijote de Cervantes 25).48 Again, as mentioned previously, the priest's condemnations are based entirely upon the lack of truth in the tales that are narrated in the chivalresque genre. When the priest seals the library, he
fails to entomb the spirit of the genre, which remains alive and well as a vital part of Don Quijote's schemata.

Other characters of Don Quijote de la Mancha also participate in the condemnation of the chivalresque. The canon ranks as the most important among these. Forcione writes that the conversation between Don Quijote and the canon gives the external reader valuable insight into Cervantes's literary beliefs: "The dialogue between Don Quixote and the Canon of Toledo is, as all critics have agreed, Cervantes' most complete and profound statement of a theory of literature" (91). The canon remains completely ambivalent regarding the novel's of chivalry. While on the one hand he has enjoyed them, on the other hand he considers them sinful and detrimental to the weak-minded reader. According to Stephen Gilman, the canon's act of throwing the book against the wall or into the fire resembles the priest's sealing of Don Quijote's library. Both religious figures conduct an inquisition of the chivalresque and in the end they apply what Gilman refers to as the "Inquisitional solution" (113).49

The main difference that exists between Don Quijote's schemata and the schemata of the canon hinges upon what each of them considers to be factual history. The canon's traditional view aligns itself with the external reader's perspective of history. On the other hand, in Don Quijote's mind, chivalric fiction and history have become indistinguishable. He believes that Amadís de Gaula and others of his kind truly did exist. In "Cervantes y la caballerescsa," Martín de Riquer describes what Don Quijote, and his ally, the innkeeper, see as the truth:

Insistiendo en la interesante plática entre don Quijote y el canónigo, advertimos que éste, persona culta y sensata, tiene una clara e irrefutable idea de qué libros son relatos de historia y qué libros son relatos de ficción. Don Quijote, hombre culto pero loco y que precisamente ha enloquecido frente a la letra impresa, se hace en su mente la misma confusión que el analfabeto ventero Palomeque: todos los libros que tienen por héroe a un caballero narran la verdad. (Suma Cervantina 275-276)
For Don Quijote, however, it does not matter whether his heroes existed or not. What remains important for the Manchegan, according to Riley, is the belief that he has become a better and well-rounded knight as a result of his readings, and his imitatio of them. The impact made on the reader's reality remains important, and not whether the models found in literature are fictional or real (Don Quixote 63). The canon, however, has definite ideas concerning what constitutes proper readings, the type upon which an individual should construct his or her schemata. According to the canon, what a reader consumes will be reflected in the reader's behavior (Cervantes's Theory 173-174). The reading of history will produce better individuals; chivalric tales will not.

The existence of Don Quijote indicates that Cervantes and the canon did not share the same opinion in regard to the creation of literature. The author did not follow the canon's literary prescriptions (Williamson 78). Cervantes's novel succeeds both with the common individual and with the intellectual—a feat which the canon cannot conceptualize. In this regard, the canon serves to provide the reader with a contrast between what constitutes artful chivalric literature and what does not.

The ecclesiastic who ministers to the spiritual needs of the duke and duchess also represents a vocal critic of the chivalresque. His appearance in the novel is brief, but important. Gonzalo Torrente Ballester writes an insightful analysis of the role that this character plays in the novel:

El cura . . . , es un retrato prodigioso, logrado con una asombrosa sobriedad de medios. Entra, habla, se marcha, y ya está. Como algunos personajes menores, pero indelebles, de Shakespeare. . . . En el sistema de "oponentes", el cura es el único antagonista de verdad, el que va al bulto. Ataca a don Quijote con la única arma a la que el caballero es vulnerable: la palabra. Lo quiere destruir con un discurso moral, con definiciones inapelables. Por desgracia para él, en tales armas, don Quijote es diestro, más diestro aún. Su discurso-respuesta es una de las mejores piezas oratorias de la novela; es tan eficaz y tan rápida, que desaloja al enemigo, lo echa fuera de la ficción, libra al lector y se libra de él. Su antagonismo fue efímero. (186-187)
As the quote mentions, the ecclesiastic's appearance is brief yet memorable. He confronts Don Quijote in a direct attack and loses. We can attribute part of the loss to the theatrics that already permeate the castle and lead the ducal pair to agree with the knight errant's speech. This, more than Don Quijote's arguments, infuriates the ecclesiastic, who exits from the novel never to return.

At the end of the quest, when Alonso Quijano has returned to his senses, banishing the knight errant forever, the central character issues some of the strongest condemnations of chivalric novels. Alonso Quijano disavows novels of chivalry in general and the Amadís de Gaula in particular. He writes in his will that his niece may not marry a man who reads tales concerning knights errant. Leland Chambers terms this clause in the will as: "... the most ironic result of Alonso Quijano's new clarity ... (20)." Alonso Quijano begs for Sancho Panza's forgiveness for leading the former squire to believe in his absurd quest. Once again, the condemnations of the chivalresque have as their foundation the genre's lack of verisimilitude. Alonso Quijano's final moments constitute, according to Américo Castro, Cervantes's strongest censure of the chivalresque: "Cervantes, implacable, le hace caer muerto sobre el desatino de su vida: 'un necio e impertinente deseo me quitó la vida . . .'." (130). The central character's belief in the tales of knight errantry is credited as the cause of Alonso Quijano's death. However, Cervantes counterbalances all of the condemnations mentioned in the novel with a highly artistic accomplishment of the object or practice being condemned. In demonstrating the artistic possibilities of a genre that had virtually reached its end, Cervantes sealed the tomb of chivalric romances forever. We may expect that no writer will ever match his achievement.

Don Quijote de la Mancha can assuredly be labelled a literary marvel. The amount of literary genres that it devours and incorporates creates a dizzying effect on the external reader. Cervantes's novel resembles a kaleidoscope through which the
reader can observe the revolutions of an entire universe of literature. As this universe of the written word turns before our eyes the patterns of meaning change. As we struggle to create a consistent pattern from which to extract meaning, we become wonderfully disoriented by the emergence of the novel's many narrative voices. The novel, which has as its foundation Cide Hamete Benengeli's manuscript, signifies something different for each voice, and for each character. At one time or another, as we gaze into the kaleidoscope the sights overwhelm us. It seems that every text known to the European audiences of Cervantes's time makes its appearance. When they exit we find ourselves in an even richer and more stunningly complex universe. As soon as we think that we have captured the reality of Don Quijote, the vision in our kaleidoscope changes and we discover that another world of literature has entered into the range of our sights. We soon realize that the potential of meaning contained within our kaleidoscope seems limitless, and at times we experience frustration at the enormity of it all. How else can we explain that the great critics of Don Quijote de la Mancha have, in many instances, devoted an entire lifetime to the study of this novel? The tale that Cervantes has left behind is too rich, too diverse for all the generations of humankind to impose one consistent meaning upon this wondrous and maddening universe.
Notes to Chapter 7

1 In regard to the recreative process inherent in a literary text, Wolfgang Iser writes: "The figure of the narrator may act in permanent opposition to the impressions we might otherwise form. The question then arises as to whether this strategy, opposing the formation of illusions, may be integrated into a consistent pattern, lying, as it were, a level deeper than our original impressions. We may find that our narrator, by opposing us, in fact turns us against him and thereby strengthens the illusion he appears to be out to destroy; alternatively, we may be so much in doubt that we begin to question all the processes that lead us to make interpretive decisions. Whatever the cause may be, we will find ourselves subjected to this same interplay of illusion-forming and illusion-building that makes reading essentially a recreative process" (The Implied Reader 289).

2 We learn, from Helena Percas de Ponseti, that the diversity of perspectives within Don Quijote also can contribute to help form a consensus of a social and ethical nature: "En el Quijote I predomina la técnica perspectivista para la creación de la verosimilitud: contemplación de la realidad mediante la contraposición de distintos puntos de vista entre personajes, entre autores, dentro de la latitud que permite el consenso de opinión ético-social" (Cervantes y su concepto del arte 2: 641).

3 E.C. Riley maintains that Cide Hamete, in addition to being the most important of the novel's authors, is in his own right one of the novel's characters: "Cide Hamete occupies a peculiar position in Don Quixote. He is at once peripheral to the story and central to the book. He stands between the real author and the story and between the story and the reader . . . . Altogether, a surprising number of agents have a hand in Don Quixote, for in addition there are the unspecified authors mentioned in the early chapters, and in the very last chapter the Moor's pen comes to acquire an identity singular enough, perhaps, to be included. Cide Hamete is the most important of them. He is narrator, intermediary, and, in his own right and his own way, a character" (Cervantes's Theory 207).

4 E.C. Riley notes that the character of Cide Hamete Benengeli seems to have been created by Don Quijote himself: "The Knight invents an enchanter-chronicler and proceeds to believe in him. In a sense, then, Cide Hamete springs from Quixote's conviction that such a chronicler must exist. Like Dulcinea he belongs to the supremely literary world Quixote creates for himself. Unlike her, however, he is miraculously realized in fact and presents proof of his existence through the publication of Part I" (Cervantes's Theory 209).

5 Howard Mancing mentions that part of the comic aspect concerning Cide Hamete resides in the fact that he does not really understand the characters about whom he writes: "Cide Hamete Benengeli seems to be a better historian than psychologist: his narration of events is generally quite acceptable, but his interpretation of these events or of the character's motives or psychological states is frequently questionable" (145).

6 James A. Parr credits the multiplicity of narrative voices with rendering the extraction of meaning from the novel a virtually impossible task: "A reasoned approach to the art
of the Quixote must begin by identifying the narrative voices and then proceed to establish a hierarchy of authority among them. Thus we may know to which we should pay heed and, conversely, which we may safely relegate to the margins of discourse. In the process, it should be possible to show how one voice undermines its predecessor, subverting its authority, only to have the process reinforce itself in an infinite regress until all narrative authority, and implicitly the authority of the printed page itself, is called into question" (Don Quixote: An Anatomy 9).

7 The blockages are, according to Iser, present in even the simplest of narratives: "Even in the simplest story there is bound to be some kind of blockage, if only because no tale can ever be told in its entirety. Indeed, it is only through inevitable omissions that a story gains its dynamism. Thus whenever the flow is interrupted and we are led off in unexpected directions, the opportunity is given to us to bring into play our own faculty for establishing connections--for filling in the gaps left by the text itself" (The Implied Reader 279-280).

8 Parr explains how he coined the term "supernarrator": "I shall use the term 'supernarrator' to refer to this principal narrative presence. The concept is suggested by an analogy to Michael Riffaterre's 'superreader,' but whereas his is a synthetic, hypothetical entity who exists outside the text, mine is a unique, self-referential voice easily identified within Cervantes's book. It would not be pressing the matter too far to think of him as a variation on the superreader also, one encoded within the text. It is, then, the supernarrator who organizes and manipulates the discourse of all the subordinate voices: the historian/collator of chapters 1-8, the second author of chapter 9, the translator, and of course Cide Hamete and his pen. It is not a particularly felicitous term; it does not come trippingly off the tongue; but it is descriptive in view of the dominant, overarching role assigned this editor/commentator. The concept is crucial to a clearer understanding of the relationship that prevails among the text-speakers, and it is especially useful for determining the relative credibility and authority of both Cide Hamete and the second author" (11).

9 Riley mentions that Cervantes "often uses the device of interruption as a way of procuring suspense and variety" (Cervantes's Theory 41).

10 Percas de Ponseti also comments on how the introduction of a second author adds to the novel’s depth: "El recurso de hacer entrar a un segundo autor en la novela o el cuento tiene por objeto el acercamiento entre lector y personajes mediante la obliteración del verdadero autor, como intermediario, creando la ilusión en el lector de estar frente a personajes vivos y no ficticios. El objetivo último del autor es crear una ilusión de realismo sin dejar, al mismo tiempo, de dirigir al lector hacia el punto de vista del autor que puede ser claro o ambiguo" (Cervantes y su concepto del arte 1: 86).

11 The self-referential nature of Don Quixote is commented upon as follows by Carroll B. Johnson: "From now on this book will be the story of the fictional protagonists and what happens to them, and a meditation on the nature and mode of existence of a literary text. That is, the book will be simultaneously about Don Quixote and about itself" (Don Quixote: The Quest 51).

12 It can also be suggested that the narrative voices in the novel serve the function of diverting criticism from its actual author, Miguel de Cervantes. Riley suggests this
when he writes: "Cervantes repeatedly takes the precaution of disarming possible
criticism by being the first to criticize himself. He will put into the mouths of his
characters an excuse or apology that would be far less acceptable if it came from him.
Or one person will rebuke another for something that is ultimately the author's
responsibility. These are two ways in which he commonly anticipates criticism for
irrelevance or prolixity. Comments of approval, on the other hand, can be used to
fabricate a favourable, if fictitious, audience-reaction. Even fictitious applause for one
of his own stories helps to enhance it in the eyes of the reader. Half-humourously he
adverts his own wares. In Don Quixote he goes so far as to construct a complete
alibi, and remains at a safe distance while responsibility for the whole book is borne by
Cide Hamete Benengeli. Of course, none of these devices can possibly deceive the
reader. When used with discretion, however, they do win his sympathy, or at least his
tolerance (Cervantes's Theory 28).

According to Percas de Ponseti, the layers of narrative voices in Don Quijote makes
Cide Hamete's presence even more complex: "Al delinearse la individualidad del
traductor como primer 'editor' de Cide Hamete, la individualidad del antes narrador
como 'editor' del 'editor' de Cide Hamete, la verdadera caracterización del primer
autor, el historiador moro, es más compleja y ambigua" (Cervantes y su concepto del
arte 1: 97).

The inability of the character-authors to distance themselves from the fictional world
is explained by Ruth El Saffar in the following manner: "All of Part II is based on the
mistaken assumption, on the part of the would-be all-controlling character-authors, that
they can deal with a fictional character and maintain at the same time a distance which
allows them never to slip into that fictional world with which they plan to entertain
themselves" (Distance and Control 92-93).

Commenting on the techniques Cervantes employs to remind the external reader to
keep his or her distance, Parr writes: "The justification for such procedures as editorial
intrusions, interruptions of stories, arbitrary chapter breaks, and counterpoint between
Don Quixote at the ducal palace and Sancho on Barataria, is probably clear enough.
Readers are thereby reminded that this is literature, not life. This is a text that flaunts its
literariness, its artifice. The far from ideal yet educable reader is reminded not to
become too involved with the fiction—to maintain distance, in other words. We or our
occasional surrogates, the characters, must be drawn into the adventure being enacted
or the story being told or read aloud in order for the lesson to be effective. It is not for
nothing, surely, that our mock-hero is the quintessential common reader who is unable
to maintain anything approaching ironic distance between himself and either his reading
(pastoral and chivalric narrative) or viewing (Master Pedro's puppet show)" (Don
Quixote: An Anatomy 73).

Don Quijote is, in Edwin Williamson's words, a "melting pot" of literature:
"... Cervantes's imagination seems to have been a kind of melting-pot in which new
literary forms and ideas imported from Italy, like the pastoral novel or the Renaissance
novella, could exist alongside or even be crossed with narrative styles drawn from
popular indigenous sources, such as the literature of roguery running from La Celestina
to the new picaresque novels. In many respects Cervantes was a hoarder of literary
ideas reluctant ever to discard or disown any of his material even when he was engaged
in other modes of writing (78).
17 In regard to the characters' search for meaning, Américo Castro, in the article, "La estructura del Quijote," writes: "Gracias a Cervantes se hizo posible incluir en la estructura del personaje el proceso del 'hacerse' de su vida, y la proyección en esa vida de un estímulo incitante, capaz de expandirla a su vez en una proyección poética, hecha y creada desde dentro de su experiencia vital. El ensanchamiento proyectivo de esa vida será luego posible, quimerico, valioso o ridículo, y de todo ello hay ejemplos en el Quijote. Mas lo esencial es que en esta obra se colma el abismo que separaba el área del vivir prosaico, del mundo inasequible de lo poético. En el Quijote están presentes la materia del libro de caballerías, sus autores, buenos unos y perversos otros; y además sus lectores. Todo ello se hace presente a través de lo dicho y sentido por el Cura, por don Quijote o por todos. . . . Comprendemos ahora por qué en el Quijote todo lo 'expersonal' se articula en un modo u otro con el existir mismo de las figuras literarias" (Hacia Cervantes 312-313).

18 About the position occupied by the external readers during the reading of El curioso impertinente, Richard L. Predmore writes: "The story of the Man Too Curious for His Own Good ... is written literature, a manuscript. It is clearly so presented and discussed. It establishes another fictional level, which we regard from the same point of view as the Priest and his listeners. One might say that for a time we sit down beside them and lend them some of our reality" (10).

19 Commenting upon the position of the external readers in relation to the characters, Kristen G. Brookes writes: "In the case of 'El curioso impertinente,' the Reader of Don Quijote observes from a superior position the narration and reception of a story read aloud by the Priest, at the same time the character-readers/listeners are observing the performance and reception of dramas within the fictional story they are reading" (80).

20 Percas de Ponseti comments as follows regarding the test to which Anselmo subjects Camila's fidelity: "Anselmo quiere probar, a la manera positivista (en esto es moderno) lo que cree ser verdad: la perfección moral de Camila. Piensa que la virtud es indestructible .... Lo que Anselmo busca es un imposible: una facultad humana no sujeta a alteración, lo cual es una contradicción básica. Anselmo es un pseudo-idealista, pues el auténtico idealista (Don Quijote) jamás duda de la veracidad de sus creencias" (Cervantes y su concepto del arte 1: 204).

21 With Lotario's capitulation, the characters in El curioso assume their roles and enter into action. Percas de Ponseti points this out when she states: "La vida real empieza en el momento en que Lotario está dispuesto a obrar llevando a la práctica las demandas de Anselmo, es decir, se dispone a vivir la abstracción. Ahora entramos en el terreno del teatro, que es el de la vida, con sus pasiones, sus debilidades, sus angustias, sus conflictos y sus desconfianzas--móviles de la acción-- . . . . Los personajes todos entran en movimiento, Anselmo se va, Lotario comienza a hacer su papel y a crear, con él, sentimientos en sí mismo y en Camila. Camila sale de su inmovilidad. Los acontecimientos van naciendo de la palabra: los requiebros de Lotario, los versos que escribe" (Cervantes y su concepto del arte 1: 206).

22 The layers of fiction contained within the reading of El curioso is described in the following manner by Williamson: "Various intriguing gradations of fiction are created and then implicitly played off against each other. The Tale of Foolish Curiosity, for
instance, is presented straightforwardly as a fictional story read by the priest to the company assembled in the inn. This provides an opportunity for literary discussion, some of whose participants like Dorotea and Cardenio are themselves involved in a type of plot which is indistinguishable from that in the fictional story. Quite apart from her 'real' situation, Dorotea is pretending to Don Quixote that she is a princess of romance because she is colluding with the priest and barber in an absurd travesty of a chivalric plot designed to entice the madman back home. At this point in the narrative, one romantic tale is followed by yet another romantic tale through an incredible series of coincidental arrivals at the inn which begins to link the characters involved in the separate romantic plots in an amazing labyrinth of relationships... the progressive concentration of romance denouements in the one inn seems... calculated to produce a rather dizzying effect upon the reader...

23 The reading of El curioso does not, as Percas de Ponseti states, affect Don Quijote nor Sancho Panza: "La novelita del Curioso está puesta en mitad de la vida de Cardenio-Luscinda, Don Fernando-Dorotea 'de industria' artística, pero no en la vida de Don Quijote y Sancho: no repercute con unas ni otras consecuencias en la conciencia de ninguno de los dos" (Cervantes y su concepto del arte 1: 222).

24 Percas de Ponseti comments as follows regarding the significance of Anselmo accepting the responsibility for his wife's betrayal: "Al aceptar [Anselmo] su responsabilidad se redime algo. Ha de advertirse, sin embargo, que sus últimas palabras no son de confesión cristiana sino de confesión psíquica: se ha confrontado, no con su creador, sino consigo mismo" (Cervantes y su concepto del arte 1: 209).

25 Riley states that the critical commentaries made by the characters is a tradition of the Italian novelle: "What was particularly needed for the growth of literary 'self-consciousness' as we find it in Cervantes's novels was for writers to make their characters detach themselves from, and comment on, stories or verses included in the same book. This is a feature of the Italian 'novelle' and their Spanish imitations. To a certain extent it therefore derives from Boccaccio's use of a 'framework' for his tales. Between the stories and the reader Boccaccio interposes a ficticious audience, and though very briefly he nearly always remarks the audience's reactions" (Cervantes's Theory 33).

26 In defining the priest's prejudices about El curioso, Percas de Ponseti writes: "El Cura, recordemos, 'no (se) puede persuadir que sea verdad' este caso. Entre un galán y una dama 'pudiérase llevar, pero entre marido y mujer algo tiene de imposible'. El Cura está hablando con la psicología convencional del hombre español, que concibe distinciones de estado social en los sentimientos, o con el criterio cristiano de la identidad del marido y mujer (dos cuerpos, una sola voluntad) a través del sacramento del matrimonio" (Cervantes y su concepto del arte 1: 213-214).

27 Regarding the importance that the secondary characters acquire during the reading of El curioso, Mancing writes: "If Don Quijote and Sancho suffer while at the inn, other characters, led by the priest, reach unprecedented heights. Pero Pérez leads the books discussion while Don Quijote is asleep. His curiosity is responsible for his reading of the manuscript of a story about curiosity to the assembled guests. After helping to get Don Quijote back to bed following the interruption of the wineskins, he completes the story and offers his criticism of the author" (101).
28 El Saffar comments as follows regarding the purpose behind the inclusion of El curioso: "The point is that Cardenio, who is listening to this story, may have been correct in submitting to his unconscious resistance to Luscinda. The obstacle that blocks the path from the man to the woman are there for a reason. Were Cardenio to have fallen automatically into the marriage everyone expected of him, he might have discovered, when it would have been harder to do anything about it, that Luscinda stood in his mind for two contradictory images of womankind, just as he was driven by a pair of contradictory impulses over which he had no mastery. For Anselmo, in 'The Tale of Foolish Curiosity,' the marriage was too easy. He did not have to change to marry his lady, and so he becomes obsessed by his warring views of her after the fact: Is she pure? Is she seducible? Does she love me, or does she really love Lotario?" (Beyond Fiction 72).

29 The following statement by Percas de Ponseti supports the notion of a cathartic function in the internal reading of El curioso: "A pesar de que al Cura le parezca imposible el caso . . . , en la manera de presentarla Cervantes, la vuelve más creíble al obligarnos a entrar en los sentimientos y emociones de los personajes novelescos catárticamente. Es catárticamente como la novela ha purgado las emociones de Cardenio al reconocerse en Anselmo. Se ha visto reflejado en él como un espejo. Y esto ha sido posible porque el 'artificio' de la literatura nos muestra a los personajes por dentro haciéndoles más reales que los vivos, que están vistos por fuera" (Cervantes y su concepto del arte 216-217).

30 Here is an more elaborate explanation by El Saffar regarding the role of El curioso in Don Quijote: "Only when the characters are seen as fragments of a disassembled whole can the sudden, otherwise improbable, appearance of Luscinda and Fernando at the end of the 'Tale of Foolish Curiosity' be explained. Cardenio and Dorotea, who have listened to the story in rapt attention, are now able to face the sides of their characters that remained hidden and to release into the consciousness the 'other' selves of which both were unconsciously afraid. The story within-a-story structure, so often offers the characters an increasing distance from what traps them--a distance made both necessary and possible by the logical conclusions in the laboratory of fiction that 'The Tale of Foolish Curiosity' represents" (Beyond Fiction 74).

31 Percas de Ponseti writes as follows in regard to the manner in which the characters achieve distance: "... los personajes 'reales' que escucharon la novela, Dorotea, Cardenio, . . . ven iluminadas sus vidas por el ejemplo del género nuevo introducido por Cervantes con la novela de El curioso impertinente. La catarsis que experimentan, da validez al de otro modo inverosímil desenlace feliz de sus vidas. Hasta en esto es diabólico Cervantes: no sólo proclama la superioridad de su concepto de verosimilitud sobre el de sus predecesores, sino que, ahora, se deleita rescatando a personajes inverosímiles, al hacer que reconozcan sus flaqueza ante el espectáculo de personajes psicológicamente auténticos" (Cervantes y su concepto del arte 1: 221-222).

32 It is important to have a satisfying ending for the four reunited couples at the inn. Luis Andrés Murillo points this out when he remarks: 'The Curious Impertinent is the only literary or composed fiction introduced, and for this reason appears decidedly 'extraneous.' Yet the workings of its psychological themes are complementary to the others; unlike them, it ends in disillusion and disaster, for it is a Cervantic treatment of
love and marriage from the thither side of wedlock, whereas the prospect for the four reunited couples in the inn are cloudless" (The Golden Dial 91-92).

33 In regard to the wisdom gained by the characters through the reading of El curioso, Percas de Ponseti states: "En la venta . . . , entran, inesperadamente, Luscinda y don Fernando, que la persiguen. Para Cardenio es como si hubiera suspendido el drama en el momento aquel en que fue testigo oculto de las bodas de Luscinda y se hubiera reanudado en la posada en el momento siguiente al de la boda, no consumado todavía el matrimonio. Esta vez reacciona con sabiduría porque durante el intervalo de su locura, entre esos dos momentos, ha oído la novela de El curioso impertinente y se ha reconocido en Anselmo" (Cervantes y su concepto del arte 1: 216).

34 According to Johnson, Alonso Fernández de Avellaneda is a reader of Part I of Don Quijote who found his way into Part II: "One particular reader of Don Quijote I finds his way into [P]art II in a strangely circular way. His name remains forever unknown, but he signed himself Alonso Fernández de Avellaneda, and his reading of [P]art I resulted in his own [P]art II, published in Tarragona in 1614" (Don Quijote: The Quest 99-100).

35 Johnson acknowledges Avellaneda as the first in a long line of people who have been so moved by Don Quijote that they have been obligated to pick up the pen in order to extract meaning from the experience: "Avellaneda is only the first of many readers over the years whose experience of reading Don Quijote has resulted in the generation of new texts. These texts are always a consequence of who these readers are and of what strategies of reading they deployed in reading Cervantes's book" (Don Quijote: The Quest 101).

36 In the article, "Don Quixote and the Parameters of Fiction," Edward Friedman remarks the following about the recreative process as it pertains to the inclusion of Avellaneda's work: "The notions of judgement, interpretation, and polysemy are plot elements which engage Don Quixote and his co-readers and which debunk the concept of the 'idle reader.' Reading is an active and retroactive pursuit, marked by the strata and the stratagems of self-referentiality. To note the trip to Zaragoza, where Don Quixote and Sancho would have traveled for the jousting tournaments. Cervantes alludes to the journey at the end of Part I, and Avellaneda incorporates the idea into his work. Cervantes substitutes a trip to Barcelona, where, among other things, Don Quixote visits a printing establishment and finds proof(s) of the spurious sequel. This leads to further confrontations with the false history and puts reading (and readers) at the source of the 'action' of Part II" (On Cervantes: Essays for L. A. Murillo 79-80).

37 Don Quijote will intentionally counter the imposter's actions in order to affirm his independence. Parr suggests this when he remarks: "The main character's otherwise inexplicable willingness to die for Dulcinea in II, 64 owes more to his author's desire to refute Avellaneda than to any deep-seated devotion . . . . If Avellaneda has his Don Quixote abandon Dulcinea, Cervantes will go the other extreme in order to authenticate his personal property and his right to dispose of it as he sees fit, whether it be re-routing his creation from Zaragoza to Barcelona, finally killing him off, or confounding the interloper in other ways, such as this" (Don Quixote: An Anatomy 141).
38 Regarding the importance of the incorporation of the pastoral genre into the novel, Johnson comments: "Clearly, Don Quixote as a person and the Quixote as a text would be impossible without the literature of chivalry, but it also incorporates every other tradition current in Cervantes's time. The most important of these is probably the pastoral" (Don Quixote: The Quest 76).

39 In reference to the distinction between "poesía culta y vulgar," Percas de Ponseti states: "Los cabreros reales con quienes se encuentran Don Quijote y Sancho, alternan con pastores de la literatura pastoril, representadas por Marcela, Grisóstomo y Ambrosio (XI-XIV). Uno de los zagales, Antonio, canta el romance de sus amores acompañado de un rústico 'rabel'. El romance lo ha compuesto su tío. Recoge sentimientos de la colectividad. Se opone a esta poesía popular a 'los versos desesperados' que compone Grisóstomo en metros italianos, poesía culta. En este contexto el tema es claro: a la naturaleza y a la vida, lo poético popular, se contrapone la literatura y el "artificio", lo poético renacentista." (Cervantes y su concepto del arte 1: 128)

40 Williamson misses the many points made by the recreation of Arcadia when he writes: "The episode of the counterfeit Arcadia serves very little other than to introduce the horrible trampling of the old gentleman by a herd of bulls" (190).

41 Regarding the knight errant's pastoral ambitions, Martín de Riquer remarks: "Estos proyectos pastoriles nos hacen ver, una vez más, que don Quijote es un monomaníaco de la literatura, que ahora, obligado a abandonar las quimeras caballerescas, quiere imitar, no a los pastores de verdad, sino la los ficticios personajes de las novelas pastoriles, de las cuales no estaba mal provista su biblioteca" (169).

42 As the life of the knight errant approaches its end, Sansón Carrasco tries to provide Don Quijote with a renewed will to live by telling him that once his health improves they will all become shepherds in the literary fashion. By this time, however, the central character has resumed the personality of Alonso Quijano--and Alonso Quijano's greatest wish is to die a good death.

43 Juan Bautista Avalle-Arce writes as follows in regard to Don Quijote's plans to become a shepherd after his final defeat: "Pero nuestro héroe no puede vivir sin el ideal de la vida como obra de arte .... Desalojado de un ideal de vida como obra de arte, don Quijote de inmediato lo reemplaza con otro, que esboza en sus proyectos pastoriles" (Don Quijote como forma de vida 147-148).

44 The reading preferences of the characters are described by Salvador de Madariaga in the following manner: "Las personas de cierta distinción intelectual se pronuncian, en nombre del gusto clásico y del orden moral, contra la licencia de imaginación y costumbres que reina en los libros de caballerías. Representan a esta clase en el Quijote el caballero del Verde Gabán, el cura, el capellán del duque, el canónigo de Toledo y Cervantes" (51).

45 Concerning the lack of art in chivalric novels, Predmore states: "Most books of chivalry are full of lies, and the lies are not contrived with sufficient art to give them even the outward look of truth" (9).
The time for exaggerated heroics had, according to Manuel García Puertas, come to pass: "Pero lo que Cervantes condena no es la novela de caballerías como género literario. A esta altura no se justificaría el esfuerzo del Quijote en ese sentido. Cervantes apunta más alto: tira sus dardos aparentemente a las novelas, pero en realidad los dirige contra un sentido desorbitado de lo heroico que ya había perdido su razón de ser" (42).

It should also be noted that the niece also condemns the pastoral genre: "¡Ay señor! --dijo la sobrina--. Bien los puede vuestra merced mandar quemar, como a los demás; porque no sería mucho que, habiendo sanado mi señor tío de la enfermedad caballeresca, leyendo éstos se le antojase de hacerse pastor y andarse por los bosques y prados cantando y tañiendo, y, lo que sería peor, hacerse poeta, que, según dicen, es enfermedad incurable y pegadiza" (I: 118).

In discussing the notion that the opinions of the priest reflects Cervantes's own beliefs, Stephen Gilman remarks: "... el papel del cura (en el escrutinio por lo menos) es el de un vocero de opiniones ajenas. Sus comentarios críticos ... casi siempre expresan la ironía y las agudas opiniones de su autor. En el escrutinio el cura y el barbero proceden a veces sumaria y descuidadamente ... , pero los juicios que expresan son de Cervantes" (El Quijote de Cervantes 125).

To define the term "Inquisitorial solution," we need to examine the following statement by Gilman: "As far as the romances of chivalry are concerned, the Canon finds himself at a vital impasse. His mind and his imagination are hopelessly at odds. Although he reproaches Don Quijote ... for succumbing to a 'disgusting and idle' genre, he confesses for the second time that he, too, has read such books with pleasure. It is only when he 'realizes' that their ability to infect lives with fake identities resembles heresy that he throws the book against the wall or into the nearest fire. The Inquisitional solution is, of course, not a solution at all but rather an abolition of the problem ... " (113).

In Riley's estimation, Don Quijote is grateful to his readings for making him a better person: "When you look to great figures for inspiration, it makes no difference whether your models are historical or fictitious .... This is an unspoken premise behind Don Quixote's answer to the objections of the Canon. He is simply not concerned whether the sources of his inspiration were fact or fiction, but at the end of the discussion he claims that since he became a knight errant he has been brave, courteous, liberal, well bred, generous, and so forth" (Don Quixote 63).

Riley explains what proper readings are in the canon's eyes: "The Canon attributes to history all the functions of good literature: instruction, delight, and the arousing of 'admiratio'. He commends the uses of history, in the manner of Vives, assuring the Knight that it will afford him reading worthy of his intelligence and render him learned in the subject, enamoured of virtue, instructed in goodness, improved in manners and valiant and brave in just measure" (Cervantes's Theory 173-174).

Riley mentions a key ingredient in what the canon would consider to be the ideal novel: "Exemplariness also distinguishes the Canon of Toledo's recipe for the ideal
novel. The exemplary figures and qualities he enumerates recall some of those to be found in Italian treatises on the epic and romance . . . " (Cervantes's Theory 104).

Williamson states the difference in attitudes in the creative process between the knight errant and the canon in the following manner: "The existence of the Quixote is, needless to say, proof enough that Cervantes did not himself share the Canon of Toledo's despair of ever writing literature that would appeal to the general public without losing the esteem of the cultivated minority" (78).

The readers of Don Quijote are fortunate that Cervantes himself did not heed the canon's advice. If that had been the case, we would not have his marvellous novel to enjoy.

The following statement elaborates further on Leland H. Chambers's view regarding Don Quijote's will: "In spite of his new clear-headedness, he does not recognize that the romances of chivalry had given him a code of values by which to achieve that spiritual glory his confidence in God's mercy had taught him to hope for. Even in his return to sanity, he lacks the prudent judgement which had led Sansón Carrasco to say earlier, 'No hay libro tan malo que no tenga algo bueno'; he is without the cool discrimination on both esthetic and moral grounds that had characterized the Curate's inquisition into his library. He fails to notice that if his niece were to obey the conditions of his will she would never have the opportunity to marry, for all the characters in the novel are quite familiar with novels of chivalry. Nor does it occur to him that he is the only one among all these appreciative devotees of such novels whose mind has been affected adversely through having read them. Thus, the most ironic result of Alonso Quijano's new clarity of mind is a rash gesture of a piece with all his actions as a knight" (20).
References


Durán, Manuel. La ambigüedad en el Quijote. Xalapa: Biblioteca de la Facultad de Filosofía y Letras, Universidad Veracruzana, 1960.


