

Daria-Teodora CONDOR

Faculty of Letters, Babeş-Bolyai University
Cluj, Romania
E-mail: dariacondor@gmail.com

DON QUIXOTE AND THE GOLDEN AGE OR THE MEANING OF LIFE AS FICTION

Abstract: The author's intention is to analyse the themes of madness and imagination as means of world-making and mediators between them in Cervantes' novel, *The Ingenious Gentleman Don Quixote of La Mancha*. The premise of the central argument is that each of Cervantes' characters relate to the world through their own imagination. The first conclusion generated by this hypothesis is that Don Quixote himself deliberately makes up his world and defines himself as an archetype. This paper proposes a classification of three types of characters, according to the ways in which they react to Don Quixote and his vision of the world. The relationship between the self and otherness is defined by the dialogues in the novel, especially the ones involving the fundamental question "who are you?" to which Don Quixote's answer is constantly "I know who I am". The other characters allow themselves to be defined by society, by otherness, yet Don Quixote and his avatars persevere in defining their selves, deciding their own destinies for themselves.

Keywords: Don Quixote, fiction, madness, imaginary, imagination, world-making, Cervantes, otherness, identity, self.

“To think is to ask for trouble”¹

This paper addresses the themes of madness and imagination as means of constructing worlds and mediators between these in Miguel de Cervantes Saavedra's novel, *El ingenioso hidalgo don Quijote de la Mancha*. Researching this topic seems especially relevant should we consider what Borges remarks on this topic:

“Why does it disturb us that Don Quixote be a reader of the Quixote and Hamlet a spectator of Hamlet? I believe I have found the reason: these inversions suggest that if the characters of a fictional work can be readers or spectators, we, its readers or spectators, can be fictions” (Borges 1964:174).

The fiction that Borges refers to shall not be taken literally, but it can be understood to be reflected in the way that each individual understands the self and the otherness. This means, in Jung's terms, that the *persona*² each of us creates can be interpreted as fictional. In other words, when choosing a certain social behaviour which goes against our own will, our choice is not only determined by the pressure of social conventions, but also by the imagined correspondence between that particular behaviour and a certain image about the self which we wish to construct for the others to see. Thus, not only history (courtesy of the new historicists) has been fictionalized, but even before this, along with Jung's studies, the human being itself has been defined as partially fictional. This invasion of fiction into what we generally term “real life” has also been remarked by Proust (20), when he wrote that “our social personality is a creation of the thoughts of others”³ and it is best illustrated by Don Quixote's story.

Don Quixote, like contemporary society, seeks to bestow meaning to the world and to that which the world consists of. By analyzing important aspects of this novel we can therefore also ponder on the contemporary world, insofar as it is

¹ Oretga y Gasset, 1962: 73.

² For a definition of this concept, see Carl Gustav Jung, *În lumea arhetipurilor*, [In the world of Archetypes], translation from the German, Preface, comments and notes by Vasile Dem. Zamfirescu, the collection “Caiete de psihanaliză” [Psychoanalysis notebooks], no.4, Bucharest, Publishing House “Jurnalul Literar”, 1994, p. 10.

³ “notre personnalité sociale est une création de la pensée des autres”. My translation. Unless specified otherwise, all translations in this paper are my own.

a product of fiction and the myths originating in it (Bloom 40). The originality of my thesis consists in investigating the idea that Cervantes sees “the world as ambiguity” (Kundera, *The Art of the novel* 6), meaning the multiple subjective realities are being used as more or less fictional constructions, meant to bestow meaning to life in spite of a collective vision of reality. Thus, each character has their own vision of the world, which coincides more or less with the vision of the world generally accepted by society.

In order to maintain a coherent structure, I have organized my paper in subsections that address one important issue related to the topic. The most suitable instruments seem to be close reading, the analysis of the imaginary and possible worlds theories. I believe that interpreting a text is much more productive when left incomplete, i.e. without an indisputable conclusion, encouraging us to think continually, to keep asking more and more questions. For this reason I have chosen to begin with Borges’ questions and to emphasise questions over answers, which do not pretend to be the only valid ones and they do not cancel other possibilities of interpretation.

The Baroque and its pulverized world view

The fact that Cervantes’ novel was written during the Baroque era demands that we keep in mind the Baroque world view while interpreting his work:

“As God slowly departed from the seat whence he had directed the universe and its order of values, distinguished good from evil, and endowed each thing with meaning, Don Quixote set forth from his house into a world he could no longer recognize. In the absence of the Supreme Judge, the world suddenly appeared in its fearsome ambiguity; the single divine Truth decomposed into myriad relative truths parceled out by men. [...] To take, with Cervantes, the world as ambiguity, to be obliged to face not a single absolute truth but a welter of contradictory truths (truths embodied in *imaginary selves* called characters), to have as one's only certainty the *wisdom of uncertainty*, requires no less courage.” (Kundera, *The Art of the Novel* 6).

Huizinga states that Baroque manifestations are “visions of conscious exaggeration, of something imposing, over-awing, colossal, avowedly unreal” (Huizinga, 182).

My analysis shall start from the idea that in Cervantes' novel each character perceives reality from the point of view of their own imagination. Furthermore, a collective vision of the world, accepted by the majority of the members of society is superimposed on each character's world view, matching it in places, but also differing from it. Kundera uses the curtain as a metaphor for the generally accepted world view in *The Curtain. An Essay in Seven Parts*: “A magical curtain, woven of legends, hung before the world. Cervantes sent Don Quixote wandering and tore through the curtain”⁴. The effect of Don Quixote is therefore to have systematically tracked down and neutralized such “legends”, i.e. socially accepted norms. Moreover, let us consider Mikhail Bakhtin's claim that

“the clown and the fool represent the metamorphosis of king and god, who are located in the nether world, in death [...]. All these receive a special significance because one of the most important tasks of the novel becomes the unmasking of any conventional thinking, of the tainted and false conventional thinking across all kinds of human relationships.”⁵ (Bakhtin 383).

This gives Don Quixote's resemblance to a fool a very interesting significance. Since the Fool is considered the King's double, it is quite clear that Don Quixote may be considered to be the King's double while the King is absent, having gone to the nether world. This might be of significance especially for the episode where Don Quixote releases the prisoners sent to become galley slaves, directly confronting the King's power. Is it not true that only Fools can contradict Kings? In this corrupt baroque universe, only the Fool may help re-balance the universe.

⁴ “O cortină magică, țesută din legende, atârna între noi și lume. Cervantes l-a trimis pe don Quijote în peregrinare și a sfâșiat cortina” (Kundera, *Cortina: eseu în șapte părți* 98)

⁵ “măscăriciul și prostul constituie metamorfoza regelui și a divinității, care se află în infern, în moarte [...]. Toate acestea capătă o însemnătate deosebită pentru că una din sarcinile cele mai importante ale romanului devine aceea a demascării oricărei convenționalități, a convenționalității viciate și false din cadrul tuturor relațiilor umane”.

Mania. A conscious choice.

Any character who does not adhere to the collective vision of the world is either ostracized or considered mad. I shall try to show that Don Quixote does not suffer from pathological madness, but from a form of sacred madness, *mania*, in relation with Borges' definition of fictional characters: „a string of words [that] should not leave the impression of being a string of words”⁶ (Borges, *Borges la 80 de ani* [Borges at Eighty] 42) – therefore, we shall treat Don Quixote as exactly that, without trying to perform any kind of medical diagnose, which would be inappropriate and something we are not entitled to do as philologists.

The exalted state of Don Quixote is comparable to that of the characters of ancient tragedies suffering from sacred madness, especially those in Euripides' *Bacchae*. The difference between the characters of the ancient tragedians and Don Quixote is that for Don Quixote, the onset of the state of “madness” represents the conscious choice of the character. As is the case of Pentheus, Don Quixote changes his perception of the world: he does not cease to see appearances, but perceives doubly, two worlds. This hypothesis is supported by the possible comparison between Don Quixote's madness and the madness sent by the gods that Plato speaks of: “the greatest of blessings come to us through madness, when it is sent as a gift of the gods” (Plato, vol. 9, *Phaedrus* 244:a), a concept Cervantes would have been familiar with at the time of writing his novel.

He always motivates his efforts by dedicating them to his love for Dulcinea and this is exactly what Plato describes in *Phaedrus* as one of the characteristics of sacred madness (Plato, *Phaedrus* 253a). Saint Augustine introduces these ideas to Christianity, by reasoning that, if “we were deceived by the wisdom of the serpent, we are set free by the madness of God”⁷ (Augustine 73). Miguel de Unamuno, in his essay *Viața lui Don Quijote și Sancho* [*The Life of Don Quixote and Sancho*], claims that “only the fear of death and life can make us not see and hear like people do, i.e. to not see and hear inside, in the world of essences of the faith”⁸ (Unamuno 93).

It follows that Don Quixote's madness can also be read as a reinterpretation of the Ancient concept of *mania*, the sacred madness, in the terms of chivalric love.

⁶ “un șir de cuvinte [care] n-ar trebui să lase impresia unui șir de cuvinte”, Borges, *Borges la 80 de ani*, [*Borges at eighty*], p. 42.

⁷ “am fost înșelați de înțelepciunea șarpelui, suntem eliberați de nebunia lui Dumnezeu”.

⁸ “numai frica de moarte și de viață ne face să nu vedem și să n-auzim ca oamenii, adică să nu vedem și să nu auzim înăuntru, în lumea de esențe a credinței”.

The gods are replaced by the Beloved Lady), Don Quixote gaining access to a different form of knowledge through his *mania*. This explains “the amazement of the knight’s friends when they are confronted, successively, with his madness and his discernment”⁹ (Pavel, 165).

Construction of Worlds

Alonso Quixano creates by naming. After cleaning his weapons, the first thing that the future knight does is to name his horse, and then, upon gathering the instruments required for his new occupation, he finds a name for himself (Cervantes 50). The fact that he chooses the name Rocinante “in such a way as to show what it had been before it became an errant knight’s horse and what it then was” (Cervantes 50), is relevant since it shows that even from the beginning Don Quixote sees two worlds simultaneously. At the end of the book, when Don Quixote decides to become a shepherd for one year, he claims that the most important part in the process of becoming one is to name himself and his friends with names appropriate for shepherds (Cervantes 749-750).

Don Quixote constructs his world deliberately, using Hesiod as his model. He seems to believe his own present to be similar to the iron age and he claims that previously there had been the age of the knights, which corresponds to the golden age of Homer, an archetypal age which Don Quixote sets out to revive (Cervantes 91-92). The world built by Don Quixote is based on the dichotomy of appearance and essence: the profane world of the present, characterized by hypocrisy and the cult of appearances, needs heroes to bring it back to the perfection of the chivalric times, in which Don Quixote has found a model. Through this Don Quixote defines himself as an archetype¹⁰. His plan to bring the world back to the parameters of the golden age (Cervantes 141) does not transform Don Quixote into a madman, he “gives his life a meaning, a mission, a value. He consciously assumes madness and derision”¹¹ (Paleologu 9-10) and therefore he states “necessity of fiction as a field of ideal realization of our aspirations”¹² (Călinescu 262). Perhaps Alonso Quixano

⁹ “uimirea prietenilor cavalerului, atunci când sunt pe rând confrunțați cu nebunia și cu discernământul lui”.

¹⁰ For the definition of the concept of archetype, I consulted “Arhetipologia ca metodă comparatistă” [Archetypology as a Comparatist Method] in Corin Braga, *Zece studii de arhetipologie*, [10 Studies of Archetypology] second edition, Cluj-Napoca, Dacia, 2007, p. 5 and the following.

¹¹ “dă vieții lui un sens, o misiune, o valoare. Nebunia și deriziunea ei și le asumă conștient”.

¹² “necesitatea ficțiunii ca un câmp de realizare ideală a aspirațiilor noastre”.

asked himself “what if...” and someday he just decided he should turn the “what if...” into reality, thus beginning to play the knight-errant (Bloom 132), becoming Don Quixote.

Don Quixote claims that the object that seems to Sancho a “thus what seems to thee a barber's basin seems to me Mambrino's helmet, and to another it will seem something else” (Cervantes 183), showing that reality is subjective. The subjectivity of reality is explained by Don Quixote as a result of the influence of sorcerers, while we explain the subjectivity of our reality through theories of physics - which explanation is correct is not the issue here. Don Quixote knows that an unknown object, *in potentia*, could be anything. When society decides to give the respective object a particular signification, all the other possible significations are as good as cancelled in our minds - even though, in truth, the respective object may just as well signify something else, and this state of ambiguity of the ontological status of the famous helmet is best described by Sancho, who refers to it as a *baciyelmo* (Priel 1685), meaning *basin-helmet*.

Wonder¹³ is what can make us see an object in a new light - and this is what Don Quixote has mastered, since he looks at the world in a state of wonder and comes up with new significations for objects. A somewhat interesting parallel can be drawn to Roland Barthes' article, “The Romans in films” (Barthes 15-18), where he discusses the *sign* and the way in which movies made by Hollywood use and abuse signs.

Additionally, Chapter 6, where Don Quixote's library is subjected to the licentiate and barber's selection, presents most clearly the relationship between Cervantes and his work: not only is *La Galatea*, his only published book at the time (Avellaneda X), present in Don Quixote's library, but the licentiate also mentions that its author is an old friend (Cervantes 72) – thus introducing Miguel de Cervantes as a character in his own novel. Thus, the space of the library in the novel evidently becomes a mediator-space between fiction and the real world, which, in fact, all libraries are, but until Cervantes the communication between real and fictional worked only one way, from reality to fiction. And so the “real” world of the readers of Cervantes and the “real” world of the readers in the novel intertwine.

The chapter on master Pedro and his monkey gains new insights if we take into account Sorin Mărculescu's hypothesis, according to which the author of the

¹³ “For this feeling of wonder shows that you are a philosopher, since wonder is the only beginning of philosophy” (Plato, vol. 12, *Theaetetus*, 155d).

apocryphal novel might be Gerónimo de Passamonte, a fellow soldier of Cervantes, who was a galley slave for a while and who wrote the memoir *The life of Gerónimo de Passamonte* (Avellaneda LXV-LXVI). Not only is Gines de Pasamonte the only episodic character kept by Cervantes in the second part of the novel, but the fact that the puppet theatre is destroyed by Don Quixote and that the monkey escapes on the roof may be another way of completely discrediting the apocryphal novel by the very character injured by it. This scene has attracted my attention because, as Ortega y Gasset notes (133) the space in which the puppet show takes place becomes a mediating space between reality and fiction. Here Don Quixote's world is intertwined with the “real world” in the novel, which in its turn is a fictional world. Don Quixote, the spectator, gets involved in the play in sight of the other spectators, which are us, the readers.

Conflicting worlds

Although it is true that several world views may co-exist, it is also possible for them to be conflicting and it is a complicated task to try and reconcile them. This seems to be just what Don Quixote is struggling with, and below we shall see how he copes.

The chapter in which Don Quixote's library is reorganized is very interesting for many reasons. Firstly, here we can see the contamination of the other characters with *mania*: the housekeeper, before setting to work, asks the licentiate to sprinkle the room with holy water, lest “any magician of the many there are in these books” bewitched them (Cervantes 68). She has begun to believe in Don Quixote's world. Furthermore, the discussion of the licentiate and barber reveals just how well these two know the books which they condemn, and some of them they choose to transfer to their own libraries. If we can believe the narrator, Don Quixote has gone mad by reading these books, and the licentiate and the barber, by keeping some of them¹⁴, are now exposing themselves to the same danger and they shall, in a few chapters, display the very symptoms that led them to be concerned about Don Quixote earlier.

¹⁴ “like the Don's friends, realism never quite burns all the books: it claims for itself a special authority. Part of realism's complex fate has to do with the continuing struggle of its practitioners to avoid the implications of their own textuality, that they are merely part of the Don's library, deserving of burning.” (McKeon 61).

In Sierra Morena, the problem of signing a document that would permit Sancho to receive three asses from Don Quixote produces an interesting situation: the knight-errant hesitates to sign the note (Cervantes 189), because, as Victor Ieronim Stoichiță (155-156) points out, he is aware that the name Don Quixote is a “fictional transposition of his real name, Alonso Quixano. To sign ‘Quixote’ would equal to a falsification; to sign ‘Quixano’ would mean a voluntary ‘de-quixotization’. ‘The mere flourish’ of the signature will allow the knight to keep his fundamentally equivocal status”¹⁵ (Stoichiță 155-156).

The disappearance of the library and the fact that Don Quixote readily accepts the explanation provided by his housekeeper and niece (Cervantes 74) can be explained by the same phenomenon. Of course Don Quixote knows that no sorcerer stole his books, but the explanation is acceptable since it is in the parameters of his world. We can even suppose that he is happy his niece and housekeeper are now stepping into his world. A similar situation appears in the episode where Sancho finds Dulcinea in the second part of the novel. Auerbach claims that Don Quixote’s acceptance of Sancho’s solution is because it “is used every time the external situation is irreducibly opposed to illusion”¹⁶ (Auerbach 306). I’d argue that this is the best solution precisely because the only other choice for Don Quixote is to admit defeat, and that would be impossible for him, because it would mean admitting that the whole quixotic universe is false.

All the previous examples are meant to illustrate Don Quixote’s coping mechanisms when two opposing world views clash. I think he shows remarkable cunning by making other people formulate explanations that are clearly from his perspective, and then accepting them. The other characters are thus unwittingly stepping into his world. Since Don Quixote does not have at his disposal any instrument for showing the world that the interpretation of reality is not univocal, but plurivocal, he found a solution in tricking other character into adopting his perspective. By pointing to the peasant woman and claiming that she is Dulcinea, Sancho Panza does not “play with the madness of his master”¹⁷ (Auerbach 308), on the contrary: he is adopting Don Quixote’s point of view and finding a solution that

¹⁵ “o transpunere fictivă a numelui său adevărat, Alonso Quijano. A semna ‘Quijote’ ar fi egal cu o falsificare; a semna ‘Quijano’ ar echivala cu o ‘desquijotizare’ voluntară. ‘Simpla urmă’ a unei semnături lasă însă cavalerului statutul său fundamental echivoc”.

¹⁶ “Această soluție apare ori de câte ori situația exterioară se opune în mod ireductibil iluziei”.

¹⁷ “se joacă cu nerozia stăpânului său”.

can work within its parameters. Due to their close relationship, Sancho is perhaps the most affected by the contamination with Don Quixote's world view.

Self. Otherness. Contamination through dialogue.

From the very first sally of Don Quixote, when he is brought back home by Pedro Alonso (Cervantes 66), his dialogues with the other characters take place on two planes, i.e.: the other characters are addressing Alonso Quixano, but their answers come from Don Quixote. This is a reflexion of the fact that Cervantes' novel is made up of the intertwining of the worlds of each character. The discussion that Don Quixote and Sancho have regarding the letter which Sancho ought to have given to Dulcinea is one of the most relevant examples. They each speak about different matters, and yet, some form of communication still manages to take place: Don Quixote exclaims that he loves a great lady, and Sancho answers that, indeed, Dulcinea overtops him in height (Cervantes 232); Don Quixote notes, not without irony, that Sancho has returned in an implausibly short amount of time, once again blaming those pesky sorcerers, and to this Sancho answers that Rocinante was galloping as if he had had quicksilver in his ears (Cervantes 234).

Another example of such a criss-crossing dialogue is the ending, where the death of Don Quixote is described. Here he insists that he no longer is Don Quixote, but Alonso Quixano the Good (Cervantes 752, 753, 754), and yet all the other characters - and even the narrator - continue to address Don Quixote. We could even say that, in the second part of the novel, as Don Quixote is being disillusioned, he is enchanting the others. He has succeeded in convincing the other characters to adopt his world view to such a degree that they are now incapable of reverting to their former perspectives.

The rest of the characters allow themselves to be defined by society, but Don Quixote and his avatars stubbornly insist on defining themselves, on deciding their own destinies. The effect that don Quixote or his avatars have on other characters seems gradual, depending on the ability of each character to use their imagination. I propose a distinction between three categories of characters, depending on their relationship with Don Quijote: 1. the Biscayan, Marcela the shepherdess, Gines de Pasamonte, Cardenio, Dorotea - characters that are, in their turn, avatars of Don Quixote, having a vision of the world that grants them access to archetypes; 2. Sancho Panza, Don Fernando, the licentiate and the barber - characters that have

access only to appearances, not to the essence, but who, through their interaction with Don Quixote or his avatars, gain access to archetypes; 3. the hosts from the inn that Don Quixote considers a castle, and also the barber whose basin Don Quixote conquers - characters that do not have access to archetypes not even through intermediaries like Don Quixote. Each character undergoes different changes following the encounter with Don Quixote.

The other characters are under the impression that there is only one “normal” perception of the world and therefore they claim that Don Quixote is mad. Still, this is only a social convention, since there are plenty of characters who, even though they believe they have a “normal” vision of the world (i.e. one that coincides with the one generally accepted by society) later on prove that they see the world from a more or less different point of view than the others. Since he is the main character, Don Quixote's world-view is the most abundantly described in the novel. It is a subject of discussion for other characters, but also an element of comparison for their own ideas about the world.

The encounters of Don Quixote with others have very interesting effects: Dorotea, who seems to be the feminine equivalent of Don Quixote, assumes the role of Princess Micomicona; the licentiate and the barber plot a whole chivalric adventure for the sole purpose of bringing Don Quixote back home (Cervantes 197, 219); Don Lorenzo, the son of Don Diego de Miranda enjoys Don Quixote's praise of his poetry, even though he considers him mad (Cervantes 473). In connection with this episode, Milan Kundera asks “who is therefore more mad, the madman who praises the lucid one, or the lucid person who praises the madman?”¹⁸ (Kundera, *Cortina. Eseu în șapte părți* [The Curtain. An Essay in seven parts] 115). Don Quixote seems to “spread around him the ontological malady”¹⁹ (Girard 112). Samson Carrasco is perhaps the best example: he disguises himself as a knight in order to cure Don Quixote and when he fails he swears that he shall not stop until he defeats Don Quixote (Girard 113) (forgetting he initially wished to cure him), in a rather chivalric display. As Toma Pavel shows, in the first part of the novel, those who challenge the Knight of the Sorrowful Countenance “are in reality his neighbours and friends who plot to make him return to his village” (Pavel, 169), who as I have shown, are being contaminated with *mania*.

¹⁸ “cine e deci mai nebun, nebunul care-l elogiază pe lucid sau lucidul care-l elogiază pe nebun?”.

¹⁹ “răspândește în jurul lui maladia ontologică”.

The relationship between self and otherness, defined via dialogue, is discussed through the essential question: “who are you?” to which the answer of Don Quixote (and, presumably, of the other Don Quixotes) is invariably “I know who I am” (Cervantes 66). Cervantes insists on this aspect, making Don Quixote repeat his almost formulaic answer right before the end of the novel when the niece and the housekeeper complain that he has returned from his knight-errant wanderings in order to leave them once again in order to become a shepherd, together with the licentiate, the barber, Sancho and Samson Carrasco: “I know very well what my duty is; [...] rest assured that, knight-errant now or wandering shepherd to be, I shall never fail to have a care for your interests, *as you will see in the end.*” [my emphasis] (Cervantes 749-750). Could this be a reference to Don Quixote’s death and the specifications in his will?

Auerbach interprets the ending as the deliverance of Don Quixote of illusion (305). I do not believe that this book, so subtle and nuanced so far, has such an explicit ending. Perhaps my apprehension to this interpretation of the ending is due to the fact that a different kind of ending would have caused the book to be left unpublished (Girard 296). An interesting hypothesis would be that Don Quixote continues to keep his word which he has given the Knight of the White Moon, as any proper knight-errant ought to. Carrasco, by making Don Quixote promise to behave as Alonso Quixano from then on, effectively facilitates the internalization of Don Quixote. Perhaps, at the end of the novel Alonso Quixano is wearing two masks, really: he is Alonzo Quixano who is playing Don Quixote, who is playing Alonzo Quixano, a trick that may be described as typically baroque. Such an interpretation is supported by the presence of the notary in the last scenes of the novel – Don Quixote cannot betray himself in front of the authority, since that would mean his will would probably be cancelled and his niece and housekeeper be left with no means to survive. These are merely speculations, but they are supported by the almost obsessive repetition of the dialogue in which Don Quixote claims he is now Alonso Quixano the Good, while the rest of the characters are talking to Don Quixote.

In lieu of conclusion

Who then is the old man conscientiously making his will at the end of the novel? Is he really Alonso Quixano the Good? Is he performing one of his tricks on

us as well as his fellow characters? As readers, we may feel as perplexed as the other characters when trying to decide whether or not to believe him. If we assess the situation, we end up with a noble hearted errant-knight, whose word cannot be doubted, whose favourite phrase is “I know who I am” and who spends all his time before the last chapters vehemently asserting that he is Don Quixote and not Alonso Quixano. Could we be missing a piece of information? Could it be that the “Good” in Alonso Quixano is actually Don Quixote? After all, he does not call himself merely “Alonso Quixano”, but “Alonso Quixano the Good”. Could this mean that there is a difference between the Alonso Quixano of the first chapter and the Alonso Quixano the Good of the last chapter? Well, of course, the difference is he has been Don Quixote in the rest of the chapters. Perhaps Alonso Quixano the Good is someone made up of Alonso Quixano and Don Quixote.

REFERENCES:

- Auerbach, Erich, *Mimesis. Reprezentarea realității în literatura occidentală*, [The Representation of Reality in Occidental Literature], translated by I. Negoțescu, Iași, Polirom, 2000, print.
- Augustine, Saint, *De doctrina christiana: introducere în exegeza biblică*, [De Doctrina Christiana: Introduction to the Biblical Exegesis], bilingual edition, determination of the Latin text, translation, note on the edition and indices by Marian Ciucă, introduction, notes and bibliography by Lucia Wald, Bucharest, Humanitas, 2002, print.
- Avellaneda, Alonso Fernandez de, *Falsul Don Quijote de la Mancha. Continuare apocriphă a lui Don Quijote de la Mancha I, de Miguel de Cervantes*, [The False Quixote. Apocriphal Continuation to Don Quixote of la Mancha I, by Miguel de Cervantes], translated from the Spanish, introductory study, notes and comments by Sorin Mărculescu, Pitești, Paralela 45, 2011, print.
- Bakhtin, Mikhail Mikhailovich, *Probleme de literatură și estetică*, [Literary and Aesthetical Problems], translated by Nicolae Iliescu, preface by Marian Vasile, Bucharest, Univers, 1982, print.
- Bloom, Harold, *The Western Canon: The Books and Schools of the Ages*, London, Papermac, 1996, print.
- Borges, Jorge Luis, *Labyrinths, Selected Stories & Other Writings*, Edited by Donald A. Yates & James E. Irby, Preface by André Maurois, 1964, electronic,

source: <http://english-mechs2.wikispaces.com/file/detail/Jorge+Luis+Borges+-+Labyrinths.pdf>

Last accessed on 7 July 2015.

---. *Borges la 80 de ani. Conversații. Cărțile și noaptea*, [Borges at Eighty. Conversations. Books and the Night], translated from the English and notes by Ariadna Ponta; translated from the Spanish by Tudora Șandru-Mehedinți; Iași, Polirom, 2014, print.

Braga, Corin, *Zece studii de arhetipologie*, [Ten Studies of Archetypology] second edition, Cluj-Napoca, Dacia, 2007, print.

Călinescu, George, *Impresii asupra literaturii spaniole*, [Impressions on Spanish Literature], Bucharest, Editura pentru Literatură Universală, 1965, print.

Cervantes Saavedra, Miguel de, *Don Quixote*, Made available 11 March 2011, Project Gutenberg. Web. Last accessed 13 October 2015.

Eco, Umberto, *Opera deschisă*, [Opera aperta] translation and preface by Cornel Mihai Ionescu, fourth edition, Pitești, Paralela 45, 2006, print.

Girard, René, *Minciună romantică și adevăr romanesc*, [Romantic Lie and Romanesque Truth], translated in the Romanian by Alexandru Baciu, preface by Paul Cornea, Bucharest, Univers, 1972, print.

Huizinga, Johan, *Homo Ludens. A Study of the Play-Element in Culture*, ROUTLEDGE & KEGAN PAUL, London, 1949, Web. Source: http://art.yale.edu/file_columns/0000/1474/homo_ludens_johan_huizinga_routledge_1949.pdf, Last accessed on May 11, 2015.

Jung, Carl Gustav, *În lumea arhetipurilor*, [In the world of Archetypes], translation from the German, Preface, comments and notes by Vasile Dem. Zamfirescu, part of the collection "Caiete de psihanaliză" [Psychoanalysis notebooks], no.4, Bucharest, "Jurnalul Literar", 1994, print.

Kundera, Milan, *The Art of the Novel*, Translated from the French by Linda Asher, Copyright © 1986 by Milan Kundera, English translation copyright © 1988 by Grove Press, Inc., electronic, source: https://books.google.ro/books/about/Borges_at_Eighty.html?id=UgFJAAAYAAJ&redir_esc=y Last accessed 15 June 2015.

---. *Cortina: eseu în șapte părți*, [The Curtain: An Essay in Seven Parts], translation from French by Vlad Russo, Bucharest, Humanitas, 2008, print.

Mckee, Michael (editor), *Theory of the novel: a historical approach*, f.l., The Johns Hopkins University Press, 2000, electronic, source

- https://books.google.ro/books?id=j1MmNkI fn4C&redir_esc=y, Last accessed 12 June 2015.
- Ortega y Gasset, José, Evelyn Rugg, Diego Marín, *Meditations on Quixote*, University of Illinois Press, 1961 - Literary Collections, electronic. Source: https://books.google.ro/books?id=RlfnPj3sXtoC&redir_esc=y.
- Paleologu, Alexandru, *Bunul simț ca paradox*, [Common Sense as a Paradox], Iași, Polirom, 2011, print.
- Pavel, Toma, *Gândirea romanului*, [Thinking the Novel], translated from French by Mihaela Mancaș, Bucharest, Humanitas, 2008, print.
- Plato, *Plato in Twelve Volumes*, Vol. 9 and 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925, print.
- Priel, Beatriz, „Authority as paradox: the transformations of Don Quijote”, în *The International Journal Of Psycho-Analysis*, 87, 6, MEDLINE Complete, 2006, pp. 1675-1689, EBSCOhost, viewed 25 November 2014.
- Proust, Marcel, *Du côté de chez Swann*, Publication: 1913, electronic, Source: <https://www.goodreads.com/reader/310-du-c-t-de-chez-swann>, Last accessed on 15 September 2015.
- Stoichiță, Victor Ieronim, *Efectul Don Quijote. Repere pentru o hermeneutică a imaginarului european*, [The Don Quixote Effect. Benchmarks for a Hermeneutics of European Imaginary], translation by Ruxandra Demetrescu, Gina Vieru and Corina Mircan, Bucharest, Humanitas, 1995, print.
- Unamuno, Miguel de, *Viața lui Don Quijote și Sancho*, [The Life of Don Quixote and Sancho], translated from Spanish by Ileana Bucurenciu and Grigore Dima, revised edition, Bucharest, Humanitas, 2004, print.