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DON QUIXOTE: FREEDOM OF INTERPRETATION WITHOUT BOUNDARIES

by

FABIENNE SHARON PAYOUTE

Under the Direction of Elena del Río Parra, PhD

ABSTRACT

The objective of this thesis is to focus on techniques devised by Miguel de Cervantes Saavedra to create several narratives around reality and the imagination. This thesis identifies these narratives, isolates them, and studies their functions within a larger narrative aim: the creation of the first modern novel. Cervantes uses different perspectives within a main plot and several subplots to create a complex narrative. This complexity is achieved by the creation of stories within stories, recounting the adventures of Don Quixote through different authorial voices, sources and times, as well as doppelgangers, pseudonyms, and an alter-ego. All the different narratives give readers, a kaleidoscopic effect in which the observer must make decisions, thus also creating a modern reader.

INDEX WORDS: Fiction, metafiction, narrative intervention, narrative voices, narrative techniques, pluriperspectivism, modernity foundation, multidimensional textuality, modern reader.

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FABIENNE SHARON PAYOUTE

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Georgia State University

2019

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2019

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DEDICATION

Dedicated to the memory of *mi querida abuela* Antonia Vaysse.

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Thank you for the unconditional support from my family. Thank you to my students, Ms. Boger, my principal from Redan High School. Also, thank you to my professors from the Department of World Language and Culture at Georgia State University. Lastly, thank you to our new Atlanta quixotic rapper, Lil Nas X, and his squire, Billy Ray Cyrus whose adventures in the Old Town Road video inspired and transported me through my very own quixotic thesis journey.

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1 INTRODUCTION

The author of the *Ingenious Don Quixote*, Miguel Cervantes Saavedra, was a student of the Madrid humanist Juan Hoyos, however, according to Thomas O'Donnell, his "real education, indeed, was acquired in the school of life." Since Cervantes travelled to the Renaissance Italy, was a soldier from 1570 to 1575 and traveled a lot in the Mediterranean. He was captured and was sold as a slave in Algiers for five years (19). During his captivity, Cervantes refuses to give up his freedom. This episode of his life was later recounted in the episode of the captive in *Don Quixote*. After his family and a priest were able to buy his freedom, Cervantes devoted himself to literature which put him in a dire financial situation. This brought him to jail many times and "it was during one of these sojourns in prison that he appears to have conceived the idea for his masterpiece *Don Quixote*— at least he hints to us that the work was 'engendered in prison' (O'Donnell 22). Consequently, *Don Quixote* is the result of Cervantes pursuing freedom with his pen leading him to create his main character, Don Quixote. Don Quixote has a different sense of reality compared to the other characters since he is the free errant knight.

As a result, the brave knight tale is canonical since *Don Quixote* has inspired a lot of novelists. The story itself does not only recount the errancies of a crazy old man and his squire, but it also invites the reader to create his own perspective of the story's plot. Don Quixote, in chapter 71 of the second book, gives a clear definition of free interpretation by describing painting to his squire, he says:

“You are right, Sancho,” said Don Quixote, “because this painter is like Orbaneja, a painter in Úbeda, who, when asked what he was painting would respond: ‘Whatever comes out’ And if he happened to be painting a rooster, he would write beneath it: ‘This is a rooster,’ so that no one would think it was a fox” (HarperCollins Publishers¹ 923)

This move could be interpreted as a contemporary perspective, if we are juxtaposing this painting description to the surrealist painter René Magritte *Ceci n'est pas une pipe* (“*This is not a Pipe*”) since the protagonist, himself, is inviting his squire; therefore, he is indirectly inviting the readers to give free interpretations of their surroundings and therefore the story.



Figure 1 *Ceci n'est pas une pipe*, René Magritte

In order to produce this effect, Cervantes in the first book, creates the legend of the Errant Knight, Don Quixote, by reproducing the format of the chivalric books which traditionally have four parts in order to give the illusion of a realistic book of chivalry. He is also using different voices with different narrators and is also introducing the fictional author of Cide Hamete Benengeli and an unreliable Moorish translator. In the second book of *Don Quixote*, the main character has become a legend² within the story. By the second book, *Don Quixote* has been published and some of the characters are critiquing the story including Don Quixote himself.

Consequently, the two books of Cervantes become one single book. The characters are

¹ HarperCollins Publishers will be referred as *ibid*.

² According to Ben-Amos a legend is an orally folkloric tale.

moving back and forth in different adventures which brings different perspectives of the same plot. As a result, it opens doors to the metafiction since there are many fictions within the same fiction which results of giving a 'deviated' fractal dimension which opens the doors of a total freedom of interpretation. Furthermore, the story of *Don Quixote*, which is more than 400 years old has not yet delivered all its secrets. In order to demonstrate what is not yet interpreted with the story of *Don Quixote*, we will examine different narrative techniques used by Cervantes. *Don Quixote* has been interpreted in many ways. In addition, the character of Don Quixote is complex and malleable. He appears as a different person to different people. Finally, there are multiple narrators and multiple authors. This complexity demands a perspective using metafiction to comprehend the novel and its effects on readers.

2 CHAPTER I: DIFFERENT PERSPECTIVES

2.1 Different Points of View Within the Story

Cervantes was a big fan of the chivalry books. It may be the reason why he chose to create the character of Don Quixote, yet at the beginning of the sixteenth century the books of chivalry were out of style. As a result, Cervantes chose to make them fashionable again with the publication of *Don Quixote*. In the prologue, he is directly addressing the audience. He is strongly advising the readers on how to interpret the upcoming manuscript: “In short, keep your eye on the goal of demolishing the ill-founded apparatus of these chivalric books, despised by many and praised by so many more, and if you can accomplish this, you will have accomplished no small thing” (*ibid* 8). In other words, he is asking to the readers to open their minds to a new perspective on chivalric books.

The chivalric books genre obeys specific characteristics. According to García Rojas and Axayácatl Campos, it must have knights, kings and queens, wizards who have the power to change the plot with bewitchment. Lastly, the knight has a platonic love with a princess from a noble lineage, and obviously, the story plot revolves around their secret love. Furthermore, the principle of the chivalric books has a knight who is seeking epic adventures in order to gain recognition of his bravery to the eyes of his princess which creates hyperbolic circles with the emphasis of depicting the knight’s epic bravura. Therefore, *Don Quixote* recounts the adventures of an old man who gets his idea of the ideal knight from different chivalric books in his library. This leads him to believe and to adopt these chivalric ideals from reality by making himself Don Quixote the Errant Knight. To justify the allegation made by Don Quixote, Cervantes is using the

intertextuality of ancient authors, canonic ballads and tales from the medieval era, especially, the epic Castilian tale of Amadís de Gaula³ and the Song of Roland⁴ which is an allegory of the birth of the French identity with the Carolingian dynasty⁵. Its birth and the Christian crusades next to the Pyrenees; therefore, very close to or in Spain⁶. Consequently, Roland is the knight whose bravery builds an identity of the emerging nation of France by his conquering Moorish territories. Roland died in the battlefield when he fought with the Moorish king, Marsille. So, if we are juxtaposing the *chanson de geste*⁷ of Roland and its final outcome, the defeat of Christianity, it should be possible to infer that the intertextuality of *The Song of Roland* in *Don Quixote* is a Christian revenge since in *Don Quixote*, one of the authors is called Cide Hamete Benengeli who is Moorish and his novelist talents are praised, in the second book, Chapter 40: “Really and truly, all those who enjoy histories like this one ought to show their gratitude to Cide Hamete, its first author (...) He depicts thoughts, reals imaginations, responds to tacit questions, clarifies doubts, resolves arguments; in short, he expresses the smallest points that curiosity might ever desire to know” (*ibid* 713).

Cervantes follows the same structure of Amadís de Gaula since he has divided the first book of *Don Quixote* in four parts, similar to the tradition of dividing into four parts the books of chivalry. It is also important to mention before being written by an official author; some epic

³ *Amadís de Gaula* was a Spanish *chanson de geste* before being written by Garci Rodríguez de Montalvo in 1508.

⁴ Song of Roland: a *chanson de geste* which recounts the *Adventures of Roland*. Roland was Charlemagne’s nephew.

⁵ Carolingian dynasty was created by Charlemagne who has founded of the French Kingdom (800-888).

⁶ During the construction of European nations such as Spain and France, the geographic borders were constantly changing.

⁷ *Chanson de geste*: it is a type of oral narrative which glorifies the achievements of an epic hero with the unofficial claim of making the protagonist a legend. It is sung by travelling poets with a sort of instrument which is bigger than a ‘lyre.’ The poets were called *troubadours* and used to spread songs which were learned and repeated by their audience which was mostly illiterate. Later, these songs were memorized and orally transmitted throughout the region.

tales were first oral, *chanson de geste*, before being written. This is the case for *Amadis de Gaula* which results of having different versions of the same tales. Consequently, Cervantes is using the intertextuality as a folkloric decor since Ben-Amos defines the folklore as “Tales and songs can shift media, cross language boundaries, pass from one culture to another, and still retain sufficient traces of similarity to enable us to recognize a core of same ness in all of their versions” (4). In order to reinforce the folklore in *Don Quixote* and to create a legendary Don Quixote, at the beginning of the second part, there is a new narrator which gives a brief summary of the first book and states “ that extremely uncertain point, the delectable history stopped and was interrupted, without the author giving us any information as to where the missing parts could be found” (*ibid* 65). This commentary from the narrator suggests there is not a story, but many stories, which is one of the characteristics of the legends. Ben-Amos defines as signifying “a chronological truth. (...) A folkloristic historical narrative, such as a legend, is nevertheless formally distinct from a chronology of event” (10-11). Therefore, the original background of a legend is partially authentic. For Don Quixote, our protagonist symbolizes the authenticity; however, its adventures are the narratives which should be carefully weighed on their veracity. In order to produce this effect, Cervantes chose a Moorish author, since in the Era of the Reconquista, in Spain being no catholic was perceived as having less morality, therefore less credibility. As a result, it also questions the plot veracity which indirectly infers that no one can really trust the Moorish author, Cide Hamete Benengeli. Cervantes, using multiple voices and narrators, reminds the reader of being very careful when the adventures are recounted, and Cervantes is continuously doing this. In order to spread the doubt, at the end, of the third part of the first book, the narrator says that Cardenio “was interrupted by a voice, they heard it saying in pitiable accents what will be told in the fourth part of this narration, for here the third part was

concluded by that wise and judicious historian Cide Hamete Benengeli” (*ibid* 226). This ending, recounted by a third person narrator, is teasing the next author who we do not know anything about. It also implies, since he has an accent to be a foreigner and he may be the translator of *Don Quixote*. Furthermore, it may imply the story of Don Quixote is first an oral story which can be interpreted as a folkloric legend:

“But the author of this history, although he was investigated with curiosity and diligence the feats performed by Don Quixote on his third sally, has found no account of them, at least not in authenticated documents; their fame has been maintained only in the memories of La Mancha, which tell us that the third time Don Quixote left home he went to Zaragoza and ...” (*ibid* 445).

By writing this short account, Cervantes is building the story of Don Quixote as a folkloric legend since it refers to the collective memory of the people of La Mancha. Cervantes got his inspiration from Amadís de Gaula since Amadís was a Medieval folkloric legend before being written. Both stories, and we can also include *The Song of Roland*, were first orally transmitted before being written. For Ben-Amos, the orality belongs to folklore because it is an “oral texts cross into the domain of written literature and the plastic and musical arts; conversely, the oral circulation of songs and tales has been affected by print” (14). Furthermore, in the second book of Don Quixote, it says:

“When the translator came to write this fifth chapter, he says he thought it was apocryphal, because in it Sancho Panza speaks in a manner different from what one might expect of his limited intelligence, and says things so subtle one would not think it possible he knew them; but the translator did not wish to omit it, for the sake of his professional obligations” (*ibid* 485).

Consequently, we know there is an unknown Moorish translator who inconsistently narrates Don Quixote’s feat; however, he is sharing his opinion to the narrator since the translator was narrating to narrator which gives the idea of a legend since in a first time it is

recounted as oral story. The narrator of the oral version is sharing his opinion of the veracity of the adventure when the discourse of Sancho was too sophisticated for an illiterate. It also implies a fake story of the *Adventures of Don Quixote* which may be possible since there are many variables in a legend. The oral version allows more flexibility in the story's plot. Furthermore, in the first book, in chapter 2, the first-person narrator says, "Some authors say his first adventure was the one in Puerto Lápice; others claim it was the adventures of the windmills (...) written in the annals of La Mancha" (*ibid* 25). So, the readers are aware that there are different stories of the same adventure. They do not know yet whether it is a story or a legend. They only know there are different authors of the story without knowing the reason. So, during the first book of Don Quixote, the legend is only suggested. It only becomes only official in the second book. As a result, the author is supposed to be an 'historian'. Consequently, we can assume Don Quixote is not a character anymore but a person whose different authors are counting his real adventures. In order to reinforce this 'depth of reality' within the fiction, Don Quixote at this point, in the very few last chapters of the second book are not a character anymore, but a real person, an epic hero. In order to reinforce this depth of 'reality' within the fiction, Cervantes is implicitly announcing through the text the very next adventures.

2.2 The Next Adventures Are Announced

Since there are different authors and Don Quixote is not a character but a 'real' epic hero of La Mancha, it is obvious there are many stories which lead to the metafiction. The narrator mentions the book's chapters. Chapter 22 begins; "It is recounted by Cide Hamete Benengeli, the Arabic and Manchegan author. In this most serious, high-sounding, detailed, sweet, and inventive history, that following the conversation between the famous Don Quixote of La Mancha and Sancho Panza, his squire, which is referred to at the end of chapter XXI..." (*ibid*,

163). And the last sentence of chapter 21: “And looking up, he saw what will be recounted in the next chapter” (*ibid* 162). Of course, chapter 21 is the famous adventure when Don Quixote frees the prisoners held by the king, and the next chapter recounts a conversation that Don Quixote is having with his squire regarding this deliverance. Another example, chapter 19 depicts Sancho suffering hunger and thirst found a bag filled up with food. At the very end of the chapter an omniscient narrator ironically tells the reader, “thy suffered another misfortune (...) [which can be] said what will be recounted in the next chapter” as a tragic comic event since Sancho is going to have an uncontrolled series of flatulence (*ibid* 140). As a result, when Sancho is telling a story, Don Quixote is hearing some strange noise joined to the facial expressions of Sancho, asked him what this ‘noise’ was? Sancho with his boldness was pretending that it might be a new trend on new adventures which usually are beginning with nonreasons. Don Quixote, asks him to move further since the smells were very strong. As we can see, every adventure is connected to another, and sometimes the characters connect the adventures together. For example, the character of Dulcinea only exists in Don Quixote’s mind. At the end of the first chapter, a lady named Aldonza⁸ Lorenzo who originated from Toboso is renamed by our errant knight decides as Dulcinea of Toboso. As a result, this chapter has the aim of creating the new character of Dulcinea who the beloved ‘ennobled’ princess of our main character Don Quixote. This type of progression continues with the second chapter. For the first time he leaves his village, his goal is to find his Dulcinea. Our protagonist is speaking in prose, “as if he truly were in love: “O Princess Dulcinea (...) Señora, to recall this thy subject heart, which suffers countless trials for the sake of thy love”” (*ibid* 25). As a result, the reader is expecting that one day, Don Quixote is going to meet Dulcinea. However, our real character Aldonza Lorenzo who exists for the other

⁸ Aldonza is a very common “low” first name, and Dulcinea is derived from “Dulce” which means “sweet.”

characters, is mocked by a Moorish librarian who is selling the book of *Don Quixote*. He showed to the narrator written in a margin “This Dulcinea of Toboso, referred to so often in this history, they say had the best hand for salting pork of any woman in all of La Mancha” (*ibid* 67). The narrator is letting the reader be aware of his astonishment of “those volumes contained the history of Don Quixote” (*ibid* 67). Furthermore, Cervantes is plagiarizing himself when he lets Don Quixote speak about his Dulcinea. He is writing word-for-word into different chapters this fragment:

“Certainly, beautiful ladies, I am very happy to do as you ask; but it must be with a condition and a stipulation, and it is what this knight must promise to go to Toboso and present himself on my behalf to the peerless Doña Dulcinea, so that she may with him as she pleases” (*ibid* 70 & 64).

Sometimes the text is more elusive with the deceptive encounter of Dulcinea. It announces of the second book, in chapter 72, by third person narrator that Don Quixote will never ever meet Dulcinea. However, Don Quixote does not want to surrender. Don Quixote wants to meet Dulcinea. Sancho knows he will not see her since he never went to her village to give her a letter from Don Quixote in the first book. Thus, in the next chapter, Don Quixote and Sancho enter the village where Dulcinea is living. There are two children who are playing, and one of them said to the other one “Don’t worry, Periquillo, you won’t see it in all days of your life” (*ibid* 929). This ‘innocent sentence’ is ironic if we are juxtaposing this quote to the situation that Don Quixote is experiencing with Dulcinea since it has been said by different narrators that he will not see her. Don Quixote who is educated, who read many books thinks critically and suddenly realizes that it is not a coincidence, rather a sign. At this moment he understands his lost love for Dulcinea.

The next adventures and their outcomes are also suggested. The episode of the Cave of Montesinos is a very crucial since it's full of symbolism. Don Quixote is falling asleep and is experiencing an oneiric adventure. This cave ties to Greek mythology. It refers to the underworld of the dead, like Hades' cave. According to Helena Percas de Ponseti, the episode of the Cave of Montesinos is a subtle allusion to Don Quixote's own death since in the cave he's visualizing his own death. It also represents a spiritual death and he is exiting the cave because he has accepted his fate: his own death (385).

Consequently, since the episode of the Cave of Montesinos, it becomes obvious that some characters are 'double characters.' They may be considered as 'double characters' since they reflect each other while other characters compete. They are antithetical or complement each other.

2.3 Some Characters Are Co-Dependent

Some characters are sometimes co-dependent, and the most obvious example is the duo Don Quixote-Sancho. At the end of the chapter 44 of the first book, Don Quixote describe his bizarre helmet constructed with a barber basin and Don Quixote is arguing his helmet is still the same. In order to justify his allegation, he uses the fallacy of Errant Knight Order:

“Just look, your graces; how does this squire presume to say that this is a basin and not the helmet I say it is? I swear by the order of chivalry which I profess that his helmet is the same one I took from him, and nothing has been added to it or taken away.”

“There's no doubt about that,” said Sancho, “because from the time my master won it until now, he's fought only one battle wearing it, and that was when he freed the luckless men in chains; if it wasn't for this basihelm,⁹ things wouldn't have gone too well for him because there was a lot of stone-throwing in that fight” (*ibid* 390)

⁹ *Basihelm* is the neologism created by Sancho “basin” and “helmet. In the Spanish version it is called *baciyelmo* which means “bacía (y) yelmo”

As we can see, the answer from Sancho may be perceived as ironic by some readers; however, when he states that there is “no doubt about that” since he saw Don Quixote who was wearing the ‘basihelm’ during his adventure when he freed the prisoners demonstrates that the characters of Sancho-Don Quixote are co-dependent. And this statement justifies itself by the neologism created by Sancho which describe the very particular helmet created by Don Quixote since he calls it a ‘basihelm.’ Therefore, Sancho is giving credit to the vision of Don Quixote even though when Don Quixote has broken free the prisoners, Sancho was constantly reminding Don Quixote that they were real felons. So, as we can see Don Quixote has his own perspectives, and their perspectives do not follow a logical order. It follows his mind which is set to seek adventures even though nothing happens.

Sometimes, there are ‘double characters’ since Don Quixote is having his own and unique perspectives on the people he is encountering, and this happens on the very beginning of the book. During his first adventure, he enters an inn where he meets two prostitutes, but according to Don Quixote the girls are the princesses of the ‘castle’ which is in fact the inn. As a result, we are allowed to say that some characters are ‘double characters’ since they not only appear different, but they can have different functions. The reader is the only person who can judge the correct perspective of the story’s plot. For example, when Don Quixote is making the acquaintance of Lucinda, he does not recognize her gender since her very long blonde hair covers her whole body. As a result, Don Quixote does not judge people based on their social status. Don Quixote is himself a double character. First, there is a REAL Don Quixote who is travelling to Barcelona and a FAKE Don Quixote who went to Zaragoza, Don Quixote says “It must have been a vision, no doubt about it. Because there is no other I in the world, and that history is already being passed from hand to hand (...) I wander like a shade in the darkness of

the abyss or in the light of the world, because I am not the one told about in that history” (*ibid* 916). So, the “vision” to which Don Quixote may be interpreted differently by the readers. There is not a “real” and “fake” vision¹⁰ since a vision is a “perception.” Visions are subjective. In this case, the real Don Quixote is making this statement: “It must have been a vision, no doubt about it.” This implies that all doubts are possible, and therefore all interpretations are possible.

Also, Don Quixote has different nicknames. He changed his name to the Knight of the Afflicted in chapter 19 of the first book since he realizes the ideal of courtly love in the chivalry romances cannot really happen. Therefore, his nicknames reveal his moods. This is evident when he introduces himself to the Knight of the Wood, second book, chapter 12.

“The Knight of the Wood: “Who is it? Who are you? Do you count yourself among the contented or the afflicted?”

Don Quixote: “The afflicted,” responded Don Quixote.

The Knight of the Wood: “Then approach, and you shall realize that you are approaching sorrow and affliction personified.”

(...)

Don Quixote: “I am a knight, of the profession you say, and though sorrow, sadness, and misfortune have their own places in my soul, this does not mean that compassion I feel for other people’s afflictions has fled” (*ibid* 531).

This short dialogue will help the readers comprehend the symbolism of the different names of Don Quixote. We also can apply this strategy to his last name, the Knight of the Lions, which refers to the adventure of Don Quixote wanting to fight with a lion, and the lion ignores him.

¹⁰ According to Merriam-Webster dictionary, a vision is “the act or power of seeing” and it is a “special sense by which the qualities of an object (such as color, luminosity, shape, and size) constituting its appearance are perceived through a process.”

Consequently, his new nickname, the Knight of Lions, only lasts for this adventure. We could interpret the victory of Don Quixote against the king of beasts as a reminiscence of his virility.

Don Quixote says to the Knight of the Wood who is in fact Sansón Carrasco ““With regard of your grace, Señor Knight, having vanquished almost all the knights errant in Spain, and even the world, I say nothing; but you’re having conquered Don Quixote of La Mancha: about that I do have doubts”” (*ibid* 541). It implies that there is a ‘real’ and a ‘fake’ Don Quixote since the ‘real’ Don Quixote didn’t fight with the Knight of the Wood whose name is later changed to the Knight of Mirrors since he really looks like Don Quixote. According to Ruth El Saffar, the knight of the Mirrors suggests that “Don Quixote is meeting images from his unconscious” (96). Later, in chapter 14, Don Quixote is still refusing to admit that the Knight of the Mirrors is in fact Sansón Carrasco and talks to him in these words, “That the knight whom thou hast vanquished was not, nor could he be, Don Quixote of La Mancha, but another who resembled him. As I confess and believe that although thou resemble him Bachelor Sansón” (*ibid* 547). This allegation proves that there is another Don Quixote; therefore, there is a fake one, and it also suggests another fiction within the fiction.

In the second book, on chapter 72, Don Quixote is walking to the inn and does not see the building as a castle. There, he makes the acquaintance of Don Alvaro Tarfe. Don Quixote wonders if he is the same “Don Alvaro Tarfe whose name appears in the second part of the History of Don Quixote of La Mancha, recently published light of and brought into the light of the world by a modern author” (*ibid* 925). And he says to Don Quixote that it is true, he is the author of *Don Quixote*. He is also a friend of Don Quixote, and he also convinces the ‘fake’ Don Quixote to travel to Zaragoza. Then the ‘real’ Don Quixote asks him if this ‘Don Quixote’ had a

squire named Sancho. When the REAL Sancho hears this anecdote, he starts to call Don Alvaro Tarfe a usurper and a thief. Sancho is starting to make an auto-portrait. He is saying that the REAL Sancho is funnier. As a result, Don Alvaro starts to believe that the other Sancho and Don Quixote he already met were the usurpers. Furthermore, Don Quixote who is devoting himself to the literature of chivalric books, and says:

“I do not know if I am good, but I can say I am not the bad one, as a proof of this I want your grace to know, Señor Don Alvaro Tarfe, that in all the days of my life I have never been in Zaragoza ; rather, because I had been told that this imaginary Don Quixote had gone to the jousts there, I refused to enter the city, thereby revealing the lie to everyone; instead, I went directly to Barcelona” (*ibid* 926).

Finally, in order to ensure the REAL Don Quixote is dead, the author, Cid Hamete, commands Don Quixote from his grave, “Here you will remain, hanging from this rack on a copper wire, and I do not know if you, my quill pen, are well or badly cut, but there you will live. Down through the ages, unless presumptuous and unscrupulous historians take you down to profane you” (*ibid* 939).

Sometimes some characters become a double character according to the perspective of Don Quixote. For example, the character of Ginés de Pasamonte appears two times in *Don Quixote*. In the first book, he is one the convicts that Don Quixote delivers and who later steals Sancho’s donkey. In chapters 25, 26 and 27 of the second book, when Don Quixote and Sancho arrive at an inn, they encounter Ginés de Pasamonte is a puppeteer accompanied with a savant monkey who can only tell the past and the present. Since Ginés already encountered both, Sancho and Don Quixote, he can relate the famous adventures of Don Quixote and his acolyte Sancho de Panza. The narrator has informed the reader of the hoax since the beginning of this adventure.

The Knight of the Mirrors is indirectly mentioned for the first time in the library of Don Quixote as *The Mirror of Chivalry* since it is a translation of *Roland in Love*¹¹. Technically, it has nothing to do with Knight of the Mirror, but it involves indirectly his name by the title of the book as a hint. At the same time the name of the Knight of the Mirror is ironic since it may reflect Don Quixote by a medium which in this case is a mirror. After all, the Knight of the Mirror is dressed like him. Furthermore, the Knight of the Mirror appears for the first time as the Knight of the Wood since he's appearing in the wood and later the omniscient narrator reveals that his 'twin' knight who is exactly like Don Quixote is in fact the bachelor Sansón Carrasco. Consequently, we can say the character of Sansón Carrasco is not only a double character but a triple character due to his two different knight names which are clues on Don Quixote's moods. We can also mention the priests of Don Quixote and the Dukes. They are two distinct characters; however, their occupations symbolize the clergy, therefore the Inquisition.

Sancho Panza is not a double character, except for the second book when he is having a conversation with his wife, but he's Don Quixote double although they seem antithetic. Sancho Panza's name refers to a large stomach to be filled up with food like a 'bag' and represents a caricature of the peasant; he is not educated and is very vulgar. In contrast, Don Quixote is a town dweller. He's an erudite book lover. He may forget to feed himself, since he's very thin, and his appetite is more focused on reading books on chivalry until the ideal of these fictions change Juan Haldudo¹² to the hero of Don Quixote the Knight Errantry whose motto is "It makes all things equal." (*ibid* 75). However, this duo, or the "knight/squire relationship is more

¹¹ *Roland in Love* is another title for *The Song of Roland* which could be compared to El Cid in Spanish literature.

¹² Haldudo: His last name could be ironically translated 'doubtful' since most of the time his mind may be uncertain.

complicated than they are typical servant/master dynamic and can be better understood in terms of a student and teacher” (Cory Duclos 69).

It is also important to keep in mind that *Don Quixote* was published at the beginning of the seventeenth century which represents the disillusion of the Spanish Golden Age, and this era, if we take into consideration the end of the sixteenth century is an extension of the Renaissance Humanism. As a result, we may consider the dynamic of Don Quixote-Sancho as preceptor-scholar. According to Salvador de Madariaga, “Cervantes and Rabelais go hand in hand. There is an exorbitant quality in Don Quixote’s gestures and words which brings him close to Gargantua and Pantagruel (...) it is possible to envisage Cervantes as a Rabelais purified by Montaigne¹³, a Montaignised Rabelais” (245). Even though Cervantes was not aware of the works of François Rabelais this implies (a nebulous) of Renaissance Humanism movement in Europe. Rabelais’ main character, Gargantua could be compared to Sancho since he is a scholar who is seeking education with a lack of manner and a huge appetite, and Pantagruel could represent Don Quixote since in the third book of Pantagruel becomes a wise intellectual. If we put together Montaigne and Rabelais humanist’s works and the trips made by their protagonists it would be, a “fascinating paradox: Don Quixote stands as far out beyond measure as Gargantua and Pantagruel; but Cervantes succeeds, where Rabelais fails” (De Madariaga 246). Furthermore, we should also say where Montaigne fails too due of the omission of different perspective, different narrators and obviously both of the authors did not use the metafiction.

The Don Quixote-Sancho’s mentor-apprentice relationship culminates at the zenith of the second book, when Sancho is becomes governor of the island of Barataria in chapter 42. Don

¹³ François Rabelais and Michel de Montaigne are one of the seven writers from the Pleiades who have decided to write in French instead of Latin. They are the fathers of French Literature.

Quixote calls Sancho “his son” and started to provide very mindful etiquette as a governor, and his best advice is on his code of conduct regarding his family:

“If you bring your wife with you (because it is not a good idea for those who attend to governing for a long time to be without their own spouses), teach her, instruct her, and smooth away her natural roughness, because everything a wise governor acquires can be lost and wasted by a crude and foolish wife.” (*ibid* 731)

After examining the contrast and the similitude among different characters, we will focus of the narrative techniques used by Cervantes to produce the metafiction. In order to open the doors of the fiction within the fiction, Cervantes, directly involves the reader by giving him the freedom to interpret the story’s plot according to his own perspective.

3 CHAPTER 2: METAFICTION

3.1 The Reader is Directly Involved

At the beginning of chapter 24, in the second book, a narrator is explaining that the person who “translated this great history from the original composed by its first author, Cide Hamete Benengeli, says that....” (*ibid* 614). Cervantes is using the technique of indirect discourse which relates the oral characteristic of a legend which also opens doors of different stratifications of the story’s plot because many indirect different voices are involved. Cervantes used the word ‘history’ instead of ‘story.’ A history is “a chronological record of significant events often including an explanation of their causes” which is non-fictional versus a story which is “a fictional narrative” (Merriam-Webster). As a result, its accounts are ‘authentic’. Two paragraphs later, the narrator is addressing his audience and it is probably the genius of Cervantes because he directly addresses the reader:

“You, reader, since you are a discerning person, must judge it according to your own lights, for I must not and cannot do more; yet it is considered true that at the time of Don Quixote’s passing and death, he is said to have retracted it, saying he had invented it because he thought it was consonant and compatible with the adventures he had read in his histories” (614 *ibid*).

Consequently, the reader is not a spectator anymore. The narrator is asking to the reader to use his own critical thinking. The reader must ‘discern’ where the story is standing according to his own perspective. This can be regarded as modern literature since it is the first time in literature that the narrator is directly addressing to the audience which opens the doors to interpretation. According to Joseph Ricipito, “Cervantes plays with the concept of reality and truth (...) the reader comes to see as pure invention, CAN BE admitted into our consciousness and that in later stages may turn to fact” (77-79).

In the second book, chapter 55, when Don Quixote was on his way to the dukes' castle, there is a suggestion which is lost in the E. Grossman translation since it is an implicit statement from a third person narrator. For this reason, the Spanish version of *Don Quixote* will be cited “que no poco se maravillaron, aunque bien entendieron que debía de haber caído por la correspondencia de aquella gruta que tiempos inmemoriales estaba allí hecha¹⁴” (Real Academia Española 972). This translation may be awkward since the language is very metaphoric and abstract. However, it indirectly refers to the Cave of Montesinos. This argumentation may be disputed, since it refers to magic realism. The magic realism, a contemporary concept, is defined, according to the Merriam-Webster dictionary, is a term which only appears in 1933 and is defined as a “literary genre (...) that incorporates fantastic or mystical elements into otherwise realistic fiction.” So, this reference of traveling through different times within the cave is referring to an element taken from reality. The Cave of Montesinos which gives the magical power to travel within the timeline. Therefore, Miguel De Cervantes anticipated by 400 years a narration technique. According to Serrano Plaja, there is a “Cervantian concept: what is held back is even more important than what is said. In other words, the key to Cervantes' style is this: to suggest, more than to say” which combined with different voices and perspectives gives to the reader a total freedom to interpret *Don Quixote* (12). As we already discussed, Cervantes leaves little clues within the story which are not always seen by the readers. In order to perceive them, someone must read Don Quixote many times and he must be able to connect Cervantes' clues with different adventures by sensing Cervantes allusions.

¹⁴ “It is not very marvelous, though it well understood that it should have fallen by the correspondence from one of the caves which unremembered times happen over there” E. Grossman

In order to produce the kaleidoscopic perspectives, Cervantes is not limiting his story's climax to be interpreted by a single voice; instead, he is offering different perspectives which are offered by different voices. In order to produce this effect, Cervantes is not only using different voices with different perspectives but also different authors. This narrative technique gives different voices and therefore opens doors to different perspectives and were introduced by Fernando de Rojas with *The Comedy of Calisto and Melibea*, known as *La Celestina*, published in 1499.

3.2 Different Voices and Perspectives

Don Quixote is an oral history of the epic hero of La Mancha. Cervantes was inspired by the chivalric books even though they tended to be obsolete during the Spanish Gold Age. However, choosing an outdated literary genre allows him to resuscitate an idyllic nostalgia and to set different types of ironies which will generate an ironic tone since the Spanish Gold Age stands in the Baroque movement. It is ironic since the chivalric books were written during the Middle Age and the Baroque movement broke with the middle Ages. As a result, Cervantes and could be compared with the Roman cathedrals or else *Don Quixote* has the same complex structure and ornamental elements which could be a metaphor to the sophisticated different voices and perspectives.

In the first book, second chapter, the narrator says “then he resumed speaking as if he truly were in love;” mocks the traditional courteous love of the chivalric books (*ibid* 25). But it also suggests another perspective. It implies that *Don Quixote* is not really in love by using the subjunctive mood “as if he truly were in love.” This perspective can be verified in the very last chapters on the second book when *Don Quixote* plans to achieve a new metamorphosis. Alonso

Quijano strips the character of Don Quixote and wishes to be *Shepherd Quixotiz* (*ibid* 931). Consequently, the other characters of Don Quixote shall follow the *Shepherd Quixotiz* transformation, “and the bachelor would be *Shepherd Carrascón*, and the priest, *Shepherd Curambro*, and Sancho Panza, *Shepherd Pancino* (*ibid* 931). However, he says he does not need “to find the name of feigned shepherdess, for there is the peerless Dulcinea of Toboso, glory of these fields, ornament of these meadows, mainstay of beauty, flower of all graces, and, in short, a subject on whom all praise sits well, no matter how hyperbolic” (*ibid* 932). So, Don Quixote does not rename Dulcinea, but he still speaks as if he ‘were truly in love’ because he does not mention his feeling, but only the exaggerated attributes which belong to for the princess as a fictional character that is to say ‘beauty’ and ‘grace’ since most of the princess in chivalric book play an ornamental role as ideal chaste love who does not interfere with the story’s climax. Also, the chivalric books’ background is setting a verbal ironic tone. When one of the characters, the Señor Pero Pérez says, “Woe is me!” it refers to the ‘taken vows’ of Don Quixote¹⁵ as knight made by the owner of the inn (*ibid* 44). As we can see, the book of *Don Quixote* is full of puns apart which require multiple readings of this masterpiece since there are not linear. This is also one of the reasons why reading *Don Quixote* over and over cannot be boring since the readers have the possibilities of actively connecting different interconnected hints.

The chivalric genre is indirectly mocked by our protagonist who gives himself credit for different voices according to the social status of the Knights Errant. During one of his conversation with different individuals, and this is in the second book which implies that the History of Don Quixote has been already published in the story of Don Quixote. As a result, we

¹⁵ Señor Pero Pérez says, “Woe is me!”, (*ibid*, 44) which refers to the ‘taken vows’ of Don Quixote when he’s defining the order the Knight Errant says, “[someone has] taken my vows” (*ibid* 88). This is one of the Cervantes allusion which requires multiple reading of *Don Quixote*.

are in the mode of metafiction. Don Quixote makes this allegation: “Most of people in the world are of the opinion that there never have been knights errant, and it seems to me that if heaven does not miraculously reveal to them the truth that they did exist and do exist now, any effort I make must be vain” (*ibid* 571). First, the Knights Errant do not exist. They only exist in Don Quixote’s mind and books; therefore, the appellation ‘knights errant’ is ironic since the wandering has a Sisyphean¹⁶ purpose. And if we want to find Don Quixote’s Sisyphean purpose, we need to go back on the first book since the first book relates the ‘birth of the legendary character of Don Quixote.’ As a result, on his second exit, when he is at the inn, another traveler named Vivaldo asks him to define the meaning of ‘errant,’ and Don Quixote gives this definition:

““ the annals and histories of England, in which are recounted the famous deeds of King Arthur (...) Well, it was in the days of this good king that the famous chivalric order of the Knights of the Round Table was instituted (...) Amadís of Gaul (...) Tirant lo blanc (...) This, then, gentlemen, is what it means to be a knight errant, and the order of chivalry (...) though a sinner, have taken my vows, professing exactly what was professed by the knights I have mentioned. And therefore I wander these solitary and desolate places in search of adventures, determined to bring my arm and my person to the most dangerous that fortune may offer, in defense of the weak and helpless”” (*ibid* 88).

As we can see his ideals of his chivalric orders belong to the canonic books from the Middle Ages. It is not clear why is he citing these books and is calling their canonic protagonists the knights errant. Maybe because they are traveling? Or, their epic accounts put together in a quixotic anthology which shall be named the Knights Errant. His affirmation is too elusive. However, since the order of the Knight Errant is an anthology of the canonic chivalric books we

¹⁶ We must be cautious with this terminology. Even though Sisyphus is one of the characters of Greek mythology whose punishment was to roll up and down a piece of rock for eternity, the Sisyphean purpose refers the philosophical movement of Existentialism which is described by Albert Camus in the book of *The Myth of Sisyphus* published in 1942, the Existentialists. This can be compared to Don Quixote’s errancy since he moves with no purpose.

may assume the Knights Errant represent an ideal of virtue since he is standing to defend the “weak and helpless.”

As a result, Don Quixote must travel in order to seek adventures with an acolyte who will be his squire. Both are going to seek new adventures which are a lost cause since all his adventures are foolish. According to Peter Dunn, Cervantes is following the paths of previous canonic types of plots in literature: “the hero sets out, passes through trials and adventures, and returns home with his task completed” (190). So, as we already mentioned, Cervantes is dispersing clues which are connected to different situations, characters, adventures together, but the adventurous path of Don Quixote and his companion are Sisyphean since they are going back and forth to Don Quixote’s house, the story’s climax only exists based on the beliefs of Don Quixote and his faiths in the powers of sorcerers.

The irony continues with the obsession that Don Quixote must excuse all his own failures blaming enchantments and wizards. These ubiquitous situations can be interpreted as a mockery of the chivalric books since it is one of their characteristics of having mysticism and devil forces who are surrounding the brave knights. Consequently, on Don Quixote’s perspective, these curses which are following him and his squire since the beginning with the windmills which are not windmills, but giants on Don Quixote’s perspective, or another ironic situation, when he is ‘supposed’ to meet for the first time with Dulcinea makes him believe the enchanters have transformed her as an ugly and vulgar villain peasant as the audience, which are the narrator and the readers and Sancho, are aware of this burlesque situation. Finally, we can say the ironic tone dominates in the story of Cervantes. As a result, the irony gives a funny voice in Don Quixote which is a contribution of making the whole story laughable. However, Ricapito states:

“Cervantes places in Don Quijote’s mouth linguistic archaisms which a reader of another era might find humoristic. I take this to be a form of authorial subversion where the speeches and acts of the central character produce laughter and other comic effects; that Don Quijote’s actions are an aspect of humiliation” which is true since Don Quixote the tridimensional ideals and visions are idiosyncratic for the other characters who perceive their surrounding with a first-degree interpretation (98). If we are focusing on the written italic verb ‘to be’ conjugated in the past, present and future tenses, it gives another dimension of the quixotic metafiction since it enhances the corridors of time as we may perceive not only the character of Don Quixote but the myth of Don Quixote and his Errant Chivalry Order which is also opening the doors many doors of interpretations.

“If my *was* would be an *is*,
 not waiting for a *will be*,
 or if at last the time would come
 when later is now and here¹⁷...” (*ibid* 572).

The most powerful part of the metafiction is not only its different authors, but its subtle intertextuality used as clue regarding different perspective in the story. These verses are a prelude from a gloss written and sung by Don Lorenzo. We can also assume this technique may be a parallelism of the mystic power of the Cave of Montesinos since this Cave is open door for different period¹⁷. “So (...) That those accursed books of chivalry he’s always reading have driven him crazy; and now I remember hearing him saying time and time again, when he was talking to himself, that he wanted to become a knight errant and go out the wide world in search

¹⁷ The episode of the Cave of Montesinos may be a preliminary draft of Magic Realism, even though the real father of Magic Realism is Gabriel García Márquez.

of adventures” (*ibid* 44). The interjection “Woe is me!” is an ironic anaphora which reminds the woes of the soldiers when they are made knights, and it is also mocking the old-fashioned style of chivalric books. Finally, there is another layer of irony, since the Señor Pero Pérez is himself a scholar, and he is criticizing the resources used to facilitate spread the literacy since the invention of Guttenberg: the books which is a situational irony. As we can see the irony in Don Quixote belongs in different layers of the story’s plot, and it either requires a reader who not only reads the story, or a reader who analyze the hidden irony which leads to a funny book.

There are many different perspectives since Don Quixote is a metafictional book. It is a metafiction since in the story of Don Quixote there is the history of Don Quixote, which was published, and this fiction within the fiction only appears in the second book of Don Quixote. At the end of the chapter 2, Sansón Carrasco who earned his Bachelor from the university of Salamanca told to his father, Bartolomé Carrasco that there is a story which is called *The Ingenious Gentleman Don Quixote of La Mancha*. Furthermore, he mentions the characters of Sancho and Dulcinea (*ibid* 472). The metafiction is reaching its summit when the priest and the barber plays the role of inquisitors of the library of Don Quixote when the barber is reading the title of the book next to *The Songbook* by Lopez Maldonado, whose the author is one of the priest good friend. This book is called *La Galatea* from Miguel de Cervantes which the priest who says ““This Cervantes has been a good friend of mine for many years, and I know that he is better versed in misfortunes than in verses”” (*ibid* 18). In the fiction the reality of Cervantes’ life is resurging. After all, who can say Cervantes has a good life if we consider that his dedication to the literature sends him for short period of time in jail since he lost his left arm. Then, the priest, who is educated, comments the work of Cervantes, “His book has a certain creativity; it proposes something and concludes nothing.” His reflection could be an analysis of the story’s climax since

the conflict does not reach a limit since the story's conflict since the conflict itself stands on different universes and perceptions with the same story's setting which leads to the different interpretations. Consequently, the priest concludes that "We have to wait for the second part he has promised; perhaps with that addition it will achieve the mercy denied to it now; in the meantime, keep it locked away in your house, my friend" (*ibid* 52). This very last sentences suggest they will be a second book, even though he is talking about the *Galatea*, it might be a prank from Cervantes, maybe is an indirect way to talk about Don Quixote? Also, the priest wants to save the book from the flames. Also, we should theorize if at the end, when Don Quixote does not want to be a Knight Errant anymore, but a pastoral shouldn't it be the second IMAGINARY book of Cervantes?

As we discussed the possibility of a new pastoral Don Quixote. We will examine the different authors within the story of Don Quixote. This part is crucial since the different authors are allowing many perspectives and it will also create a metafictional magnitude since some authors are not only characters in Don Quixote but are characters from other stories. Consequently, it again opens many other doors of interpretation with these multiple authors.

3.3 Different Authors

It is important to read the prologue of *Don Quixote* because Cervantes provides the setting of *Don Quixote*. First, it describes the main character, Don Quixote since it is "a history as that of the famous Don Quixote of La Mancha, who thought by all the residents of the districts of Montiel¹⁸ to have been the most chaste lover and most valiant knight seen in those environs for many years" (*ibid* 8). However, the reader must carefully pay attention to the terminology,

¹⁸ Montiel is another name for *La Mancha*.

the word ‘history¹⁹’ which implies; authentic events. As a result, according to Cervantes, it is non-fictional or/and it may be a legend since a legend always begins as an oral history of hyperbolic account of any given hero. In this case, we are talking about Don Quixote. It also stipulates the fame of Don Quixote came to a point when the habitants of the region of Don Quixote are still remember his adventurous achievements. Therefore, he is an epic hero. It also suggests that there is not a time frame which usually happens in folkloric tales; we know it already happened, but since how long? How long did last his adventures? This short sentence is the foundation of the legendary adventures of Don Quixote.

Then, it is very important to pay close attention to the poems which are a part of the prologue, but which do not belong to any chapter because it is not only an introduction to the book, but it is the ‘cradle’ of the birth of the protagonist. In the first poem, *Urganda the Unorganized*²⁰, it says:

“You will recount the advent-
 Of a gentleman from La Manch-
 Whose idle reading of nov-
 Caused him to lose his reas-:
 Fair maidens, arms, and chiv-
 Spurred him to imita-
 Of Orlando Furio-” (*ibid*, 12).

¹⁹ In this case, it refers to the creation of the history of Don Quixote as a real epic hero. It also shapes the identity of La Mancha.

²⁰ It is intertextual. It refers to Urganda the Unorganized which is a fairy character in *Amadis de Gaula*.

With these short verses, Cervantes sets up our hero. We know he can only exist with the ‘help’ of other characters. It also states other canonical chivalric book from Renaissance or Middle Ages, since it mentions Orlando Furioso, an epic Italian hero. However, we should question, within the fiction, who are the authors of *Amadís of Gaul* to *Don Quixote of La Mancha* and *Don Belianis of Greece* to *Don Quixote of La Mancha* sonnets? At a metafictional level, we should assume the authors of these sonnets are the characters of *Amadís of Gaul* and Don Belianis themselves. Amadís of Gaul begins his sonnet by directly addressing Don Quixote, “You, who mimicked the tearful life of woe....” And finishes by:

“you will enjoy renown as a valiant knight;
Your kingdom will be first among all realms;
And your wise chronicler, unique on earth” (*ibid* 13-14).

The sonnet of Don Belianis, another Castilian epic knight, is an allegory of Don Quixote’s accomplishments. The last verse says, “I envy, O Quixote, your great feats!” (*ibid* 14). As we can see other characters from previous stories written by other authors than Cervantes become ‘reality’ in the prologue. They exist, they are witnesses of the account of Don Quixote, and we should consider their voices as different authors of Don Quixote since their poems are celebrating his bravery. Furthermore, in chapter 13 of the second book, in the first paragraph an omniscient narrator is reporting in indirect style the discourse of other unknown narrators, “and so it says that as they moved a short distance away, the Squire of the Wood said to Sancho...” (*ibid* 533).

In the second chapter of the first book, mentions different authors of *Don Quixote* since it says: “Some authors say his first adventure was the one in Puerto Lápice; others claim it was

the adventures of windmills” (*ibid* 25). As a result, it gives another dimension of the story. It appears it is the same story’s plot, but there is a sense of confusion on the chronology of his adventures. These types of confusions belong to a legend. Consequently, it also implies there are different authors since it is a legend. On the very end of the chapter 7, an omniscient narrator makes the allegation that “it is certainly true that the second author of this work did not want to believe that so curious history (...) [had] so little interest that they did not have in their archives or writing tables a few pages that dealt with this famous knight; (...) he discovered in the manner that will be revealed in part two” (*ibid* 63). As a result, and according to Riley, “There remains to consider the fragment of the first eight chapters. Is that any more reliable? As I intimated earlier: not really. There are no problems of the same kind about the narrator here, because we are not told anything about him. He is vague about his sources which can verified with the text of Cervantes” (810). For example, the narrator does not really state who is the second author of this book. However, he states in the next chapter that the story “was written in characters I know to be Arabic” (*ibid* 67). And he is looking “around to see if [there are around] some Morisco¹⁵ who knew Castilian” (*ibid* 67). So, as we can see, Riley is right about the lack of reliability regarding the authors of the story. Furthermore, nobody really knows who the narrator is for the first eight chapters. It seems it is a passer-by who witnesses the famous accounts of Don Quixote.

The different unknown sources do not really stop to give different perspectives and accounts in the story of *Don Quixote* after the first seventh chapters. As a result, the problem with the different authors must be carefully monitored by the reader because the different authors who are recounting Don Quixote’s feats allow for many different recounts. At the end of the chapter 27, when the anecdote of the misfortune of Cardenio is finished, a voice from nowhere says “llegó a sus oídos, que en lastimados atentado historiadora lo que se dirá en la cuarta parte

de esta narración, que es este punto dio fin a la tercera el sabio y atentado historiador Cide Hamete Benengeli” (Real Academia 273). This states that there are many ‘óidos’ which means some gossips which are transcribed by a Moorish historian named Cid Hamete Benengeli within the story, the official novelist of Don Quixote who is the Moorish historian may ‘choose,’ from different voices. Consequently, we rely on Cid Hamete Benengeli’s analytical ability to discern the most authentic voice and to transliterate the most accurate to the reader. However, Riley decides to include the wizards as the authors of Don Quixote when the character of Don Quixote is discovering that there is a false Don Quixote. This occurs in chapter 59 of the second book, when, for the first time, our character does not see a castle instead of an inn. This indicates at this very important moment that Don Quixote has all his lucidity. It may be “Enchanter or no, Benengeli has his limitations, however. His omniscience stops short at the brink of the Cave of Montesinos, for instance. But more serious than this are the, perhaps half a dozen, occasions when his narration raises real doubts” (Riley 809). This is the reason why, in the first book, in chapter 9, one of the first-person narrators reminds himself that he found a *Don Quixote* book in the Toledo market which is being sold by a Moorish²¹ boy, but he could not read it since it was written in Moor. He also tries to analyze the book written by the Arab historian, Cide Hamete Benengeli, which could be interpreted as a history book since the description of Dulcinea is realistic, ““This Dulcinea of Toboso, referred to so often in this history, they say had the best hand for salting pork of any woman in all of La Mancha ’” (*ibid* 67). Consequently, this is the most important part of the second book because we are officially beginning the ‘fiction-of-the-fiction’ which opens different perspectives on the story of Don Quixote. And if we are digging more into the perspectives of the metafiction, Don Quixote is the protagonist of his own fiction

²¹ A Moor is a Muslim who has not converted to Christianity.

of the Errant Knights and he is himself a reader of his own adventures. Consequently, he decides to change the plot, and the very end of the supposed 'authentic story' must be interpreted by the reader.

As we have already discussed Cervantes is indirectly building his protagonist's legend by having some famous characters of chivalric books, during the prologue, relate the annals of Don Quixote or provide him some guidance. These metafictional characters belong to the cohort of other voices and unknown authors after the Moorish historian who recounts different version of the story of *Don Quixote*. However, some voices claim Don Quixote is crazy while other characters recognize Don Quixote as a famous character like the King and the Queen who, in the second book, give him credit for his adventures. As a result, even if a vast majority of the characters perceive Don Quixote as crazy, and we should question whether Don Quixote is crazy, or only pretending?

4 CHAPTER 3: FREEDOM TO INTERPRET

4.1 Is Don Quixote as loco entreverado²²

Cervantes introduces his protagonist during the first chapter of his book. He describes and justifies the potential craziness of his main character Don Quixote as follows: “our gentleman become so caught up in reading that he spent his nights reading from dusk till dawn and his days reading from sunrise to sunset, and so with too little sleep and too much reading his brain dried up, causing him to lose his mind” (*ibid* 21). Consequently, the reader is aware, according to the narrator, that his protagonist, Alonso Quixano, does not have all of his faculties. The cause of his madness is due to intensive reading which has transformed him into a book character, created by himself, an Errant²³ Knight who is going to seek adventures. However, Don Quixote, is aware he is not crazy since he says, in chapter 5 of the first book: “*Yo sé quién soy, y sé que puedo ser*” is a very famous quote of Don Quixote which sets the story’s conflict: it’s his vision, and therefore the ideals of Don Quixote opposed to the norm of reality of other characters (Real Academia Española 58). Furthermore, Antonio Sánchez provides this analysis on Don Quixote’s craziness:

“La historia de DQ se apoya sobre esta base paradójica, de modo que resulta imposible emitir cualquier juicio acerca de su veracidad o falsedad. La última paradoja que analiza Presberg se relaciona con la identidad del personaje central. DQ es un cuerdo loco²⁴, según reconocen los personajes más inteligentes. La reacción ante la paradoja de DQ define al resto de personajes: los simples le califican de loco de atar o creen sus historias; los cuerdos aceptan su condición de "loco entreverado", reconociendo lo insoluble de la paradoja” (Antonio Sánchez 242).

²² *Loco entreverado*: “crazy like a fox” It is also translated by Edith Grossman “cleverness or foolishness” (*ibid*, 569).

²³ The word Errant according to Don Quixote represent an ideal. However, it most of the time being misunderstood by the other characters.

²⁴ Crazy-sane.

As Antonio Sánchez states, Don Quixote is a “*cuerto-loco*.” In chapter 18 of the second book, the craziness of Don Quixote is discussed in dialogue between Don Lorenzo and his son Don Diego. When Don Diego meets Don Quixote idiosyncratically like a knight, Don Diego asks his father, “Señor, who can this knight be whom you have brought to our house?” and Don Lorenzo responds:

“Son, I don’t know what to tell you,” responds Don Diego. “I can say only that I have seen him do things so intelligent that they wipe out and undo his mad acts: speak to him, and explore what he knows, and since you are clever, you’ll make a reasonable judgement regarding his cleverness or foolishness, though to tell you the truth, I think he’s more mad than sane” (*ibid* 568-9).

So, as we can see Don Diego finds Don Quixote’s behavior awkward; however, when he has conversation with Don Quixote, Don Diego realizes that sometimes Don Quixote, and despite his weirdness, is a bright man. Furthermore, later in the same chapter, after a conversation with Don Quixote during a meal since Don Quixote is a guest from Don Lorenzo, the father asks his son what he thinks about Don Quixote, and Don Diego says “Not all the physicians and notaries in the world could make a final accounting of his madness: he is a combination madman who has many lucid intervals” (*ibid* 571). If we consider Don Lorenzo and Don Diego as educated, we can assert that Don Quixote is not completely crazy since he is perceived as a sophisticated person who sometimes enlightens his audience. This is the reason why Don Quixote and Sancho are the guests of the Duke, in chapter 30, of the second book. While Sancho is introducing himself and Don Quixote, the duchess asks: “Tell me, my dear squire: this master of yours, isn’t he the one who has a history about him called *The Ingenious Gentleman Don Quixote of La Mancha* (*ibid* 655). As a result, Don Quixote and Sancho become the guests of the Duke even though, the Duke may be the villain in Don Quixote and Sancho’s adventures. But the villains will give the opportunity to Don Quixote to keep his promise for Sancho. Sancho will be

governor of an island. Furthermore, maybe Don Quixote is aware of the limits of his comedy. Maybe our *hidalgo* is playing the role of Don Quixote, and he knows who he can be for this role, and what he can do as a character. As a reminder he is called, and it is the “Part One of the Ingenious Gentleman Don Quixote of La Mancha” (*ibid* 19). It never says, ‘Part One of the Crazy Gentleman Don Quixote of La Mancha.’

To summarize, the definition of ‘ingenious’ perfectly defines the complexity of Don Quixote’s personality. One of the most obvious proofs, in the first book, comes after the ‘misadventure of the windmills, according to the narrator’s voice there were windmills. According to Don Quixote it was an adventure ‘against the giants,’ and in the chapter 8, Sancho tries to warn Don Quixote what he already did in the windmill adventure. But Don Quixote, as we assume, is the *hidalgo* who is having fun, and who is playing the role of Don Quixote as a caring person. Since only he is aware of his game, he is ingenious enough to convince his audience that he believes he is real Errant Knight, and he is warming Sancho:

“We can, brother Sancho Panza, plunge our hands all the way up to the elbows into things they call adventures. But be advised that even if you see me in the greatest danger in the world, you are not to put a hand to your sword to defend me (...) under no circumstances is it licit or permissible for you, under the laws of chivalry, to help me until you are dubbed a knight.”

“There’s no doubt, Señor.” Replied Sancho” (*ibid* 61).

As we can see Don Quixote really knows what he can do. He is ingeniously using the fallacy of the Errant Knight by pretending the existence of certain regulations that Sancho cannot help him if he is putting himself in dire straight. It cannot be the allegation of someone who is lacking reason and common sense. However, the genius of Cervantes resides of what responded Sancho to Don Quixote: “There is no doubt” which means technically if there is no doubt; therefore, the

doubt subsists. Furthermore, if we are thinking linguistically, the idea of doubt in the subjunctive mode which infers many subjective interpretations.

As a result, we should question if the character of Don Quixote is a protagonist or an antagonist. Don Quixote may be an antagonist if the reader labels him as a crazy old man, or may he be perceived as a protagonist since he plays a role of an epic hero: “Don Quixote of La Mancha is and will be, for he, as all men know, received the order of chivalry yesterday and today he has righted the greatest wrong and injustice that iniquity e’er advised and cruelty e’er committed” (*ibid*, 38). This quote is from an unknown narrator, but if we are putting this quote within its context, this quote maybe interpreted as a definition of either a protagonist or an antagonist. Therefore, the accounts for his epic adventures are legendary, or the narrator is using an ironic tone since it formally describes the wishes of his delirium. As stated by Laura Gorfkle, the interpretation of Don Quixote as an antagonist or protagonist “yet [resides] the conflicting points of view projected by the varying characters and narrative voices as well as the contradictions between (...) one event and another combine to create an ambivalence (...) that it makes difficult to determine if the protagonist embody any ideal at all. Some readers find themselves identifying with the character, viewing him as a victimized hero and rebel (...) Others view him as a fool and a madman” (31).

Consequently, there are two possible interpretations of the complex personality of Don Quixote. One is impaired, or perhaps if the reader is acknowledging his craziness as an ideal, he may enter to the magic of complexity of Don Quixote’s psyche which is not only modern, but postmodern. This is one aspect of Cervantes’ genius. His vision was 400 years, ahead of his time.

In order to demonstrate that the ideal of equality is postmodernist, we must define postmodern²⁵. The Encyclopedia Britannica defines of postmodernism as follows: “(1) there is no objective reality; (2) there is no (...) historical truth (...) (4) reason and logic are not universally valid.” As a result, the three main criteria of postmodernism are juxtaposed to the ideals of our epic hero who is standing to reestablish justice for the oppressed, and according to his perspective he is the only one who can see what ‘really’ happens; there are many realities since the curses and the order of the Errant Knighthood are real. Therefore, it allows some readers to comprehend his foolish originality from his dried brain which is a subjective reality according to Don Quixote’s perspective, and no one cannot contest his very personal interpretation of his surroundings. Lastly, in the prologue, our narrator mentions the “history” of Don Quixote remembered by the people of his province. Since there are a lot of people who remember his epic masterstrokes; it allows many possible realities. Consequently, there are as many possible stories within the main story, which is confirmed by our legendary hero since a legend does not have historical truth and may have different variants. As Manuel Durán and Fay Rogg interpret the status of the character of Don Quixote as a hero and antihero, they “admire his courage, his good will but laugh at his repeated failures and his lack of contact with the real world, he is for us a flawed hero and as such creates mixed and ambiguous feelings” (99).

We have deconstructed Don Quixote’s irrationality and we have omitted the hypothesis that our *hidalgo* was an excellent performer of his own character inspired from the chivalric books. This implies a dual interpretation of our main character Don Quixote. He may be perceived as protagonist or antagonist or maybe both, and this perception may fluctuate based on

²⁵ Even though Don Quixote was written on the beginning of the 17th century, the ideals of Don Quixote are very contemporary.

the plot and the perspectives of different characters from whom the readers must choose in order to build his own interpretation of Don Quixote. Thus, if we combine the prism of labelling our hidalgo as a good actor or crazy man, combined with the ‘telescopic lens’ which gives different voices interpretations combined with multiple narrators; it creates a ‘Kaleidoscopic Effect’²⁶.

4.2 The Process of Metafiction

Cervantes creates a kaleidoscopic effect due to the many layers of fictions within the main fiction of *Don Quixote* which can be called the metafiction²⁷. As we can assert, if we try to define this terminology, it implies obviously the ‘fiction above the fiction’ since the “‘Meta’ terms, therefore, are required in order to explore the relationship between this arbitrary linguistic system and the world to which it apparently refers. In fiction they are required in order to explore the relationship between the world *of* the fiction and the world *outside* the fiction” (3, Patricia Waugh). Consequently, the character of the historian, Cid Hamete, in chapter 40 of the second book, is glorified by an omniscient narrator: Cid Hamete “depicts thoughts, reveals imaginations, responds to tacit questions, clarifies doubt, resolves arguments; in short, he expresses the smallest points that curiosity might ever desire to know” (*ibid* 713). Technically, in the fiction of *Don Quixote* the narrator is not only fictional, but also the author. According to Waugh this type of “novel assimilates a variety of discourses (representations of speech, forms of narrative) discourses that *always* to some extent question and relativize each other’s authority” (6). This characteristic of metafiction perfectly illustrates the different narratives techniques used by

²⁶ It is a metaphor for the freedom of interpretation since with the different points of views and perspective some aspects of the story might be ‘twisted.’ Furthermore, the Meriam-Webster dictionary is defining the word ‘kaleidoscope’ as “an instrument containing loose bits of colored material (such as glass or plastic between two flat plates and two plane mirrors so places that changes of position of the bits of material are reflected in an endless variety of patterns.”

²⁷ The terminology was fined and created in 1970 by William H. Gass in the book *Fiction and the figures of Life*.

Cervantes in *Don Quixote* since we have the official historian of the legendary Don Quixote, Cid Hamete. Then, we have an unknown Moorish author who recounts the *Adventures of Don Quixote*, and finally we have many different omniscient narrators that we cannot differentiate. All of this complexity opens the door to multiple interpretations for the readers since the “metafictionist [in this case, it is Cervantes] is highly conscious of a basic dilemma: if he or she sets out to ‘represent’ the world, he or she realizes fairly soon that the world, as such, cannot be ‘represented’” which in this case, it may refer to the “*cuerto-loco*” of Don Quixote (Vaugh 3). Consequently, the ‘craziness’ of Don Quixote as opposed to most of the characters is a metafiction because Don Quixote creates his own fiction. For example, in the episode of the windmills, they are, according to Quixote’s perspective, monsters. Consequently, in this adventure, there are two adventures. One is the adventure of the brave Knight who fought the giants. This can be perceived as a parallel to the biblical *David against Goliath*. On the other hand, this adventure can be interpreted as an old crazy man who believes he is fighting giants, but actually fought the windmills. However, the narrator describes what Sancho sees: only the windmills. This example of conflictual perspectives belongs to the characteristics of metafictional novels since they “tend to be constructed on the principle of a fundamental and sustained opposition: the construction of a fictional illusion (as in traditional realism) and the laying bare of that illusion” (Vaugh 6). As a result, the metafiction is a ‘fictional illusion’ which is subtly suggested by Cervantes with an extended metaphor in chapter 7 of the first book. This ‘fictional illusion,’ the effect of mirror, or double-game and/or double dimension is implied when his niece and the housekeeper burn the books from Don Quixote’s library since the priest orders that the library be immured. As a result, when Don Quixote wakes up, he is looking for his room filled up with books which have disappeared. This implies a ‘double mirror,’ or a

‘fictional illusion’ according to Vaught’s terminology since his bedroom could be parallel to his library. Consequently, his bedroom is what he sees and everybody sees, but his library represents the twin-invisible room filled with books that nobody can see with the exception of Don Quixote himself. He is aware in his mind of the disappearance of the library and puts the blame on a curse made by an enchanter called Frestón²⁸. Furthermore, one of the author’s narrators, mentions, in the same chapter, that Don Quixote “blamed the malignity of Time” which could be interpreted as another dimension since with time there are many possible memories (*ibid* 66). This ‘malignity of Time’ may also imply the episode of the Montesinos since in the beginning of chapter 24 of the second book, a narrator comments on this episode and states different perspectives according to different character who have different perspectives on the anecdote of the Cave of Montesinos:

“The man who translated this great history from the original composed by the first author, Cide Hamete Benengeli, says when he reached the chapter concerning the adventure of the Cave of Montesinos, he found in the margin, written in Hamete’s own hand these words: ‘I cannot believe, nor can I persuade myself, that everything written in the preceding chapter in its entirety to the valiant Don Quixote, the truest and most noble knight of his day, would lie (...) You, reader, since you are a discerning person, must judge according to your own lights” (*ibid* 614)

These quotes from *Don Quixote* justify Vaught’s statement on metafiction that it, “is simultaneously to create a fiction and to make a statement about the creation of that fiction” since in the beginning of this chapter an unknown narrator who is omniscient states that someone who translated the story of Don Quixote (6). So first we have this third person narrator, second, we have an unknown translator, and third we have the official historian of Don Quixote who made the annotation that he questions the authenticity of this episode. As we can see, there is an accumulation of indirect speeches with different voices which contradict what really happened to

²⁸ This is the same wizard who changed the windmills as giants.

Don Quixote. As a result, I believe it would be too simple to label *Don Quixote* a metafictional book; instead, *Don Quixote* should be called ‘meta-metafiction²⁹.’ Consequently, it requires a reader who has new obligations. A reader who must choose among different layers of the story in order to interpret the fiction, the metafiction and the meta-metafiction.

4.3 The New Obligations of the Reader

As we already discussed, reading *Don Quixote* not only requires an active reader who must discern among different narrators, it requires a reader who is not just a spectator of *Don Quixote* since the action of reading is processing sentences and identifying the story’s plot and climax. With *Don Quixote* there is not a climax with the exception of the hope of going from adventures to adventures. However, this hope, which could be called ‘utopia,’ only exists in Don Quixote’s mind. The conflict of the story resides with the confrontation of the dystopia of the others characters who only see the reality.

And this is the reason why the story of *Don Quixote* is unique. The reader has the possibility of choosing to stand with Don Quixote’s ideals of the Errant Knights and sometimes the reader may agree with the authenticities of the visions of Don Quixote which are functioning as distorted mirrors of reality. However, in chapter 47 of the first book, Don Quixote has all of his faculties and makes this statement:

“If one were to reply that those who compose these books write them as fictions, and therefore are not obligated to consider the fine points of truth, I should respond that the more probable and possible, the more pleasing. Fictional tales must engage the minds of those who read them, and by restraining exaggeration and moderating impossibility, they enthrall the spirit and thereby astonish, captive, delight, and entertain, allowing wonder and joy to move together at the same pace; none of these things can be accomplished by

²⁹ This terminology does not exist. Different searches have been conducted, but this word does not appear anywhere.

fleeing verisimilitude and mimesis, which together constitute perfection in writing” (*ibid* 412)

As we can see, this quote created by Cervantes and said by the character of Don Quixote, gives us an interpretation on the mode of reading a story. It also defines, in term of philosophical perspective the meaning of the word, ‘truth’ as a freedom to interpret a story by the readers by ‘engaging their minds’ with different layers of a story within a story. Furthermore, very few lines later, the priest who represents the Inquisition finally regrets his past action since it says he “listened with great attention, and thought the canon a man of fine understanding who was correct in everything he said, and so he told him that since he held the same opinion, and felt a good deal of animosity toward books of chivalry, he had burned all of Don Quixote’s” (*ibid* 413). Consequently, the priest’s guilt is evidence of the invitation made by Cervantes to the readers to free their critical thinking without boundaries.

However, opening the minds to different perspectives which are supposed to bring the readers to different words, words which are parallel requires something else. And again Cervantes is guiding his audience with a very short phrase, which may appears first awkward, when Don Quixote tells, “But let us leave this aside, for it is a labyrinth³⁰ difficult to leave, and to return to the preeminence of arms over letters, a question that has not yet been resolved” (*ibid* 331). Consequently, we should question if the word ‘labyrinth³¹’ suggests a loss. Maybe it is a perdition in the ‘corridors of the time?’ Or it may be some path within the fiction that some ‘extremely active readers’ have the possibility to take with the interpretation of *Don Quixote*?

³⁰ The Meriam-Webster dictionary is defining the word ‘labyrinth’ as “a place constructed of or full of intricate passageways and blind alleys” or “something extremely complex or tortuous in structure, arrangement, or character: intricacy, perplexity.”

³¹ Since this word is use by his niece of his deathbed, also the episode of the caves can be interpreted as an abyssal labyrinth of Cueva de Montesinos in the chapters 22 and 23 of the second book.

Finally, the corridors of the labyrinth may be parallel if we are juxtaposing in one path, the character of Don Quixote and another hallway with the character of the Errant Shepherd. Both of these characters are competing. Therefore Don Quixote is dying, and his niece during his agony is addressing to him as the character of Don Quixote as a Knight, and she tells: ““What is this, Uncle? We thought your grace would stay at home again and lead a quiet and honorable life, and now you want to go into a new labyrinth” (*ibid* 933).

Consequently, these labyrinths which were suggested with the immuration of Don Quixote’s library and with the episode of the Cave of Montesinos; are finally the mazes which are referred to as different paths for the freedom of interpretation of the story based on the chosen perspectives according to different characters and voices that the readers have the opportunity to choose according to their mood on any given time. As a result, no matter how many times someone might read *Don Quixote*, in every reading, there is a perspective which may open different doors to the labyrinths of the freedom of interpretation of *Don Quixote*.

Cervantes is to literature what Diego Velázquez is to art, and since few decades set these two masterpieces apart, we can make a parallel between *Don Quixote* and *Las Meninas*. *Las Meninas* shares the same characteristic of having different perspectives which are competing together without being able to discriminate a dominant perspective. Consequently, the dominant perspective which prevails with the interpretation of *Don Quixote* and *Las Meninas*, is a freedom of interpretation from the audience and is susceptible to change every single time the same audience reads *The Adventures of Don Quixote* or browses *Las Meninas*.



Figure 2 *Las Meninas*, Diego Velázquez 1656

According to Garrido Ardila, even though he only mentions the literary work, he asserts the work of Cervantes opens unlimited perspectives until the Surrealist movement:

“Pero también prevé Cervantes las derrotas de la novela como género: la literatura habrá de adaptarse a las exigencias de los lectores y las formas de ficción idealista e irreal se impondrán a lo largo de los tiempos: la novela gótica en Inglaterra se impuso al realismo de Fielding y Smollett; el surrealismo, al naturalismo; y en épocas más recientes se ha impuesto el realismo trágico en Iberoamérica” (167).

This statement allows us to conclude that the masterpiece of Cervantes is the first modern book of literature. It does not matter how far away we travel through the ‘labyrinths of time;’ most of the canonic masterpieces created after Cervantes have something in common with *Don Quixote*.

4.4 Strategies for Low Level Readers

As we previously discussed, reading the story *Don Quixote* requires an active reader since the different perspectives and voices combined with the metafiction offer many interpretations of *Don Quixote*. It may, on the other hand, exhaust some readers who expect a simple story with an errant knight who seeks simple adventures. We can deduct these readers have low reading skills. According to Afflerbach, we must be cautious when we define reading skills. Reading skills are “automatic actions that result in decoding and comprehension with

speed, efficiency, and fluency and usually occur without awareness of the components or control involved” (368). To summarize, we should say it is the ability to decode ideas and to interpret them within the story’s plot, but we should speculate how reading a story with multiple perspectives, narrators and different points of views may be confusing since they are competing with its plots, and the story of *Don Quixote* has all of these characteristics. Furthermore, Afflerbach states:

“The difficulty of the reading, influenced by text, task, reader, and contextual variables, will determine this shifting balance. When their knowledge is strong and they are given easy text and goals, students can apply their usual skills. In contrast, when their knowledge is sketchy, texts are difficult, and reading tasks are complex, more strategic reading is required” (371).

As a result, the reading skills, in *Don Quixote*, are jeopardized by the multidimensional textuality, and the readers must actively discriminate according to their deduction. On the other hand, this multidimensional textuality constantly evolves from the beginning through the end of the story of *Don Quixote* since there is not a single interpretation of *Don Quixote* but many. Consequently, the comprehension of *Don Quixote* does not follow the path of deductive reasoning, rather it is inductive since the reader must choose from an indefinite amount of time his own interpretation. In order to avoid losing these readers, we should provide them different reading strategies which should tract the progression of their deductive interpretation of *Don Quixote*.

In order to create active readers with inductive reasoning, we should scaffold their progress by engaging them in this quest. Therefore, we should use the process of metacognition which consists of being able to create a plan or a map which monitors the process of thinking. We should do this in two steps, “(a) teach skills and strategies that are useful for extracting meaning from printed materials, and (b) provide many opportunities to practice applying the

skills and strategies for specific purposes in day-to-day reading” (Otto 575). For example, readers should be able to create a Tree Diagram which can connect the main characters with different situations and/or chapters. Or, they could create an Observation Diagram which creates a vignette per character. Additionally, readers could create a Fact and Opinion Chart which consists of listing under “Fact” the events and situations a character has to deal with and under “Opinion,” the readers’ perspective. We have decided to focus on different strategies created by Edward Friedman who teaches *Don Quixote*, to undergraduates in Spanish as a Second Language classes. He puts an emphasis on:

- “1. Whetting the appetite (introductory materials);
2. Consumption (reading the text);
3. Digestion (discussion and exercises);
4. The aftertaste (criticism and links to theory);
5. Hunger for more (Don Quixote as a model for reading)” (22).

If we follow the five steps used by Friedman, we should set a context for *Don Quixote*. We need to introduce the characters of Don Quixote and Sancho, and we should invite the readers to make a brief induction on those characters. We do not need to contextualize them literally, but we can use different sketches of Don Quixote and Sancho, and let them imagine or guessing if Don Quixote may have a sad tone or be a funny book. Then, we can choose canonic episodes. We can discuss the episode of Sancho’s flatulence, or the episode when Sancho is thrown in the air using a blanket, or the episode of the inn perceived as a castle filled with princesses. Consequently, we should shorten the *Adventures of Don Quixote*, and we should discuss them in short groups. If it is not in class since we may have some people who may want to learn and read about *Don Quixote* without being turned off by a one thousand page book, we should open some online

forum discussions based on the most simple and famous Adventures of Don Quixote. On the other hand, if we keep following Friedman's steps, we should invite our audience to make criticism on *Don Quixote*, but step number four, in my opinion, should be kept at the college level since we want to introduce *Don Quixote* to weak readers ludically; therefore it must be entertaining. However, we should all adhere to Friedman's final step which consists of creating more curiosity for the story of *Don Quixote*. This would be a success if the weak readers become curious about Don Quixote's adventures.

As a result, we should provide different guidelines on how to read *Don Quixote*. We should provide different paths on different chapters that must be read while other chapters could be summarized. Friedman, in a review in *The Readers Digest*, gives different strategies on how to read *Don Quixote*. He explains that there is a linear structure of *Don Quixote* which is built like a chivalric book, but he warns the readers that the "story and the history of his exploits [and] this duality could be called the narrative of Don Quixote the character and the narrative of *Don Quixote* the text, the combination of fiction and metafiction" (4). As we can see, Friedman warns the readers what to expect if they choose to read *Don Quixote*. And, if all of these perspectives are too demanding for readers who prefer to be spectator of the *Adventures of Don Quixote*, Friedman provides the 15 "greatest moments" of *Don Quixote* from the two books of Cervantes. He also supplies short summaries of the chosen adventures which may require too much critical thinking, by connecting the adventures together (6-8).

5 CONCLUSION

We discussed what makes the story of *Don Quixote* a masterpiece which has inspired many different artists in many different eras, even until today. Recently we even had the movie called *The Man Who Killed Don Quixote* at the Cannes festival in spring 2019. This is due to the multiple voices which open different interpretations since the reader must choose which voices to believe. As we already discussed, these multiples voices give the power to the reader to be a part of the story. The reader does not create a story, but he can choose which part of the legend of Don Quixote he wants to believe as real, as fake, as funny, as strange... All of these are due to the fantasy of Don Quixote. Some readers may believe he is insane while other people may believe he is an ingenious old man who plays the role of his own created character of Don Quixote de La Mancha. As a result, we can assert he appears as a different person to different people while being the same character. Furthermore, Cervantes chooses to create a legendary Don Quixote, which requires many authors, since the outcomes of Don Quixote are famous and recounted in all La Mancha. It is so famous that a false Don Quixote was created when the real Don Quixote discovers some false accounts on his adventures.

Consequently, all these multiple narrators and multiple authors create such a complexity that we have the metafiction and, in some cases, the 'meta-metafiction' which give the freedom to interpret Don Quixote, which I would say, according to the reader's perspectives. It is also important to point out that I did not find any research made on the 'meta-fiction.' I wonder if the 'meta-metafiction' may considered by itself as another layer of the metafiction itself, or if it should be investigated as a new terminology?

As a result, every reader has the freedom of interpretation. These same readers also may read *Don Quixote* for a second or third time and may have a new interpretation of *Don Quixote*

based on a changing mood. Therefore, their possible interpretations are endless. In conclusion, *Don Quixote*'s interpretation produces a 'kaleidoscopic effect' since Cervantes uses different voices, authors and characters in the story who have different perspectives which opens the door to multiple of interpretations. This is probably the reason why we had, we have and will have many artists who will create their vision of *Don Quixote*. After all, Picasso created a very simple Don Quixote which can be interpreted as a very simple figure. Because Don Quixote is a malleable hero, who takes the shape of the perspective of each of his readers. Don Quixote is not old fashioned but indefinitely fashionable.

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