A Dream of Nobility, Innocence, and Symmetry: Realism and Romance in *Don Quixote* and Its Descendants in Eighteenth-Century England

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Introduction

The publication of Miguel de Cervantes's *Don Quixote* (1605, 1615) marks a decisive moment in the development of what has been called modern fiction. Cervantes incorporates preexisting literary modes, namely satire and romance, and instrumentalizes them to help develop a "novel" form. In *Don Quixote*, the relationship between romance and realist fiction is generally assumed to be a contradictory one; Cervantes satirizes the idealism and folly of chivalric, pastoral, and sentimental romance in order to emphasize quotidian reality.[1] This satirical enterprise and its potential to foster narrative realism have often been used as a conceptual touchstone for comparative studies between Cervantes and his literary successors, especially eighteenth-century British satirical novelists. Cervantean satire provides a model for the dismantling of the improbable and ludicrous in favor of the possible and sensible.

This project aims at revising the standing story that we have about Cervantes and satirical novelists in England. I read *Don Quixote* along with several works from the eighteenth century that carry the genetic material of Cervantes's novel, including Henry Fielding's *Joseph Andrews* (1742), Laurence Sterne's *Tristram Shandy* (1759-1767), and Frances Burney's *Evelina* (1778). These British novels do not forsake the imagination of romance, which suggests that Fielding, Sterne, and Burney are responding to a more complex Cervantes with regard to his use of satire to mediate between romance and the emerging novel. This is a project about the dialectical relationship between *Don Quixote* and its descendants in England in terms of genre. It behooves us to think not only of the influence of *Don Quixote* in England but also of how the ways in which eighteenth-century writers engage with romance enlighten some aspects of the generic interplay in Cervantes's novel that do not result in mockery.

I argue that, in *Don Quixote*, the apparent conflict between idealism and realism—the burlesque treatment of romance—manages to rescue the motifs of chivalric nobility and innocence/naïveté from the irony that each elicits. In Part I, Don Quixote's mission as a knight-errant to defend the precepts of the Golden Age in seventeenth-century Spain provides the material that the satire exploits to laugh at the protagonist's idealism and folly. However, on certain occasions, the fantasy of a return to the Golden Age connects him to certain principles from natural law, namely the principle of equity, that, given the abuses of the law at the time, seem to avoid any need for irony or ridicule. In these cases, the product of Don Quixote's imagination, as I show, is used not to laugh at him but to draw attention to desiderata in his contemporaneous world and to certain resulting problems. Likewise, the protagonist's innocence (or naïveté) in Part II—his blind belief in the chivalric imaginings that the secondary characters stage for him—is, at times, repurposed to emphasize the cruelty and idleness of certain secondary characters who are supposed to embody the normative values at the time.

In the mid-eighteenth century, Fielding and Sterne seem to have found these affinities between the realistic and imaginative literary modes in *Don Quixote* very productive in their characterization of Parson Adams and Uncle Toby in *Joseph Andrews* and *Tristram Shandy*, respectively. The irony that targets Adams's and Toby's chivalric nostalgia and naïveté is redirected to the secondary characters or collapses when the product of their imagination results in noble and necessary values, as well as when the innocence of these comic heroes is used to highlight their vulnerability to characters who are cunning, deceitful, and hypocritical. Fielding and Sterne engage in a double gesture of activating and redirecting this irony, which, I argue, prompts readers to revise and unlearn previous habits in England of reading quixotic characters as mere objects of ridicule. Instead of simply centering on Adams and Toby from an ironic

distance and laughing at them (as happens in the preceding satirical tradition represented by Samuel Butler and Jonathan Swift, among others), readers of *Joseph Andrews* and *Tristram Shandy* are put under constant inspection to determine the appropriateness of their response to the case presented; since Fielding and Sterne, like Cervantes in the examples that I study here, repurpose the irony that stems from the mixture of realism and imagination to offer insights into what constitutes noble actions and sympathetic innocence.

Burney's *Evelina* illuminates an additional aspect of the relationship between romance and realism in eighteenth-century England. This novel includes embedded narratives that seem to exploit certain generic dynamics that are present in some of the interpolated stories in Cervantes's novel. The subplots of Mr. Macartney and Cardenio in *Evelina* and *Don Quixote* Part I, respectively, illustrate a way in which realism can be inoculated into romance without having to eliminate or ridicule the latter. I argue that the fleeting interruption of Cardenio's and Mr. Macartney's first-person narrations offers a rupture in romance and an entry point for realism. Like Don Quixote, Cardenio and Mr. Macartney seem to share a consciousness of what should happen in their respective stories. In both cases, however, there is an unexpected event that affects the anticipated progression of their narratives. Realism appears here in a momentary defeat of an eminent quixotic theme: the expectation of symmetry between one's life and one's story. These two characters eventually are rescued by the resumption of the protocols of romance that temporarily have abandoned them. This pattern of interruption and resumption of one's tale shows an additional aspect of the mutuality between romance and realism that I am tracing in this project. Both literary modes collaborate in the creation of an aesthetic experience that combines the suspense that ensues from the intrusions of unexpected elements into one's tale with the surprise and excitement of the continuation of romance.

Ultimately, this dissertation shows that there exist certain affinities between realism and romance in *Don Quixote*, which are part of a larger genealogy of novelistic creation in eighteenth-century England. Reading *Don Quixote* together with *Joseph Andrews* and *Tristram Shandy* demonstrates that the interplay between realism and idealism in Cervantes's novel does not simply serve as a template for the disparagement of imagination characteristic of Swiftian satire. The relationship between these two literary modes in *Don Quixote* also provides a model for a new breed of comic characters, such as Adams and Toby, that use the mixture of realism and imagination to produce effects other than ridicule and to transcend previous notions on reading quixotic figures as mere objects of derision. In addition, the comparison between the stories of Cardenio and Mr. Macartney illustrates a codependence between realism and romance in which both literary modes seem to be necessary in producing suspense and surprise and in keeping the reader interested in the narrative. In this introduction, I offer a survey of how scholars have defined and represented the relationship between these three literary modes—satire, romance, and realism—in both seventeenth-century Spain and eighteenth-century England.

The Satirical Vision on Don Quixote and its Revisions in the Mid-Eighteenth Century

The intricacies of *Don Quixote* and the numerous approaches to which the narrative lends itself have prompted literary critics to write off its satire after the first few chapters of the novel.[2] The satirical vision with which Cervantes introduces the narrative is undoubtedly expanded upon as the story advances. Cervantes's novel explores deep themes—including questions of truth, justice, history, and the relationship between art and life, among many others—that somehow seem to replace the initial satirical enterprise of Part I. *Don Quixote* is much more than satire, yet it is not free from the conventions of this literary mode. There are, indeed, notable critical studies

that afford satire a more central place in *Don Quixote*. James A. Parr—following Mikhail Bakhtin, Sheldon Sacks, and Gilbert Highet—argues that *Don Quixote*'s underlying structure is that of Menippean satire (139).[3] Following Highet's model, for example, Parr highlights that *Don Quixote* meets the criteria of the Menippean satire by a) presenting itself as a satire; b) targeting contemporary social issues; c) using comical and cruel language; d) employing irony, violence, exaggeration, and parody; e) drawing attention to sordid aspects of reality; f) and producing enjoyment and aversion (142–45). Among these characteristics, Cervantes's parodic style deserves special attention, since it is one of the main innovations that *Don Quixote* provides for British satirical writers.

In Cervantes's novel, there is a close alliance between satire—in its parodic treatment of romance—and realism.[4] At the beginning of Part I, a well-known way in which the satire fosters realism is by unmasking the false pretense of romances of chivalry and by emphasizing the true state of affairs in seventeenth-century Spain. Parody works, for the most part, by referring to two focal points at the same time: to the grandiose ideas in books of chivalry and to contemporaneous and ordinary reality. Don Quixote tries to project the idealism that he learns by reading romances of chivalry onto the quotidian objects and inhabitants of La Mancha, which allows irony to thrive in the novel and renders said idealism ridiculous. As Anthony Close explains, this kind of parody operates "by applying the style—usually the elevated style—characteristic of such literature to an incongruously low subject" ("Burlesque" 365). One can find examples of this technique, for instance, in Don Quixote's description of two flocks of sheep as if they were two armies of famous knights about to enter into combat with each other, as well as in the depiction of a barber's basin as a mythical helmet. According to Close, the two key characteristics of Cervantes's parodic style are first, the seriousness that the author employs in these descriptions,

and second, the achievement of a "pure form of parody," in which "Don Quixote's delusions evoke chivalric romances as they seem normally to serious readers" ("Burlesque" 371). That is, for Close, Don Quixote's madness (his interpretation of reality through a chivalric lens) allows readers to perceive the events that the protagonist imagines as they are presented in romance—the dust that Don Quixote first sees in the episode with the two flocks of sheep may appear as a reasonable indexical sign for a battle—though the initial perception eventually turns into ridicule for the protagonist and his knightly aspirations ("Burlesque" 371).

An additional characteristic of the satiric/parodic style in *Don Quixote*, as I argue, is that it manages to rescue certain motifs, namely chivalric nobility and innocence, from the traps that each lays for itself. In general terms, for satire to work, the satirist and the reader need to look at the target from the same vantage point. The satirist needs to share with readers, or persuade them of the existence of, a standard against which the target of the satire is found deficient. In the case of *Don Quixote*, this standard seems to be the superiority of quotidian reality over chivalric pretense. However, this hierarchy is not a stable one, and, in a sort of post-structuralist fashion, it is subverted on certain occasions. Cervantes is known for engaging in multi-perspectivism and involving the reader in the act of processing the material. Some ideas and behaviors that Don Quixote recovers from romance appear, at times, to expose flaws in the ideology of seventeenth-century Spain, as opposed to resulting in ridicule. Likewise, the protagonist's naïve belief in the protocols of romance is, in certain cases, repurposed to cast a negative light on some secondary characters who are supposed to represent the normative view and values at the time. I do not intend to romanticize Don Quixote; rather, I study specific examples in the novel in which the parody and satire against chivalric imagination undo themselves by destabilizing the dyad reality/imagination and the targets of the irony. William Empson says that "[Fielding] seems to

leave room for the ideas he laughs at" (197). Cervantes appears to do so, as well. Cervantes's parodic style, as Close defines it, does serve as a model for the disparagement of imagination in the second half of the seventeenth century and in the early eighteenth century in England. However, in the mid-eighteenth century, Fielding and Sterne capitalize on this other aspect of Cervantean satire that I am tracing in this dissertation; the two British authors use the mixture of realism and imagination to produce effects other than ridicule, at the same time as they unsettle previous habits in England of approaching quixotic figures as mere objects of contempt.

During the two centuries that followed the arrival of *Don Quixote* in England,[5] the text was subject to different types of readings that interpreted and reinterpreted the nature of the protagonist and the narratological qualities of the novel according to historical reasons and to the critical sensibility of each period.[6] In general terms, for most of the seventeenth century, Don Quixote was seen as a farcical figure, mainly in theatrical representations. In the second half of the seventeenth century and in the early eighteenth century, quixotic characters acquired a new dimension. According to Frans De Bruyn, it was Butler's *Hudibras* (1663, 1664, 1678) that inaugurated a new interpretation—a satirical one—of *Don Quixote* at the same time as it began to dignify Cervantes's novel as an important literary work: "the publication of *Hudibras* … represents a turning point in the critical reception of *Don Quixote* in the English-speaking world. For *Hudibras*, despite its rough, doggerel manner, was a work of serious intellectual ambition and commanded great respect as a poetic achievement" (35). The types of quixotic characters modeled after Hudibras were mostly satirical figures that illustrated a type of obsession (political, religious, and literary, among others) that was perceived as dangerous by the satirist. These characters—often referred to as enthusiasts—were treated as mere objects of ridicule and contempt, and readers were encouraged to center on them from an ironic distance as they

explored the folly and ridiculousness of these characters' ideas and actions. As the eighteenth century progressed, quixotic figures acquired new attributes and turned from enthusiasts into what critics have termed amiable humorists. The eccentric and singular nature of these characters remained, but they elicited a different type of humor: not derision, but sympathetic laughter.

In *Don Quixote in England*, Ronald Paulson explores the relationship between satire and imagination in the context of both conceptions of quixotic figures as enthusiasts and amiable humorists. For Paulson, Cervantes's parodic style provides the model of the high burlesque for writers in England: "Cervantes' fame was based on his particularly decorous use of high burlesque as solemnity of style and tone—apparent disinterestedness—in treating a ridiculous situation" (40). Paulson demonstrates that Cervantes's high burlesque was adapted for opposing satirical enterprises: for a Tory "demonization" of imagination, exemplified by Swift, and for a Whig "aestheticization" of imagination, represented by Joseph Addison. On the one hand, as Paulson explains, Swift found an equivalent to writers of romance filling readers' minds with nonsensical ideas in the texts produced by the Moderns, in the context of the epistemological Battle between Ancients and Moderns (9). In *A Tale of a Tub* (1704), for example, Swift follows the satirical model against Don Quixote's delusion and represents what he thinks is the stupidity of those who learn the new ideas from books and follow them blindly: the author ironically praises their indefatigable industry, their freedom from ancient rules of composition, their ignorance of the learned languages—in short, their novelty, their entire familiarity with the moment and their indifference to the past or the future.

On the other hand, Paulson identifies Addison, and the character of Sir Roger de Coverley in the papers from *The Spectator* (1711) by Addison and Richard Steele, as the initial representatives of the aestheticization of imagination. Here, imagination and its excesses are not

scorned (as Swift would do), but they dissolve into a pleasant and lighthearted type of humor. According to Paulson: "Addison's argument is that laughter does not have to be derisive: one can feel *pleasure* at the surprise, affectation for the novelty" (26). Sir Roger is a precursor to the embodiment of admirable and eccentric qualities that one finds in characters in the mid-eighteenth century such as Adams and Toby. The narrator introduces Sir Roger as "a gentleman that is very singular in his behavior, but his singularities proceed from his good sense, and are contradictions of the manners of the world, only as he thinks the world is in the wrong" (*Spectator* 1). Indeed, Sir Roger, a country bachelor in his mid-fifties, is a good-natured character loved by all his servants and neighbors in the countryside. Sir Roger also embodies an outdated Tory ethos in the contemporary Whig society that Addison and Steele represent in their essays.[7] As Paulson explains, in exposing old-fashioned Tory ideas, Addison and Steele move away from Swiftian derision and into a more comic approach characterized by amiable, sympathetic, and pleasurable laughter (29).

In the mid-eighteenth century, Fielding and Sterne invert the basis of the satire by using Adams and Toby as catalysts for a type of irony that exposes the hostility of society toward innocent characters. As Susan Staves explains, "Satire is displaced from the quixotic character onto the world…" (208). Indeed, the originality of Adams and Toby stems from the fact that they are quixotic figures who elicit, instead of contempt, sympathy and admiration from readers, as well as disapproval of those secondary characters who try to take advantage of them. In chapters 1 and 2, I show that the change from derision to admiration and sympathy is not a direct one; rather, as I argue, it is accompanied by the unlearning of previous habits in England of reading quixotic characters through the lens of satire. Fielding and Sterne play with readers' expectations by recreating and dismantling an ironic register traditionally associated with quixotic figures.

For example, the irony linked to the theme of chivalric intervention appears when Adams's proneness to violence is portrayed in chivalric terms and when Toby describes war as a knightly enterprise. Likewise, the reader may chuckle at Adams's and Toby's innocence and lack of connection with contemporaneous reality when their naïveté blinds them to certain nuances or to the true state of affairs. This irony is eventually redirected to the secondary characters or collapses when Adams and Toby recuperate from their chivalric nostalgia noble values that do not allow one to convict them of folly, as well as when the irony that targets their naïveté turns into sympathy for their vulnerabilities to those secondary characters who are deceitful, hypocritical, and cruel. In my first two chapters, I study these metaphorical fault lines, in which the situation of ridicule is suddenly repurposed to offer insights into what constitutes noble actions and sympathetic innocence.

Romance and Nostalgia

In the twentieth century, most studies of the history of the novel rejected the presence of romance as a serious aspect in modern fiction, and the apparent departure from this idealistic literary mode was one of the main defining characteristics of the modern novel and the first novelists. Romance refers to an idealistic type of literature that, in the Middle Ages and the Renaissance, operated primarily in its chivalric, pastoral, sentimental, and byzantine forms. However, the different manifestations of romance throughout history have made this literary mode particularly difficult to define. Northrop Frye famously conceptualizes romance according to the characteristics of the hero and the world that he inhabits:

> If superior in *degree* to other men and to his environment, the hero is the typical hero of *romance*, whose actions are marvelous but who is himself identified as a human being. The hero of romance moves in a world in which the ordinary laws of nature are slightly

> suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons, talking animals, terrifying ogres and witches, and talismans of miraculous power violate no rule of probability once the postulates of romance have been established. (33)

This definition applies best to the hero and the world of romances of chivalry, while leaving out the other forms of romance in which idealism takes different forms. In sentimental and pastoral romances, idealism appears not as the repetition over and over again of supernatural phenomena and the performance of incredible martial deeds but as different iterations of courtly love. In these stories, ladies are regarded almost as deities by their male lovers, who act as their vassals. In the sentimental romance *Cárcel de amor* [*Prison of Love*] (1492) by Diego de San Pedro, the lovesick Leriano is carried to the "prison of love" by an allegorical representation of Desire. The beginning of this romance takes place in the Sierra Morena mountain range, as do some episodes in *Don Quixote*. The story, not surprisingly, ends with the death of Leriano, after he wins and eventually loses the favor of his lady, Laureola. Likewise, in pastoral romances, characters, often aristocrats dressed up as shepherds and shepherdesses, engage in lofty conversations, in idyllic settings, about the miseries of unrequited love.

In *Don Quixote*, Cervantes is often credited for incorporating the intertext of romance and transforming it into something different. That is, Cervantes summons the idealistic forms of literature that existed at the time (chivalric, pastoral, sentimental, and byzantine romances) and plays with their conventions, as he helps to develop modern, realistic fiction. Don Quixote's imitation of knight-errantry in seventeenth-century Spain is the best-well-known example of how Cervantes instrumentalizes romance to apparently move away from it. An additional example of the author's engagement with this idealistic mode in *Don Quixote* appears in the episode of

Marcela and Grisóstomo, Part I, chapters 11–14. Here, Cervantes plays with the conventional theme of unreciprocated love in pastoral fictions. Grisóstomo is of noble birth, and he re-creates himself as a shepherd in order to pursue Marcela, who rejects him and all the other men who are in love with her. Grisóstomo eventually dies of grief, and his friends blame Marcela for not returning his love. One of the ways in which Cervantes deviates from the traditional forms of the pastoral is by allowing Marcela to defend herself and present her point of view on the events leading to Grisóstomo's death: she did not do anything to entice any man's love, and she has the right to remain independent. Cervantes thereby shifts the point of view in an early modern feminist version of pastoral romance.

Despite Cervantes's attacks on romance, especially on the romances of chivalry, the relationship between him and this literary mode has not been conceptualized in a unanimous way. Considering Cervantes's literary production as a whole, critics have attempted to trace the prevalence of romance in his fictions in chronological terms. Ruth El Saffar argues against the idea that Cervantes started out as a writer in the tradition of idealism and progressively evolved toward realism. Instead, El Saffar reverses this chronology and argues that Cervantes moved from realism in his early works to idealism in his late works, as a result of his religious beliefs (20–21). E. C. Riley rejects both chronologies—evolution toward realism and evolution toward idealism—and draws attention to the presence of both literary modes, to different degrees, in all of Cervantes's literary production ("Genre" 78). Riley uses the ideas about literature expressed by the Canon of Toledo in *Don Quixote* Part I as a guide to discern Cervantes's own theory of fiction. The Canon criticizes romance,[8] but these books do not come across as pure nonsense in the dialogue that he has with the curate. Following the Canon's ideas, Riley explains that Cervantes is interested in the potential of romance to entertain and produce pleasure, but the

fantastic elements need to be tamed and have some degree of plausibility (according to the standards of the seventeenth century) so that they do not result in the absurdities that the Canon finds so outrageous: "[Cervantes's] highest aim in the novel was one of reconciliation: to impose minority standards on majority tastes, to make romance reasonable" (*Theory* 20). It is not surprising, then, that Cervantes found the irrationalities in books of chivalry most valuable for his satirical assaults on romance, while occasionally seriously engaging with some aspects of this literary mode, especially in its pastoral and byzantine strands.[9]

In studies of the eighteenth-century British novel and in Cervantean scholarship, with Riley as a notable exception, critics have tended to emphasize authors' rejection of romance in their texts as a defining characteristic of novels and as a way to identify the founders of this new genre. In recent years, however, scholars of the history of the novel have largely moved on from seeking to identify the first novelists, recognizing that the genre does not spring completely from any one author's head but instead develops and coalesces over a long period. Similarly, it is now widely recognized that romance and the novel should not be seen in simple opposition and that this idealistic mode persists in the novel. Margaret Anne Doody, in *The True Story of the Novel*, argues that the distinction between romance and the novel was artificially created to vindicate the role that eighteenth-century English writers played in "inventing" the new literary form (2–3). Doody rejects the term romance and demonstrates that there is continuity between what she calls "ancient novels" and modern ones: "romance and the novel are one" (15). Literary scholars have used Doody's argument about the continuity between old and new literary forms, not necessarily to abandon the distinction between romance and the novel, but to reimagine the status of romance and its purpose in modern fiction.

In this sense, Barbara Fuchs defines romance as a set of narrative and diegetic strategies that have been present in literature since the epic and that can coexist with other literary forms, including the novel (35–36). For Fuchs, these strategies seem "like the bedrock of narrative if not one of its most important strata" (36), and they can be applied to narrative structure as well as to content:

> These strategies consist of the complication or delay of a linear quest; first, by the successive deployment of obstacles to progress, where Eros can function either as an impediment to the quest or as its very goal, and, second, by the circularity of the narrative, expressed both in the importance of revelations, returns, and restorations and in the doubling or flashbacks of the narratives themselves … romances involve not only strategies of form, but the privileging of certain content, already evident in its classical manifestations: occulted and subsequently revealed identities, idealized protagonists, marvels and monsters, tasks and tests… (36)

Some of these strategies, as well as others that I identify, are key constituents of the interpolated stories of Cardenio, in *Don Quixote* Part I, and of Mr. Macartney in Burney's *Evelina*. These two subplots illustrate a certain mutuality between the strategies of romance and realism. Both literary modes, as I show, collaborate in the creation of an aesthetic experience in which the strategies of romance offer surprise and entertainment, while the intrusion of realism produces suspense and prevents the extraordinary from becoming too repetitive and ceasing to be surprising.

In a recent book, Scott Black analyzes romance as spaces of play that offer readers freedom from ordinary demands in the contemporaneous world of the novel (15). Black argues that *Don Quixote* and *Tristram Shandy* do not simply reject romance but engage in a double act

of adopting and adapting the fantastic mode: "[T]he characteristic gesture of the genre is a double, post-critical move that critiques naive, innocent, or mistaken modes of reading but then provokes versions of those experiences, inviting us to participate in the strange loops of reading by which the extraordinary stories of romance are reinstalled as spaces of play" (43). The Sierra Morena sequence in *Don Quixote*—to which the story of Cardenio belongs—does seem to act as a space of play in the quotidian world of La Mancha. There is a change of temporality and pace in the narrative after Don Quixote and Sancho escape into the mountains. The linear progression of the main narrative is put on hold, and the adventures on the road turn into what Edward H. Friedman has termed "adventures in storytelling" ("Approaches" 7). The stories told in the mountains, narrated by idealized characters from the upper levels of society, seem to offer readers the allure and the excitement of romance in the quotidian world of innkeepers, goatherds, and prostitutes that the reader has experienced, for the most part, up to this point in the novel. Cervantes, as is characteristic in him, does not leave the intertext of romance unaltered. In chapter 3, I argue that the fleeting interruption of Cardenio's first-person narration serves as a rupture in romance and as a point of entry for realism. Cardenio seems to painfully experience the defeat of a quintessential quixotic aspiration: the expectation of symmetry between one's life and one's story. In the end, he is rescued by the protocols of the idealistic mode that momentarily have abandoned him. This pattern of interruption and resumption of romance—which reappears in the eighteenth century in the Mr. Macartney subplot—illustrates how realism can be inoculated into romance, and not necessarily by way of ridicule. In the Cardenio and Mr. Macartney subplots, both literary modes seem to be necessary in producing suspense and surprise and in keeping readers attached to the narrative.

In the cases of Don Quixote, Parson Adams, and Uncle Toby, the aspect of romance that these characters bring into the narrative is an outlook on the world based on an idealized past and a sense of nostalgia about it. For Frye, nostalgia is a defining element of romance: "[T]he perennially child-like quality of romance is marked by its extraordinarily persistent nostalgia, its search for some kind of imaginative golden age in time or space" (186). Indeed, Don Quixote's knightly enterprise aims to bring back the Golden Age, a fictitious past with roots in Greek mythology and the pastoral, in which everyone was free, and damsels could roam the earth without fear or danger of being assaulted, among other examples. Adams's Christian ethos and Toby's interest in war are also equated, directly or indirectly, with an affective relationship with the Golden Age. In all three cases, their nostalgia produces different effects in their respective novels. On the one hand, it may result in irony toward the idealism and innocence of these comic heroes, especially in the case of Don Quixote. On the other hand, the ideas that these characters recuperate from their nostalgic impulses may lead to noble and necessary values, as well as to a type of innocence that reveals the cruelty and corruption of the normative world that takes advantage of them. This aspect of the imagination of romance has received little attention in comparative studies between *Don Quixote* and eighteenth-century British novels, and yet it is essential for Fielding's and Sterne's art of fiction in *Joseph Andrews* and *Tristram Shandy*, specifically for the experience that Adams and Toby offer to unsettle previous habits in England of approaching quixotic figures as mere objects of satire and ridicule.

Narrative Realism and Quixotic Characters

Most accounts of the creation of narrative realism present historical causality as the primary motive allowing writers to develop realistic narrative techniques. For example, Ian Watt, in *The Rise of the Novel*, identifies social, economic, and scientific changes in England, in the late

seventeenth and eighteenth centuries, that spurred the apparent transition from romance to the novel. In Watt's view, among other factors, novelistic realism is a byproduct of seventeenth- and eighteenth-century empiricism. The notion proposed by John Locke and David Hume that individuals could comprehend the world by way of their senses is reflected in Watt's concept of formal realism: "[T]he novel is a full and authentic report of human experience…" (32). Formal realism is a kind of realism of presentation that conceives the novel as documentary, evidence, and report of human experience, and it was a consequence of the need to "satisfy" the intellectual curiosity of the modern—capitalistic, middle class—English reader. Some of the novelistic techniques that Watt identifies as characteristic of this new type of fiction are the inclusion of characters carrying proper common names and behaving like "particular people in particular circumstances" (15), a plot that uses "past experience as the cause of present action" and allows for character development (22), and detailed descriptions of places and settings, among other characteristics.

Bakhtin presents a different account of the development of modern fiction, and he defines the novel as "a genre in the making" that operates within the "openendedness" of the present, as opposed to the already-formed genre of the epic, which is associated with an "absolute and complete past" ("Epic" 11–16). For Bakhtin, while the epic is a finished proposition transmitted by tradition, the novel is a young and developing genre in contact with the contemporary present. He finds the historical context for the emergence of this new literary mode not in the eighteenth century like Watt but in the Renaissance, thanks to, among other elements, "the parodic-travestying word [that] broke through all remaining boundaries" and the "interanimation of languages … [that] reached its highest point" in the Renaissance ("Prehistory" 79–80). Some elements that made possible the orientation of the novel toward the present (e.g., parody) already

appeared in the serio-comical genres, which for Bakhtin are the antecedents of the novel. These elements achieved their "full [novelistic] potential" with Cervantes and François Rabelais ("Prehistory" 80). According to this theoretical framework, other novelistic techniques that Cervantes develops in *Don Quixote* include irony, metafiction, and the presence of different linguistic registers and points of view.[10]

Indeed, the presentation of reality in *Don Quixote*, *Joseph Andrews*, and *Tristram Shandy* is strongly mediated by metafiction and self-referentiality. Using Michael McKeon's terminology, the dominant aesthetic mode in these three novels is that of "extreme skepticism," teaching the reader not to mistake fiction for history (48). Fielding and Sterne follow Cervantes's lead in exposing the literary devices and emphasizing the presence and intromissions of the narrator, which does not allow readers to forget that they are reading fiction. If Cervantes discusses how to write a prologue as he writes one, Sterne draws attention to the techniques and customs of dividing the text into chapters at the same time as he performs what he is discussing. He also replaces paragraphs with asterisks and has chapters missing or transposed. This approach to realism contrasts with the opposite aesthetic paradigm in the mid-eighteenth century: that of "naïve empiricism" found in novels such as Samuel Richardson's *Pamela* (1740). Naïve empiricism is characterized by a claim to the truthfulness of the story and by the presentation of a fictional story as though it could actually have happened. *Pamela*, for example, presents itself as a series of genuine letters, and Richardson seems to expect them to be read with what he calls "Historical Faith" (*Selected Letters* 85). Readers here are not to be disturbed, and they are expected to immerse themselves in the fiction and make conjectural judgments about the future of the protagonist in terms of marriage, social status, and virtue. In this sense, Samuel Johnson alludes to the pedagogical function that the novel performs in offering "mock encounters" with

reality, whereby young readers would be able to supplement their lack of knowledge about the world through this conjectural training.[11] For extreme skepticism, however, naïve empiricism seems to be just another form of romance, which pretends to be true (McKeon 48). Fielding, for example, appears to have written *Shamela* (1741) as a parody that exposes the hypocrisy and prevarication of Pamela's apparently heroic defense of her virtue against Mr. B's advances. McKeon uses the dialectical movement from romance to naïve empiricism to extreme skepticism—as well as the movement that he identifies later on from aristocratic to progressive to conservative ideology—in order to offer a practical idea of progressive historicity that includes a tangible world where a certain amount of critical intelligence is needed to make the crucial discriminations going forward in the representation of real characters and the conduct of real life.[12]

As an alternative to accounts of the development of realism driven by historical causality, Eric Hayot theorizes a non-progressive conceptualization of this literary mode. Hayot defines realism not as a set of techniques that progressively becomes more effective in representing reality—"as though reality itself remained stable over time, and humans simply improved their ability to represent it" (126)—but as a mode that is "empirical and world affirming" and that "frames, conceptualizes, and normalizes the cultural experience of a period" (124). Hayot employs the concept of the aesthetic world to refer to the formal elements that make up the diegesis of a given text (44), and he identifies six variables in this internal configuration: amplitude, completeness, metadiegetic structure, connectedness, character-system, and dynamism. Hayot then defines three literary modes (Realism, Romanticism, and Modernism) that depend on the type of relationship established between the formal, diegetic elements of the literary world and the world outside the text. Under this theoretical framework, realism, for

which Hayot discusses *Don Quixote* as an example, is a mode intended to reaffirm the contemporary normative view of a given historical period in the literary text. "The force of Realism," Hayot goes on to explain, "lies in its reproduction of the formal properties that govern the normative view that it reflects and responds to" (127–28).

Following Hayot, I define realism as the affirmation of contemporaneous prospects within the text. However, in *Don Quixote*, *Joseph Andrews*, and *Tristram Shandy*, said confirmation needs to be constantly honed on these three authors' emphasis on multi-perspectivism and reader involvement.[13] On the one hand, in *Don Quixote*, for the most part, and in the satirical tradition preceding the mid-eighteenth century in England, the prospects of the contemporaneous world (or the values that the satirist chooses to defend) are vindicated at the expense of the quixotic figures' imaginative excesses. In Cervantes's novel, for example, there is a parallel timescape that preserves certain aspects of the generative force of romance while insisting upon a vantage point outside the compulsions of the protagonist. On the other hand, Fielding and Sterne—and Cervantes also provides the model for this—complicate the original perspective outside the fantasy of the quixotic character.[14] There are moments in these three novels in which the irony that targets the eccentricities of the comic heroes is turned inside out. That is, Don Quixote, Adams, and Toby recuperate certain ideas from their imagination that seem to prompt readers to question the validity of some contemporaneous norms, as well as the behaviors that the secondary characters exhibit, instead of accepting them. Cervantes, Fielding, and Sterne seem to encourage readers not to take anything for granted. This is an inversion of the point of view outside the quixotic figure that is still very much connected to the world outside the text, since, as we will see, it offers an alternative way from which to tease out contemporaneous lessons.

If one looks at *Don Quixote* from the perspective of the mid-eighteenth century, the notion that Cervantes delivers the death blow to romance begins to lose traction. *Joseph Andrews*, *Tristram Shandy*, and *Evelina* are novels that, in different ways, carry the DNA of *Don Quixote*, and yet they present a version of realism that has not forsaken romance. Fielding and Sterne use the mixture of realism and imagination to offer insights into what constitutes noble actions and sympathetic innocence, as they unsettle previous habits in England of approaching quixotic figures as mere objects of ridicule. In *Evelina*, there are embedded narratives in which Burney illustrates an additional aspect of the mutuality between the realistic and imaginative modes. Here, the strategies of romance and contemporaneous demands collaborate in the creation of an aesthetic experience that combines suspense with surprise. This comparative dissertation demonstrates that British writers found in *Don Quixote* a relationship between romance and realism that is more complex than simply the vanishing of the former by the appearance of the latter. In the chapters that follow, I articulate said relationship in Cervantes's novel, as I also explore the changes that Fielding, Sterne, and Burney introduce to these generic dynamics in the mid-eighteenth century.

Notes

1. Howard Mancing is one of the literary scholars who have demonstrated the status of *Don Quixote* as a novel. However, he points out that, if one uses the rejection of romance as a defining characteristic of the novel, then Cervantes is not necessarily the first novelist. For Mancing, it is the arc from *Celestina* (1499), through *Lazarillo de Tormes* (1554), to *Don Quixote*—including Mateo Alemán's *Guzmán de Alfarache* (1599, 1604)—that establishes the emergence of the novel in Spain in the Renaissance ("*La Celestina*" 79).

2. A version of this paragraph, as well as a version of the paragraph on Michael McKeon's theories on the novel on page 18 of this introduction, appears in an essay that I published in *Comparative Literature Studies*, titled "Cervantean Satire, Realism, and the Eighteenth-Century British Novel."

3. Mancing has refuted this contention by arguing that Parr overlooks Bakhtin's consideration of *Don Quixote* as the prototype of the novel ("Bakhtin" 154).

4. In the prologue to Part I, "Cervantes's" friend claims that the purpose of this novel is "to undermine the authority and wide acceptance that books of chivalry have in the world and among the public…" (8). This authority and acceptance seem to have resulted in certain readers mistaking blatant fictions for historical truth. The innkeeper Juan Palomeque illustrates this tendency in the reading public. In Part I, chapter 32, this character defends the superiority of romances of chivalry, and all the incredible deeds that they present, over historical accounts of battles fought by real soldiers.

5. The first part of *Don Quixote* was cataloged in England the same year of its publication in Spain (1605). Thomas Shelton's translation of the first part of Cervantes's novel was published in England in 1612.

6. See De Bruyn for an analysis of how the changes in readers' horizon of expectations motivated the different interpretations of *Don Quixote* in England. See also Colahan and Hayes for recent studies on how the different translations of *Don Quixote* in seventeenth- and eighteenth-century England affected the perception of the text.

7. The theories of humor proposed by Anthony Ashley Cooper, third Earl of Shaftesbury, to whom Fielding alludes in his preface to *Joseph Andrews*, were very influential in shaping the transition from the "demonization" to the "aestheticization" of imagination. At the heart of

Shaftesbury's views on humor and ridicule, there seems to be an underlying assumption of the "common affection" and benevolence of mankind (53). For Shaftesbury, freedom in society and the inherent goodness in humanity allow for a good-humored type of ridicule whereby "we polish one another and rub off our corners and rough sides by a sort of amicable collision" (37). This contrasts with the derision and deformations of burlesque that, for Shaftesbury, are characteristic of slavish societies and draw on negative views of humanity in the state of nature.

8. In chapters 47 and 48 of the first part of *Don Quixote*, the priest and the Canon of Toledo engage in a dialogue about the literature and theater at the time. Through these two characters, Cervantes seems to acknowledge the negative view on romances of chivalry that emerged from the Council of Trent (1545-1563). For the Council, as well as for the Canon, the main problem with romances of chivalry is that they are an escapist and nonsensical type of literature from which there is nothing to be learned. These books offer the experience of unbounded imagination, often reflected in the repetition over and over again of a need for violence and the irresistible power of erotic desire. For the Canon, and following the Horatian dichotomy of *dulce et utile*, the ideal work of literature consists of a combination of entertainment and learning (414).

9. One of Cervantes's earliest works, *Galatea* (1585), is a pastoral romance. In addition, as Riley points out, Cervantes's posthumous work, *Los trabajos de Persiles y Sigismunda* [*The Trials of Persiles and Sigismunda*] (1617), bears striking similarities with the Canon's own recipe for an ideal work of literature (*Theory* 49).

10. Most comparative studies dealing with the influence that Cervantes had in shaping the eighteenth-century British novel have relied on Bakhtin's definition of the novel. For example, J. A. G. Ardila presents an insightful survey of the British novels influenced by Cervantes, and he

distinguishes between quixotic fictions and Cervantean novels (11). The former category refers to satirical texts in which the protagonist is a Quixote-like character, whose main function is to criticize the English society—as in Butler's *Hudibras* (13). The second category refers to actual novels that incorporate the literary techniques that Cervantes developed in *Don Quixote*, such as parody of other genres, metafiction, heteroglossia, and Cervantean irony (14). This category includes novels such as Tobias Smollett's *Roderick Random* (1748), Fielding's *Joseph Andrews*, and Jane Austen's *Northanger Abbey* (1817). Another important characteristic of Cervantean novels, according to Ardila, is their realism and their departure from romance: "Smollett's chief objective was also to transcend the romance, and to do so he recurred to Cervantean techniques" (14).

11. Catherine Gallagher recognizes Fielding's important role in what she terms the creation of fictionality in the mid-eighteenth century. Yet Gallagher's description of the modern novel—as a speculative exercise that, paradoxically, presents a believable story that the reader is not to take as real (346–47)—also relies on the type of conjectural training for young inexperienced readers that other types of early realist novels, such as *Pamela*, offer.

12. McKeon identifies the Protestant Reformation, advancements in print culture, and the scientific revolution as key events that validated and disseminated empirical attitudes in unprecedented ways (44).

13. One of the main elements that Cervantes's novel shares with *Joseph Andrews* and *Tristram Shandy* is the emphasis on relative over absolute meanings and the involvement of the reader in the process of interpreting the stories. In this sense, Friedman uses the term "periphrastic realism" to refer to the type of novelistic proposition that Cervantes presents in *Don Quixote*, which is characterized, among other things, by "[giving] credence and credit to the observer" and

by “choosing the partial and the relative over the all-inclusive and the absolute” (*Cervantes* 16). Eric Rothstein refers to a similar narrative style in *Joseph Andrews* as scientific or skeptical realism: “We collaborate too because Fielding leaves unresolved a good many interpretive problems in the novel, forcing us to see supposedly simple issues as complex. Narrative elements in *Joseph Andrews* rarely have univocal meanings, and some stay unresolved” (130). In *Tristram Shandy*, Sterne takes ambiguity and the proliferation of meanings to new heights. In *Sterne’s Fiction and the Double Principle*, Jonathan Lamb shows how the elements in Sterne’s novel (plots, characters, language) share what Hume calls a “double existence” (11). These elements do not contain a single and independent meaning; rather, they signify according to the situation that frames them: “all things act and react with their circumstances, their opposites or their perceivers, there is no part of the narrative, whether scene, commentary or reading, not constitutive of the factors constituting it” (11). The consequence of this is not the eventual yielding of indisputable meanings, but the involvement of the reader in a critical relation with the multiple signifieds that the elements in the text produce. In these three novels, the realism that this type of writing encourages is not the suspension of one’s disbelief. Instead, it requires the active participation of the reader in a difficult exercise of interpreting and negotiating the paradoxes and ambiguities that proliferate in the novels.

14. For William Egginton, one of Cervantes’s main innovations in prose fiction consists of presenting characters’ perspectives simultaneously from within and without: “a character comes alive in this way when the point of view of the narrative is able to shift from describing the character externally to portraying how he perceives and emotionally inhabits the world, as if the reader were stepping into a molded hollow in the book’s world and looking out through its eyeholes” (xxi).

Chapter 1

Romance, Realism, and the Duties of Chivalry

In "Masters and Fools: Velázquez's Distance," the art critic T.J. Clark analyzes a type of expression in Diego Velázquez's portraits of Aesop, Mars, and a jester named Don Juan of Austria. Clark offers important insights into the phenomenology of looking and being looked at, which, for him, has a reflection in Aesop's fables through the use of a retractile type of irony. That is, the moral attached to the end is a safety mechanism for the fabulist whereby conventional wisdom masks a previously ironic treatment of certain topics. Clark employs a quotation from Friedrich Hegel in which the latter remarks that the fabulist does not dare to "'speak his teaching openly'; he can 'only make it intelligible in a kind of riddle which is at the same time always being solved'" (11). In portraiture, age, disfigurement, and impairment of limbs ought to render the examples that Clark provides—the deformity of Aesop, the pitiable body of Mars, the churlish awkwardness of Don Juan of Austria—mere burlesques of wisdom or heroism; but when Clark attempts to explain why this is never clearly the appropriate response, he is reduced to a paradox—"this terrible commixture of weakness and invulnerability … in Aesop's voice" (14)—or to silence: "I reach a familiar impasse. I have no words, or none that strike me as convincing for the way Aesop looks" (10). The viewer of the expression ends up where the owner of the expression started: mute.

Many readers of Miguel de Cervantes's *Don Quixote* (1605, 1615), myself included, find themselves at a similar impasse when trying to understand the characterization of the knight-errant. Over the four centuries since the publication of this novel, Cervantes scholarship has offered multiple, and often contradictory, interpretations of the characterization of Don Quixote. The predicaments of this debate are captured in the title of John Jay Allen's renowned book: *Don*

Quixote: Hero or Fool? On the one hand, critics have interpreted the protagonist of Cervantes's novel as a fool or a madman attempting a mission no longer applicable to his contemporaneous worldview. On the other hand, the knight-errant has also been described as a hero whose noble ideas are at odds with a hostile society that does not understand him. Straddling between these two interpretations, called hard and soft, respectively, there is a third one, a "perspectivist" approach, that, in general, and as Allen states, presents Don Quixote "as either hero or fool, depending upon one's point of view" (202). Allen does not completely endorse any of these three schools of criticism (hard, soft, and perspectivist); rather, he argues that Cervantes changes the readers' ethical orientation on Don Quixote—"from one of derision to one of sympathy, respect, and admiration" (34)—through several formal and thematic changes that take place between Parts I and II of the novel. In the first part, critics have tended to find fewer redeeming qualities in Don Quixote than in the second one. According to Allen, Don Quixote displays pride and vanity in Part I, which renders him ridiculous. In Part II, these negative attributes give way to "self-knowledge, humility, and confession…," which, for Allen, are partially responsible for the readers' change in their ethical positioning toward the protagonist (110).

Even in the first part of the novel, readers must grapple with the problem that Clark identifies when looking at Velázquez's portraits: Don Quixote is a mocked hero whose apparently ridiculous aim at recovering the Golden Age in seventeenth-century Spain, occasionally, seems to exclude derision. In this chapter, I explore the nature of this riddle in terms of genre. I argue that, in certain moments of Part I, there is a blend of romance and realism that cannot be satirized without introducing an irony that recoils upon the satirist. I analyze Don Quixote's interventions in the episodes of Andrés (chapter 4) and of the galley slaves (chapter 22) as case studies in which the irony, normally associated with the folly of pursuing a worn-out

mission, bounces back upon the reader who may not see any need for it. In these episodes, Don Quixote recuperates an attribute from his imagination—the chivalric sentiment of mercy—that seems to be very much necessary in seventeenth-century Spain given the abuses of the law. Instead of laughing at the protagonist's fantasy, readers may appreciate the nobility of a character who defies ridicule and danger in the defense of a vital value that civil society seems to have abandoned.

Thus, realism in these episodes wears two faces. First, it is the criterion of common sense, knowing what is what, the difference between fiction and the true state of the case. Eric Hayot sees *Don Quixote* as an example of the aesthetic mode of realism, which he defines as the reaffirmation of the protocols of the outside world within the text (124). According to Hayot, "[the minor characters' worldview] creates the substrate against which Don Quijote's imaginary world is measured, found inadequate, and made the stuff of narrative. The shared world the characters of the *Quijote* live in is, because it is shared and naturalized, the world of the modern" (122). This is the type of realism that appears as a reaction to the idealism that Don Quixote learns from romance. It signals the limitations of the protagonist's fantasy and vindicates the reality of seventeenth-century Spain. Second, there is another, perhaps more transcendent, form of realism that recognizes values which cannot be jeered at without manifest danger to everything civil society either stands for or is supposed to represent. This second form of realism appears not as an antidote to Don Quixote's idealism but as a result of it. It does not assert coeval reality within the text but draws attention to an absence in the outside world: necessary values, which, rather paradoxically, Don Quixote recuperates from romance. My definition of romance in this chapter is based on the nature of the mythical past that the Golden Age evokes. I will explore what the recovery of the Golden Age means in light of these two types of realism. We

will see that it provides the material that satire exploits to laugh at Don Quixote, but it also connects the protagonist with principles from natural law, which seem to exclude any need for satire.

In the second part of the seventeenth century and in the first decades of the eighteenth century in England, the first type of realism characterized the satires featuring quixotic figures. In these satires, the characters modeled after Don Quixote embodied a type of obsession (political, scientific, literary, among others), and readers generally centered on these characters from an ironic distance as they explored the absurdities of their thoughts and actions. The new breed of comic characters that appears in the mid-eighteenth century—such as Parson Adams in Henry Fielding's *Joseph Andrews* (1742) and Uncle Toby in Laurence Sterne's *Tristram Shandy* (1759-1767)—embodies a mixture of realism and imagination that, as in the case of Don Quixote mentioned above, produces effects other than ridicule. In the second half of this chapter, I show that the irony that targets Adams's and Toby's chivalric nostalgia collapses or is redirected to the secondary characters when these comic heroes recuperate noble values from their imagination that do not allow one to convict them of folly.[1] This double gesture of activating and dismantling this irony, I argue, is used to unsettle previous habits of reading quixotic figures in England through the lens of satire. Instead of simply looking at Adams and Toby from a position of intellectual superiority and laughing at their lack of connection with contemporaneous reality (as happened in preceding satires featuring quixotic figures), readers of *Joseph Andrews* and *Tristram Shandy* are put under constant inspection to determine the appropriateness of their response to the case presented, as there are specific moments in which the irony traditionally associated with quixotic characters is repurposed to shed light onto what represents noble actions. Thus, *Don Quixote* provides a model not only for the demonization of imagination and

the burlesque that dominated in England in the second half of the seventeenth century and in the early eighteenth century, but also for a new type of comic characters in the mid-eighteenth century that transcend established notions of quixotic figures in England as mere objects of satire and ridicule.

The Riddle at the Inn and Realism as an Antidote to Romance

In Part I of *Don Quixote*, after the denouement of the sequence of love stories that take place in the Sierra Morena, the protagonist sits at a table with a group of secondary characters at Juan Palomeque's inn, and he poses the following questions to his audience: "For who in this world, coming through the door of this castle and seeing us as we appear now, would judge and believe that we are who we are? Who would say that this lady at my side is the great queen we all know she is, and that I am the Knight of the Sorrowful Face whose name is on the lips of fame?" (328). Through these questions, Don Quixote seems to be inviting readers to engage in a riddle comparable to the one that Clark identifies when looking at the portraits of Aesop, Mars, and the jester Don Juan of Austria. On the one hand, a hypothetical spectator at the inn could easily say to the protagonist that he is not who he pretends to be. He is an anachronism in seventeenth-century Spain, whose mission is futile both in the fictional past that he tries to recover and in his contemporary world, as we will see. The parodic or burlesque side of Cervantes's novel stems from this vantage point. On the other hand, this imaginary spectator could also appreciate the nobility of a person who defies harm and ridicule by staying faithful to certain chivalric sentiments (mercy, pity, humanity) in the context of a society that seems to overlook the importance of those values. In what follows, I engage in a hermeneutic exercise by exploring the reasons that would justify the different responses of this hypothetical spectator. I aim to shed

light on how romance dovetails with realism in *Don Quixote*, as well as how these two literary modes coalesce to emphasize the foolish and noble sides of the protagonist.

The aspect of romance that seems most important when considering these two positions is Don Quixote's nostalgic objective of recovering the Golden Age. This is a fictional past derived from mythology and pastoral romance, which idealizes the simplicity of a rural life and a form of rural ethics that evoke the Horatian *aurea mediocritas*. In the Iberian Peninsula, Jorge de Montemayor's *Los siete libros de la Diana* [*The Seven Books of Diana*] (1559), a celebrated narrative that the curate spares from the pyre in chapter 5 of *Don Quixote*,[2] exemplifies this type of fiction. In the *Diana*, a group of noble men and women dressed up as shepherds and shepherdesses engage in conversations about love in an idyllic and peaceful setting. The protagonists and the context in which they live are free of dangers and real-life preoccupations, so they can engage in discussions about platonic love.[3] In England, the pastoral themes of rural life and love are renewed by Edmund Spenser in *The Faerie Queene* (1590-1596), replete with medieval motifs and discourses, and in John Gay's *The Shepherd's Week* (1714) with vernacular language, not so polite but charmingly remote in time and space.

In the seventeenth and eighteenth centuries, the popularity of the pastoral subgenre of romance coincided with the attention paid by political philosophers to the original contract formed when social law replaced natural law. What said transition amounted to in terms of advantages and disadvantages to the individual was a topic over which the most influential thinkers differed considerably. For Thomas Hobbes, in the state of nature, there was "continual fear, and danger of violent death; and the life of man [was] solitary, poor, nasty, brutish, and short" (84). In contrast, John Locke and especially Jean-Jacques Rousseau present a more positive description of the state of nature. For Locke, "[the] state all men are naturally in … [is] a

state of perfect freedom to order their actions, and dispose of their possessions and persons as they think fit, within the bounds of the law of nature, without asking leave, or depending upon the will of any other man" (8).[4] Rousseau idealizes the state of nature in which humans lived "as free, healthy, good, and happy men …" (116). Rousseau sees few advantages to be derived from the shift from a natural to a social existence, as corruption commences as soon as one individual relies for support or addition upon another, a change of state of which property is the unmistakable symptom (116). In Don Quixote's speech on the Golden Age (chapter 11, Part I), the protagonist offers his own description of the state of nature: "In that time all was peace, friendship, and harmony; the heavy curve of the plowshare had not yet dared to open or violate the merciful womb of our first mother, for she, without being forced, offered up, everywhere across her broad and fertile bosom, whatever would satisfy, sustain, and delight the children who then possessed her" (76–77). Despite the different conceptualization of the state of nature by Hobbes, Locke, and Rousseau, they concur with Don Quixote that, in this state of nature, everyone is free and has a right to everything. For Rousseau, this is owing to the bounty of nature, which is infinite, while for Hobbes, it is owing to the strength of the individual, either not great enough to resist the incursions of competitors for food and shelter, or sufficient to vindicate the right to whatever the strength of the individual can claim. In romances of chivalry, and in Don Quixote's fantasy, knight-errantry attempts to negotiate between the rights of the vulnerable and the rights of the strong by acting as a police force of sorts that defends the rights of the meek against those who threaten their livelihood and existence.

If we adopt the position of the hypothetical spectator who responds to Don Quixote's questions at the inn by saying you are not who you say you are, said spectator could have in mind the presence of a double temporality in Cervantes's novel that casts doubt on the

protagonist's noble mission to defend those in need. The first problem is, of course, that history has advanced the art of war to a stage where the strength of a noble arm in defense of innocence is rendered ineffective by gunpowder and artillery. The protagonist himself recognizes this situation in his speech on Arms and Letters (chapters 37 and 38, Part I):

> When I consider this, I am prepared to say that it grieves my very soul that I have taken up the profession of knight errant in an age as despicable as the one we live in now, for although no danger can cause me to fear, it still fills me with misgivings to think that powder and tin may deprive me of the opportunity to become famous and renowned throughout the known world for the valor of my arm and the sharp edge of my sword. (333)

The protagonist's mission to defend the helpless with a *sword*—as if it were a sufficient instrument with which to defend vulnerable people—is anachronistic in the context of the incipiently modern and already thoroughly destructive art of war in the seventeenth century. Don Quixote, to be sure, does not take part in a large-scale conflict, but there are examples at a local level that emphasize the impracticality of his mission in his contemporary world. For example, in the episode in which Don Quixote frees the galley slaves, the narrator remarks on the knight-errant's good fortune in knocking down first the guard with a musket (170). Otherwise, the protagonist may not have succeeded in freeing the slaves.

Another problem related to the present time of the novel is that Don Quixote's actions clash with the law at the time. The protagonist's decision to free the slaves goes against the king's law that condemns them. Likewise, in the episode of Andrés, the protagonist seems to deprive a master of his right to punish his servant. In this adventure, Don Quixote encounters Andrés, a fifteen-year-old boy, tied to an oak and being flogged by his master, Juan Haldudo.

Don Quixote threatens Haldudo with his lance and forces him not only to untie Andrés but also to promise that he will make amends by paying the money owed to the boy and more in order to make up for his suffering on the tree. Cervantes scholars have approached this episode from multiple perspectives. For some critics, this adventure reflects Don Quixote's blind belief in justice. That is, the knight-errant naïvely believes that Haldudo will keep his promises. Roberto González Echevarría offers a different interpretation, construing this episode as a part of his larger argument that Don Quixote engages in criminal acts throughout Part I:

> Haldudo is not breaking the law by punishing Andrés, though he may be using excessive force. As in the galley slaves episode, Don Quijote acts as judge, but in doing so he has usurped Haldudo's right to deal with his servant and threatened him with physical injury. We will learn later that Don Quijote's actions have had the opposite effect of what he intended, and that in fact Andrés is a kind of pícaro on his way to visit places like those on the first innkeeper's itinerary. In other words, he may very well have been guilty and Haldudo justified in punishing him. Don Quijote's ad hoc seigneurial justice is out of step with current conditions and, in fact, leads to crime. (65)

Don Quixote's idiosyncratic conception of what appears to be justice seems to be part of Cervantes's larger project in the novel of situating the knight's chivalric imaginings in places where they do not belong. In the cases of Andrés and the galley slaves, Don Quixote's interventions show, among other things, the disconnection that exists between the legality of seventeenth-century Spain and the protagonist's chivalric fantasy. This is especially evident in the episode of the galley slaves, in which, after the liberation of the criminals, Don Quixote and Sancho hide in the Sierra Morena in hopes of avoiding the local authorities.[5]

The chivalric mission of Don Quixote is on shaky ground because the present time of the novel renders it futile and because it is an implausible chimera in the context of the fictional past that he tries to recover. In his speech on the Golden Age, Don Quixote alludes to some of the differences between the age of gold and his contemporaneous period, as well as to what his chivalric mission attempts in the latter. In the Golden Age, maidens could roam the earth free of danger, "[b]ut now, in these our detestable times, no maiden is safe … It was for their protection, as time passed and wickedness spread, that the order of knights errant was instituted: to defend maidens, protect widows, and come to the aid of orphans and those in need" (77). Insofar as the protagonist's nostalgia for the Golden Age recuperates something like Rousseau's idealization of the state of nature, what it actually excludes is any need for knight-errantry. The institution of chivalry is paradoxical in this regard, for it seeks to restore a state of nature by means of iron, such as swords and spears, which were alien to an age of gold. The pretension of arming well-meaning knights to keep hardened criminals in check is an implausible fiction of justice because neither side is harmless. First, harm will be done to many innocent people in pursuit of the punishment of the guilty.[6] And second, if the plea of necessity is allowed, it applies to all people who are armed in order to uphold the rights of others. In other words, knight-errantry claims to be necessary because of the violence that it deploys, which is at odds with the idealized state of nature that Don Quixote describes.

In the episode of Andrés, there seems to be an extra layer of irony that derives from Don Quixote's apparent aim to achieve justice through violent means. Haldudo perceives Don Quixote as a menacing figure with a lance and in full armor, and he obeys the protagonist's orders out of fear and without delay. After leaving the scene, Don Quixote is convinced that Haldudo will keep his pledge to make amends to Andrés. Besides Don Quixote's naïveté, these

events show that coercion (the strength of one's arm in chivalric terms) is not enough to dispense justice. This is a flawed method of justice, for, as soon as the coercive force disappears, so does the obligation to keep the agreed-upon commitments. In addition, Don Quixote's armed intervention, as González Echevarría points out, borders on the criminal, which enables Haldudo to make his own claim for justice. Haldudo, as Andrés reveals later in the novel, felt offended and humiliated by the protagonist, which prompted him to retaliate against the boy by nearly beating him to death. When Andrés reappears in chapter 31, Part I, Don Quixote hopes that the boy will provide testimony of his mission "to right the wrongs and offenses committed by the insolent and evil men who live in it…" (264). Contrary to what the protagonist expects, Andrés recounts the suffering that he experienced at the hands of his master after Don Quixote had left, making a heartfelt plea: "For the love of God, Señor Knight Errant, if you ever run into me again, even if you see them chopping me to pieces, don't help me and don't come to my aid, but leave me alone with my misfortune; no matter how bad it is, it won't be worse than what will happen to me when I'm helped by your grace, and may God curse you and all the knights errant ever born in this world" (266). Chivalry is an ineffectual mechanism to redress a wrong, and Cervantes appears to be alluding to this idea when the protagonist's well-intentioned actions produce more harm than good for the vulnerable whom he tries to help. Andrés attests not to the importance of knight-errantry but to its failure to protect the helpless.[7]

The aspects that I have highlighted from the episodes of Andrés and the galley slaves are representative of some of the mechanisms that Cervantes uses to emphasize contemporary reality, as opposed to the imagination of romance. In general, Cervantes parodies the idealism of romance by situating the product of Don Quixote's imagination in spaces where it is entirely incongruous. Cervantes anticipates and dramatizes the skepticism that the audience and the

secondary characters are bound to feel when presented with scenes that are generically, socially, and historically misaligned. In chapter 3, Part I, for example, Don Quixote performs the ritual of watching his arms in preparation for being knighted at an inn, in the company of prostitutes, farmers, and goatherds. Cervantes leaves space for the representation of this type of incongruity (illusions of chivalric adventuring in places that are antithetical), often with the aid of people who laugh outright at Don Quixote's pretensions, without it being any less incongruous or against common sense.

In the examples of Andrés and the galley slaves, there is a double temporality that renders Don Quixote's actions futile and ridiculous. Don Quixote's well-intended interventions are at odds with the law at the time, which seems to support Haldudo's actions, and which condemns the galley slaves to their punishment. The protagonist's lance against the guard's musket is another variation of these incongruities in historical terms. The guard and his musket render chivalry futile, precisely in the manner of which Don Quixote complains in the fragment of his speech on Arms and Letters cited above. The episode of Andrés also illustrates incongruities in Don Quixote's own chivalric fantasy; part of the irony that ensues from this adventure derives from the paradoxical purpose of the institution of knight-errantry in the recuperation of an idealized and peaceful past (the fictitious Golden Age) via arms. The chapters involving Andrés show some of the collateral effects of chivalric intervention insofar as the protection of the vulnerable through arms is concerned. In this light, the hypothetical spectator at the inn would indeed be justified in his skeptical response to Don Quixote's questions. Knight-errantry is an anachronism in the seventeenth century, and its violence is at odds with the idealized and fictional past that Don Quixote tries to recover.

The Riddle Continued: Realism and the Chivalric Sentiment of Mercy

In these episodes, the knight-errant displays other traits that prevent us from completely regarding him as a fool. Said traits, quite paradoxically, stem from the same blend of romance and realism that has previously resulted in mockery. This double side of Don Quixote is at the center of the paradoxes that proliferate in the narrative. The fact that things do not fit easily in this novel, along with its defiance of a clear interpretation in many of its sections, has prompted literary critics to make a case for *Don Quixote* as a type of precursor of post-modernism.[8] The questions that the protagonist poses at Palomeque's inn are a specific instance in which the text seems to challenge a hypothetical spectator to engage with the principle of relativity that characterizes post-modernist works in general and *Don Quixote* in particular. Using the same examples of Andrés and the galley slaves, we will see how the irony that targets the protagonist's fantasy loses its thrust in some parts of these adventures. The mixture between realism and romance also emphasizes Don Quixote's recuperation of an essential value that seems to be absent in the contemporary world of the novel and that appears to exclude any need for satire. Specifically, what the protagonist recovers from his imagination in these episodes is his unbreakable commitment not to justice, but to mercy. Don Quixote's enacting this attribute introduces an alternative form of realism into the text, one that does not vindicate contemporary reality at the expense of the protagonist's fantasy, but a transcendental type of realism that uses the product of Don Quixote's imagination to draw attention to absences in the contemporary world of the novel and to certain resulting problems. There are two main areas that need to be considered when exploring the creation of this additional kind of realism. First, the impetus that madness provides for the protagonist's actions. Second, the difference between justice and mercy.

The representation of madness is, of course, the main source of satire in Part I, which targets a protagonist who cannot differentiate between fiction (romances of chivalry) and reality. His mental disorder, however, also affords Don Quixote certain benefits throughout the story. At a superficial level, it locates him in a gray area within the contours of the law. Since king Alfonso X's legislation and well into the Renaissance, insanity was considered an attenuating circumstance in the dispensation of statutory law. Madmen were by and large treated as children who lacked the *mens rea* necessary to convict a crime.[9] In Cervantes's novel, the priest resorts to this prerogative when preventing the guards who are after Don Quixote from taking him to jail at the end of Part I. By reason of the protagonist's madness, the priest advocates for him, telling the guards that he should be taken home. At a deeper level, the type of madness that the knight-errant suffers grants his actions a great deal of coherence, especially when it comes to differentiating between the Golden Age and his contemporaneous one.

This coherence stems from the notion that one who goes mad and adopts a new identity will feel perfectly comfortable with the assumed personality, and the resulting behavior and options will reflect that belief. That is, a person whose delusion makes him think that he is king would expect homage and obedience. Likewise, if someone believes to be made of glass, he will take every precaution to avoid being shattered. Galenic medicine instantiated this type of mental disorder in those whose melancholic humors had burnt and whose ashy remnants had impaired their cognitive faculties. There are multiple examples of this phenomenon in the Spanish literary tradition, from medieval tales to the literary production of Cervantes himself. Cervantes's exemplary novella *El licenciado Vidriera* [*The Glass Graduate*] (1613) features a protagonist whose madness has clear parallels to that of Don Quixote.[10] In the novella, a character named Tomás Rodaja comes to believe that he is made of glass, and most of his actions are determined

by this conviction. For instance, he is taken to court protected by straw, together with other materials made of real glass to avoid breaking (61), and he does not bend his body for fear of fragmenting his supposed vitreous physique.

If Tomás Rodaja takes all the necessary precautions to protect the material of which he believes to be made, Don Quixote does the same to safeguard the precepts of the state of nature that his chivalric fantasy aims to recuperate. As we have seen, Don Quixote's mission consists of the restoration of an illusory and idealized milieu (the Golden Age), where everyone is free and safe and has a right to everything that the earth freely provides. The consequence of madness in this regard is that, whenever Don Quixote encounters someone subjugated by a mightier force or who appears to be in need of assistance, he is compelled to act in order to restore the natural order that informs his fantasy. The cases of Andrés and the galley slaves are both illustrative of how Don Quixote's chivalric obligation in this regard takes priority over any constraint, legal or otherwise, that may deter the protagonist.[11]

In the case of Andrés, the knight-errant hears some laments from a nearby forest, and he immediately conjectures that someone may be in need of assistance. Don Quixote not only comes across Andrés tied to a tree, but he also finds a lance and a mare at the scene of the flogging. These props confirm for Don Quixote that Haldudo is a knight who is taking advantage of an innocent boy. The protagonist's chivalric duty to defend the helpless and the situational clues that he finds prompt him to threaten Haldudo without first inquiring about the situation or the reasons for the punishment. Haldudo tries to explain that the boy is being disciplined for losing a sheep each day from the herd. The master, in this sense, may be legitimately punishing the boy. For Don Quixote, however, a boy is subjugated and suffering at the hands of a stronger

individual, which is all he needs to know to justify his intervention according to the precepts of the natural state that he tries to restore.

The introductory dialogue between the protagonist and Sancho in the episode of the galley slaves illustrates how Don Quixote's chivalric obligation supersedes even the king's justice. Sancho begins the conversation by noting that:

> 'This is a chain of galley slaves, people forced by the king to go to the galleys.'
>
> 'What do you mean, forced?' asked Don Quixote. 'Is it possible that the king forces anyone?'
>
> 'I'm not saying that,' responded Sancho, 'but these are people who, because of their crimes, have been condemned to serve the king in the galleys, by force.'
>
> 'In short,' replied Don Quixote, 'for whatever reason, these people are being taken by force and not of their own free will.'
>
> 'That's right,' said Sancho.
>
> 'Well, in that case,' said his master, 'here it is fitting to put into practice my profession: to right wrongs and come to the aid and assistance of the wretched.'
>
> 'Your grace shouldn't forget,' said Sancho, 'that justice, which is the king himself, does not force or do wrong to such people, but sentences them as punishment for their crimes.' (163–64)

The protagonist disregards Sancho's remarks about the slaves having been condemned for their crimes, and he directs his attention to the fact that they are in a vulnerable position and are being taken against their will. One of the reasons that Don Quixote puts forward later on when asking for the release of the slaves is that "it seems harsh to make slaves of those whom God and nature made free" (170). This episode is fraught with ironic and parodic elements,[12] yet Don Quixote's

explicit statement that slavery is a violation of natural law is a serious matter that goes back to Roman and medieval jurisprudence. Depriving an individual of freedom by force is at odds with the definition of the natural law by both Roman law (a series of universal behaviors which includes freedom) and canon law (a moral principle of how one should treat others). The enslavement of the people heading to the galleys—as well as the suffering of a young boy tied to a tree—goes against natural law, which, in the protagonist's fantasy, calls for chivalric intervention regardless of any legal constraints that may have existed at the time. In *Don Quixote* writ large, there are certain occasions when no one needs to be defended or protected, and the protagonist's interventions end up having ridiculous or disastrous consequences for him or for the other characters involved. On other occasions, as in the cases of Andrés and the galley slaves, these characters—even if rightfully according to the law at the time—suffer and are subjugated by a mightier force, which, as I will continue exploring, casts a different light on the protagonist's actions.

It is here that we need to distinguish between justice and mercy, for this distinction seems to have critical implications for the perspective through which the reader can assess the actions of Don Quixote. If we assume that the protagonist is interested in achieving justice through his interventions, his mission is bound to fail in the context of seventeenth-century Spain and in the fictional past that he tries to recover. We have already seen why recovering the Golden Age through force is an implausible form of justice. In addition, even if his madness ultimately exonerates him from being guilty of a crime, Don Quixote's well-intended interventions clash with seventeenth-century Spanish jurisprudence. Susan Byrne offers another interpretation regarding the relationship between Don Quixote and the law at the time by arguing that Cervantes fictionalizes some of the problems with the contemporaneous legal system, as well as

certain resulting controversies. For instance, Byrne remarks that "in the episode of the galley slaves there is no schism of divine and human matters but, rather, an ingenious combination of the two so as to comment on unjust procedures and doubtful laws" (73). She concludes her commentary on this episode by stating that "Don Quixote's role with the galley slaves is that of a king properly unmaking the force improperly imposed by an ecclesiastical court, or by just such a renegade magistrate. With his pseudo-juridical gloss, Cervantes anticipates Phillip III who, in 1611, will recognize the same problem of presumptive execution of sentences pending appeal…" (73). In addition to addressing and representing legal problems at the time, Byrne's remarks on Don Quixote, who acts as a type of king who aims to correct a punishment that results from doubtful laws, seem to point out that what Don Quixote is recuperating from knight-errantry is not necessarily an interest in justice, but in mercy.

The difference between justice and mercy has been a much-debated topic for centuries. In a recent book, Malcolm Bull traces the development in the dialectical relationship between mercy and justice. According to Bull, in classical and medieval times, mercy was considered a virtue and was defined in opposition (and as a counterbalance) to cruelty (10). In this sense, and quoting Seneca, Bull defines mercy as "'restraining the mind from vengeance when it has the power to take it, or the leniency of a superior towards an inferior in fixing punishment'" (10). However, according to Bull, in the Enlightenment and in the context of an incipient form of modern capitalism, the arbitrary and capricious nature of mercy was emphasized, and, as a consequence, this attribute began to be seen as unjust to the majority of citizens who were law-abiding. Bull points out that it was David Hume who introduced this new outlook on mercy: "Hume maintained that it was the conventions arising from the pursuit of economic self-interest that gave rise to the principles of justice, and that its resulting utility provided the justification.

This move deprived mercy of an independent rationale: it was no longer required as the specific countervailing passion to cruelty…" (16). The judicial system in seventeenth-century Spain had not achieved the level of development that Hume mentions in his description of justice in eighteenth-century England, which makes mercy a relevant attribute to counterbalance the excesses that may result from the application of the law at the time.

In addition to reinstating the freedom characteristic of the state of nature, Don Quixote's attempt to recover this illusory period allows him to articulate and enact certain principles from natural law that are much closer to Seneca's definition of mercy than any notions of justice. For instance, upon walking away from the scene of the flogging in the episode of Andrés, the protagonist reflects on his actions in the following way: "for he [Don Quixote] … has righted the greatest wrong and injustice that iniquity e'er devised and cruelty e'er committed: today he removed the whip from the hand of a merciless enemy who, without reason, did flog that delicate child" (38). Despite mentioning injustice—"*agravio*" in the Spanish original (140)—what Don Quixote seems to be emphasizing is his merciful act of removing the flog from the hand of the tormentor. The image of flogging against the boy's flesh seems to suggest that the punishment, regardless of whether it is lawful, is too harsh and excessive for a fifteen-year-old boy. Thus, the protagonist sees his intervention as a necessary counterbalance to the cruelty of the mistreatment that Andrés receives from Haldudo.

The episode of the galley slaves represents a more ambitious dilatation of the same theme. Don Quixote interviews six of the twelve slaves in chains. The first two use euphemisms to describe the crimes that brought them to the galleys. The first slave says that he was sentenced because he loved something too much (i.e., theft of valuables), and the second attributes his punishment to singing (i.e., snitching on his accomplices). Don Quixote expresses his judgment

about the excessive sentences that the slaves receive not after hearing their full story but after hearing the euphemisms.[13] This, of course, can be interpreted as part of the naïve characterization of the knight-errant, who takes the slaves at their (literal) word. In the speech that precedes Don Quixote's attack on the guards and the freeing of the slaves, the protagonist shows a more nuanced understanding of the crimes that the slaves have committed, and he recognizes that they have been condemned for their faults. Yet he also adopts an empathetic and compassionate position that tries to consider the specific circumstances that may have led the slaves to commit their crimes and/or be sentenced: "it might be that the lack of courage this one showed under torture, that one's need of money, another's lack of favor, and finally, the twisted judgment of the judge, have been the reason for your ruination, and for not having justice on your side" (169). After these considerations, Don Quixote decides to grant the slaves a type of reprieve to offset a sentence (slavery) that is not only a violation of the natural state, but a sentence that Don Quixote deems to be too harsh for their crimes and oblivious to the personal circumstances that may have prompted the offenses.

The mercy that Don Quixote extends to those who seem to be receiving disproportionate punishments is reflected in canon law through the principle of equity. This is a notion, derived from natural law, that insisted upon the necessity to temper the rigor of justice with mercy, especially in the case of minor crimes that are committed out of necessity.[14] Don Quixote himself explicitly discusses this idea in Part II as part of the sensible advice that he gives Sancho before the squire takes over the government of the fictitious *Ínsula* Barataria. In this set of counsels, Don Quixote mentions: "When there can and should be a place for impartiality ["equidad" in the Spanish original (388)], do not bring the entire rigor of the law to bear on the offender, for the reputation of the harsh judge is not better than that of the compassionate one" (731). The

principle of equity advocates for leniency when a judge needs to decide on the severity of the sentence. That is, if a crime carries a punishment from one month to one year in prison, the principle of equity would favor a sentence on the shorter side of the temporal spectrum, unless it is an extreme form of crime. Don Quixote adds shortly after: "Consider the culprit who falls under your jurisdiction as a fallen man subject to the conditions of our depraved nature, and to the extent that you can … show him compassion and clemency, because although all the attributes of God are equal, in our view mercy is more brilliant and splendid than justice" (732). Don Quixote advocates for a merciful approach to justice, in which the pure and cold interpretation of the law is tempered by a sense of compassion that takes into account, among other things, the specific circumstances that led an accused person to commit a crime. Despite the parody and irony that surround the protagonist's chivalric actions in Part I, Don Quixote articulates this principle when he liberates both Andrés and the galley slaves. In the first part of the novel, the mercy that Don Quixote defends in Part II stems from the knightly obligation to defend the precepts of the state of nature. The question does not seem to be whether Andrés and the slaves are lawfully punished/sentenced; rather, this question becomes a moral one. Do their minor crimes justify the flogging of a boy and the life of misery and suffering that awaits the slaves in the galleys? According to Don Quixote's own advice to Sancho and the principle of equity, the answer seems to be no.

The mercy that the protagonist exhibits in these episodes seems to represent a transcendental form of realism. It is not the affirmation of contemporary prospects within the text at the expense of the protagonist's fantasy, but the recuperation of an attribute (the chivalric sentiment of mercy in Don Quixote's imaginings or the principle of equity in canon law) that appears to be essential in society in order to counteract the many flaws and excesses of the

jurisprudential system at the time. Cervantes himself had several legal problems throughout his life. As Howard Mancing explains, "[Cervantes] was jailed at least twice, first, very briefly in Castro del Río in 1592 and then in Seville in 1597-98, for more than seven months. In 1595 he deposited some tax monies with a businessman in Seville, but the man went bankrupt and absconded with the funds" (*Cervantes* 8–9). One can only speculate about this, but I do not think it would be an exaggeration to assume that, by the time Cervantes wrote the first part of *Don Quixote*, he had already developed a perception of the judicial system as unjust and excessive.[15] Don Quixote's commitment to mercy is presented in opposition to contemporary reality (the harshness of the law) in the episodes of Andrés and the galley slaves. In these cases, the product of the knight-errant's imagination does not necessarily result in ridicule when it comes into contact with coeval reality; rather, it draws attention to an absence in the contemporary world of the novel that is causing the excessive suffering of a young boy, a petty thief (in the case of the first galley slave), and even that which Cervantes may have experienced in jail for some money that he did not steal. Don Quixote's display of mercy seems to alter the vantage point from which the reader and the secondary characters normally stand outside the protagonist's fantasy. Instead of simply laughing at Don Quixote from an ironic distance, readers also seem to be encouraged to appreciate the nobility of a character who defies danger and ridicule in the defense of an attribute that still seemed to be very much necessary in seventeenth-century Spain. Mercy is an aspect of his knightly characterization that, on the occasions under scrutiny here, seems to avoid any need for satire.

In short, Don Quixote's chivalric madness prompts him to aim at restoring an idealized and fictional time characterized by freedom and safety whenever he perceives that freedom itself is being violated. In doing so, the protagonist is also able to articulate and enact certain principles

from natural law, such as mercy or equity, that civil society cannot abandon if it is to avoid the excessive suffering of its citizens. This argument allows one to answer the question that Don Quixote poses at Palomeque's inn—"For who in this world, coming through the door of this castle and seeing us as we appear now, would judge and believe that we are who we are?" (328)—from a different perspective. On the one hand, as we saw in the first part of this chapter, it would be easy to answer: you are not who you say you are. On the other hand, as I have tried to demonstrate, another possible answer would be: you are an unbreakable force of mercy, not beholden to anyone or any contemporaneous laws, for the prerogative of relieving the distressed. These two distinctive answers show how Cervantes engages readers in the act of processing the material in *Don Quixote* and how there are multiple readings and different ways of analyzing the same passages. Even in Part I, in which literary critics have tended to emphasize Don Quixote's vanity and ridiculous side over the more humane approach that he seems to develop in Part II,[16] readers seem to face a challenge comparable to the one that Clark identifies when looking at Velázquez's *Aesop*. They are encouraged to go back and forth between the ridiculous and admirable sides of Don Quixote without being able to categorically choose one over the other.[17]

These contradictory responses to the same question come as a result of the interplay between realism and romance in *Don Quixote*. In the first case, realism—as the affirmation of the outside world within the text—appears as a remedy to romance. It signals the limitations of the fantastic by placing chivalric imaginings in places where they are incongruous. The second possible answer, however, is the product of a certain mutuality between realism and idealism. The parody of romance loses its thrust when the idealism of romance, in the two episodes that I have analyzed here, recuperates an attribute—the chivalric sentiment of mercy—that seems to be essential in contemporaneous times given the abuses of the law. I have referred to this as a

transcendental form of realism, one that, instead of vindicating contemporary prospects in the novel, emphasizes an absence in the outside world and the resulting problems. This type of realism is not produced at the expense of the protagonist's idealism, but because of it.

Mercy and the Secondary Characters

The protagonist's mission acquires additional nuances that derive from the way in which the secondary characters respond to the mercy that they receive. The contrast between Don Quixote's firm commitment to this value and the questionable behavior that some secondary characters exhibit is another element that seems to highlight the protagonist's admirable side in these episodes. Mercy is juxtaposed not only to the excessive application of the law at the time but also to the ingratitude, vengeful spirit, and other vices that the secondary characters present. Indeed, Haldudo is a vindictive individual, who does not hesitate to take revenge on Don Quixote by punishing Andrés with harsher violence. In addition, after liberating the slaves, the protagonist states that "'[i]t is customary for wellborn people to give thanks for the benefits they receive, and one of the sins that most offends God is ingratitude'" (171). He then asks the slaves to travel to El Toboso, give Dulcinea the chain that they carried as a symbol of the knight's valor, and tell her the story of how the protagonist liberated them. This is, of course, an instance in which chivalric fancy is contrasted with contemporaneous reality. As Ginés de Pasamonte tells the protagonist, they cannot comply, because they are bound to be captured again by the Holy Brotherhood if they do not immediately scatter and hide. Don Quixote insists that Pasamonte obey his demands, and the protagonist suffers a violent attack from those whom he has liberated. This outcome highlights the ridiculousness and impracticality of chivalric expectations (the visit to Dulcinea), but also the ingratitude of those who throw countless stones at Don Quixote, badly beat him, and steal from Sancho after the protagonist has relieved them of a wretched life rowing

in the galleys. Don Quixote's unconditional commitment to mercy and his display of pity toward those who suffer are in opposition to the unethical behavior of these secondary characters, who show no compassion for others—as in the case of Haldudo with Andrés—or for the protagonist himself in the episode of the galley slaves. This anticipates a phenomenon that I will analyze in my next chapter: In Part II of *Don Quixote*, realism manages to elicit sympathy and admiration for the protagonist (as opposed to treating him as a figure of satire), as well as condemnation for those secondary characters who take advantage of him.

In addition, the episodes of Andrés and the galley slaves stand out in *Don Quixote* because some of the characters involved reappear later in the novel, which allows the reader to see, among other things, how well they fare after having been helped by the protagonist. The future of these characters is important because, as Bull contends, one needs to take into account the consequences of the intended merciful intervention when evaluating whether it is indeed an instance of mercy (3). In the case of Andrés, the protagonist's involvement results in an ever more severe punishment for the boy, which renders Don Quixote's merciful act futile. This outcome makes Andrés despise all knights-errant, and it represents a blow to Don Quixote's chivalric mission. In the case of the galley slaves, Pasamonte reappears in Part II, chapter 25, as Master Pedro, who has moved to a different region of Spain in order to escape from those who may be looking for him and who runs a profitable business with a divining monkey and a puppet show. In this case, Don Quixote does manage to perform a merciful act. Thanks to the protagonist's intervention, Pasamonte enjoys a life of freedom, performing his show and implementing his picaresque tricks from one inn to another, instead of rowing and suffering in the galleys. These different outcomes further complicate the assessment of Don Quixote's actions. Regardless of how the secondary characters react, Don Quixote brings an aspect of his

imagination into the contemporary world of the novel, the chivalric sentiment of mercy, that may prompt readers to show admiration for a character who defies danger and ridicule in the defense of an attribute that seems to be essential in seventeenth-century Spain given the abuses of the law at the time.

Parson Adams, Uncle Toby, and the Unsettling of Satirical Expectations

In the mid-seventeenth century and in the early eighteenth century, most quixotic characters were satirical figures who served as mere objects of ridicule and contempt. These characters exhibit an overzealous attachment for certain political, religious, and scientific ideas, among others, that were perceived as foolish or dangerous by the satirist. Unlike *Don Quixote*, these are not satires of the romances of chivalry, but knightly aspiration is occasionally retained for ironic purposes. For example, in Samuel Butler's *Hudibras* (1663, 1664, and 1678), the protagonist is a Presbyterian knight-errant. Butler, a royalist writing after the Restoration, employs the theme of chivalry to underscore the ridiculousness and falsehood of Hudibras. Knightly aspiration contrasts with the protagonist's unheroic demeanor, the absurdity of his mission to reform what he considers sinful behavior, and the cowardice that he exhibits in certain moments of action. The adventures of Hudibras also include sordid elements characteristic of the burlesque, and the disgusts that ensue from them seem to augment the ironic distance that the satirist creates between the target and the reader. In a conversation between Hudibras and the widow in which he, like Sancho in *Don Quixote*, accepts whipping himself as a form of penance, the protagonist says:

> As Beards, the nearer that they tend
> To th' Earth, still grow more reverend:
> And Cannons shoot the higher pitches,

The lower we let down their Breeches:

I'll make this low dejected fate

Advance me to a greater height. (112)

In the third part of the poem, the widow plays an important role in rendering the protagonist ridiculous in new ways. Hudibras attempts to marry her in order to appropriate her wealth. The widow has no interest in marrying the knight, yet she uses him to entertain herself and display her wits at his expense. She constantly outsmarts him and exposes the hypocrisy and dishonesty of his intentions, legalisms, and pseudo-religious ideas. This third part seems to be primarily a satire on marriage and its contractual expectations. The quasi-feminist widow, who defends economic and sexual freedom, triumphs over the attempts of a suitor, who achieves little less than exposing himself to ridicule at every turn. In *Hudibras*, and in the satires that dominated in this period of literary history, the satirist and the reader generally occupy the same vantage point and center on the quixotic figures from a place of skeptical detachment as they examine their foolishness.

In the mid-eighteenth century, the novelty of Parson Adams (in Fielding's *Joseph Andrews*) and Uncle Toby (in Sterne's *Tristram Shandy*) stems from the sympathy and admiration that they elicit from readers. These are quixotic characters who do not become the object of satirical contempt. Adams and Toby appear at a transitional moment in which new ideas about humor, satire, and realism develop in literature, painting, and drama.[18] As I discussed in the introduction to my dissertation, the origins of quixotic characters in England who are not mere objects of disdain are found in the evolution from Swiftian conceptions of satire as derision ("demonization of imagination") to Joseph Addison's amiable approach to laughter (Paulson, *Don Quixote* 29). This development entails the revision of previous modes of representing comic

characters, especially a retooling of the burlesque and a new way of presenting the blend between realism and imagination that quixotic characters normally embody. Fielding defines the burlesque as "appropriating the Manners of the highest to the lowest, or *è converso*" (4). He turns to William Hogarth and to the categories of character and *caricatura* to distinguish his comic approach from the burlesque. Both Fielding and Hogarth reject the accumulation of grotesque details and deformations that the burlesque uses to render characters ridiculous and laughable. For Fielding, the product of *caricatura* in painting and the burlesque in writing is "monstruous and unnatural;" rather, he defends that characters should adhere "strictly to Nature…" (4). As Deidre S. Lynch argues, however, character and *caricatura* are not opposites, but mutually constitutive and part of a continuum (69).[19] In *Joseph Andrews*, Fielding's rejection of the burlesque seems to come across in the softening of its conventions and its adaptation to a new sensibility rather than in a complete abandonment of the elements of this satirical mode.[20]

More importantly for my argument, the evolution from derision to sympathy also entails modifications in the blend of imagination and realism that characterizes quixotic figures. Said mixture appears now in characters, such as Adams and Toby, who are naïve but good, simple but honest, and at times effective and perceptive in their judgments, despite their lack of connection with contemporaneous reality. In the same way as the burlesque is not completely abandoned, the irony that results from contrasting a character's imaginative impulses with the true state of affairs does not entirely disappear when said blend is noted in good-natured characters. Adams and Toby are complex and paradoxical in this regard: they elicit sympathy, but they are not completely free of the satirical irony traditionally associated with quixotic characters. In what remains of this chapter, I show that Fielding and Sterne employ this type of irony to play with readers' expectations and unsettle previous habits of reading satire on quixotic figures in

England. The two authors engage in a double gesture of summoning and redirecting the irony connected with chivalric intervention. The products of Adams's and Toby's imagination, as in the case of Don Quixote, result in the enactment of noble and necessary values that seem to exclude any need for irony. This appears to offer readers in the mid-eighteenth century lessons in the art of reading; they are put under constant inspection to examine the appropriateness of their response to the particulars of each situation, as opposed to simply laughing at the quixotic figure from an ironic distance, as happens in satires such as *Hudibras*.

In *Joseph Andrews*, the narrator introduces Parson Adams as "a Man of good Sense, good Parts, and good Nature; but was at the same time as entirely ignorant of the Ways of the world, as an Infant just entered into it could possibly be. As he had never any Intention to deceive, so he never suspected such a Design in others. He was generous, friendly and brave to an Excess; but simplicity was his characteristic" (18). Indeed, Adams is a benevolent and trusting character whose approach to life is completely informed by Christian values. Unlike Don Quixote, Adams does not attempt to relive a romance in real life. Rather, the parson's quixotism is reflected in a nostalgia for a true Christian past, in an undiluted belief in Christian virtues, and in the expectations that he has for other people to behave according to this dogma. Another difference with Don Quixote is that Adams is not mad but rather lives in a semi-permanent dream-like state. Two of Adams's chief characteristics are his absence of mind and his forgetfulness. He becomes immersed in the books that he reads (classical and religious texts) and in his own thoughts through meditation, while often forgetting what is happening around him in the outside world. Adams's conception of Christianity represents, arguably, the moral banner of the story. The parson's approach to religion is often used to expose the corruption and hypocrisy of the several members of the church that the reader encounters in this novel.

Adams's exemplarity, however, seems to be undermined at times by the violent temper that he exhibits.[21] *Joseph Andrews* is a novel full of comic moments, and Adams's proneness to violence contributes to the humorous spirit of the text.[22] On some occasions, the parson's bellicosity highlights his inability to see beyond his own outlook on the world. The interactions between Adams and his different conversation partners occasionally end with him clenching his fist and showing signs of anger. This irritation appears, for instance, when Adams cannot persuade an alehouse keeper (and former seaman) of the advantages of reading books over traveling when it comes to learning about a place, and of the superiority of the work of the clergy over that of tradesmen. In these cases, irony results from how ineffectually Adams steps between innocence and aggressiveness. On other occasions, the parson acts as a knight-errant of sorts. He produces laughable scenes when he resorts to violence to help those who appear to be in need. In these episodes, Fielding employs some parodic elements to laugh at Adams's chivalric actions, but the situation of ridicule, as happens in the examples that I analyzed from *Don Quixote*, is accompanied by the enactment of noble values—charity in the case of Adams—that rescue the parson from the irony that targets him.

For example, in Book 2, chapter 9, Adams saves Fanny, a then-unknown woman, from apparently being raped thanks to his "victorious arm," a reference to chivalry (111). Adams's knightly intervention in this episode is described in parodic terms and includes some of the high and low elements that the burlesque employs. Adams first hitting his opponent in the head with his crabstick leads to a short and humorous digression on brains and skulls, the conclusion of which is that nature has thickened the skulls of people with heroic callings, particularly of those who command armies and empires. Then, the narrator uses elements from a lower plane when the continuation of the brawl is compared with cock fighting: "As a Game-Cock when engaged

in amorous Toying with a Hen, if perchance he espies another Cock at hand, immediately quits his Female and opposes himself to his rival…" (108). Humor and parody also appear in Adams's use of chivalric terms to address Fanny after he subdues the aggressor: "'Be of good cheer, Damsel,' said he, 'you are no longer in danger of your Ravisher, who, I am terribly afraid, lies dead at my Feet; but G— forgive me what I have done in Defence of Innocence'" (109). This language and descriptions introduce some of the irony and laughter resulting from the parodic treatment of heroism, which was often associated with quixotic figures, such as Don Quixote himself and Hudibras.

In this episode, Adams's knighthood also offers a window into what constitutes virtuous action. According to Martin C. Battestin, charity is the main Christian virtue that defines Adams, and Battestin describes it as "rooted in a good-natured, disinterested compassion, actively reliving the distresses and promoting the welfare of mankind" (98). In Book 3, chapters 2–5, Adams and his party benefit from this type of generosity during a pleasant sojourn at the home of Mr. Wilson and his family. When Adams and his companions are about to leave the Wilsons, and after witnessing several instances of their charitable attitude, the parson delightfully declares that "this was the Manner in which the People had lived in the Golden Age" (179). The reference to the Golden Age seems to suggest that Adams sees helping others not only as an instance of Christian charity but also, like Don Quixote, as an act in line with the recuperation of an idealized past where people lived in freedom and safety and had equal access to the abundance of nature. Adams's nostalgia for a true Christian past includes a longing for the fictitious Golden Age. As a consequence, the duties of religion and chivalry converge. The Christian responsibility to give food, shelter, and money to the poor and the chivalric obligation of helping the weak when oppressed by the mighty seem to go hand in hand in Adams's worldview. In *Joseph*

Andrews, knightly intervention produces laughable moments, but it is accompanied by the enactment of noble and necessary principles, derived from the chivalric fantasy to defend the protocols of the Golden Age and the state of nature, which seems to exclude any need for satirical irony.

Indeed, Fielding uses the product of Adams's nostalgia—his resolute commitment to the Christian/chivalric sentiment of charity—to offer a contrast with, and alert the reader of, certain problems in the contemporaneous world represented in the novel. As in the case of Don Quixote in the episodes of Andrés and the galley slaves, contemporary lessons appear here, not at the expense of Adams's nostalgic impulses but as a result of them. Before rescuing Fanny, Adams is engaged in a conversation with a hunter about bravery in the context of defending one's country. As soon as Adams and the hunter hear Fanny's cries, their words in praise of bravery are put to the test. Adams makes a steadfast decision to intervene and asks the hunter for his gun. However, this gentleman, in an act of hypocrisy given his previous speech, refuses to lend Adams his weapon and decides to leave the scene immediately out of fear: "[the hunter] escaped [to his house] in a very short time without once looking behind him: where we will leave him, to contemplate his on Bravery, and to censure the want of it in others…" (108). Adams's unyielding duty to help those who suffer exposes the selfishness, cowardice, and hypocrisy of the hunter, who turns a blind eye on a potential tragedy. The parson's nostalgic impulses—his enactment of the chivalric sentiment of charity in defense of the innocent—encourages readers to show admiration for a character who does not hesitate to risk running into danger. At the same time, the reader is encouraged to show disapproval for the hunter, who forgets the values that he defends when the situation requires them.

According to John Richetti, "unlike … Don Quixote, Adams understands in practice at least the difference between life and books, and his journey through the English countryside dramatizes his capacity for spontaneous moral action, for good works and generous sentiments that mark him as an embodiment of the activist Christian ethic that Fielding admired" (128). However, as we have seen, some of Adams's admirable actions are not free of parodic elements normally associated with satirical quixotic figures. In addition to the episode of Fanny, the parody of chivalric heroism can be seen in the moment in which Adams steps in before Joseph and Fanny with the lid of a pot, acting as a shield, to protect them from the squire's henchmen, as well as in an episode with obvious resonances with the incidents between Maritornes and Don Quixote at night, in which the parson jumps out of bed dressed in a nightshirt and hastily proceeds to lend his help to what appears to be a damsel about to be raped.[23] Moral action is combined with comic and laughable situations, which do not diminish Adams's status as a true Christian. The effect that this combination appears to achieve is the unsettling of satirical expectations linked with quixotic characters in England. Fielding seems to play with readers' expectations about traditional ways of reading satire by recreating and dismantling the irony that the parody of heroism produces. The irony collapses when Adams's knighthood offers insights into what constitutes active virtue. Those characters and readers who fail to notice this and perceive Adams as a mere object of ridicule are exposed in several episodes in the text for making such an assumption. Speaking about charity, Joseph defies "the wisest Man in the World to turn a true good Action into Ridicule. I defy him to do it. He who should endeavour it, would be laughed at himself, instead of making others laugh" (183). If the reader of *Hudibras* can adopt the point of view of the satirist and laugh at the target from an ironic distance, the combination of comic moments and virtuous action that results from Adams's chivalric nostalgia puts readers of

Joseph Andrews in the position of discerning whether their responses are adequate to the cases before them.

In *Tristram Shandy*, Uncle Toby provides an additional example of a quixotic character whose nostalgic impulses rescue him from the irony that they elicit. Toby, a soldier in the Nine Years' War (1688-1697), received a wound in the groin that resulted in his retirement and in a lengthy recovery at home. When Tristram, Toby's nephew, introduces his uncle, he does so by highlighting Toby's "amiable turn of mind" after the wound (46). We do not know much about Toby's backstory, his personality as an active soldier, and the number of Frenchmen that he killed during the war. The Toby that we know in the novel is a kind, frank, sympathetic character, "of a peaceful, placid nature … [who] had scarce the heart to retaliate upon a fly" (74). Toby's extremely nice character is paradoxical insofar as it is accompanied by an obsession with the military.[24] Toby's quixotism is reflected in his fascination with siege architecture and the conduct of trench warfare in his backyard. This is a compensatory activity that begins as a way to help Toby communicate the traumatic and painful events that occurred the day in which he was wounded at the Siege of Namur. During Toby's convalescence, this character experiences serious difficulties explaining exactly how he was wounded, which exacerbates his injury and makes his healing much slower. The obscurity and chaos of what happened at the siege and the struggles to make sense of it are not partially solved until Toby gets himself a map of the citadel of Namur, which allows him to point to the exact place where the projectile struck him. The map of Namur is eventually converted into an activity that gives purpose to the rest of Toby's life: the building of fortifications in his bowling green and the re-enactment of sieges from the War of the Spanish Succession (1701-1714), according to the reports that he receives from the *London Gazette*.[25]

Don Quixote's speeches on the Golden Age and Arms and Letters seem to serve as intertexts for Toby's apologetical oration for wishing to continue the war in his backyard (Volume 6, chapter 32).[26] These three self-justifications share the irony that results from the chivalric pretension of arming well-meaning individuals with swords to keep the violent at bay. In Toby's childhood, his interest in war manifested in the reading of romances of chivalry,[27] and he still defines soldiership as a knightly enterprise of sorts in his apology:

> For what is war? What is it, *Yorick*, when fought as ours has been upon principles of *liberty*, and upon principles of *honour*—what is it, but the getting together of quiet and harmless people, with their swords in their hands, to keep the ambitious and the turbulent within bounds? And heaven is my witness, brother *Shandy*, that the pleasure I have taken in these things,—and the infinite delight, in particular which has attended my sieges in my bowling green, has arose within me, and I hope in the corporal too, from the consciousness we both had, that in carrying them on, we were answering the great ends of our creation. (294)

In Toby's apologetical oration and in the war games that he plays, he is able to edit the history of soldiership in such a way that the politics, ambition, cruelty, and ruin of war are pushed well into the background of a picture of the geometrical simplicity of siege construction and the discharge of projectiles, leaving the agents of war exhibiting something like the symmetry of a chivalric ideal.[28] As in the case of Don Quixote, the theme of knighthood brings in a form of irony that results from the impracticality of a sword in the age of gunpowder, as well as from the unintended consequences that armed intervention can have, as Toby well knows.

Irony also appears as a result of a paradox at the heart of Toby's apology; the fact that the objects of his valor, those whom he aspires to defend from the violent, include himself. Toby's,

and even Adams's, goals to protect others seem to highlight the need that they themselves have for guardians and protectors. Adams and Toby are vulnerable to characters who are cunning, deceitful, and hypocritical. First, because Adams and Toby live in a semi-permanent dream state, they do not make comparative judgments and often believe what others say without suspecting that they can have ulterior motives or may be up to no good. Second, because they are too set in their (anachronistic) ways to learn new knowledge of how the world works, they dress and live, metaphorically, in the past. These quixotic figures contrast with protagonists in contemporaneous novels based on female interiority, whose psychological growth and development offer a pedagogical exercise for young readers that will allow them to supplement their lack of experience in the world. In a novel such as Samuel Richardson's *Pamela* (1740), the reader and the naïve heroine (as it tends to be in the mid eighteenth century) work with conjectures about the future of the story, especially in terms of marriage and domestic life. In these novels, the young ignorant readers are being taught an art of self-defense that will stand them in good stead when their experience of life moves from reading fiction to a fully active social life. Adams and Toby do not need experience or education, for they will not change, but protection from those who take advantage of their naïveté. Adams's and Toby's vulnerability to the minor characters elicits the reader's assistance in the form of sympathy, as well as disapproval of those who take advantage of their simplicity. This is an additional aspect of the dismantling of the irony associated with quixotic figures in England that I will study in my next chapter. For the purpose at hand, we have seen that Toby's commitment to warfare carries the irony of a nostalgic conception of soldiership as a knightly enterprise. An extra layer of irony appears from the fact that he himself needs the protection that he seems to want to offer others through his military actions.

Toby's nostalgic impulses, as in the cases of Adams and Don Quixote, are accompanied by what appears to be an innate understanding of certain principles from natural law that encourage readers to look at this character's knighthood from a different perspective. If we set Toby's apology alongside the story of the life and death of Le Fever (Volume 6, chapters 6-10), Toby fulfills the duty of chivalry through humane and generous acts, which appear to exclude any need for irony. One summer, Toby's and Trim's war games are interrupted when a sick lieutenant, Le Fever, a character that incarnates onomastically and ontologically his illness, arrives at a nearby inn. After making some inquiries, Toby heads to the inn, willing to give Le Fever everything that he has (his purse, his aid, his pantry, and his house) in order to provide the lieutenant with some relief and eventually save him. Tristram expresses the interruption of Toby's war games in order to help Le Fever in the following terms:

> It was to my uncle *Toby*'s eternal honour, —though I tell it only for the sake of those, who, when coop'd in betwixt a natural and a positive law, know not for their souls, which way in the world to turn themselves—that notwithstanding my uncle Toby was warmly engaged at the time in carrying on the siege of *Dendermond* … that nevertheless he gave up *Dendermond* though he had already made a lodgment upon the counterscarp;—and bent his whole thoughts towards the private distresses at the inn. (271)

Tristram praises Toby for knowing exactly what to do in the case of Le Fever, unlike those who are puzzled when torn between natural and positive law. The knowledge that informs Toby's actions in the case of Le Fever, paradoxically, seems to grow out of the same chivalric nostalgia that results in his ironic conception of soldiership and war as a knightly enterprise. One could argue that Toby, in rooting military conflict in the need to assist the helpless against the turbulent and the ambitious, sees himself taking part in a just war according to the principles of natural law

(self-defense and the defense of the innocent). This is what Toby seems to have in mind when he claims that by engaging in war he is "answering the great ends of our creation" (294). This claim still carries some irony, as there is nobody to be defended or protected in the war that Toby recreates in his backyard, and as the real war that he uses as a model for his sieges is not a just war. In the episode of Le Fever, however, the rules of natural law that Toby seems to defend manifest themselves as an instinctive response about the appropriate action one should take when there is someone in need of assistance. Toby's chivalric nostalgia results in humane and charitable acts toward the ill, which punctures the irony traditionally associated with knightly impulses. Le Fever dies shortly after Toby's arrival, but Toby manages to turn his fiction into a real act of chivalry by rescuing the child whose father he could not save.

Unlike in the cases of Don Quixote and Adams, in which these characters' noble actions offer a contrast with some problematic aspects of the contemporaneous worlds represented in their respective novels, the aspect of Toby's humanity studied here is a kind of personal and moral choice. In *Tristram Shandy*, the conflict is internal rather than external. Toby needs to choose between continuing to recreate the war or helping a fellow soldier who is sick. The real point of Dendermond in this novel seems to be to highlight that Toby readily deserts a battle to assist a comrade in dire need of assistance. The aspect of Toby's military nostalgia that is more prone to irony and satire (the enactment of past battles and sieges in his backyard) is moved to the background, while a different aspect of his nostalgia (the possibility of performing a real chivalric act) takes the spotlight in the episodes involving the lieutenant and his boy.

In general terms, Adams and Toby stand out for the admiration and sympathy that they elicit, which contrasts with the contemptuous treatment that accompanied preceding quixotic figures in England. This evolution in comic characters does not entail a direct change from

disdain to admiration; rather, as I have argued, this transition is accompanied by the unlearning of traditional habits of reading quixotic characters through a satirical lens. Fielding and Sterne recreate some of the irony traditionally associated with the imaginative impulses of quixotic figures. The irony collapses when the products of Adams's and Toby's nostalgia result in values that do not allow one to convict them of folly. This double gesture of recreating and dismantling this irony forces readers to examine the appropriateness of their response to the case presented, as there are moments, such as the ones studied here, in which the irony linked to chivalric intervention is reoriented to offer insights into what constitutes noble actions. This comparison demonstrates that the interplay between romance and realism in *Don Quixote* does not simply serve as a template for the demonization of the imagination that characterized the satires in the second half of the seventeenth century and in the early eighteenth century in England. The codependence between the imaginative and the realistic modes that I identified in the episodes of Andrés and the galley slaves (the use of Don Quixote's imagination to convey necessary values) reappears in the mid-eighteenth century in characters such as Adams and Toby as a way of prompting readers to revise previous habits of approaching quixotic figures as mere objects of satire.

Notes

1. Adams and Toby are not knights-errant, but Fielding and Sterne, as we will see, employ the theme of chivalry in the characterization of these two comic heroes.

2. Eventually, and following the niece's admonitions that Don Quixote may decide to become a shepherd if finding the *Diana*, the curate resolves to burn certain parts of the book (sections

about magic potions and in verse) while sparing the parts in prose: “let it happily keep all the prose and the honor of being the first of such books” (50).

3. In Cervantes’s own pastoral romance *La Galatea* (1585), there is a murder at the beginning of the story. A shepherd is violently stabbed with a knife by another shepherd (180). This initial violence, which contrasts with the idyllic and tranquil settings with which pastoral stories usually begin, is an example of how Cervantes incorporates and transforms certain conventions of romance.

4. Hobbes’s and Locke’s concepts of freedom differ greatly. For Hobbes, freedom is an unrestricted state that results in war (84), while, for Locke, freedom in the state of nature is regulated by reason (8).

5. Analyzing the episode of the galley slaves, González Echevarría points out that it represents one of the most serious criminal actions on the part of the protagonist, as it is inflicted directly against the crown (63). He also adds how the protagonist’s misconduct, in general, is legally exacerbated by the fact that it takes place on the open road: “crimes in such places were singled out by Spanish law as particularly damnable because the victims had no chance of being helped by others” (63).

6. A modern equivalent is found in the debates over carpet bombing and nuclear bombing that have been conducted since Dresden and Hiroshima.

7. This is also a well-known quixotic theme, which Joseph Slaughter links to the history of human rights:

> The chivalric romance seems intimately linked to the story of the human rights worker, whose well-intentioned idealism, often coupled with a misunderstanding of local social relations and cultural traditions, exacerbates the problems they intend to rectify. *Don*

> *Quixote* emerges as the parodic prototype that presents a rather pessimistic view of the prospects in the modern world for ‘‘humanitarian intervention,’’ for a *desfacedor de agravios* (righter of wrongs) to achieve something more than tilting at windmills. (42–43)

8. Miguel de Unamuno’s *Niebla* (1914) and Paul Auster’s *City of Glass* (1985) are examples of modernist and post-modernist works, respectively, with ties to *Don Quixote*. Unamuno invents the term *nivola* to refer to *Niebla* in order to differentiate it from the realistic and naturalistic novels of the nineteenth century. Unamuno, like Cervantes, employs metafiction and underscores the presence of the author, the process of storytelling, and literary devices. For instance, the prologue of this novel is written by a character who is also a writer. In the post-prologue, Unamuno himself engages in a debate with the protagonist of the novel. In this debate, which includes references to Don Quixote and Cervantes, Unamuno and his protagonist argue about who created whom, and the novel ends with unresolved questions about the nature of the protagonist’s death. Auster, in an arguably Cervantean way, plays with an intertext (detective fictions) to create something different. The case that the protagonist is investigating throughout the story is not resolved, and the novel ends with many more questions than answers. In addition to this post-modern thrust to detective fiction, *City of Glass* offers remarks on the process of writing, with many direct references to *Don Quixote* and Cervantes. For instance, Paul Auster (a character in the novel who shares his name with the author) is writing an essay on *Don Quixote* (116–20), and Peter Stillman has a nurse by the name of Mrs. Saavedra (27).

9. In Alfonso X’s *Siete Partidas* (*Seven Divisions*), division 7, title 8, law 3 claims that madmen and children under ten and a half cannot be guilty of murder because they “don’t know or understand what they do” (my translation, 520).

10. Literary critics have written extensively about this melancholic condition in general and in the case of the glass graduate in particular. See, for example, critical studies by Speak and Hasson.

11. In the episode of the galley slaves, the protagonist expresses his need to act in the following terms: "All of which is pictured in my mind, and is telling, persuading, and even compelling me to show to all of you the reason that heaven put me in the world and make me profess the order of chivalry, which I do profess, and take the vow I took to favor those in need and those oppressed by the powerful" (169–70). One can think of this as Don Quixote implementing a state of exception of sorts in seventeenth-century Spain. In a state of exception, the law (the parliament and the constitution, for instance) can be transcended in order to respond to an emergency, such as a war or a natural disaster. A state of exception is alien to Don Quixote's contemporary world, yet he seems to be operating under this paradigm when an "emergency"—the perception that the natural order that informs his chivalric fantasy is being violated—impels him to act regardless of the law at the time. Chivalric necessity seems to become, at least in the protagonist's mind, "the ultimate ground and very source of the law" (Agamben 26).

12. For Anthony Close, Don Quixote's words about the galley slaves and the state of nature are parodic because they do not take into account the prisoners' circumstances: they are slaves because they have been sentenced for their faults ("Liberation" 22).

13. In response to the first slave, Don Quixote asks: "'Is that all? … 'If they throw men in the galleys for being lovers, I should have been rowing in one long ago'" (164). And, in response to the second one: 'What?' … 'Men also go to the galleys for being musicians and singers?'" (165).

14. For Cardinal Hostiensis, "Aequitas est iustitia dulcore misericordiae temperata secundum beatum Ciprianum quae semper debet prae oculis habere iudex" [Equity is justice tempered by

the sweetness of mercy, according to the beatified Cyprian, which the judge should always bear in mind] (qtd. in Cárdenas 94; my translation).

15. See Ariel Dorfman's *Cautivos* (2020) for a fascinating fictionalization of the relationship between Cervantes's captivity (in Algiers and Spain) and his writing.

16. In Part I, Allen challenges "'soft' critics, who idealize Don Quixote," to find specific instances in which the protagonist "*suffers for his beliefs* and not as a corrective to this vanity, and *where the world is inadequate to his noble desires* and not simply deserving of a modicum of attention from those who aspire to execute great deeds in it. They must show us who the other victims and targets of the irony are and specify the signals by which they can be recognized as such" (159). I do not identify myself as a soft critic, but I have tried to show instances in Part I in which the irony against the protagonist's mission is redirected to a society that has abandoned an attribute (mercy) that Don Quixote recuperates from romance. In the episodes studied in this chapter, as I have tried to demonstrate, the double target of the irony results in a certain ambiguity whereby the protagonist's mission to recover the Golden Age can be regarded as foolish or as admirable.

17. Clark attends to the ambiguity in fables and to the expression in Velázquez's *Aesop* as a kind of realism: "Aesop, in a word, was the figure of a certain realism. But the question is, in Velázquez's hands, what kind?" (6). For Clark, this seems to be a type of realism that invites the viewer of the expression (or the reader of the fable) to explore relativities much more than offering any absolute answers. This "realistic" exercise has a reflection in the character of Don Quixote. As we have seen, the protagonist's chivalric fantasy offers a model of realism that is more complex than the simple binary of madness versus sanity.

18. In drama, there is a paradigm shift from wit to humor (Congreve to Vanbrugh/Shadwell/Goldsmith; sexual knowingness to sexual innocence).

19. Analyzing Hogarth's engraving *Characters and Caricaturas*, Lynch remarks that "Hogarth's print seems … to be about the *fine line* differentiating the particularizing vision implemented by the character from that implemented by the caricature. Only a fine line separates the marks that individualize the countenance from the marks that exaggerate it" (64).

20. See Lund for an analysis of the presence of burlesque elements in *Joseph Andrews*.

21. Hypocrisy, which appears less frequently than violence, is another element that calls into question Adams's exemplarity. In Book 4, chapter 8, the parson lectures Joseph on the importance of controlling one's passions and of submitting to the will of providence. In the middle of this speech, the parson is (mistakenly) informed that his son has drowned, which results in an outburst of lamentations on the part of Adams. When the misunderstanding is cleared, Joseph remarks on the fact that the parson is not following the advice that he has just given him about controlling one's emotions: "he [Joseph] interrupted the Parson, saying, 'it was easier to give Advice than take it, nor did he perceive he [Adams] could so entirely conquer himself, when he apprehended he had lost his son, or when he found him recover'd…" (243).

22. The theme of violence is treated in a much lighter way in *Joseph Andrews* than in *Don Quixote*. In Cervantes's novel, the protagonist and his squire (as well as other secondary characters) suffer frequent and real injuries as a result of the violent encounters that take place in the novel. In *Joseph Andrews*, as Martha F. Bowden remarks, "the mistreatment of Adams … does not appear to do lasting harm to anything but his cassock…" (123). Adams's "victims," for the most part, also benefit from the inconsequential effects of violence as far as physical injuries are concerned. For example, the parson thinks that he has killed the man who tried to rape Fanny,

yet this ravisher was only pretending to be dead and swiftly gets back on his feet when he sees an opportunity to get back at Adams.

23. A character visits what he thinks is Fanny's room. Instead of Fanny's, he finds himself in Mrs. Slipslop's room. Mrs. Slipslop, as Don Quixote does with Maritornes, does not let go of this visitor, and she claims that he is out to rape her, even when he becomes aware of his mistakes and proceeds to leave Mrs. Slipslop's room. In the middle of the confusion that ensues from this event, and after hearing the cries of Mrs. Slipslop, Adams comes to the rescue and engages in a fight, not with the man (whom he mistakes for a lady), but with Mrs. Slipslop, who Adams thinks is the ravisher. This whole incident ends when Lady Booby walks into the room with a candle, and the truth (as well as Adams's ridiculous appearance) comes to light.

24. Thomas Keymer regards the episode in which Toby spares the life of a fly as "the perfect sentimental moment," only if one forgets, as Keymer adds, "Toby's incongruous enthusiasm for battlefield slaughter, and his unyielding opposition to peace treaties …" ("Sentimental" 80).

25. Toby's quixotism, paradoxically, reflects some realistic impulses, as he builds and destroys his fortifications according to the real events in the war.

26. In addition to Don Quixote's speech on Arms and Letters, another important intertext in Toby's apology, as Jonathan Lamb points out, is Robert Burton's *Anatomy of Melancholy* ("Imitation" 26).

27. In Toby's apology, he portrays his interest in war as innate, as something that he did not choose, but that "nature" bestowed on him (293). One of the ways in which this instinctive interest in war manifested in Toby's young age was through the reading of romances of chivalry: "When *Guy*, Earl of Warwick, and *Parismus* and *Parismenus*, and *Valentine* and *Orson*, and the *Seven Champions of England* were handed around the school,—were they not all purchased with

my own pocket money?" (293–94). These books of chivalry show that knighthood and Christian knights are some of the early models that Toby follows as his interest in war develops.

28. Critics have attempted to read Toby's apology as either a satire against war or as a speech in favor of it. Madeleine Descargues finds a middle ground and argues that Toby's justification is part of Sterne's narratological strategy of presenting opposing views that defy a single interpretation and of having the reader work in generating meaning: "As a result, the problematic apology for war can be said to condense the formidable energy of Sterne's text, and for the best of reasons: '—endless is the search of truth!' (*TS*, 2.3.103)—all to make the reader more present to his own act of interpretation" (255). The presence of the theme of chivalry in Toby's characterization seems to produce a similar effect insofar as knighthood can be a testimony to Toby's lack of connection with reality—his description of war as a knightly enterprise—but it can also result in the enactment of noble values, as I will continue exploring.

Chapter 2

Romance, Satire, and the Naïve Character

In the second part of Miguel de Cervantes's *Don Quixote* (1615), a significant portion of the narrative revolves around the stay of Don Quixote and Sancho Panza in the castle of the duke and duchess (chapters 31 to 57). From the moment the knight-errant arrives at the castle, the two aristocrats attempt to recreate Don Quixote's own fantasy. Through a series of practical jokes, the duke and duchess offer the protagonist the kinds of chivalric adventures that he aspires to relive in Part I (1605). Don Quixote encounters enchanters and the supernatural, people in need come to seek his help, and he participates in a purported celestial voyage on Clavileño, a wooden horse, with a view of entering into combat with a giant. These chapters provide a different iteration of the satirical enterprise with which Cervantes engages in Part I. In the second part of the novel, the satirical irony targets the protagonist's naïveté, a byproduct of madness, that prompts him to accept everything he sees at face value and that deprives him of a metacritical grip on his own situation in the castle. This type of satire seems to pose a threat to the order of the narrative. In Part I, the secondary characters set a limit on Don Quixote's idealistic aspirations by contraposing them to the quotidian reality of seventeenth-century Spain. At the ducal palace, however, both the protagonist and the secondary characters work together in order to recreate the chivalric world. The metatheatre of the duke and duchess adds madness to madness in the narrative.

In chapter 44, after having experienced several chivalric adventures, the protagonist withdraws to his room, and one of his stockings tears as he takes off his shoes. This event produces a moment of sheer pathos in the novel.[1] It removes Don Quixote from the idealistic world of chivalry and transports him to the misery and loneliness of his real situation at the

castle. The tearing of the protagonist's stocking, I argue, anchors the narrative in the realm of contemporary possibility and supersedes the satirical enterprise against Don Quixote's naïveté in the castle episodes.[2] The introduction of realism via the torn stocking alters the targets of the irony. This seemingly irrelevant circumstance appears to encourage readers to sympathize with the protagonist and his miserable situation at the hands of the duke and duchess, as opposed to treating him as a figure of satire, and the irony is redirected to those who take advantage of a naïve character who lacks the ability to understand what is occurring around him and defend himself.

In the second part of this chapter, I show that the logic of the episode of the torn stocking is reapplied in certain chapters of Henry Fielding's *Joseph Andrews* (1742) and of Laurence Sterne's *Tristram Shandy* (1759-1767). Fielding and Sterne, like Cervantes, use seemingly irrelevant objects to break readers out of the ironization that results from Adams's and Toby's naïveté and to reorient the targets of the irony. The double gesture of activating and redirecting the irony illustrates an additional layer of the experience that Adams and Toby offer to revise previous habits of reading quixotic figures in England through the lens of satire, as I began analyzing in the previous chapter. This comparison also demonstrates that the episode of the torn stocking is a precursor to the sentimentalization of the satire that takes place in the mid-eighteenth century. Cervantes in the episode under scrutiny here, Fielding, and Sterne, to different degrees and in different ways, use their characters' naïveté and idealism not to laugh at them but to draw attention to the vulnerabilities and suffering of well-intended individuals in the real world of motives and stratagems.

Satire in Part II and Narrative Disorder

The first part of *Don Quixote* begins with an intellectual exercise in madness: an idle *hidalgo* decides to emulate the heroes of the chivalric romances that he is passionate about. He finds himself a horse, a lance, and a set of armor, and then sets off to bring back the Golden Age to seventeenth-century Spain. Cervantes creates a type of fiction that, as the Russian Formalists say, lays bare its literary devices.[3] It aims to remind readers to be aware at all times that they are reading fiction. Paradoxically, the protagonist Don Quixote represents the opposite literary paradigm: he reads fiction as historical truth and immerses himself in it to the extent of wanting to live as a knight-errant and to recover the Golden Age. He is caught in a fiction that he sees as real. Cervantes creates metafiction. Don Quixote accepts no mediating factors; he is a creature of his own reading habits and of the madness that ensues from them. The most important element that the narration provides for the satirist at this point is madness, which takes the form of the high idealism that Don Quixote has learned by reading chivalric romances. Irony in the first chapters comes as a result of the juxtaposition of two opposing realities, that of Spain in the seventeenth century and that of Amadís and Orlando represented by the protagonist's folly.[4] Cervantes exposes the ridiculous attitudes of chivalric romances by combining the grandiose ideas of these books with the quotidian reality of the inhabitants of La Mancha.

There is an important change between the first and second parts of the novel that calls for a reevaluation of its satirical enterprise. In Part I, Don Quixote is the impresario of his own story; he is in charge of interpreting the reality around him, describing it to the other characters, and informing them of who he is. In Part II, however, this entire dynamic changes. As Edward H. Friedman explains, "Don Quijote loses control of the chivalric domain. He ceases to direct the action, to describe what others cannot see…" ("Reading" 46). Most of the other characters have

already read Part I or are familiar with the story of Don Quixote and Sancho. In much the same way as Alonso Fernández de Avellaneda, the pseudonymous author of the apocryphal Part II of *Don Quixote* (1614), the other characters usurp the narrative and dramatize their own second part of the story. In this new scenario, mock epic has lost its thrust and can no longer be the primary mode of satire: Don Quixote's madness in the form of high idealism is already well known by the other characters and by the readers. Satire, therefore, needs to adapt to the new circumstances. Madness also produces naïveté. The satirical irony of the second part derives from the protagonist's gullibility, which allows him to accept as truthful the chivalric fantasies that the other characters offer him and which deprives him of a metacritical grip on his own situation.

As soon as Don Quixote and Sancho set foot in the castle in chapter 31, the duke and duchess begin feeding them chivalric fictions. From the beginning, almost all the other characters treat Don Quixote with the same honor and praise that knights-errant receive in romances of chivalry. The two aristocrats offer the protagonist both the welcome and the treatment that he aspires to receive in Part I. Indeed, the narrator informs us that the protagonist, for the first time, feels accepted as a true knight-errant, and not as a fantastic one. This remark is at odds with what we learn in the first part of the novel about Don Quixote's perception of his own identity as a true knight.[5] Yet, as problematic as the narrator's comment—a show of omniscience—might be, it announces the dynamics that emerge between Don Quixote and the minor characters during his sojourn in the castle: these characters reiterate to the protagonist his own fantasies, which allows him to confirm them. The two aristocrats, acting as stage directors, create a type of theatre within the novel that recreates what Don Quixote believes to be reality in Part I: chivalric romances. The protagonist's madness is the medium through which his credulity

becomes discernible. In these episodes, he consumes the metatheatre of the duke and duchess in the same way that he reads books of chivalry in the first part of the novel. He mistakes fiction for reality and immerses himself in a fantastic world that he perceives as authentic.

As in Part I, Don Quixote's madness is intermittent in the castle episodes; the knight-errant is capable of showing, almost at the same time, the most eloquent judgment and the utmost folly. For example, he follows logic and the rules of the material world in the sensible advice that he offers to Sancho before the squire leaves to govern the fictitious *Ínsula* Barataria. Yet, logic ceases to operate whenever the protagonist is confronted with a chivalric fantasy. Indeed, after a character dressed up as a devil announces the imminent arrival of Montesinos/Merlin and Dulcinea, Don Quixote stops following the protocols of reason and starts operating under the precepts of the sublime that he is experiencing. As the following conversation between the knight-errant and the duke illustrates, a timid initial hesitation is rapidly overcome by the protagonist's willingness and readiness to face any supernatural threats that this adventure might bring on: "'Does your grace intend to wait, Señor Don Quixote?' [asked the duke]. 'How could I not?' he [Don Quixote] responded. 'I shall wait here, intrepid and strong, though all of hell were to attack me'" (688). The rational thinking process that mediates between the visual input and the actions one decides to take ceases to operate for Don Quixote. Instead, the visual is taken at face value.

In a second chivalric adventure, Don Quixote welcomes the arrival of countess Trifaldi with a self-congratulatory speech about the importance of knights-errant in society—they are the ones who help those in need. As in the previous adventure, the protagonist does not question what he sees and quickly accepts Trifaldi's story and the rules and conventions of the chivalric fiction that she represents. Before mounting Clavileño, Don Quixote shows a rare instance of

suspicion. He wants to look at the wooden horse's stomach out of fear that the horse might be a trap set by the enemy that he is about to fight. Yet, this idea is quickly suppressed both by the other characters and by Don Quixote's self-conception as a knight-errant: "It seemed to Don Quixote that any reply he might give with regard to his safety would be to the detriment of his valor, and so with no further argument he mounted Clavileño and touched the peg…" (721). The flight on Clavileño, as Sarah Finci explains, taps into a rich tradition of celestial voyages that manifests itself in literary, mythological, and religious contexts long before the publication of *Don Quixote* (739). The protagonist is encouraged by the motif of the celestial voyage that informs this fantasy. His reason is subdued by the mythologies and expectations of the world that he aspires to create in the first part of the novel.[6] Don Quixote's reading habits and the madness that ensues from them inspire him to accept everything that he sees in the castle as real, which allows irony to thrive in these episodes.[7]

The satire that targets Don Quixote's naïve belief in the protocols of romances of chivalry seems to pose a threat to the narrative order in this part of the novel. In Part I, the chivalric world is constantly measured against the quotidian reality of seventeenth-century Spain, which, with some exceptions that I analyzed in my previous chapter, signals the limitations of the fantastic and produces most of the satirical instances of the first part of the novel. In Part II, Cervantes does not attack the chivalric world as he previously has done. Instead, the author, through the duke and duchess, adopts and establishes certain protocols from the imaginative world of romance in order to expose his protagonist's naïveté. Don Quixote's chivalric fantasy, for the most part, does not clash with outside reality; rather, it is supported by the schemes of the two aristocrats. They learn about the protagonist's way of thinking by reading the first part of his adventures, as well as by hearing some of the events of Part II that happen before Don Quixote's

arrival at the castle, and they create their own theatre and spectacle based on this information. The duke and duchess, unlike Don Quixote, know the difference between chivalric imaginings and the actual state of affairs. However, their apparent objective to entertain themselves by using Don Quixote and Sancho as jesters becomes so extreme that it seems to blur the difference between the satiric voice and the chivalric one.

The ducal couple illustrates a contaminating aspect of the satire. In general terms, the satirist runs the risk of conveying certain aspects of what he or she confronts. If the satires by Juvenal aim to attack disorder in society (e.g., immorality), the indignation that fuels the satire may paradoxically result in chaos in the text, in what John Henderson describes as the figurative and literal falling apart of the satiric enterprise (314–15). Likewise, in Ludovico Ariosto's *Orlando furioso* (1516), the author worries that writing about Orlando's madness would alter his brain and his writing, ultimately giving the impression that the author himself is mad as well (357). The activities of the duke and duchess exemplify another aspect of this type of contamination. By trying to ridicule Don Quixote's folly and knightly aspirations, the two aristocrats end up partaking in and conveying the type of madness and disorder of romance that they initially set out to parody. Cide Hamete Benengeli, the Arab historian in charge of chronicling the adventures of Don Quixote, expresses this idea in the text when he states that "in his opinion the deceivers are as mad as the deceived…" (914).[8] The duke and duchess laugh at what they also end up being guilty of: madness. In narratological terms, the fictions that take place at the castle introduce an anarchic energy into the text: the imaginings that the secondary characters stage for the protagonist and his willingness to believe them relegate the reality of seventeenth-century Spain to the background and bring the disorder and chaos of romance to the foreground.

Sancho, albeit for different reasons than his master, also contributes to the centrality of the chivalric world in this part of the novel. The squire suspends his disbelief and accepts the fantastic to an extent not previously seen. Sancho's unsophisticated and spontaneous nature functions in the novel as a measure against Don Quixote's idealism. The squire, especially in Part I, acts as a contemporaneous reader that reacts to the protagonist's folly and exposes his incongruities. In Part II, Sancho retains his distrustful attitude. He, for instance, is very much skeptical of the events that Don Quixote recounts after his descent to the Cave of Montesinos (chapters 22 and 23). At the castle, however, Sancho's attitude toward the chivalric world becomes more ambiguous, as he simultaneously questions and supports it. In the castle, undoubtedly motivated by the prospect of finally achieving the governorship of an island, Sancho decides to adopt his master's naïveté, and his questioning of the chivalric world significantly decreases. The duchess exposes Sancho's willingness to collaborate in the fantasy when he accepts as truthful a lie that he had originally invented: the enchantment of Dulcinea. Likewise, Sancho plays along with the chivalric adventures instead of mistrusting them as he used to do. In the aftermath of the episode of Clavileño, Sancho expands the fiction by recounting his fabricated experience of looking at the earth from the sky and of seeing the Seven Goats. The squire's original function of casting doubt on the chivalric world does not completely disappear. He, for instance, remarks on the paradoxical fact that a character dressed up as a devil seems to show Christian values, and he also points out the resemblance between the majordomo and the Distressed One, which are indeed the same character playing different roles in the metatheatre at the castle. The squire's intermittent ingenuousness seems to be primarily motivated by money and social mobility. Unlike Don Quixote, Sancho is acting more like a picaro than a madman. More important for my argument in this chapter than Sancho's picaresque

motives are the negative effects that the squire's role in the palace has on the realism of the narrative. By suspending his disbelief, and even expanding the fiction, the squire allows a certain centrality to the protocols of the chivalric world. Given Sancho's complicity, the quotidian reality that previously challenged the chivalric fantasies becomes rather peripheral, even if it does not disappear completely.

The Tearing of Don Quixote's Stocking and the Interruption of the Satire

In the midst of these metatheatrical representations of chivalric adventures, Cervantes finds in a seemingly inconsequential circumstance—the tearing of Don Quixote's stocking—an opportunity to bring back the outside world and contain the satire. E. C. Riley alludes to the "corrective function" of realism: "It has often been noted that when a prevailing literary mode gets too out of touch with actuality an adjustment of a realistic kind takes place" ("Cervantes" 73). The tearing of the stocking provides an example of this restorative practice in *Don Quixote*. This event allows the realistic narrative to regain its center by pulling the protagonist back from chivalric fictions and into the reality of seventeenth-century Spain.[9] The episode begins with Don Quixote alone in his room after a conversation with the duchess:

> He closed the door after him, and in the light of two wax candles he undressed, and as he removed his shoes—O misfortune so unworthy of such a person!—there was an eruption, not of sighs or anything else that would discredit the purity of his courtesy, but of some two dozen stitches in a stocking that now looked like latticework. The good gentleman was distraught, and he would have given an ounce of silver for just a small amount of green silk thread; I say green silk because his stockings were green. (741)

At this moment Benengeli interrupts the narration and gives a speech in which he laments the precarious financial situation of *hidalgos* in the seventeenth century and their efforts to conceal

their poverty, which very much resemble those efforts seen in the picaresque. Don Quixote's affliction and Benengeli's commentary produce an instance of sheer pathos that transports the protagonist from the chivalric world that is being represented in the castle to his crude reality at the moment. He is an *hidalgo* with scant financial resources, who is being mistreated by the duke and duchess, as the torn stocking suggests, and who does not have the mental capacity to be skeptical or to understand what is happening around him. It is true that Don Quixote is not necessarily poor—he does have the time and the means to stay at home reading books—yet the reference to the precariousness of his social class adds something forlorn to his already wretched situation in the palace. The torn stocking and the reference to the protagonist's social class, as I will continue exploring, signal the limitations of the chivalric fantasy. Don Quixote is put in an unprecedented situation of complete misery in the castle, and he cannot blame it on enchantment this time.

In emphasizing the situation in which Don Quixote finds himself, the stocking and Benengeli's intervention ground the narrative in the realm of the normative in seventeenth-century Spain. This item of clothing and the comments by the Arab historian refer to two previous episodes in the novel. In chapter 2, Part II, Don Quixote rejects the practice among poor *hidalgos* of mending their "black stockings with green thread" (472). For the protagonist, said practice "'has nothing to do with me, because I am always well-dressed, and never in patches; my clothes may be frayed, but more by my armor than by time'" (472). At the castle, the protagonist's wish to patch up his stocking with green thread returns him to the reality of his social class and offers an initial contrast with the chivalric honors and fantasies that are acted out around him. In addition, Benengeli's apostrophe is in conversation with the ecclesiastic's criticism of the protagonist when he first arrives at the castle of the duke and duchess. The

churchman represents the normative view at the time: "the social beliefs of a given moment's, or fiction's, sense of historical possibility" that for Eric Hayot define the aesthetic mode of realism (139). The ecclesiastic encourages Don Quixote to go back home to attend to his family and to his "estate, and stop wandering the world and wasting your time and being a laughingstock to all who know you and all who do not" (665). This comment points to the personal—he has turned himself into a laughing-stock—and financial risks that Don Quixote is taking by engaging in chivalry and by being far from home. Benengeli seems to confirm the tragic outcome of the adventures for Don Quixote with regard to both his financial situation and his physical integrity. The laddered stocking and the historian's apostrophe vindicate the normative view of the ecclesiastic, for the reader and for the protagonist himself. The tearing of the stocking provides a focus for feelings that Don Quixote could not otherwise have recognized. It offers the protagonist a glimpse of the true state of affairs: a brief moment of painful lucidity, which is not perfectly expressible, but which brings inarticulable thoughts into range. He cannot comprehend the cause of his misery, but he certainly feels it most acutely because of this trivial accident.

The realism that ensues from the tearing of the stocking not only reattaches the narrative to the realm of contemporary possibility but also rescues Don Quixote from the irony that has previously targeted him. The tearing of the stocking shakes the assumptions on which the satirist ostensibly relies: the foolishness of Don Quixote in relation to the contemporary world of the secondary characters in the novel. In most satirical episodes, the reader and the secondary characters tend to occupy the same point of view outside Don Quixote's chivalric impulses. They laugh at the protagonist from an ironic distance as his aspirations clash with the reality of seventeenth-century Spain. The intrusion of realism via the stocking seems to alter the vantage point from which the reader and the secondary characters normally stand outside Don Quixote's

fantasy. When the stocking tears, it is not only the protagonist's body parts that become exposed, but also the wickedness of the ducal couple. Don Quixote's suffering seems to implicitly redirect the satirical attention toward the idleness of a decadent aristocratic class that does not seem to have anything better to do than to ridicule a naïve character who lacks the skeptical abilities to understand what is occurring around him and defend himself. Thus, the torn stocking acts as a fault line between two different satirical objectives; Don Quixote's naïveté is ultimately repurposed to highlight the cruel and deceitful nature of an aristocratic couple who seem interested only in their own entertainment and viewing pleasure at the expense of the protagonist.

Benengeli plays an important role in reorienting the targets of the satirical irony, even before he suggests that the two aristocrats may be as mad as Don Quixote. The episode of the stocking provides an instance of the interplay between the two main plots in Cervantes's novel: the adventures of the knight-errant and the self-conscious aspect of the narrative. In *Cervantes in the Middle*, Friedman proposes that the protagonist's adventures generate instances of realism, as opposed to the idealism of romance, which bring Don Quixote closer to the readers and which elicit sympathy. Readers perceive his human qualities and suffer when he suffers. Another way of approaching reality in the novel, as Friedman suggests, is through metafiction, which results in a certain detachment and ironic distance from the protagonist. In this sense, the self-conscious plot emphasizes the objectification of Don Quixote as a figure of satire (*Cervantes* 35). In the stocking episode, however, the two plots seem to elicit sympathy for the protagonist. At first, the adventures at the palace are accompanied by an ironic treatment of Don Quixote that somehow distances him from the reader. It is not until his stocking rips that the reader is encouraged to show sympathy for his situation in the ducal castle. This sentiment is augmented—and almost achieves its full potential—thanks to Benengeli's intervention. Instead of producing distance, the

metafictional plot is assisting the adventures in creating an instance of pathos that reveals the contemporary reality that the theatre in the palace tries to mask and encourages readers to show sympathy for the protagonist and his situation at the hands of the duke and duchess.[10]

The irony that targets Don Quixote's naïveté does not seem to survive the pathos that the stocking elicits. The ducal couple continues staging cruel and elaborated performances to laugh at Don Quixote and Sancho, including the incidents with the cats—in which the knight-errant gets badly wounded and scratched all over his body—and the fearsome representation of the supposed death of Altisidora. However, by the time the cats burst into Don Quixote's room, the protagonist's role as a figure of satire in the palace has already collapsed. The tearing of the stocking situates Don Quixote on the other side of a boundary (the realm of the normative and the quotidian) that has not been crossed before in the palace. The realism that the stocking introduces makes us focus on Don Quixote's isolation and misery while implicitly highlighting the madness and cruelty of the duke and duchess. The stocking is thus a pivotal moment in the satirical enterprise in these episodes. At first, the butt of the satire is the protagonist's naïveté, which prompts him to accept everything that he sees at face value, and which deprives him of a sense of discernment about his own situation. After the stocking tears and the reality of Don Quixote's situation is emphasized, the protagonist can be seen as changing from a satirical figure to a human being who suffers and is mistreated by the duke and duchess, and the satirical focus is redirected to the idleness of the two aristocrats and the wickedness that they inflict upon a naïve character who cannot defend himself.

Antecedents to the Satire at the Castle: Picaresque Fictions and the Fulling Mills

The nature of this kind of satire, and of its double target, can be appreciated even more by looking at certain precursors in picaresque narratives. The anonymous *Lazarillo de Tormes*

(1554)—to which the galley slave Ginés de Pasamonte alludes in Part I of *Don Quixote*—offers an important lead to the type of satirical enterprise that takes place at the palace of the duke and duchess. In *Lazarillo*, there is a dual basis of satire; the target is both the protagonist and the society at the time.

At the beginning of the story, Lazarillo is a child who comes from the margins of society. Abandoned by his family and alone in the world, the protagonist serves different masters who often mistreat him and take advantage of him. Lázaro's pretext for writing the story of his life is to explain "the case"—a scandal involving the protagonist's wife and an archpriest, as we find out later on in the text—to a narratee that is referred to as "Your Grace" ["Vuestra Merced" (9)]. By starting his account from his childhood, Lázaro is able to highlight the misery and abuses that he had to endure as he progressed toward his adult life, in which he has achieved a relative degree of success in comparison to where he started in life. This rhetorical endeavor also serves to satirize certain segments of society represented in the protagonist's masters (e.g., a clergyman). Lazarillo, the child, is often the victim of the hypocrisy and the greed of parts of society which were in charge of prescribing and defending the official moral values. In addition to exposing the corruption of society at the time, the protagonist himself becomes the target of satirical irony through the presence of the implied author. Lázaro would like to defend himself and protect his honor, but then he reveals more information than he should. For instance, by writing that he told his neighbors to remain silent about the situation with his wife and the archpriest, he actually reveals that people are talking about it. According to Friedman, "[s]elf-defense comes close to self-incrimination when he [Lázaro] depicts himself as a complacent cuckold, willing to let the archpriest have a dalliance with his wife in exchange for social legitimacy" (*Cervantes* 48). This is one example of the presence of the implied author, which

provides part of the irony in the text. In this narrative, both the picaro and the society that condemns him become the targets of the irony.

In *Don Quixote*, the satire is directed not only at the absurdities of romances of chivalry reflected in the protagonist's madness but also at the society and religious norms of seventeenth-century Spain. Carroll B. Johnson provides several examples from Cervantes's novel in which the protagonist's actions reveal the incongruities of societal and religious expectations at the time. One of the examples that Johnson identifies is the encounter between Don Quixote and a group of merchants from Toledo in Part I. The knight-errant asks the merchants to declare that Dulcinea is the most beautiful lady in the world. They demand to see a picture of her before agreeing to the knight-errant's demands. For Don Quixote, however, "[t]he significance lies in not seeing her and believing, confessing, affirming, swearing, and defending that truth" (39). Johnson, by placing Cervantes's novel in its historical context, explains that, in this passage, the author stages "the process by which many *conversos* [the old Jewish population in Spain] came to terms with the new, obligatory religion: just tell them what they want to hear and be left alone to attend to business" (12). Madness places Don Quixote outside of the law or of the normative socio-political context, and it allows him to dramatize and expose some of the vices, incongruities, and injustices of the seventeenth century. At the castle, after the stocking tears, Don Quixote's naïveté and his resulting susceptibility serve to highlight the cruel and deceitful nature of an aristocratic couple who seem interested only in their own entertainment and self-aggrandizement.

An additional antecedent to the tearing of the stocking is found in the first part of Cervantes's novel. Don Quixote always handles intromissions of the real into his chivalric fantasy by resorting either to enchantment or to violence. The knight-errant is made secure by the

work of enchanters: if it is chivalric, it is true; if it is real, it is enchantment. Violence provides an alternative way of getting rid of contingent elements that do not belong in his chivalric story. In Part I, the episode of the fulling mills (chapter 20) bears certain similarities with the tearing of the stocking in the sense that, in both cases, the protagonist is reduced to shame and confusion, and he cannot resort to enchantment to explain or to process what is happening around him. In said episode, Don Quixote hears a frightening noise in the woods, which he interprets as an opportunity to engage in a chivalric adventure and gain fame. Eventually, he finds out that the noise comes from six fulling mills by the river and not from the giants that he was expecting to encounter and fight: "When Don Quixote saw this he fell silent and sat as if paralyzed from head to toe. Sancho looked at him and saw that his head hung down toward his chest, indicating that he was mortified" (150). As with the stocking, the unprocessed real invades Don Quixote's mind. He is not able to sort it out, and he simply feels dislocated.

The glimpse of the true state of affairs that the fulling mills provide for the protagonist seems to produce laughter rather than pathos. The difference is that the fulling mills are a blow to the emancipated imagination that Don Quixote exhibits in Part I, to the excessive confidence that he has in his chivalric fantasy, and to his vanity, while the *éclaircissement* that results from the tearing of the stocking may make the reader focus on the suffering and dramatic isolation of this character in the castle of the duke and duchess. In addition, the presence of Sancho introduces a certain degree of comic relief that does not appear in the palace when the stocking tears.[11] The squire, who was terrified by the noise, makes a funny face when he is about to explode with laughter upon seeing the source of the sound. He also mocks Don Quixote by repeating word for word his grandiose and self-congratulatory speech about the deed that he was about to perform by fighting the giants. The protagonist laughs when he sees his squire's face, although he

ultimately hits Sancho when he feels that his chivalric story is being disrespected. Despite the different effects that the incidents involving the fulling mills and the stocking produce (laughter and pathos, respectively), they stand out in the novel as rare moments of self-awareness in which the protagonist is not able to deal with the interruptions of outside reality into his chivalric fantasy. The protagonist always has a speech at hand to deal with interruptions, except on these two occasions.

Parson Adams, Uncle Toby, and the Sentimentalization of Satire in Eighteenth-Century England

In the mid-eighteenth century in England, quixotic characters such as Parson Adams in Fielding's *Joseph Andrews* and Uncle Toby in Sterne's *Tristram Shandy* are good-natured and innocent individuals whose naïveté makes them susceptible to characters who are cunning, deceitful, and hypocritical. A novelty with respect to previous quixotic figures stems from the fact that Adams's and Toby's idealism is not used to render them as mere objects of contempt and ridicule; rather, as Jonathan Lamb explains, these characters' naïveté is used to highlight "the vulnerability of innocence as a measure of the depravity of the world" ("Romance" 327). In general terms, Adams's and Toby's innocence serves to expose the unethical behavior of those secondary characters who try to take advantage of them. At the same time, Adams and Toby elicit the reader's assistance in the form of sympathy, admiration, and disapproval of those who try to destroy their honest simplicity.

The change from satirical derision to sympathy for quixotic characters is part of the transition from what has been termed the "Age of Satire," which dominated up to the 1730s, to the "Age of Sensibility" in the second half of the century. Lynn Festa points out that satire and the sentimental have a common goal—"to improve society by eliciting powerful moral responses

in their readers"—but these two literary modes pursue this objective in different ways: "Whereas the sentimental seeks to elicit pity for suffering virtue, satire invites hatred towards vice; whereas the sentimental text fosters sympathetic solidarity with a disempowered other, satire institutes critical communities united over and against the reviled object" (645). Festa argues that sentiment does not simply replace satire; rather, both modes exist "in a complex play of checks and balances that seeks to reconcile laughter with the period's vision of sociable, sympathetic humanity" (647). Adams and Toby are good examples of this coexistence and of what Festa terms the "sentimentalization of satiric objects" (645). There are moments in which the reader may chuckle at Adams's and Toby's lack of connection with contemporaneous reality. In these cases, they are the targets of the irony that results from knowing more than a character (from the traditional place of intellectual superiority that the reader and the satirist occupy vis a vis a quixotic figure). However, Adams and Toby also become the catalysts for a different type of irony: one directed at the hostility of the contemporary world represented in these novels with respect to good and innocent characters.

In the second half of this chapter, I show that Fielding and Sterne reapply the logic of the episode of the torn stocking to reorient the satirical intention and create a space of sympathy for their comic heroes. Fielding and Sterne, to different degrees and in different ways, recreate an ironic register toward their characters. Then, these two authors, like Cervantes, employ seemingly irrelevant objects to break the reader out of this ironization. These items seem to prompt readers to process the material sympathetically, as opposed to centering on these characters from an ironic distance. The double gesture of activating and dismantling this irony provides a second layer to the unsettling of traditional habits of reading quixotic figures in England through the lens of satire, as I began tracing in the previous chapter. Here, the comic

moment is resituated as a moment of intimacy and sympathy for Adams and Toby, and the irony is redirected toward those secondary characters that take advantage of them.

In *Joseph Andrews*, Book 3, chapter 7, Adams suffers a series of humiliations during a dinner at the squire's house. The host and his companions play a series of practical jokes on the parson, initially taking advantage of the fact that "the inoffensive Disposition of [Adams's] own Heart made him slow in discovering [the jests]" (192). The squire's henchmen spill soup on Adams, recite a poem to him making fun of his appearance, and light a firecracker on his cassock, among other pranks. Fielding seems to have written this episode as a satire on the practice of roasting, to which the title of the chapter alludes. However, as Simon Dickie explains, Fielding includes elements in this episode that contemporaneous readers would have immediately associated with a humorous and contemptuous treatment of Adams: "It was almost impossible to convince readers that an eccentric idealist like Adams was not a figure of contempt" (272). For Dickie, the elements responsible for this readerly reaction are mostly physical comedy and the presence of a parson, a character often associated with humor at the time (282). Dickie also alludes to the fact that Adams is a quixotic figure, and characters modeled after Don Quixote had served as mere objects of contempt for decades in England.

There are several elements in the chapters involving the tormenting squire intended to direct the satirical irony to this character and his companions, as opposed to Adams. A problem that contemporaneous readers may have had in detecting this irony seems to derive from the complex interaction among different literary forms that Fielding employs in the construction of this episode. Jill Campbell shows that Fielding combines the epic, satire, and drama—intertwined with gender issues—to offer a reflection on the role that these genres play in the new type of comic fiction that Fielding aims to create (90). In these experiments with genre,

according to Campbell, Fielding inserts the roasting scene within two references to John Milton's *Paradise Lost* (1667), which seem to be intended to cast doubts on the type of humor that the squire embodies. Before this joking character and his hunting party appear, Adams, Joseph, and Fanny are peacefully resting in a meadow. Campbell points out that this idyllic scene—which evokes Book IV of *Paradise Lost*—is interrupted by the (masculine) violence of satirical derision embodied in the squire (100).[12] Fielding invokes *Paradise Lost* once again during the practical jokes that Adams suffers at dinner in order to draw a parallel between the squire and his henchmen and the fallen angels in Milton's epic: "the extended recollections of *Paradise Lost* that surround the figure of the Roasting-Squire offer a dark perspective on the 'masculine' exercise of satire in which the Roasting-Squire so delights" (Campbell 108).

In addition to the references to *Paradise Lost*, there seems to be another element, one akin to Don Quixote's torn stocking, that appears to function as a device carrying the reader from an ironic register to a new space of sympathy for Adams. Indeed, after suffering several humiliations, the parson gives a speech complaining about the treatment that he is receiving at the squire's house. Adams then holds up a half guinea to show that he is not without means and therefore does not need the squire's hospitality:

> '[M]y appearance might very well persuade you that your Invitation was an Act of Charity, tho' in reality we were well provided; yes, Sir, if we had had hundred Miles to travel, we had sufficient to bear our Expences in a noble manner.' (At which Words he produced the half Guinea which was found in the Basket.) 'I do not shew you this out of Ostentation of Riches, but to convince you I speak Truth.' (194)

In the immediate context, this is a hopelessly naïve affirmation on the part of Adams that contradicts his self-proclaimed financial independence. However, the coin also seems to be part

of Fielding's plan in this novel to encourage readers to think beyond the immediate. This object introduces a contrast between the issue of appearance and that of ontology. That is, how the squire and his companions interpret—and even how readers may perceive—Adams's appearance is suddenly revealed to be different from how this character evaluates himself. Through this gesture, Adams offers a concrete example of some of the attributes that Fielding defends in this novel and that the parson so admirably embodies: "spontaneity, simplicity and odd integrity" (Lamb, "Comic Sublime" 132).[13] These attributes—together with the parson's multiple assertions that he forgives his tormentors—reveal Adams as a true Christian in this episode, which contrasts with the assumptions of those who treat the parson as a mere object of ridicule. This revelation seems to redirect the irony to those who do not appreciate these qualities and even turn them into derision.

The sudden combination of opposites (the scene of ridicule and Adams's Christian values) plays a double function in the narrative. First, it seems to be part of Fielding's aim to foster a critically engaged readership in this novel, a common objective in both Fielding's and Sterne's art of fiction. On the one hand, the squire and his companions exploit the parson's simplicity for their amusement.[14] This coincides with the usual treatment that quixotic figures received in England up to the mid-eighteenth century whereby readers were generally encouraged to center on these characters from an ironic distance and laugh at them. On the other hand, and as happens in the episode of the stocking, the attributes that Adams reveals at the moment of producing the coin are used to shake the assumptions on which the satire relies: the superiority of the real world with respect to the compulsions of the quixotic figure. Adams's simplicity, benevolence, and integrity suddenly appear in contrast with the cruel jokes that the squire and his henchmen play on the parson.[15] An important difference between the effects that

the stocking and the coin produce is that Adams is aware that he is being mocked when he holds up the half guinea,[16] while for Don Quixote, as we saw, the tearing of the stocking offers him a glimpse into his real situation at the palace. In *Joseph Andrews*, the moment of revelation that the coin provides seems to be directed at the implied reader, who needs to recognize Adams's ethos as a true Christian as opposed to the squire's impression of the parson as a mere object of ridicule.

Second, the situation of mockery that Adams experiences serves "to corroborate the place of innocence in the fallen world of the real" (Lamb, "Romance" 327). Adams carries the moral banner of the story, but, at the same time, his simplicity renders him vulnerable to characters who have ulterior motives or may be up to no good. Both Fielding and Sterne approve of the honest simplicity that Adams and Toby embody, but the two authors make it clear that said innocence is not imitable in the real world, as it results in disappointment, suffering, and isolation.[17] This is one of the main differences between the strand of the novel represented by Fielding and Sterne and the Richardsonian type of fiction. In Samuel Richardson's *Pamela* (1740), the reader is encouraged to adopt the protagonist's innocence to make conjectural judgments about her future in the novel. Richardson's narrative is a sort of training ground intended to help prepare young readers for the risks that they may encounter in civil life.[18] In contrast, in *Joseph Andrews*, Adams's innocence serves as a catalyst for a type of irony directed at the hostility of the world toward a good-natured and virtuous individual. The schemes and pranks that Adams suffers as a result of his naïveté encourage readers to show sympathy for him and his situation while emphasizing that the real world is too dangerous a place for benevolent and innocent characters.

In *Tristram Shandy*, Sterne provides a third example of a character whose naïveté rescues him from the irony that it elicits. Volume 9 of this novel is devoted to Toby's amorous adventures with Widow Wadman. A precursor to Toby and Mrs. Wadman is found in Part III of Samuel Butler's *Hudibras* (1678). As we saw in my previous chapter, Hudibras tries to deceive the widow to marry her and appropriate her wealth. The widow is too clever for Hudibras; she is aware of his intentions, as well as of the company that he keeps, and uses him as a fool on which to sharpen her wits. In Butler's satire, the widow, the satirist, and the reader tend to occupy the same vantage point as they explore Hudibras' ridiculousness, falsehood, and hypocrisy. Toby is the opposite of Hudibras; he is an innocent character and sexually naïve. In Volume 9, Sterne's novel contrasts Toby's sexual ignorance with Widow Wadman's oblique knowingness, which for the sake of decorum she can only express obliquely. Toby was injured in the groin in the siege of Namur, which resulted in his retirement from the military and in a lengthy recovery at home. Mrs. Wadman's main concern during their love story is to find out whether Toby is capable of having sex after the wound. In the *amours* episodes, irony stems from Toby's innocence and his inability to realize the truth behind Mrs. Wadman's frequent questions about his groin. In addition, the sexual equivoques constantly deployed in these episodes—"You shall see the very place, Madam; said my uncle Toby" (397)—and the variety of blushes that this excites in Mrs. Wadman's cheeks—"*L—d! I cannot look at it*" (397)—involve the reader in a collusive triad with Tristram and the widow. The effect is to emphasize Toby's naïveté at the expense of our knowledge of the world.

In chapter 31, with the help of Corporal Trim, Toby sets out to write a list of all of Mrs. Wadman's perfect qualities. He decides to rank them according to the degree in which those qualities please him, and he chooses Mrs. Wadman's "humanity" as the one "which wins me

most…" (408). For Toby, humanity is the reason that explains the widow's dedicated interest in his wound in the groin. There is a moment of pathos, comparable to the one produced by the tearing of Don Quixote's stocking, that occurs after Trim reveals the true motives behind the widow's apparent attentiveness. Toby, with great satisfaction about the attention he receives for his wound, questions Trim on the fact that Mrs. Bridget does not ask the Corporal about his knee injury:

> 'The knee is such a distance from the main body—whereas the groin, your honour knows, is upon the very *curtin* of the *place*.'
>
> My uncle Toby gave a long whistle—but in a note which could scarce be heard across the table.
>
> The Corporal had advanced too far to retire—in three words he told the rest—
>
> My uncle Toby laid down his pipe as gently upon the fender, as if it had been spun from the unravellings of a spider's web—
>
> —Let us go to my brother Shandy's, said he. (409)

Upon hearing Trim's account, the act of laying down the pipe is a metaphorical signature that confirms a glimpse of the true state of affairs. It denotes a moment of realization for Toby that he has not previously experienced; his naïveté and idealism collapse as the utilitarian motives of the widow invade his mind. This unwelcome arrival of knowledge—for Mrs. Wadman, Toby's manhood is comprehended in the degree of his sexual virility—makes him recognize a force antithetical to his own innocence, which, since he now knows it to be innocence, ceases to be so. The pipe, like the stocking, is an element carrying affective weight that marks a transition from an ironic register to a space of sympathy for Toby: we accompany this character in a painful moment of recognition. He reexperiences the agony of his injury and is reminded of his own

singularity in the world: his wound in the groin resulted in the end of his career as a soldier, and, as the awakening reflected in the laying down of the pipe indicates, he becomes aware that the injury is also the end of him as a lover.

Among all the stories that Tristram tells in this novel, Toby's is the longest and the fullest in the sense that we are carried from his boyhood all the way to his funeral. Of course, Tristram warns the reader that none of his narratives will be proceeding in a straight line, and Toby's story promises to be especially digressive and suspenseful. In addition to warning the reader not to expect a linear history of his uncle, Tristram also cautions readers not to underestimate the importance of a character like Toby merely because he acts and thinks eccentrically.[19] This warning is accompanied by a strong vein in this novel to re-orient the satirical intention, as if Tristram were educating the reader in the art of anticipating how a character as unique as Toby thinks, feels, and acts. In the episodes involving Widow Wadman in particular, the novel first presents an ironic register traditionally associated with quixotic characters. The idealism of Don Quixote toward Maritornes, as well as the dynamics between Hudibras and the widow, serve as intertexts for this part of the story.[20] Then, the pipe, like the stocking, is an element that breaks the reader out of the ironic modality. The little circumstance of laying down the pipe reveals an uncomfortable moment of self-awareness in which Toby is reminded of his singularity in the world, as well as of his own vulnerability to other people's opinions of him. Instead of being ironically removed from this character, we accompany him in the painful moment in which he experiences a force antithetical to his own innocence. This marks the onset of Toby's characteristic modesty—a state in which he knows that he does not know the right end of a woman from the wrong—whose origin it was always Tristram's aim to explain to the reader. An important difference with Don Quixote's stocking and Adams's half guinea is that the irony that

targets Toby in these episodes seems to collapse, as opposed to being redirected to other characters in the narrative. Irony turns into sympathy for the inadequacy of this character's innocence in the contemporary world represented in the novel.

In *Don Quixote*, there is a close alliance between satire and realism. A well-known way in which the satire works in this novel is through contraposing the imagination and idealism that Don Quixote learns from books of chivalry with the quotidian reality of seventeenth-century Spain. The satirical irony that results from this combination targets a protagonist who cannot differentiate between fiction and contemporaneous reality. In Part II, the realism that the tearing of the protagonist's stocking introduces into the narrative stands out because it inverts the targets of the irony. Realism does not emphasize the ridiculous side of the protagonist; rather, it redirects the satirical attention to the idleness and wickedness of a pair of aristocrats who take advantage of a naïve character who lacks the skeptical equipment to understand what is happening around him and defend himself.

The episode of the stocking and the eventual use of Don Quixote's naïveté to expose a decadent and idle aristocratic class have an important bearing on the new quixotic figures that appear in the mid-eighteenth century, such as Adams and Toby. The novelty of these two characters derives from the fact that they elicit sympathy and admiration in readers, which contrasts with preceding quixotic figures in England who served as mere objects of ridicule and contempt. The transition from derision to admiration and sympathy, as I began exploring in my previous chapter, is accompanied by the unsettling of traditional habits of reading quixotic figures in England through a satirical lens. In both chapters 1 and 2, I have shown that Fielding and Sterne seem to use certain episodes in *Don Quixote* as models to redirect the irony traditionally associated with quixotic characters and to produce admiration and sympathy for

their comic heroes. In this chapter, I have argued that Adams's half guinea and Toby's pipe, like Don Quixote's torn stocking, serve as fault lines of sorts, marking the transition from an ironic register to a space of sympathy for the vulnerabilities of these characters in the real world. In addition, this comparison demonstrates that the generic interplay in *Don Quixote* does not simply serve as a model for the type of realism characteristic of the "Age of Satire" (which stems from the position of intellectual superiority of knowing more or better than a quixotic character). After the stocking rips, the use of Don Quixote's naïveté and his resulting susceptibility to highlight the wickedness and cruelty of the duke and duchess provides a template for the type of realism that characters such as Adams and Toby embody in the "Age of Sensibility:" a form of realism that draws attention to the suffering and vulnerability of good and innocent individuals in the real world of motives and stratagems.

Notes

1. The *Oxford English Dictionary* defines pathos as "[a]n expression or utterance that evokes sadness or sympathy, esp. in a work of literature; a description, passage, or scene of this nature." *Oxford English Dictionary*, s.v. "pathos (n.)," www.oed.com/view/Entry/138808. Accessed 29 May 2023.

2. A version of this chapter, titled "Cervantean Satire, Realism, and the Eighteenth-Century British Novel," appears in *Comparative Literature Studies* 58, no. 1 (2021): 78–96.

3. See, for example, Viktor Shklovsky's "The Making of *Don Quixote*" (98).

4. I am referring to the chivalric models that Don Quixote finds in Garci Rodríguez de Montalvo's *Amadís de Gaula* (1508) and in Ludovico Ariosto's *Orlando furioso* (1516).

5. In *The Chivalric World of Don Quijote*, Howard Mancing traces the evolution of the relationship between Don Quixote and his chivalric fantasy. Mancing identifies four different stages in this relationship. From chapters 1 to 10 in the first part, we have what Mancing calls "knighthood exalted," in which Don Quixote truly believes to be a knight-errant. In the second stage, "Knighthood compromised," chapters 11 to 28, Mancing shows that the protagonist is forced to allow some minor elements from reality into his chivalric world. The first part of the novel ends with the third stage, "knighthood defeated," chapters 29 to 52, in which Mancing contends that Don Quixote is obliged to come to terms with reality and give up his chivalric world: "[Don Quixote] surrenders to the superior forces of conformity and withdraws in shame from his world of chivalry" (117). The last stage, "knighthood imposed," corresponds to the entire second part of the novel. According to Mancing, Don Quixote's defeat in the first part had already put an end to his belief in the chivalric world, as the decrease in chivalric speeches shows: "If speaking like a knight-errant is an external sign of believing oneself to be a knight-errant, or, at least, of conscious acting like one, then Don Quijote has no claim to chivalric status in part II. Don Quijote does not really decline as a knight-errant in part II; he hardly exists as a knight-errant at all" (133). Mancing argues that Don Quixote's third sally is only motivated by the pressure that the protagonist's friends put on him and by the already published first volume of his adventures.

6. The theatrical representations of the duke and duchess can be traced to the stories and conventions in, for example, Thomas Malory's *Le Morte d'Arthur* (1485) and in Ariosto's *Orlando furioso*. In the same way as Lancelot, Don Quixote hopes to rely on "the strength of his arm" in order to defeat Malambruno. And like Ruggiero, the knight-errant expects to be transported by a flying beast.

7. For the duke and duchess, the protagonist is a living fiction whose main purpose as their guest is to be ridiculed and laughed at. The first adventure ends with the notification of Sancho's punishment of having to give himself 3,300 lashes in order to disenchant Dulcinea, and the episode of Clavileño concludes with the general laughter of those witnessing the events after the knight-errant and his squire are thrown off the exploding wooden horse.

8. This intrusion by Benengeli occurs in chapter 70, Part II, when Don Quixote and Sancho are brought to the palace for a second time. As happens during their first sojourn, the two protagonists become the victims of a new practical joke (the supposed death of Altisidora) staged by the duke and the duchess.

9. Erich Auerbach, discussing Virginia Woolf's *To the Lighthouse* (1927), sees the external act of measuring a stocking as a point of return from the internal world of the stream of consciousness. Mrs. Ramsay's measuring of the stocking against James' leg functions as a sort of anchoring that stops the different consciousnesses that are being represented and reattaches the reader to the outside world (529).

10. In Part I, Benengeli is used to satirize the idea of objectivity in history. An Arab historian was an oxymoron in Cervantes's times: a liar by definition is in charge of writing history. In Part II, from chapter 59 onward, Cervantes shows his awareness of the existence of the false sequel of *Don Quixote*, and Benengeli becomes more of an ally: he is now the true historian. Cervantes sides with Benengeli after the discovery that Avellaneda had written a continuation of his novel. The historian seems to do something similar with Don Quixote when the minor characters direct the course of the protagonist's actions.

11. In fact, Sancho's absence when Don Quixote's stocking tears seem to augment the misery of the protagonist at the castle.

12. For Campbell, the interplay of literary forms in these episodes signals not only the limitations of the satire represented by the squire but also those of the Christian epic: "Fielding chooses to echo a scene from *Paradise Lost* in which the epic form which he introduces as an alternative tradition to satiric drama itself seems questionably viable, teetering, unintentionally, on the brink of mock-epic" (107).

13. Lamb offers a different interpretation of this episode and analyzes it as an example of the comic sublime that both Fielding and Sterne adapt from Cervantes ("Comic Sublime" 132).

14. Describing the squire, the narrator remarks that "what distinguished him [the squire] chiefly, was a strange Delight which he took in every thing which is ridiculous, odious, and absurd in his own Species … if he ever found a Man who either had not or endeavoured to conceal these Imperfections, he took great pleasure in inventing Methods of forcing him into Absurdities" (191). The humor in which the squire delights, as well as the deformations and absurdities that produce this type of humor, coincide with the pleasures and elements of the burlesque that Fielding rejects in the preface to *Joseph Andrews* (4).

15. According to Martin C. Battestin, "the key to the satire of *Joseph Andrews* … lies in the ethos of the novel, a standard held up as a foil setting off the moral degeneracy of the age and embodied especially in the innocent quixotism of Abraham Adams" (54).

16. There are other moments in *Joseph Andrews* in which the parson's gullibility does result in disappointment when he becomes aware that his idealism does not coincide with what is occurring around him, as happens in the case of Don Quixote with the stocking. For instance, in Book 2, chapter 16, the parson meets a seemingly honest and agreeable gentleman who promises to give him a house when the current tenant passes away. He also offers to give Adams and his companions horses and money so that they can continue their journey on the following day. The

parson is fascinated by this gentleman's apparently unbound generosity, and he attributes this to his benefactor's Christian character: "Blessed be the Hour which first introduced me to a Man of your Charity; you are indeed a Christian of the primitive kind, and an honour to the Country wherein you live" (136). This gentleman turns out to be someone addicted to vainglory who fakes his identity and who deceives people by making false promises. He eventually disappears, leaving Adams and his traveling party without the promised goods and owing a debt at the inn in which they are staying. Adams's idealism results in disappointment when he discovers the truth: "'What Wickedness is there in the Christian World?'" (138). This chapter provides another example in the novel in which Adams's innocence is used to highlight the immorality and corruption of the world.

17. Homer Goldberg remarks on how Fielding uses Adams's innocence to expose vice. Yet, Goldberg also alludes to the fact that the reader is made aware of the resulting vulnerabilities of innocence in the real world: "In the long run, Fielding could count on the reader's accumulated sense of the world's injustice to generate a desire to see affectation and vice put down and virtue and innocence rewarded. Yet he would have the reader realize that, given the state of the world, Adams' innocent good nature, unqualified by a measure of prudence, is a weakness" (85).

18. Another important difference between satirical novels, such as *Tristram Shandy* and *Joseph Andrews*, and *Pamela* is that Pamela's psychological complexity has subtleties. She falls in love with a man who tries to rape her on several occasions and who would have turned her into a paid mistress, the first stage of prostitution. Unlike Uncle Toby or Parson Adams, Pamela does not seem to be revealing everything (we do not know the moral qualities that appeal to her and that make her fall in love with a man full of lust). There is an absence in *Pamela* that is owing to the

protagonist's psychological complexity. This seems to be the reason why Fielding wrote *Shamela* (1741); he could not believe that Pamela is what she appears to be.

19. From the beginning, Tristram plays with the idea of re-educating readers and characters who think that Toby is a mere fool: "How, in the name of wonder! could your uncle Toby, who, it seems, was a military man, and whom you have represented as no fool,—be at the same time such a confused, pudding-headed, muddle-headed fellow" (57).

20. Maritornes is an unattractive servant/prostitute at an inn in which Don Quixote stays. She arranges a rendezvous with a mule driver, but she stumbles onto Don Quixote's bed. The knight-errant, as he reveals later on, thinks that Maritornes is the beautiful daughter of the lord of the castle and resists her, staying true to his lady Dulcinea (117).

Chapter 3

Cardenio, Mr. Macartney, and Realism in Storytelling

Literary scholars, including Carroll B. Johnson and Edward H. Friedman, have identified a dual plot in Miguel de Cervantes's *Don Quixote* (1605, 1615): first, the adventures of the protagonist and secondly, the metafictional allusions to the process of writing the novel. According to Johnson, "The text is simultaneously the story of Don Quixote and his adventures, and the story of its own creation and response to criticism" (71). These two main narratological impulses are also accompanied by numerous intercalated stories throughout the novel. These stories are perhaps too eclectic to count as a third plot; however, they offer important insights on the theory of fiction presented in *Don Quixote*, as do the adventure and metafictional plots. The various kinds of stories told by the different narrators and the metacritical reactions offered by the other characters introduce questions concerning narrative theory that have come to dominate studies in fiction in the succeeding centuries. For example, Sancho Panza's story of Torralba and the goats touches on discussions about quantitative completeness in narrative, and the stories of Cardenio and Dorotea in the Sierra Morena sequence in Part I display a complex tension between romance and realism.

In this chapter, I focus on Cardenio's tale as a case study of how Cervantes allows realism to make an entrance into romance, and not necessarily by way of ridicule. Edwin Williamson reads most of the interpolated stories in *Don Quixote* Part I, including those of the forlorn lovers in the Sierra Morena, as romances. Williamson argues that Cervantes does not parody these stories directly; rather, their insertion into the main realistic narrative of Don Quixote and Sancho undermines them by revealing the inconceivability of the romance devices that these stories employ (55). Here, I delve deeper into the relationship between the idealistic

and the realistic modes in the Sierra Morena subplots. I agree with Williamson that Cardenio's story resembles those of the romance tradition. However, the interplay between romance and realism in these chapters seems to be more complex than the dissolution of the former, as it enters into contact with the latter.

The Cardenio subplot seems to offer an alternative take on the conflict that exists in the main narrative of *Don Quixote* between what should be determined in one's story and what is sheerly contingent. Cardenio appears to be a self-aware narrative figure who shares with Don Quixote a metafictional consciousness of what ought to be the case in his plot. While the knight-errant manages to almost always be a reader of his life as a story by resorting to the work of enchanters, Cardenio becomes the victim of unexpected intrusions into what should be decreed. When Cardenio first appears in the novel and recounts the events leading to his current situation in the mountains (chapter 24), his romance tale is already interrupted by bitter experience. This momentary interruption, I argue, allows realism to penetrate into the narrative. Realism is found here in a momentary defeat of a prominent quixotic theme: the expectation of symmetry between one's life and one's story. Cardenio becomes aware of the incongruities between his present life and his narrative, resulting in the pain that he experiences in the Sierra Morena. This character is eventually rescued by the resumption of the mode of romance, which, through a series of surprising coincidences and the work of providence, advances his narrative and provides solutions for his misery.

The interruption of the narrative as rupture in romance and as an entry point for realism offers a point of comparison between Cervantes and Frances Burney. The Mr. Macartney subplot in Burney's *Evelina* (1778) represents a re-elaboration of the pattern of interruption and resumption of one's tale. Mr. Macartney is another forlorn lover whose story is interrupted when

he first appears in the novel. Mr. Macartney, like Cardenio, seems to be a self-aware narrative figure whose distress appears to be the result of the tension between what belongs in his narrative and what chance has flung into his path. In this subplot, Burney augments the possibilities of disrupting a character's tale. Not only does Mr. Macartney become painfully aware of the bifurcation between his story and his present life, but he is almost forced to embark on actions—becoming an outlaw or committing suicide—that would inflict permanent damage on his story. In the end, the advancement of Mr. Macartney's story toward a happy ending is aided by the conventions of idealism. Through a series of strategies from romance (a surprising coincidence and revealed identities), he encounters the woman with whom he was in love, and they are able to resume their amours. Reading the Mr. Macartney subplot in light of Cardenio's shows that this pattern of interruption and resumption of romance is part of a larger genealogy of novelistic creation that goes beyond *Don Quixote*. This comparative study also offers important insights into the changes that Burney makes in this type of inoculation of realism into romance in eighteenth-century England, and it illustrates an additional aspect of the codependence between realism and romance that I am tracing in this dissertation. Both modes are necessary in the creation of the aesthetic experience that these subplots offer. The imagination of romance provides the excitement of the extraordinary. Without a realistic counterbalance, however, romance results in the iteration of the non-normal, which would eventually cease to be astonishing. Realism provides suspense and tension for the stories by interrupting their progressions, yet realism needs to avoid being so commonplace as to become trite. A degree of suspense, and its corollary surprise, seems to be necessary to both modes for the reader to remain attached to the narrative.

My definition of the idealistic literary mode in this chapter is based upon Barbara Fuchs's characterization of romance as a set of narrative and diegetic strategies that have been present in literature since the epic and that can coexist with other literary forms, such as the novel (35–36). For Fuchs, these strategies pertain to both form and content, and they include idealized characters, tests, people in disguise, revealed identities, the work of providence, and amazing coincidences, among other elements. Some of these strategies are part and parcel of the Cardenio and Mr. Macartney subplots.[1] Cervantes and Burney play with these conventions of romance by making Cardenio and Mr. Macartney narrators of their own life-stories. As first-person narrators, and as we will see, these characters painfully experience a fleeting bifurcation between the continuation of their lives and their stories. Eric Hayot defines realism as a literary mode that "frames, conceptualizes, and normalizes the cultural experience of a period" (124). In the Cardenio and Mr. Macartney subplots, one of the ways in which the rules and protocols of the outside world are affirmed is through the momentary defeat of an eminently quixotic theme: the aspiration that one's life can function as a story.

The Obligatory Progression of the Narrative

When Cardenio begins telling his story, he makes the members of his audience promise that they will not interrupt him, or otherwise it will come to an end. Cardenio's requirement immediately reminds Don Quixote of the story that Sancho tells him earlier in the novel about Torralba and the goats: "These words of the Ragged One [Cardenio] brought to Don Quixote's mind the story his squire had told him, when he had not kept an accurate count of the number of goats that had crossed the river, and the story was never finished" (184). The story of the goats might appear to be another humorous intervention by the squire, but it also casts an interesting light on the stories of both Cardenio and Don Quixote. In chapter 20, Part I, a terrified (and clever) Sancho recounts

this tale in order to entertain Don Quixote and to prevent him from following a fearful sound in the middle of the night. It tells of the shepherdess Torralba and the shepherd Lope Ruiz. The latter, escaping from the former, needs to cross the river Guadiana with all his goats. As the shepherd has only found a boat big enough to cross one goat at a time, the story continues recounting, one by one, all the trips that the shepherd has to take in order to transport all his goats from one side of the river to the other. Don Quixote, according to Sancho, must keep count at all times of how many goats have crossed the river; otherwise, the story will immediately end. The exasperated Don Quixote does not keep up with this requirement, and the rest of the story is left untold, as Sancho has warned him.

This short and seemingly irrelevant story brings into the narrative several important questions regarding realism and romance. First, the need to keep an exact count of the number of goats introduces a realistic impulse: a desire for totality or for "quantitative completeness" (McKeon 106), that is, the aspiration to capture in narrative all the precise details of the event that is being recounted. In Laurence Sterne's *Tristram Shandy* (1759-1767), Tristram's determination to tell the story of Doctor Slop's arrival in exactly the same length of time as the event took to elapse is another example of this totalizing impulse. This desire collapses in both cases. Tristram needs to move the narrative forward because he realizes that life and writing cannot keep pace with each other. In *Don Quixote*, the protagonist acts as a literary critic and alerts Sancho of the improbable contract of collaboration that his story requires between the writer/teller and reader/listener: "'Just say he ferried them all,' said Don Quixote. 'If you keep going back and forth like that, it will take you a year to get them across'" (146). Even if it is only to divert Don Quixote and keep him away from another chivalric adventure, Sancho's use of quantitative elements advances debates on the representation of realism in narrative.[2]

More importantly for my argument, the story of Torralba and the goats also provides key insights into certain types of romance narratives. In this tale, the relationship between the narrator and the narrative resembles one of a dummy and a ventriloquist. That is, Sancho seems to be acting as a mouthpiece of a story that is telling itself. The squire is a servitor of the narratological requirements of this story: "'Your grace has to keep count of the goats the fisherman ferries across, because if you miss one the story will be over and it won't be possible to say another word'" (146). In Chrétien de Troyes's *The Story of the Grail* (late 12th century), there are examples of narratives that tell themselves. The narrator, like Sancho, is a mere servant to the story: "At this point the tale ceases to tell of my lord Gawain and begins to speak of Perceval" (457). And later on: "The tale no longer speaks of Perceval at this point; you will have heard a great deal about my lord Gawain before I speak of Perceval again" (461). These types of romance tales can be accompanied by the suggestion that the narrative future is cast in stone or unalterable by any unexpected event that may intervene. In romances of chivalry, this inalterability may be given a physical metaphor in the form of a difficult path or track, which the hero negotiates without any danger of getting lost or deserting the fate of the story for a random event. For instance, Perceval actually reaches the point of his quest—the discovery of the bleeding lance and the Grail—before understanding what he has achieved, so the story makes him do it again. The story of Torralba and the goats offers an example of these types of romance narrative in which the story itself plays a part in the telling. This story dictates what is necessary in its recounting, and it cannot be told in any other way. When Don Quixote tries to edit it, he interrupts the obligatory progression of the tale, and it collapses.[3] This idea of what is determined in the narrative plays an important role in the story that Don Quixote thinks will be written about him, as well as in those of Cardenio and Mr. Macartney.

In the same way as in Sancho's story, Don Quixote knows exactly what belongs in his narrative and how his plotline should develop. The protagonist has read all that he needs to know in his romances of chivalry, and he expects the world around him to conform to the protocols in these books. When the knight-errant first leaves his home in search of adventures, he imagines what a chronicler would write about this event: "'No sooner had rubicund Apollo spread over the face of the wide and spacious earth the golden strands of his beauteous hair … [when] the famous knight Don Quixote of La Mancha, abandoning the downy bed of idleness, mounted his famous steed, Rocinante, and commenced to ride through the ancient and illustrious countryside of Montiel'" (25). At this moment—at least in the protagonist's mind—there seems to be a perfect symmetry between what he is experiencing and the story that he thinks will be told about his adventures. This is one of the few instances in the novel in which the protagonist's chivalric fantasy is free of obstacles, interruptions, and questioning from the external world. Throughout the novel, however, the elements from the outside world—the quotidian reality of seventeenth-century Spain—will interfere with the continuity of his chivalric narrative.

Don Quixote manages to preserve the symmetry between his tale and his life by resorting to enchantment. Any interruption from the outside world is explained by the illusion of enchantment and enchanters, whose function is to metamorphose real contingencies into the sequences of romance. When, at the end of Part I, Don Quixote is caged like a wild animal and on the verge of soiling his breeches, he should be utterly humiliated.[4] But he is not. He is still able to keep the symmetry (thanks to enchanters) between what he is experiencing and his chivalric tale: "'[F]or all such adversities are innate to those who profess what I profess; and if these calamities didst not befall me, I wouldst not deem myself a famous knight errant … implore God that He taketh me from this prison where an evil enchanter hath placed me'" (407).

A different impulse, other than physical indignity, is required to induce diffidence into the protagonist's confidence in the chivalric fantasy, as we saw in the previous chapter with the tearing of his stocking.[5] Alternatively, any impediment to the process of chivalric necessity not controllable by the illusion of enchantment has to be assaulted. That is, when enchantment cannot preserve the symmetry between Don Quixote's life and chivalric fantasy, he resorts to violence. For example, he attacks the merchants who refuse to believe what he tells them about the beauty of Dulcinea, and he occasionally hits Sancho when the squire questions the protagonist's tale in front of others.

The parallel between Don Quixote and Cardenio can be established through the themes of madness and violence, which reveal a certain metafictional consciousness on the part of Cardenio. In the decisive moment in which this character witnesses the wedding of Luscinda and Don Fernando, he feels betrayed by his lover and by his best friend. Later on, he also expresses remorse for not having interfered in the ceremony. These feelings are human, but what exposes the metafictionality of Cardenio is his response to these events. He reacts as a literary character when he decides to take refuge in the Sierra Morena and go mad with love. Cardenio imitates literary models as opposed to human behaviors.[6] The relationship between life and art is one of the main issues in *Don Quixote* and, for Cervantes, they do not seem to be mutually exclusive. As Friedman explains, "Narrative plots enter the world, and vice versa. Life imitates art as art imitates life" (*Cervantes* 60). In the Sierra Morena sequence, the intercalation of life and art takes several forms. Luscinda, Don Fernando, and Dorotea act as metaphorical dramatists; they develop their own plots and invent schemes that work either against or in favor of Cardenio. In the case of Cardenio, metafiction appears not as metadrama but as the emulation of characters in

romance when he decides to run mad with love, as opposed to thinking about a way of getting around his problems.

The theme of violence reveals an additional aspect of Cardenio's metafictionality. He is by far the most violent among the forlorn lovers of the Sierra Morena, especially when the continuity of his tale is interrupted. The Cardenio subplot seems to offer a variation of the conflict between what ought to be the case in one's story and the intrusions of contingent elements that we see in the main plot of *Don Quixote*. Cardenio, like the knight-errant, appears to have a metafictional consciousness of how his narrative should develop. In both cases, violence is a reaction against interferences into what should be the case in one's tale. The divergence between their violent responses is detected in the painful necessity of Cardenio's disappointment. Cardenio's story is already interrupted when he appears in the novel and tells his story. Subsequent disruptions are painful reminders of the asymmetries that presently exist between what should be decreed in his story and what is happening in his life, as we will see. In the case of Don Quixote, he will not have the symmetry of his tale insulted by disbelief or mockery, and he resorts to violence whenever his invocation of enchanters cannot preserve the alignments between his chivalric story and lived experience.

Different Forms of Interruptions of the Narrative

Interruptions in narrative can take several forms. When there is a third-person narrator, the eruption of a contingent event that breaks the narrative line can appear as an interpolated story or as a digression. The former are narrative interruptions of the narrative itself, and the latter are self-interruptions. In Ludovico Ariosto's *Orlando furioso* (1516), for example, many narrative lines are pursued at the same time; therefore, the need to break off stems from the demand to keep the whole network buoyant in the reader's imagination rather than from the individual

narrative. Sergio Zatti refers to this technique as "entrelacement," which "involves the multiplication of narrative threads through the interweaving of encounters and conflicts among the various characters, and the effects of variety and suspense from the unpredictable abandonment and resumption of different narrative threads, all of which creates the poem's … 'varied web' …" (17). Alternatively, it sometimes happens that the events of a single story can disturb the narrators so much that they overload the single tale, and it has to break off. This happens not in order to pursue another story but because the narrator has no choice but to stop what he is doing. On one occasion, writing about Orlando's excesses, the narrator becomes so agitated with the details of the knight's distraction that he finds that he has run out of space in his stanza. The same predicament regularly defeats Tristram Shandy when, discussing the many ways of writing a story, he forgets what he is going to say next. This embarrassment can be carried over to the state of the text itself, which for some reason is forced to replace a crucial paragraph with asterisks, or even to have two chapters missing or transposed. In *Don Quixote*, Cervantes offers an additional example of how a narrative line can come to a momentary halt. In chapter 8, Part I, the narrator claims that his source material has run out, and the story is interrupted as the protagonist and another character draw and lift up their swords to enter into combat with each other. The story resumes in the next chapter with the discovery of a manuscript by Cide Hamete Benengeli, which contains the rest of the story.

This type of interruption bears important similarities to the one in the tale of Cardenio, whose romance story is frozen in time until the protocols of this fantastic mode resume. Stephen Gilman establishes a parallel between the interruption of Cardenio's story and the moments in which the narratives in Ariosto and Cervantes break off after leaving characters in the midst of the action: "[I]f Don Quijote is at once a man and a book (as the title suggests), we are now

dealing with an individual [Cardenio] who is at once a man and a story. Or perhaps [it] would be better to say a fractured story offering no hope of conclusion—condemned to a state of endless suspense" (346). Likewise, Helena Percas de Ponseti notices that Cardenio's narrative line seems to be suspended in time after the scene of the wedding. The interruption takes place at the moment in which Luscinda faints after having said yes to Don Fernando, and it does not resume until Cardenio steps in at the inn to catch a fainting Luscinda (200). My sense is that the break in Cardenio's narrative line is what allows realism to make an entrance into his romance story. One of the main differences between the interruptions of the stories of Don Quixote (in chapter 8), Orlando, and Cardenio is that Cardenio is the narrator of his own tale, and his life continues despite the pause in his story.[7]

The Interruption of Cardenio's Tale and the Entrance of Realism

When a narrator tells his or her own story, a bifurcation can take place between the continuity of one's tale and lived experience. Ginés de Pasamonte, a galley slave whom Don Quixote frees, expresses this idea in the text. The protagonist asks Pasamonte whether he has finished the picaresque autobiography that he claims to be writing, to which the galley slave answers: "'How can it be finished … if my life isn't finished yet? …'" (169). This comment introduces an alternative to stories, such as Sancho's and those by Chrétien de Troyes, in which certain aspects of their development or of their recounting are already determined by the stories themselves. Pasamonte alludes to a relationship between narrative and life in which the latter is a series of unpredictable circumstances which make it impossible to know in advance how one's story will progress or end. Cardenio finds himself torn between two narrative necessities, that is, between two necessary features of the progression of his plot. First, as a self-aware narrative figure with ties to the romance tradition, he would expect to see the continuation of his tale completed (a

requirement of the narrative as an aspect of artistic integrity). Secondly, as a first-person narrator, Cardenio also needs to deal with a different type of narrative necessity: the continuation of lived experience, which may interfere with that of one's tale.

The interruption of Cardenio's tale opens up the possibility for realism to come into the narrative. Realism is found at this critical point between narrative necessities. It is signaled by an action or a gesture that reveals the disillusionment of characters who, like Don Quixote, believe that there might be some symmetry between their lives and their stories. In the case of Cardenio, this gesture appears as a fit of madness. Before he begins his first account, he asks his audience to promise not to interrupt him, or else the story will come to an end: "'If, Señores, you wish me to tell you briefly about the immensity of my misfortunes, you must promise not to interrupt the thread of my sad history with any questions, or with anything else, because the moment you interrupt will be the moment my narration ends'" (183). Don Quixote, in a much more subtle way, treats Cardenio's tale of misery as he treats the story of Torralba and the goats: as a literary composition which could stand editing. The knight errant breaks his promise of listening silently and interrupts the telling of the story to remark on Luscinda's good literary taste and adds that, for him, Luscinda's reading habits suffice to convey her merits: "'[A]nd so, as far as I am concerned, there is no need to use more words in declaring her beauty, worth, and understanding; but simply knowing of this fondness, I affirm her to be the most beautiful and discreet woman in the world'" (188). For Cardenio, Don Quixote's seemingly irrelevant comments are an intolerable breach of the contract of silent audition, which spills his agony out of the slender container into which he had managed to drain it. He subsequently falls into another fit of madness and attacks his audience before running into the mountains again.

If the interruption of the obligatory progression of the story of Torralba and the goats produces the collapse of the tale, in the case of Cardenio, unexpected events result in madness and suffering. The original interruption is the wedding between Don Fernando and Luscinda, which puts an apparent end to Cardenio's love story and precipitates his descent into madness. When Cardenio first tells his story, Don Quixote's intrusion offers an additional instance in the text in which Cardenio feels the effects of external interferences into what he hopes would be determined in his story. This offers important insights into Cardenio's mind; his distress is the result of the tension between what is necessary and what is contingent in his narrative. Through Don Quixote's interruption, Cardenio reexperiences the anguish that ensues from the realization of the misalignments that presently exist between what he hopes would be the case in his story and what is occurring in his life. This kind of realism bears similarities with burlesque and the mock-heroic, where the great and the modest, the heroic and the insignificant, and the necessary and the random keep interrupting one another. When the character in the story becomes aware that this incongruity applies to him or to her, pain is the result.

Interruptions are quite frequent in romances, and this fantastic mode accommodates and takes advantage of them for narratological purposes. What is different in the case of Cardenio—and what represents an instance of realism—is the painful awareness of the divergence between his life and his story. Hayot, as noted earlier, defines realism as the affirmation of the prospects of the outside world inside the text (124), and this is precisely the effect that the interruption of Cardenio's tale achieves.[8] Cervantes seems to have supposed that to take brazen fictions for truths was a corrupt tendency in the taste of the reading public. The stories of Cardenio and Don Quixote, in different ways, tap into the idea that fiction can be a truth recoverable not only in the imagination but also in life. The knight-errant expects his life to conform to the protocols of

romances of chivalry, while Cardenio seems to presume a certain symmetry between the events in his life and what should be decreed in his romance tale. The interruption of Cardenio's narrative represents a momentary defeat of an eminent quixotic theme: the aspiration that one's life can function as a story. When reality makes an unscheduled intrusion into Don Quixote's exploits, he evacuates it via his invocation of enchanters, which keeps everything framed within the precedents of chivalric romance. Don Quixote is almost always a reader of his life as a story, whereas Cardenio becomes the victim of the unexpected. The interruption of Cardenio's tale allows this character to feel the incompatibility of lived experience with the idealism of romance, a lesson that Don Quixote manages to avoid for much longer.

The Resumption of Romance and the Excitement of the Supernatural

The interruption of Cardenio's story is only momentary, and the protocols of romance resume to assuage his misery. Cervantes employs several devices of romance—such as marvelous coincidences, ideal outcomes, and the work of providence—to advance the action toward its resolution. The first unexpected event takes place between Cardenio and Dorotea in the Sierra Morena. This encounter allows Dorotea to supply information that is crucial to Cardenio's story; she informs him of the content of Luscinda's note and of the cancellation of the wedding. The missing part of Cardenio's story is sorted out through an ideal outcome: Luscinda's passing a love test. Luscinda, despite her father's admonitions, forfeits the social position and riches that a wedding with Don Fernando would bring for her in favor of her romantic love for Cardenio.[9] This first stunning coincidence between Cardenio and Dorotea in the Sierra Morena and Luscinda's love test conform to a return to the narratological plane of romance, which allows Cardenio to envision a favorable resolution for his story.

Indeed, the final meeting of the four protagonists of the Sierra Morena subplots at the inn is not the result of verisimilitude but the product of an even more surprising coincidence, a motif that Sigmund Freud associates with the uncanny but that Cervantes represents as the work of providence. This reunion is explained not in terms of logical causality—as a consequence, for instance, of Cardenio's endeavors to find a resolution for his problems—but as the result of the work of providence that makes the encounter possible: "'[I]t was not by chance but the will of divine providence that they all had met in so unlikely a place …'" (319). Cervantes justifies the coincidence *topos*, as is customary in romances, through the work of an invisible hand that controls the protagonists' destinies and makes this encounter possible.[10] At the inn, Don Fernando's eventual acceptance of Dorotea as a wife allows Cardenio and Luscinda to stay together without further obstacles in their way. This ending is far more complex from the point of view of Dorotea. She benefits from the resumption of romance, but she is also an agential character who plays an active role in the resolution of her problems by confronting Don Fernando and by dismantling his privilege through her rhetorical prowess, as we will see. For Cardenio, however, the resumption of romance in his life is what primarily allows for the continuation of his story. Cardenio is rescued by the protocols of this fantastic mode, which provide solutions for his misery and assist him in reaching a happy ending.

Despite Cervantes's attacks on romances of chivalry, the relationship between him and romance has lent itself to multiple interpretations. In *Cervantes's Theory of the Novel*, E. C. Riley argues against the idea that Cervantes started in the literary tradition of idealism and progressively moved into realism in his later works. Rather, Riley contends that at the heart of Cervantes's novelistic endeavors there is an attempt to reconcile "the charm of [romances] with the noble virtues of [the epic]" (56). For Riley, Cervantes seems to be interested in the power of

romance to entertain and to produce *admiratio*, but the fantastic needs to be tamed to adhere to a certain degree of decorum. That is, the fantastic elements intended to surprise or entertain the readership must be probable or at least conceivable; otherwise, they just result in absurdities: "The difference between [Cervantes's] use of the extraordinary and that in the romance he condemned is the difference between controlled and uncontrolled fantasy" (Riley, *Theory* 181). The Sierra Morena is one of the sequences in *Don Quixote* in which romance is more clearly at play, and the interactions between the realistic and fantastic modes in these episodes offer important insights into Cervantes's experiments with different literary forms in *Don Quixote*. First, the interruption and resumption of Cardenio's romance tale shows how realism can be inserted into romance in a way that is not necessarily associated with ridicule. Second, the Cardenio subplot illustrates a particular way in which Cervantes takes advantage of romance and realism to create an aesthetic experience that combines the allure and excitement of the supernatural with reminders of the real. The interruption of Cardenio's tale and the entrance of realism provide suspense for the story and prevent the elements of idealism from becoming too prominent. In turn, the resumption of the protocols of romance produces surprise and delight for readers, which prevents realism from becoming dull and which helps the narrative advance toward its resolution.

The Dorotea/Micomicona Subplots: Realism and the Variations of Incongruities in the Story of Don Quixote

The Sierra Morena episodes offer other important insights on the relationship between romance and realism in *Don Quixote* that go beyond the Cardenio subplot. The story of Dorotea illustrates an additional way in which realism and romance collaborate in these episodes. Moreover, her performance as Princess Micomicona provides variations for the types of incongruities between

chivalric imaginings and quotidian reality that the reader has seen so far in the main plot of *Don Quixote*. Dorotea is one of the more realistic characters in the first part of Cervantes's novel. She, unlike Cardenio, has truly been rejected by the man who promises to marry her, and literary critics have often pointed out Dorotea's novelistic nature on account of her psychological interiority and development. Anne J. Cruz, for example, draws attention to how "Dorotea's character unfolds fascinatingly over time. Her episode offers insightful and often surprisingly modern views into the female psyche, as much as it demonstrates Cervantes' desire to script a singularly new fictional narrative by proffering both the delimitations imposed on and the choices open to real women in early modern Spain" (15). Dorotea's interiority is indeed human and realistic. We know the dilemma that she has to face when Don Fernando appears in her room, how this event is negatively affecting her present, and the problems that she will have in the future if she does not find a solution. Cruz, as well as other literary critics, has also drawn attention to Dorotea's rhetorical prowess when she eventually confronts Don Fernando at the inn. For instance, Dorotea puts forth a new conceptualization of social class and virtue to persuade him: "'[F]urthermore, true nobility consists of virtue, and if you lose yours by denying me what you rightly owe me, then I shall have more noble characteristics than you'" (317). She attacks his privilege in different ways, and her speech becomes one of the most powerful instances of female agency in the text.[11]

In addition to Dorotea's realistic side, the resumption of the protocols of romance in the Sierra Morena is key in assisting her in achieving a solution for her problems.[12] Dorotea embodies a model of how verisimilitude can be helped along with fantastic elements (with a magic potion or, in her case, with a stunning coincidence and the work of providence). This is a productive incongruity that has a model in the pastoral: the comic servant, a standard feature of

the genre that appears both in prose (e.g., Sir Philip Sidney's *Arcadia*, 1593) and on the stage (e.g., William Shakespeare's *A Midsummer Night's Dream*, 1600). The narratological devices of this mode—of astonishing coincidences and providence—advance Dorotea's plotline without necessarily having to pay attention to causal or verisimilar constraints that would have obstructed her quest.[13] The imaginary here complements verisimilitude; the fantastic helps move forward the narrative for both Dorotea and Cardenio, and it produces *admiratio* and pleasure without, arguably, crossing the line of absurd improbabilities that are so frequent in chivalric fiction.[14]

Dorotea also plays the role of Princess Micomicona, which provides variations for the type of incongruities occurring in the main plot of *Don Quixote* between the protagonist's chivalric story and discordant elements. In *Hogarth: His Life, Art, and Times*, Ronald Paulson quotes a sentence from William Hogarth's draft of *The Analysis of Beauty* (1700), omitted from the published version, on the topic of incongruity in jokes: "[I]n all these instances, it is plainly the Inconsistence and mixture of incompatible matter that causes involuntary laughter" (172). And Paulson comments, "He even goes on to point out that [jokes are] funny when told in such a way that two different strains of association are brought into conjunction suddenly and surprisingly" (172). Prior to any satirical or moral judgment on such incongruities, there is a surprise which causes a type of transitional delight. My sense is that Cervantes merely repeating the formula of a madman encountering reality would have staled the whole exercise. Variations are important, as they renew the extraneous sources of energy that are introduced into the extraordinary alignments and misalignments that constitute the incongruities in the narrative of *Don Quixote*.

Dorotea as Princess Micomicona plays an important role in this regard. This interlude advances in Part I what becomes the dominant dynamic between the secondary character and the

protagonist in Part II: minor characters taking over the story and stage-managing Don Quixote's delusion.[15] Dorotea volunteers to carry out the plan that the curate and the barber envision to get Don Quixote out of the mountains and to take him back to his village. She agrees to impersonate a princess from the romance tradition in search of a valiant knight who can assist her. In the fantastic story, an evil giant has stolen her kingdom, and she has traveled to Spain to find the protagonist and ask for his help.[16] Instead of Don Quixote describing who he is and what he sees for the other characters and the reader, Dorotea feeds him his own fantasy, which allows for a different type of incongruity. Despite being a superb storyteller, Dorotea forgets her fictional name, makes a geographical mistake that throws Don Quixote off, her squire's fake beard suddenly falls off his face, and she also has to negotiate her two identities during her performance. While Dorotea always manages to smooth out Don Quixote's confusion, this interlude offers a different iteration of the unexpected concurrence of discordant elements in the main narrative of *Don Quixote*, which helps to vary and sustain the type of delight that Hogarth and Paulson describe. In short, the careful threading of the fantastic and the realistic modes is what gives the Sierra Morena sequence its narratological force. Both modes are necessary here. They act and react to produce different effects that keep the readers attached to the narrative: the suspense that ensues from the entrance of realism and the interruption of Cardenio's tale, the delight that derives from the resumption of the mode of romance that rescues this character from his misery and helps advance both Cardenio's and Dorotea's narratives, and the variations that the Micomicona subplot adds to the continually mutating web of incongruities in the main narrative of *Don Quixote*.

A Cardenio in Eighteenth-Century England: The Mr. Macartney Subplot in Burney's *Evelina*

In comparative studies on the influence and reception of *Don Quixote* in eighteenth-century England, Cervantes's novel has often been discussed in terms of the innovative approaches to fiction that it provides for certain British writers, including Henry Fielding and Laurence Sterne, to move away from romance. However, these British writers, as I have shown in my previous chapters, seem to find in *Don Quixote* a model for a certain mutuality between romance and realism, as opposed to a template for a complete rejection of the idealistic mode. In chapter 1, I showed that the nostalgia for a chivalric past is capable of recuperating noble and necessary values that may be absent in the contemporaneous societies represented in the novels. Likewise, in chapter 2, I analyzed how the naïveté or idealism of the comic heroes serves to expose the corruption and hostility of the world toward vulnerable individuals. In what remains of this chapter, I demonstrate that the codependence between realism and imagination that we see in the Cardenio subplot is part of a larger genealogy of novelistic creation. I focus on what I construe as a reworked version of Cardenio's story in eighteenth-century England: the Mr. Macartney subplot in Burney's *Evelina.*[17] This story, with some important differences that I will explore, offers an iteration of the pattern of interruption and resumption of romance that allows realism to enter into Cardenio's narrative line. These two subplots use romance and realism to create a narratological experience that combines the suspense that results from intrusions of the real into one's story with the excitement and surprise that arises from the resumption of romance.

The realistic proposition of *Evelina* presents some obvious parallels with Samuel Richardson's novels, such as *Pamela* (1740). Both *Evelina* and *Pamela* are epistolary novels in which a young, naïve protagonist navigates complex situations that could have dire

consequences for her future, whether socially or economically. Evelina is an orphan who grew up in the countryside under the tutelage of her guardian, Reverend Arthur Villars, to whom most of her letters are addressed. Early in the novel, she receives permission to travel to London, where the subtitle of the novel ("a young lady's entrance into the world") gains all its meaning. There she partakes in the luxurious world of operas, plays, balls, and ridottos, encountering new emotions and feelings (self-consciousness about her rustic background and an incipient love for Lord Orville, among others) and deals with new dangers, such as being targeted by libertines. Vivien Jones sees in *Evelina* (Burney's first novel) the germ of psychological realism that the author would develop in her subsequent novels. In *Evelina*, as Jones contends,

> Burney established her characteristic subject-matter: the engagement of an individualised female consciousness with the contemporary public world which tests, frustrates, misrepresents, but also shapes it. She has not yet developed her innovative narrative method, however, content in her first publication to represent the heroine's consciousness through the Richardsonian epistolary form. (89)

Despite these similarities, there are obvious differences with *Pamela*. First, while the main action in Richardson's novel centers mostly on the seduction plot involving Pamela and Mr. B, Burney's novel includes a larger array of characters from different social classes who interact with Evelina in more diverse settings and circumstances. Secondly, this novel also shares narratological features with the works of Fielding and Tobias Smollett (as opposed to Richardson's) in featuring comic and satirical elements. Paulson has drawn attention to the similarities of certain secondary characters in *Evelina*, such as Captain Mirvan, with the characters in Smollett's *Humphry Clinker* (1771). The difference, according to Paulson, is that "in *Evelina* the satiric aspects, the attitudes toward the world, are subordinated to the

protagonist's personal search, which is thus the theme of the novel" ("Cinderella" 8). As this brief comparison and contrast with *Pamela* already shows, realism (or the lack thereof) in *Evelina* can be approached from multiple angles: from the protagonist's psychological interiority, from the representation of society at the time, and even from a satirical standpoint.[18]

Considering the relationship between realistic and fantastic elements in *Evelina*, Burney makes a strong case for rejecting the fantasy of romance in favor of what she terms "sober probability." In the preface, Burney writes: "Let me, therefore, prepare for disappointment those who, in the perusal of these sheets, entertain the gentle expectation of being transported to the fantastic regions of Romance, where Fiction is coloured by all the gay tints of luxurious Imagination, where Reason is an outcast, and where the sublimity of the Marvellous, rejects all aid from sober Probability" (7).[19] Margaret Anne Doody analyzes the presence of fantastic elements in Burney's four novels, identifying an increasing tolerance of imagination in the author's literary career. *Evelina*, according to Doody, "exhibits fewer traces of the fantastic than any of the later novels" ("Burney" 81). Although *Evelina*, for the most part, operates under the protocols of the probable, Doody still finds some marks of the fantastic in the violent moments present in the story: "Fantasy is associated with the cruel, the brutal, with sporting at others' suffering" ("Burney" 85). Violence appears primarily in the cruel jokes that Captain Mirvan and Sir Clement Willoughby play on Madame Duval. They, for instance, invent this sophisticated scheme whereby Madame Duval receives fake letters saying that her servant has been sent to jail in London. This is only a pretext that these two mischievous characters use to get her to leave her lodgings so that they can enact a highway robbery to frighten her while laughing at her expense.

In addition to these unpleasant designs, the Mr. Macartney subplot offers an alternative instance of the fantastic in the text. This character lodges at the home of the Branghtons,

Evelina's cousins in London, and he appears as a forlorn lover in a precarious mental and physical state. Evelina does not fail to notice the romance tone of the story that begins to unfold: "Surely this young man must be involved in misfortunes of no common nature" (147).[20] Indeed, the arc of Mr. Macartney's story depends on several conventions and strategies of romance: separated lovers who face a number of obstacles before eventually being reunited and reaching a happy ending. Burney, like Cervantes, complicates this progression by making Mr. Macartney a narrator of his own life-story and by introducing an unexpected event that seems to permanently put his plotline on hold. Mr. Macartney tells his story through a letter that he writes to Evelina, in which he relates the events of his life up to the point in which she stops him from committing suicide at the home of the Branghtons. In the letter, he recounts how he falls profoundly in love with a noblewoman in Paris. The sudden appearance of the woman's father introduces the initial obstacle and the separation of the lovers. Mr. Macartney engages the woman's father in a sword fight and almost kills him, which forces Mr. Macartney to leave Paris. On returning to Scotland, his mother introduces a second complication by informing him that the man whom he almost killed is his father—and, consequently, his beloved in Paris is his sister.[21] Mr. Macartney's having fallen in love with someone who he thinks is his sister abruptly undermines the principle on which love stories are based: the possibility that the lovers may reach a happy ending. This option is removed when Mr. Macartney's mother tells him who his beloved is: his life continues, but his love story appears to be indefinitely suspended in time. The interruption of Mr. Macartney's story and the continuation of his life produces madness and suffering in a character who, like Cardenio and Don Quixote, appears to believe that there might be some symmetry between his life and his story.[22]

One can begin to elucidate Mr. Macartney's metafictional consciousness through the theme of madness and through his response to the misfortunes in his life. At first, this character is more active than Cardenio. He travels to London in hopes of meeting his newly found family and of clarifying the situation. However, Mr. Macartney ends up being as passive as Cardenio. He responds to the initial tragedy (and to others that befall him) through the display of melancholy, as characters in romance tales often do. Mr. Macartney's madness manifests itself as a perpetual melancholic state, as opposed to the most violent and frantic expression of the malady in the case of Cardenio. Unique to this subplot, Mr. Macartney's melancholy and misery are not static; rather, they increase as his sojourn at Evelina's cousins drags out and as new sorrows happen in his life.[23] At the Branghtons', the impossible love affair and the news that he receives about the death of his mother render him almost incapable of action. Mr. Macartney's misery is also increased by the fact that he runs out of money and by the constant mockery of Evelina's relatives, who despise him for being Scottish and poor. He becomes ever more immersed in his melancholy, and his ability to communicate with others deteriorates significantly. It takes him several weeks to gather the strength to send letters asking for help, and he cannot get the words out when he tries to talk to Evelina. Mr. Macartney begins to fall into a loss of self of which Orlando represents an extreme example.[24] As the competition between what should happen in a story and external intromission intensifies, Mr. Macartney's pain becomes increasingly intense.

This character's melancholy is also accompanied by an involvement in literary activities. He writes poetry about his miserable situation, which leads the Branghtons to determine that: "He was a poet, or else half-crazy, because they had, at different times, found scraps of poetry in his room" (146). In addition, Evelina often finds him reading in a corner of his lodgings. The fact

that this character is an active reader is an additional element that contributes to blur the boundaries between fiction and reality in this plotline. Instead of trying to find a solution for his problems, as a more realistic version of this character would do, Mr. Macartney's engagement in the act of reading seems to highlight a certain degree of self-awareness regarding his existence within a fictional realm. He metaphorically abandons the real world represented in this novel and turns to books, as if he were to find there a way of getting around his problems. Fiction is thus part of Mr. Macartney's life. This character reacts to the events in his life as a reader of literature, both literally and through the enactment of a melancholic type of madness.

In *Evelina*, as in *Don Quixote*, there is a moment of painful disillusionment through which Mr. Macartney feels more acutely the separation that currently exists between his life and his story. In this case, said moment is reflected in the buying of two pistols. Burney introduces an element that is not present in the Cardenio subplot: contemporary economic demands. After spending weeks immersed in a deep melancholic state, writing poetry, and reading books, Mr. Macartney is forced into action in order to find a solution for his monetary problems. Mr. Macartney's decision to buy two pistols comes after Mr. Branghton and his son threaten to send him to prison if he does not pay his rent immediately. There is some ambiguity as to the purpose of the pistols. In the letter that Mr. Macartney writes to Evelina, he explains that these weapons are part of his plan to rob passengers and obtain money to pay what he owes Mr. Branghton, but he also alludes to suicidal ideations. Regardless of the purpose, Mr. Macartney's desperate decision shows that the pressure of contemporary demands grows so intense that he can no longer ignore it:

> My letter which I now found would be received too late to save me from disgrace, I tore into a thousand pieces; and scarce could I refrain from putting an instantaneous, an

> unlicensed, a period to my existence. In this disorder of my senses, I formed the horrible plan of turning foot-pad; for which purpose I returned to my lodging, and collected whatever of my apparel I could part with; which I immediately sold, and with the produce purchased a brace of pistols, powder and shot. (191–92)

The two pistols and the purpose of purchasing them represent, both literally and metaphorically, the abandonment of reading and the move into action to solve his economic problems. This is a contemporary demand that Reverend Villars expresses in one of his letters to Evelina: "If [Mr. Macartney] is reduced to that state of poverty represented by the Branghtons, he should endeavour, by activity and industry, to retrieve his affairs, and not pass his time in idle reading in the very shop of his creditor" (180). When Mr. Macartney buys the pistols, he is not only closing his books to obtain money or kill himself, but he also ceases to be a reader of his life as a story. He can no longer bide his time waiting for his romance story to resume; rather, he is almost forced to permanently put an end to it, either by becoming an outlaw or by committing suicide.

The function of the pistols in this story bears important similarities with Roland Barthes' theorization of realism as an effect, as opposed to reality itself. In his celebrated essay "The Reality Effect," Barthes analyzes the presence and function of a barometer and a little door in the description of scenes in Gustave Flaubert's "A Simple Heart" and Jules Michelet's *Histoire de France: La Révolution*, respectively. For Barthes, there is something about these items that feels "scandalous" (141), in the sense that it does not feel that they belong to the syntactic arrangement of the texts. He concludes that their function is not to refer to an object in the world but to create the illusion of reference without referentiality.[25] These items are signifiers without signifieds whose purpose is to announce that they are real:

> The truth of this illusion is this: eliminated from the realist speech-act as a signified of denotation, the "real" returns to it as a signified of connotation; for just when these details are reputed to *denote* the real directly, all that they do—without saying so—is *signify* it; Flaubert's barometer, Michelet's little door finally say nothing but this: *we are the real*; it is the category of "the real" (and not its contingent contents) which is then signified… (148)

Burney seems to create a similar effect in the Mr. Macartney subplot. The pistols reappropriate the norm of realism and remind readers of contemporary demands after the fantastic love story that this character recounts. From the point of view of Mr. Macartney, the pistols, and the uses that he considers giving them, seem to allow him to feel most acutely the painful disillusionment that ensues from the presence of real and contingent elements into what he seems to expect would be the case in his story. As he considers embarking on actions that would inflict permanent damage on his narrative, the pistols represent the momentary defeat of a character who can no longer read his life as a story.

Evelina plays a role similar to that of Dorotea, insofar as her intervention affords Mr. Macartney some relief from his misery. In the encounter in the Sierra Morena, Dorotea provides the information that is missing from Cardenio's story, which quells his suffering and allows him to be hopeful about a positive resolution for his story. In *Evelina*, the protagonist provides assistance by removing the pistols and by giving Mr. Macartney money, thus preventing him from carrying out either of his desperate plans. Unlike Dorotea, who meets Cardenio through a surprising coincidence, there does not seem to be anything improbable in Evelina's involvement. Mr. Macartney, however, interprets the protagonist's intermediation through the lens of idealism and the supernatural:

> But no time can ever efface from my memory that moment, when, in the very action of preparing for my own destruction, or the lawless seizure of the property of others, you rushed into the room and arrested my arm!—It was, indeed, an awful moment!—the hand of Providence seemed to intervene between me and eternity; I beheld you as an angel!—I thought you dropt from the clouds;—the earth, indeed, had never presented to my view a form so celestial!—What wonder, then, that a spectacle so astonishing should, to a man disordered as I was, appear too beautiful to be human? (192)

Mr. Macartney's translating these events into the language of romance is further proof of the permeability between life and literature in his plotline. He "reads" this situation in accordance with the protocols of idealism that he seems to expect would preserve the symmetry between his life and his story.

Indeed, as in the case of Cardenio, the rest of Mr. Macartney's plotline is resolved through the devices of romance. The improbabilities of these narratological strategies are much more constrained in *Evelina* than in *Don Quixote*, but their presence is nonetheless noticeable. Mr. Macartney goes to Bristol in search of Evelina with a view of repaying some of his debt to her. In addition to finding the protagonist, he unexpectedly coincides with Sir John Belmont, his father, and with his sister. Even more surprising is the discovery that the lady whom Mr. Macartney believes to be his sister is an impostor. She was changed at birth for the real daughter of John Belmont, who is none other than Evelina. The meeting among these four characters and the series of revealed identities allow for the final resolution; Evelina being Mr. Macartney's real sister makes it possible for this character to marry the woman with whom he is in love. Of course, the recognition scene is much more complex from the point of view of Evelina. She knows who her father is from the beginning, and literary critics have interpreted the question of

paternal acknowledgement from different angles: from the protagonist's identity to the relationship between Burney and her father, among many others.[26] From the perspective of Mr. Macartney, however, the discovery that his lover is not his sister fulfills a rather traditional romance ending: he is unexpectedly reunited with her, and they are able to stay together through the revelation of the lady's real identity. The continuation of Mr. Macartney's story is also the resumption of romance; Mr. Macartney, like Cardenio, is rescued by the protocols of an idealistic literary mode that have abandoned his life when he first appears in the novel.

Ultimately, the Cardenio and Mr. Macartney subplots illustrate a codependence between romance and realism, in which both modes are necessary in the creation of the aesthetic experience that these intercalated stories produce. The experience of realism needs to intrude into that of romance, and vice versa. These two characters bring into the narrative the expectation of the symmetry of the extraordinary—coincidences, the work of providence, revealed identities—which is the mode of romance. By interrupting it, Cervantes and Burney seem to prevent the repetition over and over again of the fantastic, which would eventually cease to be extraordinary. Realism acts here as a counterbalance to the excesses of the imagination of romance and grounds the narrative in the realm of the contemporary. The introduction of romance in these novels also seems to be a type of complement to verisimilitude. The symmetry of the probable, which is the mode of the novel, needs to avoid being so usual as to become trite. Romance lends its protocols to the depiction of reality and offers the excitement of the unusual. This diversifies the plots of the novels and provides entertainment for the readership. Both modes seem to play a part in keeping the readers attached to the narrative. The intrusions of the real and the interruption of the stories of Cardenio and Mr. Macartney generate a sense of suspense by putting them on hold.

The effect of the resumption of romance is like flint against steel: a shock that produces surprise just when everything seems to be lost for the characters.

Don Quixote and *Evelina* are distinct manifestations of early realist novels. In general terms, *Evelina* is closer to fictions that center on women's psychology, whereas *Don Quixote* emphasizes realism with a metafictional frame. In this chapter, however, I have shown that *Don Quixote* and *Evelina* have a theme in common: characters who behave as readers of literature. Both Cardenio and Mr. Macartney are quixotic in the sense that they seem to expect some symmetry between their lives and their stories. These two subplots offer important insights on a long-debated issue in literary studies: the introduction of realism into romance. Realism manifests itself through a break in the romance narrative and through the painful disillusionment of characters who become aware of the incongruities between their stories and the continuation of their lives. Don Quixote's interruption of Cardenio's tale reminds him of said incongruities, whereas, in the case of Mr. Macartney, this realization appears more explicitly in the buying of the pistols. To different degrees, these characters reach a happy ending through a return to the protocols of romance that seem to have abandoned them when they first appear in their respective novels. This pattern of interruption and resumption of the elements of romance illustrates how realism can be inoculated into romance in a way that is not necessarily associated with ridicule. In addition, this comparative study shows continuation of a certain codependence between romance and realism in novelistic creation. Both Cervantes and Burney employ these two literary modes to offer a narratological experience that combines the suspense produced by intrusions of the real into one's story with the surprise and excitement that arise from the resumption of romance.

Notes

1. The romance schema that Cardenio's and Dorotea's stories share can be summarized as follows: from marriage proposal, to first complication, to second complication, to exile, to reunion, and to a happy ending. In addition to this schema, the romance tone of this sequence can also be seen in the fact that the four protagonists appear as idealized characters, especially in the cases of Luscinda and Dorotea. For example, after the narrator describes Dorotea's wonderful feet, Cardenio refers to her not as human but as "a divine creature" (228). Finally, it is also worth mentioning how the romance world that begins to unfold in the Sierra Morena does not fail to catch Don Quixote's attention. He and Sancho first come in contact with Cardenio's story through a letter and a sonnet that they find in a suitcase. The knight-errant immediately picks up on the romance tone that these two texts convey and becomes very attracted to the idea of "a wellborn and noble lover driven to some desperate end by his lady's scorn and harsh treatment" (177). In the first encounter between Don Quixote and Cardenio, the former greets the latter "as if he had known him for some time" (182). The protagonist's interest in the letter and the sonnet and his familiarity could be interpreted as evidence that Cardenio is a character from the romance tradition of which Don Quixote is so fond.

2. Another example of this impulse can be found in Jorge Luis Borges's "Del rigor en la ciencia" ("On Exactitude in Science"), in which a group of cartographers tries to create a map the size of the territory it charts. In literature, there is no form that can account for life in all of its fullness. For Georg Lukács, the best that we can have is an ironic relationship to the impossibility of our aesthetic ambition (77).

3. As is characteristic in Cervantes's work, Sancho's story can be interpreted from two different points of view. Using Michael McKeon's categories, Sancho's story combines romance idealism

with naïve empiricism. Don Quixote's comments on the story can be interpreted as a critique against both approaches to literature.

4. In the Arthurian romances by Chrétien de Troyes, there is a whole Lancelot story, titled *The Knight of the Cart*, that is used by both Thomas Malory and Cervantes. Nothing is more degrading of chivalric honor than to be found riding in one of these vehicles.

5. Howard Mancing presents a different argument in *The Chivalric World of Don Quixote*. He contends that the protagonist truly believes himself to be a true knight only from chapters one to ten of Part I. As of that moment, as a result of the other characters' actions and comments, the protagonist is forced to allow some minor elements from reality into his chivalric world until he is finally forced to give it up by the end of the first part.

6. Cardenio also becomes a literary model for Don Quixote when he makes the decision to do penance for Dulcinea. Even if the knight-errant reflects on whether he should imitate Amadís or Orlando, I agree with Salvador Jiménez Fajardo that Don Quixote is unconsciously imitating Cardenio (222). Jiménez Fajardo locates in the meeting between Cardenio and the knight-errant, and in the telling of Cardenio's first account, the moment that inspires Don Quixote to imitate this character's madness: "In the letter and sonnet he finds the abandoned expression of another's madness; however, not until he sees its author and unconsciously recognizes in him an 'alter ego' will the full impetus of the events and their words move him" (217).

7. Gilman perceptively compares Cardenio's madness with Orlando's and also signals the consequences of making Cardenio a first-person narrator: "Cardenio *is his story*; that is all he is; and if its thread is broken, he must immediately suffer Roland's excruciating form of liberation from his own identity" (345).

8. The affirmation of outside reality in the Cardenio subplot can also be described as shattered quixotism. Aaron R. Hanlon describes quixotism as exceptionalism, and he argues that "quixotes constitute themselves imaginatively and literarily beyond the scope of material reality, and follow imitated codes above the rules, laws, customs, and modes of scrutiny that govern their surrounding societies" (152). The interruption of Cardenio's tale is also the momentary defeat of the exceptionalism that stems from the expectation that one's life can function as a story.

9. David Quint argues that in Cervantes's novel there is a progressive displacement of chivalric love stories (including Luscinda's) by a more modern type of love stories, which include the idea of improving one's social and economic position through marriage. For Quint, this displacement is directly connected with the arrival of a modern capitalistic world and the novel (24).

10. Myriam Yvonne Jehenson interprets this control not as a feature of romance but as part of the postmodernist play that Cervantes presents in the Sierra Morena episodes (217).

11. Dorotea's eventual triumph and her marriage to Don Fernando, however, cannot be attributed only to her rhetorical abilities and agency. Dorotea's words are accompanied by a great number of tears: "The unfortunate Dorotea said these and other words with so much emotion and so many tears that all those present, even the men who accompanied Don Fernando, were moved" (317). She ends up humiliating herself to marry the man who wrongs her. She acts like someone else's possession, whereas Don Fernando is treated almost as a hero when he agrees to marry her, despite all that he has previously done to her. There seem to be, at least, three elements that contribute to the success of Dorotea's quest. The first is her agential and realistic side, which prompts her to go after Don Fernando and to deliver her powerful speech. The second is Don Fernando's decision to accept her, which could have rendered all her efforts pointless if he had

made a different resolution. And third is the resumption of the elements of romance when she meets Cardenio in the Sierra Morena.

12. In this short section on Dorotea, I am highlighting the emphasis that the romance world puts on action and plotting over causality and character development as a key element in producing the final resolution. Literary critics, such as Edward Dudley, have analyzed other aspects of romance, including its language and ontology, as additional contributors to Dorotea's success: "For Dorotea Romance is her true country, her absent *lugar*, and her habitation there allows her to break loose from male dominated categories of truth, being, and language" (258).

13. Dorotea's pursuit of marriage is never just about marriage; it is also about politics. Cervantes politicizes the marriage by making it a cross-class union and by locating Dorotea's troubles in the social class of her parents: "'It is certainly true that they are not so lowborn as to be offended by their state, nor so highborn that they can erase from my imagination the idea that my misfortune comes from their humble station'" (320). In seventeenth-century Spain, the social structure was almost unmodifiable, and the mode of romance, as well as the mobilization of its devices, contributes to overcome the sort of bourgeois/aristocracy type of friction that exists throughout the Dorotea subplot. In addition to the devices of romance that produce all the surprising coincidences and advance the narrative toward its resolution, Don Fernando resorts to the designs of providence when explaining his past actions and his decision to marry Dorotea: "'perhaps it was ordained by heaven so that I, seeing the fidelity of your love for me, would esteem you as you deserve to be esteemed'" (319–20). Don Fernando's sudden change of mind is motivated, in part, by the work of providence, which effectively forgoes the normative constraints or even personal qualms that a more realistic version of this character could have expressed when confronted with the decision to marry a commoner.

14. As Riley notes, the standard of probability was not the same in Cervantes's time as it is now: "Here the modern reader must put realistic criteria out of his mind and accept the fact that none of the accidents and coincidences that fill the stories of Cervantes is in itself impossible or outside the order of nature" (*Theory* 184).

15. Dorotea performs her role as Princess Micomicona with a degree of sympathy and delicacy toward Don Quixote that is hardly ever present in the other secondary characters who also perform as actors in the protagonist's chivalric world. While the main aim of the duke and the duchess in Part II is to amuse themselves at the expense of Don Quixote, the purpose of Dorotea's role as Princess Micomicona is to convince the protagonist to abandon the Sierra Morena and to eventually return him to his village. It, of course, behooves Dorotea (and the curate and the barber) to be as believable and respectful as possible toward what Don Quixote understands to be reality.

16. Literary critics have established parallels between Dorotea's own story and her fictitious identity as Princess Micomicona. The curate and the barber have their own ideas for how to use Dorotea, which she is happy to enable, but she also transforms the story to match her own suffering at Don Fernando's hands and to shame him.

17. I have not been able to find evidence as to whether Burney was familiar with the story of Cardenio when she wrote *Evelina*, but there are direct references to *Don Quixote* in Burney's second novel, *Cecilia* (1782).

18. The psychology of Evelina has been questioned, since her initial virtuousness and innocence seem to remain almost unalterable throughout the story. Lillian Lu argues that this innocence needs to be understood as part of the satire in the novel: "Taking Evelina's satire seriously positions us to read her differently: not to gaze at her in hopes of knowing her, but to stand by

her and look out at the tumultuous, frustrating world with her, in hopes of sharing an understanding and maybe even a laugh" (76).

19. Despite Burney's emphasis on probability in her preface, and as Matthew Wickman has noted, the author situates her novel between the contemporary world and the fantastic by rejecting both the "republic of letters" (represented by established writers such as Samuel Richardson and Henry Fielding, among others) and the "fantastic regions of romance" (61). In doing so, and according to Wickman, "Burney's preface thus situates its own narrative, and literary fiction more generally, in a liminal and nostalgic space between a core of probable truth and a periphery of improbable romance" (65).

20. Evelina first becomes familiar with the story of Mr. Macartney in the same way as Don Quixote finds out about Cardenio's, through the description that other characters provide of him and through the reading of his poetry.

21. It is true that, at this point, as Doody suggests, the story of this character seems to follow a mythical pattern more than the protocols of the fantastic: "There is a certain Oedipal content displaced in her narrative; the heroine's bastard brother Macartney unwittingly nearly marries his sister and almost kills his father" ("Burney" 82). For me, the oblique presence of the Oedipus myth at the beginning seems to be a pretext to introduce a complication and interrupt the development of Mr. Macartney's story. As the story advances, Burney seems to move away from these initial mythical resemblances and into the narratological plane of romance.

22. Mr. Macartney's discovery of his new relations precipitates his descent into madness: "My senses, in the greatness of my misery, actually forsook me, and, for more than a week, I was wholly delirious" (190). The initial cause of this character's disorder is found not only in his

guilt over a patricide that is never actually committed but also in the loss of his lover, as the poetry that he writes reveals.

23. *Evelina* is part of the sentimental novel, a literary movement that emphasized feelings and sensibility toward the end of the eighteenth century. Evelina first becomes interested in Mr. Macartney because his sad appearance and the abuses by the Branghtons appeal to her compassion: "I most heartily pity him, and cannot but wish it were in my power to afford him some relief" (147). While the accumulation of adversities in Mr. Macartney's plotline may be part of the agenda to appeal to feelings and sensibility, from the point of view of this character, said accumulation seems to result in a painful tension between what belongs in his narrative and what chance has flung into his path.

24. Mr. Macartney begins to fall into a loss of self of which Orlando represents an extreme example. The knight is transformed into a sort of beast when he finds out that Angelica has another lover. He falls into a complete loss of self: he loses his language, his reason, and his senses, among other aspects of his selfhood.

25. In this essay, Barthes touches on post-structuralist notions whereby there is no objective world that is being alluded to in the text.

26. Gina Campbell establishes an interesting parallel between Evelina/Burney and John Belmont/Burney's father. For Campbell, Burney's desire to be recognized as a writer by her father and the literary community bears similarities with Evelina's aspiration for paternal recognition (322). In both cases, they needed to negotiate related obstacles and expectations about how women were supposed to act in society (322).

Conclusion

Romance and realism, as we have seen, interact in *Don Quixote* in a more complex and nuanced way than as mere opposites. The combination of the protagonist's imagination with the reality of seventeenth-century Spain not only results in ridicule for him and his knightly aspirations, but said mixture is also capable of redirecting the targets of the irony to certain aspects of his contemporaneous world. These include the excesses produced by the law at the time and the cruelty and idleness of some secondary characters who take advantage of a protagonist who lacks the skeptical abilities to defend himself. These affinities between realism and the imagination of romance reappear in the mid-eighteenth century, as British satirical writers, such as Fielding and Sterne, attempt to transcend notions on quixotic figures in England as mere objects of contempt. These two authors, like Cervantes, use the mixture of realism and imagination to produce effects other than ridicule. A different aspect of the mutuality between the idealistic and realistic modes can be located in the story of Cardenio, in which the strategies of romance collaborate with realism in the creation of an aesthetic experience that combines suspense with surprise. Burney pulls forward historically these dynamics with what appears to be an updated version of Cardenio's story in the mid-eighteenth century: the Mr. Macartney subplot. Both literary modes continue to be necessary in generating the allure and intrigue that may encourage readers to be interested in these intercalated narratives. The relationship of codependency between romance and realism is thus far more important to understanding the lineage of *Don Quixote* in England than critics usually recognize.

In the mid-seventeenth century and early eighteenth century, irony tended to appeal to a witty or intellectual consensus. For example, in the comedy of manners *Man of Mode* (1676) by George Etherege, the audience, the hero and heroine, and the playwright seem to stand in the

same point of view and use the same language of skeptical detachment when examining a fool like Sir Fopling, who is largely invented to perform for their joint amusement. In the satirical tradition of this period, characters modeled after Don Quixote played a similar role. These quixotic figures exhibit an overzealous attachment for certain ideas that were perceived as ridiculous or dangerous by the satirist, and readers were encouraged to center on these characters from a position of intellectual superiority as they explore their foolish obsessions and compulsions. Hudibras, a grotesque deformation of the original Don Quixote, is an example of these satirical figures.

In the mid-eighteenth century, quixotic characters, including Adams and Toby, elicit admiration and sympathy from readers, as opposed to contempt. This shift is the result of several developments in taste in humor and the representation of comic characters that occurred at the time, including a retooling of the burlesque mode and the sentimentalization of the satire. One of the consequences of the softening of the elements of the burlesque is that the mixture of realism and imagination that traditionally resulted in ridicule appears now in benevolent characters impelled by worthy intentions, such as Adams and Toby, rather than in disdainful ones. In addition, these two characters share with sentimental heroes, like Harley in Henry Mackenzie's *The Man of Feeling* (1771), an extraordinary vulnerability to individuals who are scheming, dishonest, and cruel.

In chapters 1 and 2, I showed that the change from derision to sympathy and admiration for characters modeled after Don Quixote is not a direct one; rather, it is accompanied by the unsettling of traditional habits in England of reading quixotic figures through the lens of satire. Fielding and Sterne engage in a double gesture of recreating and redirecting the irony normally associated with these characters. The two authors employ the irony that ensues from the theme of

chivalric intervention and from a character's lack of connection with contemporaneous reality. Then, they break readers out of this ironization when the product of Adams's and Toby's nostalgic impulses results in noble values, as well as when these characters' innocence elicits sympathy for their vulnerabilities in the real world represented in their novels. Readers may chuckle at Adams and Toby, but they cannot simply assume a position of intellectual superiority toward them, as happened in the preceding satirical tradition, since the ironic situation can rapidly change into a moment of admiration and sympathy for these comic characters.

On certain occasions, there are seemingly irrelevant objects in the texts that serve as metaphorical fault lines signaling the transition from the ironic to the sympathetic register. In chapter 2, we saw that Don Quixote's torn stocking and Toby's pipe seem to encourage readers to process the material sympathetically: we accompany these characters during painful moments of recognition, instead of looking at them from an ironic distance. In Fernando de Rojas's *La Celestina* (1499), there is an additional example of an idealistic character who suddenly becomes aware of the true state of affairs. Calisto lives in a plane of reality different from the one that the other characters inhabit. His idealism, in the form of courtly love, contrasts with the coarse realism that the secondary characters embody, especially Celestina, a go-between. In Act 12, after visiting Melibea's house for the first time, Calisto experiences a moment of self-awareness, and he starts reflecting about the damage that the pursuit of his beloved is doing to his honor, his house, and his family. He briefly allows contemporaneous reality to make an entrance into his idealism. While Calisto quickly disregards these thoughts, this type of awakening has an important bearing on *Don Quixote* and *Tristram Shandy*.

Don Quixote's torn stocking provides him with a brief glimpse into his real situation at the ducal castle, which contrasts with the chivalric performances that are being acted out around

him. This seemingly minor incident is a pivotal moment in the satirical enterprise of these episodes. After the stocking tears, Don Quixote can be seen as changing from a satirical figure to a human being who is mistreated and suffers. The protagonist's naïveté—his blind belief in the protocols of romances of chivalry—is repurposed to highlight the idleness and wickedness of an aristocratic couple who takes advantage of a defenseless individual. In *Tristram Shandy*, Toby laying down his pipe denotes an awakening for him that contradicts his idealistic view on Widow Wadman. He learns that the widow's dedicated interest in his wound in the groin is not a product of her humanity but the result of her wish to know whether he can have sex. The pipe marks a transition from an ironic treatment of Toby's sexual naïveté to a moment of sympathy for this character's suffering, as he is sent back to the pain and confusion that his wound originally produced for him.

Fielding and Sterne often identify Cervantes as a model for their novelistic endeavors. On the title page of *Joseph Andrews*, for example, Fielding states that this novel is "Written in Imitation of the Manner of Cervantes, Author of *Don Quixote*." As Fielding and Sterne navigate the different evolutions in literary taste and in the representation of comic characters, one of the most important elements that they seem to find in *Don Quixote* is a codependence between realism and imagination that allows for the repurposing of the irony traditionally associated with quixotic figures in England and for the creation of a bond between the comic heroes and the reader, as opposed to distance.

The Cardenio and Mr. Macartney subplots illustrate an additional aspect of the interplay between romance and realism in *Don Quixote* and in the mid-eighteenth century, which does not result in ridicule. Cardenio and Mr. Macartney are first-person narrators who seem to bring into the text a quixotic impulse: the expectation of symmetry between one's life and one's story. The

momentary interruption of their stories, as I argued in chapter 3, offers a rupture in romance and an entry point for realism. These characters experience the pain that results from the presence of contingent elements into what should be decreed in one's story. The idealistic mode eventually resumes to provide solutions for their misery and advances their plots toward a happy ending. This pattern of interruption and resumption of the narrative exemplifies a way in which realism can be inserted into romance without having to eliminate or mock the latter.

In addition, these dynamics reveal how the strategies of romance and realism can collaborate in the creation of an aesthetic experience that may entice the reader's interest in these intercalated stories. Cardenio and Mr. Macartney bring into their respective novels the expectation of the extraordinary: of surprising coincidences and revealed identities, among others. The intrusion of realism and the interruption of the continuation of their stories creates suspense and precludes the protocols of the fantastic from becoming too prominent, a concern that Cervantes and Burney shared. In turn, the resumption of the mode of romance and the solutions that it provides for these characters seem to be aimed at producing surprise and excitement, as their stories advance to a positive resolution. Romance prevents realism from becoming trite, while realism offers a counterbalance to the excesses of the imagination, without which the fantastic elements would cease to be surprising.

The affinities between romance and realism that I have identified in this dissertation reveal a different picture of the relationship between Cervantes and British novelists. *Don Quixote* provides not only a template for the eschewal of the imagination of romance in favor of realism, but also a model for certain alliances between these two literary modes that assisted British authors in navigating some developments in fiction writing that took place in the second half of the eighteenth century. Fielding and Sterne employ the mutuality between realism and the

imagination of romance to adapt to new tastes in humor and to unsettle previous habits in England of reading quixotic figures through a satirical lens. Burney emphasizes an additional aspect of this codependence in the context of the representation of realism in narrative. The way in which these British writers engage with romance and realism enlightens certain aspects of the generic interplay in *Don Quixote*, and it expands our understanding of the legacy of Cervantes's novel in eighteenth-century England.

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