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Alonso Quijano the Good is indeed dying, and is indeed in his right mind. Cervantes communicates to humanity that creative imagination is a source of life

Verdaderamente se muere, y verdaderamente está cuerdo Alonso Quijano el Bueno. Cervantes comunica al hombre que la imaginación creativa es una fuente de vida

ABSTRACT:
We study the last chapter of the second part of the *Quijote*, which has been a controversial episode. We analyse the theme of love, death, honour, sanity and insanity. We conclude that, although there is an explicit condemnation of gender of chivalry, the implicit author reinforces the value of imagined tales («cuentos» in Don Quijote's words), which are need not only to settle the modern novel —and his author's fame—, but to live.

PALABRAS CLAVE:
Literary analysis; Novel; Cervantes; Quixote.

ABSTRACT:
En estas líneas estudiamos el último capítulo de la II parte del *Quijote*, que ha sido un episodio controvertido. Analizamos el tema del amor, la muerte, el honor, la cordura y la locura. Concluimos que, aunque hay una condena explícita al género de la caballería, el autor implícito refuerza el valor de las historias imaginadas («cuentos» en palabras de don Quijote), que son no solo necesarias para configurar la novela moderna —y la fama de su autor—, sino para vivir.

KEY WORDS:
Análisis literario; Novela; Cervantes; Quijote.

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«Verdaderamente se muere, y
verdaderamente está cuerdo
Alonso Quijano el Bueno»
[«Alonso Quijano the Good is truly dying,
and Alonso Quijano the Good is truly sane»]
(II, Ch. LXXIIII)

1. Introduction

In the following lines we present an interpretation of the last chapter of the second part of the *Quijote*, LXXIIII, and «De cómo don Quijote cayó malo y del testamento que hizo y su muerte» [«On how Don Quijote fell ill and the will he made and his death»][1].

This chapter, like almost the last of all novels, has something of a farewell, a testament. Miguel de Cervantes takes leave of the reader and the protagonist and, perhaps, also to his own life. He has little time left, and surely he senses it —at the end of the second part of Don Quijote, he is sixty-eight years old, the age at which he died.

This final chapter is not an epilogue that summarizes or reaffirms the thesis that the author has been showing us throughout his novel. On the contrary, it is rather a questioning of his ironic criticism of the Knight of La Mancha and his world. Now, in this episode, the author becomes as one with his character. Perhaps, Cervantes discovers that he is also Don Quijote.

The author has suffered war (Lepanto), captivity (Algiers), jail, literary scorn and economic hardship; these experiences may have awakened a greater understanding and identification with his main character. These feelings conquer the reader, and make this chapter unique for its melancholy, as José Luis Borges has well pointed out (Borges, 2014: 91)[2].

Moreover, Martin V. Koppenfels has indicated that «lo triste de este […] final novelesco no es que don Quijote muera, sino que abjure de la orden de caballería antes de morir» (Koppenfels, 2006: 71) [«the sad thing about this [...] fictional ending is not that Don Quijote dies, but that he abjures the order of chivalry before dying»][3]. With his abjuration, the knight-errant prototype dies, thus ending an entire genre where the protagonists were faithful to their

1/ We use in this work the version of the *Quijote* by Francisco Rico. *Don Quijote de la Mancha*. Alicante, Biblioteca Virtual Miguel de Cervantes, 2003. http://www.cervantesvirtual.com/obra/don-quijote-de-la-mancha. The edition of the *Quijote* presented on this Web page by the Centro Virtual Cervantes is an electronic transfer of the edition made by the Instituto Cervantes and the editorial Crítica (Barcelona), for the Biblioteca Clásica, directed by Francisco Rico, and published in 1998.
The first edition of the *El ingenioso hidalgo don Quijote de la Mancha*, «compuesto por Miguel de Cervantes Saavedra», was published in the Madrid printing press of Juan de la Cuesta in 1605.
The *II* [part] *del ingenioso caballero don Quijote de la Mancha*, «*por Miguel de Cervantes Saavedra, autor de su I*», was published in 1615, in the same printing press of Juan de la Cuesta.
2/ Borges writes that Quevedo «ha leído el Quijote, ha leído el último cap. de la 2da. parte, el más admirable de todos -yo creo- y no ha sentido la melancolía que ese cap. Encierra» (Borges, 2014, 91).
3/ We first quote the original version and then its translation.

principles, following those knights-errant like Amadís de Gaula: «De esta forma, el hidalgo concluye simbólicamente una forma narrativa cuya característica más destacable es la infinidad —no la reflexiva, sino una más antigua: la serie infinita de aventuras—» (Koppenfels, 2006: 76) [«In this way, the knight symbolically concludes a narrative form whose most notable characteristic is infinity —not the reflexive one, but an older one: the infinite series of adventures—»]. Thus, the modern novel emerges; a narration where the protagonist even questions his principles.

In this last chapter the implicit author[4] —or «la imagen que el autor real proyecta de sí mismo dentro del texto» (Garrido Domínguez, 2007: 116) [«the image that the real author projects of himself within the text»]— shows that «the stories» (in Don Quijote's own words) are linked to life and fame, while the ceasing of creativity is associated with death, specifically in the plot of Don Quijote, with the death of the knight-errant at the end of the novel and, perhaps, the death of the entire chivalric genre. It is significant that in this episode (second part, chapter LXXIIII), the narrator together with the main protagonist (either Don Quijote or Alonso Quijano) identify and coincide in showing a message —with a «gentle» and «friendly» tone—, by which they vindicate fiction as a means to achieve perpetual life among people, that is to say, fame.

Likewise, in this last episode, we witness an attempt to attune the characters (Sancho becomes Don Quijote, and *vice versa*), which implies their development through the plot. Now the author portrays them as characters who feel and transform themselves by love (or affection). So, they move away from prototypes with qualities established by the author at the beginning of his novel.

As a consequence, these complex characters form the bases of the modern novel. And the most complex will be Don Quijote himself, who will challenge the models of the chivalric novel with his death (in addition to what he says in the plot).

The interpretation of Don Quijote in this work could also be loosely framed in the studies begun by René Girard. This author «desarrolla una teoría del deseo como un móvil básico de las obras literarias» [«develops a theory of desire as a basic motive for literary Works»] (Montero Reguera, 1994: 99)[5]. When applying this theory to Don Quijote, Girard considers that the Knight from La Mancha is the subject of desire; Doña Dulcinea, the object; and the mediator or mimetic model, Amadís de Gaula, the perfect knight-errant.

Now, we are going to comment on how the themes that make up the novel appear in this last chapter with a different nuance, which permeates the meaning of the entire work. These themes are the loved one, honour, friendship, death and fame.

4/ Term implicit author was introduced by Wayne C. Booth, in 1961, «[…] éste denota la totalidad de significados que cabe inferir de un texto» (Booth in Bal, 2009, 125) [«[…] this denotes the totality of meanings that can be inferred from a text»].

5/ This line of study is set out under the heading «El deseo como móvil quijotesco» in José Montero Reguera (1994, 99-102).

2. The loved one

Most authors agreed that Cervantes wrote Don Quijote to criticize the excessive reading of chivalric books during the 16th and early 17th centuries[6]. This opinion is based on different texts of the *Quijote* such as the one in which The Knight of La Mancha describes ironically (but with great beauty) the essential elements that are repeated in this genre (I, Ch. XXI, p. 3 of 4, online)[7], or other one claimed by Alonso Quijano to his niece on her deathbed:

> — […] Yo tengo juicio ya libre y claro, sin las sombras caliginosas de la ignorancia que sobre él me pusieron mi amarga y continua leyenda de los detestables libros de las caballerías. Ya conozco sus disparates y sus embelecos. (II, Ch. LXXIIII, p. 1 of 2, online)[8]
>
> [- […] I have a free and clear judgement, without the hazy shadows of ignorance that my bitter and continuous legend of the detestable books of chivalry weighed on me. I already know their nonsense and their charms].

On the contrary, other authors, such as Sylvia Roubaud, affirm that the *Quijote* cannot be reduced to a parodic criticism of these chivalric books because the chivalric genre was already in decline when Cervantes wrote his work.

Moreover, Borges doubts that Cervantes' purpose was to «borrar los libros de caballerias» [«erase the books of chivalry»], and considers, however, that his primary purpose is to awaken sympathy for Don Quijote in the reader (Borges, 2014: 89).

Although the state of being in love is not the only aspect that the Knight from La Mancha praises of these gentlemen, Don Quijote (speaking with the poet Don Lorenzo) contrasts their virtue with the laziness and idleness of his contemporaries: «Knights-errant went into the world in past centuries, and how useful they would be in the present if they were used; but nowadays, because of the sins of the people, laziness, idleness, gluttony and greed triumph»(II, Ch. XVIII, p. 2, of 4, online), thus criticizing the nobility of his time, according to Carlos Alvar[9].

6/ Martín de Riquer distinguishes between cavalry books and chivalrous novels. *The Amadís de Gaula* is an example of cavalry books, which «literariamente, se coloca en la línea del Lancelot en prosa francés [*sic*], y por su carácter fantasioso, desasido de la realidad circundante, y por situar su trama en tiempo lejano y en tierras más o menos exóticas, es el representante más típico de los llamados *libros de caballerías*» (De Riquer, 2003, 25). Moreover «en el siglo xv aparecen también narraciones de aventuras de caballeros que retratan con gran fidelidad la sociedad y las costumbres de aquella centuria, desprovistas de inverosimilitud y situadas en tiempo próximo y tierras conocidas. La más destacada de estas narraciones, que llamamos `*novelas caballerescas´* para diferenciarlas de los `*libros de caballerías´*, es el *Tirant lo Blanch*, escrito en catalán hacia el año 1460 por el valenciano Joanot Martorell» (De Riquer, 2003, 25).

7/ The passage describes the arrival of the knight-errant in a kingdom, his infatuation of the princess, his service to the king with weapons against an enemy and, finally, his marriage to the princess and inheritance of the kingdom. This episode of the Quijote (I, Ch. XXI, p. 3 of 4, online) is available in https://cvc.cervantes.es/literatura/clasicos/quijote/edicion/parte1/cap21/cap21_03.htm

8/ This LXXIIII chapter of the second part of the *Quijote* is available in the already cited edition of the Instituto Cervantes: https://cvc.cervantes.es/literatura/clasicos/quijote/edicion/parte2/cap74/default.htm

9/ Carlos Alvar points out: «Cervantes conoce a la perfección el mundo de aquellos andantes y el de los nobles de su tiempo, y en las palabras de su creación no deja de haber una crítica a la situación de la nobleza de los primeros años del siglo XVII» (2009, 92).

But the aspect of those remote knights-errant that the implicit author values most positively is their infatuation; right from the start (in chapter I of part I), the narrator compares a knight without a loved one with a «body without a soul». Thus, Don Quijote

> Limpias, pues, sus armas, hecho del morrión celada, puesto nombre a su rocín y confirmándose a sí mismo, se dio a entender que no le faltaba otra cosa sino buscar una dama de quien enamorarse, porque el caballero andante sin amores era árbol sin hojas y sin fruto y cuerpo sin alma (I, Ch. I, p. 2 of 2, online).
>
> [Therefore, his weapons clean, a sallet made out his hat, his nag Rocín and sure of being well prepared, he was realized all he need was a lady to fall in love with because the knight-errant without love was a tree without leaves and fruit and a body without soul].

Even Don Quijote, in his ironic description of the plot of the chivalric books, exposes (with great beauty and poetry) the platonic relations of the knight-errant with his loved one[10]

> Sucederá tras esto, […] que ella ponga los ojos en el caballero, y él en los della, y *cada uno parezca a otro cosa más divina que humana*, y, sin saber cómo ni cómo no, han de quedar presos y enlazados en la intrincable red amorosa y con gran cuita en sus corazones, por no saber cómo se han de fablar para descubrir sus ansias y sentimientos ([Emphasis added] I, Ch. XXI, p. 3 of 4).
>
> [It will happen after this, […] that she sets her eyes on the knight, and the knight on her, and *each one seems to the other something more divine than human*, and, without knowing how or how not, they must be captivated and linked in the intricate network of love and with great concern in their hearts, because they do not know how to speak each other to understand their desires and feelings].

According to Diego Martínez Torrón, «no cabe duda de que el tema del amor es fundamental en la obra de Cervantes. Por amor viven los héroes de casi todos su relatos» (Martínez Torrón, 2003: 46). [«there is no doubt that the theme of love is fundamental in Cervantes's work. The heroes of almost all his stories live for love»], and Don Quijote follows this rule. For this reason, love for the imaginary Dulcinea is the engine of the novel's primary plot. Dulcinea is, in John J. Allen's words, «la persona a quien [don Quijote] quiere impresionar con sus hazañas, la personificación de su público (Allen, 1990: 849)» [«the person whom [Don Quijote] wants to impress with his exploits, the personification of his audience»]. In this way, all the actions of the Knight of the Sad Countenance are aimed at receiving her applause. Once he loses hope of finding his loved one, he also loses his life, and therefore the novel ends.

Love or tales of love are contrary to sanity, and the latter lead to the protagonist's death. The priest's words —after confessing Don Quijote, at the end of the novel: «Verdaderamente se muere, y verdaderamente está cuerdo Alonso Quijano el Bueno» (II, ch. LXXIIII, p. 1 of 2, online) [«Alonso Quijano the Good is truly dying, and Alonso Quijano the Good is truly sane»]— repeat the idea of the narrator at the beginning of the work (exposed above), according to

10/ According to Diego Martínez Torrón, Cervantes «atenazado por los desengaños y el dolor de su vida privada […] se recluye en este amor platonizante, donde puede dar rienda suelta a sus sueños, creando mujeres ideales como contrapeso a la soledad personal y a la realidad sanchopancesca que le rodea, y que sin embargo ve siempre con ternura» (Martínez Torrón, 2003: 46). See also the book by Martínez Torrón (2017) *Cervantes y el amor.* Sevilla: Editorial Alfar.

which a knight without love is similar to «un cuerpo sin alma» (I, Ch. I, p. 1 of 2, online) [«a body without soul»], that is to say, he is a dead being.

From the moment that Don Quijote enters his village on his return from his adventures (in chapter LXXIII, the penultimate one of Part II), he begins to anticipate that he will no longer see his Dulcinea. This is why he confuses the meaning of a conversation between two children who were fighting over a box of crickets; and, when one of them says to another: «No la [caja de grillos] has de ver en todos los días de tu vida» (Ch. LXXIII, p. 1 of 2, online) [«You will not see the [box of crickets] for as long as you live»], Don Quijote thinks that this kids is repeating his internal fear of not seeing Dulcinea again. Likewise, later on, he will interpret the appearance of a hare as a sign of a bad omen, which will reiterate his fear of never meeting his loved one[11].

The same expression which Don Quijote uses describing his obsessive love to Sancho —«my intention» (II, Ch. LXXIII, p. 1 de 2, online)— shows that his love for Dulcinea is something essential to his person and decisive in his actions and, therefore, in the future of the plot: «¿Qué? —Replicó don Quijote—. ¿No vees tú [le habla a Sancho] que aplicando aquella palabra a *mi intención* quiere significar que no tengo de ver más a Dulcinea?» (II, Ch. LXXIII, p. 1 de 2, online) [«¿What? Don Quijote replied. Don't you see [he speaks to Sancho] that applying that word to *my intention* means that I shall not see Dulcinea? »] [Emphasis added]. This «intention» has not been named before in the episode, but one supposes that Sancho knows the word, and it has always been present in Don Quijote's mind.

The protagonist's gradual loss of hope of an encounter with Dulcinea leads him to lose his desire for life and, as a consequence, to fall into a melancholic state that will cause his death: «Porque o ya fuese de la melancolía que le causaba el verse vencido o ya por la disposición del cielo, que así lo ordenaba, se le arraigó una calentura que le tuvo seis días en la cama» (II, Ch. LXXIIII, p. 1 de 2, online). [«Because either from the melancholy caused by being defeated or from the disposition of heaven, which ordered it, a fever took hold of him that kept him in bed for six days»].

Other characteristics of the knight-errant start from the «faith in God and his lady»:

> Ha de guardar; ha de ser casto en los pensamientos, honesto en las palabras, liberal en las obras, valiente en los hechos, sufrido en los trabajos, caritativo con los menesterosos y, finalmente, mantenedor de la verdad, aunque le cueste la vida el defenderla. De todas estas grandes y mínimas partes se compone un buen caballero andante. (II, Ch. XVIII, p. 2, of 4, online) .
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> [He must be chaste in thought, honest in word, liberal in action, courageous in the deed, suffering in work, charitable to the needy, and finally, upholding the truth, even if it costs him his life to defend it. From all these great and small parts, a good knight-errant is composed].

Consequently, the state of being in love (and the fiction that this state implies) is an essential attribute of the knight-errant and, therefore, of Don Quijote himself. Precisely his

11/ Margit Frenk believes that there is some ambiguity in Quijote's final sanity, writing that «constatamos primero que antes no ha habido absolutamente ningún indicio de esa metamorphosis» (2015, 180). However, by linking Don Quijote's sanity to the loss of hope for finding Dulcinea, I find an «indication» of that metamorphosis towards his sanity in the referred episode of the cricket box dispute of some kids (II, Ch. LXXIII, 1 of 2, online).

loving feeling will be the tensor and conductor of the plot. Thanks to his love, the hero will, first, transform Aldonza Lorenzo into Dulcinea del Toboso, and, later, bestow her with the desired qualities (beauty and good fame), which he considers real in the plot simply by imagining them:

> Dos cosas solas incitan a amar, más que otras, que son la mucha hermosura y la buena fama, y estas dos cosas se hallan consumadamente en Dulcinea, porque en ser hermosa, ninguna le iguala, y en la buena fama, pocas le llegan. Y para concluir con todo, *yo imagino que todo lo que digo es así, sin que sobre ni falte nada, y píntola en mi imaginación como la deseo.* [Emphasis added] (I, Ch. XXV, p. 4 of 5, online).
>
> [«Two things alone incite love, more than others, which are a great beauty and good reputation, and these two things are consummated in Dulcinea, because in being beautiful, neither equals her and in good reputation, few reach her. And to conclude, *I imagine that everything I say is like that, without any excess or lack of anything, and paint it in my imagination as I wish it to be*»].

Hence, Don Quijote's creative force will be, by extension, used in the invention of adventures and characters. Then, if Don Quijote give up meeting his loved one, he will miss his creativity capacity, which is born from his platonic love.

3. Honour

María Carmen Marín Pina states about Don Quijote that «los libros de caballerías lesionan su imaginativa, […] lo convierten en un loco entreverado que quiere transformar su vida […] en un auténtico relato caballeresco» (Pina Marín, 1993: 266). [«Chivalric books damage his imagination, […] they turn him into a demented man who wants to transform his life […] into an authentic chivalric tale»].

Thus, like the heroes in these chivalric books, Don Quijote will believe that Dulcinea is the most beautiful woman in the world. This conviction forces him to challenge the Knight of the White Moon, who maintains, on the contrary, that his lady is «sin comparación más hermosa que tu Dulcinea del Toboso» (II, Ch. LXIIII, p. 1 of 2, online) [«without comparison more beautiful than your Dulcinea del Toboso»]. As Don Quijote loses the combat, he must comply with the orders imposed on him by the Knight of the White Moon (who is none other than Bachelor Samson): to lay down his arms and retire at home for a year (II, Ch. LXIIII, p. 1 of 2, online).

The honour code of the knight-errant requires the fulfilment of his promises. For this reason, the Knight of the Sad Countenance agrees with the attributes of the perfect knight-errant, which were enumerated by himself (Don Quijote) to the poet Lorenzo —and we have already mentioned: «Honesto en las palabras […] mantenedor de la verdad, aunque le cueste la vida el defenderla» (II, Ch. XVIII, p. 2, of 4) [«Honest in words [...] maintainer of the truth, even if it costs him life to defend it»].

Moreover, the narrator also —(in Ch. LXXIII)— describes how Don Quijote told the bachelor and the priest about his defeat, and he will remind us that the Knight of the Sad Countenance will keep his word «como caballero andante obligado por la puntualidad y orden de la andante

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caballería» (II, cap. LXXIII (p. 2, of 2, online) [«as a knight-errant bound by the punctuality and order of the errant cavalry»].

And, precisely, the fulfilment of this chivalric code is the motive of Don Quijote's destruction. By honour, the protagonist must keep his promise, and stay secluded at home. This means that he can no longer devise adventures in which he can find Dulcinea and remove the evil sham.

The chivalric code and love are united in the protagonist of La Mancha, in imitation of Amadís de Gaula, the perfect knight-errant: «Desta mesma suerte, Amadís fue el norte, el lucero, el sol de los valientes y enamorados caballeros, a quien debemos de imitar todos aquellos que debajo de la bandera de amor y de la caballería militamos» (I, Ch. XXV, p. 2 de 5, online) [«In the same way, Amadís was the north, the star, the sun of the brave in love knights, to whom we owe to imitate all those who, under the banner of love and cavalry, we militate»].

Hence, the *Quijote* becomes the best chivalric novel because its author values the honour code of knights-errant so much that he prefers to «kill» his main character rather than break a promise, which would tarnish his honour and distance him from the cavalry code. And, thus, the author «kills» him, restoring his sanity —«Verdaderamente se muere, y verdaderamente está cuerdo» [He is truly dying, and he is truly sane], in the very the same words of the priest (II, chap. LXXIIII, p. 1, online)—. That is to say, Don Quijote is so honest that his honesty costs him his life. Sanity, then, leads him to death.

Moreover, the same epigraph of chapter LXIIII of the second part, which narrates the adventure of Don Quijote with the Knight of the White Moon, gives the key to the development of the protagonist: «Que trata de la aventura que más pesadumbre dio a don Quijote de cuantas hasta entonces le habían sucedido» [«Which deals with the adventure that gave Don Quijote the most grief of all until then»]. Well, as this epigraph says, so great was the «grief» caused by adventure that it caused his death.

Figura 1. Knight-errant. Painting by José Rebollo Dicenta (1914-2012).

But the main character's death will paradoxically suppose the symbolic death of the chivalric genre, since, as Koppenfels points out, when Don Quijote dies «rompe con las "metáforas de la infinidad" presentes en el discurso caballeresco. Esta ruptura forma parte del legado que dejó el ingenioso hidalgo a la novela moderna» (Koppenfels, 2006: 84) [«[Don Quijote] breaks with the "metaphors of infinity" present in chivalric discourse. This break is part of the legacy that the ingenious knight left in the modern novel»].

Therefore, the hero follows the rules of chivalric honour in full detail when being secluded at home, fulfils his promise. As a result of this action, a complex and thoughtful protagonist emerges, who evolves in his sanity towards an abomination of his chivalry principles (although there are definite signs that he values his past deed linked to fame). This main character, free from the bonds of the genre, configures the modern novel.

4. Friendship

When Don Quijote is forced to seclude himself at home and leave his adventures for a year, he asks the bachelor and the priest to accompany him to become a pastor, because in that way he would «dar vado a sus amorosos pensamientos» (II, Ch. LXXIII p. 2 of 2, online) [«unleash his thoughts about love»]. His friends (the priest, the bachelor Sansón Carrasco and Nicolás, the barber), although knowing that it was a new mad whim, accepted idea, so that Don Quijote could to be cured of his insanity. In the already mentioned episode, the Knight from La Mancha still retains his passion for Dulcinea, as he longs to be able to think about her during his future pastoral experience.

At the moment in which the bachelor Sansón Carrasco and the priest consent to this new whim of Don Quijote, they begin to transform, impelled by an affection towards their friend (II, Ch. LXXIII p. 2 of 2). Therefore, if, as we have said, his love for Dulcinea is the engine of the plot, love or appreciation is also the reason for the transformation of the characters that accompany the Knight of the Sad Countenance. We see his change in them when they begin to encourage him to lead a bucolic life. And it is because of this change in the way they act and think throughout the story —they previously have rejected Don Quijote's crazy fables— that they acquire the category of fictional characters (and they do not remain simply prototypes). By becoming «human», they transform themselves. Even Sansón Carrasco offers himself to compose pastoral poems (II, Ch. LXXIII p. 2 of 2, online), although he was the one that, disguised as Knight of the Half Moon, fought against Don Quijote to finish with his chivalry ideals. Now, on the contrary, his affection for the Knight of the Sad Countenance is so great that to cheer him up, he even provokes his laughter with the invention of shepherdesses' names such as «Teresaina», which would correspond to Sancho Panza's wife (Teresa) (II, Ch. LXXIII, p. 2 of 2, online) —thus showing the reader how he has evolved.

Therefore, we are witnessing a reversal of the roles (or values) of the characters. Also, the bachelor Samson, as he now wishes his friend Quijote not to die, induces him «por su vida» [«by his life»] to pastoral adventures, where everyone would sing like «princes» with an already disenchanted Dulcinea (II, Ch. LXXIIII, p.1, of 2).

In the same way, Sancho will also transform himself because he proposes to Alonso Quijano to get out of bed («se levante de la cama») to go to the field dressed as shepherds

(«vestidos de pastores»). He even offers to take the blame for his defeat —«écheme la culpa» (II, Ch. LXXIIII, p. 2 of 2).

In this sense, Luis Peñalver suggests that «el escudero ha sido quijotizado» (Peñalver, 2008: 169) [the squire has been quixotized]. And he adds, underlining Don Quijote's imaginative strength born of his desire: «Sancho no entiende que para el desquijotizado Alonso Quijano se hayan derrumbado todas las apariencias, también los castillos levantados por la imaginación y el deseo» (Peñalver, 2008: 169). [«Sancho does not understand that for the deranged Alonso Quijano all appearances have collapsed, including the castles built by imagination and desire»].

Commenting on this final chapter, Borges points out that all

> Los personajes están esperando, no para burlarse de él [don Quijote] […] sino para enriquecer el mundo fantástico. Creo que Cervantes no está de un lado ni del otro, Cervantes está equidistante de la realidad cotidiana y de esa realidad que es don Quijote (Borges, 2014: 91).
>
> [The characters are waiting, not to make fun of him [Don Quijote] […] but to enrich the fantastic world. I believe that Cervantes is not on one side or the other, Cervantes is equidistant from everyday reality and from that reality that is Don Quijote]

Thus, that equidistance between the world of fiction and reality, that lack of forceful condemnation of the world of Don Quijote's (chivalric) fiction is what moves us in this final chapter.

We can conclude that the affection that the characters profess each other favours their personality change in the development of the story in this last episode. The progressive transformation of Sancho and Don Quijote (the first one is more idyllic than the Knight of La Mancha himself, attached now to reality) is carried out for the sake of their mutual fondness. Hence, true characters emerge (not prototypes with qualities set by the author at the beginning of the story). So the modern novel emerges.

5. Death

In the last chapter of the novel (the LXXIIII of part II), to present Don Quijote's death as a normal event, incorporated into the cycle of life, the narrator employs formulas used by legal language found in wills of the time: «Como las cosas humanas no sean eternas, yendo siempre en declinación de sus principios hasta llegar a su último fin, especialmente las vidas de los hombres» [«As human things are not eternal, always declining from their beginnings until reaching their last end, especially the lives of men»] (II, Ch. LXXIIII, p. 1 de 2, online).—Precisely a similar expression was used in Garcilaso de la Vega's will, according to Francisco Rico (II, Ch. LXXIIII, in note 3, online).

The narrator identifies with the protagonist of his story because Alonso Quijano himself, when dictating his will to the notary, also uses that legal language. So, the Latin word *iten* (which means «in addition» or «also»), in an anaphoric position, reflects the routine and repetitive nature of death, a central theme of this episode: «Iten, es mi voluntad que de ciertos dineros» [«Iten, it is my will that I give certain money»] (II, Ch. LXXIIII, p. 1 of 2, online). Word

repeated, further ahead, three times: «Iten, mando toda mi hacienda, a puerta cerrada, a Antonia Quijana mi sobrina […]» [«Iten, I send my entire estate, behind closed doors, to Antonia Quijana my niece [...]»] (II, Ch. LXXIIII, p. 2 of 2, online).

The routine nuance of this notarial language (of both the narrator and the protagonist) does not detract from the dignity of the episode. The author communicates this dignity to the reader through the biblical intertextualities of the story; if in the scriptures God the Father created man on the sixth day (Genesis), in the Cervantine text the narrator reiterates that number: «[Al Quijote] se le arraigó una calentura que le tuvo seis días en la cama», [«he got a fever that kept him in bed for six days »] or «durmió de un tirón, como dicen, más de seis horas» [« [he] slept at once, as they say, more than six hours»] .Likewise, «the great voice» of Alonso Quijano in «Despertó al cabo del tiempo dicho y, dando una gran voz, dijo —¡Bendito sea el poderoso Dios, que tanto bien me ha hecho!» (II, Ch. LXXIIII, p. 1 of 2, online) [«He woke up at the end of the said time and, giving a great voice, said —Blessed be the mighty God, who has done me so much good!»] are expressions which remind us the following biblical text: «Entonces Jesús, clamando a gran voz, dijo, Padre en tus manos encomiendo mi espíritu» (Lucas, 23: 46) [«Then Jesus, crying out with a loud voice, said, Father into your hands I commend my spirit»] from the known as The Bear Bible —a Protestant version, very widespread in the time of Cervantes, and which, surely, he read on his trips abroad[12].

Alonso Quijano's sanity supposes his death, as the narrator announces it (after the protagonist had asked for the priest and the clerk): «Una de las señales por donde [Sansón Carrasco, Nicolás el barbero y el cura] conjeturaron se moría fue el haber vuelto con tanta facilidad de loco a cuerdo» [«One of the signs where they conjectured he died was having returned so easily from mad to sane»] (II, Ch. LXXIIII, p. 1 of 2, online). And, later in the text, after giving confession to Alonso Quijano, the priest will reiterate: «—Verdaderamente se muere, y verdaderamente está cuerdo Alonso Quijano el Bueno» [«—Alonso Quijano el Bueno is truly dying, and he is truly sane»] (II, Ch. LXXIIII, page 1 of 2, online) —quote already referred to, which is the leitmotif or recurring theme of this work.

Hence, The Knight of the Mancha's creative ability ends at the very the same time as his sanity begins, which appears at the moment his death.

6. Fame

Don Quijote foresees his fame. For him «the [stories] up to here», that is to say, the tales which are the fruit of his imagination will benefit him after his death.

> [El bachiller Sansón Carrasco pregunta al Quijote] ¿Y agora que estamos tan a pique de ser pastores, para pasar cantando la vida, como unos príncipes, quiere vuesa merced hacerse ermitaño? Calle, por su vida, vuelva en sí y déjese de *cuentos*.

12/ Known as the Bear Bible is: *La Biblia, que es, los sacros libros del Viejo y Nuevo Testamento*. Translated into Spanish from Casiodoro de Reina, published in Basel, Switzerland, in 1569. This version was considered Protestant by the Spanish Catholic Church. There is similarity between the Cervantine text —«dando una gran voz, dijo» [giving a great voice, he said]— and this of The Bear Bible: «Entonces leſus, clamando à gran boz, dixo, Padre en tus manos encomiendo mi eſpiritu. Y auiendo dicho eſt, eſpiró» (Ch. XXIII: 46, online). https://www.bibliatodo.com/la-biblia/La-biblia-del-oso-1569/lucas-23

> —*Los de hasta aquí* [los cuentos] —replicó don Quijote—, que han sido verdaderos en mi daño, *los ha de volver mi muerte*, con ayuda del cielo, *en mi provecho*». ([Emphasis added] II, Ch. LXXIIII, p. 1 de 2 online)
>
> [[Bachelor Samson Carrasco asks Don Quijote] ¿And now that we are so close to being shepherds, to spend life singing, like princes, do you want to become a hermit? Silent, for your life, come to your senses and stop telling *stories.*
> —*Those up to here [the stories]*, — replied Don Quijote—, which have been true in my harm, my death, with the help of heaven, has to turn them *to my benefit*.]

Thus, even the same protagonist states that his life after death (or his fame among men) is linked to his «tales» (to the imaginary world, whose engine of creativity is love, as we have already referred).

On the contrary, his sanity (that of Alonso Quijano) prompts him to criticize other chivalry books, especially Alonso Fernández de Avellaneda's *Quijote*[13].

> Iten, suplico a los dichos señores mis albaceas que si la buena suerte les trujere a conocer al autor que dicen que compuso una historia que anda por ahí con el título de *II de las hazañas de don Quijote de la Mancha*, de mi parte le pidan, cuan encarecidamente ser pueda, perdone la ocasión que sin yo pensarlo le di de haber escrito tantos y tan grandes disparates como en ella escribe, porque parto desta vida con escrúpulo de haberle dado motivo para escribirlos (II, Ch. LXXIIII p. 2 of 2, online).
>
> [Iten, I entreat the aforesaid gentlemen, my executors, that, if any happy chance should lead them to discover the author who is said to have written a history now going about under the title of 'Second Part of the Achievements of Don Quijote of La Mancha,' they beg of him on my behalf as earnestly as they can to forgive me for having been, without intending it, the cause of his writing so many and such monstrous absurdities as he has written in it; for I am leaving the world with a feeling of compunction at having provoked him to write them].

But, when the implicit author (through the character of Alonso Quijano) criticizes Avellaneda's Quijote, he only vindicates and enhances his work, that is, the world of telling tales whose hero is the true Knight of the Sad Countenance. Thus, paradoxically he values his own «stories» (his novel). Likewise, the explicit author, (manifested now through «the pen») is also proud of himself: «esta empresa [writing the *Quijote*] […] que para mí estaba guardada» [«For this emprise […] was meant for me alone»] (II, Ch. LXXIIII, 2 of 2, online) because, thanks to this story, the pen will attain fame.

So, an identification becomes evident between the character (either Don Quijote or Alonso Quijano) and the implicit author (Cervantes). The character looks at his past life — «the tales»— as the source of his fame. The implicit author looks at his work as a valuable novel, which must be protected from imitations. Therefore, infatuations and madness materialize in «the tales», and these produce the fame. Fame, which Samson Carrasco in the epitaph of Don Quijote will again refer to:

13/ El *Quijote* by Alonso Fernández de Avellaneda o *Segundo tomo del ingenioso hidalgo don Quijote de la Mancha, que contiene su tercera salida, y es la quinta parte de sus aventuras,* was published in 1614.

«Yace aquí el hidalgo fuerte/
que a tanto extremo llegó/
de valiente, que se advierte/
que la muerte no triunfó/
de su vida con su muerte». ([Emphasis added]. II, Ch. LXXIIII, p. 2 de 2, online)

[«The strong knight lies here/
that to such extreme he arrived/
brave, which warns/
That death did not triumph/
of his life with his death»].

We concluded that if «la misión principal del autor implícito consiste en hacer partícipe al lector implícito de un sistema de valores» (Garrido Domínguez, 2007: 116) [«the main mission of the implicit author consists in making the implicit reader participate in a system of values»], the episode of Don Quijote's death reveals an implicit author who proposes love and romancing as the only possible attitudes to fight against his vicissitudes of life. On the contrary, the character's sanity leads to death because he loses the capacity of storytelling.

7. He tone of the text

The relaxed and cordial tone of the episode eliminates dogmatism from the previous proposal of the implicit author (the vindication of the imaginary world to live and also achieve fame). And precisely this lack of dogmatism gives this episode and the whole of the *Quijote* great modernity.

Following M. H. Abrams and Geoffrey Galt Harpham, the tone of a work is the author's attitude towards his writing or his conception of the subject treated in it (Abrams y Harpham, 2012: 287). The tone, then, can be critical or approving, solemn or joking, angry or affectionate, cordial, and popular, among others[14].

According to this wide definition of tone, we can consider that the episode of Don Quijote's death opts for a «peaceful» and «pleasant» tone, qualities that the same narrator attributes to the protagonist: «En tanto que don Quijote fue Alonso el Bueno a secas, y en tanto que fue don Quijote de la Mancha, fue siempre de *apacible* condición y *agradable* trato» [«While as plain Alonso Quijano the Good, and as long as he was Don Quijote of the Mancha, he was always in a *peaceful* condition and *pleasant* treatment»] [Emphasis added] (II, Ch. LXXIIII, p. 1 of 2, online). A tone that does not undermine the dignity of the episode, communicated by intertextualities with testamentary and biblical language, indicated above (section 4).

Besides, this «gentle» and «pleasant» tone also appears in popular expressions such as the following: «[El médico] tomóle el pulso, y no le contentó mucho y dijo que, *por sí o por no*,

14/ According to Abrams y Harpham: «The way we speak reveals, by subtle clues, our conception of, and attitude to, the things we are talking about, our personal relation to our auditor, and also our assumptions about the social level, intelligence, and sensitivity of that auditor. The tone of a speech can be described as critical or approving, formal or intimate, outspoken or reticent, solemn or playful, arrogant or prayerful, angry or loving, serious or ironic, condescending or obsequious, and so on through numberless possible nuances of relationship and attitude both to object and auditor». (Dictionary entry: «Persona, tone, and voice», 2012, 287).

atendiese a la salud de su alma», «*quedar en el sueño*» (for dying), «Sancho […] comenzó *hacer pucheros*» [for pouting] (II, Ch. LXXIIII, p. 1 de 2, online) and «dio su espíritu, *quiero decir que se murió*» on behalf of the narrator; and also «*dares y tomares*», «dejarse morir *sin más ni más*» or the proverb «en los nidos de antaño no hay pájaros hogaño» (II, Ch. LXXIIII, p. 2 of 2, online) on behalf of the characters [emphasis added].

To the popular expressions, we can add the worldly attitude of those close to Don Quijote at the time of his death. The use of the Spanish past imperfect tense to describe their actions gives them a repetitive or mundane nuance: «*Comía* la sobrina, *brindaba* el ama y se *regocijaba* Sancho Panza, que eso de heredar algo templa en el heredero la memoria de la pena que es razón que deje el muerto» [Emphasis added] (II, Ch. LXXIIII, p. 2 of 2, online) [«The niece *ate* and the housekeeper *drank* and Sancho Panza *enjoyed* himself; for inheriting property wipes out or softens down in the heir the feeling of grief the dead man might be expected to leave behind him»].

Furthermore, Sanson Carrasco's epitaph reinforces the burlesque and undramatic tone because he calls Don Quijote «el espantajo y el coco» (II, Ch. LXXIIII, p. 2 de 2, online) [«the bogeyman and the coconut»].

Thus, the testamentary language (of a routine nature), the popular language and the worldly attitude of the protagonists give the episode of Don Quijote's death (last chapter of Part II) a peaceful, pleasant and realistic tone. This cordial tone lowers the dogmatism of the message uttered by the implicit author (according to which sanity or lack of storytelling means death). So, this message, apparently diluted, appears even more strongly and, above all, with more modernity.

Let us remember in this respect and episode of the film *Annie Hall* (1977) by the American director Woody Allen. It illustrates the modernity of the proposal of the *Quijote* that shows how creative storytelling links to living. At the end of the film, the main character (who is the actor Woody Allen, *alter ego* of the director) narrates this yoke:

> «A guy walks into a Psychiatrist's office and says, 'hey doc, my brother is crazy! He thinks he is a chicken'.
> Then the doctor says, 'why don't you turn him in?'
> Then the guy says, 'I would, but I need the eggs'. (Woody Allen, Annie Hall, 1977)

Hence, Allen's film presents the same metaphorical proposal as the Cervantine text: human beings need fiction to continue bearing life. And so the Quijote author's shows it, for he ends the life of his protagonist at the very moment he reaches his sanity.

Therefore, the implicit author (or the totality of significations of a text) shows that we need storytelling to live. On the contrary, the lack of fantasy leads to death. But he goes even can further because he tell us that »the tales« will give us life among men after our death through fame.

8. Conclusions/Discussion

The loving desire is the original force of the primary plot of the Quijote. For love, Don Quijote imagines and, for this reason, creates to Doña Dulcinea. This same creative force will also make him imagine adventures or tales, according to the protagonist's words in the last chapter of the second part of the *Quijote*.

Love also is the reason for the transformation of the characters in this last episode of the novel (see section 3). The characters have to adapt themselves to the problems posed by the plot. They love, feel or influence each other (or they tune in) and, therefore, progressively they transform their personality. In this way, they differ from prototypes, to whose qualities appear already established at the beginning of the plot.

Because of this, the characters of the modern novel emerge. And, among them, the most powerful is Don Quijote that will challenge the chivalric genre with his words and his death.

In this last episode, the narrator, the protagonist Don Quijote (or Alonso Quijano) and the author (shown in the text through «the pen») identify. They merge into a single voice (that of the implicit author) that values the literary work (the *Quijote*) for being linked to fables or «stories», which will make its author famous. The tales or imagined reality that is the subject of the modern novel. The «stories» that also are the constituents of life because there is only «death» without them.

As we have shown, this last episode is a counterpoint, the outline of a weak doubt about the basic thesis of the novel: yes, it is true, the chivalric ideals are anachronistic madness, but without that madness, we cannot live.

The text portrays an over-imaginative protagonist in whom this author recognizes himself and at whom he laughs with affection and pity; he now looks melancholy at his main character who is dying. This Death is the birth of the modern novel because of the new independence of its hero and author.

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