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WHEN DON QUIXOTE CAME DOWN TO DIXIE

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WHEN DON QUIXOTE CAME DOWN TO DIXIE

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Upper Division Honors Thesis
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NOTES ON TEXT

- *The following abbreviations were used in citing various fictional texts:*

Miguel de Cervantes (Trans. Burton Raffel)

DQ – Don Quixote

William Faulkner

LIA – Light in August

Hamlet – The Hamlet

Town – The Town

Mansion – The Mansion

Flannery O'Connor

CS – The Complete Stories

Mark Twain

TS – The Adventures of Tom Sawyer

HF – The Adventures of Huckleberry Finn

- *All translations were made by the author except where otherwise noted.*

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Brittany R. Powell

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When Don Quixote Came Down to Dixie: An Introduction

When Miguel de Cervantes addressed his “leisurely reader” in the Prologue to his master work, The Ingenious Gentleman Don Quixote de La Mancha, he would never know the influence he would have on a series of leisurely readers in the American South almost three hundred years later. Although this influence has remained relatively unstudied in a broad historical context, drawing comparisons between the histories and cultures of Golden Age Spain and the post-Civil War South bring to light two similar agrarian empires that would become characterized by chivalric concepts of honor, military defeat, and a subsequent economic decline. Culturally, both Cervantes’ Spain and the South following the Civil War became rooted in their glorious pasts in an effort to escape their grim presents, an attitude reflected in both literatures. It is out of this tradition that Cervantes creates Don Quixote, and the qualities he displays – romantic idealism, chivalric virtue, and his embodiment of past heroes – would become the *quijotismo* influence scholars would find in various literatures throughout the ages. This project aims to illustrate this influence in Southern literature with writers like Mark Twain and William Faulkner, who saw Cervantes’ need to understand the present in terms of the past and find a place within his own cultural identity. This need would transcend beyond the Southern Literary Renaissance as the Fugitive Poets, the Agrarians, and Flannery O’Connor would contemplate what it meant to be a Southerner just as Cervantes struggled to understand the specific qualities of a Spanish hero. In the end, these authors are forced to reconcile the negative and positive influences of the past on the present, but instead of completely rejecting the chivalric ideals that define Don Quixote, Cervantes and his Southern compatriots are able to accept the presence of these ideals within their cultural identities as their own heroes become a part of the Spanish and Southern cultures they struggled to understand.

Cervantes' Spain

Making sense of Cervantes and especially the hero he would create in Don Quixote involves understanding the historical context in which both existed. Don Quixote's vision of Spain, however, began a generation before his creator was born, and throughout his novel, Cervantes shows a complete awareness of this history as well as his society's obsession with the past. The reader sees these qualities in the hidalgo Don Quixote, who imitates the past and immerses himself in the chivalric world of the Middle Ages. Part of what makes Don Quixote unique in comparison to other literary heroes of the time is his presence in a country that was vastly different from the rest of Medieval Europe in its enormous efforts to establish an empire as well as the presence of Moors that had invaded the country in 711. By 1492, Spain had established the first major colony in the New World and, even more significantly, the Catholic Kings, Isabel of Castilla and Fernando of Aragón, had driven the Moors from Spain by defeating them at Granada (Elliot 33). Spain had become a European empire, but, like all empires, it would not last. Historian Manuel de Montolío narrates the rise and fall of the Spanish empire in his book, The Soul of Spain [El Alma de España] and divides it into four periods beginning in 1492 and leading up to the defeat of the Spanish Armada in 1588: "ascension, apogee, debilitation, and decadence" [ascensión, apogeo, debilitación y decadencia] (10).

When Cervantes was born in 1547, Spain was nearing the "apogee" of its power under Carlos I (Carlos V of Austria), the first of the Habsburg monarchs who would see Spain ascend to power and contribute to its fall in decadence (Davies 36). Despite the fact that Carlos was not born in Spain, he grew to love the country and dreamt of reforming Europe with a Spanish model. This reformation translated into a desire for political as well as religious unity in Spain, and Carlos put enormous amounts of money and military power into making his dream come true (Duran 13-14). Part of this dream included the establishment of the monarchy's absolute power, and, as Bryant

Creel notes in his book, Don Quixote: Symbol of a Culture in Crisis, this aristocratization of Spain led to a revival of the chivalric code of honor during the Golden Age (21). This *Siglo de Oro*, or “century of gold,” spanned the early sixteenth to the mid-seventeenth century and marked the rise of Spain as both an imperial power and a cultural center (Kamen 190). When Cervantes published the first volume of *Don Quixote* in 1605, however, Spain had lost its mighty Armada and a financial crisis was beginning to seriously affect food production and importation (Kamen 196-97). The Spain in which *Don Quixote* conducts his adventures often reflects this grim time in which Cervantes was living, and the author clearly had a historic vision since his knight errant’s own poverty and frequent defeat mirror that of his country. Ultimately, the idealism behind the Hapsburg monarchy’s attempt to create a unified, Christian Europe within a Spanish mold would prove as unrealistic as the adventures of Cervantes’ hero, and Cervantes uses *Don Quixote* as well as the characters his hero encounters to comment on this idealism.

There are several reasons behind the fall of Spanish empire under the Hapsburg monarchy, and most of them have to do with an exhaustion of military and monetary power involved in maintaining this empire. Spain waged several wars against those who would attempt to oppose its dream of religious and political unity, mainly France and the Turks. With the presence of a powerful military, particularly the famous Armada, Spain was often successful in battle – the most notable victory being the Battle of Lepanto against the Turks in which Cervantes fought and lost the use of his left hand (Duran 14). War was expensive, however, and Spain’s agrarian economy proved unable to handle the financial burden of war (Davies 180). The British eventually defeated the Armada in 1588, thus beginning Spain’s decline as an empire. Another problem that was unique to Spain, furthermore, was racial and religious diversity that resulted in the persecution, eventual expulsion, and forced conversions of Moors, Jews, and those of mixed ancestry throughout the Golden Age (Elliot 376). All of these factors, combined with the bureaucracy involved in governing a vast

empire, combined to destroy all that glittered during the Golden Age, and the reader can see how Cervantes applies these qualities to Don Quixote: the old hidalgo is always poor and often forced to dine on sparse meals, which reflects the financial and agricultural crisis of the seventeenth century. Don Quixote is also consistently unsuccessful in battle – something that Spain definitely experienced during its period of imperial decline. There are even a few racial implications in Cervantes' novel since Don Quixote's story is written down by an Arab, who the narrator says is probably a liar like all those of his race (*DQ* 52), and Cervantes also presents the sympathetic character of the Morisco Ricote, who expresses an extreme desire to return to Spain after his people were exiled beginning in 1613 (Kamen 221). Indeed, Miguel de Cervantes was a man of both his time and region as historian J.H. Elliot best describes:

There is no doubt a certain paradox in the fact that the achievement of the two most outstanding creative artists of Castille – Cervantes and Velázquez – was shot through with a deep sense of disillusionment and failure; but the paradox was itself a faithful reflection of the paradox of sixteenth and seventeenth-century Castille. For here was a country which had climbed to the heights and sunk to the depths; which had achieved everything and lost everything; which had conquered the world only to be vanquished itself. (381)

While Spain was no doubt unique to Europe during its rise and fall as an empire, its history would mirror that of the American South several hundred years later, and, also like Spain, this history would have an enormous effect on its literature as the South would become an economic powerhouse only to be destroyed by war and its own dreams of greatness.

The South: From War to Literary Renaissance

The impact of the Civil War on the South reached lengths that went far beyond the physical and financial losses suffered. In terms of literature, the legacy of the Civil War and the culture that

bred it would influence writers for generations, beginning with Mark Twain and extending to the Southern Literary Renaissance in the twentieth century. Like Spain during the Golden Age, the South following the Civil War was a region still immersed in the past and clinging to the chivalric ideals of honor and liberty that dominated antebellum Southern culture. These cultural similarities are not surprising when considering the similar historical backgrounds of each region. Like Spain, the South was very much an agrarian society: cotton was king, and slavery served to make agriculture a cash-heavy business (Cooper 191). While many like to name slavery as the main cause of the Civil War, the real reasons for Southern secession are actually much more nuanced and, as historian William Cooper illustrates, can be seen as originating in the southern conceptions of honor and liberty. These ideals, like those of Medieval Spain, were notably chivalric, thus when the federal government began imposing high tariffs on Southern states while Northern, more industrial states were making slavery illegal, Southerners were not only angered, but their sense of honor and pride were insulted by having Northerners think they could control the South (Cooper 291, 303). When Abraham Lincoln won the presidential election in 1860, Southerners only felt more dishonored and, as a result, demanded secession and insisted upon war. On December 20, 1860, South Carolina became the first state to secede from the Union. Texas, Louisiana, Mississippi, Alabama, Georgia, Florida, Arkansas, Tennessee, and North Carolina would soon follow, thus forming the Confederate States of America and igniting the attack on Fort Sumter that would officially begin the Civil War (Cooper 340-341, 358).

Given its secession from the Union and heading unrepentantly toward war, the South quite arguably undertook a quixotic venture in thinking it could defeat the North. The South's dream of victory, a desire to avenge its honor, and its notions of political and economic unity are notably similar to Carlos V's vision of a united and Hispanicized Europe in the sense that both sought to identify their regions' cultural identities within a chivalric ideal. Like Spain again, however, the

South's agrarian economy was unable to appropriately finance a war, and it consistently failed to obtain money from Europe (Cooper 359). Militarily, what ensued over the next four years included several bloody battles and the ultimate surrender of the Confederacy at the Appomattox Courthouse in Virginia on April 9, 1865. By the end of the war, the South had suffered its losses many times over as slavery and the millions of dollars invested in it disappeared. Just as Spain suffered financially from its numerous wars and military defeats, the South experienced an economic depression, which resulted in massive starvation. Whole cities had been almost completely destroyed, and nine percent of the southern white population had been killed (Cooper 383). Reconstruction, or Union military occupation of the South, only added insult to injury, and the emancipation of slaves created the same type of racial strife felt by Spain when it forcibly converted and expelled Moors and Jews throughout the Golden Age. Like Cervantes' Spain, the South, once ingrained with honor and nobility, had been and would for more than one hundred years continue to be marred by military defeat, economic decline, and racial conflict.

While the similarities between Cervantes' Spain and the post-Civil War South become clear through a historical comparison, the two literatures begin to reflect these similarities when Mark Twain, like Cervantes, criticizes chivalry and attempts to ridicule it through humor. Twain describes a subsequent ambivalence toward chivalry most plainly in Life on the Mississippi when he blames Sir Walter Scott and his chivalric stories for the Civil War, saying, "Admiration of [Scott's] fantastic heroes and their grotesque 'chivalry' doings and romantic juvenilities still survives here, in an atmosphere in which is already perceptible the wholesome and practical nineteenth-century smell of cotton-factories and locomotives" (298-99). In The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn, however, Twain creates his own Don Quixote and Sancho Panza with these novels' two main characters, and his imitation of the Quixote proves to be a conscious one when Huck Finn cites the novel specifically. In Tom and Huck, Twain is able to reconcile and defend the

good and bad aspects of his region just as Cervantes does with Don Quixote and Sancho. Writing only a few years after the Civil War, Twain becomes the first in a literary tradition that needed to understand the South, and as Louis D. Rubin notes, “[With Huck Finn, Twain] could interpret the world of his childhood and young manhood – the border, slaveholding South, the institutions of church and state, class and caste, life on the river – in light of everything he had come to feel about it” (237). With their heroes, both Cervantes and Twain create dichotomous metaphors for region: Tom and Quixote are the idealistic representations of a Spain and South rooted in the past, while Huck and Sancho prove to be the pragmatic consorts who balance Don Quixote and Tom’s insanity. Ultimately, the metaphor linking these characters to region allows the authors to create two sides of their respective regions: one idealistically perfect and the other realistically flawed. It is through this dichotomy that the authors reconcile the good and bad qualities of their regions, thus making Cervantes’ and Twain’s jabs at chivalry a more nuanced examination of region and the conflicting ideas of chivalrous virtue inherent within each.

Mark Twain’s attack on the chivalric notions of his region marked a group of writers known as the Fugitives who, at the beginning of the twentieth century, would share Twain’s need to understand and reconcile the positive qualities of their region with the negative ones. The South had continued to suffer economically from the Civil War, and many have argued that Baltimore critic H.L. Mencken was not completely wrong when he called the South the “Sahara of the Bozart” in 1920 (Flora 279). This year, however, also marked the beginning of what would become known as the Southern Literary Renaissance, and no group of writers dominated this period more than the Fugitive Poets (Winchell 314). Beginning as a group of Vanderbilt University faculty than began holding informal discussions, the Fugitives and the small magazine bearing their name changed the face of Southern – and American – literature by thrusting it toward modernism (Young 319). The poetry of the Fugitives, however, experienced its own changes as its major contributors follow a

journey similar to that of Don Quixote within their writings. Poets like Donald Davidson and John Crowe Ransom begin as Alonso Quijano figures, and their early poetry outlines a quixotic need to escape the South's sense of defeat and economic depravity through poetry and philosophy. (Cowan 34). This escapism, however, does not completely translate into an abandonment of Southern culture since part of these poets' journey mirrors Don Quixote's in the sense that they immerse themselves in their culture's past in order to move forward while molding their identity in this antique image. The quixotic journey, furthermore, is the means by which these writers arrive at a point where they can embrace the South enough to be able to reflect upon it, and indeed these writers would gather a following in their efforts to examine the region that formed their imaginations.

Contemplating Southern culture would prove to be something that would go beyond what the *Fugitives* could do through poetry, so when the *Fugitive* ceased publication in 1925, several of its contributors insisted that it would continue meeting and probably participate in communal projects (Young 429). Indeed, the *Fugitives* did not end with their literary magazine, but instead of taking a literary approach to understanding their culture, Davidson and Ransom, along with ten other writers, published a series of political and social essays in 1930 called I'll Take My Stand: The South and the Agrarian Tradition. With the publication of this Agrarian treatise, the *Fugitives* evolved into the Twelve Southerners. The Agrarians, however, prove to be just as quixotic as their *Fugitive* predecessors since what is supposed to be a political discussion of the south as an agrarian society becomes a belief system that compares greatly to Don Quixote's desire to mold Spain in a Renaissance pastoral image of what he describes as the "Golden Age" (*DQ* 59). When reading the passages of writers like John Crowe Ransom, Donald Davidson, and John Gould Fletcher, it is reminiscent of Don Quixote's determination to become a shepherd after he is defeated as a knight. He still retains his chivalric ideals; he simply contains them within a different tradition. This type of

quixotism is exactly what plagued the Agrarians since their discussion of the South would involve rejecting the industrial, or northern, qualities of their culture and reclaiming several values from the past – many of them involving conceptions of honor that had almost ruined the South a generation before. Ultimately, however, I'll Take My Stand marks an important, if somewhat unrealistic, chapter in the history of Southern literature where writers would make a genuine attempt to reclaim the past, but as the United States as a whole plunged into the Great Depression of the 1930's, the Agrarian ideal promoting a return to a more rustic, leisurely life of farming proved to be too quixotic for such grim times.

The quixotic notions of the Agrarians would be a far cry from William Faulkner's description of Southern culture. While Faulkner would drive a new wave in Southern letters as well as American modernism, his own attitudes toward the South would reflect the same type of conflict between the past and present felt by his predecessors. Because of this conflict, Faulkner admitted a certain affinity for Don Quixote, namely "that he is a man trying to do the best he can in this ramshackle universe he's compelled to live in" (Fant 94). Faulkner, like Cervantes, is fully aware of the past and its influence on the present, especially in the South, and his own Quixotic heroes, Gail Hightower in Light In August and Gavin Stevens in the Snopes Trilogy reflect this knowledge as they strive to defend woman and region in a manner that involves idealizing both to such a degree that they doom these figures to fall apart. Faulkner does not completely condemn his fictional Mississippi county, Yoknapatawpha, to failure, however, but instead creates characters like V.K. Ratliff and Byron Bunch who become the Sancho Panza figures that synthesize their master's heroic idealism and the reality against which they fight. Similarly, fallen women like Lena Grove and Linda Snopes Kohl become the Doroteas of Mississippi as they validate Faulkner's and Cervantes' heroes by needing to be defended. Ultimately, these figures are what remain when the quixotic constructions fail, thus showing how Faulkner does not seek to completely destroy the Southern

cultural identity but instead to modify it by paying homage to the past while striving toward the future.

While William Faulkner was changing the face of Southern letters with his eccentric characters and even more eccentric Yoknapatawpha county, a series of Southern women were beginning to find their own fame as writers. One of these women was Flannery O'Connor, and while her work is no exception to displaying the Cervantine influence in Southern literature, this influence would manifest itself quite differently than those of her male predecessors. Instead of creating a quixotic hero in her writing, O'Connor would create a contemptuous Southern intellectual that would be reminiscent of Sansón Carrasco in Don Quixote. In short stories like "The Enduring Chill," "Good Country People," and "Everything that Rises Must Converge," this figure emerges as a character who is quite educated and, like Sansón Carrasco, dedicated to defeating the idealism inherent in other, notably Southern, characters. Like her predecessors, however, O'Connor does not completely denounce the quixotic hero since none of her Sansón Carrascos are capable of completely destroying this idealism. While Don Quixote's death "from sadness and regret" at having to put down arms and his ultimate renouncement of chivalry would appear as a victory for the young university student, Cervantes removes any glory from Carrasco when he, along with the priest and the barber, try to lure Don Quixote back to his chivalric lifestyle and end up falling victim to the idealistic world they sought to destroy. O'Connor's intellectuals, furthermore, experience a similar futility in their efforts to defeat idealism they see as particularly Southern, and both authors ultimately criticize intellect as being static, unimaginative, and at times just as delusional as Don Quixote's chivalric conceptions.

O'Connor's use of the Sansón Carrasco figure instead of the quixotic one points to a major difference between her works and those of her male predecessors: gender. When contemplating the *quijotismo* influence in Southern letters, it appears that this influence proves notably male within the

literary tradition. Montserrat Ginés in her introduction to The Southern Inheritors of Don Quixote gives a reason for this difference when discussing it within the context of Mississippi writer Eudora Welty: “[F]emale sensibility has never shared the same perception of heroism or of the ideal as male sensibility” (7). Part of the reason this observation holds true is that women were never active participants in the defense of Southern honor, but instead, as seen with the Dulcinea figure in Faulkner, they were the objects of this defense. What a reader sees in terms of the Quixote influence in O’Connor’s work, therefore, is going to be vastly different than that of her male predecessors and contemporaries, and the question of gender becomes important to the comparative study of both literatures since women will invariably have a different view of Don Quixote’s need to defend woman and region.

The difference between the influence Cervantes’ master novel has had on Flannery O’Connor’s work and that of her male counterparts illustrates that the influence Don Quixote has had on Southern literature is by no means one dimensional. A comparison of histories, literary styles, figures, and even uses of humor yields an examination of several qualities in Don Quixote that compare to numerous texts in Southern literature. Questions about this influence remain, however, and one of the most prevalent ones concerns the extent of Don Quixote’s presence in Southern letters. Although both traditions are separated by centuries and continents, the sheer number of writers who utilize quixotic themes and figures, both consciously and unconsciously, illustrate that this influence was not mere imitation or coincidence. Instead, Southern writers following the Civil War saw qualities in the quixotic element that applied to their own region. Ginés identifies this phenomenon as a “confluence” in literature where two seemingly different cultures and literatures end up sharing and examining several similar ideals. Although the word “confluence” appears to provide a concise definition of the phenomenon described in Ginés’ book, the idea of two independent literatures merging does not accurately explain Twain and Faulkner’s conscious and

admitted use of quixotic figures and themes. Instead, Southern writers saw a compelling quality within *quijotismo* and re-defined it within a Southern context. This phenomenon, furthermore, is not so surprising when one considers that both cultures share a history of defeat and oppression that is not singular to their regions. With this historical comparison, furthermore, it would also appear that the Quixote influence in Southern letters would yield a comparison of these literatures as a whole, particularly between its female writers. Ultimately, making a comparison between Don Quixote and Southern literature creates almost as many questions as it answers, thus warranting a study of both literatures within a global as opposed to a regional or national context.

Miguel de Cervantes and Mark Twain: Two Regions to Every Story

Mark Twain's young heroes Tom Sawyer and Huck Finn appear to have little in common with Miguel de Cervantes' old hidalgo – especially when one considers the centuries and ocean that divide them. When examining these authors' respective representations of the post-Civil War American South and Golden Age Spain, however, numerous similarities emerge in Don Quixote, The Adventures of Tom Sawyer, and The Adventures of Huckleberry Finn. As these similarities come to light, a dichotomy emerges as two Spains and two Souths come to symbolize a conflict between illusion and reality as well as the past and the present in each author's region. The conflict between these two figures and the metaphorical regions they represent, however, often arise from the image of their "adventures." For Don Quixote and Tom Sawyer, these escapades are idealistic quests to save or honor someone, which can be seen as both the Medieval and supposedly noble quest to rid Spain of Moors as well as the antebellum endeavor to defend the South from the North. The reality, as seen by Sancho and Huck, though, is that these types of quests are not only unreasonable but extremely dangerous. This regional dichotomy, furthermore, becomes even more apparent when examining the negative and positive implications of these characters' actions within the context of chivalry, some of which emerge naturally as integral parts of Don Quixote's and Huck Finn's personalities as well as religiously in accordance with these characters' faith in God or religious prejudices. The two-part structure of the novels further develops the dual representation of each author's region, and, as a result, Cervantes and Twain create both idealistically perfect and realistically flawed regions that allow them to reconcile the good and the bad aspects inherent in Spain and the South. Ultimately, the voices of Cervantes and Twain become the voices of Don Quixote and Tom Sawyer, and the confusion these two characters experience reflects the confusion the two authors feel about the worlds in which they live.

In Don Quixote, Cervantes creates an idealistic representation of Spain by making him an embodiment of the chivalric world rooted in the past and found in literature. Although Don Quixote's vision of the world is based in that of the knight-errant, Cervantes presents an outside view of this environment when he comments on Don Quixote's transformation: "Indeed, [Don Quixote's] mind was so tattered and torn that, finally, it produced the strangest notion any madman ever conceived, and then considered it not just appropriate, but inevitable" (*DQ* 15). Although Cervantes admits his character's insanity, he still maintains in the Prologue that Don Quixote is a hero, saying, "Don Quixote [...] was the purest, chastest lover and the bravest knight errant seen in those parts for many years" (*DQ* 11). With Cervantes' depiction of his knight-errant, the reader begins to see a struggle emerging within the author as his hero takes on both heroic and insane qualities throughout the novel. In fact, Don Quixote is what Jose Ramiro Castillo calls in his essay, "Don Quixote as Cervantes' Alter Ego" ["Don Quixote como el *Alter-Ego* de Cervantes"], "a double of his creator's real personality" [un doble de la personalidad real de su creador] (497). Castillo argues that Cervantes, like his foolish knight errant, was discontented with his ego and searched for a different one with which he could identify. When thinking of Cervantes and his character not as egos or alter egos, but as embodiments of their countries one can argue that it was not an alter ego Cervantes was searching for, but an alter-Spain, and he finds it within the world Don Quixote envisions.

Cervantes' embodiment of an alter-Spain through Don Quixote resembles Twain's representation of the American South in Tom Sawyer since, like the old hidalgo, Tom Sawyer is obsessed with adventure books and finds the same boredom with real life that Don Quixote does, saying, "It seemed to him that life was but a trouble" (*TS* 52). For this reason, romantic novels inspire Tom, and his decision to run away from home mirrors Don Quixote's escape from his boring, mediocre life in la Mancha. Tom clearly undergoes a process of quixotization in The

Adventures of Tom Sawyer when Twain says of his young hero, “He would be a pirate! That was it! *Now* his future lay plain before him, and glowing with unimaginable splendor” (53). Although Tom’s plan is really that of a disillusioned child, Twain’s young hero embarks on his adventure with a seriousness that eventually becomes dangerous. Tom Sawyer suffers from the same romantic idealism as Don Quixote, and Twain, like Cervantes, also experiences a similar confusion since, as critic Arthur G. Pettit points out, “[Twain] was caught up in virtually the same mixture of fascinations, myths, and half-truths that bemused and tormented the South” (5). Unlike Tom, however, Twain has a clear understanding of these torments and bemusements within his world, but by creating Tom Sawyer, he succeeds in finding an alternate world that he can use to reconcile the South he loves with the one he hates in the same manner that Cervantes finds an alter-Spain in Don Quixote.

While Don Quixote and Tom Sawyer represent their author’s alternate worlds, their comrades in adventure provide a contrasting manifestation of Spain and the South. With Sancho Panza and Huckleberry Finn, Twain and Cervantes present two characters that serve as their heroes’ foils and represent an opposing world by being grounded in the reality of situations presented to them. Don Quixote’s squire is completely different from his master in that he is poor, speaks plainly, and does not read the romances that inspire their adventures. Sancho even expresses fear in his response to this reality since he knows Don Quixote’s adventures are liable to get them hurt or even killed. A clear example of Sancho’s focus on the real world occurs when he tries to convince Don Quixote that the windmills he sees are not giants in the novel’s most-famous scene. Don Quixote, undeterred, tells Sancho, “Obviously, you don’t know much about adventures. Those are giants, and if you are frightened, take yourself away” (*DQ* 43). By having Don Quixote tell Sancho that he does not know much about adventures, Cervantes illustrates the major difference between the knight and his squire by making Sancho a reality-based representation of the Spain that contrasts with Don

Quixote's idealistic one. This difference, furthermore, has a historical basis since Cervantes' novel was written at a point when Spain was suffering from military defeat and economic decline but was still determined to hold on to its ideal of imperial glory. The contrast between giants and windmills, therefore, serves to criticize the realistic Spain by highlighting its desire to seek out giants when all it was really fighting were windmills, and thus Cervantes makes an attempt to reconcile the illusionary and realistic aspects of the nation he describes.

Sorting out the real and the imaginary representations of a world is not an action singular to Cervantes. With Huckleberry Finn, Twain uses a character similar to Sancho Panza who is grounded in reality and shows the real, but also flawed, characteristics of the South. Like the cowardly squire, Huck speaks plainly, is much poorer than Tom, lacks significant family, and is more or less uneducated. Huck is just as grounded in the real world as Sancho, however, and a comparison between these two figures becomes clear in The Adventures of Huckleberry Finn when Huck reacts to Tom taking on the quixotic adventure of creating a band of robbers:

I didn't see no diamonds, and I told Tom Sawyer so. He said there was loads of them there, anyway; and he said there was A-rabs there, too, and elephants and things. I said, why couldn't we see them, then? He said if I warn't so ignorant, but had read a book called *Don Quixote*, I would know without asking." (25)

In this scene, Tom and his "band of robbers" are actually breaking up a Sunday school picnic, but Huck shows in his comments that, like Sancho, he is neither as well-read nor as quixotic as Tom. Huck's insistence on facing the reality of their situation, furthermore, creates a contrast between him and Tom that proves similar to Don Quixote and Sancho Panza since historically, the South following the Civil War was recovering from a military defeat and suffering an economic decline similar to that of Spain during the Golden Age. Comparing these two characters, furthermore,

would bring forth the assumption that in Tom's South, these realities would be giants to overcome, but in Huck's, they would be windmills that are pointless to combat.

The creation of two metaphorical regions within Twain's and Cervantes' works shows both authors' attempt to categorize the realistic and delusional aspects of their countries through the characters that reflect these qualities. Setting up the ideological worlds within the physical one becomes only half the battle since reconciling the two only occurs when examining chivalry's presence in each. For both authors, chivalry occupies an antiquated place in both the Quixotic and Panzaic worlds that Cervantes and Twain create for their characters. Critic Ernest A. Siciliano places chivalry in the best context, however, when he defines its presence within two types of virtue in Don Quixote. In his essay, "Virtue in the Quixote," he defines these two types of virtue: "natural," which includes "courtesy, civility, and diligence" and "religious," exemplified by "modesty [and] purity of body and soul" (603). While Siciliano makes the argument that Cervantes advocates the attainment of both types of virtue in his novel, it is Don Quixote's own comments on the virtues of his profession that outline his concept of chivalry. He describes his chivalrous role when he says a knight must "[k]eep faith with God and with his lady; his thoughts must be chaste; his words modest, his actions generous, his labor patient; he must be charitable to the needy and, to sum it all up, a defender of the truth, though he lose his life in the process" (*DQ* 452). Although Siciliano sees Don Quixote's statements as definitions of the two types of virtue, he fails to acknowledge that these are the exact virtues that dominate Don Quixote's concept of chivalry. As the old hidalgo's vision of the world becomes more rooted in this ideal, furthermore, his concept of virtue within this world does as well, and how these virtues develop within the novel becomes a major point of reconciliation in which Cervantes can examine how they emerge naturally and religiously within his characters' personalities as well as the realms in which they exist.

Although Siciliano's definitions of the two types of virtue do not specifically apply to Twain's novels, the concept of chivalry is still present and conforms greatly to both types of virtue, specifically in The Adventures of Huckleberry Finn. In this novel, Twain illustrates moral growth in his character, but allows this development to come from Huck naturally through his own reason. The reader sees his reasoning as well as a definition of chivalrous virtue when Huck tries to decide whether to lie to Mary Jane about her false uncles stealing her money, saying, "I reckon on a body that ups and tells the truth when he is in a tight place, is taking considerable many resks; though I ain't had no experience, and can't say for certain; but it looks so to me, anyway" (HF 198). When Huck decides to tell the truth, it marks a major shift in Twain's novel as the reader begins to see moral growth in Huck, and this growth is only further exemplified when he begins to regard Jim as a human being instead of just a slave. When Huck shows courtesy toward Mary Jane and civility toward Jim, furthermore, he also displays chivalrous virtue within the Siciliano's definition. Like Cervantes, therefore, Twain lays out the definitions surrounding their concepts of chivalry in a character's thoughts and actions. Huck's concept of chivalry, however, has a place in both of the worlds that Twain creates to represent the South, and, again like Cervantes, Twain struggles to reconcile conflicting representations of chivalry in a society that demands honor and courtesy yet condones slavery.

While the virtues described by Don Quixote and Huck do not directly attack chivalry, they do show how its ideals practiced in excess come to represent the delusional and antiquated aspects of their regions. These aspects are manifested in the Spain represented by Don Quixote, and Francisco J. Flores Arroyuelo describes these aspects in his book, Alonso Quijano, the Hidalgo that Found the Lost Time [Alonso Quijano, el hidalgo que encontró el tiempo perdido], when he introduces his own idea of "two Spains": that of the empire, which is flawed, and Alonso Quijano's idealistic, recreated one (14). In his book, Don Quixote, A Symbol of a Culture in Crisis, critic

Bryant L. Creel puts these two constructions in a historical context when he says, “The figure of Don Quixote both reflects [the Golden Age] and challenges it: credulously and yet with a heroic naïveté” (17). This heroic naïveté falls under an excessive display of virtuous chivalry that when misconstrued, results in more bad than good. The reader sees this quality in Don Quixote from the very beginning of the novel when he attempts to help a poor servant boy tied to a tree who, after his savior leaves, is almost beaten to death by his master because of Don Quixote’s interference more than the boy’s actions. It becomes clear that Cervantes is attacking the false chivalry of his country, furthermore, when the priest points out that chivalry contributes to Don Quixote’s insanity: “This good gentleman displays a fine intelligence and a clear calm understanding so that if you avoid the subject of knighthood you’d have no way of knowing him for anything but a man of great good sense” (*DQ* 202). While scholars like Creel assert that Don Quixote’s selective insanity refers to a selective revival of medieval chivalry by Hapsburg monarchy in an effort to establish a sense of political and religious unity in Spain, Creel also asks, “Could Don Quixote be seen as a representative of that revival, his positive and negative attributes being attributes of the same?” (Creel 37). Within the two Spains Cervantes creates, the apparent answer to this question is yes, and as a result, chivalry as a notion of a glorious past becomes ingrained in a tumultuous present as Cervantes brings his reader into the conflicted world of Golden Age Spain: a region at war almost constantly as well as suffering economically and one that Don Quixote desires to escape and renew within the chivalric image.

The idea of well-intentioned but excessive chivalry falls under Siciliano’s definition of “natural virtue.” With “religious virtue,” however, there is a complete attack on the received ideas of society, mainly those having to do with religion in Sancho Panza’s realistic Spain. In Don Quixote, this false manifestation of religious virtue is seen most in Sancho Panza and his insistence on being an “Old Christian,” or someone without Jewish or Moorish heritage (*DQ* 116). With this concept of

purity and religious virtue comes the idea of “limpieza de sangre” [cleanliness of blood] that resulted in the persecution of Jews and Moors, including their expulsion and forced conversion by the Inquisition and the Reconquest (Finello 25). While Cervantes’ status as a New Christian is questionable (Finello 24), jokes attacking Sancho’s prejudices against “mixed” people are apparent (Finello 31), including a reference to fat being layered “two inches thick all over” Sancho’s “Old Christian spirit” (*DQ* 383). What Dominick Finello, in his essay, “Cervantes and the *Converso*,” concludes from these examples and Sancho’s obsession with his own purity in the novel is that Cervantes’ “virtue goes beyond lineage,” a statement found throughout the novel. Within this idea of virtue, once again a reconciliation emerges where Cervantes, according to Finello, “tried to harmonize rustic (Old Christian) and noble (New Christian) life” within the two Spains he saw (34).

The distinction between the perfect world and the flawed one is not singular to Don Quixote, for Twain attacks the same false chivalry that existed in the South. Twain’s hero, Tom Sawyer, suffers from the same type of excessive virtue that comes from the chivalric ideals found in books as Cervantes’ hidalgo does. An example of this excessiveness is when he and Huck are rescuing Jim at the end of The Adventures of Huckleberry Finn and, with noble intentions, force Jim to follow chivalric rules to make their adventure genuine. Tom drags the event on for days and makes Jim live with bugs and keep a journal written in his own blood even though Jim cannot write. In extending the escape time, Tom endangers himself, Huck, and Jim as their chances for being caught continually increase. In this idealistic rescue, the reader sees, just as he did in Don Quixote, a representation of two Souths. The first would be the idealistic adventure in the mind of Tom Sawyer as an image of the pre-war South assured of victory and blinded by the reality of war. The other would be the actuality of rescuing an escaped slave and the danger involved, which is the exact danger of losing their lives, both literally and figuratively, that Southerners faced during the Civil War.

For Mark Twain, the ideas associated with religious virtue were also aspects of chivalry, but, like Cervantes, Twain attacks religious virtue as a received idea of society, specifically the Southern one concerning slavery and racism. When Huck Finn contemplates his actions helping Jim escape, religion becomes a source of prejudice when he says to himself, “There was the Sunday School, you could a gone to it; and if you’d a done it they’d a learnt you, there, that people that acts as I’d been acting about that nigger goes to everlasting fire” (*HF* 222). Huck Finn’s internal struggle represents a similar struggle within Twain, who as Arthur Pettit says, “[l]ike many border Southerners, [...] had trouble remembering whether slavery was brutal or benevolent” (14). Twain does reconcile this conflict later in life, as Huck does later in the novel, and rejects slavery and racism, along with the religion that accompanied it, as several of his own public statements reflect (Harnsberger 7). Twain was not an atheist, however, and Caroline Harnsberger points out this fact in her book, Mark Twain and Religion. One can assume, therefore, that Twain did not completely disregard religious virtue. Instead, he rejects the kind of religious virtue that accompanies false and excessive chivalry, namely that which provided religious reasons for racism and slavery preceding the Civil War and that can be compared to the Old Christian obsession leading to the expulsion of the Moriscos, or people of Moorish descent, an event alluded to in Don Quixote.

The progression of Cervantes and Twain’s characters, their journeys and, more importantly, the portrayal of the two Spains and Souths, emerge in the similar structure of both works. Manuel Durán shows how The Adventures of Tom Sawyer, just as volume I of Don Quixote, begins with Twain’s hero, “unsatisfied with the mediocre life of his family, his neighbors, and his small community, finding models of heroic life in books and legends, [...] transforming himself into a legendary hero” [insatisfecho con la vida mediocre de su familia, sus vecinos, su pequeña comunidad, encuentra modelos de vida heroica en libros y leyendas, [...] se transforme héroe legendario] (Durán 3). In Twain’s novel and Volume I of Quixote, one sees these characters’

idealized chivalric notions while their friends remain rooted in reality. The bulk of the action and a change in tone accompany the second half of their works, however, as Huck and Sancho become more idealistic and absorbed into Tom and Don Quixote's world. More importantly, the portrayals of the realistic and flawed Spain and South become clearer as racist tendencies seen in Huck's comments about Jim and Sancho's obsession with his "Old Christian" purity become more and more evident. While many scholars have argued that this similarity in structure is destroyed at the end of the novels with Tom Sawyer emerging victorious from his "adventure" and Don Quixote's return to his identity as Alonso Quijano and subsequent death, there still exists a moral lesson about the differences between the two Spains and Souths. At the end of Don Quixote and The Adventures of Huckleberry Finn, the natural virtue of Don Quixote and Huck Finn attains a positive connotation when Sancho eulogizes his master as the "strong-hearted nobleman" (*DQ* 745) and Huck and Tom allow Jim to escape despite the racist attitudes that Southern society has taught them. Similarly, Don Quixote renounces when going back to Alonso Quijano the "ignorance" and "stupidity" of chivalry (*DQ* 742), and these are the very aspects of the flawed Spain and the flawed South that are idealized, but rejected, at the end of both works.

When Montserrat Ginés asks in her essay on Cervantes and Twain, "How could an American lad be compared with an old, lunatic Spanish hidalgo who cannot tell a herd of sheep from an army and who makes a fool of himself by drifting off course so completely as Cervantes' knight does?" the answer is found in the two worlds, one idealistically perfect but flawed in real life, that each is trying to reconcile in the Spain Cervantes represents and the South Twain embodies. By examining the similar representation of these worlds and the similar way in which they portray them, however, a historical comparison can be made between Golden Age Spain and the Civil War South, which were both racked by war and a suffering agrarian economy. In Don Quixote and Tom Sawyer's vision of this world, however, these problems are adventures and quests to be romanticized

by figures that have the luxury to do so whereas the relatively poor and uneducated Sancho Panza and Huck Finn live life one day at a time instead of endeavoring to mold their world within a chivalric image. While comparing these characters would lead to the assumption that Cervantes is a mere influence on Mark Twain, what really occurs is a molding of Cervantes' Spain and alter-Spain within a Southern image in order to reconcile the good and bad qualities his region possesses. This type of regional conflict emerges in Don Quixote as well, but even more important, Cervantes and Twain's similar need to reconcile their regions' good and bad aspects proves to be a subsequent desire to find their places within their cultural identities. This search, furthermore, is one that can be experienced by the reader, particularly one who shares these authors' places of birth. Cervantes' master novel, therefore, takes on new meaning for the Southern reader and vice versa, and in fact, other Southerners clearly would be affected by Don Quixote as its influence can only be further chronicled throughout Southern literature.

Donald Davidson and John Crowe Ransom: The Fugitive Quixotes

The South entering the twentieth century was a region that had not completely recovered from the Civil War. The former Confederate states were still economically depressed and so culturally desolate that H.L. Mencken, a Baltimore newspaperman and literary critic, pronounced in his 1920 essay "The Sahara of the Bozart" that "the south has not only lost its old capacity for producing ideas; it has also taken on the worst intolerance of ignorance and stupidity" (Flora 279). What Mencken did not know, however, was that a group of scholars at Vanderbilt University in Nashville, Tennessee, were beginning to hold informal meetings where, in becoming the Fugitives, they would change the face of Southern and American letters by thrusting both toward modernism. This journey, however, would prove notably quixotic for the men who would follow the path of Miguel de Cervantes' hero, which is characterized by Alonso Quijano's escape from a mediocre world to seek adventures in a chivalric world as Don Quixote only to return to the original, mundane world in the end. While practically all of the Fugitive poets follow this journey in their writings, this motif, or the quixotic journey, emerges most in the poems of Donald Davidson and John Crowe Ransom. In poems like "The Demon Brother," Davidson expresses a need to escape the mediocre world – much like Alonso Quijano rejects his boring life and changes into Don Quixote. As a Quixote, Davidson would create a perfectly southern poem in "Lines for Allen Tate on His Sixtieth Anniversary" in which he directly addresses Southern culture in the same manner that Cervantes comments on Spanish history and culture through Don Quixote. In the poems, "The Vanity of Bright, Young Men" and "Captain Carpenter," Ransom follows this quixotic journey just as Davidson does, but Ransom further addresses Southern culture in poems like "Old Mansion," "Necrological," and "Antique Harvesters," in which the past, present, and future of the South become the main themes. It is this need to understand the culture of their region, furthermore, that

links the Fugitives to their fellow Cervantes-influenced compatriots, and it is also the need that would define the Southern Literary Renaissance and give rise to Agrarianism ten years later.

The decision Alonso Quijano makes in Chapter I to become a knight-errant is the result of a middle-class man being discontented with his life and desiring to escape to the idealistic world of chivalric novels in his mind. The narrator of Don Quixote describes this escape from the mediocre world when he notes how Alonso Quijano reads tales of chivalry constantly and “with such a passion and pleasure that he almost forgot to keep up his hunting, not to mention taking care of his estate, carrying his curiosity and foolishness so far that he sold acre after acre of good crop land in order to buy books of these tales” (*DQ* 13). This need to escape a world of mundane realities is by no means singular in literature, but the narrator also describes a greater purpose in Alonso Quijano’s decision to seek adventures: “As much for the sake of his own greater honor as for the duty to the nation, he decided to turn himself into a knight errant” (*DQ* 15). The decision Alonso Quijano makes to plunge himself into the idealistic world of books is, at the simplest level, important to the novel since, as critic Howard Mancing says, “There does not exist the least doubt that, for the reader, Alonso Quijano – conformist, idle – arouses little interest. But the life of Don Quijote is of enormous interest and valor” (737) [No existe la menor duda de que, para el lector, Alonso Quijano – conformista, ocioso – despierta poca interés. Pero la vida de Don Quijote es de enorme interés y valor]. It is the need Alonso Quijano feels to escape his life and seek honor for himself and his country that would prove particularly Southern almost three hundred years later, and while Don Quixote begins his journey toward this goal in Chapter I, the Fugitives would later begin a similar journey in 1920 Nashville.

When the Fugitives began their meetings as well as the publication of a small literary magazine, also titled the *Fugitive*, they were a group of men who were not necessarily concerned with expounding upon Southern culture but, like Alonso Quijano, escaping it instead. As Louise Cowan

notes in her book, The Fugitive Group, “Surrounding [the Fugitives] in their native territory, they could see only the ugliness, the ignorance, and the insensitivity of many of the people with whom they dealt, and they took refuge in their world of philosophy and poetry” (34). In his poem “The Demon Brother,” Donald Davidson finds poetic refuge in his speaker, who sees a piper who looks like himself and says, “I heard strange pipes when I was young,/Piping songs of an outland tongue” (1-2). The speaker is very young and completely enamored with the “pipes trilled sweet” (19), and he falls into the mold of the quixotic figure when he begins to follow the piper in an effort to escape his world and journey to a more exciting one. Although the piper tells him to stop following him and vanishes, the speaker continues to seek him out “And marvel that his piping sweet/ left me to know a world’s deceit,/ Left me to seek an unknown kin/ Through all the streets I traveled in” (43-46). By the end of the poem, the piper’s song and the “unknown kin” the speaker seeks become symbols of the past since they have come and gone, but even as an old man, he continues to search for both. Like Alonso Quijano, the need to escape the present involves plunging into the honor and glory, or the “piping sweet” (27), of the past. Indeed, the style and tone of this poem are notably lyrical and also part of a group of poetry early in Davidson’s career that described ladies, loves, and dragons, thus making Davidson just as much of an Alonso Quijano as the speaker of his poem (Young 324). In escaping the present, however, Davidson proved not to be escaping Southern culture but, as Louis D. Rubin describes, a poem like “The Demon Brother”

pronounces Davidson’s career as a poet. For as poet and as Agrarian, he would indeed be looking for “someone I sought and lost of noble kin” – the image of the Southern forbearer of days gone by, the “Tall Man,” whether as pioneer Tennessean or Confederate hero, would stand up for what he believed and not give in to “the world’s deceit” as practiced in the twentieth century. (145)

While the decision to escape a grim world by embracing the past marks the beginning of the quixotic journey, it is by no means the pinnacle moment in becoming the hero Don Quixote. For Cervantes, this journey would continue through two long volumes of prose, and many have argued that Don Quixote's submergence into a world of illusion and the qualities that define him as a hero culminate when he descends into the Cave of Montesinos during Volume II, Chapter 23. Like most of his adventures, what Don Quixote sees in the cave is assumed to be imagined, but what Cervantes' hero conjures from the cave includes a synthesis of many of the literary tropes and figures used throughout the novel. The first trope appears when Don Quixote first enters the cave, falls asleep, and wakes to find himself in a perfect pastoral image: "the loveliest, most charmingly delightful meadow nature has ever created or the liveliest human imagination has ever conceived" (*DQ* 479). This image is only the first in a series of literary allusions covering a series of traditions as Don Quixote sees Merlin, the magician from British chivalric tales (*DQ* 481), Durandarte and his lady Belerma, figures from the Spanish ballad tradition, and, of course, Montesinos himself, a hero of a series of Spanish ballads who serves as a guide through the cave in the manner that Virgil does for Dante in The Divine Comedy (*DQ* 480). Cervantes uses a number of literary techniques throughout Don Quixote, and each points to a different quality, with examples being his pastoral purity and chivalric concepts of honor, that emerges in the hero's character. The Cave of Montesinos as Don Quixote's dream, therefore, becomes a synthesis of these genres' presence in his imagination; therefore, it is no surprise when an enchanted Dulcinea del Toboso appears since she is also a synthesis of what Don Quixote sees as the ideal courtly woman. In the end, the scene in the cave marks a pinnacle point in the quixotic journey as Don Quixote submerges himself into an imaginary world, and Cervantes unites all that has influenced the creation of his hero by placing it within this one microcosmic cave.

A similar synthesis of literary influences seen in the Cave of Montesinos emerges in Donald Davidson's later poetry, particularly in poems like "Lines for Allen Tate on his Sixtieth Anniversary." In this poem, Davidson has reached a point in the quixotic journey where, like Cervantes, he realizes the influences from his region and decides to preserve them in literature. Davidson faced an artistic problem in this endeavor, though, as he struggled to identify what was Southern while finding a way to preserve it (Young 324). As Louise Cowan notes in an essay titled "The *Pietas* of Southern Poetry," "Lines for Allen Tate..." "is a brilliantly Southern poem" (95), and part of what makes it Southern is its poignant discussion of the past, present, and future of Southern culture. Davidson describes the pain, but also the honor, in defeat as he says, "Earth/ Is good, but better is land, and best/ A land still fought-for, even in retreat" (4-6), and he, like Cervantes, invokes a foreign literary allusion to illustrate his point when he identifies himself with Aeneas and the Trojans, who were also defeated. In the following stanzas, Davidson describes the escapism involved in the quixotic journey when he calls the Fugitives "deliberate exiles, whose dry rod/ Blossoms athwart the Long Street's servile rage/ And tells what pilgrimage greens the Tennessee sod" (14-16). The "pilgrimage" described alludes to the quixotic journey the Fugitives would take in Nashville at Vanderbilt as well as the poetry that would "green" the "sod" of Southern culture. In looking toward the future, Davidson sees poetry and literature as the keys to preserving Southern culture when he describes "No marshals but the Muses for this day [Tate's birthday]/ Who in other years did not veil their sacred glance/ Or from you look askance/ And will not cast you off when you are gray" (49). Davidson clearly sees poetry as a form of eternal preservation, and it is by looking at the legacy of defeat, its influence on the present, and the journey he takes to realize it that he is able to create a synthesis of as well as embrace Southern culture in poetry.

While Donald Davidson provides the most clear exposition of the quixotic journey and subsequent acceptance of Southern culture in his poems "The Demon Brother" and "Lines for

Allen Tate on His Sixtieth Anniversary,” it was John Crowe Ransom who, as Cowan notes, “had been making use of specifically Southern subjects in his poetry – as allegorizations [...]. But earlier than the other two [Davidson and fellow Fugitive Robert Graves], Ransom had in his poetry come to terms with his own relationship to the South” (*The Fugitive Group* 210). Like Davidson, however, Ransom did feel the need to escape his Southern roots, and he manages this retreat in his poem “The Vanity of Bright Young Men.” The reader can identify the speaker as an Alonso Quijano in the first stanza when he describes himself as “A boy removed, reported not liking people,/ A familiar only to books;” (3-4). When speaker describes how he is always “Going alone to assembly but always pushing/ Even to say my prayers,” the reader does not feel the same need to escape as in Davidson’s poems. What one does see, however, is the solitude of the speaker, much like Don Quixote’s solitude in his desire to become a knight. Throughout the early chapters of the novel, Don Quixote is surrounded by people like the priest, the barber, his niece, his housekeeper, and even Sancho Panza in the beginning who continually try to deter him from his great desire to become a knight-errant. In Ransom’s poem, the speaker is haunted by similar voices who point out his quixotic tendencies when they say, “‘Suppose our man was a changeling but knows not/ Yet bears himself as a Prince’ –” (25-26). Like Don Quixote, however, the speaker ignores the voices, and “like a King and subject to a King’s condition/ I towered and marched right on/ Not stooping to eavesdrop even for revelation,/ And quick that talk was gone,” (29-32). In ignoring the voices, the speaker, who can be seen as a young Ransom, illustrates his escapism by ignoring those that will deter him, perhaps making him the most willful Quixote among the Fugitives.

Ransom reaches the climax of his quixotic journey with “Captain Carpenter,” a figure who, like Don Quixote during his unsuccessful attempts at battle, becomes a synthesis of several characteristics that make up the quixotic hero. The poem begins with a description of the journey toward this climax when the speaker says, “Captain Carpenter rose up in his prime/ Put on pistols

and went riding out/ But had got wellnigh nowhere at that time/ Till he fell in with ladies in a rout” (1-4). Here, the reader is reminded of Don Quixote’s extensive preparation for his adventures in Chapter I as well as the many so-called adventures he encounters soon after leaving La Mancha. “Captain Carpenter” is a similarly episodic poem that is characterized by defeat as the quixotic Captain is dismembered by Satan’s wife who cries, “I’m/ the she-wolf that bears you no more arms” (19-20). Captain Carpenter’s dismemberment is reminiscent of Don Quixote’s defeated by Sansón Carrasco, the university graduate who pretends to be a knight and succeeds in forcing Don Quixote to abandon arms. While defeated, both heroes remain undeterred in their quests for honor since Captain Carpenter asks, even after he is completely dismembered, “To any adversary it is fame/ If he risk to be wounded by my tongue” (35-36). Don Quixote, similarly, makes the resolution to become a shepherd, thus creating a pastoral life that he decides is not very different from his chivalric one (*DQ* 714). For both figures, however, all they are left with after being defeated is the power of the word when Captain Carpenter is dismembered, and Don Quixote is forced to put down arms. The speaker in “Captain Carpenter” comments on this quality when he says, “God’s mercy rest on Captain Carpenter now/ I thought him Sirs an honest gentleman/ Citizen husband soldier and scholar enow/ Let jangling kites eat of him if they can” (53-56). This description of Captain Carpenter praises all of the qualities that define him as a quixotic hero, and, indeed, Don Quixote receives similar praise at a wedding just before he enters the Cave of Montesinos. A young couple describes “his good sense as well as his courage, calling him an El Cid for his feats of arms and a Cicero for his eloquence” (*DQ* 473), thus both heroes become celebrated as a synthesized man of arms and man of letters during the climactic moments of their quixotic journeys.

While Ransom as a poetic Don Quixote follows the quixotic journey in relatively the same manner as his Fugitive counterparts, the fact that he embraced his Southern roots earlier and with

greater fervor than Fugitives like Davidson translates into an earlier and more extensive discussion of the past, present, and future of Southern culture in his poetry. Rubin discusses this attribute of Ransom's poetry in The Wary Fugitive when he says, "Ransom's poetry, and the philosophy that underlies it, are built upon a dualism. The poetry illustrates and embodies the conflicting claims of the ideal and the real, the spirit and the flesh" (34). The reader can see this dualism in a poem like "Old Mansion," in which a discussion of the conflict between past and present becomes a transformation of the Southern historian into a Don Quixote figure. The description of the Old Mansion becomes a clear metaphor for a Southern culture immersed in the past when the speaker says, "It was a Southern manor. One need hardly imagine/ Towers, white monoliths, or even ivied walls;/ But sufficient state if its peacock *was* pigeon;/ Where no courts held, but grave rites and funerals" (13-16). The emphasis on the past tense and the reference to "grave rites and funerals" illustrates Ransom's belief that the Old South is dead (Rubin 39), but his fascination with it mimics Don Quixote's obsession with chivalric novels from a previous generation. The historian tries to enter the mansion but is refused, and, again like Don Quixote, the speaker is undeterred, saying, "Never shorten the tired historian, loyal/ To acknowledge defeat and discover a new quest—" (35-36). As the house crumbles, Ransom makes an important assertion about the past when he describes how "the ruins/ Would litter, as already the leaves, the petted sword," thus showing how the past filters into the present. The result is again, escapism, as the speaker goes "with courage shaken/ To dip, alas, into some unseemlier world" (47-48), but what remains from the Old Mansion, or the Old South, proves inevitably to shape the present, especially since the "unseemlier world" does not emerge as an acceptable alternative.

While Ransom's "Old Mansion" becomes a symbol of the past as well as a culture's quixotic concern with this past, "Necrological" is a poem concerned with contemplating the present status of Southern honor and culture. What is perhaps most interesting about this view of Southern culture,

however, is that it comes from the view of an outside observer, a friar, who observes a group of soldiers suffering a gruesome defeat. The speaker describes how “The lords of chivalry lay prone and shattered./ The gentle and the bodyguard of yeoman;/ Bartholomew’s stroke went home – but little it mattered,/ Bartholomew went to be stricken of other foeman.” (17-20). Although the description of the bodies is “gory and fabulous” (13), the men are still described as heroes, and defeat, once again, proves not to be completely dishonorable. On the contrary, there is honor in defeat as the friar focuses on the dead soldiers individually – one with his mistress clutching his knees and another fallen with his dead horse – and notes that “Strange apparatus it was for a Carmelite” (32). The result of this view is that the friar becomes confused and is forced to contemplate what is before him, and “in deep surmise/ So still that he likened himself unto those dead/ Whom the kites of Heaven solicited with sweet cries” (33-36). In commenting on what he sees before him and comparing himself to the dead soldiers he sees, the friar in Ransom’s poem becomes a type of Sancho Panza. Sancho, like the friar, continually watches Don Quixote suffer defeat and sometimes suffers with him, but he still considers his master a hero when he says, “[H]e’s not a bit tricky, he’s got a heart of gold [...] and it’s because he’s so good-hearted that I can’t talk myself into leaving him, no matter what nonsense he gets himself involved in” (*DQ* 424). In this loyalty, Sancho himself becomes Quixotized and begins to get lost in his own world of illusion, and one could argue that he “likens himself” to Don Quixote just as the friar does to the dead soldiers. With both the friar and Sancho, furthermore, the reader receives a commentary on defeat and honor that exists in the present even though Sancho is clearly more vocal in his assertions than the friar. Sancho does have a certain amount of the friar’s religious authority, however, since he is, as the narrator says, “at the very least an Old Christian,” or someone without Jewish or Moorish blood (*DQ* 116). With these figures, furthermore, Ransom and Cervantes seem to be showing how

commentary on the novel or poem's action emerges best in slightly distanced figures like Sancho Panza and the friar since the quixotic figure is often too immersed in the past to be reliable.

While the Sancho figure proves to be an effective tool in discussing the present status of Southern culture, in "Antique Harvesters," Ransom poses an important question regarding the future of the South when he asks, "[W]hat shall this land produce?" (2). While in "Old Mansion," Ransom makes the clear assertion that the Old South is dead, he by no means rejects everything that is old when he says, "Trust not but the old endure, and shall be older/ Than the scornful beholder" (11-12). He describes Southerners as "hunters, keepers of a rite; The horn, the hounds, the lank mares coursing by/ Straddled with archetypes of chivalry" (19-21), but again the reader does not see a desire to rid Southern culture of these figures since Ransom continues in the next stanza, "Resume, harvesters. The treasure is full bronze/ Which you will garner for the Lady" (25-26). By telling the "harvesters" to resume, Ransom employs a poignant metaphor comparing Southern culture to the harvest. Indeed, the South was molded by its agrarian economy, and Ransom illustrates how this metaphor applies to his home region by showing how culture continually harvests new things from what the previous harvest leaves behind even after it has died. For Ransom, furthermore, this image of renewing and embracing what has died is the essence of the quixotic journey, and it appears at the end of Don Quixote when the old hidalgo rejects his chivalric novels and admits his life as Don Quixote was a lie. Even as Cervantes' hero dies, however, his ideals do not as the people who once fought so vehemently to force Don Quixote to put down his arms and return to life as Alonso Quijano now encourage him to embrace his chivalric notions. Sansón Carrasco is surprisingly among the first to reply, "My lord Don Quijote, now that we've been advised of our Lady Dulcinea's disenchantment, how can you say such things? And now that all of us are so ripe and ready to be shepherds, and spend our lives in song, like princes, does your grace plan to become a hermit? Be still for God's sake, and be yourself, and stop all this story-

telling” (*DQ* 742-743). As other characters like Sancho and the priest become similarly Quixotized, Cervantes shows that Don Quixote is neither an ideal nor an illness, but a part of a cultural identity that cannot be denied. Therefore, just as the past has influenced him, so he influences those around him while bringing about a new harvest of *quijotismo* by the end of Cervantes’ novel.

The agrarian image in “Antique Harvesters” and its implication on the future of Southern culture provides a method of foreshadowing the future of the Fugitives. Although the *Fugitive* ceased publication in 1925, the Fugitive poets remained dedicated to their desire to foster poetry and philosophy and vowed they would participate in future projects together (Young 429). When examining the quixotic journey these poets would take together, the question remains as to what these men would harvest in their future. No longer feeling the overwhelming need to escape the culture that had formed them, they could explore their region through literature and come to terms with what it had produced. As Louise notes, however, “It was only through breaking with ‘Southern literature,’ as it was then piously conceived, that they could find the way to what they realized years later was the genuine Southern tradition” (*The Fugitive Group* 40). Thus, like Cervantes, escaping into the past only to have it culminate in poems like Davidson’s “Lines for Allen Tate on His Sixtieth Anniversary” and Ransom’s “Captain Carpenter” allowed them to understand what it meant to be Southerners. Poetry would prove not to be the only method for these men to contemplate their culture, however, for the answer to Ransom’s question, “What will this land produce?,” would emerge in the publication of *I’ll Take My Stand: The South and the Agrarian Tradition* from the Twelve Southerners in 1930. A series of essays on the South and a need to return to the ideals that had made it “Southern,” the Twelve Southerners, which included both Ransom and Davidson, would prove to be only another harvest of *quijotismo* in Southern letters, but it also would mark another pinnacle point in the quixotic journey since the death of the Fugitives would not result in the destruction of the Quixotes these men had become.

Don Quixote de la Mancha: The Thirteenth Southerner

When the Fugitives ceased publication of their magazine in 1925, they had not put an end to their quest to define and defend Southern culture. As a group of Twelve Southerners that would come to be known as the Agrarians, writers like John Crowe Ransom, Donald Davidson, and John Gould Fletcher would join efforts in writing a series of essays in 1930 titled I'll Take My Stand: The South and the Agrarian Tradition. Although the Agrarians had grown from their Fugitive beginnings, what had not changed in their writings was the *quijotismo* inherent in their ideals. As the Agrarians, Ransom, Davidson, and Fletcher argued for a return to a rural way of life that existed before the Civil War, and in their introduction, the Twelve Southerners describe specific qualities of this lifestyle, namely a leisurely life dedicated to improving one's mind, fostering art, and educating oneself in the humanities. In expounding upon what they called "agrarian," Ransom, Davidson and Fletcher would really describe something notably pastoral, and when reading their treatise, it is clear that these men were still the Southern Don Quixotes they had become as Fugitives. In "Reconstructed but Unregenerate," Ransom outlines his vision for the South as a region that needs to abandon the industrial world that will only destroy it, and he paints an image of agrarianism that bears a strong resemblance to Don Quixote's pastoral description of a Golden Age early in Volume I. Davidson's "A Mirror for Artists" presents a similar ideal of Southern culture, but, within the context of art and learning, the Southerner emerges as Grisóstomo, one of the several shepherd-students who appears throughout Cervantes' novel. The role of education in creating this Southern shepherd becomes the topic of Fletcher's essay, "Education: Past and Present," and it narrates a desire for an educational system that fosters a humanistic individualism similar to that which Alonso Quijano seeks when he becomes Don Quixote and later defends when he fights the pompous university graduate Sansón Carrasco. Throughout these agrarian arguments, I'll Take My Stand makes several poignant points illustrating the perils of industry. Ultimately, however, the treatise

would prove too quixotic for a region and a country suffering from an economic depression; thus Agrarianism would not survive as a political ideology and, instead, would emerge as a literary ideal that would influence Southern, and later American, literatures.

In “Introduction: Statement of Principles,” the Twelve Southerners’ argument emerges in one clearly stated premise: “Agrarian *versus* Industrial” (xxxvii) – an ideal that appears to find its roots in Southern history but fails to recognize certain historical realities. The introduction states, “The theory of agrarianism is that the culture of the soil is the best and most sensitive of vocations, and that therefore it should have the economic preference and enlist the maximum number of workers” (xlvii). While statements like these make agrarianism appear anything but unclear at first, the rest of I’ll Take My Stand fails to answer any lingering questions such as what is the formula for creating this “culture of the soil” or how many is “the maximum number of workers.” The main flaw in the agrarian argument, however, emerges in its disregard for the reality that the South had been agrarian for generations and that, by the time I’ll Take My Stand was published, agriculture was suffering a major decline. Before the Civil War, cash crops, mainly cotton, were the major driving force for the Southern economy, and slaves had become a key factor in ensuring successful agricultural production (Cooper 189). Although the end of the Civil War brought about nationwide abolition of slavery, by the beginning of the twentieth century, historian William Cooper points out, “Cotton was still king” (505). The foundations of the cotton kingdom, however, were shaky, and following World War I, things only became harder for the average cotton farmer since domestic and foreign competition grew in the market and synthetic fibers became available (Cooper 668). The Great Depression only made farming more difficult, so when the Twelve Southerners published their treatise the same year that Depression began, their utopian image was harshly criticized.

The agrarian argument and its conflict with historical and economic realities take on a quixotic overtone when considering Don Quixote’s pastoral vision of the world in contrast with the

rural setting Cervantes describes. In his book, Pastoral Themes and Forms in Cervantes's Fiction, Dominick Finello shows how Cervantes utilizes the genre of the Renaissance pastoral and harshly contrasts it with “the rustic life of the nonliterary pastoral and gives it depth by using images of the rural environment that surrounds his eccentric and fantasy-driven hero” (61). In Don Quixote’s pastoral ideals, Cervantes also provides a social commentary on his region’s economy since, like I’ll Take My Stand, his master work was published at a time of financial crisis in Spain. Indeed, a comparison between Spanish and Southern economies over several centuries allows the argument that, for all intents and purposes, wool was to Castille what cotton was to the South in the sense that both dominated agriculture in their respective regions and yielded relatively high profits at peak harvests (Cooper 189, Vassberg 152). By the beginning of the seventeenth century, however, Spanish agriculture had suffered a serious recession resulting from several factors having to do with a decrease in population. There were several causes for this decline, including deaths caused by fighting in wars against the Turks, an epidemic, a drop in birth rates, and the expulsion of the Moriscos, or people of Moorish descent, in 1613 (Kamen, 223-24). Examining both Golden Age Spain and the post-Civil War South, one notes a functional parallel between the expulsion of the Moors and the loss of slaves following their freedom, since both resulted in huge losses for each region’s labor-intensive agricultural economy (Ramen 221). It also resulted in regions that became racially divided, since even Moors who had converted to Christianity were exiled (Ramen 221), and slaves who were illiterate and unskilled in anything except for field work struggled to live independently (Cooper 389). As time passed for both regions, the economic situation only improved slightly, and is it easy to understand why a figure like Don Quixote would want to escape into a more-glorious past and why a group of white southern men would unknowingly follow that example.

If Alonso Quijano felt the effects of a declining economy and lack of food, becoming Don Quixote makes him blissfully unaware of it in Volume I, Chapter 11 when he gives a speech on the Golden Age as described by Hesiod in his Works and Days (DQ 59). According to the old hidalgo, the main virtue of this Golden Age was that “those who walked the earth in that time knew nothing of those two words, *thine* and *mine*. All things were shared” (DQ 59). It is Don Quixote’s description of what was shared, however, that provides a poignant historical reference when he describes how all one had to do to obtain food was “lift his hand and gather his food from the sturdy oak trees, which freely rewarded them with their sweet, delicious fruit” (DQ 59). Don Quixote’s description of meadows and rivers as well as damsels traveling from valley to valley wearing just enough to cover what is necessary provides a remarkably pastoral vision of the world as he seeks in his efforts of reform. Cervantes’ invocation of the pastoral comes from a genre utilized by Boccaccio, Petrarch, and other humanists who created a pastoral ideal that was more a modification of the chivalric than anything else (Finello 61). This chivalric manifestation of the pastoral functions quite well for Cervantes’ delusional knight-errant since he invokes visions from both genres throughout the novel and even decides to take up a pastoral existence as the Quixotic Shepherd toward the end of the novel. Don Quixote’s pastoral description of the Golden Age, however, contrasts greatly with the “age of iron” in which he says he currently lives, and no doubt it is quite different from the economic hardships that Golden Age Spain was experiencing at that time. This difference between Don Quixote’s pastoral vision and Cervantes’ rustic world is evidenced, furthermore, by the hero’s living conditions shortly before giving this speech when he and Sancho are forced to eat what is described as a “lean, dry meal” mainly because nothing else is available. Don Quixote’s lack of food is representative of a poverty that is relatively constant throughout the novel since he eats many meals similar to the one described here, and it is his poverty that contrasts so much with his pastoral

vision of the world since what he describes in his speech on the Golden Age not only does not exist but has little possibility of ever taking place.

The description of a world that once existed but will most likely never occur again is not singular to Don Quixote, for Ransom's essay "Reconstructed But Unregenerate" also prescribes a pastoral ideal to Southern culture despite the fact that it is historically unrealistic.

Ransom goes to great lengths to distinguish the South from the rest of the country when he describes its culture as one that comes from a "European intention to live materially along the inherited line of least resistance, in order to put the surplus of energy into the free life of the mind" (5). For Ransom, industrialism is a major enemy in this pursuit, but when he describes how the agrarian lifestyle is the key to this life of the mind, he outlines a world that is remarkably similar to what Don Quixote calls the Golden Age. Ransom finds his Golden Age, however, within a South that existed before the Civil War – one in which he says "all were committed to a form of leisure, and [...] their labor itself was leisurely" (14). This idea of agriculture as leisurely is quite similar to Don Quixote's description of a man being able to "gather his food from the sturdy oak trees" (*DQ* 59), and it only functions after realizing that slave labor was what made agriculture leisurely for white men in the antebellum South. Ransom addresses this issue of slavery as a political one when he says, "Slavery was a feature monstrous enough in theory, but, more often than not, humane in practice; and it is impossible to believe that its abolition alone could have effected any great revolution in society" (14). Here, Ransom clearly shows a certain denial of history since the abolition of slavery did have a large economic impact on cotton-production, and agriculture in general, in the South (Cooper 383), and the fact that he thought the South could return to this lifestyle, with or without slavery, illustrates an idea of the South as a region on the verge of returning to an impossibly golden age – with the agrarians as the Don Quixotes who will defend Southern culture and honor in the process.

Just as Ransom's discussion of implementing such an antiquated Southern ideal has no practical application for the time he is living in, Don Quixote's hope for realizing his pastoral dream is both confirmed and challenged when a local goat herder tells him a story about the shepherd Grisóstomo and the shepherdess Marcela in Volume I, Chapters 11 and 12. These three figures are only a few examples of shepherds and rustic people Don Quixote encounters throughout his adventures, and as critic Dominick Finello notes, "The overall effect of the presence of these modest people in the *Quijote* is to hold reality on an even keel, because they bring to it the drama of those whose minds are cluttered with everyday duties" (82). Grisóstomo and Marcela are interesting to Cervantes' use of the pastoral, however, because the episode that recounts their story reveals something that combines what is pastoral and rustic within the novel. Their story, for example, is narrated by another goat herder, whose life and lack of education contrast greatly with those he describes. Grisóstomo and Marcela are both the children of rich men, and Grisóstomo is the local student-shepherd who had "been a student at the University of Salamanca, and then come back home, with a reputation for both wisdom and scholarship" (*DQ* 63). Both characters abandon their life of privilege to be shepherds, and when Don Quixote hears their story, Grisóstomo has died of love for Marcela, placing them in the trope of the unrequited pastoral lovers. The goat herder who relates their tale to Don Quixote is not so pastoral, however, since he takes care of the other goat herders' sheep when they go to Grisóstomo's funeral not because he is nice or not interested, he says, but because "I stepped on a sharp stick, the other day, and I can't walk" (*DQ* 63). Aside from a poverty that prevents him from buying shoes, the goat herder is clearly uneducated since Don Quixote constantly corrects his vocabulary and word usage throughout the tale. In having the story of two educated, pastoral figures told by a simple goat herder, however, Cervantes shows a certain affinity for rustic people and their unpretentious life, and Grisóstomo and Marcela's abandonment of the pursuit of wealth for this life shows an agrarian ideal that Ransom would approve. The lives

of these people, though, are neither easy nor leisurely, and Cervantes presents a dual view of agrarian life by showing both the rustic and pastoral sides of this existence.

Grisóstomo and Marcela's decision to abandon their privileged lives in favor of a shepherd's existence would have certainly appealed to Donald Davidson, who describes in his essay "A Mirror for Artists" that such a lifestyle is what fosters art, literature, and education. What Davidson does not possess, however, is Cervantes' understanding of the agrarian life's hardships, and instead he is much more of a Don Quixote when he poses the question: "Why not a golden age of arts, wherein ideal cities, grandiosely designed, shelter a race of super-beings who spend all their unemployed moments [...] in visiting art museums, reading immortal works, and dwelling in beautiful homes adorned with designs approved by the best interior decorators?" (34). While Davidson takes on an ironic tone in his statements, he does follow Ransom's rationale behind the agrarian life of leisure and the idea that this life is what fosters art and literature. As a Quixote, furthermore, Davidson also criticizes realism when he says, "The work of realists which ought – if science has merit in art – to disclose the beauty that is truth more often than not reveals the truth that is ugliness or injured beauty. The realist turns out to be a historian rather than an artist, and, at that, a historian of calamities" (46). Davidson's attack on realism most definitely places him in the realm of Don Quixote whose desire to return to a Golden Age mirrors his own. Also like the Spanish hidalgo and his Agrarian counterpart Ransom, such a Golden Age exists for Davidson in a time long since past: the South before the Civil War. He describes the artistic achievement during and after this period when he says, "So far as the arts have flourished in the South, they have been, up to a very recent period, in excellent harmony with their milieu" (55). What Davidson does not realize, however, is that the "milieu" in which he thinks Southern art and culture will flourish is, historically and realistically, unattainable since a war had already been fought and lost over it, thus his complete rejection of an attempt at a new, more industrial South places him within a tradition that, like Don

Quixote and Ransom, is rooted in the past and doomed to fail. There is merit in Davidson's essay, however, when he criticizes the status of the arts in the industrial world, saying, "the condition of the arts themselves, in whatever field, gives little ground for thinking that they are actually cherished in an industrial civilization," especially when one considers this civilization's desire for quantity as opposed to quality as well as its extreme focus on science and religion as opposed to the humanities. Davidson actually makes very valid points when attacking industrialism's role in the arts, but, like most of the Agrarians, this criticism becomes undermined by his idealistic argument.

Davidson's exhortation that the South fight to retain a distinctive identity in an agrarian lifestyle that fosters art and culture bears a striking resemblance to the Renaissance humanism that seeks to preserve individuality and is embodied in Don Quixote. José Antonio Maravall discusses this idea in his book Utopia and Counterutopia in the "Quixote" when he asks why Don Quixote, an unimportant hidalgo, does not resign himself to the leisurely and boring life that his society prescribes to him:

Because being a product of humanist experience [...], he feels himself swept along by the individualist initiative to be something more, he accepts the humanistic ethic of inner virtue as the means to this end, and he finds himself attracted to the Renaissance ideal of the natural life (in accordance with pastoral myth). (96)

Maravall continues to narrate how this humanism takes shape within the chivalric ideal (96); thus the argument follows that it is Don Quixote's self-education in this ideal that causes him to embrace his individuality and become a knight. Indeed, the narrator points out early in Volume I that Don Quixote's obsession with chivalric novels causes his mind to be "so tattered and torn that, finally, it produced the strangest notion any madman ever conceived, and then considered it not just appropriate but inevitable" (*DQ* 15). Again, however, Cervantes presents a dichotomy in Don Quixote since the old hidalgo is both heroic for his individualism and ridiculous for his delusional

tendencies. While it appears that Cervantes is against the type of learning provided by chivalric novels, this argument falls apart when the priest and the barber conduct an “inquisition” into Don Quixote’s library and fail to find all the books offensive (*DQ* 34). What Cervantes does seem to be snubbing, though, is a superiority associated with education – such as that exhibited by the priest, the barber, and Sansón Carrasco, the University graduate, toward Don Quixote. What Cervantes desires instead is a well-rounded quality in education, one that produces individuality and is achieved through experience and travels such as the ones Don Quixote finds in his adventures (Maravall 89-90).

The concept of education as the means of fostering individuality is central to agrarianism and the topic of John Gould Fletcher’s essay, “Education, Past and Present.” Fletcher gives a general purpose to learning when he says, “All that education can do in any case is to teach us to make good use of what we are” (93), and what he describes as an agrarian ideal of education in the South bears great resemblance to the humanist one Don Quixote embodies in Cervantes’ novel. As with any agrarian argument, Fletcher describes industrialism as the main enemy in achieving any sort of decent education in the United States, and he draws an analogy between the two when he says, “The high school is, in its essence, nothing more than a mass-producing factory, with essential aim of making as many graduates as possible with as little trouble to either teacher or pupil as possible” (118). The result of this mass-production of intellect, moreover, is that “[i]t destroys the intellectual self-reliance of character, and the charm of balanced personality, in order to stuff the mind with unrelated facts” (120). The manner in which Fletcher describes the system of American education is one that produces nothing more than intellectual robots with no individuality. While on some levels, he makes several valid points, Fletcher’s solution to the problem of American education lies in a insinuation that the South create a class-segregated system where well-to-do students were educated in the humanities and literature in what were called “academies” while less-fortunate students could

receive agricultural and mechanical training in “pauper schools” (109-110). Like his agrarian counterparts, Fletcher makes a strong case that industrialism destroys individuality, and his humanistic and quixotic tendencies are clear within this argument. His solution to this problem, however, is quite flawed since, like Ransom and Davidson, he finds answers in a society that neither can nor will exist again.

Although Ransom says the South often “looks backward” in finding answers to many of the problems it sees in industrializing the South, critic Paul Conkin asserts that it is unfair to identify Agrarianism completely with I’ll Take My Stand since it was only a beginning to an organized movement (57). Even as an organized movement, however, the quixotic undertone of Agrarianism made it more functional as a literary ideal as opposed to an economic one. Louis D. Rubin, Jr., makes this assertion in the introduction to the Agrarian treatise when he says, “[T]he Agrarians were *not* economists. They were humanists” (xiv). As a humanist text, furthermore, I’ll Take My Stand operates more as an attack on industrialism than a proposal for agrarianism since many of Ransom’s, Davidson’s, and Fletcher’s criticisms of industry – that its fast pace, obsession with money, and need for uniformity destroys individuality, art, and education – are more than valid. Where the argument fails, however, is in its search for answers in antebellum Southern culture, something that was fought over, defeated, and really not that glamorous in the first place. The Agrarians, as a result, become Don Quixotes when their agrarian ideas become mostly pastoral notions of rural life. Although the Agrarian ideal of life has its definite flaws, comparing it to Don Quixote as a humanist text does reveal its value as a treatise expounding upon the importance of individuality and quality of life in an increasingly homogenous industrial world, and it is this individuality that the Agrarians regard as particularly important and Southern within their idealistic treatise.

In Defense of Woman and Yoknapatawpha: The Quixotic Hero in Faulkner

When asked what he loved about Don Quixote, Southern writer William Faulkner provided a window into his own work when he admitted, “It’s admiration and pity and amusement – that’s what I get from him – and the reason is that he is a man trying to do the best he can in this ramshackle universe he’s compelled to live in” (Fant 94). By pointing to opposing characteristics like “pity and admiration,” Faulkner illustrates his understanding of the dichotomy inherent in Cervantes’ novel as well as its relation to the concept of retaining honor despite defeat within the region about which he writes: the American South. This dichotomy manifests itself in Don Quixote and Dulcinea who, as Cervantes’ constructions, emerge as two parts of a Hegelian dialectic in which these characters’ chivalric and pastoral qualities serve as the thesis and antithesis that converge to create the perfect idea of a hero and his lady. In Light in August and in the Snopes trilogy – The Hamlet, The Town, and The Mansion – Faulkner re-invents these characters in Gail Hightower and Gavin Stevens who, like their Spanish counterpart, strive to defend women like Hightower’s wife and Eula Varner who are by no means perfect and whose honor does not need defending. In this manner, Cervantes and Faulkner make their idealized female characters metaphors for their regions when these heroes’ flawed idealism causes them to defend these women in the same manner that they strive to defend Spain and Yoknapatawpha; thus, as idealized authorial constructions, these heroes and their ladies are doomed to fall apart. Where one dialectic fails, however, another involving reality takes over when figures like Sancho Panza, Byron Bunch, and V.K. Ratliff become a synthesis of their masters’ heroic idealism and the reality against which they fight. Similarly, fallen women like Dorotea, Lena Grove, and Linda Snopes Kohl become “courageous lovers” whose need to be defended validates and redeems both Cervantes’ and Faulkner’s heroes (Trachman 79). Having redeemed their heroes, these women are themselves redeemed when their lost purity is regained, and the metaphor linking woman to region evolves into a new hope that the Dorotea figure,

representing both Cervantes' Spain and Faulkner's South, can be defended and saved by the Sancho figure, or the hero that is left behind when the quixotic construction fails.

In his discussion of the superiority of arms over learning in Volume I, Don Quixote describes the thesis and antithesis that make up the dialectic defining his role as the perfect knight-errant. He says, "[T]here are two roads a man can take, to become rich and honored: one is learning, and the other is war" (*DQ* 391). Throughout both volumes of the Quixote, the reader sees how Don Quixote follows both roads in becoming a synthesis of the chivalric man of arms and pastoral man of letters. Perhaps the best example of this synthesis comes in Volume II with a somewhat ironic attempt to describe the trials and virtues of knight-errantry by quoting the Spanish poet Garcilaso de la Vega: "Those who climb to immortality/ Come up these harsh and rugged roads that no one/ Ever reaches, who weakens here below" (*DQ* 392). Even Don Quixote's niece cannot deny this display of perfect knighthood when she says, "Oh Lord, what a shame! ... My uncle's a poet, too! He knows everything; he can do everything. I bet he could build a house as easily as you'd turn out a bird cage, if he decided to be a bricklayer" (*DQ* 392). Don Quixote's multi-dimensionality can be best explained by examining Cervantes' use of multiple literary genres within his novel. It is in fact his use of the Renaissance pastoral, which critic Dominick Finello explains is a modification of the chivalric, that allows him to combine the perfect chivalric knight with a typically pastoral, bookish figure (61). In the poem Don Quixote recites, however, Cervantes still foreshadows the fall of this perfect heroic construction as Don Quixote continuously fails to live up to the poetic goal he prescribes for himself and ultimately rejects his own idea of the hero at the end of the novel.

In failing to live up to his own poetic goal, Don Quixote also fails in defending his similarly idealized lady, but Dulcinea, like Don Quixote himself, proves to be a dialectical construction that cannot really be defended since she is an ideal as opposed to a real person. Critic Sadie Trachman discusses this very problem in her book, Cervantes' Women of Literary Tradition, when she

describes how “Cervantes has included in his writings a picture of the highest type of womanhood – an ideal type which exists only in the imagination” (64). Within this ideal type of womanhood, qualities like virtue by means of chastity become a woman’s most-coveted possessions (Trachman 6-7). These qualities, furthermore, converge as the qualities of the chivalric and pastoral lover, or those of the virtuous lady and the rustically pure shepherdess, converge to make a brassy peasant woman, Aldonza Lorenzo, into Don Quixote’s Dulcinea. By applying two literary traditions to the Dulcinea construction, however, specific qualities can be applied when most convenient. The reader sees Don Quixote mold Dulcinea in this manner when he decides to become a shepherd and begins re-naming the people around him to suit his new pastoral life. Dulcinea’s name remains unchanged, however, and Don Quixote explains, “[S]ince my lady’s name fits a shepherdess just as well as a princess, I don’t have to give myself the trouble of finding anything better” (*DQ* 715). Critic Dominck Finello discusses this selective application of the Dulcinea construction when he asserts that Don Quixote “refuses to mold Dulcinea from the stereotyped images of ladies of mediocre poets, and consequently comes up with a newly synthesized fictional character by expanding the range of the literary and not allowing it to stagnate” (109). Therefore, when Cervantes applies qualities from different genres to what would normally be a static feminine figure, Dulcinea literally becomes a new woman. This application of two literary traditions to her, however, creates an ideal that cannot exist in the real world. As a result, Cervantes dooms his construction to failure, and Don Quixote’s conception of Dulcinea dies with him at the end of the novel.

As the figures of the knight-errant and his idealized lady achieve perfection in the eyes of their author, the reader can examine the dual responsibility of the knight to defend both lady and country as being one and the same when Cervantes creates a metaphor comparing the idealized woman to a similarly idealized region. This metaphor emerges toward the end of the Quixote when Sansón Carrasco, a graduate from the prestigious University of Salamanca, draws Don Quixote into

battle by saying his lady is more beautiful than Dulcinea. When Don Quixote goes into battle to defend Dulcinea's reputation, however, what he actually defends is his conception of Dulcinea as opposed to a real lover since he admits he has never had a romantic relationship with her, saying, "[B]oth my love and hers have always been platonic, never involving anything more than a modest glance" (*DQ* 155). When Sansón Carrasco defeats Don Quixote, though, he also defeats this conception of Dulcinea. Don Quixote's failure to defend his lady, furthermore, is what solidifies the metaphor between woman and region since Don Quixote begins to doubt his ability to defend his region soon after he fails to defend Dulcinea. This defeat emerges most when Don Quixote contemplates, but rejects, seeking out a new adventure: "Am I not the one who was defeated? Am I not the one who was thrown from his horse? Am I not the one who cannot take up arms for an entire year? So what am I proposing? Why am I singing my own praises, if now, I'm better fitted for the spinning wheel than the sword?" (*DQ* 707). As Don Quixote sinks deeper into depression, he loses what makes him an idealistic knight-errant, and when he dies rejecting chivalry at the end of the novel, the chivalric and pastoral conceptions concerning both region and lady die with him.

Just as Cervantes synthesizes qualities from the chivalric and pastoral genres to create both the ideal knight-errant and perfect lady, Faulkner utilizes the dialectical construction that contains these figures to examine their qualities within his own region. In Light in August, Gail Hightower mirrors the chivalric hero whose own dedication to knight-errantry is manifested in an obsession with his grandfather's reputedly heroic participation in the Civil War. Despite the fact that his grandfather was actually killed stealing chickens from a hen house, Hightower transforms his grandfather's act into a heroic deed, and he even moves to Jefferson because it is where his grandfather was killed. The romanticism behind his grandfather's Civil War past continually pulls at Hightower because, like Don Quixote's efforts to imitate Amadís of Gaul, his conception of the war comes from nothing tangible. Hightower admits, "He found no terror in the knowledge that his

grandfather on the contrary had killed men 'by the hundreds' as he was told and believed ... No horror here because they were just ghosts, never seen in the flesh, heroic, simple, warm" (*LLA* 477). The appeal of the past becomes dangerous for both Hightower and Don Quixote as they idolize and figures with which they have had no real contact. Robert Penn Warren has commented on this pattern: "If [Faulkner] feels the past as the repository of great images of human effort and integrity, he also sees it as a source for dynamic evil. If he is aware of the romantic pull of the past, he is also aware that submission to the romance of the past is a form of death" (Levins 117). Even though Warren refers only to Faulkner's work, the reader can see how his discussion of the past applies to that of Cervantes, and when both Don Quixote and Hightower submit to a medieval and an antebellum conception of honor, respectively, it ends in a loss of their romantic identity, or a "form of death" for them both.

Don Quixote's and Hightower's pattern of submission to the past can also be seen in another manner, namely, the cycle that critic George S. Huck describes in his essay, "The 'Quijotismo' influence in Faulkner," where both characters move "from reality to illusion, then back to reality where a choice must be made" (1139). Although Huck describes this cycle in very general terms, the reader can see how it applies specifically to Hightower's relationship with his wife, who becomes idealized like Dulcinea until her suicide destroys Hightower's conceptions of her as his chivalric lover. Just as Aldonza Lorenzo's brassy and brusque attitude toward Sancho makes her somewhat man-like (Finello 108), the description of Hightower's wife is similarly masculine when she describes their plans for marriage like "a campaign of abasement and plotting" (*LLA* 482). Hightower ignores this quality, however, and the idealization of his wife is clear as he calls her "*The woman*" and characterizes her as "the Passive and Anonymous whom God had created to be not alone the recipient and receptacle of the seed of his body but of his spirit too, which is truth or as near truth as he dare approach" (*LLA* 467). Hightower remains shrouded in illusion until his wife

commits suicide, and he is able to recognize his role in making it happen: "Perhaps in the moment when I revealed to her not only the depth of my hunger but the fact that never and never would she have any part in the assuaging of it; perhaps at that moment I became her seducer and her murderer" (*LLA* 488). This realization comes in retrospect as Hightower is propelled back to reality when delivering Lena Grove's baby, and, according to Huck's cycle, a choice must be made. Hightower, in turn, makes the choice to embrace some form of reality when, like Alonso Quijano's rejection of chivalric novels before his death, he casts aside his Tennyson novels in favor of a Shakespearean history play, and, like Don Quixote, the chivalric hero inside of him dies along with the Dulcinea he created.

When Hightower recognizes his participation in his wife's destruction, he also draws a comparison between region and woman by illustrating a desire to save while becoming detached from both in the novel. Cleanth Brooks points to this idea in The Yoknapatawpha County when he says, "A basic theme in Light In August is man's strained attempt to hold himself up in rigid aloofness above the relaxed female world" (68). While Hightower's alienation from his wife relates to the detached, platonic love between Don Quixote and Dulcinea, it also points to Hightower's status as an outsider in Jefferson:

He sees the faces which surround him mirror astonishment, puzzlement, then outrage, then fear, as if they looked beyond his wild antics and saw behind him and looking down upon him, in his turn unaware, the final and supreme Face Itself, cold, terrible because of Its omniscient detachment. (*LLA* 488)

Just as fighting the priest, the barber, and Sansón Carrasco makes Don Quixote an outsider within his community, Gail Hightower's failed marriage estranges him from Jefferson as Hightower imagines God telling him, "You took her as a means toward your own selfishness. As an instrument to be called to Jefferson; not for My ends, but for your own" (*LLA* 489). In his role as preacher,

Hightower feels the needs to bring salvation to Jefferson, but just as he fails in saving his wife, Hightower also fails in saving his community, which results in his estrangement from both at the end of the novel.

Just as Hightower and his wife serve as Faulkner's visions for the chivalric Quixote and Dulcinea, Gavin Stevens and Eula Varner provide a pastoral representation of that same construction. Critic Jean Roubert points to Gavin's status as a man of letters: "Graduate of Harvard and Heidelberg, member of Phi Beta Kappa fraternity, Gavin Stevens is a learned man" ["Diplômé de Harvard et de Heidelberg, membre de la Fraternité Phi Beta Kappa, Gavin Stevens est un lettré"] (171), and, like Don Quixote, many of Gavin's ideas about honor and justice are derived from what he has learned in books. Like Gail Hightower, furthermore, Gavin's idea of Yoknapatawpha is one rooted in the past, but his ideal has nothing to do with the Civil War. Instead, Gavin's conception of Yoknapatawpha, and the South as a whole, is more related to a pastoral notion of the Old South as an agrarian society compelled by conceptions of what Faulkner called "honor for the sake of honor, and honesty for the sake of honesty" (Gwynn and Blotner 80). When Flem Snopes and his family begin to take over several town businesses, they begin to destroy this pastoral ideal with their capitalist ventures, and so Gavin begins his quest to rid the Snopeses from Yoknapatawpha. Because this notion comes from a society Gavin has never lived in but received from books, however, "[h]e is far from victorious ... indeed a sort of Don Quixote" (Brooks, 194). As Gavin's pastoral construction of the South fails, therefore, so do his own ideas regarding it, and as Roubert says, "[i]n Gavin, the admirable, the pathetic, and the derisive are unified" ["En Gavin Stevens s'unissent l'admirable, le pathétique, et le dérisoire"] (173). What this unity of specific qualities suggests, furthermore, is that, like Cervantes, Faulkner applied a series of multi-dimensional and sometime conflicting personality traits that converge to make even the most perfect pastoral figure an individual within the text.

In idealizing his region, it is only logical that, like both Hightower and Quixote, Gavin has a pastoral lover who can become a feminine construction of his quixotic notions about Yoknapatawpha. Faulkner provides such a Dulcinea in Eula Varner, whose mythic quality becomes clear early in the trilogy and is expounded upon by Gavin's friend V.K. Ratliff in The Town:

Because there was more folks among the Helens and Juliets and Isoldes and Guineveres than jest the Launcelots and Tristams and Romeos and Parises. There was them others that never got their names in the poetry books, the next-best ones that sweated and panted too. And being the next-best to Paris is jest a next-best too, but it ain't no bad next-best to be. Not ever body had Helen, but then not ever body lost her neither. (437)

While V.K. sees Eula and Gavin and the "next-bests," Gavin has a different vision when he actually identifies Eula with women like Helen of Troy and Isolde, thus forcing her into a construction that she can never live up to. In idealizing her, Gavin Stevens, like Don Quixote, chooses to ignore Eula's flaws, namely that she is married to Flem Snopes while having a very public affair with Manfred de Spain, the mayor of Jefferson in The Town. In making Eula into a mythic ideal, however, Gavin dooms her to destruction since, like Hightower's wife and Dulcinea, these women as constructions must fall apart. By the end of The Town, the myth surrounding Eula is destroyed for Gavin when, like Hightower's wife, she commits suicide and leaves him as well as the rest of Jefferson struggling to understand her motives.

Making sense of Eula's suicide proves to be a key moment for Gavin when he begins to understand the connection between Eula and Jefferson in terms of his idealization of and need to defend both throughout The Town. Faulkner makes this parallel when Gavin fights Manfred de Spain, Eula's lover. Chick Mallison describes Gavin's motives when he says, "What he was doing was simply defending forever with his blood the principle that chastity and virtue in women shall be defended whether they existed or not" (*Town* 415). Gavin's quest to defend Eula from both Flem

Snopes and Manfred de Spain, however, symbolizes a similar need to defend his region since he strives to save the town of Jefferson from these men as well. After all, Gavin's need to vanquish any Snopes, especially Flem, is a clear theme throughout the trilogy, but his fight with Manfred de Spain assumes a different implication in the novel when Faulkner describes Manfred as a fellow chivalric knight: "The new age had entered Jefferson; [Manfred] was merely its champion, the Godfrey de Boullion, the Tancred, the Jefferson Richard Lion-heart of the twentieth century" (*Town* 361). Manfred's actions, however, do not reflect the role of the virtuous knight since he consummates the relationship with his lady and seeks personal gain in his quests instead of the greater good; thus Gavin, as the contrasting quixotic hero, steps in to defend both land and lady. As Manfred comes to represent a perversion of the notion of chivalry, one can argue that Faulkner, through Gavin, duels what Manfred's last name translates to: the twisted knightly ideal that comes "from Spain." Like Don Quixote, Gavin fails to defend his lady, but he does have a chance to win her when Eula offers herself to him sexually after he loses his battle. Gavin is horrified at this action, however, and the reader is reminded of the platonic love that Don Quixote says a knight and his lady are supposed to share. Again, the theme of men holding themselves above loving women emerges, and, also for the third time, it ultimately destroys the woman. V.K. Ratliff sees this destruction when he gives a possible reason for Eula's suicide: "Maybe she was bored," he says (*Town* 660). Gavin realizes that V.K. is right and, like Hightower, realizes what detachment from a woman can do to her when he says,

'Yes [...] She was bored. She loved, had a capacity to love, for love, to give and accept love. Only she tried twice and failed twice to find somebody not just strong enough to deserve it, earn it, match it, but even brave enough to accept it. Yes [...] of course she was bored.'

(*Town* 660)

As Gavin realizes the result of his detachment from Eula, the reader can again see a relation between woman and region; just as Gavin's relationship with Eula is platonic, so is that between him and Jefferson since he can never bring himself to run for mayor and truly defend Yoknapatawpha from the Snopeses, but instead ends up barely serving as its district attorney.

As Gavin and Hightower both fail to fully defend both woman and region, the tone of Light in August and the Snopes trilogy can appear very dark. These characters, however, are not entirely tragic since their efforts are often noble and just. Faulkner actually has quite a conflicting attitude toward the quixotic lover and lady, and the reader sees this attitude most in both the humorously ridiculous and touchingly genuine relationship between Ike Snopes and his cow. Taking place in the early part of The Hamlet, the love between Ike and the cow has both pastoral and chivalric qualities as Faulkner allows his hero to save his lady from a fire while describing it in some of the most poetic passages of the trilogy. Critic Cleanth Brooks best characterizes Ike as the perfect hero in terms of purity when he says, "The idiot, Ike Snopes, is also a kind of pure quantity – pure adoration, pure love of nature, pure responsiveness, without inhibitions, responsibilities or self-consciousness" (190). The reader sees this purity when Ike describes his cow:

Then he would see her; the bright thin horns of morning, of sun, would blow the mist away and reveal her, planted, blond, dew-pearled, standing in the parted water of the ford, blowing into the water the thick, warm, heavy, milk-laden breath; and lying in the drenched grasses, his eyes now blind with sun, he would wallow faintly from thigh to thigh, making a faint, thick, hoarse moaning sound. (*Hamlet* 159)

In his description, Ike has idealized his love more than any character in the Faulkner's novels, and Brooks notes, "[T]he idiot, living out his unself-conscious poetry, constitutes the most extreme case of all – a being even more mythic than Eula or Flem" (191). By placing a cow into the role of the ideal lover, Faulkner shows a truly extreme view of what Don Quixote says in Volume II, Chapter

67: “[S]ince my lady’s name fits a shepherdess just as well as a princess, I don’t have to give myself the trouble of finding anything better” (*DQ* 715). Here Cervantes shows how Dulcinea as a construction can fit both pastoral and chivalric molds, but Faulkner takes this idea a step further by illustrating that, as an ideal and not a woman, Dulcinea could also be a cow.

As Faulkner applies the quixotic dialectic of the chivalric hero and lady to the men and women of Yoknapatawpha, the reader is left to wonder what remains when these characters return to reality. The answer to this question is found in Sancho Panza, Don Quixote’s squire who serves as a commentator on the novel’s action while at times becoming as idealistic as his master. In Sancho, Cervantes creates a synthesis of Don Quixote’s idealism and Sansón Carrasco’s need for reality, and the reader sees a convergence of this thesis and antithesis when Sancho says of his master,

[H]e’s not a bit tricky, he’s got a heart of gold – there’s nothing mean at all about him, he wants to be nice to everybody, and he’s got no grudges at all: if it’s high noon, a little boy could talk him into thinking it was nighttime, and it’s because he’s so good-hearted that I love him with all my soul, so I can’t talk myself into leaving him, no matter what nonsense he gets himself involved in. (*DQ* 424)

In his role as commentator, Sancho is often Don Quixote’s most ardent critic, but he is also his greatest admirer. It is for this reason, furthermore, that Sancho gets absorbed into his master’s world. The reader sees Sancho plunge into illusion when he takes the long-promised governorship of an island in Volume II. What Sancho does not know is that the whole thing is a scheme by a duke and a duchess, and the island they send him to is actually a local village. Like Don Quixote, however, Sancho is blissfully unaware of any of these things, and, more importantly, he does not let it stop him from being a relatively good and just governor. The reader can see his good sense from the first moment he interacts with a townsman who calls him a don: “[L]et me tell you brother [...] that I am

no *Don*, and there's never been one in my family [...] Maybe, if my governorship lasts for four days, I'll get rid of all those *Dons*, because if there's such a mob of them they must be worse than mosquitoes" (*DQ* 594). In this statement, Sancho is pronouncing the virtue of the common man, which is a bold statement, considering the presence of his own *Don* Quixote as well as the aristocracy-focused era in which he is living. The figure of Sancho Panza, like Don Quixote, remains shrouded in illusion about the trick being played on him, but he also manages to become a wise and noble governor whose decisions contrast greatly with Don Quixote's chivalric assertions. What the delusional, but logical, quality of Sancho's statements illustrate, though, is an attempt once again to create a new synthesis of qualities in a character in order to create an individualistic figure in the novel.

Faulkner utilizes the Sancho Panza figure in Light in August with Byron Bunch, who serves as a kind of Southern squire for Hightower while commenting on the novel's action. As Hightower's squire, however, Byron admires the reverend but does not try to emulate him. Instead, like Sancho, he becomes a synthesis of the idealism his master possesses and the reality the community in Jefferson wants to impose on him. The reader sees the balance of these qualities in Byron when he first arrives in Jefferson, and the people in town tell him about Hightower and his wife. Byron sees their judgmental attitude, and Faulkner narrates, "[Byron] believed that the town had had the habit of saying things about the disgraced minister which they did not believe themselves, for too long a time to break themselves of it" (*LLA* 74). In working at the mill in town and regularly meeting and taking advice from Hightower, Byron serves as a mediator between the community and its exiled citizen, thus becoming a balance between them. Levins discusses this role in terms of the chivalric ideal in her book, Faulkner's Heroic Design:

Byron Bunch's behavior is exemplary of the most positive aspects of the courtly concept of life – an ideal of conduct which stems from Plato and reaches fruition in the troubadours. Its

very value is its power to inspire to greater beauty and more honorable rules of conduct a world which seems to have lost a universal frame of reference. (117)

The “ideal of conduct” to which Byron subscribes emerges as something between that of the community and Hightower since he is not judgmental like the people of Jefferson, and he does not have Hightower’s destructive and ostracizing desire to defend it. Instead, Byron becomes like Sancho as he rises above these qualities and is able to comment on these figures, and when he decides to pursue Lena Grove, he expresses chivalric desire to defend a lady while recognizing and not judging the fact that she is pregnant with another man’s child.

Just as Sancho and Byron become the mediators between their novels’ heroes and the communities against which they fight, V.K. Ratliff plays the same role for Gavin Stevens throughout the Snopes trilogy. Cleanth Brooks best characterizes V.K. early in The Yoknapatawpha County when he says, “Ratliff, insofar as background and stock are concerned, represents the plain people of the South. Insofar as curiosity, intelligence, sensitivity, good sense, and good humor are concerned, Ratliff is an individual, and an exceptional individual at that” (28). Ratliff’s individuality stems from his action and commentary on Gavin’s quixotic efforts to rid Yoknapatawpha of the Snopeses. V.K. does get somewhat absorbed into Gavin’s world, however, otherwise he would not be able to comment on its attributes so astutely. After all, understanding Eula’s mythic qualities as Gavin sees them is what allows him to point out that she killed herself because of an idealization of her that separated and made her bored with the men in her life who were never able to truly love her. When V.K. presents this theory of Eula’s boredom, furthermore, he continues to play a balancing Sancho role in the trilogy, and it culminates in the last chapter of The Mansion after Flem Snopes has been killed. As Gavin and V.K. go to stop the murder of Flem Snopes, which has already occurred, Faulkner points to this balance manifested in the physical world and created by Flem’s death when he says, “The sun had crossed the equator, in Libra now; and in the cessation of

motion and the quiet of the idling engine, there was a sense of autumn” (*Mansion* 1049). By relating the zodiac sign of balance and scales to season as well as the metaphors of the quiet motion of the engine demonstrating both stillness and movement, Faulkner shows how V.K.’s mediating role makes him a new hero in Yoknapatawpha: Flem’s death does not end Snopesism, but balances its influence in Jefferson, and the physical world around them begins to reflect this mediation.

Just as the Sancho figure provides a new dialectical model in the Quixote and Faulkner’s novels, Cervantes also provides a female version of this figure in Dorotea, a woman whose beauty and virtue along with her status as a fallen woman serve as the thesis and antithesis in creating a figure that goes beyond the Dulcinea construction. The reader sees that Dorotea is by no means a Dulcinea when the priest first encounters her and she is dressed as a peasant boy who has run away in shame after a man has betrayed her and taken her virginity. Dorotea’s very different qualities place her in a category all her own, and, as critic Sadie Trachman describes in her book Cervantes’ Women of Literary Tradition, she is a “courageous lover” whose courage in seeking out her lover proves warlike instead of heroic as she seeks to avenge her tarnished honor, thus placing her outside the context of chivalry (79). Although Dorotea is not the chivalric lover that Dulcinea is, she does something Dulcinea can never do as a construction when she pretends to be Princess Micromicona and asks Don Quixote to defend her kingdom against giants. Describing that she has “set out for Spain, where I would find salvation from all my misfortunes in the person of a knight-errant” (DQ 198), Dorotea, although part of a joke being played by the priest, assumes an important role in the novel by being a woman who actually needs to be defended. Dorotea is, in fact, the first person who specifically asks for Don Quixote’s help; therefore, she redeems Don Quixote as a hero by giving him an adventure in striking contrast to the ones he has sought out. When Dorotea’s betrayer admits his sins and professes love, Don Quixote explains the sudden transformation of Princess Micromicona to Dorotea by saying it was all caused by magic. When Dorotea’s real problems

become the inspiration for a scheme invented to trick Don Quixote, therefore, the hero is still able to resolve the entire situation, thus allowing him to defend a woman's honor in accordance with his chivalric duties..

The figure of Dorotea, especially as a mediation of the Dulcinea figure, appears in Faulkner's novels with characters like Lena Grove in Light in August. Like Dorotea, Lena falls into the category of the "courageous lover" – a fallen woman who, pregnant and alone, is searching for the father of her child. Like Dorotea, however, Lena is not the chivalric or pastoral lover that encompasses the Dulcinea construction, but she does have a virtuous quality that causes her to be accepted by the judgmental community of Jefferson: "From beneath a sunbonnet of faded blue, weathered now by other than formal soap and water, she looks up at him quietly and pleasantly: young, pleasantfaced, candid, friendly, and alert. She does not move yet" (*LLA* 11). Cleanth Brooks describes how Lena "attracts the force of the community" (55), but her vulnerability makes her a woman who, again like Dorotea, needs to be defended. This need validates Hightower as a hero, but Faulkner also uses the figure of Dorotea as the driving force that brings Hightower back to reality when he delivers Lena's baby and approaches the end of the cycle George Huck describes from reality to illusion and back to reality "where a choice must be made" (1139). When Lena gives birth successfully, Hightower is redeemed as a quixotic hero when, unlike his wife, a woman not only retains her life in his presence but gives life as well, and he recognizes this redemption when he thinks, "I showed them! [...] Life comes to the old man yet, while they were too late. They get there for his leavings as Byron would say" (*LLA* 404). As Hightower delivers the child of a woman who is so connected to the people of Jefferson, he reclaims his own relationship with the community as well as his concept of womanhood – both of which he idealized and detached himself from while trying to save. He then culminates his completion of Huck's cycle and symbolically returns to reality when he rejects his books by Tennyson for a Shakespearean history play.

The role of the Dorotea figure as the driving force toward reality is repeated in the Snopes trilogy with Linda Snopes Kohl, Eula Varner's daughter. Being her mother's daughter, Linda is naturally going to have some qualities of the Dulcinea construction, but she is also Flem Snopes' stepdaughter; consequently, these two opposing figures provide the thesis and antithesis that converges to make Linda into a Dorotea. In this role, Linda definitely falls under the category of the courageous lover who is warlike rather than chivalric as she leaves to participate in the Spanish Civil War with her husband. When she returns home, she is deaf after being wounded, and Gavin again takes on the quixotic role of defending her from Flem. In defending Eula, however, Gavin returns to reality through Linda, as V.K. points out in The Mansion:

Because he was unenchanted now, you see, done freed at last of that fallen seraphim. It was Eula herself had give him that salve, a ointment, for that bitter thumb the poets say ever man once in his life has got to gnaw at: that girl thirteen then fourteen then fifteen setting opposite him in Christian's drugstore maybe two afternoons a week (799).

Linda's role as Dorotea in "unenchanting" Gavin comes when, like her mother, she offers herself to him sexually and is rejected. Gavin turns down Linda not because she is part of the dulcineated ideal, however, but because she is not a Dulcinea. V.K. explains this idea best when he describes Eula's mythic quality in relation to Linda: "Because Linda did not have that quality; that one was not transferable. So all that remained for her and Gavin was continence. To put it crudely, morality" (*Mansion* 868). Linda further drives Gavin toward reality when she orchestrates the murder of Flem Snopes, and he realizes that getting rid of one Snopes does not end Snopesism. By the end of the trilogy, therefore, Gavin loses his idealism as he marries Melisandre Harriss, a local socialite who pales in comparison to the mythical Eula and courageous Linda, and while Gavin does not die at the end of the trilogy like Don Quixote, the choice he makes does kill the Quixote inside him. Thus he completes Huck's cycle in the same manner as Hightower.

In light of the dialectics that make up the men and women of La Mancha and Yoknapatawpha, the relationship between woman and region as well as the hero's role in defending both acquire new meanings as each author's attitude toward these figures becomes notably similar. In Cervantes' novel, the portrayal of women reflects his attitude toward region when he applies influences from past and present literary traditions to the depictions of both in the novel. In the synthesized construction of Dulcinea, Cervantes employs the past ideals of the chivalric lady and the pastoral shepherdess to a presently rustic Aldonza Lorenzo. In the convergence of the past and present in creating the Dulcinea construction, furthermore, Cervantes also creates such a unity with region, thus creating a conflict that critic Elsa Leonor di Santo describes, saying, "[I]n the *Quixote* two ages are confronted: the near past (Gothic and Renaissance) and the present (Baroque). This is, the ultimate conflict of Cervantes, his vital experience, the pulling point of his creation" [en el *Quixote* se confrontan dos edades: el pasado próximo (Gótico y Renacimiento) y el presente (Barroco). Esto es, el ultimo conflicto de Cervantes, su experiencia vital, el punto de arranque de su creación] (799). By placing qualities from both of these traditions into a construction like Dulcinea, Cervantes creates a perfect metaphor for Spain since his hero also seeks to defend his region's present state utilizing an ideal rooted in the past. In Don Quixote, therefore, Cervantes provides a hero to defend both woman and region. An examination of Dorotea as a metaphor for region, furthermore, creates a hopeful outlook for both woman and region since Dorotea, by ending up with her lover, is redeemed as an honorable woman. When Dorotea regains the virtue and purity she lost, therefore, Cervantes implies that Spain has that same capability since his region exhibits Dulcinea's noble qualities along with Dorotea's courageous ones. This type of synthesis, furthermore, would result in a region that is both honorable and noble like Dulcinea, but individualistic and pro-active like Dorotea. In Sancho Panza, furthermore, Cervantes also creates a different type of hero who uses reason and common sense to govern his people instead of past

examples from chivalry. One could even argue that Cervantes is making a case for the absolution of the aristocracy since Sancho is made a governor, not a king, and insists that no one call him “don.” Ultimately, Sancho Panza and Dorotea become balanced metaphors for both region and the heroic figure, and their existence points to a compromise between the ideal Don Quixote invents at the beginning of the novel and the one Alonso Quijano rejects at the end.

“The pulling point” of Cervantes’ creation is very similar to the pull of the past Robert Penn Warren describes in the Yoknapatawpha novels in which Faulkner’s feelings about women and region manifest themselves in his characters. Faulkner discussed the difficulty in writing female characters when he said, “I think women are marvelous, they’re wonderful, and I know very little about them” (Gwynn and Blotner 45). For this reason, it is easy to understand why Faulkner’s attitude toward his female characters is often so dichotomous – a clear example emerging in Light in August when seeing the differences between the adoration felt for Lena Grove in contrast to the hatred expressed toward Joanna Burden by the community. Faulkner’s conflicting treatment of women, however, is very reminiscent of his attitude about Southern culture, and as Cleanth Brooks notes, “[I]t is a mixture of deep affection and furious disapproval, of abiding loyalties and sharp specific disagreements” (370). This dichotomous attitude appears with Eula Varner and Hightower’s wife who are both idolized and alienated by their heroes, thus causing their destruction. Like Cervantes, however, Faulkner creates a Sancho and a Dorotea figure in his novels to serve as a compromise between his idealized constructions and the reality the community tries to impose on them. When Byron Bunch takes care of Lena and Gavin rejects Linda, however, Faulkner allows these fallen women to regain their virtue in the same manner as Dorotea; therefore, the metaphor comparing woman to region works in Faulkner as it does in Cervantes as the South has the same opportunity as Spain to regain a lost purity. Within these redeemed regions, V.K. and Byron become

the new heroes since they are able to understand these women in a way their masters cannot, which is why they prove to be the best characters to comments on the novels' action.

As Sancho Panza and Dorotea become the models for region and the heroic figure in both Cervantes' and Faulkner's works, the reader is left to ask why Faulkner and Cervantes seek a compromise in rejecting their heroic figure's ideals. In other words, why is Sansón Carrasco or Flem Snopes not the hero of these author's novels after their heroes are destroyed? The answer to this question lies in the nature of the conflict these authors share in regards to their regions' cultural identities. As Robert Penn Warren and Elsa Leonor di Santo point out, both Faulkner and Cervantes are attracted and repulsed by the past and the influence it has on the present. A complete rejection of these ideals, however, would result in dismissing the defining characteristics of both Cervantes' Spain and Faulkner's South. After all, the chivalric ideals Don Quixote imitates constitutes a large part of Spanish history and identity, and Cervantes is not interested in abandoning them. Similarly, rejecting these ideals in the South would result in Faulkner producing a region in literature that is, for all intents and purposes, the North – something no Southern writer of Faulkner's generation would be willing to create. Instead, what Cervantes and Faulkner are seeking to do is redefine their regions within the contexts of their cultural identities, and one can find a source for this need in the defeat of these identities in war, namely the English defeat of the Armada in 1588 and Lee's surrender at the end of the Civil War. Ultimately, these new identities point to a particularly Spanish quality in Faulkner's fiction and, for that matter, a Southern quality in Cervantes' novel – both of which can be defined as manifestations of *quijotismo*. When a Southerner reads the Quixote, therefore, the quixotic hero proves to be strikingly familiar, and it becomes clear that Don Quixote could have sought adventures in the South just as easily as he did in Spain.

Sansón Carrasco and Flannery O'Connor's Contemptuous "Interleckchuls"

Throughout Flannery O'Connor's life and career, she continually maintained what Robert Coles calls a "consistent mixture of intellectual depth and anti-intellectual sentiment, the latter sometimes acid in tone, other times humorously rendered" (112). In her criticism and sometimes comic portrayal for those she termed "interleckchuls" (111), a few of O'Connor's short stories contain a figure representing the contemptuous Southern intellectual whose high education and exposure to a northern way of life results in a hatred for all that is Southern, particularly its quixotic qualities such as idealism and reverence for the past. In Don Quixote, a similar figure emerges in Sansón Carrasco who, like O'Connor's intellectuals, seeks to destroy the idealism that characterizes Don Quixote by forcing him to return to his life as Alonso Quijano. In Sansón Carrasco's quest to destroy Don Quixote, however, he has a series of failures and successes that lead to Don Quixote's renunciation of chivalry and ultimate death, and O'Connor's intellectuals share many of these moments in Carrasco's endeavor. Joy in "Good Country People," for example, becomes so obsessed with defeating the type of people characterized by the story's title, she ends up being defeated just as Don Quixote defeats Carrasco during an early encounter. In "Everything that Rises Must Converge," the intellectual Julian comes to represent the Carrasco who returns to fight Don Quixote, succeeds in defeating his delusional concept of the past, but ends up destroying the Quixote figure instead of restoring him to his previous life in La Mancha. The result of this destruction and its effect on the Carrasco figure become the topic of "The Enduring Chill," whose intellectual, Asbury, desires to return his mother to reality but, like Carrasco, truly ends up achieving nothing when he emerges as the delusional figure for fighting an ideal that he finds can never truly be defeated. In their inability to truly defeat the Quixotic ideal and their ultimate submission to it, the contemptuous Spanish and Southern intellectuals come to represent a static figure whose lack of

individuality and insistence on following the “reality” that education has taught them makes the reader question if intellect, and not quixotism, is the real source of delusion in both authors’ works.

Although the reader does not encounter Sansón Carrasco until Volume II of Cervantes’ novel, he takes on immediate importance when he describes how a book about Don Quixote has made the old knight famous throughout Spain. Critic Dominick Finello points out Carrasco’s function as a representation of “fashionable academic thinking” in the novel (134), and it becomes clear that his academic sensibilities are going to conflict with Don Quixote’s delusional ideas when Don Quixote comments that a book about him could not have pleased many, and Carrasco replies: “On the contrary: just as *stultorum infinitus est numerus* [of fools we have an infinite number], so too the number of those who’ve liked that book is infinite” (*DQ* 379). Carrasco’s jab at Don Quixote and his insistence on doing it in Latin foreshadow the ensuing battle between these two polar opposites, but Carrasco knows that the only way he can best Don Quixote is to become part of the chivalric world that consumes him. As a result, Carrasco assumes the title Knight of the Wood and journeys to draw Don Quixote into battle and defeat him in hopes of forcing the old hidalgo to return home and regain his sanity. Carrasco’s plans go humorously adrift at first, however, when, after insulting Dulcinea to provoke a duel, Carrasco loses to Don Quixote, who smashes into his horse, rendering the university graduate unconscious as he stumbles to the ground. Carrasco’s defeat in this battle illustrates and perpetuates two major flaws that serve to harm him for the rest of the novel. The first is his belief that education reveals everything, which it clearly does not since it completely fails to prepare him for being a knight-errant. The second is that fighting to destroy an ideal or simply seek revenge creates neither an easy nor a noble quest. Carrasco’s pretend squire illustrates this point to the intellectual when he says, “Don Quixote’s crazy, and we’re both right in the head, but he came out all in one piece, and smiling, and you, your grace, are beaten to a pulp and not smiling a bit. I think we have to stop and ask ourselves: who’s crazier – the lunatic who can’t

help himself, or the one's who's crazy of his own free will?" (435). Although his squire makes a valid point, Sansón remains undeterred in his quest to defeat Don Quixote – not because he wants him to be sane, he says, "but [out of] a longing for revenge, because the pain in my ribs won't allow me any more merciful thoughts" (435).

Carrasco's need to defeat a quixotic ideal is exactly what drives one of O'Connor's contemptuous "interleckchuls" in "Good Country People" when Joy, one-legged woman with a Ph.D. in philosophy, unsuccessfully attempts to corrupt a Bible salesman. From the beginning of the story, Joy shows contempt for what her mother calls "good country people," or those with a simplistic frame of mind that allows them to remain detached from the real world (CS 272). This mindset is exactly what characters like Mrs. Freeman and her daughters come to represent since they possess an idealism that stems from never looking beyond the world in which they have placed themselves. Joy's education, contrarily, has afforded her the opportunity to remove herself from this world, and she grows to hate the "good country people" who embody it. In her effort to battle characters like Mrs. Freeman, Joy changes her name to Hulga just as Carrasco assumes the identity of the Knight of the Wood, and she admits, "One of her major triumphs was that her mother had not been able to turn her dust into Joy, but the greater one was that she had been able to turn it herself into Hulga" (CS 275). While Joy's name change appears different from Carrasco's in the sense that she does not adopt an identity in accordance with the quixotic world she is trying to fight, it does become a tool in fighting the "good country people" she detests when she decides to corrupt a Bible salesman in an effort to bring him into her intellectual world by making him an atheist. O'Connor narrates Joy's thoughts after meeting him:

During the night she had imagined that [...] she very easily had seduced him and that then, of course, she had to reckon with his remorse. True genius can get an idea across even to an inferior mind; She imagined that she took his remorse in hand and changed it

into a deeper understanding of life. She took all his shame away and turned it into something useful. (*CS* 284)

Joy follows through on her imagined plan, but, like Carrasco, Joy learns that education does not always equal intelligence since the Quixote she thinks she is defeating ends up not being one of the “good country people” but a swindler who takes advantage of vulnerable women. The Bible salesman actually succeeds in defeating Joy when he talks her into removing her wooden leg and steals it. Joy’s defeat, however, teaches her a hard lesson about intellect since, like Carrasco, her education does not prepare even her for the denigrating work of battling an ideal and seeking revenge on the world around her. The Bible salesman points this hard truth out to her when he says, “you ain’t so smart. I’ve been believing in nothing ever since I was born!” (*CS* 291), and Joy learns her intellectual atheism is not so intellectual after all.

Although Carrasco does not suffer from the same type of deception as Joy, he continues to learn a similarly difficult lesson about the unreliability of his intellectualism and the futility in fighting an ideal even after he returns to battle and succeeds in defeating Don Quixote. The immediate effect this defeat has on the old hidalgo is debilitating, and it foreshadows his ultimate renunciation of chivalry when he says, “Am I not the one who was defeated? Am I not the one who was thrown from his horse? Am I not the one who cannot take up arms for an entire year? So what am I proposing? Why am I singing my own praises if, now, I’m better fitted for the spinning wheel than the sword?” (*DQ* 707). Carrasco’s determination to defeat the ideology that makes Don Quixote, however, proves more difficult than he imagined when the old knight decides to become a shepherd. Calling himself “The Quixotic Shepherd” and Sancho “The Panzaic Shepherd,” Don Quixote imagines a life for himself that is not so different from the one he had as a knight-errant (*DQ* 714). Don Quixote’s decision to become a shepherd and his description of his rustic life illustrates Cervantes’ use of the Renaissance pastoral as a modification of the chivalric (Finello 61),

but it also illustrates Carrasco's futile effort to destroy an idea by destroying the figure that represents it. While Carrasco succeeds in getting Don Quixote to put down his arms, he clearly does not succeed in destroying the idealism that defines the Cervantes' hero since the new life he chooses becomes only a modification of the old one he embraced.

This question of the ability to destroy an ideology by defeating the figure that represents it becomes the theme behind "Everything that Rises Must Converge" in which Julian watches his mother's quixotic vision of the world fall apart. Julian describes this vision when he says, "She lived according to the laws of her own fantasy world, outside of which he had never seen her set foot" (CS 411). This world proves remarkably similar to Don Quixote's in the sense that it is rooted in past notions of Southern honor and superiority. This superiority becomes challenged, however, when an African-American woman steps onto a bus wearing a hat identical to that of Julian's mother. The hat becomes a symbol of equality between these two women in general, and while Julian thinks he has won a battle by making his mother realize that a white and a black woman can wear the same hat, he soon "saw everything lost. The lesson had rolled off her like rain on a roof" (CS 417). This loss bears striking resemblance to Sansón Carrasco's first loss to Don Quixote, but also like Carrasco, Julian gets a second chance at having his mother learn her lesson when she attempts to give the woman's small son a penny. The woman hits her replying, "He don't take nobody's pennies!" (CS 418), and Julian seizes the opportunity to defeat his mother's quixotic vision of the world by saying, "[T]he old world is gone. The old manners are obsolete and your graciousness is not worth a damn" (CS 419). Although Julian follows up his statement with, "it won't kill you" (419), his mother's realization that her world is gone does destroy her when "crumpling, she fell to the pavement [...] Her face was fiercely distorted. One eye, large and staring, moved slightly to the left as if it had become unmoored. The other remained fixed on him, raked his face again, found nothing and closed" (CS 420). While it would appear that Julian has won the battle

of ideologies, the consequences of his success prove severe when “a tide of darkness seemed to sweep him back to her, postponing from moment to moment his entry to the world of guilt and sorrow” (*CS* 420). Julian, as a result, succeeds in destroying the woman who represented a decaying Southern image, but, destroying his mother destroys him as well, and all that is left for Julian when he does defeat his mother is “guilt and sorrow.”

Julian’s fruitless defeat and ultimate destruction of his mother proves similar to Carrasco’s win over Don Quixote since, without his ability to go on adventures, the old hidalgo has nothing left to live for. While it appears Carrasco has finally vanquished the Don Quixote and his delusional world of chivalry, the consequences of this action again prove both sad and futile since, as another character, Don Antonio says, “Don Quixote ought never to be rendered sane, because if he were we would lose, not only his witticisms, but those of Sancho Panza, his squire, any one of which has the power to turn melancholy itself into happiness.” He provides further comment on Cervantes’ young intellectual when he adds that “for all his cleverness and hard work, Señor Carrasco has in fact accomplished nothing” (*DQ* 706). By the end of the novel, Don Antonio’s observation proves to be correct since Don Quixote’s death does not put an end to the idealism since, by the end of the novel, it becomes appealing to several other characters. This appeal becomes apparent when Don Quixote is dying from what the doctor describes as “sadness and regret,” and Sancho, the priest, and the barber, become Quixotes in their efforts to lure the old hidalgo back to life by reminding him of his deeds and adventures. Even the once antagonistic Sansón Carrasco becomes Quixotized, and when he hears Don Quixote renounce his chivalric life, the university graduate surprisingly says, “My lord Don Quixote, now that we’ve been advised of Lady Dulcinea’s disenchantment, how can you say such things? And now that all of us are so ripe and ready to be shepherds, and spend our lives in song, like princes, does your grace plan to become a hermit? Be still, for God’s sake, and be yourself, and stop all this story-telling” (*DQ* 742-43). Ultimately, therefore, Carrasco fails to defeat

Don Quixote's idealism since he falls victim to it himself, and the supposed "sane" intellectual becomes a figure willing to join forces with the "Quixotic Shepherd" by the end of the novel.

O'Connor's contemptuous intellectual Asbury in "The Enduring Chill" shares Sansón Carrasco's futility in trying to defeat quixotic idealism when he returns to his home to die and not only fails in being able to do so but, like Carrasco, emerges as a figure just as clouded in illusion as those he fights. Asbury emerges as a clear Carrasco figure early in the story when he asserts that "[h]is mother, at the age of sixty, was going to be introduced to reality and he supposed that if the experience didn't kill her, it would assist her in the process of growing up" (CS 357). Just as Cervantes shows with Carrasco and Don Quixote, however, O'Connor illustrates that reality is relative, and Asbury's mother shows a great deal of astuteness when she says, "When people think they are smart – even when they are smart—there is nothing anybody else can say to make them seem straight" (CS 361). She also comments on education when she observes that, at least with Asbury and his sister, "the more education they got, the less they could do" (CS 361). This inactive attitude proves to be the case with Asbury since he returns home to die and makes no effort to combat his illness. It is, in fact, his mother who summons a doctor despite the fact that Asbury thinks his condition "is way beyond" what a doctor can do for him (CS 367). In Asbury's mind, however, his problem is his mother's fault, and he identifies his condition when he says, "I have no imagination. I have no talent. I can't create. I have nothing but the desire for these things" (CS 364). By the end of the story, O'Connor's intellectual proves to not be as smart as he thinks since Asbury's illness proves not to be beyond the doctor as he discovers that it is undulant fever, which is not fatal. Suddenly, Asbury's image of bringing his mother to reality fades since his supposed death was actually an illusion. Like Carrasco, he becomes the Quixote when "the last film of illusion was torn as it by a whirlwind from his eyes" (CS 382), and O'Connor, like Cervantes, shows that illusion and intellect can quite often be one and the same.

Asbury's description of his lack of imagination at the hands of his mother points to an inherent contradiction between the Quixote and Sansón Carrasco figures as seen in Cervantes' novel: the difference between the pro-active individual and the passive intellectual. The Sansón Carrasco figure in both Don Quixote and O'Connor's short fiction persists as a static figure that is motivated by contempt and revenge against the idealistic world represented by the Quixote. Even when Sansón Carrasco is quixotized, he does not follow his own manifestation of Quixote's world but instead is content to follow Don Quixote in becoming a shepherd. Don Quixote contrasts with this character in the sense that, while he receives inspiration from chivalric novels, he does not completely imitate them and instead seeks out his own adventures. Don Quixote has an individualistic, and thus humanistic, view of his world, and while the Sansón Carrasco figure succeeds in destroying the individual, he does not destroy the world but instead becomes a part of it. Ultimately, Cervantes and O'Connor attack intellectualism by showing that intellect itself can be an illusion since all of these characters think destroying a person is equivalent to destroying an idea, and the question emerges as to who is truly crazy in these texts. Cervantes and O'Connor seem to think it is Carrasco since what the Quixote figures of their worlds represent is something inherently noble, happy, and self-motivated in contrast to the static, unimaginative, and sometimes vengeful notions that the "interleckchul" desires to impose on the world.

Defending Dixie Culture and Beyond: Conclusion

Examining the similarities between Miguel de Cervantes' Don Quixote and several Southern authors, poets, and essayists bears a further question that asks what it was about *quijotismo* that appealed to a group of American writers who happened to be born south of the United States' Mason-Dixon Line. The answer lies in the hero Don Quixote himself who, despite several obstacles, triumphs over those who seek to deter him even when characters like the priest, the barber, and Sansón Carrasco almost never stop trying to bring him back to "sanity." It is clear why this type of figure would appeal to the defeated Southerner, and the numerous historical similarities between Golden Age Spain and the post-Civil War South only provide further evidence for the presence of the quixotic hero in Spanish and Southern fiction. What these similar histories also suggest, however, is that the influence of Spanish literature on the Southern letters extends beyond Cervantes' novel and yields a comparison of the two literary traditions as a whole. This broader examination of Spain and the South, furthermore, illustrates the need for a global study of Southern and Spanish literatures because, as literary history continually demonstrates, artists and their creations seldom exist in a vacuum.

Perhaps the most striking similarity between Cervantes and his Southern compatriots occurs not in their literatures, but the in worlds about which they write. The defeat suffered by the South following the Civil War and the economic hardship that would result greatly resemble Spain's loss of its Armada in 1588 as well as the financial crisis that would accompany its imperial decline in the seventeenth century. These historical similarities supplied the base for Mark Twain's invocation of the quixotic hero in *Tom Sawyer* and *Huck Finn*, and no doubt Twain's works continue to influence Southern literature today. William Faulkner's admitted admiration for Don Quixote, furthermore, challenges Montserrat Ginés' idea that Cervantes' presence in Southern letters is a confluence instead of an influence in literatures (xiii). While she is correct in illustrating that this phenomenon

does not occur out of coincidence or imitation, the definition of confluence as two separate entities merging into one does not accurately describe what occurs in Southern letters. Instead, it would appear that writers following the Civil War molded the concept of *quijotismo* within their own Southern image, thus illustrating a struggle “between a longing to grasp ideal realities and the impulse to confront historical reality,” a tendency which critic Nicholas Spadaccini sees throughout Cervantes’ fiction (143).

While Ginés asserts in The Southern Inheritors of Don Quixote that the phenomenon creating this struggle in grasping reality for Don Quixote and his Southern compatriots is particular to its white, male writers, examining the humanistic desire for individuality in Don Quixote allows for a comparison to women writers like Flannery O’Conner and African-American writer Ralph Ellison. In several of O’Connor’s short stories, for example, the contemptuous Southern intellectual that mirrors Sansón Carrasco is a relatively static figure that has no personal identity and only seeks to destroy an ideal that threatens his so-called realistic sensibility. In Ellison’s Invisible Man, furthermore, an episodic plot and a quest for individuality despite a homogenizing education and political affiliation place the narrator within the context of a journey similar to Don Quixote’s. While Ginés points out that the windmills Ellison’s narrator “confronts are actually giants,” she fails to acknowledge that the narrator, like Don Quixote, is delusional in thinking these giants, to utilize her metaphor, are more like windmills since the narrator begins by having little understanding what white American thinks of him and his race. Like Don Quixote, however, he does discover the second-class status that white America has delegated to the African-American, and the result of this discovery is the narrator’s escape into invisibility in order to find individuality, which mirrors Don Quixote’s escape from mediocrity by seeking individuality in conjunction with his adventures.

As Flannery O’Connor and Ralph Ellison illustrate, the quixotic need for individuality is not singular to white, male writers, but it is in fact something that transcends Don Quixote and emerges

in the works of Southern and Spanish women writers throughout both traditions. Betina Entzminger has discussed the Southern woman's need to assert her identity by creating what she calls a "bad belle" in literature – a woman who defies the image of the "lady" imposed upon her by a patriarchal Southern society (2). Perhaps the most famous "bad belle" in Southern literature is Gone With the Wind's Scarlett O'Hara, who diverts from the "belle" model in order to survive the Civil War. In Spanish literature, a similar figure that could be termed the "picarona," or female rogue in accordance with the picaresque genre, appears in novels like Carmen LaForet's Nada [Nothing], whose character Andrea breaks the mold of the Spanish woman by obtaining an education and overcoming several obstacles to make a life for herself in Barcelona following the end of Spanish Civil War and the beginning of the Franco regime. The picarona is not the only source of comparison for Spanish and Southern female writers, however, since authors like Eudora Welty and Emilia Pardo Bazán share a personal affinity for region and dialect that results in dialogue-filled prose with characters whose speech tells the story while revealing key qualities of their regions.

The ability to compare a "bad belle" with a "picarona" within the context of an examination of Don Quixote and Southern literature demonstrates how the study of national and regional texts can only become more global as the non-literary world follows that same trend. This type of study proves especially important in the South since, as James Peacock points out in his essay "The South in the Global World," "The South, owing to its somewhat marginalized and oppositional history within the United States, can and in some ways does provide a link to the rest of the world that the nation as a whole, and specifically the triumphalist North, cannot" (588). Such a link can be found within an emerging Spanish interest in Southern letters, which can be seen in acclaimed Spanish director Pedro Almodóvar's film Todo Sobre Mi Madre [All About My Mother], which pays homage to Tennessee Williams by containing several scenes from his particularly Southern play, A Streetcar Named Desire. Examples such as this illustrate that Southern literature, and even American

literature as a whole, warrants study within an international context because there are by far more cultures and nations that have suffered defeat, decline and oppression than not. In fact, the manner in which Southern writers have molded the concept of *quijotismo* illustrates an interesting literary phenomenon where writers see qualities pertaining to their own region in that of another and make the conscious, or sometime unconscious, effort to communicate those qualities to a literary audience. This action, however, is not mere imitation, but the creation of a point of comparison, which shows, both directly and indirectly, that regions and culture that are separated by time and distance can often be quite similar, and no better example of this tendency exists than that comparing Cervantes' old Spanish hidalgo and a series of Southern Quixotes.

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