



**THE INGENIOUS GENTLEMAN,
DON QUIXOTE OF
LA MANCHA**

Day Three

DON QUIXOTE & THE PUPPET SHOW





OVERVIEW

- ▶ episode bookended by an interpolated tale, the “braying adventure” (they are in love with fantastic fictional braying contrasted with... a dead donkey, eaten by wolves)
- ▶ like many in Part Two, Master Pedro has read *Don Quixote* (or is familiar with it): he performs chivalric rhetoric — but is punished for it...
- ▶ Quixotification of Sancho, Sanchification of Quixote
- ▶ The puppet show as a modern, ironic Allegory of the Cave

“

Master Pedro: “I embrace these legs as I would the Pillars of Hercules, O illustrious revivifier of knight errantry! O never sufficiently praised knight, Don Quixote of La Mancha, courage of the faint-hearted, support of those about to fall, strong arms of those who have fallen, comfort and consolation of all those who are unfortunate.”

—*Don Quixote, II: XXV*

“ Sancho: “[My wife]’s a wonderful woman, and except for her being jealous, I wouldn’t trade her for the giantess Andandona.”

—*Don Quixote, II: XXV*



PLATO | PASCAL | ŽIŽEK

- ▶ Plato: false belief sustained via elaborate puppet show; without philosophy, we can't see the reality beyond; we act as we do because we believe; knowledge will free us from belief
- ▶ Pascal: “act as if you believe, and you shall believe.” It is enough to go through the motions; true belief comes after knowledge (the empty gesture)
- ▶ Žižek: going through the motions is *all that belief is*; without belief, no fantasy; without fantasy, *no reality*



PUPPET SHOW

- ▶ Replicates the structure of the *Quixote* itself:
 - ▶ introduced by Latin phrases and poetry
 - ▶ told via someone else's text
 - ▶ A “true history” that is a translation
 - ▶ A comical farce of the novels of chivalry
- ▶ The puppet master is “in the know,” the position of ironic mastery; he knows who Quixote *really* is, what his puppets *really* are. Doesn't he?



Master Pedro: “...operibus credite, et non verbis...”

“

Cervantes: All fell silent, both Tyrians and Trojans...

Narrator of puppet show: “This true history is taken literally from the French chronicles and Spanish ballads...”

—*Don Quixote, II: XXV-XXVI*

“Narrator: “Notice how earnestly and heatedly [Emperor Charlemagne] reprimands [Don Gaiferos], as if he wanted to hit him half a dozen times on the head with his scepter, and there are even authors who say that he did hit him, and hit him hard...”

“Look at how he kisses her on the mouth, and how quickly she spits and wipes her mouth with the white sleeve of her dress...”

—*Don Quixote, II: XXVI*



PUPPET SHOW

- ▶ Allegory of the Cave; the Cave of Montesinos; the Theater
- ▶ It becomes impossible to distinguish fact from fiction, the thing represented from its representation
- ▶ Don Quixote stands in the *liminal* space in between the stage and the audience; so do we. Our ironic modern conscience is here
- ▶ The puppet master cannot help it: he falls into the same mistake himself; he has nothing but metaphor and literature

“

Don Quixote and Sancho went to the place where the stage was set up for all to see, and it was filled with the light of little wax candles that made it look colorful and resplendent. Master Pedro went inside, and outside stood a boy to act as interpreter and narrator of the mysteries on stage...

—*Don Quixote, II: XXV*

“ Don Quixote: “I shall not consent, in my lifetime and in my presence, to any such offense against a knight so famous and bold. Halt you lowborn rabble, unless you wish to do battle with me!”

—*Don Quixote, II: XXVI*



“

And so speaking, he unsheathed his sword, leaped next to the stage, and with swift and never before seen fury began raining down blows on the Moorish puppets, knocking down some, beheading others...

—*Don Quixote, II: XXVI*









“ He knocked the puppet theater to the floor, all its scenery and figures cut and broken to pieces: King Marsilio was badly wounded, and Emperor Charlemagne’s head and crown were split in two. The audience of spectators was in a tumult, the monkey ran out the window, and even Sancho Panza was terrified.

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—*Don Quixote, II: XXVI*

“ Matter Pedro: “I am so unfortunate that I can say, with King Rodrigo:

Yesterday the lord of all Spain...
today not even a tower
that I can call my own

Not half an hour ago... I was the master of kings and emperors, my stables and coffers and sacks filled with infinite horses and countless treasures.”

—*Don Quixote, II: XXVI*

“Don Quixote: “I tell you really and truly that it seemed to me that everything that happened here was actually happening: that Melisendra was Melisendra, Don Gaiferos Don Gaiferos, Marsilio Marsilio, and Charlemagne Charlemagne; for that reason I was overcome by rage...”

—*Don Quixote, II: XXVI*



Cide Hamete, the chronicler of this great history, begins this chapter with the words *I swear as a Catholic Christian...* to which his translator says Cide Hamete swearing as a Catholic Christian when he was a Moor meant only that a Catholic Christian when he swears should swear the truth...

—*Don Quixote, II: XXVII*



Oliver

Cide-Hamete Benengeli.

CIDE HAMETE

- ▶ Cide Hamete swears “as a Catholic Christian” it’s true
- ▶ The liar’s paradox: “everything I say is a lie”; if Moors are falsehood, and Christians are truth, then everything in our “true history” is false—including Hamete’s oath that he tells the truth... as a Catholic Christian
- ▶ Here, too, we find ourselves located in between the world of truth and fiction; no difference
- ▶ The world is a novel; the novel a world

DON QUIXOTE & THE DOLOROUS DUENNA





OVERVIEW

- ▶ Duke and the Duchess feed Quixote's madness for their own amusement (they have, of course, read *Don Quixote*)
- ▶ Elaborate pageants and charades—made real. The world begins to construct itself around fiction, not the reverse. Pascal, not Plato
- ▶ Sancho takes over the language of courtesy, the court; Quixote becomes practical
- ▶ They lead Quixote and Sancho to Clavileño, a magical wooden horse that can fly—but only if you keep your eyes closed (belief)

“

“Panza,” said Sancho before anyone else could respond, “is here, and Don Quixotissimo as well, and so, most dolorous duennissima, you can say whatever you wishissima, for we’re all ready and most prepared to be your most servantish servantissimos.”

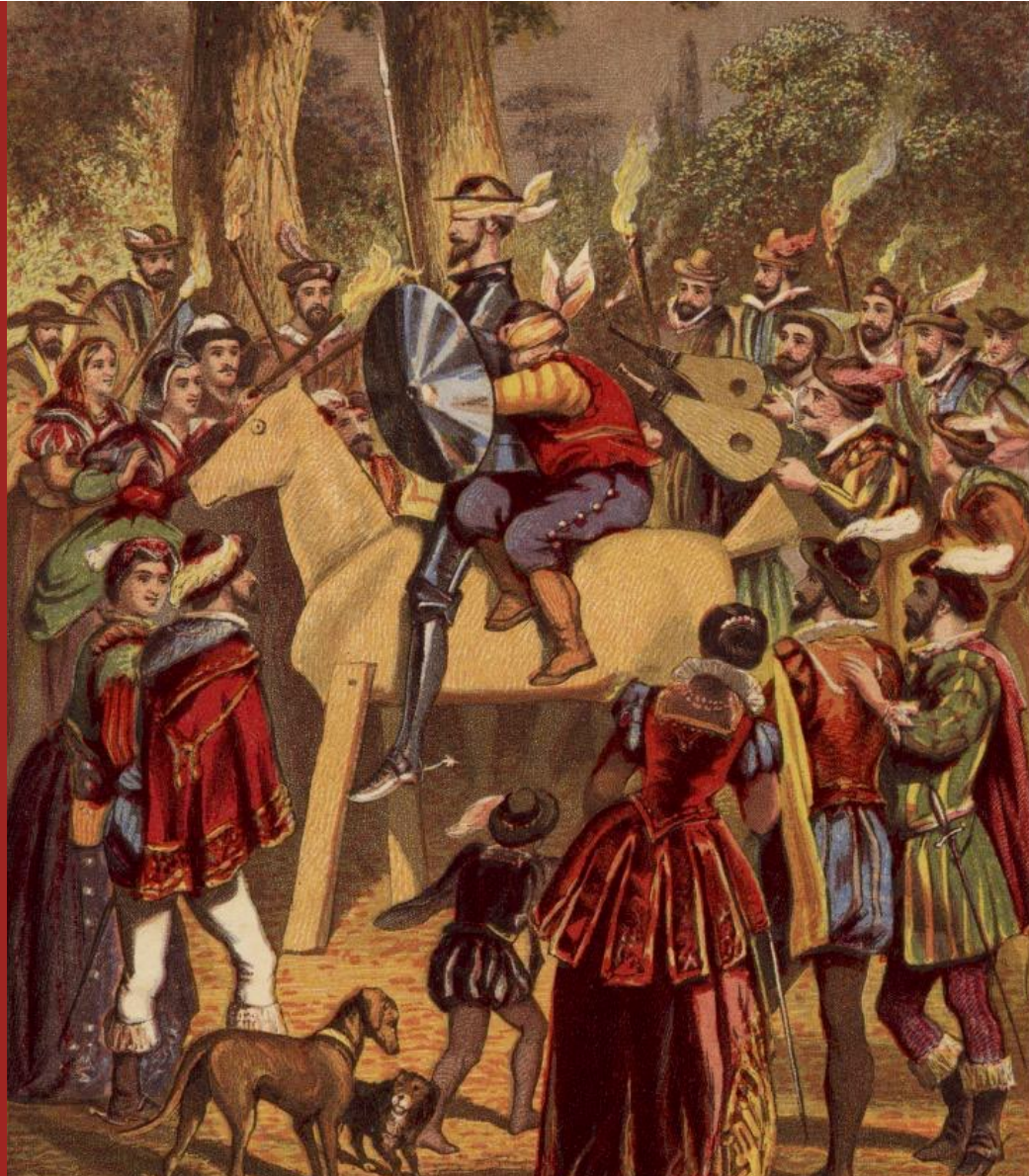
—*Don Quixote, II: XXXVIII*

CLAVILEÑO AND THE TRAGIC TRUTH











Clavileño

*Segunda parte del ingenioso caballero
don Quijote de la Mancha • 1615*




*Ilustración original de Pedro Moreno para la exposición
"16 personajes que maravillan y... Miguel de Cervantes"*





CLAVILEÑO AND THE COMIC FANTASY





IT IS TRUE THEN —
I AM CONSIDERED A
COMIC CHARACTER
NOW?

Don Quixote is led to believe that if he fights a giant named Malabruno he will be able to save Dulcinea. So he and Sancho set out again, but this time on a wooden horse named Clavileño the Swift, that Don Quixote believes is a flying horse!



However, someone was storing fireworks inside the wooden horse's belly which suddenly explode, sending Don Quixote and Sancho flying through the garden!







“Panza: “Without saying anything, I got down from Clavileño and played with the nanny goats [the Pleiades]...”

Quixote: “Sancho, just as you want people to believe what you saw in the sky, I want you to believe what I saw in the Cave of Montesinos. And that is all I have to say.”

—*Don Quixote, II: XLII*







5.50
PESETAS



ESPAÑA

9 DE
OCTUBRE
DIA DEL





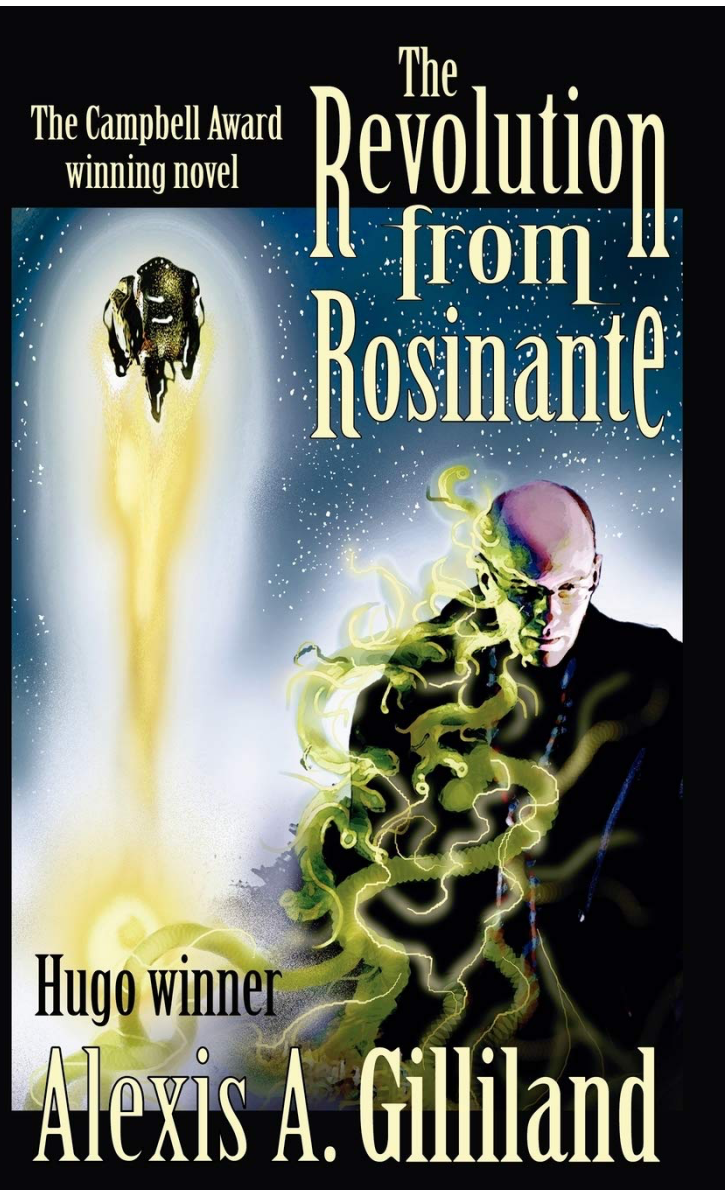


THE FUTURE OF DON QUIXOTE



CYGNUS X-1

- ▶ “Cygnus X-1,” a song from *A Farewell to Kings* (1977) by Canadian rock band Rush
- ▶ In a distant future, the singer describes the romantic (and suicidal) impulse to fly into a black hole—is it the end? Or a passageway to something else? (Hint: the latter; see, *Interstellar*) A man who is recklessly curious?
- ▶ In a nod to the madness of this impulse and the romantic dedication to the ideal over the real, the ship is named the *Rocinante*
- ▶ Although this song was not political, they had previously done a sci-fi concept album dedicated to conservative-Libertarian author Ayn Rand



REVOLUTION FROM ROSINANTE

- ▶ *Revolution from Rosinante* is a Hugo and Campbell award-winning novel from 1981 by Alexis Gilliland
- ▶ A prison colony in 2030 on the asteroid Rosinante [sic] organizes and revolts, freeing themselves from corrupt Earth politics
- ▶ A Libertarian space dream — space will be a “final frontier” like the American West, where rugged and pure individuals will find freedom from a decadent Earth



THE EXPANSE

- ▶ *The Expanse* is a series of novels (and TV series) by “James S. A. Corey” (pen name for two writers): politics in the solar system ca. 2350
- ▶ Focuses on James Holden, a (white) idealist who grew up an independent rancher from Montana; he persistently crusades against political corruption
- ▶ His ship is, of course, the *Rocinante*
- ▶ It also largely suggests that Earth is elite and corrupt, Mars less so, and the outer planets democratic and populist. The past is again seen as *decadent*

THE EXPANSE

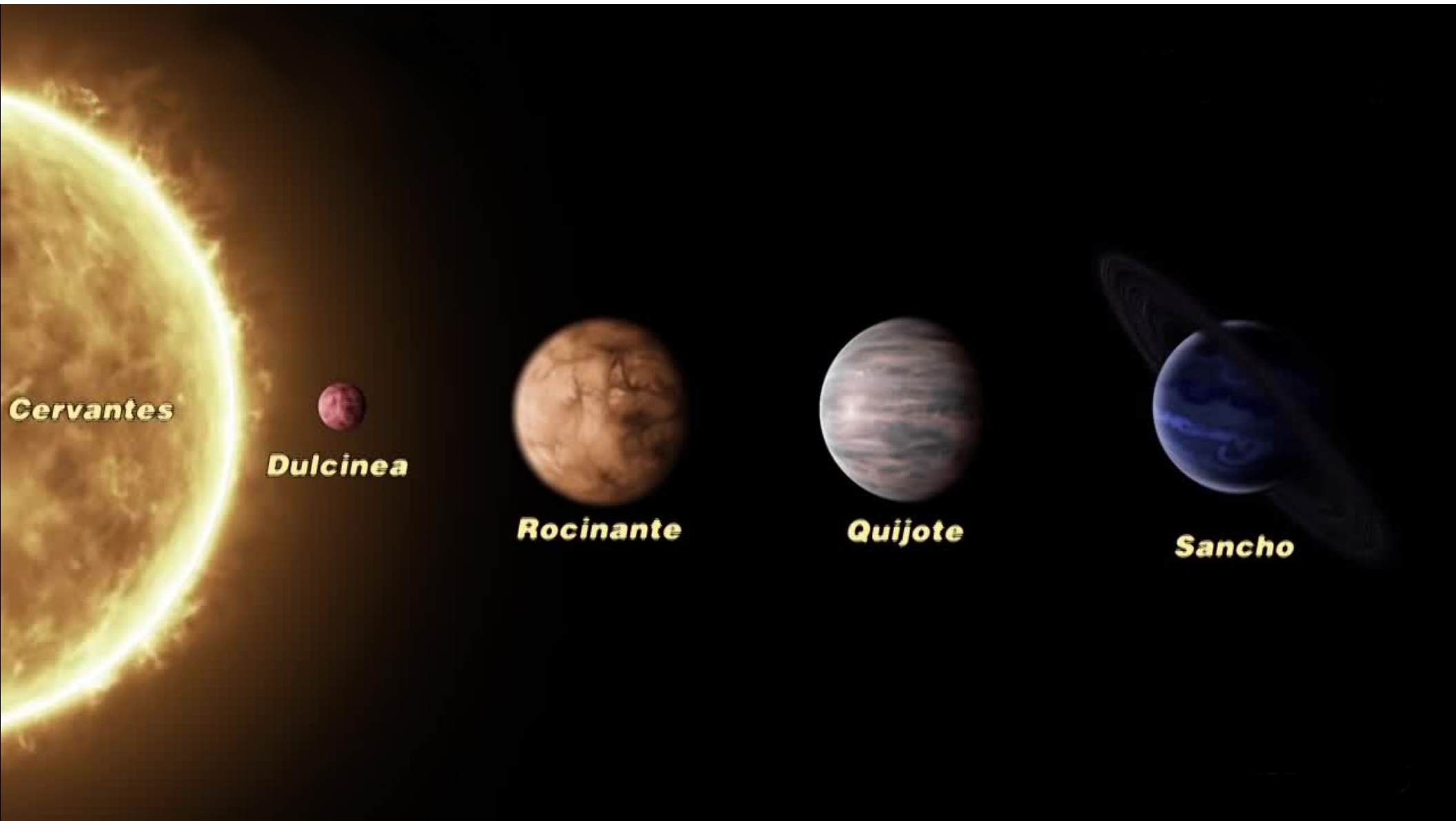
- ▶ The key for all these scenarios (besides their white male Libertarianism) is that they have a future that they want and that they believe in
- ▶ Do we? Do we have a clear idea what the future should look like and how we might get there?
- ▶ Regardless of the politics, this is the value of utopian thinking over cynicism; it invokes the power of belief, and a corresponding fantasy that structures reality
- ▶ Maybe Quixote overdoes it, but doesn't he have the right idea?





MU ARAE

- ▶ Perhaps you prefer your dreams to be a little bit more 'realistic'
- ▶ Mu Arae is a G-type star about 50 light years away in the constellation Ara (The Altar). It also has a proper name, however: Cervantes
- ▶ It has four exoplanets that orbit it, named (from closest to farthest away):



Cervantes

Dulcinea

Rocinante

Quijote

Sancho

Emma Stone

Jonah Hill



MANIAC

MANIAC

- ▶ Set in a surreal (and yet oddly retro) near future, the series follows a drug addict and a schizophrenic through a series of bizarre alternate realities caused by experimental drugs
- ▶ It also contains persistent references to a certain book that is precisely about the difference between reality and fantasy
- ▶ In this clip, for example, Annie decides to break her drug habit and visit her long-estranged sister—to become “healthy”

Maniac, "Windmills"



Emma Stone

Jonah Hill

MANIAC



MANIAC

- ▶ Hopefully, you understand this scene as *ironic* — she thinks reading *Don Quixote* will make her sane and well
- ▶ What Annie describes *sounds* healthy — travel, reading books, exercise, and “taking care of your mind” — but this is what Don Quixote does!
- ▶ Meanwhile, the radio interview in the background suggests a link between “individuality and art”: the self is always a work of fiction