

TYPE VARIATIONS IN THREE AUTHORS: STUDIES ON HUMOUR

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ABSTRACT

This study follows the evolution experienced by a type at the hands of three writers geographically and historically distant from one another. Ariosto turns a sensitive and chivalric knight into a wild beast, the epitome of the madman. Cervantes takes a madman, capable of seeing in his prosaic surroundings the chivalric world of the books of knighthood, and transforms him into a type of his own, the idealistic knight who will always fight for his ideals in a world where there is no room for them. And Swift by simply paroding his sources turns this idealistic quixote into a quixotic fool.

RESUMEN

Este estudio sigue la evolución que sufre un tipo en las manos de tres autores geográfica e históricamente distantes. Ariosto transforma un cortés y exquisito caballero en un animal salvaje, epítome del loco. Cervantes, por su lado, transforma a un hidalgo loco en el paradigma del idealismo que arriesga su vida por sus ideales. Y Swift continuando con la parodia degrada al tipo quijotesco convirtiéndolo en un tonto.

According to Bergson, «to depict characters, that is to say, general types, is the object of high class comedy» (149). Types, especially satirical types are comical. The purpose of satire is to hold up a person to ridicule. It is to make fun of a person by exposing his false pretensions. Even in a writer associated with serious matter, this humorous vein can be seen. Any reader cannot but smile at the first sentence of Cicero's *Catilinaria* «Quo usque tandem abutere, Catilina, patientia nostra?» However not all comical types are necessarily satirical. There are some, which because of the affection with which they are drawn, reach the highest level of comedy. So, two kinds of humorous types can be distinguished: those in which the narrator wants to straighten a wrong and those which are purely aesthetic creations, that is tendentious and non-tendentious ones.¹ The former are usually motivated by a feeling of hostility, while the latter are a purely aesthetic creation. But in either case, we should take into account, as Maurice Charney points out, that types in general are not «realistic portraits of average men in everyday situations» because «[c]omedy deals not with representative types, but with extremes and caricatures (69).

The types we are to study now are not due to any kind of repression the humorist has to suffer. There is no tyrannical oppression from anybody or any organization that happens to be in power. It is due to the mandates of a fair and civilized society that, in order to preserve everybody's rights, exercises on all of us certain controls.² The Type, that is to say, the object of the joke, is not the one who oppresses us, but civilization itself. Most of the times, the person or persons, whom the type exemplifies, and whom we make the object of the joke, does not intentionally offend us, but offends our sense of measure, instilled by society. The humour dealt with on this essay operates because of the pressures any just society imposes on man. We are not allowed to hit a person because we dislike the way he laughs, dresses or eats. Bergson explains, «By laughter, society avenges itself for the liberties taken with it» (197). The restrictions

imposed on us by civilization or society have formed part of our nature in such a way that we do not tolerate any violation on the part of anybody. For this reason, when somebody does not behave according to our social or aesthetic code we avenge this infraction with humour, as the only outlet allowed to us. Boris Sidis sees this somewhat differently. For him: «custom is the soul of society. What deviates from custom is a laughing stock, a butt for ridicule» (28). But why is anybody's deviation from the norm a laughing stock for us unless we have forced ourselves to follow the norm?

In «The Meanings of Comedy» Wylie Sypher mentions three types of comic heroes. His thinking originates in Aristotle's concept of old comedy as exposed in his *Ethics*, that is as a struggle or context in which the Impostor (*alazon*), who claimed more than his share of the victory, was finally put in confusion by the ironical man (*eiron*), who pretended ignorance. These two characters, the boaster or buffon (*alazon*) and the «mock-modest» (*eiron*) (38), are in Sypher's opinion alter egos of each other as «[t]he two extremes appear together» (38). As example of the «alazon» Sypher mentions Falstaff, and with respect to the «eiron» Sypher sees that at times the eiron or «mock-modest» becomes the buffoon or fool, as is the case of Socrates, «who was 'ignorant' and who had also the disposition of the 'buffoon' or 'fool,' the features of the comic spirit itself, the coarse, ugly mask of the satyr or clown» (38), because by asking questions he defeated the impostors, the supposedly wise men of Athens. The third and very necessary ingredient of comedy was the «straightforward» man, who did not exaggerate or understate, and who cannot properly be considered comic.

For Sypher the Fool is comic man. However, contrary to Bergson who conceived the Fool as a mechanical figure (39), Sypher sees the Fool as an ambivalent figure, at times majestic but at others a clown; and the clown is the one who gets slapped (39). Sypher distinguishes two types of Fool, the Natural and the Artificial. While the Artificial fool is only a parasite (40), the natural fool is the vic-

tim, the one to «[divert] the wrath of the God» to the person of the king (39). He is the alter ego of the successful man, the sufferer, who can humble this successful man with his mockery. One good example would be the Fool in *King Lear*. According to Sypher the Fool was the one to save the hero from *hubris* (39). In addition to that the fool can also be the seer and the madman and this last type is going to be the object of this essay.

In *The end of comedy* (38-48) David Grote explains that the Comic hero can have any of the three following personalities: the Innocent, the Fool and the Scoundrel. The Innocent ignores the nature of the world but as he is not stupid he can learn (39). One example of the Innocent could be Lazaro before he is hit by the blind man. Though we cannot talk about *The Lazarillo* as being a comedy proper, we recognize several comic elements in it. According to Grote, the Innocent usually depends economically from his elders. The hero of the *bildungsroman* falls into this category. A variation of this type and in its own way somewhat innocent also it would be the brain who is usually fooled, pushed around, taken advantage of like Charlie Citrine in Saul Bellow's *Humboldt's Gift*. We have only to remember all the times Citrine is taken advantage of, not only by Cantabile, but by Von Humboldt or Thaxter. Or Dean Corde in *The Dean's December* who makes an inappropriate remark about the university tenure system to a reporter.

Grote conceives the Fool as «the Innocent gone wild» and sees this Fool as very far removed from Shakespeare's fool (41), because it is only by mistake that he says or does something clever. Grote claims that the most prominent comic hero is the Scoundrel, because it is the Scoundrel the one who makes the things really happen in a comedy. The Innocent can develop the complications because he has to, the Fool because he doesn't know what he is doing but the Scoundrel tricks for the sake of tricking, because he enjoys the mess he creates around himself. He has very few scruples and very little respect for society and for that reason he uses it

to his convenience. According to Grote, he could be the lover as in the Restoration drama, but more commonly he is the helper (44-5). Crispin in *Los intereses creados* and Autolycus in *The Winter's Tale* are good examples.

Besides being tendentious and non-tendentious, the types can be simple, if one single feature is stressed, or complex, if they seem a combination of several types. Also there are types that can be classified as primary because, as far as we know, they are the original or only ones in their kind, and there are those which are derivative or secondary, because they have been born out of the primary ones. After this digression, because even the most thorough analysis would miss the complexity and variety of the types, this study has selected one that because of its originality together with the influence either exerted in or received by three writers belonging to different periods and nationalities, stands out among the others.

Among the types there is one which never fails to create humour: the insane. The object of this essay is to draw a comparative study of the evolution of and consequent response to a type, the madman in three writers: Ludovico Ariosto, Miguel de Cervantes and Jonathan Swift. The humour produced by the insane is universal. Through the ages the behaviour of the insane has been a source of humour for the sane. As Riley puts it:

The degrading treatment of the insane throughout Europe is well known. They were regarded as objects of mirth even by the most humane. But it is hypocritical to go to the other extreme and pretend the deranged behaviour is never funny. The antics of Don Quixote are the prime source of the book's comedy. (49).

In *Orlando furioso* half way through the poem, in canto xxiii, Orlando becomes mad. As an elementary kind of humour, the madman humour is cinematic and involves falling and beating, what is commonly known as slapstick or physical humour. In the case of Orlando, his mad behaviour is especially comic because he was Angelica's protector and only companion through Asia and Europe,

and always behaved like the perfect cavalier as Angelica tells Sacripant when he wonders about her virginity. Suddenly, he is seen stripping himself first of his weapons and then of his clothes,

... e mostro ignudo
l'ispido ventre e tutto 'l petto e 'l tergo
(xxiii, 133).

Orlando's madness is the type of wild madness that makes the reader laugh, but not so the characters of the poem. The humour of the effects of his madness is mainly due to the use of exaggeration. For example, Orlando's strength: he can pull big trees or kill scores of people without the use of weapons. In his behaviour and appearance, Orlando is no more than a wild beast:

che per lungo sprezzarsi, come stolto,
avea di fera, più che d'uomo, il volto»
(xxxix, 45).

Those who don't know him are afraid of him because Orlando goes wild and kills several people:

Gli agricoltori,...
lascian nei campi aratri e marre e falci:
chi monta su le case chi sui templi
(poi che non sicuri olmi né salci),
onde l'orrenda furia si contempli...
(xxiv, 7).

The inference is that those who witness Orlando's madness are afraid of him because his insanity is of the violent kind: He kills people and destroys property. His friends, on the other hand, feel sorry for him (xxxix). This is the case with Rinaldo who, on hearing about the fate of his former rival, «senza fin si lagna e duole» (xxxix, 48), and decides to search for Orlando in order to have him cured of his madness. The funniest passage during his episode of madness is the one in which Orlando drags the dead mare and wants to exchange it for the shepherd's horse, and so tells the shepherd:

Io te la mostrerò di qui, se vuoi;
 che morta la su l'altra rippa giace:
 la potrai far tu medicar dipoi;
 altro difetto in lei non mi dispiace.

(xxx,6).

Thus, the humour of the insane results from his unpredictable behaviour and reasoning.

The humour in *Don Quijote* for the most part is produced by this universally laughable character. But as Charney concedes, «It is possible for those who habitually deal in stereotypes to break loose» and for that reason «[great] comic characters like Falstaff are both highly original and highly traditional» (51). A comment that we can apply to Don Quixote as well.

In his masterpiece Cervantes was not interested in describing the mental anguish of a paranoiac or a schizophrenic. As a Renaissance man, he could not foresee Freud. For this reason, let us not consider at this point the philosophical reasonings about the grandeur that, little by little, the author and the reader see in Don Quixote; in the eyes of ordinary people the behaviour of a crazy person is received with exhilaration. And this is in part what there is in *Don Quijote*: his deranged behaviour, the problems he causes to others and to himself, while the reader just enjoys his crazy actions without having to suffer any of their consequences. This can be seen in the next scene.

After leaving his home, Don Quixote realizes he has not been dubbed knight yet. He reaches an inn he imagines to be a castle and asks the innkeeper (in his imagination, the lord of the castle) to dub him knight,

El ventero, que, como está dicho era un poco socarrón y ya tenía algunos barruntos de la falta de juicio de su huesped, acabó de creerlo cuando acabó de oírle semejantes razones y, por tener que reír aquella noche, determinó de seguirle el humor; y así, le dijo que andaba muy acertado en lo que deseaba y pedía y que tal prosupuesto era propio y natural de los caballeros tan principales como él parecía y como su gallarda presencia mostraba...

(I, iii, 34; my underline).

Thus the innkeeper wants to have fun with Don Quixote. However, neither the innkeeper nor his guests can peacefully enjoy the knight who almost kills two carriers who, unaware of Don Quixote's loss of touch with reality, try to put aside Don Quixote's armour in order to water their mules,

No le parecieron bien al ventero las burlas de su huesped, y determinó abreviar y darle la negra orden de caballería luego, antes que otra desgracia sucediese... Advertido y medroso desto el castellano, trujo luego un libro donde asentaba la paja y cebada que daba a los harrieros, y con un cabo de vela que le traía un muchacho, y con las dos ya dichas doncellas, se vino donde don Quijote estaba, al cual mandó hincar de rodillas; y leyendo en su manual como que decía alguna devota oración, en mitad de la leyenda alzó la mano y dióle sobre el cuello un buen golpe, y tras él, con su misma espada un gentil espaldarazo, siempre murmurando entre dientes, como que rezaba. Hecho esto, mandó a una de aquellas damas que le ciñese la espada la cual lo hizo con mucha desenvoltura y discreción, porque no fué menester poca para no reventar de risa a cada punto de las ceremonias; pero las proezas que ya habían visto del novel caballero les tenía la risa a raya.

(I, iii, 36-7).

In these scenes we see that the spectators find the behaviour of crazy Don Quixote laughable and we can conclude that Cervantes chose an insane man as the main character in his novel because he wanted to write a humorous novel.³ In the above scene, however, there is another element that is much used in comedy: the trickster tricked. The innkeeper tried to have fun with Don Quixote, but soon he repented of his decision.

Besides the fact that the characters that give title to the work are insane, there are other similarities between *Don Quijote* and *Orlando furioso*.⁴ But while Don Quixote loses his reason in the first chapter of his novel and does not recover it until the last, Orlando becomes mad in the middle of the poem, in canto xxiii to be more precise, and recovers his wits in canto xxxix. Therefore, he is crazy for less than half of the poem. Orlando is mad but the reader only gets glimpses about what is passing through his mind. Orlando is

very close to the mechanical figure, the Fool as described by Bergson or may be Grote, while Don Quixote is a totally rounded figure with a very complex imagination and soul. Orlando's madness is the type of wild madness that makes the reader laugh but not so the characters of the poem. The spectators of Orlando's madness are afraid of him because he kills people and destroys property, while in the case of Don Quixote, he wounds only a few. More often than not, the beating he receives is much greater than the damage he causes. Don Quixote's kind of madness can be better understood in the explanation he gives to Sancho about the way he is going to imitate Orlando's madness in order to prove his love for Dulcinea. Thus, he says about Orlando:

... se volvió loco, y arrancó los árboles, enturbió las aguas de las claras fuentes, mató pastores, destruyó ganados, abrazó chozas, derribó casas, arrastró yeguas, y hizo otras mil insolencias, dignas de renombre y escritura? Y, puesto que yo no pienso imitar a Roldán... parte por parte, en todas las locuras que hizo, dijo y pensó, haré el bosquejo, como mejor pudiere, en las que me pareciese ser más esenciales. (I, xxv, 194).

that is, the madness of Don Quixote is going to be more bearable. However, his behaviour, which is unpredictable because he is insane, is a source of humour. In old times, people used to make fun of the mad man as we can see in *Don Quijote*. Today the behaviour of the innkeeper and specially that of the dukes (II Part of *Don Quijote*) is considered unethical and it is frowned upon,⁵ but in the seventeenth century it was not.

Besides the fact that in both works a madman is the one to name the work there are other similarities or parodies in *Don Quijote* with respect to its up to a certain point source *Orlando furioso*. In some Renaissance works, virginity is occasionally treated in an ironical manner. In *Orlando furioso*, for example, jokes about Angelica's virginity through the metaphor «flower» or «rose» fill the first part of the work. Thus Sacripant complains that he has come late «e ch'altri a corre il frutto e andato prima,» and while he

has only got words and looks from her «et altri n'ha tutta la spoglia opima» (i, 41). However, when he encounters Angelica, she reassures him she is still the same:

come Orlando la guardò sovente
da morte, da disnor, da cai rei;
e che'l fior virginal così avea salvo,
come se lo portò del materno alvo.
(i, 55).

Later on, it is Orlando who cries for and wonders about Angelica's flower:

e il fior ch'in ciel potei pormi fra i dèi,
il fior ch'intatto io mi venìa serbando
per non turbati, ohimè! L'animo casto,
ohimè! per forza avranno colto e guasto.
O infelice! oh misero! che voglio
se non morir, se'l mio bel fior colto hanno?
(viii, 77-8).

In *Don Quijote* we also find ironic remarks about virginity to create humour. One of my favourite is the one in which the narrator, after praising Don Quixote's desire to protect maids, comments about those maids in the books of knighthood:

... doncella hubo en los pasados tiempos que, al cabo de ochenta años, y que en todos ellos no durmió un día debajo de tejado, y se fue tan entera a la sepultura como la madre que la había parido. (I, ix, 71; my underline).

This passage, besides parodying the above quoted paragraph of Orlando, in which Angelica reassures Sacripant about her virginity («e che'l fior virginal così avea salvo, / come se lo portò del materno alvo.» (i, 55)), is in itself twice ironic. It is first ironic about the maids who supposedly remain maidens though they spend their nights in the open. And then becomes secondly ironic with the statement that the girls are «as maidens as the mother who bore them» (My translation). The expression «como la madre que la parió» is

such a common tag in Spanish that it has become devoid of meaning and no longer anybody makes any association with any mother, real or imaginary. But in this context, Cervantes wants us to take the expression literally. At this point in his work Cervantes seems to be making fun of the high ideals of his knight. By showing how unbelievable was the chastity of those maidens who peopled the books of Knighthood, Cervantes is ridiculing Don Quixote's idealism. However, Don Quixote's idealism will end up by winning to his side narrator and reader alike.

In conclusion, both *Orlando furioso* and *Don Quijote* are a humorous vision of the world of knighthood, and both make use of a madman as a humorous resource. But while Orlando is mad for less than half of the poem and is not always present during the action, Don Quixote does not recover his reason until the last chapter and very rarely disappears from the main scene. If an event concerns other characters, Don Quixote is at least present and showing an interest in it. The madness of Orlando is not the main humorous resource of the poem, because the poem is funny before and after Orlando's madness, and his madness does not always engender mirth. In *Don Quijote*, the main character's madness is the most important humorous resource as it is the string that pulls the action and unveils all this humorous world. Don Quixote, however, is the opposite of mad Orlando, because he behaves as a sane knight, as sane Orlando did. But the world of Don Quixote is not Orlando's world, and this contrast between the realistic world in which Don Quixote lives and the world from the books of knighthood in which he imagines himself to be is what creates humour. There is a further distinction between these two characters. Both are mad but while in the case of Orlando the reader gets only glimpses about what goes through his mind in Don Quixote there is more elaboration on the part of his author about the idealistic motives of his unexpected behaviour. That is, the use of a madman in a literary work can have different thematic effects.

In a *Tale of a Tub* Jonathan Swift presents a madman that has some points in common with Cervantes' character. Jack becomes crazy in a way which resembles Don Quixote's demise. The latter becomes crazy after reading too many books about knighthood,

En resolución, él se enfrascó tanto en su lectura, que se le pasaban las noches leyendo de claro en claro, y los días de turbio en turbio; y así del poco dormir y del mucho leer se le secó el cerebro de manera que vino a perder el juicio. (I, i, 23).

While Jack reads his father's will so carefully in order to find hidden meanings that he goes crazy also,

Jack had provided a fair Copy of his father's Will, engrossed in Form upon a large skin of Parchment; and resolving to act the Part of a most dutiful Son, he became the Fondest Creature of it imaginable. For, altho' as I have often told the Reader, it consisted wholly in certain plain, easy Directions about the management and the wearing of their Coats, with Legacies and Penalties, in case of Obedience or Neglect; yet he began to entertain a Fancy, that the Matter was deeper and darker and therefore must needs have a great deal more of Mystery at the Bottom.(190).

The first remark we hear about Jack's madness is that he is known by different names (*Tale*, 141-2). The same happens to Don Quixote. According to the narrator, his last name was «Quijada», «Quesada» or «Quejana» (I, i, 22). His neighbour, though, calls him «Señor Quijana» (I, v, 46). He takes the name of «don Quijote» (I, i, 25) and adopts several legendary names (I, v, 46). Sancho gives him the appellation of «Caballero de la Triste Figura» (I, xix, 143), which Don Quixote later changes to «Caballero de los leones» (II, xxvii, 560). At the end, on his death-bed, after having recovered his mind, he says:

—Dadme albricias, buenos señores, de que ya no soy don Quijote de la Mancha, sino Alonso Quijano, a quien mis costumbres me dieron renombre de bueno.

(II, lxxiv, 911).

Jack is not the only character of Swift's to resemble Don Quixote.⁶ In «Cassinus and Peter,» one of his scatological poems, Swift

draws a kind of quixotic figure. Cassinus is not insane but his idealization of Celia is quixotic. Moreover, his physical appearance is described in terms that resemble Don Quixote in the adventure of the bags of red wine,

... hallaron a don Quijote en el más extraño traje del mundo. Estaba en camisa, la cual no era tan cumplida, que por delante le acabase de cubrir los muslos, y por detrás tenía seis dedos menos; las piernas eran muy largas y flacas, llenas de vello y no nada limpias... (I, xxxiv, 302-3).

Cassinus is also presented exhibiting his shirt, in this case because «His breeches are torn» (l. 15). His «ragged shirt», furthermore, has its parallel in the irregular and too short one, Don Quixote is wearing. But the similarity of the legs in both men,

... well embrowned with dirt and hair... (l. 18)

and

... las piernas... llenas de vello y no nada limpias...

makes me believe that Swift had Don Quixote in his mind when he was describing Peter. Moreover, Don Quixote

... tenía en la cabeza un bonetillo colorado grasiento... (303)

that parallels Cassinus'

... one greasy stocking round his head... (l. 12)

and while Don Quixote

... en el brazo izquierdo tenía revuelta la manta de la cama... (303).

Cassinus, on the other hand, had

... A rug o'er his shoulders thrown... (l. 19).

In this scene no «jordan» (l. 21) is mentioned in Don Quixote's chamber, but Cervantes isn't afraid of giving realistic details, as the duchess tells Don Quixote when he is going to retire for the night,

... dentro de su aposento hallará los vasos necesarios al menester del que duerme a puerta cerrada, porque ninguna natural necesidad le obligue a que la abra.

(II, xlv, 728).

There is another detail in Cassinus that reminds of Don Quixote in the palace of the Dukes:

The t'other sock he sat down to darn
With threads of different coloured yarn (l.13-4)

which echoes,

Cerró tras sí la puerta, y a la luz de dos velas de cera se desnudó, y al descalzarse ¡oh desgracia indigna de tal persona!, se le soltaron no suspiros ni otra cosa que desacreditasen la limpieza de su policía, sino hasta dos docenas de punto de una media, que quedó hecha celosía. Afligióse en extremo el buen señor, y diera él por tener allí un adarme de seda verde una onza de plata; digo seda verde porque las medias eran verdes.

(II, xlv, 729; my underline).

After the narrator's philosophizing about the poor «hidalgos»⁷ who have to dress decorously,⁸ though they go hungry, it continues,

Finalmente, él se recostó pensativo y pesaroso, así, así de la falta que Sancho le hacía, como de la irreparable desgracia de sus medias, a quien tomara los puntos aunque fuera con seda de otro color, que es una de las mayores señales de miseria que un hidalgo puede dar en el discurso de su prolija estrechez. (II, xlv, 730; my underline).

But the resemblance is not only physical, Cassinus also resembles Don Quixote spiritually. He idealizes Celia, much in the way of Don Quixote. Don Quixote sent Sancho with a letter for Dulcinea and on his return, Don Quixote asks him questions about his lady. In this scene we can observe two different worlds. Here is one example:

Pero no me negarás, Sancho, una cosa: cuando llegaste junto a ella, ¿no sentiste un olor sabeo, una fragancia aromática, y un no sé que de bueno, que yo no acierto a dalle nombre? Digo, ¿un tuho o tufo como si estu-

vieras en la tienda de algún curioso guantero? —Lo que sé decir —dijo Sancho— es que sentí un olorcillo algo hombruno; y debía de ser que ella, con el mucho ejercicio, estaba sudada y algo correosa. —No sería eso —respondió don Quijote— sino que tu debías de estar romadizo, o te debiste de oler a tí mismo; porque yo sé bien a lo que huele aquella rosa entre espinas, aquel ambar desleído.

(I, xxxi, 258).

This idealization of his lady is similar to Strephon image of Cloe in «Strephon and Chloe» (455-63):

Her graceful mien, her shape, and face,
 Confessed her of no mortal race:
 And then, so nice, and so genteel;
 Such cleanliness from head to heel:
 No humours gross, or frowzy steams,
 No noisome whiffs, or sweaty streams, before, behind, above, below,
 Could from her taintless body flow. (7-14).

And later on,

He'll sweat, and then the nymph will smell it.
 While she a goddess dyed in grain
 Was unsusceptible of stain:
 And, Venus-like, her fragrant skin
 Exhaled ambrosia from within: (84-8).

Cassinus and the two Strephons (448-52 and 455-63) resemble Don Quixote in their idealization of women. But there is a difference, when the Strephons and Cassinus wake up from their dreams. One Strephon becomes vulgar with Chloe; the other turns into a misogynist because of Celia's uncleanliness and disorder at home, and Cassinus wants to die. Don Quixote, however, will not allow reality to shatter his dreams; instead, he blames his enemies for enchanting Dulcinea.⁹ In the next passage, Sancho, who lied to his master and may have never seen Dulcinea, tells him she is one of the three rustic women, riding donkeys; and this is what Don Quixote says:

—Sancho, ¿qué te parece cuán mal quisto soy de encantadores? Y mira hasta donde se estiende su malicia y la ojeriza que me tienen, pues me

han querido privar del contento que pudiera darme ver en su ser a mi señora. En efecto, yo nací para ejemplo de desdichados, y para ser blanco y terrero donde tomen la mira y asiesten las flechas de la mala fortuna. Y has también de advertir, Sancho, que no se contentaron estos traidores de haber vuelto y transformado a mi Dulcinea, sino que la transformaron y volvieron en una figura tan baja y tan fea como la de aquella aldeana, y juntamente le quitaron lo que es tan suyo de las principales señoras, que es el buen olor, por andar entre ámbares y entre flores. Porque te hago saber, Sancho, que cuando llegué a subir a Dulcinea sobre su hacanea (según tú dices, que a mí me pareció borri-ca), me dio un olor de ajos crudos, que me encalabrinó y atosigó el alma.

(II, x, 513-14).

Don Quixote belongs to a humorous type of the universal kind: the madman, a primitive type. But then he becomes the creator of a more sophisticated type: the quixotic figure,¹⁰ a derivative type. Cervantes starts with a madman who soon evolves into an idealist, Don Quixote. Cervantes uses his character to exalt idealism and the fight for ideals. Once a character is recognizable it becomes a type. Swift, in spite of his admiration for Cervantes, takes this quixotic type to make fun of idealism in order to destroy it. Cervantes does not make fun of idealism. He presents a realistic world in which there is *no room for idealism and in which any idealist will be made fun of*. Cervantes started his novel making fun of the books of knighthood, but little by little he betrays his sympathies for the ideals his knight embraces while Swift, in spite of his fondness for Cervantes,¹¹ seems to despise idealism.

To summarize, Ariosto's work was a parody of a popular kind of works and Cervantes took the parody to its last consequences turning a mechanical figure into a superior character while Swift the misanthropical creator of *Gulliver's Travels* and cynical writer of «A Modest Proposal» ridiculizes idealism and the idealistic lover. Because it is very different to make a mild criticism of the excesses of idealism, while betraying your sympathies for the character who embodies those ideals, from factual ridiculizing it without any con-

cesions. We should take into account, however, that Swift never intended his scatological poems for publication.

NOTES

- 1 Cf. FREUD, *Jokes* (90). Though Freud makes this distinction with jokes I believe that, at times, types are not too different from jokes.
- 2 «... it is a certain fact that all the things with which we seek to protect ourselves against the threats that emanate from the sources of suffering are part of that very civilization» (Freud, *Civilization* 37).
- 3 In «Teaching Don Quixote as a Funny Book,» Daniel Eisenberg points out there is no bibliography on the humour in *Don Quijote*.
- 4 There are several studies on the influence of Ariosto on Cervantes. In Luis Andres Murillo's edition of *Don Quijote* there is a good bibliography about it.
- 5 Cf BAROJA'S *Desde la última vuelta del camino: Memorias*. Baroja points out that in the chapters dedicated to the Dukes, Don Quixote shows more class than those.
- 6 We should also mention that there are at least two allusions to *Don Quijote* in a *Tale of a Tub*, and in both of them Swift is talking about Jack's crazy behaviour. One reads, «the Giant Laurcalco, who was Lord of the Silver Bridge» (*Tale*, 193-4) that refers to one of the many knights ready for combat Don Quixote enumerates, when he imagines the two flocks of sheep to be to enemy armies (I, xviii, 133). The other, also about Jack's madness reads: «He was also the first in these Kingdoms, who began to improve the Spanish Accomplishment of Braying» (*Tale*, 195) that has to do with the story of two aldermen looking for an ass (II, xxv, 613-5) and Sancho's ability (II, xxvii, 633).
- 7 «¡Miserable del bien nacido que va dando pistos a su honra, comiendo mal y a puerta cerrada, haciendo hipócrita al palillo de dientes con que sale a la calle después de no haber comido cosa que le obligue a limpiárselos!» (II, xlv, 730). In this comment, Cervantes's narrator is alluding to the *Lazarillo*'s squire, who used to go out with a toothpick in his mouth to pretend he had eaten.
- 8 Lázaro felt attracted to serve the squire because of the good clothes the latter was wearing (*Lazarillo*, iii). We should also mention how careful the squire was with his clothes.
- 9 In *Mimesis*, Auerbach analyzes this passage and comments:
In his idee fixe itself he [Don Quixote] finds a solution which prevents him both from falling into despair and from recovering his sanity: Dulcinea is enchanted. This solution appears each time the exterior situation establishes itself as in insuperable contrast to the illusion. (298).
- 10 Richard Stang in *The Theory of the Novel in England* on talking about Don Quixote's personality partly quotes from the Victorian critic Bulwer:

Don Quixote is a representation of 'that extravagant generosity of enthusiasm for the redress of human wrongs, which even in exciting ridicule, compels admiration and conciliates love'.... The greatness of the character... is in its 'fidelity to a certain nobleness of sentiment, which, however modified, exists in every genuinely noble nature'.(?)

And this generosity and nobleness doesn't exist in Swift's quixotic figures.

- 11 There are many praising remarks, allusions, and advices drawn from Cervantes and his masterpiece in Swift's works and correspondence.

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