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Psychological Pathology and Aging in Cervantes's *Don Quixote de La Mancha*

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Abstract:

Miguel de Cervantes wrote his most famous work, *Don Quixote de La Mancha*, in a prison cell after a life of great misfortune. The work he created, however, changed his fate, and to this day lives on as one of the most-read pieces of all time. Unique to Cervantes's literary creation is the applicability of its themes across history. Though the setting is 16th-Century Spain, the topics of the work include aspects of psychopathology, personality, and aging. This synthesis of psychology, philosophy, and human character outlines concepts that would benefit clinicians in their understanding of geriatric patients, which is among one of many underserved populations in the medical field. This thesis advocates for the merge of literature with clinical study in order to gain insight into the factors that influence an aging person's psychological state and quality of life before death. A deep analysis of psychological disorders and dysfunctional behaviors will be presented for protagonist Alonso Quijano (*Don Quixote*).

Key Words: Don Quixote, Cervantes, Psychopathology, Spain, Psychology, Personality, Bipolar Disorder, Self-Harm, Narcissistic Personality Disorder

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Introduction:

Scientific minds of today may not consider Cervantes's *Don Quixote de La Mancha* an invaluable resource when studying the human mind and behavior. The thousand-page work is one of fiction, however contains within it a number of complex psychological character profiles, a range of pathological behaviors, and an impeccably detailed chronology of an elderly man's psychological and physiological decline. Cervantes additionally demonstrates how individuals around the aging protagonist are affected by his behavior and end-of-life deterioration.

What begins as a seemingly humorous adventure, *Don Quixote de La Mancha* introduces a carefully strategized "madness" of a hermit gentleman, and a seemingly make-believe game he plays. This whimsical tone of the work soon gives way to a tragicomedy that deals with themes of mental illnesses such as bipolar disorder, geriatric depression, confusion between realities, self-harm by proxy, and death. By the end of Part One of the work, these dark, human themes become so apparent, that the entire second part resembles more of a tragedy than a comedy.

Miguel de Cervantes describes Alonso Quijano's physical and psychological conditions as if he had some sort of clinical insight into today's understanding of the manifestation of psychological symptomology. He described these symptoms within the context of a remarkable character that struggles not only with psychological dysfunctions, but also with the physical process of aging. The logical progression of the Alonso Quijano's conditions is outlined for readers so clearly, that they may be able to identify the development and rationale behind certain behaviors that have historically been called "insane." More importantly, Cervantes's audience is equipped with the tool for

developing a strong sense of empathy for emotional and physical suffering, and gain insight on death and dying.

Clinical textbooks or instructional manuals cannot easily teach skills of empathy or foresight into the emotional experience of progressive patient suffering. Conditions that are influenced by culture, circumstance, age, gender, and biology may not always be universally understood without a glimpse into behavioral patterns and their rationale. This fact renders *Don Quixote de La Mancha* an invaluable asset to a person who wishes to learn about the variability and fragility of the human condition. The prominence of *Don Quixote de La Mancha* throughout history speaks to its validity through the centuries. Cervantes preserved a fictional, but clinically useful, profile of a man who faces comorbid mental illnesses that have been around for centuries, but are just being accurately defined today.

This thesis advocates for the re-fusion of the clinical sciences with the literary art form. A psychology-focused analysis of the work will aim demonstrate the clinical utility of *Don Quixote de La Mancha* in human understanding. This analysis includes detailed psychological profiles of the book's protagonist, Alonso Quijano and his heroic, but narcissistic alter, Don Quixote. These profiles will provide a foundation for the psychopathological behavioral patterns that will be identified and explained. In addition, these profiles and behaviors will be considered in the context of historical time period, personality theory, diagnostic criteria, and humanistic theories in psychology. The ultimate goal is to provide a dissection of Don Quixote's self and psyche. This analysis can be studied by aspiring students who wish to identify and understand the complex pathologies and their contexts.

Historical Context:

In the year 1605, Madrid's Juan de la Cuesta Printing Shop published a work that would rival the Holy Bible in the number of copies sold, and number of conversations provoked: *Don Quixote de La Mancha* (Riley & Cruz, 2015). The release of the two-part modern novel marked the beginning of an era of enlightenment during which Cervantes urged people to start questioning the world around them. As a man who was once socially invisible and voiceless, author Miguel de Cervantes was able to use Quixote as a way to break away from his traumatic past and ultimately have his voice heard (2015). A true genius and humorist, Cervantes navigates sanctions and censors, disguising his work as a comedy that cleverly alludes to social criticism of the 1600's, and manages to push Spain forward despite the deterioration of its empire.

The troubling timeline of Cervantes's life undoubtedly sets the Work's undertone, which is saturated with dark humor, irony, depression, and mockery of 16th-Century Spain (Mancing, 2006, pp. 100-103). What begins as a light-humored satire of chivalry novels (books that "dry up" the brain") transforms into a harsh criticism of an uninspired society dictated by Spain's corrupt feudal system. Society lived by staying within the lines drawn by those in power, suppressing creativity and free thinking (2006). The absence of original thought and action became the fuel of "madness" of Don Quixote who wants something more in his life. This yearning for a greater calling possibly parallels the end-of-life conflict present in the psyche of Cervantes himself.

This greater life purpose was realized during one of Cervantes's incarcerations and enslavement by the Algiers. While imprisoned, he created a story with radical themes, from which he dissociated himself to avoid trouble with authorities. Using "Cid

Hamete Benengeli” as a scapegoat and a penname, Cervantes was able to write honestly and critically without fear of punishment from the church and the legal system (Aylward, 1987 PAGE 62). It is from this honesty that the incognito Cervantes exposes himself to the world, pouring his ideological, psychological and physical battles into Alonso Quijano/Don Quixote, the first modern literary character.

Unlike the archetypal knight-errant in books such as *Amadis of Gaul* (young, strong, chivalrous, heroic), Cervantes describes an old, fragile man who has had more than his fair share of “epic fails.” While we do not know much about Alonso Quijano’s past apart from his obsessive reading habits, Cervantes indicates that Quijano has not reached a self-actualized state, nor has he any major life accomplishments. The void of achievement experienced by Alonso Quijano mirrors the struggles of Miguel de Cervantes, who is holding on to life with one last chance to do something legendary at the time of writing the book. It was not towards the end of his life that Cervantes (and Don Quixote) rose to fame that endures through the centuries.

The life of Miguel de Cervantes was far from “normal.” Some claim that his life before Quixote was a series of letdowns, through which he persevered to deliver his *piece de resistance*. Some discouraging (but influential) life events that shaped the works of Cervantes include his capture by Algerian pirates, his experience as a prisoner of the Algiers, the countless incidents of defeat in battle, his crippling injury, and ultimately, his impending death (Gaffney, 2009). It is said that the young Cervantes dreamed of being a revered warrior, but lacked the essential skills required for combat (Canavaggio, 1997). In the Battle of Lepanto, as opposition to the Ottoman Empire, Cervantes suffered a combat-related injury rendered his left arm crippled (Canavaggio, 1997). He was seized

by the Ottoman soldiers and was taken to Algiers, where he spent five years as a war prisoner (1575-1580). He was released after his ransom was paid. In 1597, Cervantes was incarcerated due to suspicious inconsistencies in his accounting documents (Byron, 1988). This prison sentence served Cervantes well, as he spent all his time writing what would be Europe's first modern novel.

The success of *Don Quixote de La Mancha* defined the rest of Cervantes's life. Cervantes could only enjoy the satisfaction of worldwide recognition for a short time due to his age and the timing of the book releases. Near his death, Miguel de Cervantes quickly churns out Part 2 of the work, which was dark and weary in tone (Byron, 1988). If his work directly reflected his emotional condition, Cervantes's last words, as spoken by Quixote were solemn, but realistic.

An important component of the Cervantine realist style is the avoidance of the use of any true magical, supernatural, or inexplicable elements to thicken the plot. Though strange events occur, the reader always holds the perspective of logic and reason, and maintains a "critical distance" to preserve objectivity (Thiher, 1999). Cervantes's penname allows him to do the same thing: he keeps space between himself and the story in order for the readers to believe his logic and objectivity (1999). Equipped with a logical mindset, the reader can trust his or her own conclusions regarding the nature of Don Quixote's sanity and soundness. With logic that looks past the amusing aspects of Quixote's actions, readers can see the evolution of his condition, which quickly turns dark as psychopathological thoughts and behaviors deeply infect his once idealistic and hopeful heart.

Alonso Quijano's behavioral pattern of temporary happiness plummeting into a depressive state alludes to Cervantes's commentary on the falling empire of Spain. Again, the critical distance established by Cid Hamete Benengeli and the disguise of humor allows Cervantes the luxury to make this important comparison (Thiher, 1999). Quixote tried to be a valiant knight just as Spain tried to be an ever-strong empire—but neither had a strong enough core to sustain the outer shell. Dysfunctions in the monarchy of Spain led to its downfall, just as Quixote's pre-existing and dormant pathologies consumed him. It is with this metaphor that Cervantes communicates (and cleverly disguises) his realist perspective.

A turbulent history of Spain's collapsing empire started at the expulsion of the Muslims in the year 1492. In a territory where there was once coexistence of Muslims, Jews, and Christians, was later infected with widespread hate, fear, and hopelessness. This sociopolitical environment worsens after Ferdinand and Isabel married, heightening feudal dominance (Osborne, 2007). They ordered that their country be comprised only of Christians and ordered the creation of the Tribunal of the Holy Office of the Inquisition, which demanded religious homogeneity. The result of this order was the subsequent expulsion of all Jews, Protestants, Muslims, homosexuals, and any individuals who were thought to be involved in witchcraft, and did not wish to convert to Catholicism (2007). Those who converted, known as the "conversos," were allowed to remain in Spain, but were often under public suspicion of still practicing their previous, banned religions. Social commentary on the relationship between the Church and the individual can be found throughout the story, when Sancho Panza proudly points out that he is an "old Christian." This "old Christian" comes from a totally Christian lineage, free of any

Jewish or Muslim blood. This “pure” Christian bloodline was seen as socially superior. Cervantes was part of the Church until excommunicated in 1587, an event that undoubtedly influenced the way in which he viewed the Church as an establishment.

The long arm of the Tribunal of the Holy Office of the Inquisition extended their control to published literature that was accessible to the people, censoring any texts that were blasphemous, against the oligarchy, or texts that catered to religions other than Christianity (Vose, 2010). Cervantes maneuvered around this tight chokehold of “prohibited texts” by disguising Don Quixote in a blanket of humor and adventure. With a seemingly harmless and silly story about a knight wannabe, Cervantes pushed Spain—along with the rest of the world—into a more modern era. His timing was perfect: Cervantes interjected questions of modernity, morality, and human identity during a historical time-shift and a power-shift of the vulnerable Spanish empire.

Eliminating Spain’s once coexisting religious societies obliterated what was once Spain’s middle-class powerhouse. This consequent deficit in practicing physicians, lawyers, or teachers (many of whom were Jews), eliminated a functional unit of Spain’s economy and society (Rawlings, 2008). The removal of the middle class greatly wounded an economic system that was moving quickly towards capitalism (2008). Though the feudal society had once relied on nobility and rank to establish social strata, the inevitable movement towards a modern capitalist society gave advantage to those with money, promoting more fluidity between what was once a locked-in hierarchy (2008). Sancho’s great interest in monetary gain and material things are representative of economic modernity. Don Quixote represents social modernity and idealism, but still believes in the stratified social ranking that favors knights and noblemen. The mixture of Sancho and

Don Quixote's ideologies on a socioeconomic level represents the re-shifting of Spain's social and economic environments.

The dramatic downfall of the persona of the great Don Quixote bears likeness to the decline of the Spanish empire. Cervantes presents Don Quixote—a man directed by the preservation of a façade of morality— as a human manifestation of Spanish ideals of violence and feudal tyranny. This personification of a falling empire, accomplished through Quixote, paints a picture in which the Empire seems foolish and aimless. Just as Spain's imperialistic arms reached out in search of economic gains, Don Quixote reached out to find conflict, even if he had to create the unrest himself. Just as Spain's political and economic systems could not be sustained through Catholicism alone, Don Quixote's identity as a knight-errant could not rely solely on untruths. There was no internal development of the heart of the Spanish Empire or Alonso Quijano, resulting in a fragile inside. The neglect of Spain's people during the height of the empire mirrors the psychological turmoil experienced by Alonso Quijano as he nears the end of his life.

Personality Profile:

Alonso Quijano is a 50-year-old, single white male living in 16th-Century Spain.

At this age, he is considered elderly, as the average life expectancy was 39.7 years, significantly less than that of today (80.1 years) (Johansson, 2010). Alonso Quijano's household consists of himself, his niece, a housekeeper, and a male handyman. Quijano remains fairly isolated from his few 'family' members, and often disregards their wishes for his safety and well-being. Alonso is of a comfortable middle class socioeconomic status, and derives his wealth from properties that he owns. Though property management is his only "job," Quijano does not address his estate affairs at all, as he prefers to isolate himself in his library. For the most part, Mr. Quijano does not have any continuous responsibility as he would have if he were part of the work force, leaving him without a definite "real-world" goal or purpose. This fact rids Alonso of opportunities to excel in an area of expertise, depriving him of any reward of achievement. Quijano does not participate greatly in religious and spiritual life, but does have regular contact with the town's priest.

Alonso occupies almost all of his time reading novels about knights and their adventures, and intently studies the chivalrous protagonists. Quijano begins selling his property in order to obtain means to afford his books. When Alonso finishes one book, he immediately is in pursuit of more novels of chivalry. These pursuits are obsessive in nature, and they only temporarily satisfy Alonso's life voids of rewarding achievement and life purpose. After tirelessly obsessing over each of his books, their protagonists, and their life achievements, Alonso Quijano realizes that he is yet to fulfill his life calling:

becoming a knight. In addition to realizing that he must fulfill his mission, he feels the pressure of time as he is aging.

Interpersonal Life:

It is evident from the first few chapters of *Don Quixote de La Mancha* that Alonso Quijano has little experience with interpersonal relationships both inside and outside the home. He is an unmarried man that has the means to support a family, but he elects not to get married or have children. Though he is recognized by society as a well-read and respectable man, Alonso's deliberate isolation allows few interactions with potential friends. He generally maintains distanced acquaintances with people necessary for his minimal function within society: the town priest and the barber. These once-trusted acquaintances form an alliance with Quijano's niece and housekeeper, and put forth great effort to eliminate the "evil" novels of chivalry from Alonso's life. Once the people close to Alonso Quijano grow increasingly critical and infringe on his freedom, he turns to the creation and transformation into Don Quixote as a method to shut out his critics.

Quijano's celibate lifestyle, lacking any religious foundation for his abstention from marriage and sexual relations, goes against the grain of societal norms for men living in Cervantes's time period (Cull, 1990). The sexuality of Alonso Quijano is a matter of debate among literary scholars, and is often thought to be a component that is "left out" by Cervantes. It is likely that Alonso Quijano was either asexual or impotent (1990).

Alonso Quijano's "relationship" with Dulcinea del Toboso (real name: Aldonza Lorenzo) is purely platonic and lacks any physical or sexual component. There is no mention of any previous underlying relationship present between Alonso Quijano and

Aldonza Lorenzo, rather it seems that Alonso knows *of* her as she is a woman of questionable attractiveness who is frequently seen being ungraceful in taverns and in social situations. When Don Quixote frequently describes Dulcinea del Toboso's theoretical physical attributes, there is little indication of any true physical attraction to her (Johnson, 2000). Quixote rather describes the ideal damsel as outlined in his books of chivalry when shouting his intentions before battle or when defending the honor and superior beauty of his Dulcinea (2000).

Many literary theorists speculate that Alonso is homosexual, and suppresses his sexuality in order to maintain societal respect and to fulfill the role of a heterosexual knight-errant (Woods, 1998). Sexuality aside, Aldonza Lorenzo still plays the role of placeholder of the damsel for whom knight-errant Don Quixote must fight his battles of honor. After making it known to his "opposition" that he fights for Dulcinea del Toboso, he proceeds with fulfilling the mission of being the knight-errant that is outlined in his books, as if checking items off of a checklist.

Personality:

Alonso Quijano never before exhibited a dominant personality in any social context. Becoming Don Quixote not only gave Alonso Quijano a new, glorified role, but it also allowed him to become the dominant person in his close friendship with Sancho Panza. In his 1978 book on psychological maturity, psychologist Paul Rosenfels described the dominant person as a social engineer, who tries to change the world for the better. This type of person always has a vision of his or her goal, along with a thought-out plan to achieve this goal (similar to the extraverted personality). The submissive role

describes a person “who takes a more passive, accepting attitude toward the world as they find it (Rosenfels, 1978).” A submissive type is the follower of the dominant’s plan, and does not challenge the dominant person’s goals and plans.

A knight-errant is given the dominant role of the knight-squire relationship, giving Alonso Quijano the opportunity to give orders to Sancho, openly criticize him, and allow Sancho to receive the brunt of the pair’s frequently dangerous adventures. Alonso Quijano’s / Don Quixote’s careful selection of his squire was the key to establishing his dominant role. Selecting a poor, working class man like Sancho with a low level of education and unsophisticated etiquette first portrays Don Quixote as the charitable sophisticate that humbly selected a commoner (Donskis, 2008). Relative to Sancho, Alonso Quijano may as well be a knight-errant, or even a king. The strategic selection of Sancho as a sidekick gives Don Quixote the upper hand, as Alonso is of higher social class and has a higher level of education. Despite Alonso Quijano’s questionable mental status, Sancho assumes the subservient role for the first part of *Don Quixote de La Mancha* (Kumar, 2011). Don Quixote regularly reinforces his dominant role by making jokes and taunts at Sancho’s expense, commenting on Sancho’s poor etiquette and non-royal behavior, lower level of intelligence, and by letting Sancho take the physical consequences of some of Don Quixote’s bad choices.

Don Quixote does not always treat his squire poorly. As a good leader would, the dominant Don Quixote is also very giving towards his squire. Don Quixote makes sure that Sancho is always fed well, and promises Sancho his very own island as incentive. Don Quixote is also a great teacher to Sancho, not just in terms of speaking skills and etiquette, but also in life skills such as forming one’s own persona and identity, making

adventure for oneself, and doing what is necessary to ensure happiness. Sancho's rewards (food, wine, governorship) for being the 'loyal understudy' are what preserves and fortifies the relationship between Don Quixote and Sancho (2011).

Prior to assuming the dominant role in his arrangement with Sancho, Alonso Quijano was more submissive in nature, as he was avoidant of the real world. The sudden change from being a disappearing man to being a dominant figure is thus surprising when considering that personality generally stays the same throughout a person's lifetime (Specht, Egloff, & Schmuckle, 2011). A theory about Alonso Quijano's abrupt personality change that will be further explained in the chapter on psychopathology is that Alonso Quijano may be in a manic phase of Bipolar I Disorder (See Chapter on Psychopathology).

Over time, Alonso Quijano's interpersonal relationship with Sancho Panza changes as the dominant-subservient roles begin to switch. This "reversal of masks" disturbs the equilibrium of what was once a peaceful and symbiotic relationship. This relationship disturbance is noted especially in the second part of the work, when Sancho gains more power due to his consistent loyalty and fast learning (Gray, 2005). The opposite happens to Don Quixote, who becomes more of a follower once his depressive episode begins and he grows tired. This role reversal creates underlying conflict, of which Sancho is mostly unaware, since the leading role of knight-errant is slipping away from Alonso due to relinquishment of power, aging, and debilitating depressive symptoms (2005). Additionally, for a functional relationship between a dominant and subservient person, the subservient should not gain too much influence, as two dominant personalities usually clash and create serious conflict (2005). The role reversal seen with

Don Quixote and Sancho Panza also extends to their ideations about the world.

Throughout the story, Sancho adopts some of Don Quixote's naïve idealist perspectives, and even adds onto the experiences of Quixote's self-made adventures and stories, rather than dampening the experiences with his realism.

Sancho Panza and Don Quixote trade places, as if they swapped masks and mimic each other... "they can coexist meaningfully within different forms of wisdom of which both are representative (Donskis, 2008)." Sancho's metamorphosis in his perspective about reality is referred to as the "*Quixotization*" of Sancho. The reciprocal process occurs with Don Quixote, who trades in some of his idealism for Sancho's more blunt realist perspective, which is thus called the "*Sanchification*" of Don Quixote (Pope, 1988). The *Quixotization* process is especially noticeable at the beginning of Part Two, in which Sancho instigates the beginning of the pair's second set of adventures by persuasion and dragging Alonso out of bed. Sancho benefits slightly more from this mutualistic exchange of philosophies, as the breadth of his understanding of the world is widened, while Alonso Quijano's perspective is increasingly narrowed (1988). This narrowed line of sight plagues Alonso Quijano, because it begins to eat away at the foundation of the Don Quixote persona.

Mental Framework and Dichotomous Mind:

In addition to cognitions related to the obsessive pursuit of his chivalry books, Alonso Quijano develops unique mental framework through which he sees the world. Central to Alonso's framework is the philosophy of "*believing is seeing*," rather than "*seeing is believing*," which may have formed as a result of Quijano's lifelong necessity to imagine a reality that is described in his books. A heavy reliance on belief and imagination of "reality" gave way to Quijano's dichotomous mind, consisting partly of sanity ("*cordura*") and partly of madness ("*locura*") (Ziolkowski, 1991). As a consequence of a starkly divided mind, the *individual self* ("*yo individual*") of Alonso Quijano splits in two, giving birth to Don Quixote of La Mancha. Each half has its own self-serving motivations. As the split self struggles to achieve a higher purpose in hope of self-actualization, the identity of Quijano/Quixote follows an unstable, ever-changing, mixed formula that produces behavioral patterns that are both recurrent and even pathological in nature. What results is a rivalry-- not only between the "real world" and the representation of the world that Quijano/Quixote makes for himself, but also a rivalry of a modern person and the world.

Psychopathology – Narcissistic Personality Disorder

The success of the persona, 'Don Quixote,' in achieving Alonso's goals towards becoming something greater is heavily reliant on narcissistic characteristics and motivations. If evaluated by using the Diagnostic and Statistical Manual, Alonso Quijano and his self-made persona, Don Quixote, would likely be patients diagnosed with

Narcissistic Personality Disorder. This personality disorder identifies a series of traits that influences behaviors and relationships (Ronningstan, 2005). These characteristics and behaviors can be seen consistently throughout Don Quixote de La Mancha, and include the following: (as outlined by the American Psychological Association *Diagnostic and Statistical Manual*, Fifth Edition, 2013)

- (1) Has a grandiose sense of self-importance (e.g., exaggerates achievements and talents, expects to be recognized as superior without commensurate achievements)
- (2) Is preoccupied with fantasies of unlimited success, power, brilliance, beauty, or ideal love
- (3) Believes that he or she is "special" and unique and can only be understood by, or should associate with, other special or high-status people (or institutions)
- (4) Requires excessive admiration
- (5) Has a sense of entitlement, i.e., unreasonable expectations of especially favorable treatment or automatic compliance with his or her expectations
- (6) Is interpersonally exploitative, i.e., takes advantage of others to achieve his or her own ends
- (7) Lacks empathy: is unwilling to recognize or identify with the feelings and needs of others
- (8) Is often envious of others or believes that others are envious of him or her
- (9) Shows arrogant, haughty behaviors or attitudes

For a patient to qualify for a diagnosis of Narcissistic Personality Disorder, he or she must meet five of the nine criteria as outlined in the Diagnostic and Statistical Manual. In order to become a knight, Alonso Quijano needed to inflate his self-

confidence and truly believe and act as if he were a grandiose figure from the era of chivalry. The exaggeration of Don Quixote's knightly talents such as sword fighting and battle etiquette contributed to the inflation of his ego and his created self-concept. Adding onto his claims of having a vast range of knightly talents, Don Quixote speaks with language that is superfluous, advertising that he is a well-read individual. He also makes sure to always point out errors in other characters' speech, especially Sancho's, often cruelly talking down to him. The put-downs last all throughout Parts 1 and 2, even after Sancho became the governor of a small island, Insula Barataria. In a correspondence to Sancho, Don Quixote continues this pattern of behavior, writing: When I expected to hear news of your negligence and impertinence, Sancho, my friend, I have heard about your intelligence, for which I gave special thanks to heaven, which can raise the poor from the dungheap, and make wise men out of fools (p. 793). Backhanded compliments that have malicious undertones are Don Quixote's primary way of pushing Sancho downward. When Sancho has something that Don Quixote does not, the knight-errant verbally and emotionally attacks his squire. Underneath Quixote's words to Sancho, there is sadness and jealousy, which lay behind the mask of a narcissist.

Ego inflation, in the case of Don Quixote, led to a strong sense of entitlement. He would thank the heavens for "allowing (him) to gather the fruit of my virtuous desires (p. 35)" by placing opportunities to exert his knightly powers in his path. Not only does Don Quixote believe that other peoples' struggles are there for his benefit as a knight-errant, but he also believes that everyone needs him; the world would be a terrible place without him. It makes sense that the mission of Alonso Quijano is ultimately not altruistic as it is

for the knights in his books, as the narcissist looks to serve the self, and overlooks the needs of others.

Quixote also had to believe that widespread fame and recognition were possible through becoming a knockoff-knight, and that he was entitled to this fame, simply because he is a “great” knight-errant and public servant. While at first he earned recognition through being the town’s madman, this became widespread fame when, in the actual story, a book is finally written about Quixote and Sancho’s adventures. Though this book is satirical in nature, Don Quixote still relishes the fame associated with this type of recognition, which was physically preserved in pages of a book. This negative attention is, after all, attention, so it feeds Alonso Quijano’s hunger for devout onlookers, and immortality: the ultimate desire of the narcissist (Ronningstan, 2005).

Quixote fills the Narcissistic Personality Disorder diagnostic criterion of interpersonal exploitation with his relationship with Sancho. Sancho is picked up along the way to fill the role of the stereotypical Squire, completing the knight-errant persona of Don Quixote. Sancho serves the purpose of validating the authenticity of the persona; making it known to the public that Alonso Quijano is indeed the knight-errant Don Quixote de La Mancha. Quixote also exploits various innkeepers, who he believes should allow him to stay at the inns for free, receiving excellent treatment, simply because knights are deserving of excellent hospitality. When the innkeepers demand the bill be paid, Don Quixote allows Sancho to pay the physical price by being thrown from a blanket as punishment for having not paid.

Alonso Quijano’s sense of entitlement at the various inns can be seen as a suggestion of Spain’s imperialist endeavors during the height of the empire. Quixote

believes he can enter the inn, eat food, and use the lodging, all in the name of “public service,” that ends up hurting people (especially the working class innkeeper) just to fulfill Quixote’s desires. This lack of concern for the working class has consequences for which Sancho takes the fall. Sancho, a representative of working/middle class Spain, is left to endure the tortuous humiliation and injury, just as the middle class of Spain took the greatest hit during the Inquisition.

The narcissist also envies what they do not have themselves, and strives to obtain what they want at any cost. A well-known example of Quixote’s envy and pursuit of the object of desire is the case of the “Helmet of Mambrino.” When Don Quixote sees a barber carrying a shiny metal basin used in barbershops, he expresses that this *must* be the famous and legendary helmet worn by Mambrino, a fictional Moorish king from a chivalry novel. The helmet was said to have granted Mambrino absolute invulnerability (Nuttall Encyclopedia, 1907). Quixote is relentless and grows notably aggressive, exclaiming: “I shall bring this adventure to a conclusion and acquire the helmet I have so long desired,” and “Defend yourself, base creature, or hand over to me of your own free will what is so rightly mine (p. 154).” The barber, in shock and confusion, drops the basin and leaves to avoid being hurt. The entitled Quixote shamelessly scares the barber into relinquishing the “helmet.” Don Quixote does not feel any guilt over the violent acquisition of the helmet, and presents his actions as public service to restore what he calls “important historical artifact.”

Another indication of Don Quixote’s narcissism is his continuous use of excuses involving “enchanters” in order to avoid being proven wrong. If he were to admit any wrong claims or untruths, the persona of Don Quixote would be compromised. The

narcissist can never be wrong (Ronningstan, 2005). The relentless need to be correct, whether in arguments or when presenting knowledge of information, is of utmost importance to the narcissist (2005). Though many of Quixote's excuses are far stretches of a remotely possible "truth," Don Quixote maintains that his statements are undoubtedly true. It is only when he is unable to determine what is real or unreal in the Cave of Montesinos that the narcissist's persona begins to break down.

Until his last days of life, Alonso Quijano's narcissistic and manipulative acts have confused and hurt those around him. Don Quixote's loyal squire endures the painful, emotional consequence of his master's narcissistic needs, once again. Quixote's outburst of anger towards Sancho was an attempt to maliciously rob the squire of his achievements and rewards, by taking all credit for them: "O unfeeling soul! O pitiless squire! O undeserved bread and un-thinking favors that I have given to you and intend to give you in the future! Because of me you have found yourself a governor, and because of me you have hopes of becoming a count or receiving another equivalent title...(903)." Don Quixote sees that Sancho has many more opportunities given to him now that he is an eloquent speaker, has governing experience, and because he is younger. This scares Don Quixote tremendously, as he does not want to lose the last thread of validation that Sancho brings him. The fear of abandonment overcomes Don Quixote.

Psychopathology – “Madness,” “Melancholy,” and Bipolar I Spectrum Disorder

Throughout both volumes of *Don Quixote de La Mancha*, there is consistent labeling of Alonso Quijano’s condition as being “madness,” a term that was used in a diagnostic sense in the 16th and 17th centuries (Shuger, 2012). The culture in Spain specifically viewed madness as an umbrella term for what we today know clinically as psychosis, mood disorders, and disassociation from the self and its reality (2012). The cause of these symptoms was thought to be from internal religious conflict of the human being with Satan (Carrera, 2010). This definition of madness contained two sub-classifications, that of ‘melancholia’ and ‘mania.’ Depending on the presentation and severity of signs and symptoms, a person experiencing madness with melancholic features could be excessively sorrowful for long periods of time, or could be worried to the extent that their function is impaired (Shuger, 2012). Rather than seeing melancholic ‘madness’ as an illness, it was culturally recognized as a personal weakness, which undoubtedly set the foundation for mental illness stigma that still exists to this day.

‘Mania’ in 16th and 17th Century Spain generally referred to “conditions associated with severe excitement and wild behavior (Carrera, 2010).” People of the time tried explaining mania through religious reasoning in the same way they tried to explain melancholy. Mania was sometimes thought to be the devil’s possession of a person’s body and mind, resulting in erratic and hysterical behaviors (2010). Treatment of mania was consequently also thought to be religious in nature, involving ceremonial prayers and at times, isolation as not to disturb those who were sane. Ailments such as madness and mania were thus treated in the Church and through help of the clergy, for which Cervantes brought to the story the town priest (2010). This priest identified that it was the

library full of books of chivalry that was a work of the devil, and was the ultimate cause of Alonso Quijano's ailments and weaknesses. It is most likely that the priest elected to destroy this library of books with the intention of healing Alonso's bout of mania and melancholy.

The flipside (or at times, the partner) of mania is melancholy, which was known in 16th-Century Spain as a profound and long-lasting sadness caused by the devil-induced imbalance of bodily humors (Linden, 1999). The affliction of what was called "melancholy" or "melancholic humors" has its roots in ancient religious beliefs that illness (in this case an illness of the mood) results from Satan acting within the body through humors such as phlegm and bile (1999). Some believed that the rise of melancholy in Spain was due to "peninsular Jews, or Jewish converts," who revived melancholy throughout Europe after the Jewish expulsion from Spain (Radden, 2004). The Church endorsed this perspective and promoted the belief that melancholic humors were the product of original sin, and could be removed by using traditional religious rituals or by converting to Catholicism (2004).

Mania and melancholy can be likened to manic and depressive episodes that are seen in today's patients who are diagnosed with Bipolar I disorder, which is part of a broader bipolar spectrum. According to the American Psychiatric Association's *Diagnostic and Statistical Manual*, 5th edition, a person diagnosed with Bipolar I disorder has experienced at least one manic or mixed episode, characterized by at least three of the following criteria:

1. Inflated self-esteem or grandiosity
2. Decreased need for sleep

3. More talkative than usual or pressure to keep talking.
4. Flights of ideas or subjective experience that thoughts are racing.
5. Increase in goal directed activity, or psychomotor agitation.
6. Distractibility (too easily drawn to unimportant or irrelevant external stimuli).
7. Excessive involvement in activities that have a high degree for painful consequences.

Following a manic phase, a patient can enter a major depressive episode marked by low mood, anhedonia, appetite changes, body weight changes, impaired motor activity, disturbances in sleep (insomnia or hyperinsomnia), feelings of fatigue, the inability to concentrate, and thoughts of death or suicide (DSM-5, 2015). Bipolar disorder is among the most severe of psychological disorders, and has the highest rate of homelessness and suicide (Mitchell & Malhi, 2004).

If Alonso Quijano were to be evaluated by a clinician in the mental health field, he would likely be diagnosed with Bipolar I disorder, as defined by the DSM-5 criteria. A diagnosis of Bipolar I Disorder can explain the manic episode in which the persona of Don Quixote was created. Alonso Quijano worked tirelessly to “learn the ways” of the knight-errant: “our gentleman became so caught up in reading that he spent his nights from dusk till dawn and his days reading from sunrise to sunset, and so with too little sleep and too much reading, his brains dried up, causing him to lose his mind (p. 21)”. Clinically speaking, Alonso Quijano’s brain figuratively “drying up” could indicate being cognitively impaired and run-down after lack of sleep. Staying awake for periods longer than at least 24 hours could result in hallucinations, cognitive impairments, and for people with Bipolar I disorder, could trigger a manic phase (Johnson, Tharp, Peckham &

McMaster, 2015). The onset of a manic phase from deprivation of sleep is likely to be what happened in the case of Alonso Quijano.

Fantasies of his grandiosity and brilliance elevated Alonso Quijano to a level where he became an honored knight, Don Quixote de La Mancha. Quijano shamelessly believed he was an extraordinary knight, likening himself to El Cid Ruy Diaz, Bernardo de Carpio, and Amadis of Gaul. Cervantes describes an escalating whirlwind of Quixote's fantasies, in which he "imagined himself already wearing the crown, won by the valor of his arm (p 21-22)." This type of rapid, fantastical thought is characteristic of manic episodes, and often leads to a flight of ideas that appear to be the best, most justifiable, and brilliant ideas in the world. Ideas that occur in a manic phase are not always harmful, however, Alonso Quijano's idea will put him and his squire in dangerous territory. Potential hazardous consequences do not stop him from obsessively working towards the fantasy in which he bears a crown for his heroic deeds.

Alonso Quijano's goal-oriented work ethic helped him to quickly build his armor, make up a story about his true love, Dulcinea, and appoint Rocinante as his noble steed. Even the apparent inadequacies in his costume and backstory did not stop Alonso Quijano—he became excessively involved in becoming and cultivating the persona of Don Quixote. Part of this façade was the way in which Don Quixote spoke; his eloquent, flowery and antiquated language added greatly to his grandiosity and self-esteem, surprising those around him. He would also talk excessively at some points, namely when he gave his soliloquies about knighthood, honor, justice, and other themes that were highly intellectual and philosophical. His audiences generally consisted of people who were not well read, and resulted both in their fascination and laughter.

Quijano's overly passionate involvement in being knight-errant Don Quixote brought a significant amount of danger to both Sancho and himself. It is not entirely clear how accurately Quijano could perceive this danger when being in a manic phase, but Cervantes suggests an unawareness of danger rather than knightly courage. When Alonso Quijano exits his manic phase and enters a major depressive phase, he also disregards danger; albeit in a different manner. Though he can perceive the danger, when extremely depressed, Quixote does not seem to care about his life and safety, speaking frequently of wanting to die.

Don Quixote makes frequent, dark remarks about death and suicide when he hits the lowest point (most depressed) of his episode in the last quarter of Part Two. Accompanying his suicidal thoughts is anhedonia, which is the inability to find pleasure in activities that were once enjoyable (Flack & Laird, 1998). This anhedonia also can be physical in nature, but is much more emotional for Alonso Quijano. He no longer enjoys the "adventure" that his persona of Quixote brings, and he loses passion for knight-errantry. With a discouraged spirit, Don Quixote tells his squire: "Eat, Sancho my friend...sustain life, which matters to you more than to me, and let me die at the hands of my thoughts and by means of my misfortunes. I, Sancho, was born to live by dying, and you to die by eating...I expected the palms, triumphs, and crowns that were earned and deserved by my valorous deeds, I have seen myself this morning trampled and kicked and bruised by the feet of filthy and unclean animals...and so I think I shall let myself die of hunger, the cruelest of all deaths (p. 842-3)." At this point, Don Quixote spoke about death several times, but never with a specific plan, nor the will to inflict a cruel death upon himself. His announcement of the will to die of hunger and of his own thoughts

indicates that he is allowing himself to succumb to these painful psychopathological symptoms and cognitions.

The changes in appetite are consistent with symptomology of depression, as are thoughts of self-loathing and suicide (DSM-5). Quixote's squire becomes worried about his master, and tries restoring what has been lost from the persona of the original knight-errant Quixote. Sancho's efforts temporarily help Don Quixote out of depression's abyss, however Quijano ultimately dies when deeply depressed.

Psychopathology – Self Harm “By Proxy”

As with any person who is aging, Quixote is afraid of losing physical autonomy. To defy physical degradation from the aging process, Quixote assumes one of the most physically tolling roles as a knight, in which he must be strong, agile, trained in battle technique, and resilient in terms of physical recovery. This defiance against physical decline is bold, and becomes a form of self-injury. Alonso Quijano wants to prove to himself and the world that he can still engage in fights, receive myriads of “*golpes*,” and get back on his feet for the most honorable of causes. From the beginning of his adventures, Quixote undergoes severe conditions, including extreme heat while wearing metal armor, becomes dehydrated and hungry, and provokes situations in which he gets bruised, punched, hit, lacerated by other people or physical objects. His most famous “battle,” with the windmills is a show for both Alonso and Sancho, who both witness the harshness sustained by a knight, confirming his physical strength.

Alonso Quijano’s motives for entering or provoking physically combative situations are linked to his depressive, self-injurious tendencies, and may be concerning to the readers. Initially, the fighting scenes are humorous in nature, but grow to be more jaded and questionable in motive. Alonso Quijano is not physically prepared nor is he trained in combat, leaving him nearly defenseless in fight scenes. After getting himself excessively injured by an opposing party, he soon seeks out this same injury in the next “battle” or conflict. What is positively reinforcing this behavior? Does the satisfaction of having gotten injured in battle become more rewarding over time?

One theory regarding motive for Quijano’s pursuit of injury is that he may be trying to regain control and authority over his body (Clark, 1991). While his niece and

housekeeper urge Quijano not to go on these adventures due to his old age, he feels as if these two women in his life are taking his physical autonomy. By going out and engaging in battle, he knows that it is he who allows himself to make the physical sacrifice, and nobody else makes this decision for him.

Non-suicidal self-injury is defined as the deliberate, self-inflicted destruction of body tissue without suicidal intent and for purposes not socially sanctioned, includes behaviors such as cutting, burning, biting and scratching skin. (DSM-5, Conditions for Further Study, 2015). The clever and indirect way in which Alonso Quijano engages in this behavior is “by-proxy,” or by the sword of others. It is not Alonso who does the hitting, scratching, and torturing—it is the other men with whom he partakes in “battles.” This type of non-suicidal self-injury is disguised and therefore dignified as an honorable sacrifice made by a knight-errant.

There are indications at times that this self-injury by proxy may indeed be with suicidal intentions, especially when Alonso Quijano transitions into his deep depressive phase. Alonso Quijano’s ideal death would be to die in battle, and to bask in the glory of sacrifice. Quixote could justify this type of self-injury-by proxy if it were for a dignified cause, and not in vain. Dying in battle is an important action that Alonso learned from his novels of chivalry, and is likely to secure fame and immortality (Ziolkowski, 1991). If Quixote were to take his own life through conventional methods of suicide, then he would die a coward. Being killed or incapacitated by an enemy (or some force he believed meant him harm, (ie. Los encantadores) would justify Quixote’s death and serve as a suicide “cover-up.” In this context, it does not matter whether or not people believe

Quixote's façade in which a battle took place—it is more important that they believe Quixote sacrificially died a brave and honorable man.

Don Quixote demonstrates his most extreme non-suicidal (though potentially fatal) self-injurious behavior when he requests to engage in battle with two lions. These lions are being transported in a carted cage to be delivered to the king, and Don Quixote insists that this cage be opened. Onlookers and the individuals involved protest against Don Quixote's wishes for the "battle," as the narrator interjects and points out Don Quixote's outstanding bravery. When the cage is opened, the lions just yawn and stretch, and lay down for a nap. The analysis of this incident is complicated, because Don Quixote made a rather rash decision that could have likely been deadly had these lions not been so abnormally inactive. On one hand, Don Quixote ended up being safe from harm, but could have just as easily not been. However, considering Quixote's depressed psychological state at the time of the decision to engage in "battle," there could have been intent to become injured (or even killed) from this battle.

The lions' rejection of Don Quixote's invitation for battle is a major blow to Don Quixote—even the lions do not bother engaging in an attack. The primal instinct for lions is to kill for food, and for some reason, Don Quixote's skinny, bony body was not worthy. The male lion, "more courteous than arrogant, took no notice of either childishness or bravado, and after looking in both directions, as had been said, he turned his back, and showed his hindquarters to Don Quixote, and with great placidity and calm went back inside the cage (p. 564)." Ultimately, Don Quixote's attempt at having a dignified death as a knight-errant was denied once more in such a tantalizing and taunting manner. He loses yet another opportunity to die a grueling but honorable death and to

gain the fame that accompanies it. This pushes Alonso Quijano even deeper into his major depressive episode, to which he ultimately succumbs.

Paranoia Towards End of Life

Throughout the second half of Part Two, Don Quixote exhibits some of his worst pathological behaviors, which may be related to a schizo-paranoid symptoms. A paranoid schizophrenic episode may include delusions that a person, number of people, or some sort of force, is plotting against them (Diagnostic & Statistical Manual, 5th Ed., 2015). Auditory and visual hallucinations are also possible. Delusions of personal grandeur can add an inflated confidence to a person who believes he must defend himself against the forces that are persecuting him (DSM-5, 2015). Suicidality can also result from a schizo-paranoid episode (2015).

Since the beginning of his adventures as Don Quixote, Alonso Quijano spoke of wizards that were plotting against him and trying to trick him. While these recurring remarks are initially humorous, they become dark and increasingly paranoid in nature, and match what we know today as schizo-paranoid cognitions. The most extreme manifestation of Alonso Quijano's paranoid schizophrenic episode is seen in the Cave of Montesinos episode. This scene is arguably the most haunting in Don Quixote de La Mancha, because Don Quixote admits that he potentially is experiencing real "madness." While suspended on a rope in a hole at the Cave of Montesinos, Quixote falls asleep, and has a vivid and disturbing dream about enchantments that are targeted at himself, Sancho, and Dulcinea. Quixote determines that Merlin is behind these taunting enchantments. When Quixote wakes up, he grows extremely paranoid about those around him, as they

may be part of an enchantment or are plotting against him. This confusion contributes to Don Quixote's further loss of control over his mind and life.

The most troubling part of the Cave of Montesinos scene is the immense fear experienced by Don Quixote; this fear was not present in any of Quixote's near-death experiences. Not only is the content of his vision scary, but scarier for Alonso is that for the first time, he truly cannot differentiate between the figments of his imagination and what is happening in his self-made "reality." Quixote turns to Sancho during this time of worry and confusion, and though Quixote seeks validation in what he saw, Sancho denies that the events in the dream happened in "real life." Don Quixote disagrees with Sancho, and begins to question his squire's judgment. This disagreement leads to a breakdown of Alonso's trust in Sancho, and ultimately pushes the scared Alonso Quijano into what seems like a schizo-paranoid state that is comorbid with the depressive state from his Bipolar I Disorder.

Rationale of Pathology (Behavioral change in elderly + behavioral mimicry)

There are multiple circumstances, events, and life choices that contribute to the manifestations of Alonso Quijano's psychopathological syndromes. The broadest of these circumstances is the historical context in which Alonso Quijano lives. The protagonist finds himself in an environment that is transient and rapidly moving towards modernity. At the time, Spain was moving away from an era in which the empire was all-powerful and actively conquering the world. The political and socioeconomic strength of the empire was disintegrating due to the attempted religious homogenization, and the

creation of two polarized social strata: the low and the high class. Additionally, there was much resentment among the people towards the monarchy.

The weakening of Spain as an empire parallels the process of Alonso Quijano's physical aging. As Alonso becomes Quixote, he tries to revive a strong, youthful spirit that was deemed knight-errant, but ultimately failed due to neglecting internal psychological problems. In the same way, Spain's rulers neglected the people, which resulted in an internal instability. The Spain-in-limbo between the status of "world dominance" and a "has-been empire" creates an environment of insecurity and the unknown. The unknown factor for Alonso Quijano is his mortality. Caught between dying a mortal or an immortal person puts Quijano in an extremely vulnerable state, which magnifies his existing pathologies and is the antecedent to new symptoms.

Another aspect of Alonso Quijano's mindset that provokes conflict between him and the world is his cognitive processes. Relative to those in 16th Century Spanish society, Alonso Quijano is an unconventional and modern thinker. He is able to think way outside the margins of sociopolitical rule, allowing him to cross boundaries that fascinate his onlookers. Don Quixote ultimately becomes a leader of people who yearn to engage in his modern creative reality. They, too, want to engage in this freedom of acting out the ideals of "*why not?*" and "*believing is seeing.*" While others' participation in Quixote's reality is at first rewarding for Alonso, he perceives a growing threat of people "stealing" his game, and possibly, his pending status of "immortal."

The fear that other knight-errant contenders, especially Sanson Carrasco (a Quixote wannabe), are overstepping their roles in Quixote's game could come from his narcissistic personality. With the narcissist's mindset, he must always be front and center

at any moment. While this mindset can produce behavior that appears aggressively confident, these behaviors are usually a façade to mask paranoia and fear. If other people, like Sanson Carrasco, take away the spotlight that validates Don Quixote, then Alonso will lose the last thing he has on this earth, and would die a mortal. This is because Alonso Quijano's reality is vulnerable to being wiped out just as easily as it came along.

Though we do not know about Alonso Quijano's past mental health, it is likely that he would have already experienced the symptoms of Bipolar I Spectrum Disorder prior to age 50. Bipolar Spectrum Disorders I and II are very much rooted in biological makeup relative to other psychological conditions. Alonso Quijano's condition of Bipolar Disorder takes control away from an already fearful man, as a manic phase can give way to a depressive phase at any moment. When depressed, Alonso has less agency over his persona and reality of Don Quixote, which is fortified by thoughts of delusion that occur in his manic phases. Without the aid of his manic mind, Don Quixote slips away, and Alonso must confront reality, which he perceives as depressing. Alonso develops a narcissistic personality to compensate for his fear of losing the strength he feels in his manic phase. His narcissism temporarily upholds the Quixote persona that exudes confidence, honor, and moral highness.

The process of aging is another variable that contributes to the exacerbation of Alonso Quijano's new and preexisting psychological dysfunctions. As the brain ages, cognitive processes change both on the biological and psychological levels. Some of these changes are transient, and others can last until the person's death. These cognitive changes can include mild to drastic personality changes. While personality is supposed to remain constant throughout a person's life, unspecified biological processes can suddenly

alter the aging brain. Forgetfulness can be comorbid with these personality changes. Spontaneous personality change and consequent behaviors can be “overnight” changes, meaning that the change is so sudden, that it is immediately noticeable by others. A common reason for such extreme personality changes in the elderly is include strokes occurring in the frontal lobe, which is the part of the brain that shapes an individual’s personality.

Psychological theories behind personality change include a dramatic shift in self-perception of overall health (Levin & Levin, 1980). Alonso Quijano’s realization of his age and declining health jolted him to the point of becoming a radical, fearless, and modern figure through Don Quixote. Quijano’s manic phase gave him the energy and internal justification of embarking on his bizarre adventure. As his journey as a knight continued, Quijano realized that he was physically hurt, tired, and not in shape to be the ideal knight. This realization came upon him when he was already in his bipolar depressive phase, which could have altered his self-perception to be more negative. In a 1972 study of depression’s effect on health perceptions, it was found that active depressive symptoms, or “state depression” was shown to be associated with the report of poor health, which could indicate either physical or cognitive decline (Himes, 1972).

Social reasoning for Alonso Quijano’s personality change includes his desire for recognition and validation. If Alonso were to continue living in isolation while reading books, there would be no opportunity to obtain societal recognition. Alonso did not want mere recognition; rather, he desired societal approval, praise, and admiration. Don Quixote is a character foil of Alonso Quijano, and by becoming Quixote through a drastic personality change, Alonso takes on this foil to defy everything that society had

previously thought of him. Alonso's defiance of society's prior impressions of him takes on tremendous shock value especially due to the element of "madness," which cultivates extreme human interest.

The public attention that sustains and validates Alonso Quijano becomes the primary motivation of his behaviors and interactions with other people, especially Sancho. Early on, Quixote establishes his dominance over Sancho Panza not just through boastfully sophisticated language, verbal blows, and behavior. Quixote also allows Sancho to take the brunt of a lot of dangerous situations created by Quixote himself. Sancho receives just as many (if not more) blows, punches, and injuries than Quixote, and continuously "cleans up" after Quixote's messes. Sancho also must withstand the other harsh environmental conditions that Quixote chooses exposes himself to, and while Quixote gets the recognition of being a brave knight, Sancho is the almost unrecognized squire. An explanation for this power dynamic may be due to Alonso Quijano's jealousy of Sancho, a working-class man who may not have much, but he is happy. Sancho may lack any form of linguistic sophistication, he may have a grotesque sense of humor, and may strive to indulge in food and wine as his ultimate reward, but he has a wife and children, a household, and a strong work ethic. He is also a Christian of "pure-blood," meaning that it is not mixed with the blood of previously Jewish converts to Christianity ("*conversos*"). Alonso Quijano indicates his low opinion of Sancho multiple times, but the constant jabs of criticism that Alonso aims at Sancho is likely to be due to resentment that such a simple man can be happier than an intelligent, well-off, middle class gentleman. Sancho also does not have to confront the physical and emotional tolls of the aging process, which makes him physically stronger than Alonso Quijano. Sancho also

learns a lot from the knight-errant Quixote, and quickly becomes more elevated intellectually and culturally. This could also be perceived as a threat to Quixote's role of authority.

The lines between the roles of knight (dominant) and squire (submissive) begin to blur as Quixote adopts Sancho's pragmatism, and Sancho in turn adopts Quixote's "insanity." This reciprocal adaptation made by the pair takes away power from the dominant and gives to the submissive. As a result, Don Quixote's sense of self-importance and power begin to fade away, making him vulnerable to the worsening symptoms of aging and his psychological pathologies.

Behavioral Mimicry:

An underlying behavioral explanation of the *sanchification* and *quixotization* processes is rooted in behavioral mimicry and interactional synchrony. Behavioral mimicry occurs when two or more people synonymously engage in a similar behavior (Chartrand & Lakin, 2013). The mimicked behavior can be physical in nature (motor movements, postures, body positioning) or emotional (facial expressions, vocalizations, speaking tones). This "copy-paste" of both physical and emotional behaviors occurs on different levels of the conscious and unconscious mind, and can be experienced by people of all ages (2013). Alonso Quijano relies heavily on mimicry when forming his ideal self: the knight-errant Don Quixote. As the character of Quixote develops, the readers discover that there is very little overlap in the personality of Alonso Quijano, and that of the mimicked self of Quixote.

The initial stages of the development of Quixote's persona rely heavily on mimicry: Quijano is often seen acting out and vocally impersonating the chivalrous knights in his books, utilizing the novels as manuals. He then transforms himself physically with armor, and to the best of his ability, he imitates the great knight-errant figures that he studied. For Alonso Quijano, behavioral mimicry begins as a very conscious effort, and later on evolves into the unconscious mimicry of Sancho Panza's behaviors. This type of mimicry is referred to as interactional synchrony, which is an unconscious, reciprocal transfer of behavioral patterns between two people (Chartrand & Lakin, 2013). Interactional synchrony is subtler than classical behavioral mimicry, as it occurs subconsciously and is mostly beyond an individual's control (2013). Just by spending time with a dominant and well-versed leader like Don Quixote, Sancho's demeanor and etiquette changes. One of Sancho's most notable behavioral changes is his manner of speaking. As a man who was living and working in a lower-class part of the countryside, Sancho used to speak plainly and without sophisticated vocabulary. His speech soon changes to the lengthy and flowery literary language that Alonso encountered in his books and uses as Don Quixote. Sancho learns to give some of the most eloquent soliloquies, something that comes as a surprise not only to the readers, but to Don Quixote as well.

Though this power redistribution fosters a friendship between Quijano and Sancho, it tarnishes the strength of "Quixote" as a persona, as it subtracts a significant amount of power from the role of the leader. Eventually, the two become equals, and Alonso Quijano sees just two men riding around aimlessly looking for "adventures,"

rather than a knight and his squire on a mission. Without the dominant role and full creative agency, Alonso begins losing control of Don Quixote.

Ideal Real Self, Maslow, Human Needs

Humanistic psychologist Carl Rogers defined *self-concept* and the *ideal self* through his personality theory. A person's self-concept, or self-image, is how this person sees him- or herself as a person in the world. How a person acts and presents this self in reality is the individual's actual-self. Most people have a construction of what they truly want to be, and how they want to interact with the world. This is the ideal, actualized self, which often does not overlap or resemble the actual self. The discrepancy between the ideal and actual selves can cause internal psychological conflict if a person does not continue to strive for self-actualization or for the congruency of these selves (Nicholas, pg. 266).

Rogers identified a self-actualizing tendency in patients, which in turn influenced the patients' construction of their ideal selves (Pescitelli, 1996). Alonso Quijano constantly surrounded himself with literary models such as Amadis of Gaul, and other knights in his books, giving him a constant image of his the figure he wanted to be. Alonso became obsessed with these fictional knight-errant characters and believed so strongly that he could quickly switch the real self with the persona of an ideal knight. However, Alonso's "transformation" lacked the necessary elements of internally changing his person to achieve the ideal self, which is often done today with psychotherapy and cognitive behavioral exercises that the patient must practice regularly to eliminate the discrepancy between the ideal and actual selves (Lipka, 1992). These

therapies could involve cognitive restructuring, which in turn would promote behavioral changes. Unfortunately, these therapies were not yet available at the time.

The ideal self for Alonso Quijano is derived from his favorite books of chivalry. He often references Amadis of Gaul, who he describes in an idealistic and romantic way, professing his own admiration for Amadis: "I want you to know, Sancho, that the famous Amadís de Gaula was one of the greatest knights-errant. No, I'm wrong in saying 'one of,' he was the only one, the best, he was unique, and in his time the lord of all those in the world... He was the guiding light, the star of all brave and enamoured knights, and all of us who fight under the banner of love and chivalry should imitate him... I want to imitate Amadís...(Part I, Chapter XXV). Alonso Quijano's passion and admiration for the godly knight-errant shows not only that Alonso is fixated on imitating Amadis of Gaul, but also that Alonso does not perceive himself as such a knight-errant. While describing the ideal knight as "the only one" figure that represents all his ideals, he exposes that there is conflict between what he wants to be, and what he truly is.

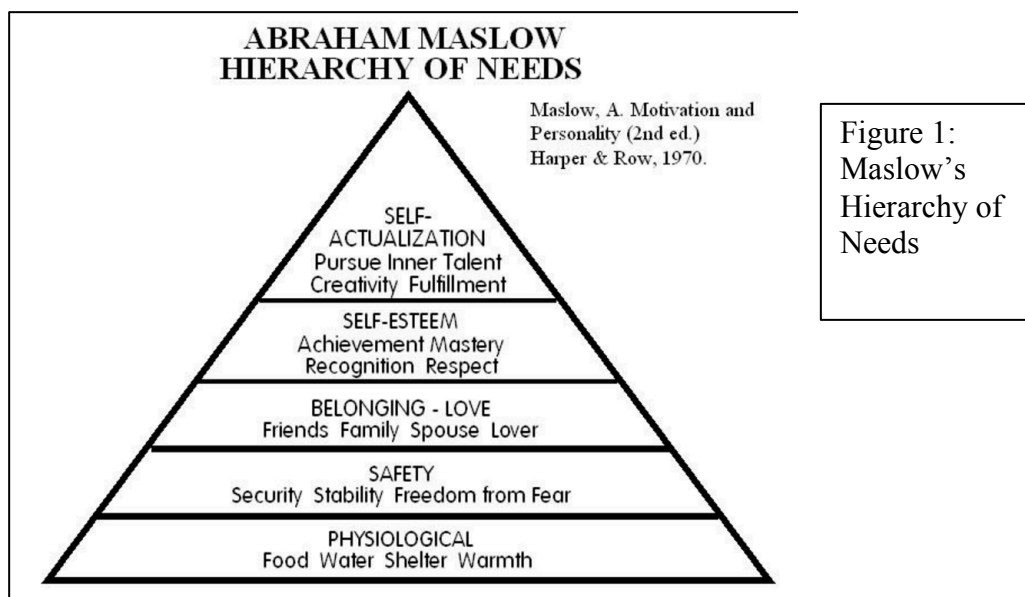
Carl Rogers theorized that pathology arises from a discrepancy between the ideal self and the real self, a phenomenon he called "incongruence." The incongruent selves can provoke maladjustment, feelings of self-loathing, dissatisfaction with life, and loss of unconditional positive regard for oneself (Carducci, 2009). What Alonso Quijano experienced was the realization that his real self was nothing like his ideal self, and with the time limit of age, he had to take drastic and extreme measures. As he abruptly becomes Quixote, he masks an underlying depressive state and feelings of worthlessness, which are later revealed to the reader when the façade of knight-errant Quixote begins deteriorating, and the great discrepancy between the real and ideal self returns. It is after

the breakdown of Quixote in part two that psychological pathologies return twofold, as age is catching up with Alonso, who is moving farther and farther away from his ideal self.

The other factor that profoundly distances Alonso's real self from his knightly Amadis-esque ideal is the "Enchanted Dulcinea," who represents the absence of chivalric romance. In the second part of Amadis of Gaul, the knight faces many challenges that confirm Amadis's status as the best and most loyal lover to Oriana. Every battle, chivalrous action, and kindness is performed in Oriana's name. While Amadis of Gaul fights for a strong and true love, Don Quixote fights for Dulcinea del Toboso, a makeshift object of Quixote's affection. While Don Quixote expresses his love for Dulcinea with words that so precisely capture certain aspects of a pure, platonic love, the core of his relationship with her simply does not exist. When Dulcinea gets "enchanted," this love ideal is pushed farther away from him. The one person he trusts, Sancho Panza, presents to his master the "enchanted Dulcinea," who is actually not Dulcinea at all. This deception of convenience on Sancho Panza's part is the antecedent event to Don Quixote's fall into his debilitating and increasing psychopathologies. The profound incongruence between Amadis (the ideal self) and Don Quixote (the actual self) grows even larger.

One cannot mention Rogers's *ideal self* without the mention of Abraham Maslow's need-based theory about motivation, the "Hierarchy of Needs," for the two are closely linked. Similar to striving for becoming an ideal self, Maslow described the human need for self-actualization, in which a person can become actualized or fulfilled to his or her maximum potential (Carducci, 2009). This state of being a self-actualized

individual includes having a healthy, robust mind and body, being able to help other people, creatively solving problems, and having the capacity to resolve conflict and dichotomies such as “life versus death” and “freedom versus determinism.” A person can be capable of achieving self-actualization, even if they face mental illness. Maslow placed the human need of self-actualizing at the top of the hierarchy, indicating that without the fulfillment of other needs, self-actualization cannot be achieved. The needs ranked beneath self-actualization have no particular order of having to be satisfied, but must be in some way met for a person to be ready for self-actualization (2009).



With the knowledge of Maslow's Hierarchy of Needs, one is able to better understand what needs in Alonso Quijano's life are met, and which are not. The only two needs on the hierarchy that seem to be met for the “pre-Quixote” Alonso Quijano are the biological necessities (food, sleep, shelter) and the need for safety and security. Needs that are higher, such as psychological needs, that are not met in the “pre-Quixote” Alonso Quijano include love and belonging, self-esteem, and finally, self-actualization (Bassett,

2004). A sense of belonging to a greater worldly interest is more important to Alonso Quijano than a romantic love relationship. One could argue that the “love” he aims to obtain is from society; a love that is associated with fame and recognition. Love, classified by romantic or sexual desires, is not at the forefront of Alonso Quijano’s mission in becoming Quixote. This is evident by the scripted, courtly “love” that Don Quixote displays for Dulcinea del Toboso, the woman for whom he fights all battles in order to defend her honor and beauty. The use of Dulcinea as a symbol for abiding by chivalrous code was not motivated by the desire for her love. Theories of Alonso Quijano’s sexuality can also explain why Dulcinea was merely a symbol for Don Quixote.

It is very likely that Don Quixote wanted friendship, non-romantic love, and respect, from Sancho Panza to contribute to the fulfillment of a hierarchical need. Though acquiring Sancho as a squire was a requirement dictated by the chivalrous code of knights, Quixote grew to expect much more from this knight-squire relationship. Throughout both parts of their journey, Don Quixote tests Sancho’s loyalty and stability as a squire by insulting Sancho, criticizing him, and exposing him to harsh consequences of the pair’s actions, such as the myriad of “*golpes*,” or punches, ridicule, and social judgment. Over time, this relationship changes and Don Quixote fosters a profound respect for Sancho Panza, and in a way gives Sancho part of “Quixote’s legacy.” This brotherly love and respect may have been a desire for Alonso Quijano, but this friendship turned out to be even more valuable than he could have anticipated. The bond shared between knight and squire satisfied Alonso Quijano’s higher need for a close emotional connection to another person, which is another reward in becoming Don Quixote.

Through gaining the public's attention and participation, Alonso Quijano felt a new sense of belonging. In addition to being part of a society, Quixote allowed Quijano to be what he felt was an important part of society, an honorable vigilante. When Quixote realized that people were in awe of him (or his bold actions), a profound but temporary self-confidence grew within him, though it was short-lived as he later succumbed to depressive, self-deprecating thoughts.

Before adopting the persona of his ideal self, Alonso Quijano did not have self-esteem, or the esteem of others. Don Quixote allowed an ordinary, hermit, and aged man become forefront of social attention, and ultimately having a book written about him (a book within the story). Having spent most of his time isolated from society and as an overly obsessive chivalry book collector, Alonso Quijano lacked an "audience" to provide him with positive feedback for any of his attributes or behaviors. Quixote not only provided Alonso with society's validation, but also with consistent positive rewards in the form of negative or positive attention, public participation, and in being the topic of much of the town's gossip. His strange way of obtaining self-esteem and societal awe allowed Alonso Quijano to get one step closer to self-actualization.

Was Self-Actualization Reached?

Very few people reach self-actualization. Becoming actualized is not a "one and done" stage of Maslow's hierarchy. Actualization is dependent on the fulfillment of the needs below it on the hierarchy. Characteristics of an actualized person include self-acceptance, finding peace with the unknown or ambiguous, have a definite life purpose, have few very deep relationships with another person, and acknowledge their own

imperfections as well as accept the imperfections of others (Carducci, 2009). Self-actualization is not a steady state—for some, it can be transient. A person can become self-actualized, but then leave the actualization state, if, for example, they lose self-esteem, or a source of food and water (2009).

I pose the question: did Alonso Quijano ever truly reach self-actualization? Or did he merely enter and leave an actualized state? When wearing the persona of Quixote, was it truly Alonso who entered an actualized state, or rather, the imaginary character of Don Quixote? I will present arguments answering these questions using examples from the text that suggest Quijano's entrance or exit of an actualized state. Concluding these arguments will be an analysis of Alonso Quijano's deathbed scene in consideration of Maslow's hierarchy of needs.

Once Alonso Quijano "becomes" Don Quixote, he begins climbing the ladder toward becoming an actualized man. The various inns give Quixote food and shelter, satisfying his basic biological needs, his growing friendship with Sancho provides Quijano with validation and support, and Don Quixote already experienced several episodes as a knight-errant. As Quixote, Alonso Quijano develops self-esteem, as he now has a life purpose, loyal friendship, admiration, and the public's recognition. Equipped with these satisfied human needs, Don Quixote is able to truly help other people as much as he can, which is best exemplified by his pastoral speech about Marcela.

Self-Actualized Quixote in Support of Marcela

A young woman, named Marcela, desires free will to spend the rest of her days as an unmarried woman living a pastoral life. This chosen lifestyle directly conflicts with

societal norms, which dictate that women are supposed to marry at her age, and surrender any control to their husbands or the Church. The men who relentlessly pursued Marcela and were rebuked by her grow angry and very hurt, and one man in particular, Grisostomo, commits suicide because Marcela kept rejecting him. People begin to blame Marcela for Grisostomo's death, indicating that it was her continuous rejection of him that lead to her death. Others insinuated that Marcela was just trying to be a tease, yet readers can conclude that this insinuation is false as Marcela honestly told her suitors that she was not interested. Quixote believes that the blame Marcela receives for Grisostomo's death, in addition to the men who want to keep harassing her in her pastures, is despicable. In chapter fourteen of Part one, Don Quixote exclaims, "Let no person, whatever his circumstance or condition, dare to follow the beautiful Marcela lest he fall victim to my fury and outrage," as would a knight-errant who aims to defend the honor and well being of others (Grossman, 2005). Though Marcela chose a socially unconventional lifestyle, her cause is especially appealing to a modern vigilante like Quixote, who believes in the right of free will and the self-made individual.

Don Quixote's particular interest and passion in defending Marcela goes against 16-Century gender roles. A man's role at the time was not to grant independence to women, but rather dictate whether she marry or go to a convent. Though Don Quixote is playing a protective role when defending Marcela's character and her choices, he is not undermining her ability to be independently strong. Rather, he is advocating for the modern concept of free will, and becoming a self-made person. Modern individuality was not yet seen even for men, and it was considered very radical to apply this ideology to women, who were still kept at a lower level of society.

In certain ways, Marcela is the “female Quixote,” who becomes a shepherdess simply because she says she is one, just as Quijano became the knight-errant Quixote because he claimed and demonstrated his identity as such. The simple choice and subsequent action directed by that choice in combination with disregard to societal rules and norms create disturbance among those who are bound by oppressive societal norms.

Marcela ultimately preaches for freedom as a lifestyle, much as Don Quixote expresses his idealistic reality through poetic soliloquies, “I was born free, and that I might live in freedom I chose the solitude of the fields; in the trees of the mountains I find society, the clear waters of the brooks are my mirrors, and to the trees and waters I make known my thoughts and charms (Grossman, 2005).” Using references to nature, pastoral life, and being able to have one’s own independent thoughts describes the Don Quixote within both Marcela and Alonso Quijano. It is Don Quixote within the heart of Marcela, working for a more modern future in which self-actualization is possible.

Argument Against Alonso Quijano / Don Quixote reaching Self-Actualization:

A counterargument to the claim that Alonso Quijano reached self-actualization is his treatment of Sancho Panza, his squire and good friend. Consistently throughout their adventures, Don Quixote points out that Sancho is of a lower socioeconomic class, and cannot possibly be at the level of a knight-errant. Quixote relishes in the fact that Sancho cannot speak like a higher-class man, is not as well read, and enjoys simple activities like eating large amounts of food and drinking alcohol. Some of the jokes that Quixote makes to put down Sancho are plainly cruel, which Sancho takes in addition to suffering the physical consequences of Don Quixote's ideas and adventures. Sancho's ability to rise above all the hardships of their life paths suggest that Sancho is truly the one who is self-actualized, dedicating his life to Alonso Quijano's "last wishes" to be a knight.

The brute nature of Don Quixote's verbal and physical taunts directed toward Sancho Panza suggest that Quixote has some deeply-rooted issues with self esteem, which is required for reaching self-actualization. He consistently is testing how far Sancho will go in order to serve his "knight errant." Sancho, no matter how bad the situation is, always stood by Don Quixote's side, whereas Don Quixote allowed Sancho to be harassed by several innkeepers, insisting he whip himself to save Quixote's Dulcinea, and permitted that Sancho take the brunt of many other physical toils. The consistency of Sancho's loyalty is admirable and honorable, which was threatening to Don Quixote. This level of loyalty fits the knight-errant role rather than the squire role, creating tension that would not exist had Don Quixote (Alonso Quijano) been an actualized person.

The threat of Sancho becoming “too powerful” for Don Quixote to feel the dominance and power a knight errant should over his squire grows with time. Via interactional synchrony, Sancho Panza unconsciously adopts some of Don Quixote’s behaviors that elevate Sancho to a higher level of sophistication. The archaic, poetic language with which Don Quixote speaks, the philosophical ideology, and the spontaneous creation of adventures are “rubbing off” on Sancho. As Sancho continues cultivating these new behaviors, he becomes a great leadership model, and eventually becomes an actual governor of an island. This legitimate political role is more “real” than Don Quixote’s make-believe role, and is a tremendous honor that Don Quixote/Alonso Quijano never had. Jealousy, although subtle, is a theme in Part II of *Don Quixote de La Mancha*, and it suggests that Alonso Quijano regressed on the hierarchy of needs and relinquished his actualized self. Alonso Quijano’s jealousy manifests itself in Quixote’s cruel jokes towards Sancho, and leads to loss of control of the dominant, glorified role of knight-errant (a role that does not include jealousy). Sancho is living a life with tremendous new purpose, while Alonso is aging and falling out of his Quixotic persona. By this time, Quijano/Quixote loses self-esteem and becomes extremely depressed. Sancho Panza governs the island for a while, but eventually returns to be the squire of Don Quixote.

Abraham Maslow’s hierarchy of needs theory is used as a model and ideology extensively in the field of psychology. It is widely accepted even though there are other psychologists and scholars that believe it is unfounded, as it was not derived from performing an empirical study. This does *not* remove a significant weight that the theory holds in its field. Abraham Maslow formed his hierarchy based on his observations of

patients, and offered a novel idea to the psychology community to deepen the understanding of human motivation. Maslow's intentions in forming this hierarchy include focusing on becoming the best person that one can be, and to serve both the self and others (Maslow, 1954). In the story of Don Quixote de La Mancha, the reader can be the observer and see the satisfaction and dissatisfaction of needs on Maslow's hierarchy, and how self-actualization and the ideal self converge to become the prime motivation for Alonso Quijano. Ultimately, it is up to the reader to decide if Alonso ever truly reached these goals.

Death, Dignity, & Redemption

The death of Alonso Quijano looms over him throughout the entire work, but when the time comes for Alonso to leave his mortal life, Cervantes writes only two quick chapters about Alonso's death. There are many theories as to why Alonso's death chapters were so quick—one idea is that Cervantes was already old himself, and rushed to finish the book before his death. Another hypothesis is that Cervantes wanted his created character of Alonso Quijano/Don Quixote to die with him, and not be stolen by an imposter writer like Avellaneda. A more abstract explanation for the brevity of Alonso Quijano's death chapters is Cervantes's view that life on earth is transient in nature, but the figure (or the "Don Quixote") that one leaves behind is the majority of what people remember. The Don Quixote character thus did not die, but rather it is still in existence on earth. Becoming sane again was Alonso's way of assuring that Quixote would not die, but rather carry on his legacy for all of posterity. In this way, Alonso Quijano "outsmarts" death and leaves the world with dignity, while Don Quixote lives on forever.

Around his return to La Mancha, Alonso/Don Quixote is not in good mental or physical condition. He grows afraid, confused, and increasingly depressed after the episode at the Cave of Montesinos, which is arguably the turning point of the story of Don Quixote. In front of the gates of La Mancha, he overhears two boys talking, and gets paranoid that they are speaking of bad omens for Quixote's sweet Dulcinea. Sancho pays the boys to explain the unrelated subject of which they were speaking, protecting the very agitated Don Quixote. Following his return, there is another 180-degree turn in his mood, in which Alonso Quijano becomes eerily pensive and peaceful. He is soothed by the warm welcome and recognition of his friends and family, who respect his request to rest, as he begins feeling unwell. It is clear that he is still affected by his depression despite being home:

"...Don Quixote could not shake off his sadness. His friends called in the doctor, who felt his pulse and was not very well satisfied with it, and said that in any case it would be well for him to attend to the health of his soul, as that of his body was in a bad way...The doctor's opinion was that melancholy and depression were bringing him to his end. (Grossman, 2005)." In a way, Alonso Quijano's depressive episode ultimately "brings him to his end," as his first desire is to sleep. Tiredness is often a symptom of depression, and the affected individuals tend to spend more time sleeping than a person without depression (Chorney, 2008). Strangely though, Quijano's slumber is transformative for him and his need for Don Quixote. After six hours of sleeping, Alonso Quijano announces his sudden break from 'madness,' exclaiming, "...in last year's nests there are no birds this year. I was mad, now I am in my senses; I was Don Quixote of La Mancha, I am now, as I said, Alonso Quijano the Good...Good

news for you, good sirs, that I am no longer Don Quixote of La Mancha, but Alonso Quixano, whose way of life won for him the name of “Good.” Now I am the enemy of Amadis of Gaul and of the whole countless troops of his descendants; odious to me now are all the profane stories of knight-errantry; now I perceive my folly, and the peril into which reading them brought me; now, by God’s mercy schooled into my right senses, I loathe them.” High in shock-value, Alonso Quijano makes the announcement that he swings to the other pole of identity, declaring himself an enemy of his previous, ideal self, Amadis of Gaul. The jump from one extreme to another can be seen as a parallel to Alonso Quijano’s rapid shift from a depressive phase to a manic or hypomanic phase.

In the same manner in which Alonso Quijano claimed his new identity of Don Quixote, he announces that he became “Alonso the Good,” this time after six hours of slumber. He now heavily refers to redemption, the Christian faith, and God’s mercy. His request to make a confession ultimately tells us how Quijano wishes to die—not a “madman,” but a respectable and esteemed man: “. . .may my repentance and sincerity restore me to the esteem you used to have for me.” Alonso Quijano dies “an ideal death,” in which his soul is redeemed, he attends to the comfort of his friends and family, and passes away peacefully and with dignity.

The disintegration of the Quixotic persona allowed Alonso Quijano to take control of his life one last time. After attending to his final responsibilities, he calmly accepts his impending death. Quijano leads his mind, body, and identity exactly where he wants it to go—towards God’s mercy and redemption, plastering “Good” to his name. He vocalizes that he does not want to be remembered as a madman, or by the strange behaviors he exhibited in the months before his death. He wants to be recognized as a

man who valiantly sacrificed himself for the world's greater good, and who ultimately passes onto the afterlife as a Christian man.

Though Cervantes only dedicates two short chapters to Alonso the Good's death, there is much to be learned from these pages. First, it is important to note that Cervantes was also nearing the end of his life while writing these chapters, and was possibly going through the physiological and psychological processes associated with dying. Alonso Quijano's "ideal death" teaches its readers about comfort and control for elders that may be in some way incapacitated, but are nonetheless individuals with rights, deserving respect and compassion. It is thus alarming, that several centuries later, despite medical technology and widespread scientific knowledge, a person's right to compassionate and dignified end-of-life care is far from guaranteed.

In the United States, approximately 6,500 people die every day (Center for Disease Control, 2015). About half of these individuals die in hospitals, where pain is routinely under-treated, there is no concern for the patients' emotional condition, advanced directives such as Do Not Resuscitate (DNRs) are ignored, and where medical technologies can be more futile and cause more suffering. A quarter of the daily 6,500 deaths occur in nursing homes, where untreated pain is common, where boredom is a fact of life, where food is substandard and care insufficient, and where too many residents are subject to neglect or abuse (Kiernan, 2012). Furthermore, most patient autonomy is stripped away, lowering the person's quality of life, which may have a negative impact on health.

Alonso Quijano's deathbed scenes described in the last two chapters resembles hospice and palliative care models that studies have proven are the most preferred by

elders and their families, but are used in so few medical climates. Hospice care enables individuals to receive care at home that focuses on maximizing comfort, while also tending to emotional and spiritual needs. Individuals in hospice care can also be among family, in which familial contact is not limited to visiting hours. Palliative care is similar to hospice care, as it applies the hospice philosophy in the hospital or nursing home environment. Patients receiving hospice or palliative care often end up living longer than elders with similar conditions who receive care in the hospital environment.

In order for quality patient care to be administered, caretakers should have some understanding about human conditions other than their own. This understanding can be cultivated through reading a timeless work like *Don Quixote de La Mancha*.

Hypothetical Treatment Plan

Based on today's Diagnostic and Statistical Manual of the American Psychiatric Association, it appears that Alonso Quijano has comorbid mental illnesses: Bipolar I Spectrum Disorder, Narcissistic Personality Disorder, and symptomology that resembles those of Paranoid Schizophrenia. Unfortunately, people living in 16th Century Spain did not yet define or treat these conditions, which resulted in Alonso Quijano's tremendous emotional and physical suffering. If Alonso Quijano were to visit specialists in the year 2016, he would have a range of treatment options, from pharmaceutical medications to talk therapy. In this chapter, a hypothetical psychological treatment plan for Alonso Quijano will be outlined. This hypothetical treatment plan will demonstrate how much more clinicians know about diagnosing and treating the conditions that plagued one of the most famous literary characters in history.

The condition that most severely affected Alonso Quijano throughout the entire story was Bipolar I Spectrum Disorder. Treatment for Bipolar I Spectrum Disorder would most likely include a psychotropic drug, specifically a mood stabilizer. These medications work to prevent a patient's experience of manic and depressive phases, essentially "cutting off" the extreme emotional poles (Jann, 2014, pp. 489-499). A challenge for physicians administering drug treatment is that most pharmaceutical treatments either eliminate the manic or the depressive phase, rather than curbing both at the same time. Physicians often prescribe a "cocktail," or mixture, of prescription drugs that lessen both emotional extremes, though each patient may respond differently to separate drugs and cocktails (Karpinis et al., 2007). The most common drug used for subduing manic phases is lithium, which affects sodium levels in the nervous and muscular systems. Doctors are still unsure of the exact mechanism by which lithium works, but research suggests that the mechanism relies on the regulation of sodium influx in nerve cells (Kessing, 2011). Though it is mostly used to even out manic episodes, lithium therapy can sometimes treat the depressive symptoms and decrease suicidal ideation (2011).

Lithium for Bipolar Spectrum Disorder has been used as a treatment since the mid-19th Century to subdue recurrent mania (Shorter, 2009). Patients describe lithium medication therapy as a treatment that prevents their mood levels from going too high (mania) or too low (depression), acting as a normalizer of the two (2009). In too large of dosage amounts, however, lithium can subdue a patient too much, to the extent that daily functioning is impaired (2009). If Alonso Quijano were to have had lithium therapy as part of his treatment plan, it is likely that he would not have set out to be a knight during

what was hypothesized to be his manic phase in the beginning of Part 1 of the story. It is up for debate whether or not it would be beneficial for Alonso Quijano's health to not go on his adventure, as his journey has brought him considerable happiness and fame that he would not have gotten had he stayed home. This dilemma illustrates a problem that individuals with Bipolar Spectrum Disorder face: giving up their manic phases—times of great creativity, boldness, and genius—in order to curb the emotional roller coaster and the depressive phases involved. For this reason, medication adherence, especially to lithium, is one of the leading issues for individuals facing Bipolar Spectrum Disorder today (Greenhouse, Meyer, & Johnson, 2000).

The depressive episodes experienced in patients with Bipolar I Spectrum Disorder can be lessened with a class of drugs called selective serotonin reuptake inhibitors (SSRIs) (Amit & Weizman, 2012). Serotonin is commonly known as a “happiness” neurotransmitter. People with depression often lack sufficient amounts of available serotonin in their brains. SSRIs prevent neurons for re-uptaking the excess, unbound serotonin neurotransmitters, allowing for an increased availability of serotonin in the brain. In patients, SSRI therapy yields good results in lifting the mood of a patient who is clinically depressed (Amit & Weizman, 2012). As with any drug, there is a lot of variation in its effects among individual patients. There is no guarantee necessarily that Alonso Quijano would respond to an SSRI therapy, however it is known today that the majority of people are helped by some form of SSRI medication (National Institute of Mental Health, Insel, 2011).

Though today's clinicians can offer a range of treatment options for a disorder such as Bipolar I Spectrum (a very biologically-based illness), but there are few therapies

to help patients who have Narcissistic Personality Disorder. To this day, personality disorders are the most difficult illnesses for clinicians to treat or mediate, and are debilitating for patients' proper social interactions. Narcissistic Personality Disorder is often thought to be one of the most difficult among personality disorders, much like Antisocial Personality Disorder. This is mostly due to the nature of the personality disorder, in which the person does not believe that he or she could ever do anything wrong (Twenge & Campbell, 2009). The classic narcissist is not able to view a situation from another person's perspective, and maneuvers social encounters using manipulative tactics (2009). Narcissistic Personality Disorder is more prevalent in men than in women, possibly associated with gender roles of power (Grant et al., 2008). If individuals with Narcissistic Personality Disorder do decide to seek treatment, talk therapy is the most used for this disorder (2008). Some researchers theorize that talk therapy might actually worsen the symptoms of Narcissistic Personality Disorder, due to the fact that the patient may use his or her manipulative tactics to maneuver around therapy sessions without addressing core issues (2008).

Don Quixote and Sancho's interactions and dominant/submissive positions reflect situations in which Quixote, the narcissist, utilizes jokes, cruelty, and set-ups to assure that Sancho remains in a submissive, lower position and does not challenge his powerful master. Don Quixote maintains Sancho's loyal, servant status by reminding Sancho that without Don Quixote, Sancho would not have all the adventurous and lucrative experiences that he enjoys. Furthermore, Don Quixote takes credit for Sancho's personal and intellectual growth. The aim of these behaviors is to assure that the narcissist's superficial self-perception is superior to all. However, this superficial belief about the self

serves to mute deeply rooted confidence issues. While some talk therapies can help manage issues of self-confidence, these therapies generally do not restructure disorders connected to an individual's personality (Dobbert, 2007). Additionally, there is a low likelihood that a narcissist would seek therapy in the first place, as he or she would unlikely acknowledge that any pathology is present (Oltmanns et al, 2011).

Towards the end of Part 2 of *Don Quixote de La Mancha*, Alonso Quijano begins having notable episodes matching the DSM-5 description of paranoia experienced in schizophrenia. Alonso Quijano does not fully meet the *Diagnostic and Statistical Manual-5* criteria for fully manifested schizophrenia, but his paranoid behaviors may indicate susceptibility to developing the disorder. While most patients experience the onset of schizophrenia during the ages 18-25, there is a second "wave" of possible onset at ages 40 to 50 (Gazzaniga, 2008). Alonso Quijano was just entering his 50's at the time of his paranoid beliefs and remarks. If Alonso Quijano were to present himself to a clinician, his symptoms would be monitored for worsening and alignment to the DSM-5 criteria for a diagnosis schizophrenia (Lake, 2008). There are many chemical treatments available for schizophrenic symptoms. Most often, antipsychotic drugs are prescribed (Gazzaniga, 2008).

Alonso Quijano's comorbid pathologies are linked in a way that could be important for providing a focused treatment plan. Bipolar I Spectrum Disorder's manic phase can cause paranoid ideations. If this is combined with the narcissist's belief that his thoughts are always correct and should go undisputed, the result is Don Quixote being deeply troubled by the world "plotting against him." Given Alonso Quijano's lack of

sleep and hygienic lifestyle, he is more prone to irrational, paranoid thoughts. Quijano has fallen victim to illnesses that could be exacerbated by his strange lifestyle.

To help Alonso Quijano recover healthy habits of a sleep schedule, consistent diet, and other hygienic needs, Cognitive Behavioral Therapy (CBT) could be very helpful. CBT focuses on cognitive restructuring while re-training a patient using classical behavioral paradigms (Hoffman et al., 2013). If Alonso Quijano cognitively restructured his thoughts in such a way that allowed him to see the importance of taking care of himself before engaging in knight-errant adventures. A behavioral tactic to back this cognitive restructuring goal is behavioral activation (Sturmey, 2009). Using this tactic, patients will set small goals for themselves ranked by increasing difficulty. Upon achieving one small goal and feeling the reward of accomplishment, the patient will be more likely to engage in the same positive behavior (and others up the hierarchy) until optimal productivity of the patient is reached (Sturmey, 2009).

Alonso Quijano's quality of life could have been improved through the use of today's pharmaceutical and talk therapies for his comorbid mental illnesses and unhealthy practices. Though it is unfortunate that these treatments were not available in 16th-Century Spain, it is important to recognize the steady progress that is being made in the development of treatments for mental illness.

Conclusion

Today's science-driven world often overlooks art forms as resources to understanding the human condition. Though the pathologies described in *Don Quixote de La Mancha* are not empirically supported with research studies, this fact does not render

the text as completely false. The analysis carried out through this thesis outlines the potential benefits of the re-fusion of the literary art form with clinical sciences. Claims made throughout this analysis were supported by modern empirical literature, demonstrating the vast amount of clinically relevant content in Cervantes's 16th-Century work. Through the clear report of Alonso Quijano's late-life experiences and his emotions, aspiring clinicians have the opportunity to retrospectively assess a case study within a novel in a way that was never before possible. Modern research in psychology, biology, and sociology inform us that Cervantes authentically illustrated phenomena that we have only been able to define and explain in recent years. These phenomena are central to humanity, and may be why so many people could relate to the work for the past few centuries. Ignoring the opportunity to study a complex figure like Alonso Quijano/Don Quixote could be a loss to those who seek to understand the people around them.

Cervantes created a detailed clinical depiction of mental illness as it was understood in 16th-Century Spain. This presentation is very honest, and contains three levels of analysis: biological, psychological, and social. Much like a clinical case study profile used in today's medical practices, Cervantes describes an individual's biological condition, psychological state, and social environment. The readers come to understand the physical condition of Alonso Quijano, an aging person who is experiencing his final months in the world. Along with physical decline, readers are able to see a timeline of the manifestation of psychological symptomology, and how these symptoms change or worsen depending on social or physical circumstances. This allows the audience to see

pathology in the context of a story that includes human interaction, an objective report of events, and an explanation of each character's actions and reactions.

A deep analysis of *Don Quixote de La Mancha* can greatly benefit aspiring health professionals who may not otherwise know about the firsthand experience of aging and comorbid mental illnesses. For workers in the field of healthcare, it is important to have a developed "theory of mind," which is the ability to comprehend the mentalities and cognitions of other people. When a person has a strong theory of mind, he or she may have foresight into the psychological state of a patient facing a health condition. This understanding can be especially helpful for young individuals who do not know the feeling of undergoing the aging process and the anticipation of death.

Cultivating a deeper understanding of the minds of patients can be an excellent primary or secondary prevention tool. Primary prevention serves to avoid the development of symptoms or conditions in the first place. Secondary prevention can help a person to recover from an already existing condition. Preventative measures are not solely for biological ailments, but are also for dodging or alleviating psychological conditions. Improving a patient's state of mind can be done through encouraging positive self-perception and directing patients to proper therapeutic treatments for symptoms or fully manifested syndromes. If Alonso Quijano could have sought pharmaceutical and talk therapy to manage his bipolar disorder, narcissistic tendencies, and paranoia, he may have had more happiness around the end of his life.

This psychological analysis of *Don Quixote de La Mancha* raises several fundamental questions about literature's role in the clinical sciences and the world. What connects the literary art with clinical science is the human. Clinicians aim to treat the

human of discomfort through procedural steps, but the nature of the discomfort may not be understood by the clinician. Without some understanding of causes, behavioral patterns, thoughts, and emotions of patients, then an entire facet of patient care is missing. When the mind is not treated with the body, there is a disconnect that takes away the patient's control over his or her body, adding to the discomfort of being ill and receiving healthcare. How do we prepare today's care providers to treat the human mind? How do we teach healthcare workers to understand a *dysfunctional* mind? How can anyone understand a mind on its deathbed when we still have our youth?

Each patient will have his or her "windmills." One day, the Helmet of Mambrino will be just a basin. The next day, a patient will stop eating, wishing to die, only to be filled with renewed hope for having been recognized. If health workers are previously familiar with these kinds of behaviors, there would be an increased likelihood that caregivers would investigate their underlying causes. Arriving at an understanding of the patient's psychological state, their wishes, and their self-perception is the initial step of treating the mental facet of illness. When this emotional aspect of illness is addressed, there will be more hope for the geriatric suicide prevention efforts.

In the year 2012, the United States of America's Center for Disease Control found that white males in the geriatric stage of their lives are four times more likely to commit suicide compared to the general population. It was found that depression was a common factor among the 6,648 individuals (age 65+) who committed suicide in the year 2012. Though Alonso Quijano was a 50-year-old white man, he was still considered among the geriatric population in 16th-Century Spain. Knowing the information put forth by today's statistical research and the detailed profile described in Cervantes's work, *Don Quixote*

de La Mancha, it is possible to calibrate our radars to detect individuals who are suffering in a similar style to Alonso Quijano. In doing so, we not only can help these individuals in pain, but we can also appreciate artistic literature's role in the improvement of healthcare efforts. In doing so, knight-errant Don Quixote and his creator, Miguel de Cervantes, both reach and preserve their immortality. This eternal fame and appreciation only grows stronger with every person who reads the novels, and extracts the text's meaningful life messages.

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