Faith and Suspect: A Comparative Analysis of Lu Xun’s A Madman’s Diary and Cervantes’ Don Quixote from the Perspective of Madness

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Declaration

I declare that this dissertation has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work. I agree that the Library may lend or copy this dissertation on request.

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Abstract

*Don Quixote* and *A Madman's Diary* are two significant works in the history of world literature, both from literary giants and composed at a similar historical stage, i.e., the period when modernity took place. However, there are not many comparisons between the two books because of their geographical, temporal and linguistic gaps. *Don Quixote*, Cervantes' work of realism during the Renaissance, has stood the test of time since its appearance and has been very popular in different countries and times; with its powerful interpretability, its images have been given different specific meanings in different times. Lu Xun's *A Madman's Diary* was the first modern novel in vernacular Chinese, and its publication had a specific political and cultural background. Madness, as a unique page in the development of human civilization, is a protective mask used by both authors to reflect and rebel against the natural world, a more innovative and necessary comparison of the two texts from this perspective.

Both Cervantes and Lu Xun, who came from different times and different countries, pioneered modern literature in different senses, and their masterpieces, *Don Quixote* and *A Madman's Diary*, both present the specific cultural context and criticize some specific cultural phenomena of the time with the image and perspective of a madman. Don Quixote and the Madman have the mental illness of perverse thinking, and both carry the universal human intellectual isolation. This paper tries to present their interpretation of madness and the humanistic enlightenment ideas behind their contribution to the world by comparing the two texts. Then, starting from the two texts, the comparison of the particular image of madness and the symptoms of madness in both figures is analyzed, and the different historical and cultural traditions behind it create the psychological forms of different peoples.
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Literature Review

For starters, whether it concerns Lu Xun's *A Madman's Diary* or Cervantes' *Don Quixote*, both texts are already richly studied individually due to their specific period of release, rich content, and extreme interpretability. Starting from the comparative literary texts, *Don Quixote* is more often compared to Shakespeare's *Hamlet*, which is also from the Renaissance. Heine's *Die Romantische Schule* (1833) first linked Don Quixote and Hamlet, and his reflection on the relationship between "Don Quixotic anxiety" and "thought and action and their consequences" inadvertently shifted the discussion of the two works from the human dimension of their dilemmas to the political dimension. Turgenev's famous lecture in 1860 on the inner spiritual connection between Don Quixote and Hamlet speaks of the opposing tendencies of these two archetypal images of "being for oneself" and "being for others" and the dichotomy between doubt and faith. The dichotomy of doubt and faith.

In the preface to *Don Quixote*, Cervantes mentions that the Chinese emperor would welcome Don Quixote and that he would be invited to establish a Spanish language academy in China. Of course, his work was not well known in China at that time, but after more than three centuries, *Don Quixote* eventually arrived in China, which was then in the midst of a stormy period, and infected the spiritual world of many Chinese intellectuals with its independent and personal quality, Lu Xun being one of them. Among the comparative studies of the two, there is more of a comparison between Cervantes' *Don Quixote* and Lu Xun's *The True Story of Ah Q*: Zou Jian (2016) provides a comparative study of the themes of multiple critiques of traditional culture, nationalism, and social reality in the two works; Cheng Yu Si (2022) examines the images of Don Quixote and Ah Q, the main characters in the two works, which can be seen that the comparative study of Cervantes and
Lu Xun already has a specific academic foundation, with more scholars focusing on the cross-civilizational comparison of the two authors in a similar historical context.

Indeed, there are comparative studies of *Don Quixote* and Lu Xun’s *A Madman’s Diary*. For example, Shui Haimo (2005, 44) argues that ‘in fact, in Lu Xun’s novel, it is the madman, not Q, who can truly be counted as Don Quixote’s spiritual brother.’ [其实，在鲁迅小说中，真正可以算堂吉诃德精神兄弟的，是狂人而不是阿Q](Shui 2005, 44) Zhang Lingjiang (1996), in a comparison of the two, suggests that these ‘two artistic figures profoundly embody the typical disease of the eager intellectuals’ [两个艺术形象深刻体现了着急急进小知识分子的典型病症](Zhang 1996, 37) and that it is their high intelligence and imagination that lead to their final solitude and "indescribable siege". Wu QiuXuan (2009) briefly analyzes the commonalities between the two images in terms of the context and purpose of the writing. Li Xinping (2009) compares the psychological characteristics of Don Quixote and the madman, suggesting that they are mainly the result of their different historical backgrounds. It can be seen that the comparison of the two works is still relatively superficial, mainly starting from similar historical backgrounds and with few references available; at the same time, probably due to the overly different cultural backgrounds of the two countries and the different acceptance of their two works, the comparative studies of the two are mainly in China. As for the level of madness, there are still not many comparative studies on the two books, and this thesis is mainly a comparative study of the two texts from madness.
Methodology

This paper will draw on Foucault’s archaeology of madness, a brief overview of the history of madness in East and West, in an attempt to lay a foundation for the study of madness in both texts in this paper. It is also an attempt to analyze the typical Eastern and Western images represented by both Don Quixote and the madman with the help of Jung’s psychological types of the irrational introverted type and the irrational extroverted type. The paper also collects and reads journals and books on the two works concerning madness and tries to analyze the cultural connotations and the hidden dialogue between the two works across time and space.

At the same time, this thesis uses the comparative research method to explore the similarities between the two works in terms of period background, character identity, character temperament, and social criticism. A systematic comparison of Don Quixote and A Madman’s Diary is conducted by closely reading the texts to explore the similarities and differences between the two works.
Introduction

In the growth of the world's literature, madness has become a unique object with its peculiar psychological features and aesthetic connotation. Thousands of writers try to express their thoughts towards social reality or some emotional appeals against rationality with the aid of madness. Moreover, two significant works which portray two typical madmen powerfully impact society, both then and now. One is Lu Xun's *A Madman's Diary*; the other is Cervantes' *Don Quixote*. Cervantes and Lu Xun navigate between rationality and irrationality with the help of the rebellious figure of the madman. The protagonists of the two works are all madmen with the same disease. They are almost in a similar stage of historical development, have similar social status and embrace similar ideals. However, their different historical and cultural backgrounds and geographical environments create different behaviours and personality types. At the same time, the thoroughness of Don Quixote's faith and the sceptical denial of the madman also shows the split of mind and will that arises under the immersion of different cultural soil.

1. The Authors: Lu Xun and Miguel de Cervantes Saavedra

Cervantes is a great Spanish novelist, playwright, and poet. He is considered to be one of the most excellent writers in Spanish literature. His *El Ingenioso Hidalgo Don Quijote de la Mancha* is also known as the first modern novel in the history of literature. Nevertheless, in the time he lived, Cervantes led a rough life. In 1571, he fought as a soldier in the famous battle against Turkey, the Battle of Le Bond, where he lost his left arm, and in 1575, on his way home, he was taken by Turkish pirates and spent five years in hard labour in Algeria. After returning home, he was forced to work as a quartermaster and tax collector. Later, he was falsely accused and imprisoned several times for
offending the powerful and the church. These experiences became precious first-hand materials, allowing him to come into contact with the darkness of society and the misery of people's lives.

On the other hand, Cervantes came from a medical family and probably had some knowledge of medicine and transferred that knowledge to the corresponding literary creations. Moreover, his professional activities gave him first-hand knowledge of many psychiatric patients in his constant travels. There also seems to be evidence that he maintained close contact with the city's psychiatric hospitals during his stay in Serbia. Don Quixote also introduces the readers to many diseases and their associated treatments at the time of the late Renaissance, as well as an expanded understanding of mental illness.

Lu Xun, formerly known as Zhou Shuren, served as a great Chinese writer, thinker and revolutionary and is known as the father of modern Chinese literature. He was born into a wealthy official family, but later, due to his family's desperate circumstances, he began to see worldly affairs as a teenager. Meanwhile, as a young man, he travelled to Japan to study. For more than a year and a half, he studied anatomy, theories of pathology, diagnosis, and pharmacology and received advanced medical knowledge in Sendai¹. According to historical evidence, Lu Xun's cousin Ruan Jusun was taken care of by Lu Xun in Beijing after he suffered from persecution mania. Moreover, Lu Xun mentioned in his article How I Made a Novel that his experience in writing novels "was based on the hundred or so foreign works he had read and on a little medical knowledge."[所仰仗的全在先前看过的百来篇外国作品和一点医学上的知识](2005, Vol.4) Culturing foreign madman novels, medical knowledge, and practical experience in caring for the madman all prepared Lu Xun to create the madman.

Both authors had been exposed to medical knowledge in one way or another,

¹ Sendai is a place in Japan.
laying down a specific scientific basis for creating the characters. At the same time, the personal experiences of the two authors are also projected to some extent into the characters they create. However, it is unnecessary to discuss the pathology of insanity in the literature extensively. Madness is often rejected as deviating from the moral norms of society and are considered heretics who oppose and rebel against the traditional culture and social order. At the same time, madness has its special meaning, and this spiritual phenomenon is also defiance and even a rupture of tradition and reality, a betrayal and exodus of irrationality from reality and rationality.

2. The social backgrounds and general contents of *A Madman's Diary* and *Don Quixote*

Both the Renaissance in Europe and the New Culture Movement in China emerged at a time when cultural giants were needed and produced. Cervantes and Lu Xun were living and composing in such times. *Don Quixote* and *A Madman's Diary* are reflections of times of significant change and are distinct from their time. They were both produced during the major social and cultural transition and borrowed the image of madmen to indirectly express their thoughts and their criticism and concern about some social phenomena at that time. Therefore, the backgrounds of the writers' lives and works at that time need to be understood.

During the Renaissance, Spain developed through wars of aggression and counter-invasion. Spain ended the wars against Moorish aggression between the 15th and 16th centuries and unified the country. In 1519, Charles I was elected Holy Roman Emperor, later renamed Charles V. He dominated Europe and America, these two continents, and the country was once prosperous. Nevertheless, after a short period of prosperity, Spain began to decline in the 16th century, and its progressive ideas were brutally suppressed by the king’s
power and the church. At the same time, the absurd chivalric sagas were very popular in Spain then, but Cervantes abhorred them, believing that eliminating chivalric literature would be indispensable intellectual enlightenment to free Spain from the chains of feudalism. His original intention was to create a chivalric novel that would disgust the world with its absurdity. In fact, he did it; at first, the readers saw it only as a light-hearted comedy novel.

*Don Quixote*'s protagonist is a hibernating squire in La Mancha. He is enthralled by the popular chivalric novels of the time and is determined to be a ranger knight, to help the strong and the weak, and to promote the spirit of chivalry. So he put on a ragged armour, holding a rusty spear, mounted a thin horse, convinced a peasant Sancho Panza to be his squire, and specially chose a peasant girl from a neighbouring village to be his ideal lady, and went out on three adventures. He took the windmill as a giant, the flock as an army, made a lot of seemingly ridiculous things, and finally lost to the White Moon Knight, so he returned home and died there because of a severe illness.

Spain, in the 16th and 17th centuries, was experiencing a historical transition from a medieval feudal society to capitalism. It was not until 300 years later, at the beginning of the 20th century, that China entered a critical period of social transformation. Through the New Culture Movement, the call for science and democracy strongly impacted traditional Chinese feudal thought and culture, and it started to realize the existence of "people" and Reason. The literature of the long feudal era of China had also achieved dazzling achievements, leaving a valuable legacy to future generations. However, the rigidity of its talent selection system and foreign political and cultural aggressions gradually came to a halt. In the context of the time, some farsighted intellectuals found that the foundation of culture must be laid to develop politics, and the old feudal literature must be reformed. In May 1918, Lu Xun, one of the pioneers of the Chinese literary revolution, firstly published his novel *A Madman’s Diary* in the magazine *New Youth*, which was innovatively written in vernacular, launching a solid attack on traditional cultures and conventional thinking.
A *Madman's Diary* is in the form of a diary, and the whole piece is an expression of his inner world. It was the first and most influential modern work written in vernacular Chinese in the republican era. The story depicts a madman who sees cannibalism in his family and village around him, and he also finds cannibalism in the Confucian classics, which value the veneration of feudal rites and rituals and despise typical human desires. This work is not a chronicle of a psychiatric patient; the madman is simultaneously rational and irrational in character building. He is a suggestive and enlightening figure, a witness and a persecuted person, a tragic archetype of an intellectual who has awakened but has nowhere to go.

3. The structure

Lu Xun and Cervantes come from different countries and times, but they all pioneer modern literature in some aspects. The two works have much in common regarding historic cultural backgrounds and the thematic implications hidden in their works. This dissertation explores the humanistic enlightenment ideas with the image of madness, how authors create this image, and how the onlookers in texts respond to it through a comparison of *Don Quixote* and *A Madman's Diary*. This essay will be divided into three chapters. The first chapter focuses on the origin and evolution of the history of madness. It also comes with the transformation of the acceptance of madness in the East and the West.

Meanwhile, according to Carl Gustav Jung in *Psychological Types*, two types are outlined from the perspective of the history of world thought and the individual psyche: introversion and extroversion. Even Jung mentions the difference between East and West when discussing the two types. Don Quixote and the madman are concrete manifestations of the two psychological types. The madman was a rebellion against society and also
against the practice of cannibalism in the society of that time. Apart from survival cannibalism, there are significant differences between the East and the West in terms of learned cannibalism due to different cultural immersions. Considering the formation of madness and humanism, it also concludes with a discussion of the inspiration and influence of Gogol on Lu Xun and Erasmus on Cervantes.

The second chapter focuses on how the two authors use the imagery of madness to achieve a critique of feudalism and nationalism at the time. Even though Don Quixote and the madman are seen as insane, each suffers from a different disease. Both authors set their characters as minor intellectuals in a divided social environment, the first to awaken but also caught in a lonely siege. At the same time, through the shell of insanity, they draw a line between themselves and others. How the seemingly sober audience observes and makes fun of the insane, and how the reader perceives the moral and reflection behind the madness. At the same time, both works are critical of feudal ethics and feudal culture. Cervantes wants to strip away the true face of the chivalric literature preached and promoted by the feudal rulers, while Lu Xun exposes the cannibalistic nature of his feudal rituals. At the same time, the two characters' final ending, from insanity to sobriety, indicates the tragic nature of their dreams and the call for "people".

In the last chapter, through the different ways of showing the characters' madness, it can be traced to their different national spirituality cultivated by different historical and cultural backgrounds. At the same time, a more vertical and comparative study of the two will reveal the different perspectives on history projected by the two authors on their characters, with Don Quixote representing faith and ideals and the madman representing doubt and denial.
4. The significance of this research

The two works, *Don Quixote* and *A Madman's Diary* come from different historical periods but share similar historical contexts, and although they are not the same in terms of length and subject matter, they have all created monumental artistic images. Although they belong to different nationalities, they share a commonality in terms of thematic meaning. At the same time, they have unique reflections on the imagery of madness, the attitudes of the outsiders towards madness, and the underlying social meaning, all of which are valuable assets for us today. However, compared with *Don Quixote*, Lu Xun's *A Madman’s Diary* is much shorter and cannot be rivalled in terms of the vastness of time and space and the number of characters; coupled with the difference in language between the two, comparative studies of the two books are still few and far between, mainly focusing on their respective studies of madness. This dissertation will innovatively explore the interchangeability and tragedy between these two characters from the perspective of madness, exploring the author's thoughts on the social environment under the same madness. By comparing the two literary images, it will further explore how different national cultures have created their great writers and classic artistic images.

Chapter 1
The Origin and Evolution of Madness

"Everyone who is born holds dual citizenship, in the kingdom of the well and the kingdom of the sick." (Sontag 1978, 3). Illness is a plot element that often appears in literature, and among them, madness is favoured by Chinese and foreign writers because of its unique charm. While madness is considered divine and revelatory on the one hand, it is also considered antisocial and anti-rational on the other. Furthermore, the study of the theme of madness in
literature has long been the domain of Western cultural studies. Madness is seen as an exploration of the inner man, while there is a broader interdisciplinary study. For China, which pursues the middle ground, on the contrary, although there is a long recorded history of madness, there are relatively few literary descriptions and studies of it. In addition, in a comparison of Chinese and Western literary traditions, it can be found that "Western drama fosters an intense, tragic spirit stemming from emotional struggle, a high degree of self-awareness, and abstract thoughtfulness." (Linder 2014, 2) So madness has the potential to lead to a tragic end, but the characters in it can achieve truth and gain self-knowledge as an expression of self-alienation.

However, China does not have a developed tradition of tragedy. Madness is seen in traditional Chinese literature as the antithesis of social harmony, as a manifestation of social alienation. Moreover, in most plays, madness is more of a dramatic conditioning role that reiterates social standards, and its tragic and profound experience is significantly reduced. ‘The Chinese disentangle the internal and external aspects of madness, obscuring or avoiding the internal, unknown and mysterious part of madness while facializing and dramatizing the external, visible part of the madness and combining this image with a spirit of joyfulness, an attitude of self-aggrandizement.’ [中国人对疯癫进行了内部和外部的拆离，把疯癫内在的，属于未知神秘的那部分内容遮掩或者回避掉，而把疯癫的外在的，可见的那部分内容脸谱化，戏剧化，并把这个形象和一种乐天精神，一种自我张扬的态度结合起来。] (Zhu 2005, 150)

1.1 The Differences and Similarities between Western and Oriental Madness

This section aims to compare the differences and similarities between various aspects of Eastern and Western insanity, briefly introducing the history and
psychological types.

### 1.1.1 History of Western Madness Development

According to historian Roy Porter, madness is as old as humanity itself, and theories about it have enriched medical, social and literary discourse since ancient times. In Western history, madness can be traced back to Greek mythology, where Orestes killed his mother to avenge his father's death and then contracted madness. The ancient Greek dramatist Euripides stripped madness from mythology and emphasized it, giving shape to the narrative of madness. During the Renaissance, man was placed at the centre of everything. The liberation of humanity was an essential theme of the Renaissance so that madness could be voiced. Shakespeare's *Hamlet* and Cervantes' *Don Quixote* elevated the moral and connotation of madness to a new level. The Enlightenment later raised the banner of reason and insanity as an irrational being contrasted with the ideal of a rational society. Therefore, under the social repression of the time, madness entered a long period of closure. As Foucault pointed out, "the classical age was to reduce to silence the madness whose voices the Renaissance had just liberated, but whose violence it had already tamed." (Foucault 1988, Chap.2)

In the modern social period, with the development of capitalism, capital accumulation, market expansion, materialistic desire and wars, people felt at a loss in the face of sudden pressure, and literature also began to focus on the situation of people and their living environment. Due to the imbalance between materialism and civilization, human nature began to alienate, and the images of madness and alienation in literature emerged to a new climax, with richer images and more diverse causes of madness, breaking through the mere appearance of madness into the depths of thought. For example, in response to Bertha's madness in *Jane Eyre*, Gilbert and Susan Gubar broke the cognitive boundaries of the perception of literary works in *The Madwoman*.
in the Attic and reshaped the imagination and vision of women. Afterwards, postmodernist works such as Marquez's One Hundred Years of Solitude and Grass's The Tin Drum came out one after another, injecting new vitality into the writing of madness.

1.1.2 History of Chinese Madness Development

Early traditional Chinese culture viewed insanity only as a human disease. The earliest mention of madness in the pathological sense originates from Inner Canon of the Yellow Emperor\(^2\): 'When madness begins, the first is unhappy, the head is heavy and painful, the eyes are raised, the eyes are red, and the work is extreme, and the heart is already troubled.' [癫疾始生，先不乐，头重痛，视举，目赤，其作极，已而烦心] (as quoted in Lin 2011) It is also believed that the cause of epilepsy lies in the imbalance of yin and yang\(^3\). For the word madness, there are two words "dian" and "kuang" in Chinese, and "kuang ren" refers not only to a person who is mentally deranged in the medical sense but also specifically refers to a person who ignores the rules and is unrestrained. These two words are used in Lu Xun's A Madman's Diary in Chinese, which also shows Lu Xun's intention in writing, that he did not consider the madman merely a pathological disorder. In ancient times such people, like the Seven Sages of the Bamboo Grove\(^4\) and the Poet Li Bai\(^5\), were praised and pitied for their use of the shell of madness to seek political protection. They possessed distinctive personality traits, defied the powerful, and embodied the opposition of personal and social roles. While madness is more often tied to witchcraft and superstition in folklore, adding to its mystique. Later, in the Ming and Qing dynasties, more emphasis was placed

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\(^2\) The most authoritative text of early medical theory and drug therapy
\(^3\) The two opposing principles in nature
\(^4\) A group of Chinese scholars, writers, and musicians of the 3rd century CE
\(^5\) One of the greatest poets in ancient China
on Cheng-Zhu theory⁶, and madness was slowly suppressed. Although no relevant control institutions were built on a large scale, the responsibility was delegated to the family to assume, and the family was used to control it.

Unlike the path of development in Europe, China did not follow a purely rationalistic path under the influence of the medieval era and thousands of years of self-sufficient and self-sufficient feudal society, and there was more of an emotional rejection of madness. The literary image focuses more on emulating the pathological characteristics of madness, which is inevitably programmed, causing the tragic nature of madness itself to be somewhat concealed. In the early 20th century, influenced by Western psychology and psychoanalysis, the writers of the May Fourth period also began to explore individualism and humanism. They expanded their interpretation of madness by rejecting the old superstitious notion of madness and adding more criticism of the old social and moral values. Among them, Lu Xun's A Madman's Diary started a new era of madness in Chinese literary history. More writers joined the ranks of madness writers, bringing the marginalized mad men and women to the forefront of Chinese literature.

### 1.1.3 Extroversion and Introversion

In his masterpiece Psychological Types (1971), Carl Gustav Jung, the modern master of psychoanalysis, outlined two psychological types of the individual psyche: introversion and extroversion. According to him, the extroverted “subordinates the subject to the object, so that the object has the higher value.” (Jung 1971, 29) This type of person can strongly feel the influence of environmental forces around him or her and is adept and confident in all situations. The corresponding introversion is "one which sets the ego and the subjective psychological process above the subject and the objective process" (ibid, 29) This person is contemplative, introspective, resistant to

⁶ The rationalism of cheng and zhu critiques, being the main content of the imperial civil examinations
external influences, lacks self-confidence in contact with outsiders and the outside world, and tends to be withdrawn and shy. Obviously, Jung's description of extroverted irrationality and introverted irrationality can be used to contrast the psychological characteristics of Don Quixote and the madman.

From Don Quixote's performance, he is a typical extroverted irrational type. His exaggerated and unrealistic delusions make him a general laughing stock, giving him an exaggerated personality expansion and a sense of self-important falsity. He is just a skinny old man over half a century old, but he claims to be a model knight of martial arts; his beloved is a strong country girl with a powerful voice, but he insists that she is beautiful and her reputation is the best among women. Don Quixote demands a freedom from all repression, for his decisions are not subordinated to rational judgment, but depend entirely on accidental perception.

On the other hand, the madman in Lu Xun's A Madman's Diary shows the extreme shrinkage of humanity and the fear of being abused. He is hopelessly struggling with the invisible that eats people. His frightening, shivering self-talk in his diary perfectly expresses a gloomy personality with an inner retreat. His morbid fear of people, barking dogs, and moonlight starkly contrasts with Don Quixote. He is the victim of the most intense anxiety and is often caught in extreme trouble. He pays attention only to the intense emotions of the negative way, focusing on the negative relationship to the object. At the same time, due to the deep sensibility and recognition of the introverted type, more sensitive and suspicious of external stimuli, which in turn causes serious distractions. And Jung also mentioned the difference between East and West in the discussion of introversion and extroversion.

The racial characteristics of human beings, as carriers of a priori collective culture, are also important manifestations of their psychological typology, which will be analyzed later.

Don Quixote expresses his madness in outrageous acts, while the madman
only struggles with the torment of his inner madness; one externalizes his madness to be relieved, while the other buries it deep in his heart and struggles with it alone. Although the manifestations of their madness are different, they both achieve the author's intention, which is to expose and attack the social reality and the decadent feudal remnants of the time. The madness of the two characters allows them to cross the geographical and temporal boundaries, echoing each other and becoming a pair of lamentable and ridiculous lunatics in the history of literature.

1.1.4 Cannibalism

Humans, like other higher animals, must meet their basic physiological needs. However, in extreme cases, to satisfy these needs, civilized humans sometimes degenerate to the animal stage, fighting for the right to live by any means necessary, even consuming the flesh of their own kind and themselves. At first glance, the practice of cannibalism is not new, but its definition has become very complex because it has gradually come to include a variety of derivative definitions as time goes on. The English term cannibalism is derived from the Caribs, a group of Amerindians living in the Caribbean whose practice of cannibalism was first documented by Columbus in 1492 and later by the Spanish conquistadors. It is difficult to distinguish between these two types of cannibalism, as they may differ phenomenologically, but their motives are often confused. The focus of this dissertation, however, is primarily on the differences between Chinese and Western practices of learned cannibalism.

1.1.4.1 Survival Cannibalism

Survival cannibalism is usually prohibited in civilized societies. By definition, survival cannibalism means that people eat each other for biological survival.
It can only occur in situations of crisis. It can arise from natural disasters, such as floods and droughts, or manufactured disasters, such as sudden changes in living conditions and war. Survival cannibalism is an act of desperation, not premeditation, forced by circumstances. 'In this respect, the Chinese are no different from any other people in the world.' [在这方面，中国人与世界上其他民族一样，没有什么区别] (Chong 1993, 7)

**1.1.4.2 Learned Cannibalism**

Learned cannibalism ‘is an institutionalized practice of consuming specific parts of the human body.’ [是一种食用人体特定部分的风俗化行为] (ibid, 10). On the other hand, it was an overtly recognized behaviour in the culture of the time. Unlike survival cannibalism, which occurred mainly in times of peace and prosperity, it was not primarily motivated by physiological needs for survival but by human feelings such as ritual, superstition, loyalty, filial piety, or revenge; it was more political, moral, and ethical in motivation and form. Chong also noted that ‘some certain kinds of learned cannibalism are found exclusively in China.’ [某些种类的习得性食人仅见于中国] (ibid, 5) and that ‘there is far more evidence of cannibalism in China than in other countries during the feudal period.’ [中国封建时代的食人习俗证据远比其他国家多] (nd. 8)

And when it comes to the practice of cannibalism, religion often played an essential role in many parts of the world, but had little or no influence in China. According to a statistical table of the causes of cannibalism in China (ibid. 153), which Scholar Chong compiled from the Twenty-Five Histories of China, the number of recorded instances of filial piety is more than five times the number of instances of war-induced famine. Among them, the feudal rituals

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7 The general term of the 25 biographical history books of the Chinese dynasties.
considered it praiseworthy for a descendant to express her filial piety for her elders by cutting off their flesh, and most of the recorded examples were taken by women to their mothers-in-law. Moreover, this is also used to establish "the Monument of Virtue"[贞节牌坊]\(^8\) as a moral example for folks to follow.

In the novel, the madman also mentions the story of 'Yi Ya steaming his son'[易牙蒸子]. In short, a cook named Yi Ya steamed his three-year-old son to satisfy the appetite of Duke Huan of Qi\(^9\). As can be imagined, in a father's eyes, loyalty to the monarch was more important existence than the life of his child. In feudal China, society was more inclined to orient folks to express loyalty and filial piety in such a robust way than learned cannibalism with the purpose of hatred and punishment. Lu Xun's A Madman's Diary popularizes the word "cannibalism," directly pointing out that China's feudal system is a system of cannibalism which is attempting to rationalize it. In the novel, the madman mentions eating his little sister's flesh, not the actual flesh, of course, but with the status of women at the time, it can be guessed that the family intentionally squeezed his sister's personal living space, depriving her of her right to education, marriage. In the gradually numbed Chinese people oppressed by this system, Lu Xun also cried out through the mouth of the madman, "You should change at once, change from the bottom of your hearts!"(Lu 2002, Chap.10) The madman's mad identity allows him to glimpse the truth, and under the protection of madness, he enters an alternative reality inaccessible to pure reason so that the madman strips away the shell of history and goes straight to the essence of history: cannibalism.

In Don Quixote, Cervantes uses a parody of chivalric fiction to satirize the archaic culture of chivalry and knighthood. While Don Quixote is on his way to propagating chivalry as a ranger, Cervantes also expresses his views on the

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\(^8\) A stone arch erected by the government of former times in honour of a chaste woman widowed at a young age

\(^9\) A monarch in Chinese history
life of all classes of people as seen and heard by Don Quixote, as well as on the obscure "cannibalism" that existed at the time. Although the European intellectual pioneers of the Renaissance had rediscovered humanist ideas from ancient Greece, the autocratic Spanish crown had stifled their development. Furthermore, Don Quixote could only realize his ideals in the guise of a madman. In the text, Dorothea is toyed with and abandoned by the Duke's youngest son, Don Fernando. Instead of accusing Dorothea of unchastity, Don Quixote insists that the blame is placed on the frivolous and debauched Don Fernando. When the beautiful Marcela is discontented with a shepherd for not granting his advances, she suffers unfair denigration and accusations. However, Don Quixote defends her, saying, "she should be honored and esteemed by all good people in the world, for she has shown herself to be the only woman in it who lives with so virtuous a desire." (Cervantes 2005, Chap.14). A servant named Andres was not only docked nine months' salary for releasing the sheep accidentally but was even whipped topless and reprimanded by his master. Many storylines in the novel reflect the inequality of the society and system at that time; the higher level controlled the living space and various rights of women and poor people. Cervantes is critical of all kinds of characters in social life, exposing and satirizing such "cannibalism". Compared to survival cannibalism, this kind of acquired cannibalism is more subtle and quickly accepted, so the writers are keen to sense and openly expose this phenomenon, while the main character’s madness becomes a rational existence among the irrational.

1.2 Gogol to Lu Xun VS Erasmus to Cervantes

Goethe once stated that all arts have a relationship of origin, and whenever one sees a master, it is evident that he has absorbed the essence of his predecessors, and it is this essence that nurtures his greatness(as quoted in Lu 2012). Moreover, the two blooming flowers of literature, Lu Xun's A
Madman’s Diary and Cervantes’ Don Quixote, also grew on the soil watered by their predecessors. Under Gogol’s influence, Lu Xun produced his eponymous novel The Diary of A Madman; traces of Erasmus can sometimes be found in Cervantes’ Don Quixote. Of course, a text is not limited by the influence of one author or work, and the main point here is to discuss the possible connections between Gogol to Lu Xun and Erasmus to Cervantes in the formation of their respective views on madness and humanism.

A Madman’s Diary, the first modern Chinese novel, received much impact from foreign literature, from its form to its ideas. The Russian Gogol was undoubtedly one of the most influential writers on Lu Xun. More than eighty years after Gogol’s novel The Diary of A Madman was published, Lu Xun wrote a novel with not only the same title but also a similar protagonist and genre. On the one hand, Lu Xun admits that Gogol inspired his novel, but on the other hand, he also believes that his A Madman’s Diary was ‘intended to expose the evils of the family system and ritual’ [意在暴露家族制度和礼教的弊害] (Lu 2005, 196) and therefore ‘is more extensive than Gogol’s anger’ [比果戈里的忧愤深广] (ibid, 196). In the first place, both works form a web around the madman’s image to express the work’s distinctive meaning and make the story tenser. Simultaneously, Lu Xun also draws on Gogol’s diary genre, jumping around to express the psychological development and changes of the madman in order to arouse the readers. Madness, in literature, is not simply pathology or medical knowledge but a civilizational and cultural fact. According to Foucault, “madness is the purest, most total form of qui pro quo”. (1987, Chap.1) As an irrational being, it is a relative being in contrast to all past and existing rationality. At the same time, it is in this relativity that its identity and meaning can be confronted. The madman’s image is drawn from the opposing side of the ordinary perspective in the book, further inducing the readers to ponder and expose the problems exposed by the current society in the confrontation of the two.
Secondly, the application of the diary genre reconstructs the narrative mode in the first person, focusing on the psychological portrayal, allowing the madman to shape an unreliable and fragmented fantasy world with the confidence of madness. By the way, the form of diary created a new form for the modern Chinese novel, which focused on storytelling and the coherence of the plot. Lu Xun saw the peculiarities of Gogol's image of the madman and the convenience of the diary style, and used it in his own writings, but the two works are still very diverse in ideological meaning and creative style. Since the two writers were in different times and different countries, they reflect distinct historical contents. Gogol exposes the bureaucratic hierarchy of the old Russian society through the journey of the madman's mental breakdown and points the finger at the reactionary ruling class. Lu Xun, on the other hand, not only criticizes the previous feudal "cannibalistic" society but also criticizes himself. Even if the madman, being aware of this "cannibalistic" society, could not avoid the history of having "eaten people". Therefore, the madman's slogan "Save the children" is also Lu Xun's call to the whole society: to liberate the young generation first. Besides exposing and satirizing reality, Lu Xun's A Madman's Diary is also a demonstration of the progressive nature of Lu Xun's philosophy, after drawing on Gogol's.

Furthermore, the ghost of Erasmus hangs around Don Quixote at times. Desiderius Erasmus, also known as Erasmus of Rotterdam, was a prominent humanist thinker and theologian in medieval Netherland\textsuperscript{10}. His In Praise of Folly is considered one of the most influential works of Renaissance literature, vehemently accusing the church and nobility of corruption and ridiculing the ignorant rhetoric of empirical philosophers and monks. Neither Erasmus nor Cervantes had a repulsive, derogatory attitude toward fools and madmen; on the contrary, Cervantes also learned from Erasmus to use madness to challenge the seemingly ordinary people of his time through the mouth of Don Quixote. The illusion of representation and the celebration of madness in Don Quixote. The illusion of representation and the celebration of madness in Don Quixote. 

\textsuperscript{10} Present-day Holland and Belgium
Quixote cannot help but bring to mind the possible influence of In Praise of Folly. One of the symptoms of Don Quixote's madness on his travels is hallucination, as he sees windmills as giants and copper plates as helmets. The line between madness and reason is not that sharp, perhaps inherited from Erasmus' reverence for the ambiguity of all things. "What seems to you a barber's basin seems to me that helmet of Mambrino, and will seem another thing to someone else",(Cervantes 2005, Chap.25) which also echoes the complexity of things In Praise of Folly, a man's happiness is determined by his own opinion, for the world is very complicated and vague, and it is difficult to know with certainty. The difficulty of defining things definitively gives Don Quixote's madness a deep artistic glow, and it is this hesitancy about the truth that cloaks it.

Besides, the comic and satirical tone throughout the book can also be seen as a legacy of In Praise of Folly. In the latter, the anthropomorphic fool, dressed in a scholar's robe and wearing a fool's hat, takes the podium surrounded by narcissism, forgetfulness, laziness, and hedonism and speaks eloquently to an imaginary group of people from all walks of life and in all capacities. In the sweeping satire that follows, Erasmus uses the mouth of the fool to mock the institutions and customs of his time, pointing the finger at scholars, popes, theologians, and other professional identities. The setting is similar to Don Quixote, where Don Quixote expresses his unique views at times as a madman, not just as a fool, but as an extraordinary madness, as he sees and hears in his knightly journey. As the novel puts it, "if you speak to him of other matters, he (Don Quixote) talks rationally and shows a clear, calm understanding in everything ... except if the subject is chivalry."(Cervantes 2005, Chap.30) Such a duality of character traits is reminiscent of the words at the end of In Praise of Folly: "sometimes a fool may speak a word in reason." (Erasmus 1688, 115)
Chapter 2
The Images of Madness and National Personality Construction

This chapter will focus on the use of madness imagery by Cervantes and Lu Xun. The comparison of the different specific symptoms of their respective characters, Don Quixote and the madman, and the similar identities of the two texts, aims to achieve a critique of the feudal system of the time, a condemnation of the spectator mentality in the national nature, and a call for humanism.

2.1 Different Symptoms of Madness in the Madman and Don Quixote

Although outsiders consider both Don Quixote and the madman insane and mentally deranged, there are still some differences in the symptoms and the specific manifestations of their conditions. Of course, both of them would make some self-exaggerated imagination of what ordinary people see, which is the similarity of their illnesses; in addition, Lu Xun and Cervantes are both academics with a certain reserve of medical knowledge, and that is presumed to have some medical basis in the description of the phenomenon of insanity in their characters. The madman and Don Quixote both have different typical pathologies.

The madman in Lu Xun's A Madman's Diary is a typical persecution maniac. The persecution maniac comes from a highly exaggerated imaginary enemy. It takes a wrong judgment as the core, constantly carries out unrealistic and incorrect reasoning, and then attaches these many new elements to this core idea to reach an unbreakable and unshakeable. These people are often stubborn, subjective, sensitive, suspicious and self-respecting; they are always anxious and feel persecuted during their illness. The novel is mainly in
the form of a diary to record the madman's psychological direction and inner reflections and its detailed and specific psychological descriptions also show the abnormal psychological state of the madman. In thirteen fragmentary chapters of A Madman's Diary, Lu Xun uses a repetitive, fragmentary narrative mode to express the maniac's schizophrenic state of mind. At the same time, the text's narrative language becomes increasingly miscellaneous, and the centre of the narrative shifts more and more to the internal psyche. As Mei Yizi points out, 'he) not only launches an all-out attack on traditional Chinese society ...... but also subverts the entire classical textual tradition.'[as quoted in Linder, 2014) The maniac's over-sensitivity to paranoia and delusions of grandeur are essential features of schizophrenia, of which delusions of victimhood are one aspect. 'Patients with delusions of victimhood spend their days worrying that others will harm them through poisoning, murder, Etc.'[有被害妄想的病人整天忧心忡忡, 认为别人会通过放毒,谋杀等来加害自己](Niu and Wang 1988,17) In addition, 'the patient will drag some phenomena in his surroundings that have nothing to do with him to himself, and will think that what others say ...... is related to him, catching wind of the situation, and taking everything for granted.'[把周围环境一些与他毫无关系的现象, 都拉扯到自己身上, 对于别人说的话......都认为和自己有关,捕风捉影, 草木皆兵](ibid,19) Overall, the patient is sensitive and suspicious, often difficult to correct with the facts. All these are the main symptoms of the madman in A Madman's Diary, where even when the dog looks at him twice, he suspects that the dog is out to harm him. Then he suspects that his sister has been eaten by his elder brother and associates it with himself: 'It is possible that I ate several pieces of my sister’s flesh unwittingly, and now it is my turn.'[我未必无意之中, 不吃了我妹子的几片肉, 现在也轮到我自己](Lu
2002, chap. 12) These are typical words of a victimized delusions. Cervantes, on the other hand, because he lived in an earlier era, had a more Renaissance understanding of madness. "For a long time—until the beginning of the seventeenth century—the discussion of melancholia remained fixed within the tradition of the four humours and their essential qualities." (Foucault 1987, Chap 5) The scholar Otis believes that Alonso's madness followed a natural trajectory and that, according to the text, he was a man closer to the element of fire. At the same time, his passion and lack of sleep exacerbated his pathological symptoms, causing him to become a very passionate man who believed in justice and was willing to go to his ideals with a passionate heart. The extensive initial reading of chivalric literature and the lack of sleep during the journey led to a lack of hydration in his body. A fever on his last return home also foreshadowed his permanent long sleep. In addition, Don Quixote's symptoms are more consistent with paranoia. Don Quixote always delivered compelling insights when confronted with tricky questions, but he was often confused mainly in the area of chivalry or chivalric literature. He was intensely paranoid about restoring the old chivalric culture and went on wholeheartedly to work for the realization of the Golden Age, striving for his ideal society. The wounds he had suffered and the hardships he experienced were badges of glory. The ideal in his heart and the real life at that time formed a strong contrast, causing him to constantly make jokes and even do bad things with good intentions during his journey.

2.2 Radical Intellectuals - the Madman and Don Quixote

In every era exist madmen with the aetiology of his own time, and such a distinctive character is often found in the intellectual class. These mad intellectuals acted with a mockery of universal beliefs, rebelling against the normal principles and norms that existed in society at the time. Madness, outspoken in a language that does not distinguish between truth and
falsehood, challenges the orthodoxies that the public has accustomed to, though often not accepted. Writers use the such image to illustrate the dialectical relationship between madness and insanity, sobriety and numbness. The madness on the outside and sobriety at the core creates tension that allows people to observe and utter the fallacies and evils in real life.

A closer reading of the two texts reveals that the social status of the characters set by Cervantes and Lu Xun is also very close to each other, as they both belong to the lower class of intellectuals. One is an old squire in the village of La Mancha, and the other is a scholar in rural China. With their crazy behaviour and strong historical initiative, they unveil the diseases of their respective old societies at that time. Why both authors coincidentally place the label of madness on such a group of people can also show the authors' thinking. As an intellectual class, they are more sensitive to the problems exposed by civilized society. At the same time, the class that suffers the most mental torture is also more likely to break down and go to extremes. The insanity of such a group is not just a medical problem of individuals but a collective problem in a fractured society and culture. In the period of changing historical transition, sensitive intellectuals, especially those at the bottom of society, on the one hand, can be close to the lives of the people at the grassroots level and have a stronger desire to transform society and carry out changes and are better able to feel the suffering caused by the rolling forward development of the historical process to the ordinary people. On the other hand, because of their intellectual reserves and humanistic qualities, they better understood its causes and were more likely to acquire revolutionary enthusiasm. Don Quixote put on a patchwork helmet, mounted a lean horse, and with the vast number of chivalric novels he had read, was about to devote himself to the cause of chivalry and the destruction of rape. Only the madman smells blood from the historical texts and peeks into the secrets of history's cannibalism, while the rest of the numbed ordinary people
can only "eat" or "be eaten". Nevertheless, even though they were actively trying to change the current situation, they could not change what was seen as an absurd end. As the evaluation of Hamlet, a great cause lies in a man who is incapable of it. The lower-class intellectuals, under the authoritarian system, will eventually come to a tragic end because of the mismatch between their rich imagination and the reality of their conditions, their will and their ability.

Part of the madness of Don Quixote and the madman also stems from the exceptional quality they carry that belongs to intellectuals, namely a strong sense of mission. They embraced lofty ideals, and when seeing the people's misery, they, as intellectuals, could not stand idly by. As the comments on Don Quixote: "(he is) the first in our age and in these calamitous times to take up the exercise and profession of chivalric arems, righting wrongs, defending widow..."(Cervantes 2005, Chap.9) Don Quixote was on commission. That is why he embarked on the journey of a knight, wanting to transform the unjust world with his bare hands. The madman also took on the task of exposing the cannibalistic society and sending out "Save the Children". For this sake, they can endure the pain and suffering of sobriety and not being understood by others. Behind their grotesque characters are good intentions and good characters. It is also due to the enormous contrast between their ideals and social reality that they need to decorate their behaviour with madness, and their ending is full of the tragic colour of individual heroism. They encounter the same dilemma as Hamlet, facing the contradiction between ideals and reality, to be or not to be? Nevertheless, they do not hesitate and wander like Hamlet, who is an upper-class intellectual. Instead, they go after the real ideal society with a courageous posture, 'this is the innate sense of mission which inevitably brings an innate sense of suffering.'[这是天赋使命感而必然带来的天赋苦难感](Ling 1996, 40). Cervantes and Lu Xun tacitly set their protagonists as intellectuals of the lower class
because this class of people carries the consciousness of martyrdom and the possibility of being the first to awaken. They understand the struggles and sufferings of the people under the authoritarian system; thus, their commitment to suffering and madness carries a more moral nobility. Their identity as intellectuals gave them an inflated sense of mission, and their radical attitude led them to the destiny of madness.

Finally, as the mad among the normal, the sober among the numb, they often fell into the loneliness characteristic of intellectuals. Don Quixote goes off on a single-armed journey as a wanderer, fighting to rid the world of injustice, but he is beaten and scolded everywhere, and no one appreciates him. The madmen were locked up in their homes, being plunged into an even more terrible abyss of loneliness. Their loneliness was partly caused by the change in society between the old and the new, and partly by the rupture between personal ideals and real life. The social changes created a gap between the intellectuals with progressive ideas and the ordinary people with old-fashioned ways.

Both works were created during the periods when the monstrous old forces were still struggling to support themselves, and the new forces and ideas were still developing slowly and weakly. As the sensors of the times, the intellectuals were the first to experience the tearing sensation brought about by this social change. Under such an imbalance, the psychological space of the two characters is constantly squeezed and disoriented. Don Quixote observes, "as these things beings are invisible and magical, we shall find no one on whom to take our revenge no matter how much we try". (Cervantes 2005, Chap.17) Madman also writes in his diary, "this morning when I went out cautiously, Mr.Chao had a strange look in his eyes, as if he were afraid of me, as if he wanted to murder me." (Lu 2002, Chap.2) What is consistent is that they both experience this sense of fear brought about by loneliness and isolation. Such fear of mental allergy goes beyond what is generally understood, beyond people's average experience, expressing their anguish.
and uneasiness as sensitive intellectuals. In the gap between ideal reality, they do not find their resting place and can only struggle painfully between the ideal and reality, wrapped up in inner and outer loneliness. In the end, amidst the heavy siege of loneliness, they are not indifferent; they are hoping to break free from such a predicament, yet they cannot be in the same boat as the general public, which may also lead to their spiritual split and the thought-provoking ending after their final awakening.

2.3 The Images of Otherness

Madness implies a kind of alienation and disconnection, meaning that the individual acts or thinks in a way that is different from the norm, separate from the crowd. Madness has its unique field, forming a dichotomy between the other and the self, the normal and the insane, which becomes a prerequisite for constituting differences in vision and cultural differences. The novelist needs some significant formal genre mask, and the complete characterization of the madman takes on a non-direct meaning, denoting an allegory altogether. "The novel has a most basic task to undertake, which is to pierce any stereotype, any badly hypocritical convention in all human relations." (Bakhtin 2009, 351). This mission is countered by the demented and insolent behaviour of madmen. In both books, Don Quixote and the Madman become a mirror, an image of the Other, for the entire population of society by virtue of their mad language, behaviour, and ideology. The madman regards the feudal ethics, the feudal rituals that were commonplace in society at that time, as abnormal; so that he can read from history books which are full of “Virtue and Morality”, (Lu 2002, Chap.3) through the cracks of the words to get the keywords, that is "eating people". This madly different point of view unveils the cannibalistic nature of China's feudal ethics for thousands of years, which can be said to hit the nail on the head. The Other, acting as the antithesis of Normal, is inevitably seen as an outsider; hence the madman becomes an
object of spectacle. This spectator phenomenon of using the sincere pursuit and real suffering of others to amuse oneself is reinforced repeatedly in Lu Xun's *A Madman's Diary*. In the novel, Lu Xun focuses on portraying people's fear and loathing of the onlookers and the maniacs' fear and loathing of the onlookers, "I could not see all their faces, for they seemed to be masked in cloths; some of them looked pale and ghastly still, concealing their laughter"(Lu 2002, Chap.10) Normal people watched him with amazement, curiosity, and even gloating like an alien. Lu Xun's subsequent works also deepen the theme of criticism of "spectators", such as the scene in *Medicine* where the revolutionary hero is paraded through the streets.

Don Quixote is also a lunatic in the eyes of others. The knight, as a specific product of the Middle Ages, has already become history, but he is fascinated and dreams of carrying on the spirit of chivalry. The novel for why he insists on breaking the rules to be a ranger knight is that he is obsessed with chivalric novels and loses his reason, which, of course, is the superficial meaning of the text. Don Quixote, in the book, is not a typical knight figure, and he is different from the medieval knights who were loyal to their feudal lords and maintained their religious status. On the contrary, he disapproves of the feudal ethics and morals that the public is accustomed to, so he wants to be a ranger and do justice. However, his vision is not widely appreciated by some people, and his solemnity is a laughing matter for others, but he is also an Other in the society of his time.

His perspective also reflects the attitude of other people towards madness. As an Other, Don Quixote becomes a spectator of the other normal people and is the teased alternative. The second book focuses on a duke and his wife who treat Don Quixote and his attendant Sancho as objects of amusement, pranking them as masters and servants. All of Don Quixote's actions, including his pursuits, become comic performances in the eyes of onlookers. Thus Cervantes mentions that Don Quixote's madness and mastery, as well as the antics of his squire Sancho, are actively supplied for the entertainment
of the world. Don Quixote, a holy knight in Cervante's eyes, is a playboy for the amusement of others. Furthermore, in the final battle with Maester Samson, Don Quixote does not wait for people's heartfelt blessing and expectations; instead, everyone is merely concerned about whether he can once again become a joke. Behind such a contrast is to reveal that Cervantes, like Lu Xun, is disappointed with the blind populace of his contemporaries. The Madman and Don Quixote lend the shell of madness to mirror the psychology of other spectators in the image of the Other, and this phenomenon spans centuries in different countries, which is highly condensed in both writers. There is an old Chinese saying, ‘Everyone is drunk while I am awake alone’ [众人皆醉我独醒], from which it is possible to feel these two madmen struggling on the battlefield of their respective histories, experiencing their inner divisions and the pain that no one understands.

2.4 The Critique of Feudalism and its Cultural Spiritual Support

Since the Middle Ages in Europe were ruled by the Christian Church and the feudal nobility, in order to maintain feudal rule, a class of chivalry was created, and a chivalric system and chivalry were formed. Chivalric literature is the product of this system and spirit, mainly reflecting the ideology of the European Middle Ages. It can be said that chivalric literature is an integral part of European feudal culture. Don Quixote is one such novel, which he declared to sweep away the chivalric novel and eliminate its prestige and influence among the masses. Thus, Cervantes' Don Quixote contains an anti-feudal theme and expresses a critique of feudal culture and institutions. Of course, this magnificent book presents a broad social picture, contains a rich display of content, and presents diverse ideological implications that go far beyond the single theme of opposing chivalric fiction, as Cervantes claimed in the beginning. The novel portrays some seven hundred characters, each from a
different class and profession, experiencing a different fate. However, the intention to criticize social reality is well founded. Through the narration of Don Quixote’s travels, Cervantes brings the readers into contact with all classes of Spanish society at the time, covering all aspects of politics, economics, and culture, reflecting the social reality of Spain in all its aspects and giving the work an epic character as well. At the same time, the author also criticizes the social conditions and ills of the time through the words and actions of Don Quixote, exposing the ruling class’s extravagance, corruption and arbitrariness.

Lu Xun’s intention in creating *A Madman’s Diary* is obvious: to expose the feudal ethics and morality and the cannibalistic nature of feudal culture, thus achieving the purpose of attacking feudal politics and its cultural and spiritual pillars. At that time, China was still not wholly free from the influence of feudal forces, and most of the masses were still ignorant and numb. A deafening cry was needed to awaken the sleeping masses, and *A Madman’s Diary* was directed at the feudal orthodoxy that fettered the freedom of individuality.

This dissertation would also like to discuss the end of the two madmen. The arrangement of the end is also a far-reaching reflection of the actual circumstances: a criticism of the feudal system that stifles their nature and deepens the intrinsic tragic nature of their madness. Before the end, the reader may think that the two madmen are hopeless: the people waiting for Don Quixote’s return are already looking around on both sides of the road, ready to laugh at him; and the madman’s family seems to be planning to lock him up in the house forever. It might have been a blessing if they had continued their madness, but Cervantes and Lu Xun disappoint everyone, even to the point of landing a severe blow on the heart of every spectator.

Don Quixote meekly goes home with Maester Samson to prepare to be an ordinary shepherd; the madman has been cured and even becomes a candidate officially. Are these endings the authors’ final submission to the actual world? No, it is more like a fierce rebellion against the cruel world that
ended with the death of madness. After coming to his senses, Don Quixote is bedridden and leaves the world he tried so hard to change after leaving his last wishes to his niece, marrying a man who should “not know anything about books of chivalry”. (Cervantes 2005, Chap.74) Lu Xun does not let the madman go to his death, exchanging the madman's death for the rebirth of a regular person.

The mad Don Quixote has been entangled with the everyday world for so long that people have become accustomed to his madness; the masses even see him as a laughing stock to be mocked. Don Quixote is in a world where others do not understand him. People do not care whether Don Quixote is mad or not; they care whether his madness can provide a new source of laughter. The fact that he finally comes to normalcy may also give people who sympathize with him a sense of joy, but what remains after that is an infinite sense of lament and sadness. His ultimate sobriety is the same kind of death after a futile resistance and useless action, like a heavy punch to the old and new under the contradictory society. This kind of rebellion against the same evil is extreme and shocking, and it is more expressive of Cervantes' frustration with the feudal society at that time.

With the transition of Don Quixote, the normalization of the madman's behaviour also becomes acceptable, so when the readers see that Lu Xun's madman eventually becomes routine, it is not so hard to accept. However, the madman is even more dramatically shifted than Don Quixote. After Don Quixote's normalization, he falls into depression and remains bedridden; but after the madman's normalization, he is happily an officer-in-waiting. Lu Xun does not describe much about the madman's normalized process, but it can be known that he has returned to normal and has gone to work as an official at the beginning of the text. In ancient China, the "official" symbolized the ruler, a firm defender of feudal society, and represented the top of the "cannibalistic" society. The maniac has always feared and opposed cannibalism, but after sobering up, he becomes a member of the top tier of
cannibalism, which is ironic. For the final ending, Lu Xun escalates and intensifies Don Quixote's powerful ways. The madman adapts entirely to the society that drives him mad, and Lu Xun's portrayal of the madman as such is motivated by his painful experience and profound observation of China's cannibalistic society. Because he deeply understood that the Chinese feudal society had existed for thousands of years, it was impossible to change it overnight, and the nation's inferiority and the people's indifference had impregnated Chinese society. Even if some waves are turned up in the stagnant water, they are still temporary. Compared to Don Quixote's demise after sobriety, the maniac's active engagement in normalcy after sobriety is more of a disappointment and a sober perception of reality.

2.5 The Call of the "People"

The Renaissance was an anti-feudal and anti-church ideological and cultural liberation movement that emerged in Europe from the fourteenth to the early seventeenth centuries under the banner of reviving ancient culture. Humanist literature, an integral part of the Renaissance movement, was the dominant literary trend in the European literary scene during this period. Cervantes was in the late Renaissance period when the contradictions between the old and new forces were further intensified, and the backwardness of society was fully exposed. Cervantes succeeded in reproducing it in Don Quixote. The novel devotes a great deal of space to the shocking disparity between the rich and the poor in the authoritarian society dominated by feudal forces. The upper class enjoys glory and wealth, while the working people have no food or clothing. The novel says, "now, however, sloth triumphs over diligence, idleness over work, vice over virtue, arrogance over valor, and theory over the practice of arms." (Cervantes 2005, Chap.1 Vol.2) By depicting the characteristics of this era, the author mercilessly scourges the darkness of society and the ugliness of the rulers, profoundly revealing the sharp
opposition between luxury and poverty and between arbitrariness and powerlessness, thus expressing the author’s humanist thought of opposing feudal dictatorship and yearning for freedom and happiness. The humanist ideas in the novel are not only expressed in the ideological content but also permeated in the characters’ portrayal. When Don Quixote is not involved in chivalry, he can understand things and reveal his humanist insights at all times. This figure, though, is a comic archetype of the mocked ranger-knight. However, he also appears to embody highly moral principles in the novel. He believes in his ideals, in justice, and in believing that he can change society with his efforts. Through the figure of Don Quixote, the author expresses progressive humanist ideas and his opinions through the mouth of this knight. Don Quixote is a declining squire who could have lived a peaceful life in his original condition, but at such a high age, he is willing to take up this difficult task. At the same time, he believed that it was the duty of a ranger knight to do justice, and through various exercises, he became more and more brave and resolute, gentle and courteous, and in the end, although he failed others, he defeated himself. Victory over oneself is also a humanist idea. The preciousness of man is that he has reason and freedom, which can overcome all unreasonable passions. Don Quixote often spoke of the freedom of the will, the freedom to decide one’s destiny, and the pricelessness of freedom, all of which are new ideas of Renaissance humanism. The Renaissance celebrated and aspired to a world centred on the human person. Cervantes, who lived in the sixteenth and seventeenth centuries, was one such representative of late Renaissance humanism. He inherited the tradition of affirming the value of man in the early Renaissance, but in the meantime, he reflected and thought calmly about the social reality of extravagance in Spanish society at that time. One of the essential ideas in Don Quixote is the love of freedom and equality, which was also a common pursuit of Renaissance humanists. Don Quixote believes that freedom is a priceless treasure from heaven, that nothing under the earth or in the sea can
compare to it, and that freedom. When Sancho was going to be a governor, Don Quixote also admonished him, "you should never become involved in arguing about lineages, at least, in comparing one to the other" (Cervantes 2005, Chap.43, Vol.2) These statements express the idea of valuing man as an independent, dignified being.

In its treatment of women and love, Don Quixote neither promotes the asceticism advocated by the Church nor endorses the indulgences prevalent in late Renaissance society, but rather a humanistic view of love. The Pre-Renaissance had a widespread influence in Europe after the sixteenth century when people began to live by the example of ancient heroes and the humanist freedom of individuality. Although it significantly impacted religious asceticism, there was also a tendency to indulge in the moral degradation of life. Such a situation occurred in Spain in the seventeenth century. In response, Cervantes, through Don Quixote, expressed sincere sympathy and respect for the women who were socially humiliated. He abides by chivalry and considers it a supreme duty to defend the dignity and honour of his beloved. His feelings for Dulcinea are not carnal but tinged with Platonic, spiritual love, which advocates spiritual admiration and soul-searching. The fictional world described in Don Quixote corresponds in essence to the realities of Spain. On the one hand, the author is relentless in his mockery and attack on the dark reality; on the other hand, he expresses the ideals of a late Renaissance humanist.

Lu Xun was living in a time when China was also amidst a cultural transition between the old and the new. The background of the writing of A Madman’s Diary shows that China was a semi-feudal and semi-colonial society at that time. Although the 1911 Xinhai Revolution formally overthrew the feudal rule, its feudal remnants were still substantial, and thousands of years of feudal ideology were still deeply entrenched. At that time, advanced intellectuals

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11 The Chinese bourgeois-democratic revolution led by Dr Sun Yat-sen, which overthrew the Qing Dynasty
realized that to change the political system, they first had to lay the groundwork for culture, so they launched a vigorous new cultural movement. It actively advocated new culture and new ideas while fiercely attacking old culture and old ideas. ‘The New Culture Movement was also essentially a ‘human movement’, the core of which was to achieve ‘human liberation’ and thus a revolution of the entire national spirit’ [新文化运动本质上也是一场‘人的运动’，其核心就是实现“人的解放”，进而实现整个国民精神的革命] (Wu 2009, 14). *A Madman's Diary* was conceived in this way. It is clear that during his stay in Japan, Lu Xun received inspiration from the achievements of modern science at the time; the texts he read also contributed to the initial formation of his humanist ideas. The humanist sentiment and the call for “people” revealed in the madman’s words were epoch-making for China in the context of the time. Initially, Chinese feudal society was a patriarchal society based on blood ties, and the concept of family was an invisible rope over people’s heads, restricting and stifling their natural tendency to be free. Three Principles and Five Virtues12 have created a docile and collective Chinese people, and most of them were unable to understand the definition of “man” at that time. Lu Xun’s aim was not only to expose the nature of the feudal rule but also to awaken more numb people, and his target was those children who had not yet “eaten people”, in short, children whom feudal rituals had not yet poisoned. So in his diary, the madman first tries to persuade his elder brother, and then the crowd around him, which is as follows.

You should change, change from the bottom of your hearts!...
If you don’t change, you may all be eaten by each other.
Although so many are born, they will be wiped out by the real men, just like wolves killed by hunters. Just like reptiles!

(Lu 2002, Chap.10)

12 Three rules refer to the father as the son, the king as the subject and the husband as the wife. The five rules are not the same but usually refer to benevolence, righteousness, propriety, wisdom, and trust.
The above words are an allegorical sermon depicting the result of not transforming consciousness from the perspective of human evolution and social development, but due to the advanced consciousness of the madman and the numbness of the general public, all his sage advice was considered to be the words of an irrational madman. And here there is a reference to "real men", what is a natural person? Of course, here Lu Xun used to compare the reptiles and the numb masses in the text to make a comparison. At that time, the thoughtless and unconscious masses were like a vast number of worms, and if they did not wake up early, they would be replaced by thoughtful and conscious people. In Lu Xun's consciousness, "real men" has a deeper meaning for human development, 'it marks the human state at the highest stage of human development and is, therefore, a concept grounded in evolutionary theory and displaying anthropological optimism.' [它标志着人性发展最高阶段上的人类状态，因而它是一个立足于进化论并显示着人类主义乐观情怀的概念] (Yuan 2003, 51) Lu Xun, being one of the first scholars to awaken, was deeply aware of the poisonous nature of feudal rituals, and in addition to attacking the previous value order, he also envisioned and cried out for a possible future way of life for the nation, making A Madman's Diary full of humanist glory.

Chapter 3

The Spirits of the Madman and Don Quixote

In addition to comparing the backgrounds and intentions of the two texts, this paper would like to discuss the differences between the two authors in terms of the characters' madness and the different emotional experiences they bring to the readers. It also delves into the different national cultures and backgrounds carried by the two texts, which result in the contrasting spiritual
temperaments represented by the madman and Don Quixote. Ultimately, Cervantes and Lu Xun find each other’s intergenerational soulmates in the long river of years, and the two classic images of madness spanning several centuries are dovetailed in time and space.

### 3.1 Different Presentations of Madness

The differences between the East and the West were mentioned earlier when comparing extroverted and introverted types. In Jung’s view, the West is more inclined to the extroverted psychological type, while the East is more inclined to the introverted psychological traits. "To the Oriental, therefore, the world must appear very different from what it does to the Occidental, who animates it with his empathy." (Jung 1971, Chap.7) Jung approached the question of psychological type from the macroscopic realm of racial identity, incorporating psychological type into the paradigm of national cultural traditions. The human being as an a priori carrier of collective culture is a paradigm that, when it works, is pervasive and omnipresent in its effects. It powerfully constrains individual behavior, making each person seem to survive in the past.

Spain, located in Southern Europe, is the most romantic nation in the West. The lonely spirit of adventure is evident in the death-defying bullfighters of the Spanish bullring. Recall that Don Quixote was written in the sixteenth and mid-seventeenth centuries, the most dramatic period of Spain’s decline from strength to strength. Spain, then a monarchy and a profoundly religious country, had defeated the Turks in Lepanto and gained maritime supremacy. Meanwhile, the establishment of colonies in Africa consumed the gold and silver plundered from the Americas and a great deal of force in warfare. Consequently, Spain ran out of money a century and a half later, making it impossible to restore its former glory. Nevertheless, the nation’s unparalleled prestige and fervour made the
Spanish subjects intoxicated by the monarchy and the state's hegemony. The people yearned for the majesty of the past, chivalry was enthusiastically revered, and chivalric literature became popular throughout the country. The chivalric madness in Don Quixote was the essence of the Spanish nation. His reckless disregard for reality is the extreme manifestation of the Spanish national temperament rooted in chivalry.

In contrast to the Spanish maritime civilization's pioneering, expansive, offensive national temperament, China's inland culture shows a retracted, introspective national identity. The five thousand years of inland civilization have nurtured the nation's gentle, meditative demeanour. The national temperament is inclined to prudent thinking, introspective and self-reflective, quiet and indifferent, precocious and delicate; too subtle and sober perspective and analysis of reality, but also trapped in reality, inhibiting its romantic temperament and adventurous spirit. Due to the heavy repression and bondage of inherited morality, centuries of feudalism oppressed modern writers, who were hesitant and painful in their choices, lacking the residue of fantasy. Lu Xun was also painfully aware of the adverse effects of his overly sober historical insight, admitting that he 'always wanted to have a spirit of resistance, but sometimes had the colour of exhaustion.' [虽总想有反抗精神，而时时有疲惫的颜色](Lu 2005, Vol.4)

The two historical and cultural backgrounds and regional environments have nurtured different national spirituality, artistic flowers, and two distinctive modes of crazy behaviour in Don Quixote and the madman. The contrast between the two is stark: on the one hand, the foolish and courageous Don Quixote, on the other hand, the sober and wise, cowering and timid madman: one carries his sword far away and wanders the world, while the other is afraid of the four high walls, isolated and self-absorbed; one is the most devoted actor, the soberest and painful spectator. The contrast between the two figures: subjective adventurousness and inner cowering, self-hero and
self-denial, offensive and retreating, action and thought, idealism and realism, extroversion and introversion, recklessness and prudence. With the madman, the balance between reason, imagination and feeling, the inner and outer worlds are lost, causing a split between the two. On the other hand, Don Quixote mixes the two, replacing the senses with the ideal, the imagination, the inner world with the external world, and treating fantasy as reality, creating a confusion of thought.

The above comparison has touched upon a fundamental difference in the spiritual structure between Don Quixote and the madman. This difference is not an accidental comparison between individuals; it is rooted in the deep soil of racial identity. This difference is not an accidental contrast between individuals; it is rooted in the deep soil of racial identity. Jung pointed out that collective character is not merely a matter of individual psychological factors, but involves the whole range of human functions. These collective attitudes are sometimes critical, even more, significant than purely individual attitudes. Racial identity is pre-programmed, everything seems to follow fatalistically, and its expression is not purely rational. It is often passionate and irrational. The great literary work is the superlative of history, which expresses in vivid images the main character of a historical period or the primitive instincts and talents of a people. The greater the artist, the more profoundly he expresses the cultural qualifications of his people.

### 3.2 Religion and Confucianism

When one analyzes the different manifestations of madness in the two figures, one can better recognize the different social ideologies and codes of conduct carried by Don Quixote and the madman. Don Quixote embodies the principle of the thoroughness of faith based on Christian culture, which reflects the deep religious heritage of Western culture. Christianity has a positive value to history in terms of cultural and social mission. Nevertheless, on the contrary,
Christianity also has a severe anti-rational tendency. Don Quixote’s fervent belief in the ideal derives from the Christian concept of "perfection," which creates an illusion of perfection based on faith. In order to satisfy this spiritual perfection, there is a state of spiritual intoxication in a state of abnormal emotional excitement, i.e., a state of delirium (especially in religious rituals.) Although Western reality also follows the law of the jungle, the values of Western civilization, which is essentially a Christian civilization, refer to something else. Christianity is the sin culture, which believes that all people are born with original sin and that the value of life is to seek God’s salvation through repentance and eventually return to God’s embrace. Therefore, the ultimate concern of Christian civilization is the world on the other side, not the world on this side. The glory and wealth of this world are not only not enough to be envied but also a devilish temptation. People believe in freedom, justice and love. In this sense, Don Quixote is a literary archetype of Western Christian civilization. Don Quixote believed that the absurd love in the chivalric novels was the history of faith because he had a just and loving God in his heart, and believed that the purpose of establishing chivalry was to guarantee the safety of women and protect children, so he believed that he had a mission. In short, Don Quixote takes the value standard as his creed, believing that one "always direct intentions to virtuous ends, which are to do good to all and evil to none"(Cervantes 2005, Chap.32) should not be deserved to call a fool. From all this, it can be seen that Don Quixote’s heart contains the glory of beauty, the glory of ideal, so he knows that he lives in the age of black iron, but he wants to revive the already declining chivalry for the golden age. Don Quixote is fighting against and correcting the hideous reality of life with a righteous ideal, a philosophy. These two conceptions of life, Don Quixote and the madman, epitomize the Chinese Confucian civilization’s identification with secular hierarchical society and the Western Christian civilization’s counterbalance to reality on this shore with an other-side ideal. As we all know, Chinese civilization is based on respect, adhering to the
"father as son and father as wife" system. Confucianism, founded by the great Chinese thinker Confucius, has been revered by Confucianists for thousands of years and has been the dominant cultural, philosophical and religious system in China for thousands of years. Confucianism advocates respect for elders, filial piety to parents, sincerity to friends, and rulers should be benevolent and love the people. Officials should be clean and honest. Of course, these ideas were optimistic at first, but then the higher powers saw its positive effect on the maintenance of the concept of hierarchy and promoted Confucianism with great vigour to facilitate their efforts to strengthen the central rule. Later, as thousands of years of feudal politics developed, its forms became more closed and fettered in the people's minds. Some of the dregs of foolish loyalty and filial piety made the people suffer a long time of torture and foolishness, such as 'a woman's lack of talent is a virtue'[女子无才便是德], 'the ruler makes his subjects to be courteous, the subjects serve the ruler to be loyal'[君使臣以礼, 臣事君以忠]... In modern China, this situation has changed a lot. Many of the bad qualities of the Chinese people are not so much inherited from civilized genes but instead acquired from the harsh realities. In the novel, when the madman finds himself inadvertently joining the ranks of cannibalism, he is filled with a deep sense of guilt based on the inheritance of blood relations. In other words, it is based on the unique Chinese patriarchal ethical form, which is more like the Chinese style of "Original Sin". This painful self-examination reveals the profound humanistic awakening of the modern enlightenment.

3.3 The Different Attitudes towards the Historical Tradition

If we dig deeper into the comparative study of the two characters, we will find a great contrast between the faith of Don Quixote and the doubt of the madman. Don Quixote represents faith and ideals, while the madman
represents doubt and denial. Don Quixote's madness is supported by his firm belief in the golden age, the ideal society. Turgenev once said, what does Don Quixote represent in itself? First, it is the expression of faith, in short, faith in a truth that goes beyond the individual character. The most apparent characteristic of the so-called Don Quixote spirit is the unwavering commitment to the ideal. In *A Madman's Diary*, the unconscious flow of the madman's words carries complex and frantic writing of feelings, but in the control of the author's aloof and solitary words flows his hidden intention of cultural criticism; such a rational criticism is reached through the sceptical mind of the madman. When the madman admonishes a young man, he asks, "Is it right because it has always been like that?" (Lu 2002, Chap.8) Lu Xun raised this question when people acted according to established rules when the folks chose to accept oppression, even though they clearly felt it. The divide between Don Quixote and the madman regarding faith and doubt is most profoundly expressed in the two distinct attitudes of love and denial of historical tradition. Whereas Cervantes makes history known with a smile, Lu Xun brings scepticism to the fore.

While Cervantes sharply satirizes the literature of chivalry, he also expresses a nostalgia for the humanism advocated in the literature of the Greek and Roman periods, but not, of course, for their gloomy Middle Ages. Don Quixote believes in the tradition of chivalry, putting all the true meaning of pure and noble chivalry and Platonic love into this image. Don Quixote devotes himself to the age of chivalry because he harbours an overpowering sense of the sacredness of history, vowing to carry forward the spirit of chivalry. On the other hand, Lu Xun is in total denial of history. It is indisputable that China's glorious Chinese civilization has burst forth with great vitality and left an indelible mark in the scroll of history. Lu Xun's madman shows a bone-chilling and objective scepticism toward the five thousand years of profound historical tradition, a kind of unspeakable pessimism that gives people a sense of heaviness and suffocation.
Nevertheless, the negation of history in Lu Xun's writing is to be considered in the context of the times. Because he was a master of ancient languages, he clearly understood the glorious achievements of ancient Chinese civilization. However, the development of the feudal system over a long period had created a large part of the dull and unaware masses, and to achieve the purpose of awakening the public, he needed a violent attack and strong resistance. It is from this aspect that his scepticism becomes more and more valuable.

3.4 Faith and Suspect

From Don Quixote's self-heroism to the maniac's guilt and self-despair deeply inspires our comparative touch: opposite to Don Quixote's enthusiasm is the maniac's coldness, one blindly yearning for tradition, the other profoundly feeling its weight. One pursues the ideal with enthusiasm to the boiling point and exaggerates the spirit of chivalry to the point of distortion, while the other condenses history and self-denial to the freezing point, and his personality is obscene to the point of masochism and self-abuse. Such thoroughness of faith is rare in China with its middlebrow tradition, for Chinese feudal culture was the quest to cultivate a tame populace. The madman's double negation of the world and the self, his examination of himself as belonging to neither the old world nor the new, and his scepticism went to the marrow, as did Lu Xun. Nevertheless, such scepticism was urgently needed in China at that time. Radicals in a time of change needed this uncompromising scepticism, which is also the quality of a rationalist in cultural criticism. Lu Xun's rhetorical questions point not only to the external society and culture but also to the thinkers themselves. In 1932 and 1933, he wrote The New "Don Quixotes" of the Chinese Republic and True and False Don Quixote in 1932 and 1933, he gave his answer that no, he did not. Don Quixote "is a Spanish nerd, which
China, which has always loved to speak of 'the middle, will not have."[这种书呆子,乃是西班牙的书呆子,向来爱讲'中庸'的中国是不会有的] (Lu 2005, Vol.4) Lu Xun also points out that there is no real "faith" and "obedience" in China, only "fear" and "use". Therefore, in a feudalistic China, Don Quixote would have no genuine faith and no absolute idealism. In Lu Xun's view, the absence of the spirit of Don Quixote in China is directly related to certain qualities of traditional Chinese culture.

Lu Xun even thrust his scepticism into Don Quixote's ideal of a "golden world. During the May Fourth period, when most people in the new cultural camp were involved in the wave of utopian experiments, Lu Xun expressed his doubts: 'Is there any darkness in the 'golden world' of the future? '[将来的“黄金世界”还有没有黑暗](Lu 2005, Vol.3) Lu Xun regarded the spiritual confusion of Don Quixote as a kind of self-deceiving spiritual anaesthesia. Such a severely critical attitude was to 'sweep away all the previous talk of self-deceiving hope'[将先前一切自欺欺人的希望之谈全部扫除].(Lu 2005, vol.14) He wants the people of China to open their eyes and see, to break all the dreams of "concealment" and "deception", and embark on the road of facing reality. He denied the "golden world" of goodness and beauty because such false hopes for the future would make people forget the present. Lu Xun's idea of drawing a clear line between the ideal and reality captures the negative side of Don Quixote's spirit, which lies in avoiding the real contradictions and pains of reality. It is praiseworthy that Don Quixote is a warrior in order to realize a good social ideal, and this spirit is precious. However, his mistake is the way he fights. In this respect, the madman is again very different from Don Quixote. Lu Xun's thinking is free of his exceptional sceptical thoroughness; he endeavours to see nothing in all eyes, to be saved from hopelessness.

More scholars focus on the connection between Lu Xun's scepticism and
Western culture but often overlook that the hostile spirit of scepticism in Lu Xun's spiritual structure also draws its nutrients from traditional Chinese culture. Something valuable in the Chinese spiritual tradition is often overlooked: the spiritual undercurrent of scepticism and negation. The Chinese nation has not grown a truly all-encompassing religion, a metaphysical God to unify the spiritual realm of the people, secular political patriarchy, and everyday ethics as the cohesive force of the national spirit. Some consider this to be a tremendous national deficiency. However, it has also saved our nation from the disasters brought about by religious wars, religious persecution and the Inquisition, and the spiritual paranoia and fanaticism brought about by religious beliefs. It also fostered a spirit of doubt and denial in the traditional intellectual community. This spirit of scepticism and negation has become an essential spiritual qualification of traditional Chinese intellectuals through Zhuangzi's\(^{13}\) radical counter-cultural posture. Lu Xun's suspicion of certain traditional Chinese culture is a lineage of the same spiritual undercurrent. The spirit of scepticism and negation in Lu Xun's spiritual structure also draws from traditional Chinese cultural sources. Don Quixote embodies the Western principle of the thoroughness of faith, exaggerating his power, obsessing over historical traditions, and experiencing the ecstasy and madness of idealism and heroism. On the other hand, the madman embodies the spirit of the thoroughness of scepticism, shrinking infinitely in the shadow of the "cannibalistic" historical tradition and struggling in the cultural criticism of historical negation and self-denial. This dichotomy between faith and scepticism, and the resulting division of mind and will, is also a tragic aspect of human life.

\(^{13}\) A famous Chinese philosopher
Conclusion

Lu Xun and Cervantes created two epochal works, *A Madman's Diary* and *Don Quixote*, respectively, which, together with the particular image of madness, make the two works distinctive, full of tension and profoundly meaningful. The two typical images of madness, Madman and Don Quixote, are also related, common and inherited. First of all, the two works are written in similar contexts, both amid the alternation of old and new systems and cultures, and both Lu Xun and Cervantes use their characters to express their concerns and criticism of the chaotic times. Both Lu Xun and Cervantes use their characters to express their concerns and criticism of the chaotic times. Secondly, both works fiercely attacked and criticized the feudal politics of the time and the spectator mentality of the country. Moreover, the similarity and inheritance of the characters' final destinations also reflect Lu Xun and Cervantes' clear and sorrowful foresight of the current situation.

The history of madness has been traced back a long time, both in the West and the East, which has played an essential role in both histories. For a long time, in addition to its pathological significance, madness was given a unique meaning in the literature under its unusual behaviour during seizures, and some Chinese literati used madness to seek political protection. Then enters a period of the pursuit of reason, where the imprisonment of the mentally ill is documented in both the East and the West. Although China did not build as many confinements as Europe, it was mainly the family that bore the responsibility for them because of its patriarchal ethics that revered blood ties. Most importantly, Lu Xun’s *A Madman’s Diary* opens a new era of Chinese literature on madness, but the research on madness in China has not yet reached the level of detail and depth of Western research.

In addition to a brief history of madness in the East and West, some prominent scholars have served as some enlightenment or inspiration before
confronting both Lu Xun and Cervantes with their views of madness and the formation of humanism. Nevertheless, of course, this paper focuses on the potential impact that one influential writer may have had separately due to space constraints. Lu Xun drew on Gogol’s novel image of the madman and diaristic writing, applying it to a critique that fit the Chinese context of the time; Cervantes’ *Don Quixote* was also inheritance and development of Erasmus’ humanism. Like Erasmus’ *In Praise of Folly*, Cervantes draws on the mouths of madmen to portray and criticize the various classes of his time.

And then, a comparison of the specific illnesses of Cervantes and Madman is used to explore what Cervantes and Lu Xun are trying to achieve with their use of madness. First, the social identities of both: the same sharply advanced lower-class intellectuals make Cervantes and Madman capable of being the first to feel the significant changes in society and the suffering of the people but unable to implement their ideals properly due to their low status. The massive break between real life and the ideal society is the potential reason for the schizophrenia of the two characters. Secondly, with the help of the mask of madness, they can form their unique field, reflecting and observing the performance of people at that time with the identity of the other, and achieving the author’s purpose of criticizing the national nature of that time. The final focus is comparing the endings of Cervantes and the madman, experiencing the two authors’ sober understanding of the current situation and their resistance to the darkness of reality. At the same time, combining the background of the two works and some case studies in the text, the two works also call for humanism, a modern enlightenment consciousness, and the persistence of the humanistic spirit.

Finally, comparing Cervantes’ and Lu Xun’s representations of madness provides insight into the different national spiritual traditions behind the two works. In the presentation of characters, Don Quixote reveals his attachment to the golden age of the past, while the madman, on the contrary, expresses his disdain for the thousands of years of history. Don Quixote embodies the
thoroughness of faith based on Christian culture, while the madman is the thoroughness of suspect squeezed by the perverted feudal society of his time. This dichotomy between faith and scepticism, and the resulting split between mind and will, reflects the tragic nature of human life.
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