Re-creation of *Don Quixote*: From Comics to Popular Culture

Karuna Warrier

Department of Languages, Literatures and Cultures
McGill University, Montreal
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Abstract

With the canonization of *Don Quixote,* started with the earlier illustrated editions of the seventeenth and eighteenth centuries, the pictorial representations of the Cervantine novel also reached the status of canon. This dissertation considers the appropriation and re-packaging of the quixotic imagery as caricatures and comics. The research evolves from the initial recognition of the specific set of icons and the establishment of a quixotic imagery, as shown in the first chapter. The next three chapters study the exploitation of this iconography by some of the comic artists to produce a re-imagined version of *Don Quixote.* With the model of imitation-repetition-variation in the backdrop, Chapters 2, 3 and 4 divide the quixotic-themed primary texts into sub-genres within comics – caricatures, isolated illustrations and comics as an entire book. Employing medium-specific tools, the re-packaged *Don Quixote* is placed within the theoretical framework of Adaptation and Appropriation Studies and Comics Studies to study how the selected comics and caricatures attempt to incite a backward movement, i.e. encourage readers to read the original *Don Quixote,* by targeting a particular category of readers.

Resumen

Junto con la canonización del *Quijote*, iniciada con la publicación de las ediciones ilustradas de los siglos XVII y XVIII, las representaciones visuales de la novela cervantina también alcanzaron la categoría de canon. La tesis investiga las apropiaciones y reinvenciones de la imaginería quijotesca en la forma de caricaturas y cómics. La investigación evoluciona del reconocimiento inicial de una colección específica de íconos y el establecimiento de la imaginería quijotesca, como se muestra en el primer capítulo. Los siguientes tres capítulos analizan la deconstrucción y la reconstrucción de esta iconografía por algunos de los artistas del cómic para producir una versión re-imaginada del *Quijote*. Con el modelo de imitación-repetición-variación como trasfondo, los capítulos 2, 3 y 4 dividen los textos primarios con temática quijotesca en sub-géneros de cómics – caricaturas, ilustraciones aisladas y cómics como un libro entero. Al emplear las herramientas específicas del medio, el *Quijote* reinventado se coloca dentro del marco teórico de los estudios de las adaptaciones y apropiaciones y los estudios del cómic para examinar cómo los cómics y las caricaturas seleccionados tratan de instigar un movimiento hacia atrás, es decir, animar a los lectores a que lean el *Quijote* original, intentando dirigirse a una categoría de lectores.

Résumé

Avec la canonisation de *Don Quichotte*, lancée par la publication des éditions illustrées des dix-septième et dix-huitième siècles, les représentations visuelles du roman cervantin ont aussi atteint le statut du canon. Cette thèse investigue les appropriations et les réinventions de l'imagerie de *Don Quichotte* comme les bandes dessinées et les caricatures. La recherche évolue à partir de la reconnaissance initiale de la collection spécifique des icônes ainsi que de l'établissement d'une imagerie sur *Don Quichotte*, tel que démontré dans le premier chapitre. Les prochains trois chapitres examinent la déconstruction et la reconstruction de cette iconographie par certains artistes des bandes dessinées pour produire une version nouvellement imaginée du *Don Quichotte*. En ayant le modèle d'imitation-répétition-variation comme toile de fond, les chapitre 2, 3 et 4 divisent les textes principaux avec le thème sur *Don Quichotte* en sous-genres au sein des bandes dessinées - les caricatures, les illustrations isolées et les bandes dessinées comme un livre entier. Avec les outils spécifiques des médias, le *Don Quichotte* revisité se place dans le cadre théorique des études d'adaptation et appropriation et des études de bandes dessinées avec pour objectif d'examiner comment les bandes dessinées et les caricatures sélectionnées tentent de provoquer un mouvement rétroactif, c'est-à-dire d'encourager les lecteurs à lire le *Don Quichotte* original, en dirigeant à une catégorie particulière des lecteurs.

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My initial interest in *Don Quixote* got reasserted from the course on the Cervantine novel given by ex-Professor David Boruchoff in our department in whose seminars the discussions had helped in the academic reading of the novel. Here, I would also like to mention my professor from University of Delhi, Prof. Vibha Maurya, who had first planted this interest in me in *Don Quixote* during my masters. I would like to thank other professors as well in the department, with whom I had taken courses, who have contributed indirectly by helping me settle down academically in the first year. A special thanks to Lucia Chamanadijan, under whose valuable guidance I could teach in the department for two semesters. Without her help and inputs, it would have been impossible to integrate myself into the new system and concentrate with peace on my thesis. This was an interesting phase of my PhD where I learnt a lot being a student and a lecturer at the same time.

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Introduction

0.1 "Canon to Canon" Adaptations

Peter Coogen digs a good foundation of what a genre is before concretizing towards superhero comics as a genre in itself. He says: "Genre can be thought of as a kind of conversation between cultural producers and consumers…in which meaning is constructed by cultural producers and decoded and read by audiences, whose reactions are taken account of by producers in the creation of new stories" (204). The conversation that Coogen talks about refers to a mutual exchange of expressions from the cultural producers and experiences from the receiving audience that assert the construction of a genre. A new idea has to be imitated and repeated in order for the novelty to convert into a genre. On these lines, Miguel de Cervantes's *Don Quixote* set up its own genre of reading-influenced deeds, an inability to distinguish between the world of the book read and the real ontological world, with the sole motive of satisfying one's own eagerness to act out what has been read, and the ultimate failure to reconcile the two worlds.

The repetition of *Don Quixote*'s theme contributes to the assertion of the novel as an invention so successful that imitation kept it alive. As Jacques Derrida said: "…the desire to write is the desire to launch things that come back to you as much as possible" (157). For example, the constant analogy that the French writer Jean-Marie Gustave Le Clézio builds between Don Quixote and the weakness of the modern man in his essay *Don Quijote y Sancho Panza, cada día* just goes on to prove once more the existence of a Don Quixote in us, among us always. "Don Quijote se ha abierto camino en la lengua inglesa: *quixotic* significa 'que se esfuerza con noble entusiasmo por los ideales visionarios,' *tilting at windmills* quiere decir 'atacar a enemigos imaginarios,' o a todos aquellos a los que uno no tiene esperanzas de poder someter" (Atwood 19). This statement by

Margaret Atwood speaks to the immense effect that *Don Quixote* has had in the world and how it has left its mark forever, not just in literature, but also in everyday use of language.

A compilation called *Don Quijote alrededor del mundo* was published in 2005 with the aim of indicating the inclusive nature of *Don Quixote.* The compilation contains essays and commentaries specifically by non-Hispanic scholars in order to draw attention to the global significance and relevance of Cervantes's work. One of whom Atwood discusses is Cristóbal Halffter's opera titled *Don Quijote,* which not only presents Don Quixote as a mythical agent for bringing justice to the world who is not allowed to die by the creator, but who dies as a character in the play. According to Atwood, Halffter interprets Don Quixote as an old knight assigned too arduous a task of representing a mixture of utopia, culture, tradition, knight errantry, idealism, interpretation of reality, creative fantasy, literary creation, and a lot more. Hence, to lessen this burden Don Quixote is converted into a myth who will always represent madness and delirium.

Don Quixote takes a tour of the streets of Madrid in the Moroccan writer Tahar Ben Jelloun's *Gran Teatro Cervantes Calle Annual. Tánger,* a commentary, also included in *Don Quijote alrededor del mundo,* completely disorients the characters' role by combining Don Quixote, Miguel de Cervantes, and Cide Hamete Benengeli into one individual, passing on the illusion from person to person. This thereby confirmed that death cannot triumph over *Don Quixote*'s legacy. The intention of the commentary is brilliantly hidden behind a visit by a fictional Don Quixote/Cervantes/Benengeli, which has Ben Jelloun, translator of the two parts of *Don Quixote*, all at work to improve the deteriorating condition of the Gran Teatro at Tánger.

Also, a commentary, this time on the routine life of humans and the demoralisation that one faces every day, Claudio Magris interprets Don Quixote's never-ending faith in the truth, which he believes is an inspiration to always move ahead. In a four-page commentary, included in the same

collection, Magris upholds that faith in utopia is what helps humans realize what does not exist in reality. *Don Quixote*'s portrayal as a unification of enthusiasm and disillusion encourages humans to go ahead.

The book *International Don Quixote* is also a collection of essays that presents and analyzes works derived from and at the same time independent of Cervantes's *Don Quixote*. The texts analyzed present an array of possible usage of *Don Quixote* by drawing parallelisms, subversions or propagations. For example, one essay discusses a series of communiqués published by the *Zapatista Subcomandante Insurgente* Marcos under the title *Don Durito de la Lacandona* with the purpose of fighting neoliberalism in Mexico of the 1990s. The essay highlights a clear analogy between Don Quixote and Don Durito, Sancho Panza, and Marcos himself, the syntax of the titles, etc. Most of all, the essay shows the anti-dogmatic stand of the communiqués of the traditional left-wing, similar to *Don Quixote*'s rebellion against the chivalric genre.

La recepción del Quijote en las literaturas modernas edited by Daniel Teobaldi is, as the title suggests, a tribute to *Don Quixote* by recognizing the reception of the work in modern literature from around the world. This collection too is a revelation of the various texts in different languages derived from *Don Quixote* that confirm their singularity next to the work that gave them inspiration. For example, the readers of this book get a glimpse of the works of the great Czech writer Franz Kafka that demonstrate direct or indirect allusions to *Don Quixote* in an essay by Oscar Caeiro. His *The Castle*, driven by a quixotic vocation of trying to reconcile the principles of books and real life, but which eventually ends up in failure, is one of the texts analyzed briefly in this collection. Kafka's reference to *Don Quixote* in a small narrative titled "The Truth About Sancho Panza" was published by his great friend Max Brod in *Great Wall of China*. This short story interprets Sancho Panza as a producer of stories and books as well as a victim of a particular

demon. Liberated of the demon, he feeds Don Quixote with all of his production, and thus his adventures transform from harm to others to just a form of entertainment. Moving from language to language, the compilation covers literary works like Gustave Flaubert's *Madame Bovary*, Daniel Defoe's *The Fortunes and Misfortunes of the Famous Moll Flanders,* and Vladimir Nabokov's *Lolita*. Don Quixote's character is compared with Madame Bovary's romantic fantasies and the eventual realisation of the mistakes of idealism, Moll Flanders's simplicity in the motivation behind his acts, and Humbert Humbert's state of bewilderment and madess as an effect of his fascination for a woman.

These adaptations of *Don Quixote* correspond with Coogen's imitation-repetition-variation that a genre has to go through for its evolution and development. He also spells out that repetition does not always lead to success of a genre as cultural producers have to keep a grip onto the interest of the readers. Hence, a genre "produces a dialectic of standardization and differentiation…this dialectic operates in the convention/invention balance" (Coogen 206).

Don Quixote keeps getting a new makeover every time he steps into another country with the changing historical situation, surrounding circumstances, and geographies. "It was, after all, no more than some *ideé fixe* which needed to become unfixed again and sharply detached in the light of fuller experience" (Levin 65).

0.2 *Don Quixote*'s Re-invention: From Word-to-Word to Word-to-Images

Word-to-word re-inventions of *Don Quixote* have been the object of study for many scholarly research within the expanse of the adaptations and re-creations of the Cervantine novel. Besides the ones mentioned above, there are many that have been studied in detail, and have been part of academic studies for decades. The Cervantite-themed conferences and talks held around the world

in universities have also discussed, to a great extent, the novelistic appropriations of *Don Quixote*. These kinds of scholarly research have achieved such importance within the academic world that many theories of adaptation, and the curvy transformation from the theme being universal to local to pluriversal, have developed from them. This has modelled itself as an area in itself where the themes studied are those of adaptation and re-invention of *Don Quixote.*

At the same time, it is also known that *Don Quixote* also exits in image form. At this point of academic research, it is not surprising to find illustrated editions of *Don Quixote* in a variety of languages, a tradition that has been continuing for centuries. The first universalization of the Cervantine novel was the English translation by Thomas Shelton in 1612 under the title *The History of the Valorous and Wittie Knight-Errant Don-Quixote of the Mancha.* This happens to be the starting point for most scholars studying the succeeding productions of the Cervantine novel. However, academic research has neither ignored the pictorial depictions derived from *Don Quixote n*or the illustrations supporting the text side by side. Some of the first illustrated editions were published out of slight suspicions of the novel gaining popularity among the public. Hence, these illustrations have been given a lot of credit in contributing to the gradual canonization of the novel.

Rachel Schmidt, in her seminal work *Critical Images. The Canonization of 'Don Quixote' through Illustrated Editions of the Eighteenth Century,* published in 1999, studies in detail, as the title itself suggests, the illustrated editions from the eighteenth century, especially those from England. She focuses mainly on the contributions of eighteenth century artists like John Vanderbank, William Kent, William Hogarth, Francis Hayman, and José Camarón. Chapter-by-chapter she shows the influence of Romantic and Neoclassical thought in the pictorial representation of the characters of the novel, also shaping different interpretations of *Don Quixote* that are studied today in the academia.

The collection of essays *'Don Quixote' Illustrated: Textual Images and Visual Readings. Iconografía del 'Quijote'* is another intellectual input into the realm of pictorial versions of *Don Quixote*. This anthology is composed of essays written by elite Cervantites like Eduardo Urbina, Rachel Schmidt, Stephen Miller, Enrique Mallen, Patrick Lenaghan, and Jesús G. Maestro, wherein they study the diverse kinds of iconographic syntax used to represent Don Quixote and Sancho Panza in the context of the then prevailing artistic movement and thought. For example, Mallen, as will be discussed much later in the thesis, highlights the cubist style of visual art in Pablo Picasso's interpretation of Don Quixote, while Miller compares illustrations of the narrative of *Don Quixote* by the nineteenth century French artist Gustave Doré with those by early 20th century Spanish painter Salvador Dalí.

James Iffland in his essay "Seeing is Believing: The Rhetoric of Graphic Illustration in the History of *Don Quixote*" traces the origins behind the establishment of the graphic icons that represent Don Quixote, and other characters and tropes of Cervantes's novel today. He begins his essay by briefly discussing the multifarious and conflicting interpretations of "reader's response" to a written text and book illustrations, in particular. Do they concretize the reading experience by adding an extra to the text which is the visual, or do they hamper the reader's imagination about the content of the text? He then goes on to identify specific scenes from *Don Quixote* depicted visually by some of the earlier artists, not just from Spain but also outside Spain, those that have also been subjects of study in the anthology mentioned above. In this essay, the perspective changes only slightly. Iffland argues how the initial wild imagination of Don Quixote and Sancho Panza by the earlier plastic artists, some of the first readers of Cervantes, started influencing the later thinkers, critics, and visual artists alike. At the same time, there clearly are ideological ramifications in the illustrations by including certain other icons, cultural or religious for example,

absolutely unspoken of by Cervantes in his masterpiece. For instance, the depiction of the final death scene by Antonio Carnicero and Doré respectively includes the biblical sign of Christ's crucifix in Don Quixote's bedroom, making his death resonate with religion, perhaps to evangelize his confession, but something thatis never mentioned by Cervantes.

Some of these earlier plastic artists who interpreted *Don Quixote* visually were further honoured as valuable contributors by some of the publishing houses deciding to publish books as a complete collection solely of illustrations created by them. The Fundación Gala-Salvador Dalí, the Catalonian-based cultural organization that manages the Dalí Theatre-Museum in Figueres, the Gala-Dalí Castle in Púbol, and Dalí's House in Portlligat, had published the *Catalogue. Don Quixote de la Mancha. Illustrated by Salvador Dalí*. Dover Publications honoured Doré's contribution by publishing *Doré's Illustrations for Don Quixote. A Selection of 190 Illustrations by Gustave Doré* in 1982[1]. The Royal Academia Española had come out in 2006 with *De la palabra a la imagen. 'El Quijote' de la Academia de 1780,* a tribute to the complete process of the illustrated edition of *Don Quixote* published in 1780, that was led by RAE that also carried the name of the printer Joaquín Ibarra. In fact, the title of this edition was *Quijote de Ibarra.* Patrick Lenaghan has also authored *Imágenes del Quijote. Modelos de representación en las ediciones de los siglos XVII a XIX*, in collaboration with Javier Blas and José Manuel Matilla, again published jointly by The Hispanic Society of America, Museo Nacional de Prado, and Real Academia de Bellas Artes de San Fernando Calcografía Nacional.

In the meantime, graphic novels and comics entered into academics forming another field in and of itself within literature named Comic Studies. With more and more classics being adapted into

[1] Examples from this collection will be referred to later in the thesis.

graphic novels, Stephen E. Tabachnick and Esther Bendit Saltzman collaborate to edit an anthology of essays *Drawn from the Classics. Essays on Graphic Adaptations of Literary Works,* dedicated to graphic novels that are inspired by classic novels and drama or are direct adaptations of these works. The essays included in this anthology cover classics like Homer's *Odyssey*, William Shakespeare's *Othello,* Gustave Flaubert's *Madame Bovary*, Lewis Caroll's *Alice in Wonderland,* and many others. This anthology, if seen within the theoretical frame, is an attempt to collaborate Comics Studies and Adaptation Studies within the world of classic works. However, interestingly, the collection does not incorporate any comic created out of inspiration from *Don Quixote*. This book, published in 2015, considers comic adaptations in the English language, even if some of the source texts were originally written in another language.

0.3 "Low art" Form called Comics

The word "industry" used by Santiago García in the paradoxical term "cultural industry" to locate comics itself indicates the circulation of money as an inspiration behind production that brings down the artistic value of the product.

The anthologies listed above discuss the immortality of Cervantes's work, not just among writers of the succeeding centuries but also in quotidian life. In the section above, none of the anthologies or critiques on the recreation of *Don Quixote* focus on anything other than the elite in the domain of plastic art. With the hierarchy already established, academic research has until now limited itself only to the "high" art, that which is not driven primarily by the market.

Though the theorists of the comic genre regard Rodolphe Töpffer as the pioneer of this art form, García says that theorization can be achieved as *a posteriori* as comics or the graphic novel can only be defined, or rather observed, keeping in mind its functionalist history. García comes to write

about comics as a genre by digging into the roots (which is why his book *On the Graphic Novel* is divided as per the periodization of the emergence and development of comics as a genre) and tries to legitimize this production considered "expendable and trashy" (xi). He expresses his regret at how comics are judged on the basis of the existing criteria for high art classic literature and not based on "criteria specific to comics" (14). The anxiety towards branding comics as a work of literature had first arisen among the followers of high art and the onset of adaptations of classical literature into illustrations and graphic novels.

García's historical analysis points out that this fear lead to the formation of different names to label this genre into graphic novels, comic strips, illustrations, comics, all terms trying not to degrade their production. Regardless of what name tagged the word-image medium, Pedro Salinas insists on the sophistication in comics by calling attention to the novelty of the diminishing role of the word. Although he does call this genre a low-class narrative literature, Salinas gives importance to the deliberation behind the "vulgar and pedestrian content" (317). Underlining the social significance of comics, he says that it can be understood even by the illiterate as "they are a form of reading without text, concealing language in its expressive function" (317).

Will Eisner only follows the persistence of text-imagery, "arranged graphics and text or dialogue," and groups comic books, graphic novels, and newspaper comic strips into one package. He does acknowledge that it largely catered to the "people of low literacy and limited intellectual accomplishment" (Eisner, *Graphic* xv). He comes to a deductive explanation out of the individual features of television viewing and text reading, and hence the fusion of the imagery and printed communication: "A partnership of words with imagery becomes the logical permutation. The resulting configuration is called comics and it fills a gap between print and film" (Eisner, *Graphic* xvii). He rests most of his conviction on the story content that would take the comic further in

terms of recognition. By calling images another form of language, Eisner says that the relationship between iconography and logography, "when properly executed, it goes beyond conversion and speed and becomes a seamless whole" (*Graphic* xvii).

However, comics get differentiated from high art, not just thanks to the reduction of text and the adjacency of images to text, but also to the motivation behind its publication – the market. The repetition of the same issue and the continuity in the use of basic ingredients that built a particular comic depends largely on the readership. García's study of comics is undertaken by re-writing the history of comics as a mass consumer product. While accepting the mass cloning that comics go through, García periodizes the evolution of comics chronologically but also based on the popularity among the readers. Thus, his comprehension and definition of comics is derived from the usage among the masses by calling it a "social object" for mass consumption. It is from "the outskirts of culture" (García 16) where comics exhibit and sell their creativity.

Mass consumption was a concern expressed by Kundera towards the future of art:

> Like all culture, the novel is more and more in the hands of the mass media; as agents of the unification of the planet's history, the media amplify and channel the reduction process; they distribute throughout the world the same simplifications and stereotypes easily acceptable by the greatest number, by everyone, by all mankind. (17)

Kundera puts forward a very cynical attitude toward his contemporary period and the future as to its effect on the genre of the novel, anticipating its death. He accuses the present time of reducing the work of art to an overwhelming amplification through mass media, converting everything into a common spirit. In other words, he shows skepticism towards the simplification by mass media by, apparently, nullifying the spirit of complexity of the novel.

The acceptance of a new genre like comics requires readers from other genres to transgress the limits of their preferences towards a particular discipline. Here one can situate the transgeneric theory to define comics as proposed by Henry Jenkins. His approach to comics is "radically undisciplined, taking its tools and vocabulary where it can find them, expansive in its border to allow the broadest possible range of objects of study, inclusive in who it allows to participate and in the sites where critical conversations occurs" (Jenkins, "Introduction" 6). As he tries not to restrict Comic Studies to one discipline, he "rejects cultural hierarchies and embraces intertextuality" (Jenkins, "Introduction" 7). He poses a set of important questions in order to map the field of comics:

> How might an academic Comics Studies relate to other (sometimes militantly), nonacademic versions?... Will Comics Studies be an exclusively academic discipline, a meeting point for all of those intellectually curious about comics, or something in between?...Is Comics Studies to be modeled on Art History or Literature, which have tended to embrace exemplary works, often masterpieces, while excluding much of what is produced? Is Comics Studies to be modeled upon Cultural or Media Studies where there is a desire to be more inclusive, to represent marginalized perspectives but also to reappraise works from the commercial mainstream? ("Introduction" 5)

With the aim of pointing out various meeting points between different disciplines within a product of comics, he avoids any kind of medium-specificity, as he himself terms it, and tries to make the borders of comics broader to fit into diverse fields and be accessible to a wide range of reading public.

The little academic interest shown in illustrations by the classical artists quoted in the previous section, and the hesitance among academicians to intellectually read *Don Quixote* in the purely animated form, the comic form, is an inspiration behind the theme of this thesis.

0.4 Hypothesis

"Yo apostaré...que antes de mucho tiempo no ha de haber bodegón, venta ni mesón o tienda de barbero donde no ande pintada la historia de nuestras hazañas; pero querría yo que la pintasen manos de otro mejor pintor que el que ha pintado a estas" *(Quijote,* II, 71). This is the first reaction by Sancho Panza when he, along with his master, comes across two paintings depicting Greek mythology – "The abduction of Helen" and "The story of Dido and Aeneas." Though Sancho wants all of their adventures to be made as famous as the fragments of these characters from Troy, the poor quality of these paintings[2] calls them to wish for a pictorial depiction by another painter than the one who painted those in front of them.

Don Quixote resonates Horace's theory in *Ars Poetica* here when he says that be it a painter or a writer who reported and would report about the adventures of Don Quixote and Sancho Panza, "que todo es uno" (*Quijote,* II, 71). Both, as producers of art, are obliged to produce works as they should have been, rather than as they are or were. Don Quixote here expresses his concern that his adventures fall into the hands of a crude painter, indirectly critiquing at the same time Avellaneda's False *Don Quixote*. The Real Academia Española in 1780 had published a landmark edition of *Don Quixote,* mentioned in the section above, that labelled the novel as "classic." This gave the members of the Academy the power to decide the exact scenes to be depicted pictorially and precise instructions on how to be represented. "An extreme case, perhaps, but one that shows how

[2] As they are more like decorations at an inn.

individuals exposed to scholarly commentaries on the work in question can sometimes have a bearing on the graphic illustrations of the work in question" (Iffland, "Seeing" 101).

On the other hand, the US-based *Classics Illustrated* comic series, founded by Albert Kanter in 1941, took the initiative to feature adaptations of classics in comic book form with the aim of providing greater access to the classics for readers of popular culture. Among the many classics adapted, one of them is *Don Quixote* published in 1943. William B. Jones, Jr. justifies his attraction to *Classics Illustrated* by crediting it for the "good stories" that it used to publish, comparing them to the "childish, improbable plotlines" (4) of the superhero genre within comics. The importance given by Jones to story content, though adapted and simplified, clarifies the disparaged status granted to comics, the popular culture, despite being "original." In conformity with the idea of a genre proposed by Coogen, the invention of superheroes by Jerry Siegel and Joe Shuster slowly evolved into a genre in itself; not just a vertical repetition with mass production, but also horizontal imitation with variation with the birth of other superheroes.

The reluctance of Jones to accept anything but high-art literature as the source text for "good stories" in comics brings up one of the questions that are answered in this thesis: How are the classic novels interpreted visually by artists who in fact are influenced by the standardized gusto of the public fond of comics? In the specific case of *Don Quixote,* what are those specific icons in the quixotic imagery that have gone through the process of Coogen's model of imitation-repetition-variation, that today trigger instant recognition?

Kundera shows concern over the repeated return of Don Quixote under different names and different geographical contexts. The new adventures, according to him, are not anymore naturally assumed, but rather they contradict the meaning of adventure itself. He feels that "the adventure is *imposed on him*" (9) parodying itself. In conformity with Sancho's desire, there have been

innumerable illustrated editions of *Don Quixote*, but the illustrations are always accompanied by the worded text. What happens when the worded text is removed? Does the reader, unfamiliar with the Cervantine novel, who is given only the pictorial representations, read and comprehend the story the same way as he/she reads its illustrated edition?

Even if these adventures are imposed on the knight-errant, as claimed by Kundera, there are some that have been "imposed" in another genre altogether. *Classics Illustrated* resorted to the comics medium of expression, following the rapid popularity of comics in the early 20th century, to make the public aware of "great literature." How does one read the "great literature" using medium-specific tools, comics in this case? More precisely, what can be the possible tools within the comic genre in a re-invention of *Don Quixote*, that are not mirror adaptations from one genre to another, but alternative versions, parallel stories or an "afterwards," at times with different characters, and different geographical and temporal spaces?

As has been mentioned many times before, the existing academic research and publications in the sub-field of pictorial representation has solely focused on book illustrations, created by artists who are said to have contributed to the canonization of *Don Quixote*. Also, these scholars delve more into hints from the then prevailing school of thought while analyzing the pictorial representation of the Cervantine novel, i.e. they do not read the book illustrations from the perspective of contemporary adaptation and appropriation theories. Thus, with the aim of searching for answers for the questions above, the corpus of this thesis is developed out of a collaboration between Comics Studies and Adaptation and Appropriation Studies.

0.5 Adaptation and Appropriation Studies

On April 23, 2016 the *Magazine* section of BBC published an article by Will Gompertz titled "Why is Shakespeare more popular than ever?" highlighting the universal nature of the meaning of Shakespeare's plays. The continuous re-birth and re-imagining prove the timelessness of his plays, experiencing an impressive rejuvenation:

> The Rwandans see *Hamlet* as a story of revenge, while some contemporary Manhattan audiences draw a parallel with *King Lear*'s sad decline with their own perceptions of America's diminishing powers. The Chinese are particularly keen on *The Merchant Of Venice* for reasons Dickson says date back to its war with Japan and a feeling of inferiority. The Germans - who have long considered Shakespeare to be theirs - found profound meaning in *A Midsummer Night's Dream* during the Cold War because of the first scene in Act V. ("Why is")

T.S. Eliot states an obvious general fact while analyzing or appreciating a text that it "is our tendency to insist… upon those aspects of his work in which he least resembles anyone else. In these aspects or parts of his work we pretend to find what is individual, what is the peculiar essence of the man" (37). He asserts that while readers claim to grant more merit to the differences in the present text from its immediate predecessors, it is the analogy with the previous texts that confirms the immortality of previous authors. The different forms in various contexts that the characters invented by Shakespeare have undergone probably tend to gain more popularity precisely because of the fact that they were the well-known English writer's creation. The generalization and the de-contextualization of a literary text foreseen by K. K. Ruthven in his *Faking Literature* gets invalidated as the text is always followed by localization.

"Unfoldings, recyclings, mutations, repetitions, evolutions, variations…" (40), these terms, mentioned by Julie Sanders, describe the localization that takes literature places, taking it away and at the same time bringing it closer. They reveal how texts can be brought to hold relevance in a reality different from its birth. Ruthven's anticipation of generalization sprouts out of his fear of the appearance of a counterfeit literature next to what he refers to as genuine literature. This negative association with the alternative tends to discourage any sort of continuity.

The first sentence in Sanders's study on adaptation and appropriation, "how art creates art, or how literature is made by literature" (1) describes the timelessness of literature. It complements Eliot's idea of the existence of a simultaneous order between a writer and his/her contemporaneity. This idea to a large extent responds to Ruthven's apprehension of concurrence of what he calls genuine literature and counterfeit literature.

Linda Hutcheon recognizes the ubiquitous nature of the phenomenon of adaptation underscoring the transposition through various media. By listing all the actions of an adapter, Hutcheon defines the features of adaptation:

> All these adapters relate stories in their different ways. They use the same tools that storytellers have always used: they actualize or concretize ideas; they make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect, and so on. But the stories they relate are taken from elsewhere, not invented anew. Like parodies, adaptations have an overt and defining relationship to prior texts, usually revealingly called 'sources.' Unlike parodies, however, adaptations usually openly announce this relationship. (3)

Basing her analysis on the common division of a text by an adapter, being "letter," "tone", and "style,"[3] Hutcheon argues that while these three characteristics change radically, it is the "content" that prevails. Theoretical schools have often clashed on this decision that involves what exactly to transpose: the story independent of the symbols or the story reliant on the mode of mediation. These two opposing views basically balance the needs of adapters and audience members respectively. The characters become the central focus of adaptation when the narrative demands attention to the psychological development, and hence receive the audience's empathy. The mode of engagement of the plot and the characters decide whether to describe, expand, explain, and summarize. The difference in the modes of engagement, rather, the different media, is nothing but re-mediations or "intersemiotic transpositions from one sign system (for example, words) to another (for example, images)" (Hutcheon 16). She proposes the concept of repetition with variation, which increases the possibility of recognition, not just of the adaptation but also of the variety.

Complementing Hutcheon's definition of adaptation, Sanders too views adaptation as an act of re-vision by forcing a generic transcendental practice. With trimming and pruning, and with expansion and accretion, Sanders says that adaptation is brought about to prove the relevance of a previous text, i.e. update an old text. Updating a text refers to the celebration of an ongoing process of interaction with the changing context and other texts. Sanders says adaptation strives to make a text comprehensible to a new audience with a new culture, and in new generic contexts. On similar terms as Hutcheon, Sanders does not judge an adaptation based on its fidelity to the "original," but based on its analyzing process, ideology, and methodology.

[3] Hutcheon herself puts these characteristics within quotes in order to highlight the conventionality in the study of a text.

Sanders uses quotes for the word original, thus asserting originality as nothing but a myth, subverting the authority held by the "original" and equating the creativity of the presumed canon and the appropriated text, which I would follow as well throughout my thesis.

Sanders takes help from Deborah Cartmell's division of adaptation into three - transposition, commentary, and analogue – in order to highlight the range of functions that adaptation covers from being transgeneric to its function to fill in the gaps to establishing an implicit or explicit relationship with the "original."

Going a step further, Sanders differentiates appropriation from adaptation by underlining the "posture of critique" (4) adopted by the former. While recognizing the existence of a thin demarcating line between adaptation and appropriation, Sanders distinguishes the two by separating "proximation or cross-generic interpretation" from "wholesale rethinking in terms of the original" (28).

The realm of appropriation, though overlapping with adaptation, embodies a wide range of functions from reduction and compression to twisting to amplification, transcending cultural, and geographical borders. When it embeds the "original," the new text can serve to enter other disciplines, destabilize the authority of one art form, and establish the rehabilitative power of another, again playing in the sense of difference and similarity enriching the readers' or the spectators' experience. As the name "embedded" itself suggests, the relationship propagated by intertextuality hardly remains clear to the audience.

For Sanders, all the study of adaptation and appropriation boils down to the pleasure of the readers emerging out of the characteristic of anti-linearity among intertexts. It is the game of differences

and similarities between texts, the interplay of expectation and surprise that ensures the survival and endurance of the "original."

Judgement, however, comes naturally with adaptation and appropriation from the part of critics and the audience, and fidelity constitutes a major portion of judgement. While not focusing on the conventional frame of fidelity to theorize adaptation, Hutcheon views an adaptation as a formal entity or a product achieved by transposing and presenting a new interpretation, as a process of creation through re-interpretation and then re-creation, and as a process of reception of a repetition of the text, but with some variations. Thus, one of the many motives behind this thesis would be to understand how *Don Quixote* can be read using medium-specific tools – comics and animated caricatures – without the interference of the genre of the novel, the "original."

0.6 Reading Comics

The article "El canon se mueve" published in *El País* had carried an inserted commentary box about a very controversial topic of conversation last year – singer-songwriter Bob Dylan winning the Nobel Prize for Literature 2016. The announcement by the Swedish academy had sparked a fierce debate over the importance of the artistic genre and its relationship to the quality expected under the category named "Literature." In another article also published in *El País* titled "¿Merece Bob Dylan el Nobel de Literatura?" Sergio del Molino begins his article by mentioning the basic plot of *Alabanza* by Alberto Olmos, that talks about the presumed apocalypse caused by granting the Nobel Prize to Dylan. A Facebook comment even went on to say that "ya no hay motivos para que no le den el Grammy a un escritor." The hostility towards the Swedish Academy's decision emerges from various writers and critics who perhaps are sour towards the loss of exclusive monopoly held by mere writers over literature, as said by del Molino, that seems to have been escaping into other fields. With the unconscious acceptance of a certain set of standard rules, the

very nature of the debate brought again to the forefront the issue of a particular genre fixed for a particular type of message to be communicated. This announcement once again evoked a relationship between two genres – poetry and music –, but most of all the relationship between content and form. To what extent does the genre either enhance or weaken the content?

Not just music, but now even comics and caricatures have converted into a field of inquiry gaining popularity among scholars and critics and in the face of the written novel genre. The study of comics is fortified by and is a gateway to expanding specific terminology that helps readers and critics to better understand the genre. The genre as a mode of self-expression is a remarkable field of scholarship to explore the rich and multifaceted approach to understanding texts. Perhaps it can also be said that writers have lost their monopoly not just to music but also to comics, a combination of image-text, a genre that can be as expressive as impenetrable asserting that everything is literature, or rather re-defining what has been understood as literature. The new scholarship legitimizes comics in the field of literature by laying out a method of how to read comics for it to be called literature.

W.J.T. Mitchell confesses that a study of images inevitably turns into a study of the fear of images, more about iconophobia, as a "struggle between iconoclasm and idolatory" (3). However, comics function and become meaningful owing fully to the teamwork of words and pictures. "'Good' comics are those in which the combination of these [writing and drawing] very different forms of expression is thought to be harmonious" (McCloud 47). "In every sense, this misnamed form of reading is entitled to be regarded as literature because the images are employed as a language" (Eisner, *Graphic* xvii). Images require a huge amount of exercise to be decoded. Deciphering the meaning of the images, hence, becomes an integral and an automatic procedure while reading comics. Expert practitioners, like Steve McCloud and Will Eisner, try to respond to this

iconophobia by introducing a general insight, based on empirical conclusions drawn out of their own reading and perception of the medium.

In the introduction to a collection of essays *A Comics Studies Reader*, the editors Jeet Heer and Kent Worcester, pose the primary doubt that looms at the heart of theoretical and historical nature of the formation of comics studies as a discipline: "What is the relationship of reading comics to other forms of literacy? Are comics primarily a literary medium (to be read), a visual medium (to be viewed), or a hybrid medium that requires distinctive reading strategies on the part of the reader?" (xiii). Jenkins tries to elevate comics independent of other genres, in a way that it is "…read in relation to their own traditions, understood through their own vocabularies…" (Jenkins, "Introduction" 2). Eisner analyzes reading of comics as simply "an extension of text" (Eisner, *Graphic* xvii) where the images in comics do nothing but accelerate the reading process of text. The reading experience that comics can offer clearly required the emergence of genre-related and empirically created terminology distinct from other forms of art that make up the edifice called literature.

Speaking of McCloud's formulaic perception of comics, one cannot ignore the immense attention he gives to the concept of sequentiality as the primary characteristic that helps readers understand comics. McCloud draws the foundation of his comic theory from Eisner's sequential arts in that the most important is the arrangement of writing and imaging, and the narrative constructed out of this arrangement. He categorizes the sequential transition from panel to panel into six: 1) moment-to-moment, 2) action-to-action, 3) subject-to-subject, 4) scene-to-scene, 5) aspect-to-aspect, and 6) non-sequitur. Transitions can be logical or illogical. Nonetheless, McCloud believes in the existence of an "alchemy at work in the space between panels" (73) that can facilitate the search for meaning and resonance.

McCloud's contribution to the theorization of the art form of comics does serve as a groundwork to envision the art involved in the creation of comics and to mark out the features that delineate the comic genre from other forms to artwork in literature. However, many of his rationale regarding the approach to comics has been widely disapproved thanks to the advent of many new experiments with what the genre has to offer. McCloud's sequentiality has been challenged by theorists like Thierry Groensteen, Joseph Witek, Erik Rabkin, and artists like Jaime and Gilbert Hernandez. Groensteen differs from McCloud in that the former encourages the separation of images despite the correlation of images placed one after the other, that Groensteen calls "iconic solidarity" (128). Rabkin talks principally about the manipulation of time in comics, "Time in graphic narratives…is controlled, among other ways, by the degree of information density and representational immediacy in each frame" (37).

Joseph Witek in his article "The Arrow and the Grid," as the title itself suggests, discusses the manipulation of comic devices and reading habits by comics creators. Any deviation from the standard narrative sequence and the set reading habits requires the artist to "foreground the spatial relations of the panels" (Witek 152), by spelling out and guiding the movement of the eye from panel-to-panel using arrows. He calls arrows "emergency signs" in order to highlight and guide the reader through the "artistic misstep" in a "structural environment" so that the essence of comics as an integral whole constitutive of panels remains intact.

The chicano comic artists Jaime and Gilbert Hernandez, and sometimes joined by Mario Hernandez, challenged the theory proposed by McCloud in their comic productions. The underlying assumption of the possibility of narrativity only through sequentiality, obviating a linear temporal progression and at the same time a linear reading experience, is subverted in works like *Love & Rockets* by the trio. They execute the effect of simultaneity many times by depicting

two different scenes in the traditional panel-to-panel layout, not necessarily meaning temporal linearity of the events.

The diversified research on the comics genre shows that none of the elements in a comic book page can hide into obscurity. The studies in comics, supporting and contradicting each other, prove that every element plays a role in structuring reader behaviour and in the comprehension of the story through collaboration of words and images. The reading "guide," though empirical in nature from the past experimental works, paradoxically also serves as a guide for the later upcoming comics. It is interesting how these sets of instructions can be useful in reading adaptations and appropriations of *Don Quixote*. The point of interest for me here is the difference in the manner in which we read and perceive *Don Quixote* as a text, and *Don Quixote* as a comic, i.e. how does the addition of images and the subtraction of words affect our reading of the novel.

0.7 Chapters

With the aim of trying to answer the questions mentioned above, and by trying to amalgamate the theories of Adaptation and Appropriation with Comics Studies, I have divided my thesis into four chapters. All the primary texts have been separated based on the particular type of pictorial recreation of *Don Quixote*.

Taking help from Schmidt's study, the first chapter basically looks into the process of gradual canonization of *Don Quixote* and Don Quixote with the help of book illustrations published as early as the eighteenth century. It proceeds further to highlight some of the attempts made by caricaturists like Nestor Alonso, Matador, Mingote in bringing Don Quixote to the twenty-first digital century using certain pictorial icons, established as the standard icons by their predecessors.

After analyzing briefly the initial emergence and the repetition of specific icons that have progressed to define the image of Don Quixote leading to instant recognition, the second chapter is mainly dedicated to isolated caricatures like those created by Spanish caricaturist Forges derived from the story of *Don Quixote* published in widely circulated media like newspapers or magazines. For the purpose of this thesis, the internet has been a very useful source to gain access to individual caricatures, where Forge's caricatures are displayed in a virtual museum. Considering the physical setting of the museum, viewing it from the perspective of visitor perception and interpretation, Forges's caricatures are compared with book illustrations of Lorenzo Goñi, also displayed in the internet in a personal website dedicated solely to his artistic work.

The third chapter further asserts the complete loss of authority once held by Cervantes over his creation Don Quixote by citing an anthology called *Lanza en astillero. El caballero don Quijote y otras sus tristes figuras,* a collection of comic interpretation of the Cervantine novel by some of the renowned cartoonists in the Hispanic world. This anthology is then complemented with Francisco Ibáñez's *Mortadelo de la Mancha* from the *Mortadelo y Filemón* series. This chapter is dedicated to the re-invention of *Don Quixote* in the comic genre as an entire book as near adaptation, as is generally known, but inclined more towards a re-invention parallel to the Cervantine creation.

The fourth chapter continues with the comic genre with panel-to-panel narration of a story, but not as an alternative, rather as a possible sequel to Cervantes's "original." Here, I analyse Patricio Clarey and Lara Fuentes's comic *La sombra de don Quijote* from the perspective of contemporary gothic art nomenclature displacing the knight-errant from his decadent 17th century Spain to a surreal apocalyptic mindscape. I decided to dedicate one whole chapter to *La sombra* because

reading this comic requires not just the language of comics, but also the specific language of gothic art, creating a double-layered reception and production of *Don Quixote.*

The four chapters are then followed by the conclusion of the entire thesis leaving some areas open for further research.

There are numerous comic adaptations of *Don Quixote* in various languages. The primary motive behind the creation and publication of most of these comic adaptations is to bring "classic" literature closer to young readers and encourage them to read these great works of art. What I found interesting is that Jordi Robirosa says in the "Introducción" to *La sombra* that this comic too, like many other existing comic conversions, tries to invoke an urge among its readers to read the "original" *Don Quixote* through this comic. *La sombra,* however, is not a direct adaptation but, as said earlier, a possible sequel to *Don Quixote* with new characters and new storyline. Thus, this gave me the idea of choosing those caricatures and comics that do not feature Don Quixote as himself, but appropriated and re-created version of the knight-errant in conformity with the changed temporal space. All of the primary texts chosen originate from Spain except the Cuban caricaturist LAZ's work published in the online newspaper portal *lajuventudrebelde.cu,* as the selection of the texts depended not just on the specific criterium of them being appropriated versions, but also on the quick and easy availability of these texts for the purpose of my thesis. Hence, another fundamental question that can be added is that how and using what tools do the appropriated versions of *Don Quixote* encourage readers to read the "original" - a backward movement – by inciting a playful harmony between new icons and the old ones? How popular are the icons of *Don Quixote* for these artists of the appropriated versions to assume the proper transmission of the message?

Chapter 1

FORMATION OF THE QUIXOTIC IMAGERY

1.1 Introduction

Don Quixote at the end of the Second Part of the famous Cervantine novel, while on his death bed, claims to have recuperated his sanity by saying: "Yo tengo juicio ya libre y claro, sin las sombras caliginosas de la ignorancia que sobre él me pusieron mi amarga y continua leyenda de los detestables libros de caballerías" (*Quijote*, II, 74). A bit of a walk further through the lines of the novel, one reads about the relation between Cide Hamete Benengeli and Don Quixote, as written apparently by Benengeli and quoted by Cervantes:

> Para mí solo nació don Quijote, y yo para él: él supo obrar y yo escribir, solos los dos somos para en uno…a quien advertirás, si acaso llegas a conocerle, que deje reposar en la sepultura los cansados y ya podridos huesos de don Quijote, y no le quiera llevar, contra todos los fueros de la muerte, a Castilla la Vieja, haciéndole salir de la fuesa donde real y verdaderamente yace tendido de largo a largo, imposibilitado de hacer tercera jornada y salida nueva. (*Quijote*, II, 74)

However, Don Quixote's death does not seem to be legitimate, considering the open-endedness with which artists and readers have received the novel, giving various shapes to the novel. Robert Bayliss precisely notes the paradox in his article "What Don Quixote means today": "The paradox of Don Quixote at four hundred years old is that despite his supposedly anachronistic nature (a seventeenth-century character who aims to revive medieval institutions of chivalry), he has proven to be truly protean and adaptable to modern and postmodern circumstances" (383).

The incorporation of predecessors and the canonical status that they automatically obtain is not uncommon. The recent 2016 animated movie *Zootopia* surprised the audience with an excellent embedding of one of the greatest movies, *The Godfather* (1972). The Godfather Don Corleone is appropriated as a small tiny Arctic shrew sitting on an equally tiny chair, with an antiphrasis name Mr. Big. The reference to the 1972 movie is materialized with quick accession to the background music and Mr. Big's opening dialogue, "You come here in the house on the day my daughter is to be married" (*Zootopia*). His suit, his chair, and his adoption of words and excessive contemplation of each deed in life are clear pointers for the audience. The tiny ontological figure of Mr. Big does not however reduce the hugely hailed and the gigantic figure of the Godfather. Mr. Big definitely plays the role perfectly of the most feared crime boss, respected and served even by the huge, but loyal, polar bears.

Another movie released in 2016, *Trolls*, also offers a moment of awe in the second half of the movie that continues the rest of the movie and until the end. That bit of the movie holds direct reference to the famous fairy tale *Cinderella*. It begins with the disclosure of the long-held romantic feelings of the scullery maid Bridget towards the now King Gristle Jr. The Trolls, the happiest creatures, help her dress up[4] for a skate dancing date with the king, which goes wrong when the mean-spirited chef named Chef turns out at the skating ring. The audience comes to the realization of the allusion to the famous fairy tale when Bridget makes a dash from the scene and one of her skates gets left behind on the steps. This is then kept by King Gristles as a sweet memory of hers, hoping and wishing that she turns up for the most important day "Trolstice." This direct allusion then takes the story forward, but eventually gets ingrained into the story towards the end.

[4] The analogy with the rats helping Cinderella dress up for the ball.

These two examples of references to previous work cannot be considered as digressions from the main story nor as a mere add-on whose absence would have made no difference. Though the two movies could have used any other reference, these specific ones do create an impact on the audience by adding pleasure of watching and recognizing the allusion. This open and direct allusion is inherent in the two stories, pointing "to the manner in which the responses to adaptations depend" (Sanders 22), evoking the complexity involved in similarity and difference.

The placement of similarity and difference on the same plane in the final product arising out of the practice of adaptation and appropriation brings to the forefront the degree of imitation, along with the purpose behind imitation. Don Quixote, in the First Part, preaches to his squire the right way to achieve perfection is imitation of the "original": "…cuando algún pintor quiere salir famoso en su arte procura imitar los originales de los más únicos pintores que sabe, y esta misma regla corre por todos los más oficios o ejercicios de cuenta…" (*Quijote*, I, 25). The result of this imitation is that today we have a figure that "has taken on a cultural value, both as a commodity for mass consumption and as a symbol for political appropriation" (Bayliss 382).

1.2 *Don Quixote* in the Postmodern Context

A declaration of *Don Quixote* as a product of mass consumption itself disproves its canonical status. This clearly brings the novel into a postmodern context: "Included in the implications of this postmodern iconoclasm is the notion that possession of the material object, Don Quixote, signifies status and cultural prestige" (Bayliss 384). But *Don Quixote* itself does not distance away from postmodernity, thanks to its scepticism that it tries to evoke towards the then high literature.

Steiner Kvale talks about the postmodern quest for true reality based on the social and linguistic construction, though the current cyber-environment has in fact re-questioned what is being called

reality, i.e. the distinction between reality and fantasy is actually getting blurred. The true reality is kept at the targeted end, one to be searched for, that is given special attention through the narrative: "In the very act of telling a story the position of the storyteller and the listener, and their place in the social order, is constituted. Language and knowledge do not copy reality; rather, language constitutes reality. The focus is on the linguistic and social construction of reality, on interpretation and negotiation of the meaning of the lived world" (Kvale 21). Complementing this idea of the construction of perspectival reality Carroll B. Johnson, in her introduction to the volume of essays *Cervantes and his Postmodern Constituencies,* discusses the principle point of departure for a postmodernist, which "has to do with the nature of truth and the goals of our intellectual enterprise. Is truth always 'there' waiting passively to be discovered, or is truth actively constructed through sociolinguistic practice? And is our job to discover 'the' truth, or to construct many truths?" (Johnson xi).

The denial of and suspicion towards the existence of truth at all engages Cervantes with socio-economic-political movements of his time as is being delved into by the current postmodernists. Johnson digs out the analogies that she finds between Cervantes's moment and the postmodernist scepticism towards reason and logic outside the established intellectual traditions. The crucial point of convergence here is the society, at that moment and now, that is built not by "purity and exclusivity" (Johnson xix), but by "diversity and pluralism" (xix). Kvale's insistence on the function of the narrative to decode this kind of pluralistic reality comes out of the ever-developing nature of language, as held by postmodernists. The celebration of difference for heterogeneity to seep in and prevail is well exemplified by the postmodern elucidation by Cervantes in *Don Quixote*.

Iffland in his essay "Cervantismo as social praxis in the 'Neo-Post' age: are we kidding ourselves?" lists out how language functions in the post-modern goal for social transformation and justice: "'Subversive,' 'oppositional,' 'marginal,' 'peripheral,' 'exclusionary,' 'contestatory,' 'phallocentric,' 'decentering,' 'emancipatory,' 'patriarchical,' 'subaltern' – the list of politically charged terms in vogue goes on and on" (Iffland, "Cervantismo" 236). These ideologies clearly translate into a dubious attitude towards hegemony, getting close to collapse this hegemony. Iffland points precisely to this collapse, as a direct reaction of the inability of the "'foundationalist' master narratives" (242) to play their part, that is resonated by the final *desengaño* in the apparently sane Alonso Quijano. The postmodernity in the figure of Don Quixote is summarized by Iffland:

> …Postmodernist political practice could see a very valuable emblem in the figure of Don Quixote. Here we have an archetypal decentered subject (dressed for the part, I might add) engaging in micropolitical praxis at the margins and within the interstices of a repressive political order in an orgy of 'universal abandon.' He does it as an autonomous, unpredictable individual, not bothering to build a peasant army whose objective would be to seize power – a 'no-no' for the postmodernists. Even his creator could be billed as presciently postmodern as he engages in a pyrotechnics of perspectivism, destroying all notions of foundationalism in the process. ("Cervantismo" 242)

Getting back to the predicament made by the knight-errant about imitation, the knight-errant elevates the "original," the "canon" that he pretends to imitate, to the status of unsurmountable and unquestionable doctrine. Imitation is shown to be an ideal act to step towards improving reality, to talk about how things should be: "no pintándolo ni descubriéndolo como ellos fueron, sino como habían de ser, para quedar ejemplos a los venideros hombres de sus virtudes" (*Quijote,* I, 25). In

this, Don Quixote uses the classical and Renaissance theory of arts of imitating and applying the practice of the "canon," whose work is most outstanding:

> …Amadís fue el norte, el lucero, el sol de los valientes y enamorados caballeros, a quien debemos de imitar todos aquellos que debajo de la bandera de amor y de la caballería militamos. Siendo, pues, esto así, como lo es, hallo yo, Sancho amigo, que el caballero andante que más le imitare estará más cerca de alcanzar la perfección de la caballería. (*Quijote,* I, 25)

Imitation works here as an unsuspicious approach towards the "canon." However, as mentioned earlier the final *desengaño* caused by the ultimate failure of Alonso Quijano to become Don Quixote tells the readers otherwise of imitation. This echoes exactly what Johnson calls to avoid – "generalizing our individual attitude and response" (Johnson xix), emphasizing on the analogous nature of the social conditions during Cervantes's moment, rather than it being identical. This demands a pluralistic perspective to approach what is thought to be reality: "The diachronic relativism signalled by the presence of analogies rather than identities is overlain and further complicated by the synchronic relativism of a multitude of different interpreters using a multitude of interpretive codes" (Johnson xix). The reason behind this is, of course, what Kvale precisely says "reality isn't what it used to be."

Under this rubric of postmodern celebration of difference, in this chapter my main focus will be the thematic pluralistic re-interpretation of *Don Quixote* re-written, incarnating the knight-errant's subsequent journeys. The multifarious essence of a postmodern interpretation takes Don Quixote across genres. This chapter focuses on the re-imagination of Don Quixote and Sancho Panza pictorially as isolated cartoons and caricatures. These instances of re-imagination by certain artists

appear as results in "Google Images" when searched for pictorial representation with the keywords "la caricatura de don quijote." Though originally published in a variety of media, be it newspapers, journals, blogs, illustrated versions of *Don Quixote*, it would be interesting to read them as isolated cartoons as they appear in the "Google Images" page. The internet being a source today with easy access, it is highly possible that these cartoons are perceived not as part of or in alignment with the worded text, episode by episode, but simply as a representation of the text in its entirety in another language. Thus, while not representing nor mirroring the Cervantine text symmetrically, these cartoons base themselves on those few aspects about *Don Quixote* that became popular over time.

1.3 *Don Quixote*'s Opening Sentence Re-written

Eliot's notion of delineation from the historical sense is synthesized by Adrienne Rich's "When we dead awaken: writing as re-vision." Rich defines the act of re-vision: "the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction" (369). Although Rich writes about re-vision from a political perspective, it does encourage a look at the past for the construction of creativity. Sanders, however, points out the aspect that poses antithetical between Eliot's and Rich's suggestion: "…it is also entirely antithetical to Eliot's mindset in that it simultaneously advocates a radical break with that tradition, a dissonant and a dissident rupturing of its value-hierarchies" (9).

The destabilization of the hegemony is realized with a relocation of the "canon" into an unfamiliar context and challenging the "original," and bringing about a distinct and multifarious response. The opening sentence of *Don Quixote*, of the narrative proper, "En un lugar de la Mancha de cuyo

nombre no quiero acordarme…" (*Quijote*, I, 1) has over the years attained a legendary status enough for it to be associated immediately with the "canon."

However, this legendary first sentence has been re-written in different ways through a completely different medium, which is the caricature. This process of re-working upon the legend and to emulate it in diverse ways weakens the vertical tower over which it stands, strengthening rather the horizontal plane where all attain equal status.

Fig. 1 Matador (matadorcartoons.blogspot.com)

Fig.2 Forges, "La escritura del Quijote: Cervantes, maestro de maestros," *Forges y Don Quijote: un diálogo a través de siglos* (https://biblioteca.ucm.es/historica/escritura-1)

The caricature (see fig. 1) by the Colombian Matador is a clear re-construction of the first sentence of the Cervantine novel. The sentence has been displaced from the 17th century temporal and social setting and placed into the 21st century context. The tattooed guy with piercings holds a book in his hand, *Don Quixote* of course, and reads the first opening sentence. While reading aloud, it seems he self-consciously replaces certain key words with "man," "ni idea," "parchaba," and adds words like "cool."

Figure 2 by the Spanish caricaturist Forges imagined the possible solution to the ambiguity behind the first sentence and the decision to keep the first sentence as we have it now. The caricature shows Cervantes in his study fed up of having to make the important decision of how to start his masterpiece. Cervantes counts on the toss of a coin for the purpose of choosing between two options that he has: "Muchos años después, frente al peloton de fusilamiento, el coronel Aureliano Buendía…" or "En un lugar de la Mancha…." The popularity of this memorable sentence is beyond doubt that it can be said with absolute certainty that the result of the toss was tails. What is also conspicuous in this caricature is the reference to Gabriel García Márquez's famous creation Aureliano Buendía from his *Cien años de soledad*. The intertextuality seen here demonstrating an imagined relationship between two texts originating from both sides of the Atlantic augments the reading experience of the caricature. Here, intertextuality adds to the pleasure of reception of this caricature with the play taking place between the two canonical texts:

> Texts feed off each other and create other texts…literature creates literature. Part of the sheer pleasure of the reading experience must be the tension between the familiar and the new, and the recognition both of similarity and difference, between ourselves and between texts. The pleasure exists, and persists, then in the act of reading in, around, and on (and on). (Sanders 14)

Fig. 3 *Diario 16*, 1981 (https://www.pinterest.ca/pin/387661480397416199/)

Figure 3 again is an illustration of Cervantes in his study trying to start his masterpiece[5]. The joke here goes after the part "de cuyo nombre no quiero acordarme…" of the famous sentence. The illustration shows another possible reason that might have endorsed the deliberate obscurity of the exact name of the place. It shows Cervantes to have had a hangover from wine from the night before and to have had an eye for a brunette girl, both that the author clearly regrets: "Maldita resaca." and "¡Y aquella morena tan buenísima!" The result of this is of course the complete wipe out of the name of the town that he might have thought of earlier in which to place his protagonist. This speculation of the conception of the first sentence of this grand novel signals to the liberty taken by writers and readers to support the emergence of a different kind of literature.

Leo Spitzer comments on the liberty offered by the first sentence:

> 'En un lugar de la Mancha de cuyo nombre no quiero acordarme' is further evidence that Cervantes is insisting on his right to free invention…device by which the narrator reminds the reader of his dependence upon him… Cervantes pretends that he does not know or

[5] I found this image on Pinterest but could not trace the name of the illustrator. It seems that this was published in the Spanish daily *Diario 16* on the 23rd of April 1981.

> that his sources give divergent names. These variations are nothing but vindications of his artistic liberty to choose the details of his story among infinite possibilities. (123)

The adventure of Don Quixote with the slaves held prisoners and his humble motive to free the prisoners is seen by Javier Adúriz as a metaphor of liberty professed by the author to the writers: "…este anhelo de libertad indispensable, cuya emergencia enuncia en el suceder argumental, en realidad opera como instinto constructivo en todos los estratos de composición de la novela y convierte, tal vez, a esta aventura en particular en una metáfora del todo" (Adúriz 42). The artistic liberty granted by Cervantes himself in the first sentence is believed to have performed the function of universality, that is available for the succeeding artists and readers to interpret their own way. However, a catch is that the variation in the interpretation will be successfully received by the readers depending only on the appropriate recognition of some of the elements used in the image to manifest the temporal transcendence, or to provoke laughter in this case. In the next section, I will briefly mention the iconography that has been defining the pictorial representations of *Don Quixote.*

1.4 Specific Iconography of *Don Quixote*'s Illustrations

While Cervantes takes all the measures in his Second Part to win back his position and authority over Don Quixote, the advent of print technology fuelled the publication of many different editions, even some with slight changes. The subsequent editions published then started with book illustrations. Cervantes's imaginary world was finally given a visual incarnation. The world of imagination could now be seen and perceived, and Don Quixote and Sancho Panza were brought to life. In reality, what strengthened the establishment of *Don Quixote* among the popular culture is its continuous appearance.

Print technology has contributed immensely to the repetitive production and consumption of transcended representations of *Don Quixote.* Schmidt recognizes the reproductive characteristic of print technology leading to the popularity of Don Quixote. She borrows from Alvin Kernan's study of the print logic – multiplicity, systematization, and fixity:

> …multiplicity – the printing press makes many different books and many copies of the same book; systematization – a book is systematically produced and internally ordered, and in existence forces the systematic structuring of knowledge; fixity – the book is objectively, durably, there, always the same or moving towards a 'true'' form. (Kernan 54)

Like Schmidt, I would borrow these terms, especially the terms "multiplicity" and "fixity" to begin discussing the iconography to create a base to study the appropriated comic versions of Don Quixote and *Don Quixote*. Multiple production increases circulation of the same, seeping into the popular wisdom. Different forms of media facilitate the massive reproduction for every social class: "…in spite of its fame and canonical status, most people know about the *Quixote* through some derivative representation, from some image or icon and its cultural associations. One could affirm indeed, without fear or exaggeration, that the *Quixote* is an often seen, talked-about, but seldom-read book" (Urbina 15).

BBC had published an article on the 9th of May 2016 titled "Breakfast at Tiffany's: How Hollywood retold a gritty story," written by Holly Williams. The article opened with the sentence: "The little black dress. The pearls; the oversized sunglasses and the absurdly long cigarette holder…has become more famous for its visual shorthands, its signifiers of New York chic and fashionably feminity, than its actual story or characters" ("Breakfast at Tiffany's"). These props as Holly Golightly's accessories, the protagonist of Truman Capote's 1958 novella, add to the

furnishing of the character's personality. The adaptation of the novella into the film genre gave a more visual character to these accessories with Audrey Hepburn bringing to life the beguile character. However, the article says that "Ms Golightly of the book and Ms Golightly of the film are in fact rather different, but both sparkle like a Tiffany diamond" ("Breakfast at Tiffany's"). All these props did enter the club of timeless fashion classics, intriguingly pushed into fame not by Capote's Holly Golightly but by Audrey Hepburn: "It's the face that launched a thousand prints, with posters of the movie adorning vintage-loving walls the world over, a symbol for a bygone era of glamour." The power of the "visual idiom," using Schmidt's terminology, is further authenticated by the question asked by H. Williams: "But how do they live up to Audrey Hepburn? …not whether they suit the character" ("Breakfast at Tiffany's"), posing as the primary difficulty of performing a second act, in fact the third act considering Capote's novella as the first Golightly. Stage re-invention of *Breakfast at Tiffany's* and most of all revamping Holly Glightly's character has not been an easy task. The article lists a number of attempts towards a successful third version, but which always ended up in failure. The reputation or the success of a third version depended upon the successful enactment of Golightly's character. A stage version in London's West End in 2009, a musical version in 1966, a Broadway play in 2013, all failed to live up to the reputation of Holly Golightly having received very indifferent and unenthusiastic reviews, dismissing the ease with which Hepburn portrayed it.

This article exemplifies very well the significance of the visual medium, which provided a new connotation to the main character, but also that contributed immensely to the financial success of the film. Hepburn's interpretation popularized the specific iconography that helped in the build-up to the expectation, now as a model for any subsequent versions and revisions. The multiple reproduction of images leads to the formation of iconography that, as mentioned, begins to form

"a visual sign within a system of pictorial 'writing'" (Schmidt 11). Mitchell talks about the pictorial expression either accompanying a text or as an adaptation itself: "What expressions amount to is the artful planting of certain clues in a picture that allow us to form an act of ventriloquism, an act which endows the picture with eloquence, and particularly with a nonvisual and verbal eloquence" (41). The clues that Mitchell mentions get fixed, and though they pose as models for future versions, they also haunt the "recycled" visual signifiers, which in reality contributed to the failure of stage adaptations of *Breakfast at Tiffany's*: "It may be that they're caught between a rock and a hard place: too similar to the movie and they can't live up to the light-touch charisma and now ossified iconography of Hepburn; too like the book, and they lose the expected, populist fantasy, making the show a tougher sell. For there are major differences between the two – and it's the film that has the most fans, that will bring gangs of girls to the stalls" ("Breakfast at Tiffany's").

In similar fashion, since the first illustration of Don Quixote, the print technology helped in multiplication and the establishment of the iconography of *Don Quixote*. The circulation of these icons leverages repetition to such an extent that the signified, thought to be open to renovation, becomes fixed: "For example, even persons who know nothing of Cervantes's text can recognize Don Quixote's attenuated stick figure and Sancho Panza's round blob in Picasso's famous black and white painting" (Schmidt 11) (see fig. 4). Mallen in his study of Picasso's drawing of Don Quixote and Sancho Panza "*Don Quichotte* vu par Pablo Picasso: Visual Syntax in the Iconography of *Don Quixote*" notes that Picasso has chosen "a triangular composition, with Sancho at the base and his master at the apex" (135). In order to undertake a study on Picasso's drawing, Mallen tries to place it in the context of Cubism, the revolutionary form of abstract art of which Picasso was one of the main propagators. With Cubism, Picasso brought in the harsh reality to art, by not manipulating reality "merely for aesthetic purposes" (137), thus depicting "the facts

and inconsistencies of everyday experience than it had ever been seen before" (136). From this very brief and principal idea of Cubism, Mallen tries to decipher the triangular composition of the placement of Don Quixote and Sancho Panza in Picasso's drawing. Mallen points its probability behind the idea of depiction of "psychological content of Don Quixote by pictorial means" (144). He refers to the psychology behind the effects of the stimulation caused in the brain while viewing an image, assimilating it, and drawing its meaning. While not getting into psychology and not deviating from the principle focus, which is Picasso's image in itself and the elements used in it, I cite his conclusion on the drawing that is of importance to the topic:

> …the general message of the entire triangular composition is echoed and underscored by the two smaller triangles: one representing Don Quixote's higher aspirations, the other symbolizing Sancho's attachment to the earth. When Picasso placed Don Quixote at the apex of the two upward triangles, he might have intended to represent the flight from 'base reality' (which unites Sancho and 17th century Spain) to an 'idealized golden age' (which associates Cervantes with Don Quixote). (Mallen 149)

Fig. 4 Picasso, *Don Quixote,* 1955 (http://www.pablopicasso.org/don-quixote.jsp)

To this psychological study, one must add the visual elements included like windmills in the background, the lands of La Mancha, the lance, and the shield. The outline of the two protagonists

is also very familiar to the readers of popular culture, the masses – the lean figure with a long beard wearing Mambrino's helmet and, of course, Sancho's big belly.

Doré, had produced 169 illustrations for the First Part of *Don Quixote*, 190 in total. The editions of *Don Quixote*, the ones illustrated by Doré, are claimed to have better explanation to the text. Miller in his essay "Narrar el *Quijote I* en palabras e imágenes gráficas: Cervantes, Doré y Dalí" affirms the instrumental function of Doré in Cervantes's novel, as opposed to a fundamental one, in this rather long quote:

> Doré…entiende que la multiplicación de perspectivas sobre el protagonista y su motivación es más fundamental para el arte innovador del *Quijote* léxico que el enlazamiento mecánico de personajes y acciones. Concretamente en el caso del cap. 25, Doré hace su propio juego de perspectivas. Su dibujo de cabeza de capítulo…antepone a la narración léxica del capítulo la anticipación gráfica de una acción y personajes que se presentan sólo páginas adelante. Esto hace que el lector gráfico-léxico tenga a su alcance elementos de información y comprensión antes del tiempo propiamente léxico-cervantino. Y, según la habilidad de tal lector para mantener en juego la anticipación gráfica con su sistema de inferencias respecto al devenir narrativo cervantino, se cambia proporcionalmente su manera de procesar las aventuras de don Quijote. (Miller105)

Figure 5 shows Don Quixote and Sancho Panza on their respective rides, with the caption saying, "Sancho and the Don set out on their joint adventure (I, 7)" (*Doré's* 10). In this illustration, we see Don Quixote supposedly praising himself and his potential feat as a knight-errant. His words seeming to be bouncing back from a clueless Sancho. The difference in the physical structure of the knight-errant and the squire is depicted using the usual tropes of a lean Don Quixote with beard with his lance, and a relatively short Sancho Panza with a big belly. These aside, the inclination

for undertaking a "quixotic" journey towards an ambiguous and illusory destination is well contrasted by Doré. The knight-errant's Rocinante and Sancho's mule clearly manifest opposite body language – Rocinante's head is held high and it seems to be galloping ahead delightfully, while on the other hand, the mule appears to be dragging itself forward with its head lowered, revealing publicly its discouragement right at the beginning of the journey itself. The respective perception of the journey drawn out of the body language of the two rides perhaps metaphorically indicates the respective contrasting approach to the journey of the protagonists.

Fig. 5 Gustave Doré, "Sancho and the Don set out on their joint adventures" (*Doré's Illustrations for Don Quixote. A selection of 190 Illustrations by Gustave Doré* 10)

Doré has been an inspiration for many of the successive illustrators and cartoonists, especially in the sub-domain of *Don Quixote*'s narrative-based and narrative-dependant illustrations. The advent of illustrated editions gave birth to a lexical-graphic reader who had both the narrative and the illustration in front of him, leaving the reader with greater liberty to affirm or deny the common notion of fidelity.

Anthony Close comments on Doré's illustrations whose comprehension was facilitated by the narrative running alongside: "…la imagen de Gustave Doré y su concepto romántico del espacio

– palacios recargados, crepúsculos o noches misteriosas, amasijos en combate, desfiladeros profundos y fantasmagóricas escenas cortesanas – denotaba la impronta personal a través de una selección de instantes narrativas coincidentes con su apetito de énfasis" (Close 7). Over the course of time the graphical language to read *Don Quixote* started to evolve and attain its own codes and symbols as specific connotations creating a dialogue between Cervantes's *Don Quixote* and the face of Don Quixote being imagined by the reader.

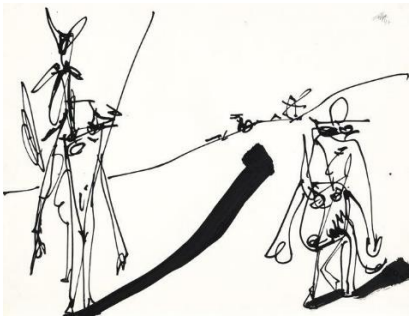

Fig.6 Antonio Saura© "Todo esto no me descontenta; prosigue adelante –dijo Don Quijote-. Llegaste, ¿y qué hacía aquella reina de la hermosura? A buen seguro que la hallaste ensartando perlas, o bordando alguna empresa con oro de canutillo para este su cautivo caballero." (Succession Antonio Saura/www.antoniosaura.org/A+V Agencia de Creadores Visuales, 2017)

Figure 6 is a drawing by the Spanish painter Antonio Saura in which the only material that the graphic reader has at his/her disposal are mere lines drawn seemingly without having raised the pen even once. The first perception is that of some lines scribbled on a piece of paper. Nonetheless, recursive appearance of the Cervantine novel's illustrations in a variety of media over the course of time managed to convert the specific images into certain codes, those that are constructed and established since the very first reading of the novel. What serves us here is the psychological study behind visual representation by E. H. Gombrich.

The awareness of any image without the need to know everything in the image depends on the existence of the specific stimulating elements in the image. Stimulation is realized by the impression created by those familiar elements that can be recognized, the elements retained by the

memory, what Gombrich calls symbols. If the symbols follow a constant formula, despite slight variations, they become codes that lead to instant recognition:

> The power to recall of symbols varies of course enormously, but thanks to their economy of elements, symbols are much more amenable to availability in storage…Whatever can be coded in symbols can also be retrieved and recalled with relative ease…The need for a schema is the need for a code…It is not likely that anybody ever remembers reality in precisely that way, but images of this schematic kind admirably serve as codes that are aids to memorizing. (Gombrich 16)

According to Gombrich, the codes are established based on the variety of experiences in the real world. These codes referred to as constancies in psychology "cover[s] the totality of those stabilizing tendencies that prevent us from getting giddy in a world of fluctuating appearances" (18). This is exactly what is happening when we see Saura's caricature, composed of scribbled lines. The two contrasting figures, one with a lance and the other with a bag, on their rides that are diametric as well, and not to forget the helmet, all lead to "instant and effortless recognition. It will do so to such an extent that it will in fact restore the feeling of reality, including – and this is most important – the constancies" (19). Thus, Saura invokes a new resurrection of the knight-errant using Chinese water colours, acrylic and pencil, destabilizing again the written medium that had once created the figure of Don Quixote.

The readers of *Don Quixote* definitely might not be unfamiliar with its illustrated version by another Spanish cartoonist and illustrator Antonio Mingote. Passing the tradition of iconography from romantic art to an animated representation, the basic ingredients in the visual reproduction of Don Quixote and Sancho Panza continue to be the same. Figure 7 shows a front view of the two protagonists, faithfully containing the lance, the metallic armour, Malambrino's helmet, and of

course the famous and iconic windmill in the background. Sancho too matches all the traditional characteristics of *Sancho* riding on his mule. Mingote's caricature stands out conspicuously as seen in the specific corporeal form given to Don Quixote and Sancho Panza. His caricatures "tiene[n] entidad propia independiente de lo representado, de las personas, objetos, situaciones que se plasman en el papel" ("El arte"). The author of the article "El arte según Mingote," published in the Spanish newspaper *ABC* on the 19th of January, 2009, tries to highlight the self-sufficiency of Mingote's artwork: "Una de las características más admirables del arte de Mingote es que una viñeta cualquiera, una mera viñeta suya se basta para explicar el conjunto de su obra. Lleva en ella todos los rasgos y todas sus cualidades y tiene una dimensión como molecular que condensa la síntesis de un todo que es la obra de Mingote." Despite the self-sufficiency, one cannot help but notice the inevitability of deploying those particular codes that have become signifiers revolving around the Don Quixote's organic form.

Fig.7 Antonio Mingote, "Don Quijote y Sancho Panza" (http://cuevadelcoco.blogspot.ca/2016/04/don-quijote-de-la-mancha-visto-por.html)

According to E. C. Riley, *Don Quixote* "is a novel conceived in strongly visual terms" (111). Urbina adds to this that though iconography amplified the understanding of the text with better access, the interpretative tradition of illustrations also results in a conditioned reading of the text "while producing a false sense of knowledge and familiarity about the character, his life and

adventures. In fact, the illustrations allow us to see, and thus to know, not only the never-read but also the never-seen in the parodic text, the so-called 'nunca visto' fictional world imagined by Don Quixote" (Urbina 28). The false sense of knowledge and familiarity that Urbina refers to here can be placed in the debate of familiarity and unfamiliarity in Hutcheon's theory of repetition with variation in adaptations. The evolution of the illustrations and now in comic form play precisely with this false sense of knowledge about Don Quixote by introducing new signifiers and maintaining the known signifiers.

1.5 Don Quixote's Attempt at Transcendence

John Bryantt in his book *The Fluid Text. A Theory of Revision and Editing for Book and Screen* highlights the main intention behind what he calls the "fluid-text editor," whose mission is "not to showcase single, clear reading texts but to use the apparatus to expose readers to the *distances between* multiple versions" (italics in the original quote itself) (123). These multiple versions built around the apparatus imitation-repetition-variation introduce new elements evolving over time. The multiplicity out of the variety of versions also fits into the triangular model behind an illustration, the one proposed by Hodnett – representation, interpretation, and decoration. The tripartite function of illustrations does not terminate merely at reading the text visually. They come along with the additional elements like "physical description of landscapes, figures, gestures, facial expressions, clothing, and architecture" (Schmidt 8). The process of representation, interpretation, and decoration involves not just mere imitation. Imitation is often feigned under the guise of providing another alternative to the narrative. Though Hodnett gave a name to this apparatus in illustrated editions and the functions of these illustrations in an edition, this model also serves as a framework to read a caricature in itself. A re-reading and re-imagination stemming out of

interpretation brings about a new kind of decoration within the panel with symbols representing a more contemporary reading.

In October 2015, a new edition of *Asterix and the Missing Scroll* was launched within the Asterix and Obelix's series. The series was taken over from the original co-creators Albert Uderzo and René Goscinny by the author-illustrator pair Jean-Yves Ferri and Didier Conrad. With an effort to bring the two Gauls "home" into the present, one of the Roman foes is inspired by WikiLeaks founder Julian Assange. The series offers a real resistance towards the efforts to actualize itself corresponding to the context of publication. The series, as is well known, is pretty much historicized with the Gauls always on the quest to resist Roman invasion. Thus, it demands an intelligent mix of 50 years before Christ and the 21st century: "Una ardilla que solo dice *tuit*. Legionarios romanos llamados Antivirus y un galo al que se conoce como Redwifix. Palomas que sustituyen los tradicionales cauces de mensajería. Y un espía que aunque no se llame Wikileaks ni Assange destapa uno de los secretos más resguardados del Imperio del César" ("Astérix"). An introduction of elements, unfamiliar to the world of *Asterix and Obelix* but familiar to the contemporary readers, stamps the comic's relevance in the current political scenario, confirming the digital language. As a celebration of 50 years since the Gauls Asterix and Obelix came to life, thanks to the "original" co-creators Uderzo and Goscinny, the publication of *Asterix and the Missing Scrolls* is seen as an homage filled with nostalgia for the "original" pre-Christian world. However, what is the most intriguing in the intentionality behind the publication of this edition, in particular, is the affirmation of a certain degree of authority over the comic series by Ferri and Conrad, liberating not just *Asterix and Obelix* from the chains of Uderzo and Goscinny, but also themselves as succeeding artists. Labelled as a classic, the death of one of the creators, Goscinny, had almost terminated the future of *Asterix and Obelix*. Nonetheless, instead of abandoning the

series, Ferri and Conrad adopt the two Gauls and make them their own: “Es un cierre de ciclo. Un número cero. El cambio será paulatino, porque estamos hablando de una institución rodeada de intereses, pero poco a poco veremos salir más de su personalidad. Seguro que en unos tres álbumes comienza a cambiar también el dibujo. Hay futuro” (“Astérix”). The juggle here seems to be between termination-continuation and homage-disloyalty. *Asterix and the Missing Scroll* gives encouragement to maintain the continuity of the series but at the same time it is also a fight to break the monopoly of the “original” creators.

The pertinence of this example of a renovation of *Asterix and Obelix* clearly stays as a model for the practice of redefining a so-called classic by “stealing” the “original” author’s authority over the text. The power that an author holds over a text will be dealt with theoretically in the following sections, but for now I would like to include two caricatures showing Don Quixote’s own disorientation in a new era.

Fig. 8 Mingote (http://ba-lon-ces-to.blogspot.ca/2015/12/imagenes-de-ba-lon-ces-to-16-don-quijote.html)

Figure 8, a caricature by Mingote, shows a hypothetical situation about Don Quixote’s and Sancho Panza’s attempt to transcend beyond the boundaries of the time period, the 17th century, when the characters were born. In this caricature, we see both the protagonists in their own outfits but in a totally different physical environment, and it the middle of a totally unexpected action - one can see them playing basketball, instead of searching for adventures. One also hears Don Quixote

whining about the unacceptability that they might be confronting to an equally whining Sancho Panza: “Vamos, Sancho, algo habrá para que en este nuevo siglo nos acepten.” This speech bubble clearly shows the probable perplexity suffered by Don Quixote, thanks to his anachronistic context where he finds himself. Very unlike the Don Quixote encountered in Cervantes’s version where he refuses to acknowledge change by trying to achieve the impossible and ending up in failure every time. In this caricature, we see an alternative version in which Don Quixote recognizes the need to change, even if unenthusiastically and forcefully. One can see the forceful desire in the knight-errant in order to win acceptance in a time period that is not his.

An article titled “Breakfast at Starbucks? How to update a literary classic” was published in *The Guardian* on 6th of January 2014. The article, published under the section “Fiction,” proposes hypothetical re-imagination and re-contextualization of some of the well-known classics. The opening paragraph suggests some creative ideas to begin with: “How will Shakespeare’s Caliban fare in the era of the digital monster? What modern scandal could possibly recreate the shock of Lydia’s flight to Brighton with the dastardly Wickham in Jane Austen’s Pride and Prejudice? How can an epistolary romance survive the Facebook era?” (“Breakfast at Starbucks”).

The article cites four re-inventions of classical literature by “four people brave enough to mess about with iconic works....” (“Breakfast at Starbucks”). One of the examples was a re-invention of James Bond in a novel named *Solo* by William Boyd. For Boyd, it was the written novel by Ian Fleming that acted as the source of inspiration, and not the film. He says that all that seems unusual or untypical in *Solo* actually originates from Fleming’s novel. Boyd makes an interesting and innovative observation in Bond’s character, which are his food habits, describing him as a foodie long before foodies were invented. In the 1963 short story “007 in New York,” Fleming provides Bond’s recipe for the perfect scrambled eggs on toast. This is given as a footnote. Thus, using this

cue Boyd creates a new James Bond who makes his own vinaigrette but the recipe is supplied by Boyd himself.

The point of citing Boyd's *Solo* is that Boyd himself remarks that "the opportunity presented itself, irresistibly" ("Breakfast at Starbucks"), which is to say that the hint to transcend mostly rests in the "original," proving the "original's" timelessness. This again brings to the forefront the debate surrounding the translatability as a necessary quality of any text. Anachronism being one side of the coin to interpret *Don Quixote*, the estrangement faced by Don Quixote because of the failure to appropriate the long-eclipsed era of knight-errantry agitates the relation between the signifier and the signified. Though Robert Weimann talks about the inevitability of distance, alienation, and reification of any one aspect in the study and practice of appropriation, he also suggests to "view these levels (the rupture between them [the signifier and the signified] as well as their interdependence) together and to attempt to interconnect the semiotic problematic of signification and the extra-textual dimension of representativity, as involving shifting relations of writing, reading, social reproduction and political power" ("Text" 93). The alienation faced by Don Quixote, because of a constant bewilderment with regards to his surroundings, leads us to re-think ways to ally "the author's language and the reader's meaning" ("Text" 93).

Hans Robert Jauss in his "Literary History as a Challenge to Literary Theory" suggests:

> The perspective of the aesthetics of reception mediates between passive reception and active understanding, experience formative of norms, and new production. If the history of literature is viewed in this way within the horizon of a dialogue between work and audience that forms a continuity, the opposition between its aesthetic and its historical aspects is also continually mediated. (8)

He expands the horizon for reception by suggesting a possible mediation between the work and the audience at a given time and context.

Fig. 9 Néstor Alonso, "Caminos," *Blog Educativo* (*educ@con TIC,* http://www.educacontic.es/blog/caminos)

An assimilation process by the two protagonists takes place in figure 9, a caricature by Néstor Alonso. Paul Edwards begins his article "Adaptations: Two Theories" with the sentence: "In the strictest sense, to adapt is to make fit." The "urge to adapt," as said by Hutcheon, arises out of questions "why," "why now," or "why here, for this audience" (107). In this caricature, one can see the two travellers walking through Spain, updated as far as their confidence on technology is concerned; tablet, blog, and internet as the fastest mode of communication for the quick circulation of the feats achieved by the knight-errant. It seems that Don Quixote feels immense pride in his encounter with windmills, worthy of being uploaded as a blog on the public domain. One obviously cannot ignore the juxtaposition of the old and the new, the familiar and the unfamiliar: Tablet, Guasap, App, blog, a smartphone with Sancho, armour, lance, and the journey on horse and a donkey for them respectively. What one can notice is of course an interpretation and a reading from a new temporal point leading to the construction of a monument to a "new" classic by readers at a given time, as is called for by Jauss.

The recycling process evidently introduces something strange into the standard. This juxtaposition provokes the anti-linear movement, a kind of kinetic vocabulary as Sanders terms the process of placing the old and the new together. By placing a smartphone in the hands of Sancho Panza and Don Quixote, the caricatures provide enough of a hint regarding the journey of *Don Quixote* through different geographical and historical points. These staging points become easily discernible informing the reader of the improvisations that *Don Quixote* has gone through at each stage.

Sanders, at the same time, also points out one major drawback of terming the supposed evolution as a journey: "But there is also a danger in deploying the motif of the journey. As a term that seems to insist on a beginning and an end-point, an origin and a destination, the idea of a journey can reduce the adaptive process to a linear teleology" (38). The way Sanders interprets Graham Swift's *Last Orders*, as an homage to William Faulkner's *As I Lay Dying*, the adjustment of the old and the new in each caricature shows an intertwining and circular movement, creating an image of a network rather than a linear line.

1.6 Towards a Near-Slapstick Interpretation of *Don Quixote*

Similar to Swift's *Last Orders*, some of the re-imaginations of *Don Quixote* do suggest a network-like movement within the reading pattern. A parallel story bases itself on an alternative interpretation of the "original." However, in the case of an alternative of the "canon," one might wonder: how does the alternative version have it impact on the "canon." What made a particular piece of art "canon" in the first place? And then, do the subsequent versions work to ensure the "original's" canonical status or do they strive for recognition that is constantly being denied by the canonical status? This section begins with the initial illustrated interpretations of *Don Quixote*

during the eighteenth century, as studied by Schmidt, that is supposed to have helped the novel attain the canonical privilege that it enjoys even today.

The Lord Carteret edition of *Don Quixote* published in England in 1738 by J.R. Tonson is seen as the leading contributor to pull the Cervantine novel out of low ranking burlesque reception to a canonical position formed by a neoclassical perspective. Along with mere entertainment, the neoclassical vision also interpreted the novel as instructional for the educated readers. In fact, the eighteenth century neoclassical adoption of *Don Quixote* is also seen as ironic by many scholars with it being characterized as the least neoclassical work of all – "...its rambling plot, violent and bawdy humour, and indecorous comic deflation of the self-appointed knight and gradual ennoblement of the peasant Sancho Panza" (Schmidt 48). However, the eighteenth century Valencian scholar Gregorio Mayans y Siscar attempted to recuperate Cervantes's apparently lost reputation by bringing to limelight the educational intention behind the parody of the genre of chivalric romance through a character named Don Quixote.

Considered as a guide to a civil code of conduct, Mayans wrote in his biography that the primary intention behind the parody was not to eradicate the genre of chivalric romance. Instead, Mayans justified the use of parody by Cervantes to highlight the polarized nature of brute strength and reason of civilization. Mayans said that Cervantes through his novel, written in carnivalesque language, warns the public against the barbaric nature of chivalry that went against the beliefs of reason of classical civilization. The dominance of the chivalric romance automatically presumed the authority of fiction over veracity that Mayans felt was dangerous for the naïve reader. Thus, the didactic satire by the intellect Cervantes was needed to make the lower classes aware of the excesses of chivalric romance that professed heroism through acts of war and bring them back to the neoclassical aesthetic.

The neoclassical pictorial vocabulary was executed by the English illustrator John Vanderbank in the Lord Carteret edition of *Don Quixote*. As can be gathered out of any classical pictography, the characters are drawn as an imitation of the classical sculpture, all with perfect statuesque body shapes. Schmidt in her extensive study on the eighteenth-century engravings gives special importance to the elevating hand gesture that is a symbol of classical refinement. The specific classical hand gesture is composed of two middle fingers stuck together while the two outside ones are spread apart. Every character of *Don Quixote* in the illustrations by Vanderbank is classicized by a similar hand gesture:

> This elevating gesture is none other than that of Venus in Botticelli's *Birth of Venus* and so belongs to the pictorial tradition of the Venus Coelestis, representative of the higher qualities and capacities of humanity within neoclassical iconography...Spanning all social classes, the artist attributes this gesture to the Duchess, Doña Rodríguez and Teresa Panza. The dignity of Teresa's figure, despite her mop, rags, and rather sharp profile, is expressed not only by the gesture but by her statuesque girth. (Schmidt 65)

Thus, Schmidt says that this classicizing of the characters of *Don Quixote*, though appearing to be ridiculous when read alongside the verbal text, is necessary to transform the perception of the novel from a burlesque one to an instructive one.

Vanderbank sketches Alonso Quijano reading books of chivalry and his gradual transformation into a maddened worshipper of knight-errantry in a way that "elicits sympathy rather than derision" (Schmidt 85). The illustration shows an elegant figure of Alonso Quijano, lost in his reading, staring at an old armour hung on the wall of his closed room. Alonso Quijano's posture looks like that of a nobleman which is what evokes sympathy as the author uses this elegant nobleman as a tool to profess an example of a classical civilization. On the contrary, Doré, sketches the exact

same scene of Alonso Quijano's transformation as a reconciliation of imagination, reality, and the risible. Doré's painting gives a corporeal form to the contradictory elements in the knight-errant in his illustrations to *Don Quixote*: "the hero's attributes include saintliness, chivalry, frenzy, inept comicality; the atmosphere in which he moves is alternately phantasmagorical, heroic, farcical, humanely realistic" (Close 54). The scene is depicted with Alonso Quijano with his beloved books of chivalry scattered all around and one in his hand that has probably completed his transformation into Don Quixote. He is shown to be so engrossed in his reading that he begins to visualize himself in the battlefield at the moment of action as he has his sword in his right hand ready for action. His figure gets lost in the jungle of armoured men, damsels, giants, monsters, giving ontological form to the recently transformed knight-errant. A Romantic approach to *Don Quixote,* hence, stems out of neoclassicism wherein the readers' response, including the illustrations, is that of laughter along with pathos.

Close helps the students of Cervantes and *Don Quixote* comprehend the history of Romantic reception of the Cervantine hero, before getting on to different facets of approach of this nature. The German Romantics adopted the Cervantine novel and gave it a new interpretation labelling Cervantes as a romantic satirist. Friedrich Schelling, a German romanticist, had developed a set of criteria for novels to be welcomed and accepted within the trajectory of Romantics:

> The novel should combine the qualities of epic and drama. Its account of contemporary society should be at once realistic and picturesque...a compendious picture of an epoch and a nation which the Romantics considered charmingly colourful – highwaymen, chain-gangs, errant damsels pursuing faithless lovers, companies of strolling players, noblemen, innkeepers, prostitutes. (Close 32)

Close says that Cervantes fulfilled both these criteria very naturally that gave him a privileged position among the German Romantics. “As Idealists exiled in the wilderness of the Real” (Close 55), the Romantic thinking is characterized by the attempt to universalize the ennoblement of the soul over the utilitarian nature of everyday existence. Schelling thus glorifies the knight-errant as a symbol of the universal struggle between the Ideal and the Real.

The Romantic subversion of the neoclassical comes in that while the latter perceived imagination as an excess and perilous, the former believed in the exaltation of imagination as a creative process. While Doré rendered the trope of imagination magnificently in his illustrations, Pablo Piferrer in his *Clásicos españoles* appreciated imagination as “a poetic vision of reality” (Close 49) that is constructed even by plebeian characters.

Many decades later, Miguel de Unamuno in his *La Vida de Don Quijote y Sancho Panza* comes out with a similar, but a slightly improvised, Romantic interpretation within the context of a dying national spirit. Unamuno highlights the defects of the ongoing concept of intra-historia, which is the collective experience of the past penetrating into the present national collective conscious. This decadence prevailing in the late nineteenth century Modern Spain, according to Unamuno, was personified by all the characters but the knight-errant, who considered themselves as prudent. Thus, what was required was a national hero to help the nation imagine a better after-life, and this national hero was in the character of Don Quixote. As a symbol of generosity and idealism, Unamuno portrayed the knight-errant’s fight for chivalry as analogous to the fight for moral values for humankind. His existence was always surrounded by what Unamuno terms as *congoja,* i.e. the anguished divided inner self, “their *essential* identity [between]...what they are...[and]...what they want to be” (Close 153). Hence, the Cervantine hero serves as a model for those living the decadent period for nurturing hope and striving hard to keep it alive in the Spanish nation.

Neoclassicists and Romantics, though provided different criticism to base *Don Quixote* on, their common objective was to allot the novel the status of a classic, canonizing it. However, *Don Quixote* cannot be read without taking notice of the bruises and pitfalls that prevail throughout the novel. The so-called canonization of *Don Quixote* was achieved long before the birth of the two approaches mentioned above. The pre-Romantic period perceived *Don Quixote* from the perspective of a burlesque parody and open vulgarity. The combination of "high humour" and "low humour" prevailing throughout the novel made Cervantes a popular author, the mock rhetoric of the carnivalesque environment.

The carnival comprises of elements which are heterogeneous in every form and which come together shedding all the hierarchical constraints in one single place. The merry ambience in a carnival arises often out of parodies to ridicule a subject irrespective of his/her position in the society: "The medieval epic parodies are animal, jesting, roguish, foolish; they deal with heroic deeds epic heroes...and knightly tales. There are various genres of mock rhetoric: carnivalesque debates, comic dialogues, and *euloges*" (Bakhtin, "Rabelais" 203). Cervantes in his novel produces a character who is always at the crossroads of imitation of chivalric romance and the failure to implement it basing himself simply on bookish knowledge and its imaginative re-creation. This disproportion serves as a perfect case for a burlesque situation.

The culture of the folk humour that reigns the mood during the carnival is mostly influenced by what Bakhtin calls "...the material bodily principle, that is, images of the human body with its food, drink, defecation, and sexual life..." (Bakhtin, "Rabelais" 204). This is the concept of grotesque realism, which covers the peculiar imagery of the body, not referring to one particular individual but people as a whole. "The essential principle of grotesque realism is degradation, that is, the lowering of all that is high, spiritual, ideal, abstract; it is a transfer to the material level, to

the sphere of earth and body in their indissoluble unity" (205). Bakhtin recognizes very rightly the degradation to the bodily lower stratum – the genital organs, the belly, and the buttocks - provokes laughter, which is what one sees in the comic scene where Don Quixote, naked waist down, waits for news of Dulcinea from Sancho in the lands of Sierra Morena. Moreover, the various ways to amuse himself, also naked waist down, caricaturizes knighthood provoking laughter.

The most pertinent aspect, for the subsequent discussions on an alternative comic version, *Mortadelo de la Mancha,* of grotesque realism exemplified in the Cervantine novel is abuses and curses exchanged among the festive goers. The colloquial speech filled with curse words is accompanied by including physical thrashings, "...death, sickness, disintegration, dismemberment of the body, its rendering apart and swallowing up" (Bakhtin, "Rabelais" 220), adding to the ambience characterized specially by free expression during the carnival. This form of grotesque realism is clearly evident throughout *Don Quixote* when each of the so-called chivalric adventures backfire in the form of physical bruises onto the knight-errant. The maddened nobleman becomes an object for laughter because of his anachronistic behaviour making him an Outsider. Bakhtin associates the old authority with the Outsider in the society who will be inevitably uncrowned. In a carnival, one very common method of uncrowning of old authority by the people is a free flow of abuse, which Bakhtin calls a "mirror of comedy" (Bakhtin, "Rabelais" 224). What forces people to shower physical and verbal abuse at the Outsider is the pretense of this old authority as the absolute truth. The following long quote describes Bakhtin's understanding of the Outsider where Don Quixote as a knight-errant and his resulting dismembered body fits in perfectly:

> This old authority and truth pretend to be absolute, to have an extratemporal importance. Therefore, their representatives (the agelasts) are gloomily serious. They cannot and do not wish to laugh; they strut majestically, consider their foes the enemies of eternal truth, and

> threaten them with eternal punishment. They do not see themselves in the mirror of time, do not perceive their own origin, limitations and end; they do not recognize their own ridiculous faces or the comic nature of their pretentions to eternity and immutability. And thus these personages come to the end of their role still serious, although their spectators have been laughing for a long time. They continue to talk with the majestic tone of kings and heralds announcing eternal truths, unaware that time has turned their speeches into ridicule. (Bakhtin, "Rabelais" 225)

Don Quixote as a representative of an aging thought of knight-errantry, the pretender in Bakhtinian terms, is rejected by the society. Cervantes gives a corporeal form to this rejection in the form of mockery through bruises, beatings, blows, something that in reality a knight is not supposed to suffer. The novel is filled with grotesque descriptions of injuries and dismembered organs as "individual incarnations of the dying truth" (Bakhtin, "Rabelais" 224), like one of Doré's engravings wherein Don Quixote lies on his bed with a bandaged head and one eye, a scene very atypical of a brave knight. The stone pelting by the merchants, the blows showered by the freed prisoners, the excruciatingly painful thud by the windmills, if seen from the Bakhtinian carnivalesque perspective, deviate the readers' attention to the "popular-festive comic performance" (Bakhtin, "Rabelais" 224) for the laughing crowd, a symbol of destabilization of the old knight-errantry.

This popular-festive image alongside the anatomization of the bruised and battered body of the comic victim as in the Cervantine novel perhaps regenerates the relationship between laughter and pain. How does a reader/viewer judge pain worthy of laughter? Along with the relationship between laughter and pain, this popular-festivity also raises debates about moral and immoral judgment of other's suffering. As Louise Peacock says, it is up to the writer to decide what kind

of emotion should pain evoke among the readers. He says that they have the full freedom in their creation to include signposts indicating that particular response that the writers wish their readers to have. A performance composed of comic pain and violence presented to the readers in such a way that the response by the readers is that of "laughter rather than shock or moral outrage" (Peacock 2). Whether Don Quixote's bruised body is to be laughed at or be sympathized with, the loud onomatopoeia with which Mortadelo de la Mancha and Filemoncho are beaten by the Señora Ofelia definitely evokes laughter, the precise response expected by the artist.

While Ibáñez's comic will be analyzed in detail in Chapter 3, the purpose of including this brief panoramic study of the confrontation of the two main schools of knowledge regarding the interpretation of *Don Quixote* is intended to show the gradual rise of the Cervantine novel to fame. Slapstick comedy and the presentation of Don Quixote and Sancho Panza as slapstick actors will be explained later in the third chapter. Nevertheless, this section and a quick reference to *Mortadelo de la Mancha* as an example finds a place here in the first chapter among the other sections because it deals with that aspect of "canon" that in fact works two contradictory ways – either it builds the "canon" or destabilizes the "canon," something that is taking place in the caricatures quoted above.

1.7 Conclusion

Harold Bloom in his *The Western Canon* attests to originality to be the qualification to enter the list of Canon[6]: "Canonical strangeness can exist without the shock of such audacity, but the tang of originality must always hover in an inaugural aspect of any work that incontestably wins the agon with tradition and joins the Canon" (6). This weight of "originality" is what is to be removed

[6] Bloom uses the word canon with a capital C.

from adaptations and re-creations by not falling into the trap of fidelity/infidelity, rather by studying the creativity involved in their formation.

Eagleton in his attempt to explain literature in "What is Literature?" reaches a conclusion that confirms literature as unstable entity because "different historical periods have constructed a 'different' Homer and Shakespeare for their own purposes, and found in these texts elements to value or devalue, though not necessarily the same ones" (Eagleton 11). Literature ceases to be objective as the value-judgements vary, thus influencing a very important decision while ranking a piece of literature – of assigning a particular text the status of "canon," "the unquestioned 'great tradition' of 'national literature'" (Eagleton 10). According to Eagleton, granting value to an artistic work can never be universal: "the so-called 'literary canon'... has to be recognized as a *construct,* fashioned by particular people for particular reasons at a certain time. Contrary to Bloom's understanding of "canon" where the sole criterium is "originality," Eagleton underlines the biased nature of the value, which is governed by a certain situation at a particular period of time. This leads him to declare that "there is no such thing as a literary work or tradition which is valuable *in itself*, regardless of what anyone might have said or come to say about it" (10).

Following Eagleton's interpretation of the "canon," the gradual cultural canonization of *Don Quixote,* as seen in the previous section through pictorial interpretation, can be regarded as that persuaded by the need to explain and assimilate a text in a certain way according to their contemporary situation. Bloom and Eagleton both agree on the fact that every work of art is a re-written work of any previously produced creation. However, the "originality" that Bloom searches for, for a text to be called "canon," would always rest within the trajectory of imitation-repetition-variation.

While imitation of the "canon" is the most appropriate process to take a step towards perfection according to Don Quixote, imitation combined with repetition and variations, the imitation-repetition-variation apparatus that Hutcheon and Coogen propose, functions contradictorily by creating a new parallel cultural product. Hutcheon remarks how radios, television, the internet, and other interactive media like videogames have increased our exposure to different works of art through repetition. Nevertheless, a cross-media transcendence itself brings in media specific variations in the primary content itself, as is known through the endless number of adaptations and appropriations that are available by now. The discussion of the image-laden re-invention of *Don Quixote* in the next three chapters does not escape the comic-specific language of study, and at the same time is an attempt to question the "canonicity" of *Don Quixote* and Don Quixote.

Chapter 2

INTERPRETING NEWSPAPER CARICATURES OF *DON QUIXOTE*

2.1 Introduction

The third and the fourth chapters of *Don Quixote*'s Second Part highlight the question and answer session that takes place between Sansón Carrasco and Sancho Panza. Rumour goes about that Sansón Carrasco, a well-educated recently graduate scholar from Salamanca, is in town and who claims to have read the First Part of *Don Quixote*. Sancho catches the rumour and immediately informs his master about the existence of such a reader. Don Quixote sends for the person who has read about his adventures and his feat, and to satisfy his curiosity about people's opinion. Cervantes includes three situations where a "second" Don Quixote is guaranteed: Sansón Carrasco as a reader, Avellaneda's "false" sequel, and the entertainment to the Duke and the Duchess. This can be conceived as a hint towards a follow-up to the present edition.

The discussion on the readers' opinion, i.e. the reception of the First Part provides a good base for the study of the transition from the "original" to its succeeding productions – either as adaptations, sequels or transformations. Sansón Carrasco lays down the readers' opinion, pointing out the gaps left out by the author:

> -…infinitos son los que han gustado de la tal historia; y algunos han puesto falta y dolo en la memoria del autor, pues se le olvida de contra quién fue el ladrón que hurtó el rucio a Sancho, que allí no se declara, y sólo se infiere de lo escrito que se le hurtaron, y de allí a poco le vemos a caballo sobre el mismo jumento, sin haber parecido. También dicen que se le olvidó poner lo que Sancho hizo de aquellos cien escudos que halló en la maleta en Sierra Morena, que nunca más los nombra, y hay muchos que desean saber qué hizo

> de ellos, o en qué los gastó, que es uno de los puntos sustanciales que faltan en la obra. (*Quijote*, II, 3)

A sequel already published anonymously by an author under the pseudonym Avellaneda in 1614 comes under attack in Cervantes's 1615 Second Part for practically "deviating" from the "original" *Don Quixote*. Thus, the Second Part also serves as a "correction" of Avellaneda's. Cervantes lashes outwardly towards Avellaneda's sequel by deliberately changing the character's final destination from Zaragoza to Barcelona. The loss of his status as the father and the creator of his offspring Don Quixote seems to have bothered Cervantes to the extent that the author ends up attacking the imposter Avellaneda in his own Second Part. At the inn, a certain don Jerónimo introduces Don Quixote to the existence of a "second part" to *Don Quijote de la Mancha*. Cervantes evidently attacks the "false" "second part" through Don Quixote's displeasure at what is written about his exploits:

> En este poco que he visto he hallado tres cosas en este autor dignas de reprehensión. La primera es algunas palabras que he leído en el prólogo; la otra, que el lenguaje es aragonés, porque tal vez escribo sin artículo, y la tercera, que más le confirma por ignorante, es que yerra y se desvía de la verdad en lo más principal de la historia, porque aquí dice que la mujer de Sancho Panza mi escudero se llama Mari Gutiérrez, y no llama tal, sino Teresa Panza. (*Quijote*, II, 59)

Readers of *Don Quixote* keep appearing as the Second Part progresses, demonstrating more and more interest in the knight-errant and the squire. The Duke and the Duchess as readers of *Don Quixote* find themselves amused at the embodiment of the knight-errant whose ridiculous adventures had been constructed for them only in words. Their encounter with Don Quixote as a real person gives them a chance to compose their own text in a "theatrical" form. By means of

games and staging scenes for the knight-errant, the Duke, and the Duchess it creates an alternative text at a much smaller scale for their own entertainment. For example, in Chapter XXXV when Don Quixote and Sancho Panza go hunting with the Duke and the Duchess, the latter two engineer a series of events that turn Don Quixote and Sancho Panza into objects of ridicule. A person dressed as Merlin shows up who says in verse form:

> …Supe su [Dulcinea] encantamento y su desgracia,
> y su transformación de gentil dama
> en rústica aldeana…
> […]
> es menester que Sancho tu escudero
> se dé tres mil azotes y trescientos
> en ambas sus valientes posaderas,
> al aire descubiertas, y de modo,
> que le escuezan, le amarguen y le enfaden. (*Quijote*, II, 35)

Sancho Panza agrees to go through the penitence, though with some conditions. What is important to note here is the satisfaction that it gives to the Duke and the Duchess, and to have actually materialized what they intended to. What is interesting is that as readers, the trick serves as a fan-creation for their own entertainment purposes, i.e. an adventure that is not Cervantes's but by another creator.

The Second Part also ensures a strong connection with the First Part with a deliberate intertextuality with Sancho's constant reference back to the First Part. In fact, he does not let it go, which means that the Second Part is made to be always dependent on the First Part and fails to have an identity of its own. With expressions like "si mal no me acuerdo" (*Quijote*, II, 7) by Sancho Panza where the squire invokes as to how he was constructed as a character and how he was fooled,

he warns his master against repeating the same "mistakes." For example, Sancho complains and warns against Don Quixote's repeated interruption to preach the "right" usage of language, correcting Sancho every now and then. He also keeps in mind the fact that his master had not yet kept his part of the deal of gifting him with the Barantaria island, dubbing the squire himself as the governor of the island. Sansón Carrasco's amazement at Sancho's maturity in perception and his ability to take control of every conversation with Don Quixote is attributed to the invocation of the First Part in his mind. Thus says Sansón about his impression of Sancho Panza, differentiating between what he had read and what Sancho actually turns out to be – as mad and ridiculously funny as his master:

> Admirado quedó el bachiller de oír el término y modo de hablar de Sancho Panza, que, puesto que había leído la primera historia de su señor, nunca creyó que era tan gracioso como allí le pintan; pero oyéndole decir ahora «testamento y codicilo que no se puede *revolcar*», en lugar de «testamento y codicilo que no se pueda *revocar*», creyó todo lo que de él había leído. (*Quijote,* II, 7)

The scrutiny of the First Part continues among the intellect, Don Quixote and Sancho Panza, with the former trying to highlight the unsaid and the two protagonists justifying the "gaps." At the same time, once the protagonists come to know of the origin of the author, Cide Hamete Benegeli, who recorded their feat, they are almost certain that they may be unfairly represented in the novel, betting on the fact that moors always lie. Hence, a third adventure is promised for the readers to enjoy the real adventures of Don Quixote. The promise of a second part, as a sequel, is actually a promise of a model for a potential second part, a correction of the "false" book written by a moor, and a series of fillings to stuff into the hollow spaces to satisfy readers' yearning to know more:

> -Y por ventura -dijo don Quijote- ¿promete el autor segunda parte?

> -Sí promete -respondió Sansón-, pero dice que no ha hallado ni sabe quién la tiene, y, así, estamos en duda si saldrá o no, y así por esto como porque algunos dicen: «Nunca segundas partes fueron buenas», y otros: «De las cosas de don Quijote bastan las escritas», se duda que no ha de haber segunda parte; aunque algunos que son más joviales que saturnios dicen: «Vengan más quijotadas, embista don Quijote y hable Sancho Panza, y sea lo que fuere, que con eso nos contentamos». (*Quijote*, II, 4)

Thus, the Second Part has seen different kinds of recycling, restructuring, correction, fan creation, sequelisation, etc. In addition to this, what is intriguing is that these processes of creating a "second" is accomplished, not by Cervantes, but by the characters within the novel who assume the authority over the First Part. What is also interesting is that the "second" comes out in different genres. The "second" is more out of a lived experience than out of an imitation, becoming more participatory for the readers as well as for Don Quixote himself. But how would a "second" function in the illustration and caricature genre?

Weimann suggests the study of appropriation as historical agencies of knowledge, i.e. taking into consideration the use value of a work being appropriated. Weimann alludes to Henry James's fear of a debilitative link between "the traditional forms of representation and the eroding relations of representativity" ("Text" 102). Taking this Jamesian anxiety concerning the changeover of a work as a cue, where would the comics genre fit itself? How does the comics genre deal with the play between the complexities of what is to be represented, what is representable and what is actually represented, considering the special case of what is real and what poses only as an imitation of reality?

2.2 The Loss of Cervantes's Authority

Cervantes's anger towards the alleged swindle that he accuses Avellaneda to be responsible for clearly emanates from the sudden loss of the authority that he had presumed over his own creation. The abrupt loss probably led Cervantes to think of ways to recuperate his control over the text, to bring back his creation from the distraction that it suffered in Avellaneda's hands. The version by Avellaneda is refuted as "false" and "illegal" in the Second Part by the protagonist Don Quixote himself. When asked which way the knight-squire duo is headed, Don Quixote replies Zaragoza. Don Juan confirms the route according to what he read in Avellaneda's version: "Díjole don Juan que aquella nueva historia contaba cómo don Quijote, sea quien se quisiere, se había hallado en ella una sortija falta de invención, pobre de letras, pobrísima de libreas, aunque rico de simplicidades" (*Quijote,* II, 59).

> -Por el mismo caso – respondió don Quijote – no pondré los pies en Zaragoza y así sacaré a la plaza del mundo la mentira de ese historiador moderno, y echarán de ver las gentes como yo no soy el don Quijote que él dice. (*Quijote,* II, 59)

By bringing this change, there seems to be a play between whether it is Cervantes himself as the author of the "original" *Don Quixote* or Don Quixote the protagonist himself who tries to highlight the "adulterated" version by an author who is not Cervantes. Iffland's article "Do we really need to read Avellaneda?" functions as a very good anthology of the different interpretations of the receptive nature of Avellaneda's "false" *Don Quixote*. His following statement shows to a large extent the effect of this act of purification of the "adulteration":

> The fact that we continue to take our cue from Cervantes some four hundred years later, allowing him to predetermine our study of Avellaneda, is eloquent—and ultimately quite

> amazing—testimony of the successfulness of his strategy of revenge as well as of his enormous power as a cultural icon. (Iffland, "Do we" 68)

Iffland quotes Juan Bautista Avalle-Arce, who wrote *Don Quijote como forma de vida*, who termed Avellaneda's exploit as "un inicuo secuestro literario y le roba a Cervantes su más querida y valiosa criatura" (qtd. in Iffland, "Do we" 44). To this Iffland comments, rather warns, that readers of Cervantes's Second Part would tend to get influenced by Cervantes's claims by automatically blocking themselves from reading any further. The oppressive nature of the power assumed by the author is evident in the manner in which Cervantes mentions the pain caused by Avellaneda and then goes on to mock the "thief" to an extent that he manages to reinstate his status as the "original" author in the minds of the readers. In the process, Cervantes managed to create an image of himself where he becomes "a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction" (Foucault, "What is"118).

Avellaneda's "false" *Segundo tomo del ingenioso hidalgo don Quijote de la Mancha* unfortunately is badly criticized, not just for robbing Cervantes of his beloved Don Quixote, but also for not having reached the aesthetic benchmark set by Cervantes. Avellaneda sadly does not escape the dangerous clutches of comparison, only to realize that it is an artistic failure. However, what is ignored in this peril posed by comparison is the role of Avellaneda as a reader of Cervantes's First Part. If the authority and the power of the author is endorsed with absolute certainty, then the reader remains none other than a passive and dormant one who "is asked to either accept the truth of what is being said as no less than a fact of writing, or to turn back nostalgically upon a humanism no longer tenable within this age of theory. And such indeed has been the general pattern of responses to the annunciation of the author's death" (Burke 17). Avellaneda's status as a

contemporary reader of *Don Quixote*, at a time when Cervantes's *Don Quixote* was not even well appreciated or received, is thus belittled to a mere imitator. On the other hand, Iffland quotes Stephen Gilman who calls Avellaneda a good reader, even though he leads Don Quixote to a different direction and his efforts as an author-reader became "Anti-Quijote" (qtd. in Iffland, "Do we" 62). Edward Aylward praises Avellaneda's endeavour as a source of comprehension of "how Cervantes's theoretical focus sharpened and his narrative skills matured *after* he began to compose the adventures in Sierra Morena" (qtd. in Iffland, "Do we" 12). Iffland also quotes Manuel Durán who comments that the "false" version "ante todo...nos ayuda a apreciar con mayor claridad los rasgos del *Quijote* legítimo" (qtd in Iffland, "Do we" 70).

The main purpose of quoting these critics of Avellaneda's version is to highlight the extent to which the "imposter" needs to be "criticized" for it be recognized at all, not only in the face of Cervantes's Part One but also under the pressure of the attacks through the Second Part. Cervantes's attacks are so strong that all readers of the "original" *Don Quixote* very conveniently ignore the version created by Avellaneda, particularly his efforts and his creativity. In fact, Iffland in his article is found saying that he decided to read Avellaneda's version with serious attention only after reading Gilman's *Cervantes y Avellaneda: estudio de una imitación*. Evidently, Avellaneda's version easily gets pushed under the rug, without anyone noticing it at all.

The edition of Cervantes's *Don Quixote* used for the purpose of this thesis, edited by Francisco Rico, bears footnotes clarifying all instances where Cervantes, either subtly or candidly, accuses and mocks Avellaneda of intrusion. For example, the Prologue itself to the Second Part is a strict warning for his readers from going any further than his own Second Part: "…advertirte que consideres que esta segunda parte de *Don Quijote* que te ofrezco es cortada del mismo artífice y del mismo paño que la primera, y que en ella te doy a don Quijote dilatado, y finalmente muerto y

sepultado…" (*Quijote* II, Prologue). Cervantes continues that by granting the knight-errant his death and having him buried, no other author would dare to adopt Don Quixote and forge another adventure building another edifice of nonsensical acts. Before declaring the eventual death and burial of Don Quixote, Cervantes alludes to "este señor autor" (*Quijote*, II, Prologue) who had commented on his *novelas* as "más satíricas que ejemplares." Cervantes scornfully bites at Avellaneda: "Paréceme que me dices que ando muy limitado y que me contengo mucho en los términos de mi modestia…si por ventura llegares a conocerle, dile de mi parte que no me tengo por agraviado, que bien sé lo que son tentaciones del demonio…" (*Quijote,* II, Prologue). He goes so far as to narrate a pretty vulgar anecdote of a mad person trying to inflate a dog, where clearly the mad person that Cervantes alludes to is Avellaneda. The readers here are given a helping hand by the superscript that takes us to the footnote provided by Rico that mentions the round about that Cervantes takes in the critique towards Avellaneda from *Novela ejemplares* (1613) to the current Second Part. The allusion is basically to note the need that the editor might have felt to add the footnote for the readers to comprehend that the mad dog inflator is actually Avellaneda himself. Cervantes does not allow the anonymity of his text and let readers determine the intention of the text.

Roberto González Echevarría underscores some of the major themes of *Don Quixote* Part One out of which the ones relevant for us are doubt, reading, and improvisation. According to González Echevarría, *Don Quixote* dramatizes doubt in a positive way that it serves as "an encouragement to self-creation, to self-invention, to self-fashioning" (*Cervantes'* 169). González Echevarría attributes heavy credit to self-doubt leading to inventiveness and freedom. The play of imagination is also very evidently inspired by the pleasure of reading: "The *Quixote*, the book, encourages the reader to look for stories not told, or told indirectly by means of others' stories, or imbedded in

other stories…a lesson in reading, in interpreting, in the broad sense" (*Cervantes'* 170), particularly the intercalated story *El curioso impertinente*. The third major theme relevant for us is the process of improvisation at every step. "It [the Prologue] is an ode to improvisation, to imperfection, qualities to which the author resigns himself" (González Echevarría, *Cervantes'* 172). The critic gives the example of the imperfection in the translation of Sancho's character in the Second Part where Sancho does not sound like himself at all, rather he is portrayed as too learned. "This is a text that undoes itself as it is being read; it is also a critique of mimesis, of representation; it is an improvisation made from what there is and what the translator and transcriber passed on, resigned to its imperfections" (172). Despite a theorization of reading and invention in the First Part, it is surprising that Cervantes could not bear a reading by his own contemporary reader nor the imperfections in this reading and invention.

Roland Barthes's famous "The Death of the Author" announces the sad demise of the author redeeming the writing itself and affirming a stronger and more active role of the reader. Cervantes's frustration towards the publication of another *Don Quixote* in which Don Quixote takes an absolutely different path develops from the unexpected engaging and aggressive nature of one of his contemporary readers. After having given birth to the book, perhaps Cervantes, who "is [only] supposed to feed the book – that is, he pre-exists it, thinks, suffers, lives for it" (Barthes 4), did not take into account that a reader, Avellaneda, "the modern writer (scriptor) is born simultaneously with his text" (Barthes 4). However, Barthes says that the reader's supervening power cannot be neglected as it is the reader who restores the text more as an *écriture* and not as a subjective creation.

Cervantes's loss of authority on the text to Avellaneda can be placed in the theoretical framework formed by the deconstructionist implying the inevitable existence of an active reader well before

the myth of the power of the author was theorized at all. The subjective "I" that Barthes refers to is automatically taken over by the reader, Avellaneda, with an individualistic view of the text who assumes the potential to mould the text to such an extent that he ends up writing a book in and of itself, as an interpretation and a new creation. The status of the reader-author that Avellaneda begins to enjoy, even though momentarily, actually remains hidden behind the conclusion that "…the birth of the reader must be ransomed by the death of the Author" (6) that Barthes draws out of his reflection over the extent of the role of the author and the reader in a text.

The shift of Western philosophy in the 1960s towards a "linguistic decomposition of subject-centred philosophy" (Burke 15) widens the space for language in the text, the principal driving force towards comprehension eliminating subjectivity: "…knowledge and the subject are seen to be fictive emanations of a language and a writing which endlessly subvert all attempts by the human agent to assert any degree of mastery or control over their workings" (Burke 15). This in turn removes any post that the author might have had inside the text as now it becomes available at the reader's disposal. The structuralist and the poststructuralist view of perceiving a text highlights the oppressive nature of the author where "the reader is asked to either accept the truth of what is being said as no less than a fact of writing" (Burke 17). The text is rescued from any final or definitive interpretation, opening the text, and "once the Author is gone, the claim to 'decipher' a text becomes quite useless" (Barthes 5).

The deconstructionist theory of the detachment of subjectivity from the text is beneficial to detach *Don Quixote* from its specific historical period as "every text is eternally written here and now" (Barthes 4). Foucault, building up on the theory set up by Barthes, transmutes the primary question before the comprehension of any text from "who" to "what." Foucault posited that the answer to

the question "what" in any text would emerge out of the author-figure constructed by the reader himself.

The question then arises again as to why Cervantes was so upset at how Avellaneda tries to rob him of his very dear creation. González Echevarría says that the answer is clear in the fact that the professional writers had nothing but their own book as the sole mode to make a living. Any kind of reuse was perceived as robbery of own property that in turn could have led to financial losses. Cervantes's play of the creation of a fictive author, in both the parts, by presenting *Don Quixote* as a translation suddenly backfires when Cervantes himself enters into a battle with "a real false author" (González Echevarría, *Cervantes'* 179). Despite the tremendous attack on Avellaneda's book, for anyone curious, González Echevarría himself declares Avellaneda's version as extremely boring in which the characters engage themselves in long monologues, reserving Don Quixote completely as an unloving knight, and Sancho as a bit pornographic. This version "is, in fact, a dull, dull book read only by those of us who are Cervantistas and cannot avoid reading it" (González Echevarría, *Cervantes'* 179).

The discourse of authorship and authority, as is also admitted by Foucault as well despite claiming the right and the power held by language, is always influenced by copyright laws that end up controlling the text, hierarchizing the mortal being who had written the text, the writer. Authenticity, legitimacy, validity, real or fake publications are all terms that are subjected to legal bindings, but can never be tamed by the individualistic experiences of the readers who intend to continue the work that they are fans of. It is interesting to note that apparently Cervantes had to rush through the last few chapters of his Second Part when he learnt about Avellaneda's "false" publication. Not only did Cervantes work hard to gain back his authority, he also made his characters, his own inventions, work hard to "authenticate" themselves:

> …but Cervantes's hard-won reputation was in danger until he could refute the piracy by issuing his own Part Two. He was also indignant at the lack of intelligence and sensitivity of his imitator. His anger is expressed through his main characters. Don Quixote and Sancho have to face their ugly ghosts: they must convince the readers of Avellaneda's book that *they* are real and Avellaneda's characters are intruders trying to usurp their personality, their selves, their reality. (Durán, *Cervantes* 129)

Hence, it is interesting and ironic when it comes to raising the question of authorship and authority in this novel, when the novel itself is filled with contradictions of the same. Alexander Nehamas, in his article "What an Author is," criticizes Foucault's distinction between interpretation and extension, and understanding and using, in his attempt to delete any line between them. As we have seen before, Cervantes loses his authority for a few hundred pages from Chapters XXIX and XXXV when the Duke and the Duchess decide to feign an adventure for Don Quixote and Sancho Panza. If the version created by the Duke and the Duchess is conceived as per Nehamas's perception of interpretation of a text in terms of breadth and expansion, it is easier to appreciate it better. Thus, can the transformation of the genre that Cervantes himself invented, the first modern novel, into a genre emerging out of popular culture, i.e. comics, each have a separate explanation, one which is an interpretation, and the other is an expansion of *Don Quixote*?

2.3 *Don Quixote*'s Caricature by Forges

Spitzer, while describing the role of Cervantes as the author, underscores the decision-making ability that he possesses just by being an author; and sometimes the option of not taking any decisions and letting the characters decide for themselves, despite the perplexity over the loss of authority: "…he gives to understand that the barber's basin appears to Don Quijote as a helmet

and it may appear to others as something else: perspectivism is what he teaches and there may even exist a baciyelmo, a basin that is at the same time a helmet - the word-coinage itself reflecting the hybrid shapes of reality" (126). Perspectivism learnt from Cervantes's work paradoxically reiterates the universal manner of the work, furnishing space for an increase in the vantage points already existing.

The Spanish caricaturist Forges paid tribute to Cervantes by giving shape to *Don Quixote* and Don Quixote's evolution over the years, some published in *Informaciones* and the majority published in the Spanish daily newspaper *El País*. The Biblioteca Histórica Marqués de Valdecilla of Universidad Complutense puts up a virtual museum, a collection of all of Forges's expressive illustration of *Don Quixote* all in one portal, under the title "Forges y Don Quijote: Un diálogo a través de los siglos."

Antonio Fraguas, with Forges as his pen name, first started his profession as a caricaturist with the Madrid daily newspaper *El Pueblo* under the section titled "El cómic del oso y el madroño" along with Jesús Hermida. This was the beginning of his career as an artist in 1964. Forges's humoristic drawings have travelled through publications like *La Corduniz, Hermano Lobo,* and *Por Favor,* all three having lived briefly the changing political scene in Spain from Francoism to democracy, though at different stages. These were a collection of the best of the best Spanish graphic humourists "Mingote, Gila, Chumy Chúmez, Perich, Andrés Rábago (entonces firmaba como Ops, ahora lo hace como El Roto), Serafín, Máximo, Tono, Mena…y Forges, claro...a veces sorteaban la censura, a veces se estrellaban contra ella" ("Las viñetas"). Forges had also been part of the politically charged *Arriba,* an official organization of the singular party *Movimiento* during Francoism.

One of the former members of the famous Argentinian comedy-musical group Les Luthiers, Daniel Rabinovich (died in 2015) had said about Forges: “Siempre lo admiré a Antonio por sus ideas y la elegancia de sus *globitos*, por su particular lenguaje, lleno de inventos, y por el audaz y certero mecanismo de humor para señalar cosas de la realidad de todos nosotros. Y no es fácil hacerlo cotidianamente…” (“Las viñetas”).

The quotidian feature of caricatures is what makes them the most pertinent and the most pragmatic as highlighted by Stephanie Ross: “Caricature is a multiple art; it is topical. It is more often to be found in newspapers and magazines than in museums and galleries. This all hints at caricature’s utilitarian function. Caricature is primarily a vehicle for humor, for satire, or simply for reference. Its distortions are means to these ends. They aid identification and visually convey meaning, message, and metaphor” (291).

Forges leverages the feature of newspaper caricatures of being always up-to-date to upgrade Don Quixote and Sancho Panza, but at the same time commenting on the then new developments of any nature. Commentary through graphic humour that caricatures are known for using the relevant iconography behaves in two ways – it confirms the pertinence of *Don Quixote* so much as to observe and comment, and the confidence in the public to be capable of comprehending the message being transmitted through the use of the characters of *Don Quixote.* As mentioned, Universidad Complutense displays the caricatures by Forges as an ode to *Don Quixote* as a museum. Thus, in this section, his work will be analyzed considering the physical space available to me for the purpose of this thesis, which in fact has helped in applying various adaptation theories.

The first Cervantine sketches by Forges were published by *Informaciones* in 1968. Figure 10 mocks the proposal of an imaginary island *ínsula Barataria* that Don Quixote had promised to grant to his squire at the end of his adventure. The cartoon shows an official representing the *Real Mandamiento de Impresión* scrutinizing Cervantes's work and pointing out the infringement of the commandment caused by the invention and incorporation of an imaginary island.

Fig.10 Forges, *Los orígenes: las primeras viñetas cervantinas, los libros más antiguos,* 1968 (https://biblioteca.ucm.es/historica/Origenes)

Building on the cues provided by *Don Quixote* itself, Forges amalgamates the two contexts and creates something new: "They make something new out of previous material; they quote, echo, make fun of, bring out an overlooked layer, challenge the ideology of or simply comment on earlier texts" (Frus and Williams 2).

The second section of the virtual museum is titled "La vida cotidiana del escritor del Quijote, antes y después de Cervantes," that captures four of Forges's cartoons that illustrate the struggles of an author, monetarily as well as legally. In a caricature published in *El País* on the 23rd of April, 2010, Cervantes is shown to be sitting at the publishing house called Juan de la Cuesta. He sits there signing autographs on his perhaps newly released *Don Quixote* as is customary on the World Book Day, for his innumerable fans standing in a queue. One of the fans turns out with his donkey, and asks the author to dedicate his autograph to his donkey.

In another published on the 22nd of April, 2014 in *El País*, Don Quixote and Sancho Panza while galloping on the arid lands of La Mancha, discuss about intellectual property rights of writers. Don Quixote claims to have coined the term "propiedad intellectual," which he says now gives the authors the right to eat. Don Quixote sarcastically says that the copyright law to protect the intellectual property of the authors grants them with more financial support. Sancho Panza agrees with his master that the introduction of copyright law itself is a "gran entuerto desfacido," the exact passion driving Don Quixote to the epitome of chivalry.

One of the sections of the virtual museum under the title "Reflexiones de Sancho Panza 3" is dedicated to a collection of four cartoons of the secret reflections of Sancho Panza, engendered as an effect of the long tiring walk under the blazing sun of the desert of La Mancha. The caricatures depict Sancho with his thought bubbles emerging out of his head, popping out in different directions. In one of the caricatures (see fig. 11) published on the 6th of September 2008, Sancho complains about the inability to use his cellphone because of the lack of Wi-Fi at the inn and the lack of network coverage in the lands of La Mancha, declaring that "este lugar de La Mancha es para olvidarse" ("Forges y Don Quijote").

Fig. 11 Forges, "Reflexiones de Sancho Panza 3" (https://biblioteca.ucm.es/historica/el-pais-6-septiembre-2008)

In another caricature, Sancho thinks of another excuse to escape from the boredom and brusqueness of La Mancha: “se me ha ocurrido una cosa que se llama <becario>, que consiste en…” (“Forges y Don Quijote”). It was published immediately after the incident of the deadly earthquake that had rocked Haiti in 2010. The caricaturist prays for the victims of the earthquake by reminding Sancho of the far worse plight that Haitians are reeling under in comparison to his (mis)adventures.

The tragic shooting of fourteen Moroccan immigrants out of a total of 200 more trying to swim into the Ceuta region of Spain illegally in February 2014 also provided an inspirational context for one of the caricatures with Don Quixote and Sancho as its protagonists. Sancho reflects on the possibility of a public health system that could have cured his master of his insanity. Again here, it seems Forges reminds Sancho of a more disadvantaged place and of people who are in need of public health: “Pero no te olvides de la playa de Ceuta” (“Forges y Don Quijote”), a region that receives a lot of immigrants, primarily sub-Saharans.

Each section of the museum first introduces its audience with an excerpt from *Don Quixote*, that might have served as an inspiration for Forges’s creation. The section being referred to here, “Reflexiones de Sancho Panza 3,” begins with the following excerpt:

> -Cada día, Sancho -dijo don Quijote-, te vas haciendo menos simple y más discreto.
>
> -Sí, que algo se me ha de pegar de la discreción de vuestra merced -respondió Sancho-; que las tierras que de suyo son estériles y secas, estercolándolas, y cultivándolas, vienes a dar buenos frutos: quiero decir que la conversación de vuestra merced ha sido el estiércol que sobre la estéril tierra de mi seco ingenio ha caído; la cultivación, el tiempo que ha que le sirvo y comunico; y con esto espero de dar frutos de mí que sean de

> bendición, tales, que no desdigan ni deslicen de los senderos de la buena crianza que vuesa merced ha hecho en el agostado entendimiento mío. (*Quijote,* II, 12)

Sancho's thought bubbles, held discreetly from the knowledge of Don Quixote, resonate the same discretion as observed by Don Quixote in the excerpt quoted. Sancho's reflections and the appropriation of them by Forges to comment on the contemporary situation, can be brought in as a "'movement of proximation' [that] brings it closer to the audience's frame of reference in temporal, geographic, or social terms" (Sanders 21). What can be observed here is a process of borrowing from the "original" in order to create a new transmediated text, but also as a socio-political commentary.

Hutcheon in her chapter "What?," mainly focusses on medium-specificity that adapters are either apparently equipped with or are kept handicapped. She says that transgeneric adaptations "both constrains and enables; it both limits and opens up new possibilities" (35). Forges's borrowings from the "original" provides an alternative approach to the particular excerpts from the "original," while taking advantage of this visual genre by including even the unsaid into the panel. The disadvantage, however, of the explicit citation of the individual excerpts as source is that they can impose the source on the readers of the transformed or the transposed texts in the visual medium. This, in turn, can restrict any possible further reinterpretations.

The most intriguing detail of this virtual museum is the juxtaposition of selected interpretations in the form of illustrations by renowned European artists of 17th, 18th, and 19th centuries. The museum brings together an assortment of the old and the new into one virtual room. The opening portal before entering into the virtual museum describes this assortment the following way:

> Un diálogo que se establece también con la rica colección bibliográfica de la Universidad Complutense de Madrid, con ediciones desde la primera ilustrada en suelo español, realizada por Diego de Obregón (1674), hasta las geniales interpretaciones y lecturas de artistas de la talla de Schlotter, Saura o Rep, sin olvidarnos de los grandes ilustradores de los siglos XVIII y XIX. ("Forges y Don Quijote")

The correlation established by the deliberate positioning of the illustrations from the past and the present leads to the construction of a continuum model, as Hutcheon says, as a result of continuous re-interpretations and re-creations. Hutcheon perceives the institution of a museum to be possibly included under the trajectory of adaptations: "A museum exhibit takes material objects from the past and recontextualizes them within a historical narrative. Arguably, it is an extended interpretive and creative engagement with a past history. But does the audience experience it as such; that is, in a palimpsestic way?" (172). In this case of virtual museum, one notices that the illustration from the past is not just re-contextualized, rather it is kept alongside a different yet new creation altogether, both produced at different time periods and with different tools but converging only at the theme borrowed from *Don Quixote*. For example, figure 12, published in *El País* on the 19th of October 2009, and figure 13, drawn by C. Cooke in London in 1799, appear under the same section "Don Quijote y los (nuevos) molinos de viento. 1" of the virtual museum, endorsing much more than a dialogue through the easily distinguishable contrast between the past illustrations and the present cartoons.

Fig. 12 Forges, "Don Quijote y los (nuevos) molinos de viento. 1" (https://biblioteca.ucm.es/historica/quijote-molinos-1)

Fig. 13 C. Cooke, "The adventure of the windmill," 1799 (https://biblioteca.ucm.es/historica/quijote-molinos-1)

This echoes what Alejandro Vergara is quoted in the article "El canon se mueve." Alejandro Vergara, a curator of Museo del Prado, Madrid, questioned the domination held by canonical art, the space primarily occupied by Renaissance male painters. With the intention of replacing the canonical tradition, as the article itself says to re-write the tradition, Vergara decided to put a collection of paintings by Clara Peeters on display, a Flemish baroque artist, in a separate hall as a special exhibition named *El arte de Clara Peeters*. He comments on the long-standing occupation and value given to the canon:

> Puede que ahora miremos los cuadros no porque sean buenos, académicamente hablando, sino porque sean próximos. Lo ideal es conjugar las dos cosas y no sustituir una por otra…Hasta ahora…un museo valoraba esos criterios de la escultura antigua, el dibujo del volumen y de los movimientos y un plus intangible que dan los grandes artistas. Se valoraban el canon y las reacciones anticanon, como El Bosco. Ahora se añaden criterios como la expresividad o, como decía, la cercanía a las experiencias de la sociedad. Eso ya pasa en Estados Unidos. En el Prado las mujeres son mayoría entre los visitantes, ¿cómo no se van a preguntar por las artistas? Si dentro de unos años la mitad de la población española fuera de origen magrebí se daría más relevancia a los cuadros de Juan de Pareja, el esclavo morisco de Veláquez. ("El canon")

In the virtual museum displaying Forges's creations, one cannot fail to notice that the display in each section is perceived in a three-tiered format: the "original" text by Cervantes, the illustrations from previous centuries and Forges's cartoons; all within the same space of our computer screen. In *The Order of Things*, Foucault, through his archaeological investigation of the language, brings about the three-layered existence of signs within language: "The signifying idea becomes a double, since superimposed upon the idea that is replacing another there is also the idea of its representative power. This appears to give us three terms: the idea signified, the idea signifying, and within this second term, the idea of its role as representation" (64).

The long quote by Vergara above is also worth citing because of the recognition given by the curator to the anti-canon, converting the reaction of the anti-canon into a form of expression, worthy of putting it on display. The article also quotes the curator saying that he had finally subverted what George Steiner had once said that the walls of a museum are always reserved for the greatest artists. Vergara had accomplished this act of "treason" by removing some of the

paintings, like fifty of them by another Flemish Baroque painter, Peter Paul Rubens, and taking them to the storehouse of the museum, although only temporarily, as the article says. Without deviating into the concept of museum, which will be dealt with a bit later in this chapter, the main point to be observed is the replacement of the so-called canon, giving way to the hitherto ignored art, which includes different forms of adaptations and appropriation. Forges pays homage to Cervantes and his contribution to literature through his caricatures, and at the same time also brings in a particular and localized perspective of the world.

2.4 Book Illustrations by Lorenzo Goñi

Though the concept of museum as a space and as a mode of display will be discussed in the next section within the theoretical framework of re-writing and re-invention, it will be dealt with as a comparison of Forges's caricatures as a museum with Lorenzo Goñi's graphic re-invention, also available as an online museum. In this section, I will look into some of the illustrations by Goñi derived out of *Don Quixote*. For the time being, I will discuss them by contextualising them in the fidelity discourse. I will take the illustrations as metonymic translations from the verbal text. Also, not forgetting the captions under each illustration that functions as a title to each panel explaining very briefly and concisely what the image is all about. Hence, I will also look into the congruency between the two parts, the image and the caption, that make up the content of each panel.

The canonization of *Don Quixote* was first confirmed by the initial temptation of adapters to create a new artistic piece out of the previous one, either in the same genre or in a different one. Among the innumerable illustrated versions now available, Goñi's illustrations are perhaps relatively unknown, despite the valuable contribution in maintaining the popularity of *Don Quixote* among the future generations. Goñi (1911- 1992) was a renowned Spanish artist, an illustrator born out of

his disability – complete deafness almost by the age of fourteen – that almost left him solitary in his own world: “La inconfundible y subyugadora atmósfera de su obra, que oscila entre la sosegada pesadilla y la nostalgia, es deudora de la carencia, 'desterrándole' en su propio mundo artístico, que se obligó a profundizar” (*Lorenzo Goñi.com*). In the biography written by Juan Rey de Solas, he says that despite Goñi insisting on the uniqueness of his paintings, being totally personal, one can notice influences from Brueghel, El Bosco, Arcimboldo, Goya, William Blake, Picasso, and Barjola. Rey de Sola emphasizes specifically on the totally unreal and inexistent world that Goñi’s paintings are mostly known to portray, referring his paintings “profundamente español[a],” characterizing the artist as more of a dreamer. The universal characteristic that distinguishes most of his paintings is that they provoke solitude: “Sus mujeres…sus gatos, sus aquelarres, sus viviendas imposibles y una constante y fatigada humanidad que se adivina en perpetua soledad -sus personajes no hablan: quizá tampoco escuchan-, capturan definitivamente la sensibilidad del que los mira” (*Lorenzo Goñi.com*).

Goñi participated in the Spanish Civil War under the republican Barcelona by working with the Sindicat de Dibuixants Professionals, part of the Unión General de Trabajadores, where he published propagandistic graphic posters for the party. He contributed to one of the most important Catalan political satirical magazines *L’Esquella de la Torratxa*, controlled by Sindicat de Dibuixants, by publishing a series of title pages, back pages, and illustrations manifesting his firm political ideology and commitment. As *L’Esquella* was going through changes during the years of the Civil War by shifting its focus more towards satire accompanied by text expressing their rage, Goñi could leverage the magazine as a platform for his future works. Joan Manuel Soldevilla Albertí writes that Goñi’s cartoons exemplifies an aesthetic revolution, with traces of Goya, the

avant-gardist grotesque expression by Valle-Inclán, and not to forget the earlier Catalan artists like Junceda, Cornet and Apa, and his contemporaries like Escobar and Tísner.

Goñi's artistic genius became more evident through his contribution to the enrichment of novels, Spanish and international, like *La Celestina* a drama by Francisco Quevedo, works by Leo Tolstoy, Camilo José Cela, Stefan Zweig, William Shakespeare, Félix María Samaniego, and the character "El diablo Cojuelo": "Su atrevimiento, su frescura, también su clasicismo, ofrecen aquí impagables muestras que constituyen un apartado imprescindible en el global de su ejecutoria," as written by Javier Rey de Solas in the website www.lorenzogoñi.com.

One of the reasons why Goñi was preferred as an illustrator was because of his ability to capture the principle essence of the text and that of the author: "Respetando escrupulosamente el espíritu de cada autor, entra en simbiosis con él, lo penetra, lo desentraña, lo pone boca arriba y boca abajo y se eleva con naturalidad a su misma Altura" ("Presentación" *Lorenzo Goñi.com*). He is in fact praised for not subordinating the primary text or the "original" that in reality is the source of the illustrations. The "Presentation" section of Goñi's official website cites what the famous mid-twentieth century Spanish autor Camilo José Cela had to say about his reliance on Goñi's illustrations: "Lo dice Camilo José Cela, amigo entrañable el artista: 'Lorenzo Goñi, el Sordico, es quizá el dibujante que más cerca está de mi espíritu y mi intención y eso me tranquiliza'" (*Lorenzo Goñi.com*).

This reliance in Goñi to always be "faithful" to the "original" intention is undoubtedly a result of the fidelity discourse. According to Brian McFarlane, the main concern here is that "[F]idelity critics clearly have something other in mind than this kind of scrupulous transfer of the transferable" (2). Transforming a verbal text to any non-verbal medium involves the process of intersemiotic translation, one of the three types of translation that can occur among sign systems

as suggested by Roman Jakobson. The case of book illustrations is a clear example of translation from a verbal text to a pictorial medium, which Nilce M. Pereira comprehends as an intersemiotic translation. In his article "Book Illustration as (Intersemiotic) Translation: Pictures Translating Words," he leads himself to the conclusion that book illustrations are in fact a type of intersemiotic translation by studying not just the "laws governing the types of signs under consideration, but also the analysis of both media as source and target works, which they *a priori* – and necessarily – will imply" (105).

Pereira begins his rationale under the assumption that the very purpose of illustrations is to represent the text but in visual form, meaning that they are always linked to a text, "otherwise they would be paintings, drawings, or any other type of visual work that could be placed independently in an art gallery" (Pereira 105). As illustrations are placed next to the verbal text, meant to be read side by side, they do not present an alternative version of the story. They are simply an aesthetic re-creation of the textual elements of the creative text using a different set of sign systems.

Conventional analysis of book illustrations takes the shape of a metonymical form of translation, in the sense described by Maria Tymoczko. A metonymic translation involves the process of selection of certain aspects to be translated, added or omitted. Pereira utilizes this style of approach to authenticate illustrations as products out of translation, after all illustrations end up representing a text only partially, never in its totality.

Any Cervantine expert might easily identify that figure 14 is an illustration of the scene where Dorotea meets Don Quixote for the first time, camouflaged as Princess Micomicona of the Micomicón kingdom in Egypt, successfully fabricating a false pretext of her search of a knight like Don Quixote – to kill a giant monster. Don Quixote as an avid seeker for opportunities to flaunt his presumed chivalric skills evidently agrees with Princess Micomicona's plea for help as

his duty "y lo que dicta mi conciencia, conforme a lo que profesado tengo" (*Quijote*, I, 29). The caption under the illustration undoubtedly reveals that there is an after beyond what is seen in this image, thanks to the last few words of the caption: "…ella sin levantarse le fabló de esta guisa:" (*Lorenzo Goñi.com*). One sees the knight-errant's metallic armour hung by the side along with the famous Mambrino's helmet, the figure of Don Quixote delineated as a tall lean man with the long beard, Sancho Panza in the background hiding behind Rocinante perhaps, in his own customary peasantry attire. In addition to the two protagonists, the scene also includes the long-bearded barber and Dorotea disguised as Princess Micomicona, both kneeling in front of Don Quixote. The caption under figure 14 keeps the readers in anticipation of the following few dialogues by Princess Micomicona, and perhaps in anticipation of Don Quixote's subsequent reaction to it. With the illustration placed next to the "original," it does not take long for the suspense to be broken.


Se fué a hincar de rodillas ante las de don Quijote ; y aunque él pugnaba por levantarla, ella sin levantarse le fabló de esta guisa :

Fig. 14 Lorenzo Goñi, "Se fué a hincar de rodillas…" (http://www.lorenzogoni.com/el-quijote-seccio-n-2-es1837.html)

Figure 15 is a visual depiction of Don Quixote's amazement, wonderment towards, and the eventual deduction of the mystery behind his squire's quick return from Toboso after delivering a letter to the knight-errant's beloved Dulcinea: "¿Sabes de qué estoy maravillado, Sancho? De que me parece que fuiste y veniste por los aires, pues poco más de tres días has tardado en ir y venir

desde aquí al Toboso, habiendo de aquí allá más de treinta leguas…digo que este tal [sabio nigromante] te debió de ayudar a caminar sin que tú lo sintieses…" (*Quijote,* I, 31). Don Quixote does not let even his squire escape from the apparent effects of the touch of magic by a presumed necromancer, who happens to be Don Quixote's friend. He describes the primary function of a necromancer as that of aiding knight-errants, by carrying them to a battlefield at one moment and then at another, miles away, within a matter of hours, all thanks to the necromancer's magical power. In this image, Goñi actually gives a corporeal shape to the magician whose graphic description is in fact absent from the "original." The artist gives further colour to the image by painting especially the necromancer in blue and red. This helps clearly underline the primary focus of the illustrator. Interestingly, Goñi chooses to illustrate the invisible necromancer and his abilities instead of the actual moment of action. Unlike the "original," the centrum shifts from Don Quixote's curiosity about his beloved's response to the quick speed with which Sancho actually returns back with her response, if it exists at all. The lens moves upwards towards the necromancer, just when a different perspective was beginning to build in the readers' mind. Despite Don Quixote wanting to bring back the focus to Sancho's narration about the alleged Dulcinea: "Pero, dejando esto aparte, ¿qué te parece a ti que debo yo de hacer ahora cerca de lo que mi señora me manda que la vaya a ver?" (*Quijote,* I, 31), the panel does not let readers move forward without getting a convincing and satisfying picture of the necromancer's magical enchanting power.

Fig. 15 Goñi, "…pues, como tengo dicho, algún sabio amigo…" (http://www.lorenzogoni.com/el-quijote-seccion-2-es1837.html)

Figure 16 is an alternative to the episode borrowed from Chapter 26 of the First Part, illustrated by Max in *Lanza en astillero* (see fig. 26) that will be looked into in the next chapter. The illustration (see fig.16) portrays Don Quixote's long wait while Sancho is out in search of the imaginary Dulcinea whom the squire must hand the letter written by his love-stricken master. Goñi materialized this scene by drawing Don Quixote lying on his stomach on the grounds of Sierra Morena, his left arm folded upwards to support his head, inclined clearly out of boredom. In this one panel, Goñi shows the knight-errant as an unmitigated victim of boredom, while also trying to look for ways to entertain himself but always ending in failure. The illustration does not seem to respond to the caption accompanying the image "y así, se entretenía paseándose por el pradecillo escribiendo…." Unlike Max's one huge panel with re-duplication of Don Quixote epitomizing his impatience and desperation, Goñi's interpretation of the episode seems to be that of absolute stagnation of time. Also, the Don Quixote we see in figure 16 seems to be a visual representation generated more out of pity on part of the artist in eternal wait for an answer from his beloved, unlike the buffoonery made out of it by Max.

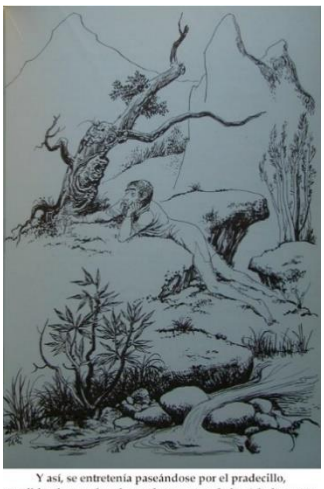

Fig. 16 Goñi, "y así, se entretenía paseándose por el …" (http://www.lorenzogoni.com/el-quijote-seccio-n-1-es1836.html)

Fig. 17 Goñi, "Media noche era por filo…" (http://www.lorenzogoni.com/el-quijote-seccio-n-3-es1838.html)

In figure 17, one can see the knight-squire duo from behind, the perspective basically throwing more emphasis on their destination. The tyrannical codes of depicting *Don Quixote* are pretty much available to the readers. The perspective shows Don Quixote and Sancho Panza's back, including the readers into the scene by giving them the opportunity as well to get a panoramic view of Toboso. The caption clearly states the emphasis of the moment: "Media noche era por filo, poco más a menos, cuando don Quijote y Sancho Panza dejaron el monte y entraron en el Toboso" (*Quijote,* II, 9). Unlike the beautiful fairytale-like reunion, Cervantes constructs a horrifying

picture of Toboso along with audio-visual effects: “No se oía en todo el lugar sino ladridos de perros…De cuando en cuando rebuznaba un jumento, gruñían puercos, mayaban gatos, cuyas voces, de diferentes sonidos, se aumentaban con el silencio de la noche” (*Quijote,* II, 9). In figure 17, in the far distance, the background shows a panoramic view of Toboso, covered mostly in dark shadows, construing the spooky and unnerving ambience enveloping the gothic-like structures. The town is lit by nothing but the moon. The panel, inclusive in nature, evokes an emotion of contemplation, of surprise at the unexpected sight of the town and of eagerness to know what awaits them and the readers.

Fig. 18 Goñi, “Sin duda alguna, Sancho, que ya…” (http://www.lorenzogoni.com/el-quijote-seccio-n-4-es1843.html)

Figure 18 has the clear iconography that spells out its allusion to Chapter 41 in the Second Part - the wooden horse Clavileño brought in that can apparently take Don Quixote to Malambruno, the duo mounted on the wooden horse blindfolded. The illustration functions as a visual demonstration of the instruction manual read out loud by one of the servants to Don Quixote: “…y no hay más que torcer esta clavija que sobre el cuello trae puesta, que él llevará por los aires adonde los atiende Malumbrino” (*Quijote,* II, 41). It is actually Sancho who jinxes the so-called adventure for the

readers: “Señor, ¿cómo dicen estos que vamos tan altos, si alcanzan acá sus voces y no parecen sino que están aquí hablando junto a nosotros?” (*Quijote,* II, 41). Sancho, of course, who is just a victim of Don Quixote’s obsession for knight-errantry, is quick to identify an abnormality, only to be refuted again by his master. Readers by now know for certain that this is just a well-fabricated trick played by the Duke and the Duchess for their own entertainment, on the utopic expedition for fame by one and on the belief in this utopic expedition by the other.

Once again, similar to figure 15, Goñi chooses to give a graphical account to support how Don Quixote presumes he is actually flying up in the sky. In this illustration, one can see an extreme close-up of Don Quixote and Sancho Panza blindfolded on the wooden horse Clavileño, and the two on the horse shot up high into the air with clouds of smoke below and around them. Don Quixote is at the control of the joystick and Sancho Panza clings on tightly to his master out of fear. In the lower part of the panel, one sees tiny silhouettes of two human figures who obviously are the Duke and the Duchess enjoying themselves. The effect of the dreamlike and unreal nature of the adventure is favoured by visible iconic tropes like sparkling stars emerging out of the clouds, a puzzled expression on the moon’s face towards the two trespassers in his layer of the atmosphere, and a planet, perhaps Saturn getting a face as well, illustrating the fantastical “segunda region del aire.” As book illustrations are metonymic as said by Pereira, whose steps to their realization themselves are influenced by the set notion of constraints. Goñi has to make a choice, keeping in mind “how the visual signs are placed in the figure to represent the textual and narrative elements, since they, too, can be portrayed only partially” (Pereira 108). However, the main attraction in any translation lies in ways to leverage what any medium can offer and convert the supposed constraints into advantages for the storytelling. Illustrators base their drawings on their own interpretation and interest that gets them to choose a particular perspective, in some cases distinct

from the "original" author's. By making the most of the power of perspective offered by single panel illustrations, readers can discern Goñi's interpretation and his exact selection of the perspective portrayed.

Fig. 19 Goñi, "Y quiso la suerte que dos o tres gatos…" (http://www.lorenzogoni.com/el-quijote-seccio-n-7-es2043.html)

Goñi does not forget the hyperbole used by Cervantes's language while describing the absurdity and silliness of Don Quixote's adventures and failures. The allusion built in figure 19 is to another of the many sub-stories written by the Duke and the Duchess for their own entertainment. Don Quixote defending himself from the innumerable attacking cats in the illustration is a clear visual narration of Chapter 46 in the Second Part, as can be guessed by the Cervantine experts. The Duke and the Duchess orchestrate a deliberate invasion of Don Quixote's bedroom with the angry feline. The "false" adventure is another episode of terror provoked by the scary feline and the ultimate blackout in the bedroom. The demeanour of the cats drawn in the illustration provoke fear, *el espanto*, not just to the victim, Don Quixote, but also to the Duke and the Duchess, and to the readers as well. It is the line, "dos o tres gatos se entraron por la reja de su estancia, y dando de una parte a otra parecía que una región de diablos andaba en ella" (*Quijote*, II, 46) that adds to the effect of exaggeration by comparing the ferociousness of just the three cats that entered his

bedroom as that of an entire legion. This way in this illustration, Goñi enhances the *espanto* for the readers by aiding their imagination. By literally depicting the three cats as an entire legion, it can be said that Goñi reproduces the scene with sublimity, "faithful" to the perspective of entertaining the audience with the spectacle. He multiplies the images of the same three cats and places them everywhere in the panel, as if to show their omnipresence all over the victim at the same time. This mechanism also mocks the quick but clumsy movement of Don Quixote's sword to defend himself, drawn in a very awkward position. The lines drawn to crowd the panel is a method of sketching the quick and agile movement of the cats and Don Quixote's sword, giving the whole panel an animated effect to the illustration.

Julia Kristeva in her *Desire in Language* opposes the "God, Law, Definition" that language tends to hold as a tyrannical and monological power, which usurps reason and logic, bringing in new meanings. In the case of book illustrations, the juxtaposition of the whole text and the visual representation of some selected episodes or scenes alongside, to a large extent restrict the free movement of meanings or interpretation. Kristeva and Barthes discuss interpretation not in terms of singularity but as an interaction among signs and those outside: "…intertextual forms of literature, Kristeva and Barthes argue, foreground the fact that they are not original works written by unique authors of great genius, but rather that they are the product of split subject" (Allen 50). Refuting the linearity and the single dimensioned meaning of any sign, how would the interpretation of Goñi's illustrations be shaped if the reader or the receiver did not have any of the "original" at his/her disposal?

2.5 Mode of Display in the Virtual Exhibition

Jonah Siegel commences the Preface of his *Desire and Excess* posing some very important rhetorical questions: "If the walls of the museums were to vanish, and with them their labels, what would happen to the works of art that the walls contain, the labels describe? Would these objects of aesthetic contemplation be liberated to a freedom they have lost, or would they become so much meaningless lumber?" (n.p.). Though Siegel poses these questions to argue against the uncertainty behind the interpretation of artwork, these questions reiterate freedom emerging out of the uncertainty giving way to alternative readings. How would an alternative perspective be possible in an institution like museums that assumes the authority to totalize and categorize the world?

Both Goñi's and Forges's artistic contribution to the innumerable versions of *Don Quixote* is presented in a more accessible medium in the form of a museum – a site for the display of their work in one single space and with a certain order. Their respective works are put on display and managed by their respective websites www.lorenzogoñi.com and www.biblioteca.ucm.es. Though both the websites are constructed differently, just like any museum, they propose one of the many ways of "not just in *displaying* [*Don Quixote*], but in structuring a modern way of seeing and comprehending [it] 'as if it were an exhibit'" (Macdonald 7). While the environment tries to force linearity, "historical continuity and coherence that Foucault holds in contempt" (Lord 2), it is unrealistic to presume the monodimensional-ity of the mode of ordering of the images of *Don Quixote*.

Goñi's artwork are classified under the section called "Libros." This sub-category starts with an introduction, "Presentación," about Goñi's talent as a book illustrator, not just for *Don Quixote*, but also for enhancing the reading pleasure of other famous authors. Apart from the illustrations

of *Don Quixote,* this sub-category also has for display his illustrations for *El diablo cojuelo* and some of the *Cuentos infantiles*.

Don Quijote is again divided into seven sections "Sección 1" to "Sección 7." The web page that opens up contains seven links for each of the seven sections. On clicking on one of them, the first one "Sección 1" for example, another page opens up where twenty illustrations are on display in the order in which they appear in the illustrated book. On the left, there are doors to other sections each with twenty illustrations, except "Sección 7", which exhibits the last twelve images.

On the other hand, Forges's exhibition opens with an initial page with a very brief opening statement and three links: "Prólogo," "Índice de secciones" and "Créditos." The link "Índice de secciones" takes the audience to another index page with the title given to each "room," if one may call each page with the displays. These caricatures put on display were originally published in various magazines and daily newspapers, particularly *El País,* approximately from the 1960s through 2014. On entering into each "room" the audience will become aware that the caricatures synchronize with the progression of the "original" up to a certain point only. The fact that the caricatures are not really direct derivations from the "original" minimizes one part of the task of the curator of trying to preserve the linearity of the story.

Stephen C. Behrendt in his article "Sibling rivalries: author and artist in the earlier illustrated" accuses an illustrator of "*intrud[ing]* his or her interpretation into an intellectual and aesthetic transaction that would otherwise involve only the literary author and the reader" (24). According to him, an illustrator brings his/her interpretation not based on the verbal text, but rather the pictorial analogue for the same scene: "How an illustrator chooses to 'stage' a scene often depends upon how that scene – *or another analogous to it* – has been rendered in other, perhaps entirely unrelated works" (34). His main criticism is against the fact that the illustrator just presumes the

readers “to be sufficiently educated in the conventions and tropes of visual art to fathom the signification of this image” (34). Behrendt here ignores the fact that no interpretation is the final interpretation. The perplexity arising out of any unresolvable signifier activates the consumers’ perceptual system in order to solve any wonder in the pictorial representation of what they read.

Similarly, a museum is also a site for the informed and the uninformed to visit. It is a site where “the artefact [or any object on display for that matter] is not only an object of universal interest to experts: its meaning is determined by its local passage through markets, places and households” (Fyfe and Ross 128). It is a meeting point between what is considered as high culture and low culture where both fight for legitimacy. According to some museum studies, a museum’s role is to respond to what the public wants to know about a certain field. At the same time, a museum should also delve into making the public aware of anything that they might be unaware of. Thus, “what version of the collective experience is to be told in the face of fragmentation? Whose gaze is to be accommodated? Does everyone want to see the [*Don Quixote*’s images]?” (130). This curatorial dilemma hovers over every arrangement of the exhibits to contribute to the consumer culture.

Goñi’s and Forges’s exhibitions differ a lot in the very first meeting point with regards to the institution of the museum and the visitors. As has been described in the previous section, Goñi’s illustrations are direct semiotic translations into visual mode that do not deviate from the story of the “original.” They pictorially narrate that which was verbally described by Cervantes. For example, Don Quixote’s first-time encounter with the barber with the basin that was mistaken as Mambrino’s helmet is pictorially represented with the three figures in the scene – Don Quixote, Sancho Panza, and the barber. The two protagonists are shown in the foreground, facing the barber, mounted on a horse riding his own way in further in the background. Don Quixote is shown to

lean forward a little depicting how he set his sight on an unfamiliar passer-by and spots the basin. This is displayed in "Sección 1."

Forges's exhibition is different in the sense that it displays the creation of a dialogue between *Don Quixote*, its pictorial engravings through the centuries, and the present time. His caricatures are not direct translation, but they show his efforts to bring Don Quixote and Sancho Panza into the present. In some, they seem bewildered, and in others they seem to be mingle with the surrounding nonchalantly. In one of the sections titled "¿De profesión? Sancho Panza, escudero," one of the caricatures shows a man, with his bike parked in the background, confirming Sancho Panza, saddling up his donkey, about the exact profile of his profession as that of a "logistics adviser." Sancho, caught in the middle of saddling his donkey, absolutely disinterested, simply shrugs away saying "mayormente no sabría decirle."

For Foucault, a museum is a heterotopia, "a space of difference…that is absolutely central to a culture but in which the relations between elements of a culture are suspended, neutralized, or reversed" (Lord 1). The confusion created by the juxtaposition of incompatible objects in one space is the unique characteristic of a heterotopia. The experience out of the mode of ordering in a heterotopia is always that of wonder, shock, and disruption. In both Goñi's and Forges's exhibition, the mode of ordering is visibly different from one another.

Goñi's direct word-to-picture translation of *Don Quixote* is ordered chronologically, divided into seven sections. The illustrations narrate the story in the similar manner as it happens in the "original." On the contrary, Forges's artwork does not follow an order. In fact, the order is decided by the curator. It seems that the curator gives importance to establishing a certain relationship between *Don Quixote* and the contemporary trending issues instead of narrating the whole story. In the section titled "Entre el fútbol y la literatura," the opening introduction presents an excerpt

from the dialogue between Sancho Panza and Altisidora, the young woman who pretends to be in love with Don Quixote simply to play a trick on him, in Chapter 70 of the Second Part. The excerpt deals with Altisidora faking to Sancho Panza about her visit to hell where apparently, she had seen many devils playing ball but with books "llenos de viento y de borra" (*Quijote,* II, 70). The most appealing for Altisidora out of what she sees is the emotion of victory and loss that a simple game was igniting among the players. Sancho replies philosophically: "Eso no es maravilla…porque los diablos, jueguen o no jueguen, nunca pueden estar contentos, ganen o no ganen" (*Quijote,* II, 70). The section displays three caricatures published in *El País* in 2010 and 2011. One of the caricatures show the old and sick knight-errant lying on his deathbed, with the priest chanting out the prayers. Among all the familiar pictorial icons of *Don Quixote,* there is a television set seems to attract everyone's attention away from the dying Don Quixote. Even the priest is depicted to be distracted by what seems to be a football match being aired on the television. Thus, in Forges's exhibition chronology and narration clearly are not the main motive. Rather, the driving intention behind this particular mode of ordering is to highlight the pertinence of *Don Quixote,* the novel that paradoxically emphasizes the dangers of anachronism.

Sharon MacDonald warns us from treating objects in a museum as "texts," as they risk getting mingled with the conventional medium information. She says that perceiving objects as "texts" abandons the primary idea behind the concept of museum at all: "the centrality of material culture, the durability and solidity of objects, the non-verbal nature of so many of their messages" (MacDonald 5). This has been a debatable subject in the field of Museum Studies as it raises questions related to authorship by the institution and readership constituting the visitors trying to grasp the messages. In both, Goñi's and Forges's exhibitions, there are verbal texts supporting the primary "objects" on display, which in this case are the pictorial images. As has been mentioned

in the last two examples, every section in Forges's exhibition begins with an excerpt from the "original." The excerpt, the caricatures and the wooden engravings from the seventeenth and the eighteenth centuries, all mutually support each other to form a meaning out of the combination of the three.

On the other hand, in the case of Goñi's exhibition, since each object on display is an illustration of certain episodes or scenes of the "original," each illustration is accompanied by a short caption that explains it. Despite the non-verbal objects to be the highlight of the exhibition, the verbal support does play a role in the reading of the museum exhibit. For example, in "Sección 2," illustration number 16 is a pictorial representation of the conundrum at the inn, the nucleus of all the action, surprises, reunions, separations, etc. It refers to Chapter 45 of the First Part, which begins with the confusion over whether the packsaddle is really a packsaddle or a harness for the horse and whether the barber's basin is a basin or Mambrino's helmet. The fight that Don Quixote puts up with those contradicting him over the true identity of the objects leads to a huge commotion at the inn among all the characters present at the same place at the same moment. The cinematographic and comical description of the commotion: "De modo que toda la venta era llantos, voces, gritos, confusiones, temores, sobresaltos, desgracias, cuchilladas, mojicones, palos, coces y efusión de sangre" (*Quijote*, I, 45), is the caption that describes the equally comical visual representation of the chaos. Goñi depicts the chaos by drawing an overwhelming disorder of heads, arms, and legs, all thrown around in a very disjointed fashion in a mess. The arms and legs punching and kicking random heads, all of which are shown to be grimacing in pain. Hence, the only verbal support for the exhibits in Goñi's exhibition is one small fragment of a longer sentence, clearly indicating the existence of a "two-time separated events," as said by Danto, as quoted by

David Carrier. This means that the captions indicate the possibility of an earlier and later moment underlining a continuum, i.e. one part of an entire story.

Carrier votes for sequentiality in caricatures by removing the secluded nature of physically isolated images. He says that the success of an artist of an isolated image is to facilitate viewer's imagination of a sequence of events that the image might be a part of: "The artist's aim is to enable the spectator to form some hypothesis about what is depicted. If that process is successful, the spectator's hypothesis matches the artist's intention, and that viewer sees illusionistic-ally represented what the artist desired to depict" (Carrier 107). However, what about visitors "uninformed" about *Don Quixote* who have to deal with the ambiguity of the verbal text supporting the images? Having spoken from the point of view of the museum as an institution, the curator cannot ignore the possibility of visitors decoding the meaning in their own way, according to their cultural experiences and social relations.

One way to educate an uninformed public is to encourage self-education by making their interpretive agency active. For example, in science museums, emphasis is given "not just on the ritual public display of technological achievement, but on the development of the creative scientific abilities of the individual citizen" (Barry 99). The common feature of both Goñi's and Forges's exhibition is interactivity with the audience. Being a virtual museum, visitors are forced to click on each link to enter each section. In both cases, all links are presented in one single page. The absence of walls in the virtual museum removes the chances of commanding a fixed mode of ordering. Visitors are not compelled to follow the specific order in which the sections are arranged. Despite the links to all the "Sección[es]" available all at once, the curator may presume visitors to follow the numbers 1 to 7, and the numbers accompanying the illustrations, to construct meaning

as intended by the illustrator and the institution. However, a visitor also has the potential to click on any "Sección" at his/her choice and convenience, despite them being numbered.

The flip-side of this potential is that the agency shifts to the visitors leading to a deconstruction of the hegemonic meaning and construction of new multivocal meanings. It is indeed impossible to speculate any visitor movement; it is also impossible to know the extent to which self-education helps in the construction of meaning in this case.

Despite the chronological arrangement of illustrations by Goñi and the captions under each illustration quoted directly from the "original," it is assumed that the success of the exhibition will depend on the accord between the curator's motive, perhaps of narrating *Don Quixote* through the illustrations and the right message assimilated by the visitors. As I had shown in the previous section, there does exist some incongruencies between the captions and the illustrations, in that they at times do not run parallel. Thus, what exactly is the right message? How will the habitus function in the case of an "uninformed" visitor? Will the captions help in the reading of the illustrations placed in a series similar to the sequence in the "original?"

Audience decoding functions in a different manner in the case of Forges's caricatures as the gaze travels from a verbalized explanation to their appropriated pictorial transformation. As has been explained earlier, the appropriated caricatures into the contemporary period, some as satirical commentary, suggest some possible indications of pertinence of parts of the "original" when transcended temporally. Though the placement of an excerpt in each section makes the new audience aware of the pertinence of *Don Quixote* in all periods, it also limits the understanding of the caricatures. The visitors are not allowed to form a reference of their own as each section already claims its legitimacy over the meaning of the caricatures. The curator's strategy of manipulating visitor interpretation seems to be at the crossroads of high culture and popular culture in this case.

Each section not only contains the verbal introduction, but also photos of engravings by some of the famous eighteenth and nineteenth century illustrators. Not only is it a battle between the high culture of the museum and popular culture of the visitors, but also within each section between the caricatures and the earlier engravings. As opposed to the conventional organization of Goñi's exhibition, Forges's, thus, proposes an alternative classification of pictorial representation of *Don Quixote*.

The two exhibitions, to a certain extent, do possess a totalizing control over the meaning of the exhibits. They are the "unproblematic reflections of dominant ideological interests" as said by Gordon Fyfe (as qtd. in Macdonald 4), as they have been compiled by experts in the Cervantine studies. However, this is a virtual museum without walls. With the exhibition now available on the online domain, the online exhibition is accessible to visitors at any moment. The exhibits on display are well classified into various sections, to which links are available on the content page in both cases. Despite the division into contents, the absence of walls here undoubtedly functions differently. The visitor is automatically granted the freedom to choose any section randomly of his/her choice. Because of the open structure of the exhibition, visitor movement is hard to lead which, in turn, defeats the arrangement/classification of each section.

Unlike a walled museum, Goñi's and Forges's exhibitions fit into how Malraux's scheme of spatial trajectory extends to other spaces of collection and display like "the final spilling out of cultural works into a generalized public over which the gatekeepers of the museum have less and less control" (Hetherington 155).

Don Quixote could not retain its "original" meaning and form by succumbing to fan production that kept the masterpiece alive. The process, nevertheless, is never ending. Readers turn fan

production into their objects of study and form new meanings, playing their role in keeping it alive as well.

2.6 Caricatures by LAZ

Nelson Goodman in his *Languages of Art. An Approach to a Theory of Symbols* talks about the relativity of realism that affects our individual interpretation of images: "Realistic representation…depends not upon imitation or illusion or information but upon inculcation. Almost any picture may represent almost anything; that is, given picture and object there is usually a system of representation, a plan of correlation, under which the picture represents the object" (38). Goodman basically says that the arbitrariness of an image is defeated by the continuous appearance of the image that evolves to represent a single aspect of reality. In the same way, the pictorial representation of *Don Quixote* could have had a relative interpretation, had it not been the continuous interaction of the specific visual icons with the readers. As was mentioned before, the specific iconography used helps in quick recognition of and response to *Don Quixote*'s visual representation. As has also been mentioned in the earlier discussion on the repetition of symbols among the masses, the codes used for representation cease to be questioned by the public as they become natural signs.

Gombrich defines the repetition of codes as a path to the construction, "'key' to symbolism employed" (280), the "key" that the masses then refer to while reading the images. The "key" in reality occupies a contradictory position in popular culture, wherein they are either repeated and get internalized unconsciously, or the consumers add a non-conventional sign introducing the element of "shock." The conceptual umbrella called subculture thrives on the characteristic of "shock," many a times pleasing the consumers of popular culture.

An interesting feature of subculture is that it was "able to develop an extensive semientrepreneurial network which came to be known as the counter-culture" (McRobbie 138). Counter-culture definitely includes the hostile position that classics and cartoons hold against each other. The classic *Don Quixote* has also had its journey, transformed into cartoon, to the mass circulated newspaper, like the Cuban daily *Juventud Rebelde*. For a while, it published caricatures by the Cuban artist LAZ – Humberto Lázaro Miranda Ramírez. LAZ has also contributed to many other Cuban dailies and supplements like *Tribuna de la Habana*, *Trabajadores*, *Palante*, *Dedeté*, *Cuba Internacional*, *Correos de Cuba*, and many others.

The Cuban editorial cartoon landscape primarily holds a very political nature in the context of censorship and in its fight against bureaucracy imposed by the socialist government. Editorial cartoonists like Adán Iglesias Toledo, Alfredo Martirena, and Osvaldo Gutierrez Gomez as chroniclers of the national and international developments, in an interview, agree with the fear of newspapers and cartoonists alike of being subject to censorship. As far as *Juventud Rebelde* is concerned, Adán does mention in an interview ("Of course") about the limitations imposed by the Cuban daily on the cartoonists, where many a times their works might confuse readers as to if it is the cartoonists' opinion or the newspaper's. In an interview titled "El hoy en la caricatura cubana – Más que papel No. 16" on JR Podcast with cartoonists Lázaro Miranda (LAZ) and Adán Iglesias (Adán) talk about the Cuban political caricature: "…tratamos que sean temas universales y muy costumbrista…dejar huellas a lo que está pasando del punto de vista periodístico y de la reflexión del humor" ("El hoy"). According to them, caricatures play an important role in the society through the trope of teasing someone, that someone "tiene que desear que no la publiquen, sino no, no es caricatura."

However, the works being analyzed for this purpose are politically neutral as they are mostly pedagogical, what is called "humor blanco," that is, neutral in its object of mockery. In the online portal of the Cuban daily, LAZ's caricatures on Don Quixote and Sancho Panza accompanies a didactic article authored by Celima de la Caridad Bernal García. As a professor of literature and Spanish language, the articles by Celima Bernal focus mainly on the correct usage of Spanish language by indulging in linguistics[7]. In some cases, the connection between Bernal's article and LAZ's caricatures are easy to identify, while in others one might infer that there is hardly any connection at all.

What will be useful to study these caricatures in this case is Carrier's proposition of the capacity of even an individuated event in a caricature to evoke its reception as actually a part of a series of events. Though Patrick L. Hamilton in his article criticizes Carrier for backing Eisner's and McCloud's concept of sequentiality, Carrier's proposition about the narrative potentiality, even though fuelled by the imagination of the reader is helpful in analyzing caricatures. The reason behind this is that his study removes any kind of possibility of perceiving caricatures in complete isolation, which might limit their understanding. He questions McCloud's theory on the absence of causality in a single panel image, but at the same time backs McCloud's sequentiality. Carrier studies Gary Larson's caricatures of the 1980s to answer this question. He takes the support of Baudelaire's theory to prove that even a single panel image can be interpreted by mentally moving it and envisaging the upcoming moment of the scene. Carrier, with the help of some of the cartoons authored by Gary Larson, shows how "humour very often depends upon a viewer's expectation about how thus 'to move' images" (Carrier 113). Apparently, humour in Larson's images gets

[7] At present, these caricatures and articles appear in the "Archivos" section of the online portal, not displaying the entire article, but only an extract of it. The website seems to be under renovation at the time of revision and submission of the thesis.

enhanced when they imply the next movement playing with the readers' expectations and heightening the tension. Caricatures as single panel and isolated images do not fall into passive readers, who cannot avoid but imagine and continue to the next moment based on what is depicted. Precisely because cartoons or caricatures appear in media in the physical space all by themselves, contextuality and imagination are necessary to ensure meaningfulness on the part of the artist, and also the reception of the reader.

Caricatures are based on the semantics of exaggeration of the subject whose immediate recognition is pivotal for the readers' perception, dependant on the interaction between the visual icons and the beholder's perceptual capacities, when Gombrich's argument is added. Nevertheless, the primary concern here is placing LAZ's caricatures within the context of Benjamin Picado's two sides of "aspectuality" – fixity while actually drawing the moment of the scene and perceiving the drawing as part of a narrative. As is quite obvious, these caricatures do not use characters unknown to the public. Thus, similar to Forges, the artist makes apparent references to the attitude, personality, and character traits of Don Quixote and Sancho Panza, anticipating how each would have reacted almost contradictorily.

Fig. 20 LAZ, *Juventud Rebelde* (http://www.juventudrebelde.cu/busqueda?title-search=&keywords=&order=desc&after=&before=&sel_seccion=&sel_author=celima-bernal)

In figure 20, a very excited Sancho jumps with joy for coming up with a supposedly brilliant name for his donkey – Platero. He feels that his donkey too deserves a name like the one that Don Quixote's thin horse possesses. But Don Quixote warns Sancho with annoyance of the dangers of plagiarism, as Platero is actually the name of the fictional donkey created by Juan Ramón Jiménez. *Platero y yo* is a lyrical narration by the Spanish author Ramón Jiménez about the life and death of a donkey named Platero. The probable allusion in this caricature can be to the issues related to copyright law.

Fig.21 LAZ, *Juventud Rebelde* (http://www.juventudrebelde.cu/busqueda?title-search=&keywords=&order=desc&after=&before=&sel_seccion=&sel_author=celima-bernal)

The difference between fixity and animated aspects of a caricature, what Picado understands as is best exemplified by figure 21. Here one sees Don Quixote completely knocked down physically and his spear cracked in half. He is shown with a bandaged nose and injured eyes as if the result of a major assault. He lies on the ground in an ostensibly uncomfortable position with broken limbs. The effect of the knock down seems pretty recent, which is described by the conventional use of stars dancing around Don Quixote's head. Mitchell often cites Ludwig Wittgenstein who uses the hieroglyphic script as a model to theorize pictorial imagery. For Wittgenstein, the hieroglyphic script "depicts the facts that it describes" (qtd. in Mitchell 27). The dancing stars, all

coloured differently, bandaged nose and sore eyes explain very clearly the context to the follow-up by Sancho of what happened by claiming that instead of windmills or giants, "esta vez usted le fue arriba a un parque eólico." As is evident from the icons used in the caricature, there exists a glaring indication of animation, removing any traces of stability. A point here worth noting is that LAZ takes on *Don Quixote*'s authorship through caricatures by pushing him to another adventure where he gets beaten up yet again. This caricature is accompanied by the article titled "Touché" by Bernal, where the author talks about the exclamatory remark "Touché!" at the end of sword duels by the vanquisher to confirm the moment of having struck the opponent with the sword. The purpose of calling it out is to spell out the result of the attack for the judges. Don Quixote in this caricature seems to be defeated in a duel, not with another valiant swordsman but with windmills.

Fig.22 LAZ, *Juventud Rebelde* (http://www.juventudrebelde.cu/busqueda?title-search=&keywords=&order=desc&after=&before=&sel_seccion=&sel_author=celima-bernal)

Don Quixote's existence itself was rendered too anachronistic for the ones surrounding him. His use of the word "ósculo," in figure 22 bewilders Sancho, shown using a multi-pointed scream speech bubble. Sancho cries out loudly "¡¿Cómo?!" that we as readers can clearly hear out loud from the caricature. The readers also hear Sancho Panza's "Ah," after he is relieved when Don

Quixote gives the meaning of the word "ósculo," a high art literary word meaning a kiss. The most notable feature in this single panelled caricature is its internal division into two as we see both protagonists twice with separate speech bubbles. Like any other sequential imaging, the regular reading pattern of top-to-bottom is already assumed. Similar to the previous example, the title "Sutilezas del idioma" appears below the caricature in the online display portal, a link to another of Bernal's commentary on language. In this article, Bernal mentions about the lexical family of the word *vergüenza* by listing a number of synonyms of the word. The caricature and the text both comment on the appropriate use of the language in the appropriate context and moment. With the inappropriate use of the word "ósculo" for a conversation with Sancho, a mere peasant, the message intended to be transmitted can be misinterpreted or not comprehended at all.

Picado alludes to the dialectical relationship between aspectual fixity and the interactional characteristic with the viewer ensuring continuity: "In pictorial perception, the subject of depiction is clearly presented through aspectual fixity, but it is also presumably represented in a momentary manifestation of that most stable presence (thus being related to a continuous perceptual experience)" (337). This corresponds to the question of the alleged nature of self-containment of a caricature that Carrier rejects. For Carrier, the success of a caricature depends on the ability of the artist to evoke a hypothesis in the readers' mind to envisage the previous and the upcoming moment.

In the caricatures shown above, the case is slightly different as the primary "source" text for the caricatures in *Don Quixote,* a text whose significance is well-known, even though not meticulous. Hence, the "movement" of the caricature is based on an already preconceived imagination. The knowledge of the "source" text helps the readers to a large extent in picturing the preceding series of events, answering the why's and how's of the caricature. For example, when Sancho (see fig.

21) says that this time his master crashed into a wind-energy generating park, it is not hard for the readers to visualize Don Quixote running into a wind farm, wherein according to him it was probably a swordsman whom he assumed to have attacked. Exactly the way Bence Nanay affirms with conviction the narrative potentiality of caricatures that is based on the viewers' perception: "Perception is not momentary: it has a temporal dimension; we have no reason to believe that the object of perception cannot be also temporally extended" (122).

Carrier quotes Arthur Danto who in his *Narration and Knowledge* calls the missing premise or explanation in caricatures as enthymemes. According to Danto, caricatures though placed in isolation possess the characteristic of visual syllogism, wherein the readers are demanded to supply any conclusion, as the readers are "not, as a passive auditor, told what to put there; he must find that out and put it there himself" (as qtd. in Carrier 113). Nevertheless, in case of the caricatures by LAZ, the question again arises with regards to the knowledge of the source text – does the readers' imagination get limited inevitably or do the readers get to deceive their previous knowledge to draw new conclusions?

2.7 Conclusion

Mitchell agrees with Gombrich in that the pictorial schemata are built on the basis of a scientific hypothesis that gets tested every now and then under the trial and error method supported by the experiences of reality. But Mitchell says that "…if vision itself is a product of experience and acculturation – including the experience of making pictures- then what we are matching against pictorial representations is not any sort of naked reality but a world already clothed in our systems of representation" (38). The flexibility of the pictorial representation thus asserts the constant evolution of the represented, i.e. the reality itself is not allowed to remain constrained as a fixed

"fact." However, Mitchell also denies that a "fact" can be represented, thus implying an imaginary reality, an illusion similar to the character of Don Quixote, who only exists in our imagination. Logically speaking, the visible can only be represented as a "likeness" or as a resemblance to what one sees, and the invisible as a presumption or the imagination. On being bound to language, *Don Quixote* presents itself as a challenge to illustrators to choose between what is revealed through verbal language and to verbalize visually the illustrators' own imagination about the novel.

The perspectival illusionism, borrowing the term from Gombrich, brings with itself the power to reveal that which is not present in the visible world. Mitchell praises paintings and imagery for possessing the capability to express ideas and sentiments by means of allegory, functioning pretty much as hieroglyph: "[t]he expressive aspect of imagery may, of course, become such a predominant presence that the image becomes totally abstract and ornamental, representing neither figures nor space, but simply *pre*senting its own material and formal elements" (italics by the author himself) (41). The illustrations and caricatures seen in this chapter manage to break away from the shackles of words, revealing their power of storytelling through various modes of expression; "expression" is a very important term for Mitchell, especially while picturing the invisible.

The flexibility in the interpretation of the represented alludes, to a large extent, to the arbitrariness of the meaning of the text. Hence, the quality of arbitrariness leaves the text open to continuous interpretation, what leads to the loss of authority over the text, in the process broadening the text. Cervantes's loss of authority over *Don Quixote* is revealed due to the "process of continual adjustment [that] has no end. Interpretation ends when interest wanes, not when certainty, or an ultimate meaning, is reached" (Nehamas 688). The dynamic nature with which the physiognomy of Don Quixote in the comic medium has evolved over time denies the existence of a "correct

interpretation" of the description by the author. For example, LAZ in these caricatures, like any other cartoonist, adopted Don Quixote's conventional imagery as a lean, anaemic, and fragile looking individual, but transformed him into one with long thin limbs, and a big round nose. A BlogSpot created by LAZ himself makes available one of his works titled *Kromañónicas*, of which the readers get to read an excerpt of the comic. The images in these comic strips show tiny humans, but whose presence is affirmed with their big swollen noses ("LAZ caricaturas"). As a typical LAZ caricature or cartoon style, the same graphic approach is utilized to delineate his own Don Quixote and Sancho Panza, adding one more mask to the bagful of imaginary faces of the knight-errant.

Many more faces of Don Quixote will be studied in the following two chapters within the realm of comics, as in a comic book as a whole self-contained entity in itself. Undoubtedly, a study of the facial construction given by Forges and LAZ to the fictional figure of Don Quixote will involve the medium of caricatures. Though, just like the comics genre, as will be seen later, the different forms of Don Quixote appear as animated, isolated caricatures by Forges and LAZ who rely heavily on the initial understanding of the character traits of Don Quixote and Sancho Panza. Since the primary purpose of caricatures is quick recognition and instant transmission of the message with minimal usage of icons and words, sometimes no words at all, it becomes imperative for the caricaturists to understand first the relationship between Gombrich's "key" and "shock." The meaningfulness of the images of Don Quixote, as has been professed by Gombrich, is, thus, achieved through the exploitation of the dynamic potentialities of pictorial representation, ensuring a certain kind of interaction that images promote with the viewer's perceptual experience.

Chapter 3

DON QUIXOTE RE-IMAGINED AND RE-INVENTED AS A COMIC BOOK CHARACTER

3.1 Introduction

Robert Stam, in his "Introduction: The Theory and Practice of Adaptation," lists the roots of prejudices against a text or a piece that gets dismissed as an adaptation. The hostility towards an adaptation emerges, according to Stam, commonly from:

1) the a priori assumption of superiority given to any previous work;

2) the difference in the treatment of text from any other genre;

3) anti-corporeality, as in the case of adaptation from text to any form of visual arts, as anything embodied is regarded as desecration;

4) the myth of facility, i.e. the idea that it is easier to understand a visual art than the written word;

5) the idea that any genre other than the written word, which is regarded as literature, appeals basically to the lower stratum of the society, more specifically to the popular audience;

6) the charge of parasitism attached to adaptations, that steal the vitality of a source text.

Placing an adaptation within these hostile surroundings demands that the adaptation "brings out the Darwinian overtones of the word 'adaptation' itself, evoking adaptation as a means of evolution and survival" (Stam 3). The adaptation has to find ways to fight for its survival in an environment where it will always be superimposed by the "original." Stam tries to answer some of the very important questions regarding an adaptation by taking into consideration the Darwinian theory of the survival of the fittest: "Do not adaptations 'adapt to' changing environments and changing

tastes, as well as to a new medium, with its distinct industrial demands, commercial demands, commercial pressures, censorship taboos, and aesthetic norms? And are adaptations not a hybrid form like the orchid, the meeting place of different 'species'?" (3).

Linda Hutcheon and Gary R. Bortolotti collaborate on an interesting project, searching for similarities between a biological explanation of survival and evolution and a cultural adaptation of a text, both as processes of replication with the changing environment. The primary motive of this project was to remove the end product of adaptation from a comparative fidelity discourse and move it towards a more descriptive and analytical nature of approach.

In their essay "On the Origin of Adaptations: Rethinking Fidelity Discourse and 'Success' – Biologically," the biologist and the literary theorist, start with the idea of progression through replication and imitation. However, "replication is not repetition without change…" (448). Change is inevitable. Thus, a changing environment will trigger a series of changes in adaptations.

The interesting catch here is that not every genotype or narrative idea gets the opportunity to move on to the next generation. A process of selection takes place that decides which ones should survive and be replicated for the future generations and which ones should be left out. The surrounding environment can be directional or stabilizing. In both the cases, the subject will definitely undergo changes, but the question remains whether those changes are adaptive, beneficial or neutral. "A potential problem in the study of adaptation (and **adaptations**)[8] is not realizing that what we end up seeing are the survivors. Failed attempts are eliminated in both biology and culture" (Hutcheon and Bortolotti 449). The end product after the process of selection is what is declared successful.

[8] Hutcheon and Bortolotti distinguish between adaptation as a process and adaptation as an end product by signaling the latter in bold.

On the other hand, it is ironic that the definition of success being attached to the adaptation is seen as a product of survival. The criteria for cultural selection is, in fact, the success first attained by the initial narrative idea or the source text. Usually, it is only after recognizing the success of the source text that the adaptations strive for survival with the successful "original" in the backdrop. Hutcheon and Bortolotti say in their article that "[R]eplicators compete for limited space, time, and attention in a culture. 'Success' in this context means 'thriving'" (450). Success of an adaptation, they say, is measured in quantitative terms like temporal stamina, presence in a variety of media, and market saturation. The misleading comparative fidelity discourse can easily be written off in cases where the audience might not know as much about the source text as much as the experts do. This can be evaluated by what Hutcheon and Bortolotti call them "surrogate measures": "if book sales go up after a television adaptation of a novel…the number of movie tickets or play tickets sold – seen as attendance, rather than of financial gain" (452).

However, a lot depends on the type of media and the way in which it is leveraged. It is the way in which the narrative reaches a new audience in a new environment that, in reality, plays the most important role in the success of an adaptation. The popularity of a particular medium can make a huge difference in audience saturation. This brings the new medium itself into the limelight and tests its capacity to carry the narrative. As mentioned above, however, there are adaptations to texts of which the audience is just vaguely aware. In the case of a classic text like *Don Quixote*, which simply floats around in the public conscious, how would new experiments be received those who have not read it page-by-page? In such a case, would the adaptation even be seen as an adaptation by those who have not read the source text? Therefore, the degree of fame achieved by the adaptation in itself proves the independence from the source text. It must be judged independently if the medium does justice to the narrative idea.

The principle objection is by experts who forbid any possibility of further experiments with a very successful or canonical text. BBC had published an article titled "Emma Rice: Shakespeare's Globe boss to leave over lighting row" on the 25th of October, 2016. As the title itself suggests, the news article dealt with the firing of Emma Rice, the theatre director of Shakespeare's Globe in London, because of the apparent absence of "authenticity" in the theatre shows directed by her. The primary purpose of this theater is to hold shows under what is called "shared light." The actors can actually see the public, which generates an intimacy, simulating the theatrical experience during Shakespeare's time. Rice's decision to leverage contemporary technology of light and sound, as an experiment in this kind of simulated environment for the contemporary public, provoked a series of debates about "originality." "I can't see what this version is doing at Shakespeare's Globe, or, if this form of hacking about with the canon is to be the new norm under artistic director Emma Rice, what the point of the Globe now is," said the critic Dominic Cavendish from *The Telegraph* ("Emma Rice"). On the other hand, another critic Lyn Gardner from *The Guardian* supports Rice: "Rice was 'not ignoring tradition but boldly investigating how the theatre can remain relevant for modern audiences.'"

The primary reason for the debate is the inconclusive nature of the understanding of adaptations, whether they have the right to "tamper" with the "original" text and if they can actually contribute to culture. A major section of the study and analysis of any adaptation and appropriation must contain a structuralist and post-structuralist analysis. As seen above, it was a daring experiment with the structure that cost Rice her job. What could have probably helped Rice get a positive recognition for her efforts was, again, a structuralist and a post-structuralist analysis. Stam himself gives much credit to structuralist theory in the article cited above, "[T]he structuralist semiotics of the 1960s and 1970s treated all signifying practices as shared sign systems productive of 'texts'

worthy of the same careful scrutiny of literary texts, thus abolishing the hierarchy between novel and film" (8), or between any genre for that matter. Again, the change in genre cannot endure the same scrutiny nor the same conventional approach. In the following pages, a collection of comics adaptations of *Don Quixote*, and comic appropriation by Francisco Ibáñez will be looked into on their own merits. Independence from the source text may facilitate considering an adaptation as a new cultural creation altogether and removing the inferior status from which it suffers.

3.2 "Fluidity" of Don Quixote

The introduction of the never-seen elements to the once-known elements, as they have been called by Urbina, in the caricatures brings to the forefront the issues of "authenticity, authority, exactitude, singularity, fixity in the midst of the inherent indeterminacy" (Bryantt 2) of artistic creations. In the introduction to his book, Bryantt clarifies that his task is to avoid the tendency to "stabilize this instability and determine once and for all the primacy of one version over the other," (5). Instead, he tries to understand the many meanings behind each production, revealing rather the cultural biases of the reader of each version.

As seen in the section on iconography in the first chapter, the frontispiece of the visual representation of *Don Quixote* features specific icons that, over time through recursive replication, managed to convert into a visual idiom for the novel. Schmidt studies the illustrations of *Don Quixote* taken from the various editions published during the seventeenth and eighteenth centuries. The process of the establishment of a pictorial representation, brought to the market through repetition, is described by Schmidt as "the democratizing free flow of information to the propagandistic control of 'truth'" (Schmidt 4). As said earlier in the first chapter, the primary terms being borrowed here are "multiplicity" and "fixity" which are pertinent to the study of different caricatures of *Don Quixote*. Multiplicity through print technology facilitates the flow of

information, i.e. the flow of caricatures to different readers across cultures. The "superficial universality" (Schmidt 7) as a trick by the print technology, gets localized and ironically gets fixed by each local community: "Multiplicity allows access to the text to different readers and interpreters, whereas fixity fuels the movement to classify and classicize the text" (Schmidt 7).

What is interesting are the concepts of multiplicity and fixity used even within the realm of the novel. The Duke and Duchess appear in the novel as readers of the First Part of *Don Quixote*. Thanks to the print technology, the popularity enjoyed by Cervantes's production is further confirmed by the urge inside the Duke and Duchess to know more and entertain themselves. As readers, turning inevitably into interpreters, they decide to create their own sequel by setting up a few adventures for Don Quixote. In this way, within the fictional world of the novel itself, Cervantes loses authority over his own creation. The Duke and Duchess take over the lead to create misadventures for Don Quixote, thus making him "fluid" from that point on.

The idea of fluidity in a text was first introduced by Bryantt. His critical approach to fluidity is derived from his study of the multiple versions created in the publishing industry during the process of translation, editing, proofreading and revision. Nevertheless, the concept of fluidity can be applied to the study of the variety of versions now existing of *Don Quixote*. The concept can be of particular interest to the study of a new incarnation of Don Quixote. Bryantt starts his book by briefly explaining what he exactly means by expression "the fluid text": "Simply put, a fluid text is any literary work that exists in more than one version. It is 'fluid' because the versions flow from one to another…writing is fundamentally an arbitrary hence unstable hence variable approximation of thought…which in turn evolve as we write" (1).

This evolution of a text complements the notion of multiplicity, as proposed by Kernan, for it not only explains the changes that a text goes through, but also accentuates an indeterminacy in each

version produced or repeated. In the quest for a "definitive text," i.e. striving for fixity with the intention of fixing a text's meaning in one's own culture, multiple versions are produced trying out different possibilities and probabilities. "The very nature of writing, the creative process, and shifting intentionality, as well as the powerful social forces that occasion translation, adaptation, and censorship among readers- in short, the facts of revision, publication, and reception - urge us to recognize that the only 'definitive text' is a multiplicity of texts, or rather, the fluid text" (Bryantt 2).

Schmidt focuses her study on the seventeenth and eighteenth-century illustrations from the perspective of diverse readings derived from what Edward Hodnett calls "moment of choice" (Hodnett 7). The moment of choice differs from class to class, and period to period. For example, Don Quixote's infamous encounter with the windmills has a variety of meanings when seen from various angles. "In the case of a burlesque interpretation, the representation of the moment of violent impact would heighten the absurd humour of the protagonist's delusion… In the case of a sentimental interpretation, the moment of heroic approach, before the protagonist suffers his defeat, would present at his most noble" (Schmidt 8). This is precisely the power of multiplicity, to remove the boundaries allegedly marked by the author of the "original."

Some of the later reproductions had the text accompanied by illustrations of *Don Quixote*, i.e. words and the visual image were printed alongside each other. By employing the iconography in the wooden engravings of the seventeenth and the eighteenth centuries. However, the irony is that the visual idiom is never established, as the text is constantly in the process of multiplicity. In search of meaning, the text never reaches the status of "canon," if it exists at all, as the authority gets distributed. The reader also becomes as authoritative as the author himself. The authoritative

reader creates a second, third, and even fourth narrative running in parallel with the "original" narrative.

Fig.23 Juan José RYP, "Alonso Quijano según el tebeo," Ka-Boom (*El País,* http://elpais.com/elpais/2016/11/29/album/1480417549_794072.html?rel=mas#1480417549_794072_1480418154)

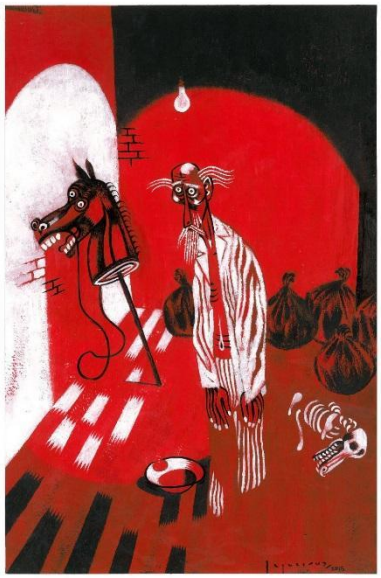

Fig.24 Santiago Sequieros, "Alonso Quiijano según el tebeo," Ka-Boom (*El País,* http://elpais.com/elpais/2016/11/29/album/1480417549_794072.html?rel=mas#1480417549_794072_1480418156)

Figure 23 and figure 24 are two caricatures of Don Quixote by Juan José RYP and Santiago Sequeiros, respectively. Both Spanish illustrators defy the tyranny of a restricted reading of *Don Quixote* by drawing him in an unfamiliar form, even as the opposite sex. These revised interpretations destabilize the monopoly held by the original known up until now. Figure 23 shows two girls. One of them, wearing Don Quixote's armour and the famous Mambrino's helmet, is carrying a lance. The girl dressed as Don Quixote takes a selfie on her phone with a pout. Presumably the female version of Sancho Panza is posing for the picture as well.

Figure 24 shows a very disturbing image of Don Quixote, painted in red, white and black. It interprets Don Quixote as a beggar in a side alley, clearly a dirty one. By his side is Rocinante, reduced to nothing more than a mere hobby-horse. Fluidity, on being accepted as the inevitable status of any text, can open the text to engage readers more deeply. "Reading is an idiosyncratic actualization of a document from the past; it animates through the present reader's consciousness and in our present tense the thoughts and creations of an earlier, other consciousness world, and time; it enables us to become the self-aware conduit that connects then and now" (Bryantt 113). The instability can be perceived as a good thing, with the pluriversality enriching the text. The figure of the knight-errant becomes unsettled in its own "canonical" space created by the "original" author. It flows like liquid into any path that it finds and gets molded into many frames. The paradox is that Don Quixote does not really get tamed or suppressed. "So it is that the character Don Quixote slipped away from the straitjacket in which he had been held when considered a mere tool for attacking chivalric romances, and became a hero of the popular imagination" (Schmidt, "Picturing"). The "fluidity" reveals different and possible roles of Don Quixote as a social critique and as a critic.

At the same time, it also affirms the ability of the "original" text itself to flow freely and take any form. As Walter Benjamin said about the characteristic of translatability of a text, "Translatability is an essential quality of certain works, which is not to say that it is essential for the works themselves that they be translated; it means, rather, that a specific significance inherent in the original manifests itself in its translatability" (Benjamin 16). Benjamin too, like Eliot, automatically presumes the existence of an "original" that facilitates the production of subsequent cultural output. Though Benjamin's term, "translatability," can be complemented with Bryantt's "fluidity," it is also the adaptors' creativity to convert the "original" from solid to liquid form.

The concept of "fluidity" confers a paradoxical inference on the illustrations. It liberates Don Quixote from presenting himself from a single vantage point. This liberation is used by successive readers, interpreters, adaptors to bring out many different types of interpretation. The elasticity forced upon *Don Quixote* by artists drove these illustrations to take the form of how we perceive Don Quixote today.

3.3 Different Faces of Don Quixote as seen in *Lanza en astillero*

A conventional reading of any comic book generally involves the perception provided by the collaboration of words and images. "The writer must at the outset be concerned with the interpretation of his story by the artist, and the artist must allow himself to be captive of the story or idea" (Eisner, *Comics* 123).

However, alternative comics, like *Love & Rockets,* came into the picture wherein Hernandez experiments with the comic devices by juxtaposing many elements within the same panel in order to communicate meaning. One example of where readers get to experience new methods is *Lanza en astillero: El caballero Don Quijote y otras sus tristes figuras,* an excellent anthology of

different versions of *Don Quixote*, drawn by various revolutionary and contemporary artists in Spanish comic books, as well as Latin American and European artists. The collection is "un proyecto singular en torno a los universos de la novela de Cervantes que reúne una veintena de trabajos representativos de la autoría en estado puro y de la superación del lenguaje convencional de cómic" (María Barreda Fontes, "El Quijote"). The anthology, as an exhibition, was published in commemoration of the 400th anniversary of the publication of the First Part of *Don Quixote*. Each "chapter" begins with the exact excerpt from the novel to which the comic is an adaptation. This facilitates quicker and easier comprehension of the comic, leaving no gap for any misinterpretation. The book provides a multifaceted perspective on *Don Quixote* as the readers encounter the different possible faces that Don Quixote can have. The ensemble of artists who read *Don Quixote* play with the image of the figure of the knight-errant ingrained in our minds by the text. By uprooting the existing image of Don Quixote formed by the text, the artists in this book stretch the comic genre to its limits to pay homage to *Don Quixote* and Cervantes.

Because of the limitation of space, I will only touch on some of the Hispanic artists included in this book. I will be focusing primarily on Miguel Calatayud, Max, Andrés G. Leiva, and a collaborative act by Karim Taylhardat and Francisco Marchante.

Miguel Calatayud is best known for his entries in the magazine *El Ballenato* in the 1970s and the creation *La Diosa Sumergida* published in 2005. The Valencian comic artist chooses the following excerpt: "…y no imaginaba qué remedio tendría para volverla a su ser primero; y estos pensamientos le llevaban tan fuera de sí, que sin sentirlo soltó las riendas a Rocinante, el cual, sintiendo la libertad que se le daba, a cada paso se detenía a pacer la verde yerba…" (*Quijote*, II, 11) to contribute to this collection. The comic is a very quick summary of the whole of Chapter 11 in the Second Part, fit into 5 pages. Calatayud does not forget his trademark drawing style – a

unique two-dimensional figure for all the characters. A review of *La Diosa Sumergida*, published as a blog, describes Calatayud's style as "prácticamente monigotes troquelados de dos dimensiones" ("Cómic: La Diosa"). A glance is more than sufficient to realize that Calatayud does not let go off his very own personal style of drawing, instead he brings the "canonical" *Don Quixote* "home" to his own comical world. In "De carreteros, cocheros o diablos," the title of the excerpt, Catalayud depicts all the characters in a two-dimensional format, as well as in disproportionate and deliberately badly aligned body parts. As much as they seem strange to the reader, they are attracting and intriguing.

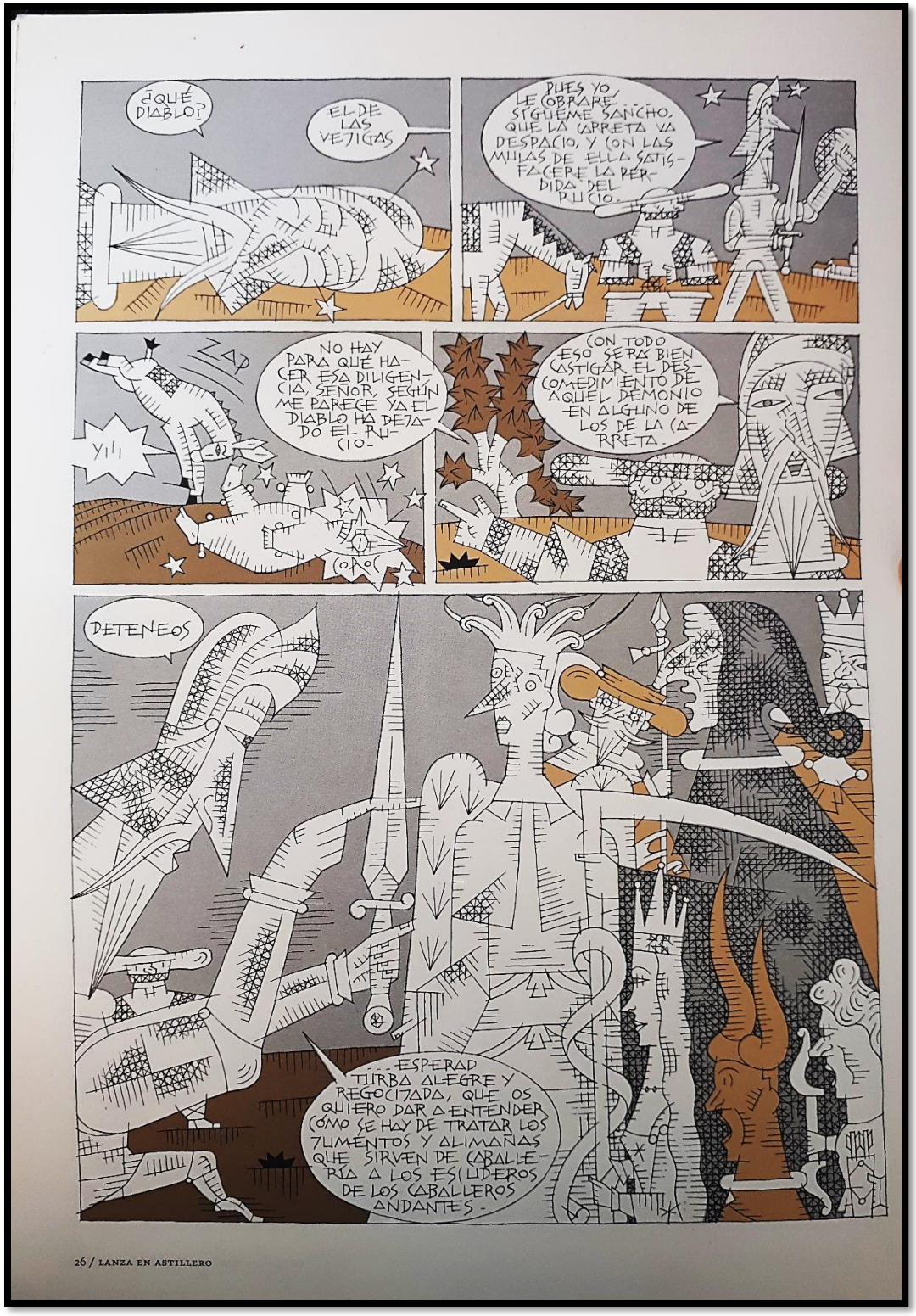

Fig. 25 Miguel Calatayud, "De carreteros, cocheros o diablos" (*Lanza en astillero* 26)

The puppet-like figures seem to crowd the two-dimensional plane, so crowded that many times it can be a struggle on part of the reader to distinguish among characters. Each panel is crowded with lines of various shapes and sizes, so much that internal shading of the characters' sketches are accomplished using diagonal lines in a criss-cross format. This excerpt defies in some cases, either deliberately or not, McCloud's theory on closure within comics that are formed by the borders of the panel. The scene (see fig. 25) where Rocinante headbutts a performer from the theatre group "Las cortes de la muerte" is divided into two panels. The first panel depicts the very act of headbutting, while the second panel depicts Don Quixote getting angry and pledging to take revenge for disrespecting Rocinante. The two panels, though divided by the ontological borders appear to be depicting one single scene concealing the panel borders. Sancho's speech bubble spills into the former panel, almost as a caption for the headbutting scene. Also, interestingly, Sancho in the second panel points to the previous panel while indicating the scene to Don Quixote. This small shuffling of the elements reorients the arrangement, reversing the conventional reading movement to right-to-left, or to a to-and-fro movement. The sequential arrangement is clearly "violated" without hindering the flow of reading. On the contrary, this sort of trespassing into the adjacent panel enhances the pleasure of reading, especially when the reader suddenly notices the change in the shade of sepia of the ground from the first panel to the next. This change of shade again disorients the assumed continuity between the two panels and the significance of Sancho's finger, functioning as the arrow, in fact underlines this continuity.

The artist leverages the different shades of sepia and grey colour, the two principle colours of the entire collection. The characters do not remain loyal to a single colour nor a single shade of the same colour. For example, two panels placed next to each other depict Sancho in other colours - in grey and then in white. In fact, in one panel Sancho is depicted in white, who is distinguished

from the theatre artists, who are depicted in a uniform grey. Although the customary iconography is used to represent the knight-errant, what makes Calatayud's sketch of Don Quixote unique is the triangular shape given to virtually every one of his facial features and his long beard.

The famous Spanish cartoonist Francesc Capdevila Gisbert, known as Max gives another face to Don Quixote, adding to the collection of masks for the knight-errant, by contributing to *Lanza en astillero*. Max was involved with the underground/alternative comix magazine *El Víbora* in 1979. Some of his best-known works are "Gustavo contra la actividad del radio" (*La Cúpula*, 1982), "Peter Prank" (*La Cúpula*, 1985), "La biblioteca de Turpin" (*El País-Altea*, 1990), and "Como Perrs," an award-winning comic with La Cúpula in 1996.

Max authors the "chapter" in *Lanza en astillero* titled "El Amador más leal de su señora." The title page for this "chapter" carries the excerpt "…y volviendo a contar lo que hizo el de la Triste Figura después que se vio solo, dice la historia que así como don Quijote acabó de dar las tumbas o vueltas de medio abajo desnudo y de medio arriba vestido, y que vio que Sancho se había ido sin querer agradecer a ver más sandeces…" (*Quijote*, I, 26). This illustration is presented as a "funny," i.e. similar to what is expected of a classic cartoon style. Continuing with the fluidity of Don Quixote's faces, from Calatayud's pointed triangular faced Don Quixote, we move on to Max's round, Pinocchio-like, long-nosed Don Quixote. Max's interpretation of Don Quixote is a lean concave-curved body, a big-eyed face, and a bald head with four strands of hair standing up in the air. Don Quixote carries a perpetual very bemused and worried expression on his face. The sketch does not really match the already implanted "canonical" image of Don Quixote, as in this comic excerpt the usual accessories, including Rocinante, that define the image of the knight-errant are absent throughout the five pages. Interestingly, in the second panel it is the figure of Sancho Panza we

see in the far background walking further away from the scene toward the illusionary Dulcinea. This is the one which is in fact recognizable, hinting toward the "original" text.

The "essentialist definitional project," as Witek calls it, also involved a very important trope of the depiction of a single moment in a single panel, and the progression of time through panel-to-panel. Panels are thought to be, as McCloud says, "a sort of general indicator that time or space is being divided" (99). In order to highlight the relationship between time as depicted and time as perceived by the reader, McCloud shows the tool of introducing variations in the length or the shape of the panel, often used by comic artists, to emphasize a certain scene affected by time. However, a major questionable inference out of McCloud's observation of comics regarding the depiction of time is that "this panel and this panel alone represents the present. Any panel before this…represents the past. Likewise, all panels still to come…represent the future" (104). According to McCloud, the borders of the panel get the power of closure to capture and decide the duration of time and the dimensions of space. For Eisner too, the most fundamental device for representing time in a comic is the borders of a panel. "These lines drawn around the depiction of a scene, which act as a containment of the action of segment of action, have as one of their functions the task of separating or parsing the total statement" (Eisner, *Comics* 28). But how can time be perceived in the panel in figure 26 and how does one read it?

Fig. 26 Max, "El amador más leal de su señora" (*Lanza en astillero* 87)

In this full-page panel, one can clearly see Don Quixote's image repeated five times in various positions within the panel and in the middle of different acts: running, yelling at the sky, distressed, engraving his feelings for Dulcinea. The panel spans a big chunk of the duration of the knight-errant's long wait for Sancho's news about Dulcinea, that eventually turned into restlessness. In the previous page, the wait is depicted in fragments, divided into panels, each representing moment-to-moment action. Figure 26, the biggest panel of the comic, brings together all the impatience, anxiety and frustration into one big panel, using a cinematographic style. It is as if the impatience spills from the panel onto the extradiegetic space itself, thus heightening the tension. Along with each "Don Quixote," there is speech bubble describing the action or the mood of the moment. The narrator's words form the caption of the panel: "Y así, se entretenía paseándose por el pradecillo, escribiendo y grabando por las cortezas de los árboles, y por la menuda arena muchos versos, todos acomodados a su tristeza, y algunos en alabanza de Dulcinea" (87). At far end of the panel, almost at the top-right, one sees the silhouette figure of Don Quixote running downhill yelling "Árboles, yerbas y plantas que en aqueste sitio estáis" (87).

The progression towards the following speech bubble is determined by the "Don Quixote" that comes next. The panel here assumes automatically the reading movement from top-to-bottom, not in a straight line, but in a sort of a zig-zag movement. Each "Don Quixote" is accompanied by a speech bubble that shows his inner thoughts while waiting. The last four speech bubbles are words engraved on the tree. What is interesting to observe, keeping in mind McCloud's theory of time in a panel, is that this panel represents the linear progression of time within a single panel, distorting the division between past, present and future. The repetition of Don Quixote's figure in one panel, in separate locations, clearly indicates the passage of time, and definitely not meaning the ontological existence of five similar-looking Don Quixotes. As much as the reading habit tells us

to read from top-to-bottom, following the linearity proposed by the author and the comic artist, the reader is also at his/her own discretion to choose the internal sequence of the speech bubbles.

The next few panels get divided again into smaller panels, each depicting his boredom, but this time Max uses another interesting technique to elongate Don Quixote's wait to eternity, and to slow down even further the passage of time. Max divides the grid of the last page of his "chapter" into nine panels, each panel being the pictorial representation of one long sentence, split into nine:

> En esto, y en suspirar, y en llamar a los faunos y silvanos de aquellos bosques, a las ninfas de los ríos, a la dolorosa y húmida Eco, que le respondiese, consolasen y escuchasen, se entretenía, y en buscar algunas yerbas con que sustentarse en tanto que Sancho volvían que, si como tardó tres días, tardara tres semanas, el Caballero de la Triste Figura quedara tan desfigurado, que no le conociera la madre que lo parió. (*Quijote*, I, 26)

Max takes the hint from the division by commas in the "original" long sentence provided by Cervantes to break down the grid into nine panels. Each fragment is further explained with the help of a visual support. Clearly, there is a contrast between the techniques to visually describe the impatience in one big panel and in small nine panels. The technique used by Max is very well executed, to the extent that one can even hear the narrator speedily rushing through Don Quixote's actions in the big panel and lazily going through the final long sentence in fragments.

Andrés G. Leiva chose Chapter 28 of the First Part to adapt it to comics to contribute to *Lanza en astillero*. His "chapter" is titled "Un escuadrón fantasmal" in which the excerpt that he chose is "...Volvió a mirarlo don Quijote y vio que así era la verdad y, alegrándose sobremanera, pensó sin duda alguna que eran dos ejércitos que venían a embestirse y a encontrarse en mitad de aquella

espaciosa llanura. Porque tenía a todas horas y momentos llena la fantasía de aquella batalla…" (*Quijote*, I, 28).

Leiva has authored comics like *Historia de Iván* (Bandaàparte, 2015), *El ministerio de Electra/Horrible Hórreo* (Sinsentido, 2002), *Juana de Arco* (Sinsentido, 2004), and *Evelyn* (Sinsentido, 2009). Leiva is known for his preference for fear and the grotesque in his comics. Most of Leiva's comics are categorized under the genre of horror. He has worked with techniques like wax, watercolour and Indian ink in different comics.

In an interview, Leiva mentions movies as a good source of reference for comic creators "…son dos lenguajes que están muy relacionados. A mis alumnos les digo que si quieren hacer un comic de barcos, por ejemplo, deben hincharse a ver películas de barcos porque en ellas hay mucha información visual. Y quizás sí tengo muchas referencias de cine…" ("Entrevista"). With an influence originating from movies, Leiva's contribution to the anthology *Lanza en astillero* is unique in its depiction of Chapter 28 in a triptych style. Three long panels on each page of the five-page comic interact with one another, playing between continuity and discontinuity between the borders of each panel.

The *Thames and Hudson Dictionary of Arts and Artists* defines triptych as "3 painted panels, usually of wood, hinged together; the 2 outer wings can be closed over the central panel and may be decorated on the reverse side" (n.p.). The three-layered structure represents a beginning, a middle and an end in the panels read left-to-right. In that way, triptychs can be used to give a sense of a story, either to underline the linearity of the subject or to show three actions taking place simultaneously.

Fig. 27 (a) Andrés G. Leiva, "Un escuadrón fantasmal" (*Lanza en astillero* 74-75)


¿NO OYES EL RELINCHAR DE LOS CABALLOS, EL TOCAR DE LOS CLARINES, EL RUIDO DE LOS TAMBORES?
¡NO OIGO OTRA COSA QUE BALIDOS DE OVEJAS Y CARNEROS!
¡TOMA PIEDRO!
¡¡AAGGHHH!

Fig. 27 (b)

A triptych style allows the viewer to analyse an action from multiple perspectives. This is precisely what the readers confront in Leiva's "Un escuadrón fantasmal." One of the most deceptive adventures in *Don Quixote,* as much for Don Quixote and Sancho Panza as for the readers, is the adventure with the flock of sheep. This episode is brilliantly depicted by Leiva by acknowledging the perspective of both Don Quixote and Sancho (see fig. 27(a & b)). Don Quixote's assurance to his squire that adventures are still to come, to be recorded and remembered for the upcoming centuries, materializes when the knight-errant notices a huge cloud of dust at a far distance. "¿Ves aquella polvareda que allí se levanta?" (*Quijote,* I, 28). In the left-most panel (see fig. 27 (a)), Leiva shows the outline of the duo at the far end in the background. The middle to the bottom half of this panel is occupied by the flock of sheep and the rise of the cloud of dust.

The three panels forming a triptych begins with Don Quixote identifying the cloud of dust and ends with him charging towards the flock, with Sancho begging his master to abandon his hallucination and return back. The central panel shows the reader what Don Quixote says that he perceives. This panel shows an army of soldiers wearing their armor and helmets, ready for battle. They are also shown to be carrying their weapons and flags. The speech bubble that accompanies this image is Don Quixote's hallucination translated into words: "Pues todo está cuajada de dos copiosísimos ejércitos…" (74); only that these words are not enclosed in a speech bubble at all. In the third panel the hallucinatory army is depicted back as a flock of sheep, being shown from Sancho's perspective, affirming his words "Vuélvase, señor, que son ovejas y carneros" (74). The three panels taken together as a whole looks as if being viewed as an X-ray, viewed through the "Quixote" lens passing through the image of the sheep. In fact, the central panel's portrayal itself is different than the ones on the either side, precisely with the intention of distinguishing between Sancho's perspective and Don Quixote's perspective.

On the very next page (see fig. 27 (b)), the layout is again a triptych, outlining the scene where Don Quixote battles the supposedly false armies, but ends up getting attacked by the goatherd to save his herd. The left-most panel shows the knight-errant still fighting against what he thinks are two armies. The central and the right-most panel take the readers out of the hallucinatory world of Don Quixote and bring the readers to reality. The flow into the central panel seems very natural and smooth as Don Quixote's speech bubble is placed in the central panel, but with the tail of the bubble, the pointer directed towards Don Quixote protruding back into the left most panel. The central and the right-most panel demonstrate a sense of continuity despite the attempt of the borders to break this continuity. The goatherd throws a stone at Don Quixote for attacking his flock of sheep. In spite of having placed the shepherd and Don Quixote in two different panels, the stone flies from the central panel and hits Don Quixote on his teeth in the right-most panel. The path of the stone, from the central panel to the right most panel, is marked and cleared of any impediment by the lightening of the right border of the central panel and the left border of the right-most panel. The sense of closure as the main purpose of panelling is defeated here as the stone cuts its own path, the continuity beginning with "¡Toma piedra!" by the goatherd in the central panel and ending with a long "¡¡aagghhh!!" by Don Quixote, in the right-most panel. However, there is also evidence against this group being a triptych panelling. The three panels do not span out on one single scene or background, rather perspectives change slightly as the reader's eye progresses through the three panels. However, this change in perspective is so slight that it also ensures continuity to a large extent, as explained above. Also, the extreme interdependence among the three panels challenges the triptych style as none of the panels can now be separated and read in isolation, due to the visible indicators like the speech bubble's pointer and the stone's retraced path, both transcending into the panel nearby.

A very interesting "chapter" titled "De sus aladas pezuñas" is made by the collaboration of the Venezuelan scriptwriter Karim Taylhardat and the Spanish illustrator Francisco Marchante. The excerpt in this case is a compilation of lines taken from Chapter 2, 10 and 11 of the First Part: "…y con esto daba por bien empleada su determinación y salida…," "…Ya en este tiempo se había levantado Sancho Panza, algo maltratado de los mozos de los frailes…," "…Fue recogido de los cabreros con buen ánimo, y, habiendo Sancho lo mejor que pudo acomodado a Rocinante y a su jumento." These three fragments all reveal the brutal physical defeat after every (mis)adventure, perpetrated primarily by Don Quixote's need to save the world and his obsession with achieving fame as a knight-errant. "De sus aladas pezuñas" is from the perspective of one "victim" of Don Quixote's insanity and, intriguingly, Taylhardat and Marchante chose to narrate the ordeal from the perspective of the ignored, yet ever-present, Rocinante.

Karim Taylhardat Garcés is a Venezuelan artist who is known for her works *El corazón de las tinieblas* and *Aún en el humo* with Paco Marchante, and *Pequeña Lulu (la grumete huérfana)*. She has also collaborated with Jesús Cuadrado on *De la historieta*. Very little is known about Taylhardat, other than that her narrative experiments continued onto *Lanza en astillero*.

The five-page comic begins with an opening panel with an image of many windmills in the foreground and in the background, more like a wind farm. The second panel exactly below the first one gives a very dramatic air with one windmill in the background and a close-up of Rocinante with an indignant and a distressed look on his face. On the left side of the two image-only panels is a word-only panel that cites an excerpt of Don Quixote's monologue when he undertook his third adventure being led by Rocinante himself, as to how the book of his achievements might be written. He reminds his imaginary biographer about Rocinante, "compañero eterno mío en todos mis caminos y carreras" (*Quijote*, II, 2).

The layout of the second page is almost a mirror image of the first page. There are two image-only panels in landscape style (see fig. 28) and on the right a vertical word-only panel. On this page, the word-only panel is dedicated to another of Don Quixote's oration in praise of his presumed vocation as a knight-errant, while answering to Sancho's fear and wish to hide from Santa Hermandad. Don Quixote declares himself as the bravest and the most spirited knight ever recorded in the history of romantic chivalry.

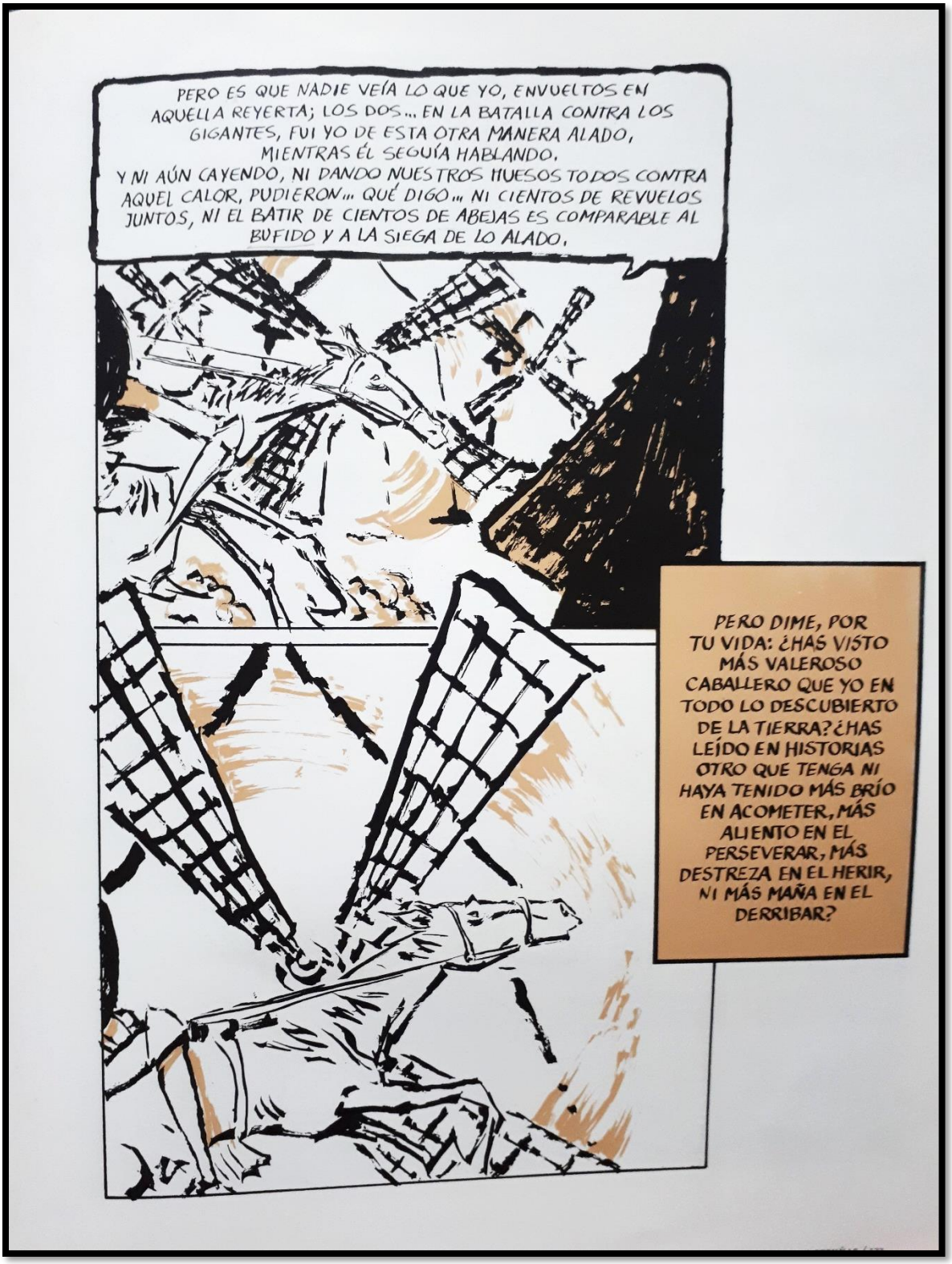

Fig. 28 Karim Taylhardat, "De sus aladas pezuñas" (*Lanza en astillero* 127)

The most attractive segment of this page are indubitably the image-only panels. They shift the camera's focus a bit to the right from Don Quixote and the windmills to Rocinante and the windmills. Both images seem very deliberate in making the shift evident. As seen in the figure, in the two panels, Rocinante is shown striding towards the rotating blades of the windmills, responding to the reins pulled by Don Quixote. The knight-errant's right leg on the saddle is shown on the extreme left side of the panel, while the rest of him is totally out of frame, an evidence of the calculated deviation towards Rocinante. The horse also gets the privilege to voice his version of the story in a speech bubble with a pointer towards him. Taylhardat García not only gives visual importance to Rocinante, but also gives him voice in this version, something that never happens in Cervantes's "original." While Cervantes ignores the plight of Rocinante completely, the Venezuelan artist comes up with appropriate words on the part of the distraught old horse in this alternate version. He gets an opportunity in the succeeding panels as well to express his grievances:

> …yo, Rocinante, me sentí levadizo que, avanzando, creía contener a todo un ejército y no era el peso, sino el destino, que otrora se llamaría desatino…no entendía nada porque ni sé si volvíamos o regresábamos, o si el zumbido era de aspas o hormigas…arrastrando a aquel hombre, pesado y a mí encajado, no supe yo decir si estaba él vivo o muerto, o se aventuró a ser Cid o Minotauro… (130)

The fifth page of the comic ends in an emphatic tone. The page is divided into five panels, one vertically elongated panel in the middle with four smaller long rectangular ones, two on each side of the main panel in the middle. The panel in the right bottom corner of the page shows a very tiny portion of Rocinante's head slowly fading out of the frame, giving it a more cinematographic motion effect.

From an alien-like Don Quixote and Sancho Panza created by Micharmut to the complete displacement of these two main protagonists towards the lesser-recognized Rocinante, the artists in this anthology display the capabilities of the comics genre, by economizing on words and pushing this mode of expression to its limits. They leverage on and experiment with all the various aspects that the comics genre has to offer in order to highlight their own emphasis and their interpretation. Exactly as pointed out by Witek: "…panels of identical shape and size are arranged in even tiers across the page. Though extremely economical of space, highly regular grids tend inevitably toward both visual monotony and flatness in narrative action, since each event is given a similar visual weight whatever its importance in the story" (153). As seen in the four comics cited in the preceding paragraphs, there are rhythmic changes in the conventional regular grid that highlight the artists' own interpretation of his/her own reading of *Don Quixote*, that is not possible in the purely worded novel.

The canonical version of *Don Quixote* is the novel. The many illustrations acted as catalysts for its popularity. Contemporary artists included in *Lanza en astillero* de-hierarchize the doctrinal pictorial vocabulary of the early illustrators, such as those seen in Chapter 1, and destabilize Eisner's foundational theory of sequential images. The Government of Spain's primary goal in publishing this anthology was to promote *Don Quixote* as a national treasure among the masses. This brings us back to the same paradoxical nature of the relationship between the "original" as the "canon" and its subsequent versions: why are alternative or adaptive versions needed to canonize a text? Do not artists produce alternative versions only of those texts that have been established as a "canon" and have been successful in the past? Finally, do the alternative versions promote the canonicity or destabilize the canonicity?

3.4 *Mortadelo de la Mancha*

Vergara's decision to destabilize the "canon" in the Museo del Prado opens up the debate of what exactly is needed for the anti-canon to lose the status of critique, and instead acquire the status of expression. The anti-canon expression as a reaction to the "canon" works hard to employ different tools to express itself, sometimes within the same genre, sometimes transposing the "canon" into another, especially to find what Hutcheon calls medium-specific tools. In *Mortadelo de la Mancha,* with not only comics available but also two successful characters, a boss-master duo, already at the artist's disposal, it will be interesting to study the appropriation of *Don Quixote* into an already successfully created context but in another genre.

Bloom's *The Western Canon* came out as a smack with a "hit parade," as called by Vicente Molina Foix in his article "Un sorprendente 'hit parade' de la inmoralidad" published in *El País* on the 24th of December, 1994. The "hit parade" refers to the list of 26 authors that Bloom thinks to be the main building blocks that made up what literature is today. The review by Molina Foix describes the motivation behind *The Western Canon* briefly but precisely: "…se presenta en apariencia como el empeño magistral por fijar, en beneficio de los lectores de hoy y del futuro, el canon o norma de aquellas obras y autores que 'el mundo no querría dejar morir'" ("Un sorprendente"). The immortalization project undertaken by Bloom in his book is, in reality, an attack against the revisionist approach of multiculturalism, Afrocentrism, Marxism, new historicism, and feminism, etc, bringing the "canon" to an amplified space. "…I seek to isolate the qualities that made these authors canonical, that is, authoritative in our culture" (Bloom, *The Western* 1). Further in the prelude, Bloom also gives us a teaser of where the answer lies to their alleged greatness: "With most of these twenty-six writers, I have tried to confront greatness directly: to ask what makes the author and the works canonical. The answer, more often than not,

has turned out to be strangeness, a mode of originality that either cannot be assimilated, or that so assimilates us that we cease to see it as strange" (*The Western* 3). It is in the midst of terms like strangeness, familiarity, originality and interexchange of influence where the comic *Mortadelo de la Mancha* finds itself.

This influential book by Bloom was followed by *The Truth About the Truth* in 1995, referred to in Chapter 1. "The message of this book is that there is – that we are in the midst of a great, confusing, stressful and enormously promising historical transition, and it has to do with a change not so much in *what* we believe as in *how* we believe" (Truett Anderson 2). The anachronistic situation of Don Quixote that puts him into disparaging context clearly caused him not just physical damage, but also had him face the resulting anxiety of this unexpected anachronism. The caged Don Quixote towards the end of the First Part of *Don Quixote* acknowledges the non-conformity among the elements available, but also the surge of new elements to bring the now forgotten genre into the current context.

> Muchas y muy graves historias he yo leído de caballeros andantes, pero jamás he leído, ni visto, ni oído que a los caballeros encantados los lleven de esta manera…podría ser que, como yo soy nuevo caballero en el mundo, y el primero que ha resucitado el ya olvidado ejercicio de la caballería aventurera, también nuevamente se hayan inventado otros géneros de encantamientos y otros modos de llevar a los encantados. (*Quijote*, I, 47)

This quote not only shows the disorientation created by the natural conglomeration between the restored past, and the present context and ideas, but also displays the disorientation created by the deviation from the "canonical" norm. Along with disorientation, the quote also proves the inevitability of new views of the past.

Towards the end of the Introduction to *The Truth About the Truth*, Truett Anderson summarizes very briefly how art and culture do not escape postmodernity: "No style dominates. Instead we have endless improvisations and variations on themes; parody and playfulness…People everywhere similarly combine traditions, borrow rituals and myths. All the world's cultural symbols are now in the public domain…" (10). Being one of the four corners of the postmodern world (the others being self-concept, moral and ethical discourse, and globalization), comics have squeezed their way up as an aesthetic experience.

Within the postmodern pluralist approach to culture and non-linear progress, Frus and Williams says "[s]o many twenty-first century texts borrow freely – citing, sampling, quoting, parodying, even exploiting – that lack of originality is no longer considered a weakness" (13). *Mortadelo de la Mancha* (2005) is created from this kind of free borrowing from and, at the same time, parodying, *Don Quixote* through the two detective-protagonists Mortadelo and Filemón.

Hutcheon, in her study on adaptation, focuses primarily on the adaptations from novels to stage performances and television. The transposition from telling to showing can serve as a starting point to investigate the satirical transposition of *Don Quixote* to comics. Although comics offer a reading experience, the illustrations carry with them the complicated issue of moving from telling to showing. As mentioned earlier, Hutcheon studies how the theme to can be transposed from the perspective of the medium-specific capabilities and limitations. In spite of the inseparability of the medium-specific from the content of the transposed text, my endeavour in this section is to concentrate solely on the interpretation of and incorporation of *Don Quixote* into the *Mortadelo y Filemón* series by Ibáñez.

The very first thing that makes the readers doubt the originality of this comic is, of course, the title. It is a direct reference to the source text, an excellent cue as to what lies within the pages. The cover page (see fig. 29) is just as straightforward about the borrowed text, with Mortadelo in the armour of the knight, with a lance, riding on an exasperated horse. Behind him, his partner Filemón, in worn-out, peasant-like clothes is riding on a mule. What is interesting to observe is the contrast within the image. Beside the detective pair, disguised as the knight-squire duo, is a man in a car who just been bitten as a result of Mortadelo's delusions. While Mortadelo smiles ferociously and triumphantly, Filemón arrives just a second too late to notify his master that "Creo que no debió vuesamerced desfacer el entuerto ni vengar el agravio con semejante mordisco…que aqueste gesto más bien parésceme norma e usanza de las gentes destos lares…"

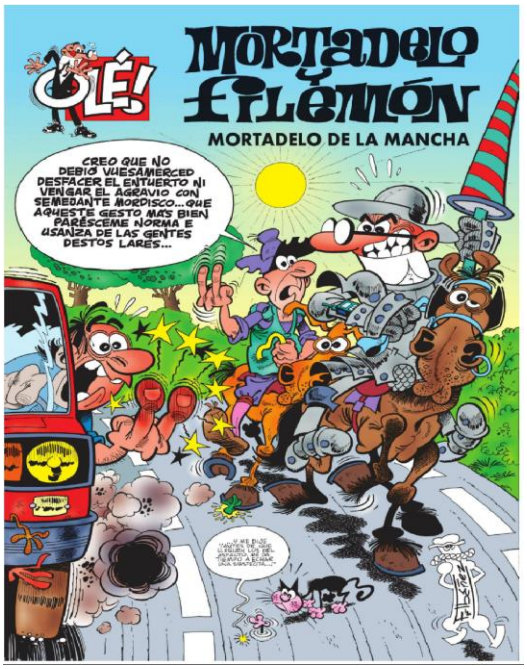

Fig. 29 Francisco Ibáñez (*Mortadelo de la Mancha* 1)

The comic has an interesting prologue that pays tribute to words and the long-standing tradition of writing. Words, what Ibáñez calls "esos bichitos negros" (3), are shown to abide everywhere, not

just on paper but also on other media like walls, fabric, wood, benches, “E incluso…¡En el aire!” (3). The cartoonist then goes through the tools that developed to convey message and meaning through words: a brush, a simple pencil, a typewriter. Making the most of the space of one page, Ibáñez also presents the readers a thorough survey of these tools, including the ignored tools like nails, scissors and a revolver. These previously ignored yet existing tools, however, are not presented in a vacuum. Each comes with a context within the self-explanatory images of who uses the respective tools and what makes him/her use it.

Fig. 30 Ibáñez (*Mortadelo de la Mancha* 4)

Fig. 31 Ibáñez (*Mortadelo de la Mancha* 4)

For example, the prisoner in figure 30 is in solitary confinement with hardly any resources. All he has is the wall and his nails to mark his occupation of the prison for 83 years: “Aki estubo Bicente

1901-1984" (4). The cowboy in figure 31 also affirms his identity by spelling out his name Joe Dalton with bullets on the walls, whereas the supposed owner of the house screams back "¡Podías dejar una tarjeta de visita, ¿No?!" (4), offering another alternative to convey information through letters.

The story, thus, slowly moves toward the secret agency T.I.A., which employs the two clumsy yet popular detectives Mortadelo and Filemón, is dedicated to the passionate writers and to the users of written manuals, in any form or genre or in any profession. Ibáñez satirizes books which are made for the service of humanity, especially instruction manuals. For example, one panel shows a carpenter consulting the manual to manufacture a replica of Louis XVI's throne, who ends up manufacturing a rickety armchair. In another, Ibáñez pokes fun at yoga manuals: "…Y entonces menear la cabeza en sentido de rotación mientras se sube la pierna izquierda y se flexionan los músculos del ombligo…" (5). However, the corresponding caricature shows the man trying to follow the instructions, but with his hands and legs twisted and entangled. The thick books are shown to have very important uses for plebeian issues like balancing a table, protecting against the sun, increasing the height or as tissue paper. It is a clear commentary on the misunderstanding, misconception, and misuse of books meant to teach.

The illustrious advice given by Cervantes's friend in the prologue to *Don Quixote* is a blueprint to the author of how to make his book useful for everyone:

> …este vuestro libro no tiene necesidad de ninguna cosa de aquellas que vos decís que le falta, porque todo es una invectiva contra los libros de caballerías…Sólo tiene que aprovecharse de la imitación en lo que fuere escribiendo, que, cuanto ella fuere más perfecta, tanto mejor será lo que se escribiere. Y pues esta vuestra escritura no mira a más

> que a deshacer la autoridad y cabida que en el mundo y en el vulgo tiene los libros de caballerías… (*Quijote*, I, Prologue)

By illustrating the supposedly mundane yet indispensable needs for books, Ibáñez's prologue mocks the above quoted service of preaching and demolishing "la máquina mal fundada de estos caballerescos libros…" (*Quijote*, I, Prologue).

After spelling out the different kinds of forms where one can find words and the different uses of books, the cartoonist acknowledges the apparently most precious jewel – the novel: "…la joya de las hojas y las letras amontonadas entre dos tapas…" (Ibáñez 6). Having created a foundation by confessing to love books – both for the intangible meaning the words create and the tangible applications of the book itself – Ibáñez takes the readers into the T.I.A., the intelligence agency which employs Mortadelo and Filemón.

Profesor Bacterio enters jumping with joy at the success of an experiment and trumpets with pride "¡Eureka, Señor Super! ¡Lo conseguí! ¡Lo conseguí!" (6). He successfully tested the "Transmutador trifásico de erudición retóricointelectiva" (6) that transfers knowledge within six seconds, which only requires the subject to be connected to the electrodes from the "Transmutador." Once connected, all Profesor Bacterio or an assistant has to do is insert any erudite work and press a button, allowing all the knowledge to enter the subject's brain.

Profesor Bacterio requires two volunteers to test whether the machine can transfer knowledge to two humans at the same time. Of course, the duo is the detective-pair of T.I.A. – Mortadelo and Filemón. The duo is forced at gunpoint to sit on the apparatus. Ibáñez, in his caricatured form, makes an appearance. He is anguished over the testing of the apparatus on the detective-pair. Worse, the Señor Super was dreadfully deceived by the cover of James Bond that adorned the

pages of *Don Quixote*: "¡Atención! Con este gesto intrascendente, el Super acaba de sellar el destino de…" (9). The cartoonist points downwards to a separate panel that has the title of the issue written in bigger font and the new name, changed by Mortadelo as a result of the information assimilated – *Mortadelo de la Mancha*. The Professor declares with full confidence "¡Acaban de absorber toda la pericia, el valor y la inteligencia del James Bond ese!" (9), only that Mortadelo and Filemón have absorbed the wisdom and character traits of Don Quixote and Sancho Panza.

This "mistake" sets the stage for parallelism between Mortadelo de la Mancha-Filemoncho and Don Quixote-Sancho Panza. Sanders agrees with the pleasure aspect for the readers arising out of intertextuality and parallel allusiveness. However, parallelism does not approximate to a mirror reflection of the "original," rather "[i]mprovisation or variation on a firm foundation or intertextual base…[improvisation] that is the new creative act or cultural production" (39). In her search for a term that describes a reinterpretation of a "canonical" text is seeing it as a journey of the text across various stages. However, she also indicates that "…there is also a danger in deploying the motif of the journey. As a term that seems to insist on a beginning and an end-point, an origin and a destination, the idea of a journey can reduce the adaptive process to a linear teleology" (38).

Mortadelo de la Mancha does not shy away from making explicit its analogous nature. This can be seen, not just through the title of the comic and the names chosen by the protagonists by themselves, but also through the structure of the development of the story. Considering the canonicity of *Don Quixote,* it can be said that the comic has to stand up to what James R. Andreas Sr. calls "aesthetic challenges" (107). Perhaps this can be studied by looking into the trope of episodic parallelism that Ibáñez builds into his comic.

The analogy, of course, begins with the famous adventure with the windmills. The blend of *Don Quixote* as the popular wisdom and its predominance in the popular culture does not demand much of an effort to identify the analogy. For example, Sanders dedicates one whole chapter to Shakespeare's re-interpretations to discuss her take on adaptation and appropriation because "Shakespeare is a reliable cultural touchstone, a language 'we all understand'" (Sanders 52). It is a similar ubiquity that *Don Quixote* enjoys among the masses even without the need to have read both parts of the novel, thanks to the progressive passage of this popular wisdom from generation to generation.

The adventure with the windmills in *Mortadelo de la Mancha* is brought to life by analogizing actual windmills with a cabaret named "Los molinos." Mortadelo (see fig. 32) counts on a curse by the legendary wizard figure Merlin[9] for a battle which can take him to the summit of knighthood. A quick allusion to Merlin is invoked again later when he meets his "enchanted" Dulcinea, none other than Ofelia, whom he should destroy to recover his beautiful Dulcinea. The intertextuality with the magician and enchanter Merlin is used to invoke the supposed horror of the enchantment. The biggest characteristic that this image-borne genre functions on is perspective: "…the art becomes an outgrowth of an individual creator's perspective, marking those stories as the imaginative product of that particular creator and no other. That is, the art becomes a sign of individuality" (Versaci 192).

[9] A passing reference to the Arthurian legend that features the enchanter Merlin.

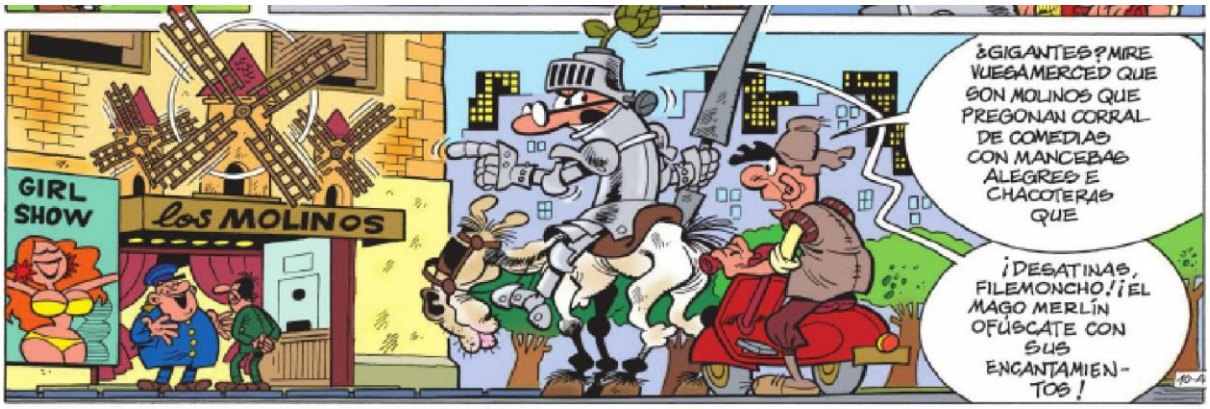

Fig. 32 Ibáñez (*Mortadelo de la Mancha* 12)

The panel shows the cabaret's entrance illuminated with the billboard saying "Los molinos." Above the billboard is the replica of three windmills that Mortadelo confuses with monsters. The reader can also see a poster at the entrance that depicts a smiling bikini-clad woman – "…Mancebas alegres e chacoteras…" (12) as described by Filemoncho while trying to clear the commotion between the difference in the perception of Mortadelo and Filemoncho. This image is a little disorienting, as much as it seems to be funny, because of the mismatch between Mortadelo on a horse and Filemoncho on a scooter, and not a mule. While it is Don Quixote who faces anachronism, in this version both are thought to travel back in time. However, Filemoncho's position is hazy throughout the comic. His position, unclear for the readers, will be discussed later in the chapter.

Mortadelo de la Mancha, determined to liberate the world from curses, crashes into the cabaret with his horse, scattering the guards who tumble down yelling "AAAAAGH!". Mortadelo also rides across the stage where the girls were performing, tossing them into the air. The panel shows the four girls flying into the air in different directions and tumbling comically. The subsequent panel shows Mortadelo banging PTAF! against the wall. The absurdity within this adventure is

then brought to a close by the intervention of the cartoonist. In his own caricatured form, he occupies a panel in which he draws the curtain trying to save the "sensibles lectores" (13) from the consequences of the chaos brought on by Mortadelo in the cabaret.

Mortadelo loses his headgear following the headlong smack against the wall, providing a pretext for the adventure of the helmet – the adventure of the *baciyelmo*. The whole adventure is told within half a page in a total of four panels. Ibáñez sums up the adventure by landing Mortadelo straight in front of barber shop where he finds a basin hanging outside. Of course, Mortadelo mistakes the basin for his helmet and puts it on.

In another episode, Mortadelo de la Mancha confronts a lion, dubbing it one of the many adventures that await to take him to the summit of knighthood. The sudden appearance of a transport truck is interpreted by Mortadelo as a people smuggling truck: "Transporte de meones" (23). Filemoncho, the perpetual antithesis of Mortadelo, tries to correct his master as he reads what is written on the truck: "Mire vuesamerced que aqueste proclama en su epígrafe pone 'Zoo'…¡E no advierte 'transporte de meones' sino 'transporte de leones!'" (24). The lion plunges out of the cage ferociously but ends up on a wheelchair, toothless and sluggish. This end of the lion seems paradoxical. What Mortadelo considers as a victory over the "ferocious lion," is considered as the lion's bad luck by Filemoncho:

> Mortadelo: ¿Percatástete, mi buen Filemoncho? ¡Tú has sido testigo de mi preclara victoria sobre el monstruo, en tan feroz batalla!
>
> Filemoncho: ¿Feroz batalla? Zurriagazo con churra, diría yo… (27)

The lion's bad luck was propelled by a series of errors evoked by Mortadelo's ignorance towards his surroundings and his temporary inability to perceive reality. A certain result of anachronism is a disoriented reception of actuality. Mortadelo's ignorance towards the technological "leap forward" is metaphorized by objects like a crane, dynamite, a hand grenade and an electric wire. Therefore, an incongruity between Mortadelo's perception and the surrounding reality leads to his failure to perceive things as they are. For example, he perceives an electric wire hanging out of a lamp post as a whip with which he ends up giving the lion an electric shock. This episode exemplifies perfectly the absurdity that surges out of the presumed continuity that Weimann had mentioned. The episode also makes a quick reference to the Greek mythological giant Cyclops, a giant with only one eye on the forehead. In rage and in determination to prove his power, Mortadelo compares the lion's eye as that of a Cyclops, elevating his self-admiration.

Ibáñez satirizes *Don Quixote* by bringing it to the contemporary period through the collaborative use of different codes that highlight the presumed continuity, to use again Weimann's term.

> …we may say that *symbols that show* are symbols that purport to depict, in a literal way, figures and objects in the imaginary world of the comic, while *symbols that tell* are those that offer a kind of diacritical commentary on the images, or (to use another rough metaphor) a 'soundtrack' for the images. (Hatfield 134)

This observation by Charles Hatfield on the functions of images and text, though symbolizing different things in *Mortadelo de la Mancha,* work together among each other towards the singular aim of underlining rupture and discontinuity. Discontinuity in the postmodern world does not strive for meaning. The rationale behind discontinuity simply lies in the way one perceives reality, as said by Kvale: "A universal consensus of meaning is no ideal; the continual effort after meaning

is no longer a big deal. The reply to the modern global sense-makers is simply 'just let it be' or 'stop making sense'" (21). Therefore, from the postmodernist point of view, the intention of simplification of the "canon" is better comprehension and enjoyment. While paying homage to Cervantes's novel, the comic appreciates the confusion created by the difference, using the absurd as a matter of fact. *Mortadelo de la Mancha* not just draws attention directly to *Don Quixote*, but also to itself.

The unique selling point of the *Mortadelo y Filemón* comic series is that they are characters who constantly update themselves. Every issue of the comic series is a pertinent and satirical observation of an event: *Sydney 2000* following the Sydney Olympics in the year 2000, *Mundial 2006* as a comment on 2006 FIFA World Cup, and *Chernóbil…¡Qué cuchitril!* with clear reference to the 25th anniversary of the Chernobyl tragedy. This way Mortadelo and Filemón are "not of an age but for all time" (Marsden 1). This statement was originally quoted by Marsden for the universality and timelessness of Shakespeare. In the following sections, I will analyse some of the interesting aspects of *Mortadelo de la Mancha* by Ibáñez that make an amalgamation of *Don Quixote* and *Mortadelo y Filemón* series.

3.5 The Play of Perspective in *Mortadelo de la Mancha* and *Don Quixote*

To a large extent, the visual medium commands the reader's imagination, as has been observed, and mentioned earlier, by Berhendt. The response from the readers owes a lot to the power of the visual in the comics genre. The pronounced clumsiness, coupled with unrealistic impacts, provokes laughter in a slapstick fashion. Vulgarity, too, provokes laughter, but for its profound connection to a reality that is built on obscenities.

Though Ibáñez transforms the Cervantine novel into a slapstick comedy, he maintains the Bakhtinian grotesque realism that contributes to the humour of the comic. As described in Chapter 1, grotesque realism means degrading the elements included in a literary text in a way so that they are brought down to earth. "For example, the theme of mockery and abuse is almost entirely bodily and grotesque. The body that figures in all the expressions of the unofficial speech of the people is the body that fecundates and is fecundated, that gives birth and is born, devours and is devoured, drinks, defecates, is sick and dying" (Bakhtin, "Rabelais" 235). The elements of grotesque realism are utilized by the artist in the panels as a scaffold to support the confusion over perspectivism. In place of a written letter to Dulcinea, Mortadelo de la Mancha sends dog dung by way of Filemoncho, insisting that it is a bouquet of orchids. Mortadelo also sends toilet paper to his beloved as a handkerchief, mistaking it for a long silk cloth.

Whether *Don Quixote* is interpreted in the Romantic or the Neoclassical way, the play of perspectivism in the novel is undeniable. What Sancho Panza sees is clearly different from what his master sees and what the author describes. On whom should the reader rely for his/her imagination? Any adaptation of a worded text to comics, into illustrations in particular, is more of a metonymical translation where the depiction of certain aspects suffices to represent the whole worded text. It depends on the illustrator, who chooses only specific passages to be translated into pictorial vocabulary "which, in their turn, will represent the text as a whole" (Pereira 107). This choice by the artist is marked by where he/she decides to place his/her "camera" and draw from that particular perspective. Comic building requires an essential knowledge about the perspective in every panel that in fact indicates the artist's viewpoint. The shifting cinematographic effect is shown in the case of comics by rapidly changing the perspective from panel to panel. Unlike films where viewers tend to have a single perspective that is commanded by the camera, "comics can

take advantage of shifts in view more readily than film because of the reader's ability to backtrack -- and because adjacent panels or facing pages can help to stabilize things and establish the overall impression of place or action" ("Viewpoint").

For example, the Werner Stein illustration of the *Dr. Jekyll and Mr. Hyde* of the scene where Mr. Enfield describes a man chasing and trampling a little girl on the ground. In the text by Robert Louis Stevenson, it is Mr. Enfield who narrates the scene as a witness. The illustration of this particular narration is interesting as it is shown to the readers not from the perspective of the witness, rather from the omnipresent meta-narrator. In the illustration, in the foreground the illustrator depicts a man who "calmly trampled over the child's body" as says the caption under the illustration. He is shown to be stepping on a motionless body of a child. The main focus, however, is the perspective in this illustration. The witness, Mr. Enfield, is actually included in the panel, far in the background sneaking from behind a lamppost. In congruence with the narration *per se*, the spotlight does fall on the action of trampling the child, while Mr. Enfield's figure stands in the darkness of the night. Nevertheless, the perspective from the front and the witness's position in the foreground indicates the decision and power of the illustrator. It is he who decided to keep the mystery of the identity of the man from Mr. Enfield and not from the readers.

A comic adaptation of *Don Quixote* requires careful attention to the perspective and objects inside the panels to depict the dual visual assimilation of the surrounding by the two protagonists. The elements of grotesque realism mentioned above, among the many others used in the comic, are drawn and described as they are on the one hand, and on the other, are interpreted as objects of high society by Mortadelo. Another example is the book of Kama Sutra that Mortadelo reads as one of the many books of romantic chivalry. In the verbal "original" text, the characters take on the center stage to indicate to the viewers the difference between illusion and reality where Don

Quixote is caught. Any misreading of the reality by Don Quixote is refuted and corrected by Sancho Panza or the author himself. However, readers only presume that both of them are right in their own viewpoint, turning quickly to believe them because the readers only have words in front of them.

The most quintessential example of the power of perspective that comics as a genre possesses is that of Mortadelo's encounter with three prisoners being prepared by a police officer to be transported to the jail (see fig. 33). Chapter 22 of the First Part narrates the encounter that Don Quixote has with a group of chained prisoners being taken by the King's guards to the galleys. The reason behind the imprisonment of each prisoner seems meager for Don Quixote, enough to question the morality of the republic. The King's guards are quick to indicate the gravity of the prisoners' crime while Don Quixote tries to assess each story searching for the exact reason for throwing them to the galleys. As a champion of the innocent, Don Quixote fights against the King's guards to liberate the prisoners.

When Mortadelo de la Mancha encounters three prisoners, he interprets them as "malhadados caballeros, aherrojados cual becerros en degolladero" (28). In his attire of a knight-errant, Mortadelo de la Mancha is infuriated by the imprisonment of three innocent knights and, in an attempt to liberate them, asks them why they are chained. The three "knights" narrate their act of crime, portraying their actions as acts of generosity. The first prisoner says that all he did was "le alivié el peso a un pobre andoba que se encorvaba bajo una pesada saca" (29), the second says that he is being sentenced "sólo por entrar en una tienda" (29), and the third accuses the judiciary: "¡Condenado por ayudar a bajar a la calle a un pobre viejecito!" (29). The speech bubbles in comics, however, do not function in isolation. The corresponding image to support the speech

bubbles is deliberately shaped to be incongruent to highlight the difference in perspective which is demanded by the story.

Fig.33 Ibáñez (*Mortadelo de la Mancha* 29)

Three panels on the left running top to bottom include one prisoner each narrating his story briefly to the amazed and angry Mortadelo. However, to the right of each panel, again running top to bottom, is a panel showing each prisoner's actual story. These panels refute the reductive nature

of their verbal narration. The placement of these panels and the visual language in these panels are used as a rebus, which the reader has to decode. The first top right panel shows the prisoner robbing a bagful of euros from an armoured car and hitting a hard SPLACK! on the neck of one of the security guards. This blow is what the prisoner calls "un masajito en la nuca y todo!" (29) while narrating to Mortadelo. Below this panel is the actual crime that the second prisoner commits. It shows him crashing his car into a jewelry store, breaking the windows, with the intention of stealing the jewels. The "pobre viejicito" that the third prisoner talks about is depicted in the third panel to the right being thrown from a high-rise apartment building. The third prisoner, before robbing an old man with a broken leg, throws him out of the window for screaming "¡Ladrones!" and "¡Gaurdias!" (29).

What further confirms the incongruity the between words and the corresponding images are the small oval-shaped bubbles coming from each prisoner's head and leading to the adjacent panel. Also, the borders of each of the panels on the right are not hard straight lines, rather the borders are twisted and curvy, distinguishing these incidents as flashback and visible only to the readers, apart from the knowledge of the thieves themselves.

In Rob Davis's comic version, the fragment where Don Quixote tries to interact with the prisoners is divided into four panels. The first two panels show Don Quixote asking the King's guard about the prisoners, to which the guard replies: "Ask them yourself, they're a motley bunch" (91). Then comes the prisoners' chance to speak up in the next two subsequent panels, placed in diptych form. In the third panel, two prisoners first put forward their grievances – falling in love and singing a bit too much. In the continuing panel, two more accusations come up – falling short of ten gold ducatos and making merry with women. However, in both the panels the King's guards are placed right in the middle, strategically enough to invalidate the diminutive nature of the prisoners'

interpretation of their own crimes. The King's guards are quick to respond and mark out the gravity of the prisoners' crimes: "With someone else's laundry!," "He grassed up his friends," "With which to pay for a lawyer," "Some of whom he is related to!" (91). In this version, Don Quixote and Sancho Panza learn the same amount about the prisoners as much as the readers themselves, despite the additional advantage provided by the showing mode of storytelling, apart from mere telling mode.

Making use of what comics has to offer, Ibáñez easily ensures that solely the readers learn the actual truth behind the prisoners' crime. This division seems to be demanded by the story in order to picturize the innocence of the delusional Mortadelo. The visuals in the panels speak for themselves, while at the same time keeping the truth masked from Mortadelo de la Mancha and Filemoncho. The reader is only given clues to decipher that the adjacent panels in this particular episode do not signify linear transition, rather a momentary flashback and a flow of communication between the narrator and the reader. Therefore, the play of perspective borrowed from the "original," brought into the space of the comics genre, further enhances the interplay between reality and fantasy.

3.6 Sancho's Confusing Perspective

Continuing with the gimmick of perspective, Filemoncho's presence and his mental status in the whole game of illusion, as a result of the fatal error by Profesor Bacterio, confuses the readers even further. McCloud observes and explains the different kinds of combination of words and images in comics working towards showing and telling to the readers. He says that while in some cases words and images run in parallel combinations without intersecting at all, in other cases need each other to convey the same idea. What happens when words and images do not support each other as demanded by the story itself? Richard J. Watts highlights the precedence taken over by the

visual icons above verbal information: "...in the comic strip, where the amount of language provided is generally less than the amount of visual information, the latter will serve as the basis on which the relevance of the former (i.e. its possible implicatures) may be inferred" (174). This is the case with the portrayal of Filemoncho in the comic.

The beginning of the adventure of Mortadelo de la Mancha and Filemoncho Panza itself has an alteration with Filemoncho too prepares himself by having a dialogic exchange with Mortadelo about the preparations for the adventure. After having stolen the necessary attire from a museum, a panel depicts Mortadelo clad in a suit of armour and Filemoncho in a set of peasant clothes, with speech bubbles showing their discussion on what is needed. Just when Mortadelo feels certain about being all prepared for knight-errantry: "Bien, henos aquí compuestos como mandan las normas e criterios de los caballeros andantes," Filemoncho reminds him: "Fáltanos tan sólo cabalgaduras nobles e dignas que …" (11). This reminder by Filemoncho, an apparent parallel of Sancho, is already well-versed with the norms of the order of chivalry and *Don Quixote.* Also, it does not seem too difficult for Mortadelo to convince Filemoncho to take up the profession of a squire to the knight.

The "cabalgaduras" that Filemoncho reminds his master about is the first example of the temporal confusion that Filemoncho is in. His peasant appearance while riding a scooter, and not a mule as in the "original," is contradicts own anachronism along with Mortadelo. Moreover, his knowledge of riding a scooter to travel around, despite having gone back four centuries, builds up the confusion for the readers.

Don Quixote is known for the debate of reality and fantasy the masterpiece evokes. González Echevarría's article "Don Quixote: Crossed eyes and vision" raises the issue of perspective,

particularly from the angle of the difference between looking and seeing: "…looking and seeing are actions specific mainly to *Don Quixote*; they are related to everything that gives the novel originality and significance on the intellectual and artistic map of it time and beyond" (219). Don Quixote sees and perceives what he wants to as is required by the profession of knighthood, while Sancho Panza presents an antithetical perspective to the readers. Ibáñez's comic recalls this debate but further blurs the demarcation. Reiterating Versaci's argument about the individual creator's perspective in comics, the panels depicting Filemoncho's counter-arguments to Mortadelo requires a study to elaborate on the play of perspective in the comic.

The difference in perspective between Mortadelo and Filemoncho is as confusing as is the frequent change in perspective in the case of Filemoncho alone. Filemoncho here seems to be caught in the mesh of temporal differences and at the same time in the dilemma of whether to agree with his master or not. He is lured by the utopic idea of earning an empire to govern for accompanying Mortadelo in his quest and for his services. The panel shows the image of a bar with the banner reading "Los cuernos bar aperitivos." Mortadelo takes Filemoncho shopping for an empire in this bar which is read by the knight-errant as "Gobiernos para pensativos." Filemoncho, who is thought to be relatively saner than his master, tries to point out that the store does not concern itself with "gobiernos." Next, they go shopping for projects and duties to be performed by Filemoncho as a governor. The panel shows a store with the sign "Pesca...Lampreas y barbos" (see fig. 34). This sign outside a fish store is read by Mortadelo as "Tareas y cargos," completely ignoring the images of fishes on the window of the store. On the contrary, Filemoncho, despite his illiteracy, again notices the error on part of his master. Just when he tries to give his opinion "Mas parésceme que..." (43) he gets pushed into the store. Inside, the vendor presents the duo with a "solo" instead

of a "chollo" which is what Mortadelo had asked for, for Filemoncho. This time Mortadelo, Filemoncho and the readers perceive the same thing.

The next few panels depict Filemoncho's confusion over his part in the illusion being suffered by Mortadelo. Sancho Panza, since his very first sally with Don Quixote, is less concerned with helping his master achieve fame as a knight-errant than with his prize, the island Barataria and its governance. In Chapter 44 of the Second Part, the Duke and Duchess learn about the prize offered by Don Quixote, the suggestions given by him to his squire and, of course, the fact of Sancho Panza's acceptance of this delusional and unrealistic offer. They decide to orchestrate a whole island scenario making Sancho the governor and play tricks on him simply for the purpose of their entertainment. Using the available human resources, the Duke and Duchess dress up Countess Trifaldi's squire as the butler for Sancho the Governor. Though Sancho recognizes the butler's face, he gives in to the Don Quixote's lunacy: "...o vuestra merced me ha confesar que el rostro deste mayordomo del duque, que aquí está, es el mesmo de la Dolorida" (*Quijote,* II, 44). When Don Quixote shuts him off saying that this is not the right time to solve puzzles, Sancho resigns and falls into the trap: "...yo callaré, pero no dejaré de andar advertido de aquí adelante, a ver si descubre otra señal que confirme o desfaga mi sospecha" (*Quijote,* II, 44).

In Ibáñez's version, Mortadelo angrily demands a task appropriate to Filemoncho's stature: "¡Inquiero qué poder ofrendarle acorde con el su aspecto, estampa, porte e condición!" (44). Despite the fact that Filemoncho knew that the store was a fishery, he maintains a solemn posture with a wide smile when his master demands tasks from the fish vendor. His posture is a sign of a certain belief in the idea of being able to purchase a task in a fish shop. This panel confuses the reader about Filemoncho's take on the disparity in perspective. While on the one hand, he does identify his master's error in choosing the right store, on the other hand, he waits in the expectation

of actually getting projects for his upcoming position as a governor. This is evident in the next two panels wherein Filemoncho gets infuriated when being showed an Atlantic pomfret, a smaller fish that the vendor thinks "algo que le haga juego..." (44).

Fig. 34 Ibáñez (*Mortadelo de la Mancha* 43)

Mortadelo makes one final attempt: "¡Exijo, exhorto e demando una ínsula para Filemoncho!" (44), to which the vendor responds by presenting an elver, outraging and offending Filemoncho's ego as a future governor even further. The iconographic language is important here for distinguishing between reality and what Mortadelo and Filemoncho think of as tasks.

In another example, when Mortadelo comes across another set of giant monsters atop the T.I.A. office, approaching them (see fig. 35), the puzzled Filemoncho has an absolutely different opinion about the so-called giants. Filemoncho's speech bubble tells us that he thinks that they are "hinchados pellejos de vino, e con vaso dispuesto debajo para la su cata..." (16). In the same panel, the artist exploits the mode of showing to interact with the reader. What the panel shows are five hot air balloons floating in the air. The adjacent panel confirms through the telling mode, which also interacts with the reader. The conversation between two onlookers who spot the hot air balloons tells us that it is nothing but an election campaign: "El ex y los suyos quieren dirigirse a las masas desde las alturas y han alquilado globos" (16). Though the images are confirmed by the

onlookers' conversation, the discrepancy in the icons in the previous panel form an integral part of the act of reading: "There are protocols of reading and looking, meaning signs by which we might recognize that we are reading or looking. Any visual artifact mingles the two, and so there is 'reading' in every image and 'looking' in every text" (Elkins 84).

Fig. 35 Ibáñez (*Mortadelo de la Mancha* 16)

Both the above examples, among many others not mentioned, are evidences of "Mortadelification" of Filemoncho, borrowing and modifying Salvador de Madariaga's term "quijotización de Sancho." Madariaga observes the gradual construction of parallelism between the squire and the master in a way that Sancho begins to echo Don Quixote: "Nada más instructivo que el naufragio gradual del buen sentido de nuestro sesudo aldeano en el mar de fantasía en que su amo le obliga a bogar...Para Sancho la ínsula materializa el poder como para don Quijote Dulcinea personifica la gloria" (Madariaga, "La quijotización de Sancho"). Filemoncho's position is similarly complicated, in fact more than Mortadelo's. As seen in the above two instances, Filemoncho does not remain in the contemporary period unlike Sancho Panza. Instead, Filemoncho too is displaced temporally along with Mortadelo as a result of the "trasmutador trifásico de erudición retóricointelectiva." This is clearly evident in his inability to recognize certain quotidian contemporary objects like the hot air balloons. At the same time, Filemoncho is

shown to be closer to reality as he tends to perceive things as they are, like Sancho Panza, while gradually following his master's idealism, fanning his master's insanity, and getting ridiculed himself. The visual competency of Ibáñez's work enables readers to recognize the existence of the dualities of Mortadelo-Filemoncho and Filemón-Filemoncho.

3.7 *Don Quixote* in *Mortadelo y Filemón* OR *Mortadelo y Filemón* in *Don Quixote*

The essay, "A Battle on Two Fronts: *Wuthering Heights* and Adapting the Adaptation" by Amy Martin, deals with an analysis of the first adaptation of the "original" and the subsequent ones emerging out of the first adaptation. The essay focuses on the journey of Emily Brontë's only novel into popular culture, the story made popular by the images of the first adaptation in 1930, and the later versions. The underlying question that Martin poses through her essay is:

> whether [the] ability for modern day pop culture to reference *Wuthering Heights* with such inaccurate ease is a good thing: a welcome modern promotion of one of literature's great works; or a bad thing: proof that the drive for popularity and profit in the film industry has changed the meaning of the original. Or indeed the film and its inevitable partner, pop culture, influenced *Wuthering Heights* so much that others like Sabrina are returning to the original decision to read the book? (80)

Being part of the *Mortdalo y Filemón* series, *Mortadelo de la Mancha* is the issue number 171 published by Olé Ediciones B. This issue, or any other of the series for that matter, clearly contains repetitive and familiar elements that should be included. However, the evolutive nature of the series adaptation to the contemporary scenario demands the introduction of new elements in each issue, restricted to that particular issue.

The issue 171 of the *Mortadelo y Filemón* series is like any other in the collection, considering the recurring situations and actions, appropriated to the contemporary socio-political context. *Mortadelo de la Mancha* clearly pays homage to the quadricentennial of the publication of the First Part of *Don Quixote*. To mark this, the principle theme of the issue is, as is known by now, the re-creation and re-enactment of some selected episodes from the "original" by the two protagonists. For better comprehension by the readers, the artist Ibáñez himself, in caricature, interrupts the story from time to time to ensure accurate reference to the "original."

Hutcheon puts forward as a conclusion in her *A Theory of Adaptation*: "in the end, it is the audience who must experience the adaptation *as an adaptation*" (172). This demands that the adapters deliver signals that alert the reader of the adaptive characteristic of the "new" text. That is exactly what *Mortadelo de la Mancha* strives to achieve through direct interventions by the author, making the episodes explicitly inspired by and borrowed from the "original" *Don Quixote*. Figure 36 shows the panel that appears as a sudden intervention where the cartoonist clarifies the analogy being made: "¡Atentos al rollo, pues que aquí confúndese Mortadelo con el capítulo XVII del Quijote, 2ª parte, do habla de la felicemente finita aventura de los leones!" (24). In another instance (see fig. 37), Ibáñez confirms the readers' assumption regarding the precise chapter in *Don Quixote* being alluded to, and whose parallel is being enacted out, by pointing it out in the novel: "¡Que sí, que sí, acertaron! ¡Capítulo XXII, do se habla de la libertad que dio don Quijote a unos desdichados, a los que llevaban donde quisieran ir!" (28).

Fig. 36 Ibáñez (*Mortadelo de la Mancha* 24)

Fig. 37 Ibáñez (*Mortadelo de la Mancha* 28)

These interventions, interestingly, are not just by the cartoonist. Announcing to the readers the deliberate act of borrowing is distributed among other characters as well. The comic does not shy away from giving everyone a chance to speak up. Figure 38 shows Profesor Bacterio replying to Señor Super's agony regarding the commotion caused by Mortadelo and Filemoncho: "Na...nada...como se creen el Quijote y Sancho, han confundido los globos esos con el capítulo de los pellejos de vino..." (17). Even the police participate (see fig. 39) in the intervention to educate

the reader about the parallelism: “Y con lo ojos vendados...¡Parece el capítulo de ‘clavileño,’ el caballo de madera del Quijote!” (20).

The “Glossary” section of Sanders’s book *Adaptation and Appropriation* defines analogy as “a correspondence or partial similarity between text, motif, or thing” (161), thus obviating interdependence or an a priori knowledge of the source text. The announcements made regarding the allusion seem to be meant to be understood by constant reference back to the “original,” and be enjoyed by comparing and contrasting them.

Fig. 38 Ibáñez (*Mortadelo de la Mancha* 17)

Fig. 39 Ibáñez (*Mortadelo de la Mancha* 20)

Dudley Andrew defines borrowing as that in which "the artist employs, more or less extensively, the material, idea, or form of an earlier, generally successful text" (98). In this case, borrowing takes place both from the source "canonical" text and the previously successful comics of *Mortadelo y Filemón.* There are certain elements and actions that are carried forward from the preceding issues, those which serve as the bricks for its pillar of success.

Some of the actions that a regular *Mortadelo y Filemón* reader can recognize in the issue 171 are:

- The victimization of Filemón - Though the detectives were transformed accidently into a knight-squire duo, Mortadelo is shown to have gone deeper into "insanity" than his partner. Mortadelo de la Mancha's "insanity," analogizing with that of Don Quixote, makes a lot of trouble for Filemoncho. For example, Ofelia first is furious with Filemoncho and then goes looking for Mortadelo when offered faeces as a gift to "Dulcinea."
- The relationship with Señor Súper - The duo tries to escape their boss when he offers them as subjects for Profesor Bacterio's recent invention. Mortadelo and Filemón make a quick escape, all the way to the Vatican, and hide under the Pope's robe. They are found and deported back to Spain by the Pontifical Swiss Guard. Also, the failed experiment on Mortadelo and Filemón backfires on Señor Súper. Instead of making them as smart as James Bond, they end up becoming more inefficient than ever, bringing nothing but more trouble and annoyance.
- The perpetual modernization – Along with the modernization of *Don Quixote* through the characters Mortadelo and Filemón, issue 171 is among all whose theme corresponds with the topic of the day – the 400th anniversary of the publication of *Don Quixote*. The only

difference is that the two detectives were made to go back in time briefly for the story to actualize.

- Slapstick actions – Despite the numerous thrashings and pratfalls suffered by Mortadelo and Filemoncho, there will just be a lump which miraculously disappears or heals in the next panel. Like any other preceding issue, 171 presents a slapstick action-to-action transition sweeping the injuries under the rug.

These four universal elements are blended into the narrative structure with the idea that the readers will be familiar with them already. These elements ensure continuity within the series. However, there is another element that is also in every issue. The artist includes it as if it were an introduction to the story of Mortadelo de la Mancha: Mortadelo's power to disguise himself as anything can help him escape anything and anyone. The coexistence of this element with the theme of *Don Quixote* complicates the issue of what Gerard Genette refers to as *intertextuality*.

Mortadelo's disguise has been one of the important and definitive themes of the series. "Un eficiente agente secreto tiene que estar siempre listo para resolver las más inverosímiles situaciones. Cuando la situación se pone fea, cuando hay que resolver un problema imposible o cuando hay que huir del Jefe o del Súper, Mortadelo siempre tiene a mano el disfraz más audaz y adecuado para cada ocasión" (López Rodríguez 236).

When Ofelia "Dulcinea" starts chasing Mortadelo and Filemoncho for having bruised her foot with a sword, Mortadelo transforms himself into the finial of a gatepost, (see fig. 40) while helping Filemoncho transform into a block of the pillar, complementing each other. However, unlike the other issues, this ability of Mortadelo's is a surprise to Filemoncho, who has been part of many of Mortadelo's disguises in the past: "¿Cómo lo ha hecho vuesamerced? ¡Cosa es de brujería, herejía e apostasía! ¡Si arriva a conoscimiento de la santa inquisición sofríennos!" (18). Mortadelo ignores

Filemoncho's doubt and surprise, and simply moves on "desfaciendo entuertos por la ruta del Toboso" (18).

Filemoncho is again intrigued by his master's ability to trick their pursuers. When they are chased by an angry stage performer, and end up in front of a small kiosk (see fig. 41), they to disguise themselves as paper, leaving the performer lost and guessing. Once the attacker is gone, Mortadelo and Filemón emerge as two sheets of paper, puzzling the vendor. Filemoncho asks his master: "Mas ¿Do os habéis ilustrado en aquestas hechicerías, maese?" (21). This time Mortadelo replies to his squire, "Ignórolo yo mesmo, Filemoncho...Dígome que es un don que otorgóme el mago Malambruno cuando despunté la mi jeta por questos lares terrenales..." (21).

As you see, the previously recursive element is seen as something new and unusual in this issue. Later, this same element is explained and shown as if it were part of the text being appropriated. Among all the modes of transtextuality enumerated by Genette, what he defines as intertextuality seems to be the most pertinent: "the actual presence of one text within another" (2). by way of quotation, plagiarism, allusion. It is clear that both the elements have a pretext. Here, they are placed in conjunction with each other in such a way that this issue 171 stands independently. One can say that there are two source texts for this issue. Each is defined explicitly, and they are blended together to make an independent comic.

Fig. 40 Ibáñez (*Mortadelo de la Mancha* 18)

Fig. 41 Ibáñez (*Mortadelo de la Mancha* 21)

Similar to the success of *Wuthering Heights* among popular culture through adaptations of adaptations of Brontë's novel, *Mortadelo de la Mancha*, now being seen as an independent comic, collects and compiles the commercially successful elements in both the source texts into a slapstick adventure. In this comic, coming from two sources authored in two different eras, does one author outweigh the other, or does it seem roughly even?

Mortadelo y Filemón has now become a franchise with familiar elements that have to be repeated in order to maintain its continuity. However, in order to ensure that the commercial success of the franchise continues, certain adjustments are expected. This is why the series adopted an evolutive nature corresponding to the context. The basic material is slightly reshaped to fit new additions.

Looking at the comic from a new reader's perspective, a useful term is Kamilla Elliott's definition of one of the six ways to theorize the relationship between the narrative structure and content – de(re)composing concept. According to this concept, "film and novel decompose, merge, and form a new composition at 'underground' levels of reading. The adaptation is a composite of textual and filmic signs merging an audience consciousness together with other cultural narratives and often leads to confusion as to which is novel and which is film" (157). It might be interesting to learn about any arbitrary interpretation of a reader unfamiliar with both the recurring features and the "original" "canonical" text, with just the comic *Mortadelo de la Mancha* at his/her disposal.

3.8 Conclusion

It is interesting to note that reversing the roles of the two detectives in *Mortadelo de la Mancha,* with Mortadelo as the master and Filemón as the squire, is handled easily within the comic. Not only does Ibáñez change the established professional hierarchy between the detective duo, he also makes Mortadelo de la Mancha speak in a mixture of contemporary Spanish and old Spanish, i.e. Mortadelo as himself and Mortadelo as the temporarily transformed one. Genette calls this kind of a change a process of rearranging elements from a previous structure: "The structure created by this rearrangement is not identical to the original structure, yet it functions as a description and explanation of the original structure by its very act of rearrangement" (Allen 96).

The rearrangement, however, differs in *Lanza en astillero* and *Mortadelo de la Mancha*, both being examples of what is generally known as adaptation, almost a parallel story but in a different genre. They were produced with different intentions. One was produced and compiled with the intention of increasing the popularity of *Don Quixote,* whereas the other was produced to pay homage to the Cervantine novel along with respecting the evolutive nature of the series.

In the "original" *Don Quixote*, Alonso Quijano had to put on a disguise to be known by the world as a knight-errant, or at least to attract attention of the world. Quijano, as himself, was almost sure, in the beginning, of not being successful in gaining recognition by the public. Therefore, Alonso Quijano adds props to appropriate to himself to the ideals of chivalry and idealism. Even among readers of Cervantes, the popularity of Don Quixote is undoubtedly much higher than that of Alonso Quijano, the "original." He clearly had to re-invent himself to fit into the figure as imagined by himself. Building the layers of his alter-ego, including the layers discussed in this chapter, started in the first chapter of the First Part itself.

Sanders discusses grafting, the meaning of which she takes from the horticultural practice of attaching two stems together. The upper part is called the scion and lower part is called the rootstock. Considering the scion as the re-imagination in the new context and the rootstock as the "original," Sanders says that "a sourcetext [can pose] as a creative springboard for another, often wholly different, text, a movement also signalled frequently by a title. This creative move is sometimes achieved by extrapolating a particular storyline or character's trajectory from the original, and reimagining it in a new context, historical and/or cultural" (55).

Lanza en astillero and *Mortadelo de la Mancha* offer different versions of the more successful and more widely known of the two, i.e. the appropriated version of the man. In this case, it is interesting to observe that the already imitated rendition of the man Alonso Quijano now acts as the rootstock, as is understood from the analogy created by Sanders. The initially added scion gets re-created into the rootstock for all the alternate versions, adaptations and appropriations of *Don Quixote* to this day.

Adaptation theory poses some interesting observations and questions, not just about the dissemination of a text considered "original" over time, but also reader behaviour in the face of re-creations. The next chapter will focus on a gothic interpretation of *Don Quixote* in the comics genre as well. Along with paying homage, augmenting the popularity and dissemination of the "canon" among the masses by resorting to another genre is a common intention behind these alternate versions. With the huge volume of re-inventions now available of the "original" and of the previous re-inventions, Benjamin's theory translatability of the "original" is now questionable. This trend of constantly layering up, but always in a distinct and particular manner, will be dealt with in the following chapter by studying Patricio Clarey's *La sombra de don Quijote.*

Chapter 4

"FLUID" DON QUIXOTE IN GOTHIC SPACE

4.1 Introduction

Many authors have, of course, produced great works of art and their status as part of the canon is facilitated by the adapters who come up with re-worked cultural products, derived from these great authors. The "original" work is supplanted by the intentionality of the adapters, which is to pay homage to the authority. As seen in the previous chapter, Ibáñez projects an offbeat version of Don Quixote and Sancho Panza, replacing their appearance as is hitherto known in quixotic iconography. The knight-squire duo is here incarnated by the two ever-evolving detectives in a slapstick-style comedy, ridiculing its own "source" text. Hutcheon refers to adaptations "fluid texts" (95). She herself borrows and re-uses this term from John Bryantt, who had previously coined the term during his study on revision and editing of books. Hutcheon relocates this term in her theory on adaptation to emphasize the fluidity of adaptations, i.e. to emphasize the existence of adaptations in more than one version: "they are the 'material evidence of *shifting* intentions'" (95). The creative process, influenced by changing time, is forced to change as well, thus obliging a text, and an adaptation in particular, to be as protean. As Hutcheon says, "the need to adopt a form of historical analysis" (95) makes the knight-errant Don Quixote put on his metal armour once again, now completely rusted and fragile, to bring back justice to the world in *La sombra de don Quijote* by Patricio Clarey and Lara Fuentes.

One of the many types of transformations of "original" works as described by Frus and Williams in their collection of essays is re-working the "original" to tell the story from a totally different perspective. The purpose behind this can either be to fill in the gaps left unsaid in the "original"

plot or to produce a "parallel" story from another vantage point: "The appeal of a parallel transformation may be similar to that of a sequel: audiences want to know what happened to the characters later on – or earlier, in the case of a prequel" (4). In this collection, the essay "*A Fuller Statement of the Case*: Mary Reilly *and* The Strange Case of Dr. Jekyll and Mr. Hyde" by Laurie F. Leach, focuses precisely on the parallel narration of the double life of the protagonist of Louis Stevenson's 1886 short novel, especially Hyde's barbarity. Jekyll, who becomes Hyde's victim himself, gets a chance to have the last word, leaving, nonetheless, the Hyde's barbaric personality as a mystery for the readers. Valerie Martin's *Mary Reilly,* published in 1990, "reopens this strange case" (Leach 84), and presents Hyde's story from a different point of view – Gabriel Utterson, as Hyde's daughter, replaces Mary Reilly as the maid in the "original."

Similarly, *La sombra de Don Quijote* by Clarey and Fuentes re-opens Cervantes's work - reincarnates is perhaps a better word here - in the form of his shadow or spirit, *sombra*, this time, out on a quest to reunite himself with the corporeal form of the famous knight, while also combating corruption and dishonour on the way to their reunion.

The intentionality behind this comic is to provoke the reader to fight for economic justice and transparency. The comic was produced against the backdrop of the famous anti-austerity movement that had taken place in Spain in 2011. The movement is known as 15-M, in memory of the exact date 15th of May when the event was held in Madrid. Here, Don Quixote is relocated again, from a super-urbanized geographical location to a Gothic-inspired apocalyptic setting.

Bloom addresses the idea of motivation while talking about intertextuality, i.e. why texts are produced in a culture that has already produced many great texts. He argues that there would never be texts that would be representational of the world as texts would always be a re-writing of

something written previously: “Tropes or defenses (for here rhetoric and psychology are a virtual identity) are the ‘natural’ language of the imagination in relation to all prior manifestations of imagination. A poet attempting to make this language new necessarily begins by an *arbitrary act of reading* that does not differ in kind from the act that *his* readers subsequently must perform on him” (Bloom, *A Map* 69). Presently, the number of pictorial or graphic interpretation of *Don Quixote* is probably unfathomable, when considering both published and unpublished illustrations. When asked about the trend of constantly adding to the existing interpretation in an e-mail interview that I conducted, Patricio Clarey with him, opined that:

> La idea siempre fue mostrar a los gigantes en vez de a los molinos, y eso era algo que no estaba especialmente visto, nos pareció un gran punto de partida. Pienso que todo parte de una obra literaria que conmocionó al mundo y aún lo sigue haciendo, y la expansión en otros medios como el cómic, es una reacción artística de admiración y resurrección que surge gracias a la inmensa inspiración que emana Don Quijote. Creo que la necesidad surge del deseo de compartir algo que nos gustaría poder ver y leer, dentro de un marco de la celebración por una obra. (Clarey, E-mail interview)

The idea of the existence of a predecessor, thus making every text the result of intertextuality, is the keystone of Bloom’s literary criticism and is asserted by the artist himself in the citation above. However, in his book, Allen *Intertextuality* raises two arguments questioning Bloom’s theory of intertextuality based on misreading. First, how would the readers know about the presence of an intertext? And, second, how would the readers know which intertexts or precursors are involved? To these, another question can be added – why is it important for the readers to know the intertext and the predecessor at all?

The cultural canonization of *Don Quixote* over the years in various forms has facilitated the comprehension of the text to a large extent. *La sombra* being a product in a comic genre, the established cultural canonization also economizes the use of the resources offered by this particular medium of expression. The resources are, here, directed mostly to the subject matter that, in fact, advances the story. The title of *La sombra* itself resonates with the presence of the "canon." However, not being a direct translation of *Don Quixote*, it is interesting to read Clarey's creation as an act of reading that is not arbitrary, but based on previous instances of interpretation.

4.2 Don Quixote's Fight against Real Monsters

Don Quixote, during one of his respites, puts forward his discontent with the contemporary condition in his soliloquy with the goat-herds, setting out a fine difference between the past and the present:

> Dichosa edad y siglos dichosos aquellos a quien los antiguos pusieron nombre de dorados…Todo era paz *entonces*, todo amistad, todo concordia…No había el fraude, el engaño ni la malicia, mezclándose con la verdad y llaneza. La justicia se estaba en sus propios términos, sin que la osasen turbar ni ofender los del favor y los del interés, que tanto *ahora* la menoscaban, turban y persiguen. La ley del encaje aun no se había sentado en el entendimiento del Juez… (*Quijote,* I, 11)

The knight-errant's search for justice has been forming ever since. The above soliloquy, though received as a trivial pep talk by the indifferent goat-herds, mirrors the nonconformity of the knight-errant towards his contemporary period; it is a well-formed manifestation of his yearning for the restoration of ideals. *La sombra* can, perhaps, be interpreted as a derivation from this soliloquy given out with a mixed tone of glorification, decadence and nostalgia.

The narration in this comic begins with a lonely figure walking in a dark space and time, the fog symbolizing the gloominess that has taken over the world. He seems to be the sole survivor and presents himself as the only one shouldering the responsibility of granting freedom to the world from all the ills that destroyed the ideals, now lost and archived somewhere in history. As a transformation and an "afterwardness" of the "original," the heavily-allegorized comic presents social and economic problems plaguing the world in the form of giant monsters.

Figure 42 shows the travellers in the barren lands approaching the iconic windmills, "indigenized," as the term is used by Hutcheon (appropriating, itself, an anthropological term), into the dreamscape that Don Quixote soul is traversing. The windmills are drawn as gothic castles with oneiric clouds filled with dull and dark colours hanging over them, delineating the darkness that seems to have crept in. The windmills also render the idea of Don Quixote's well-known charge into them, which was ridiculed severely. However, in *La sombra* this outrage against the windmills is shown as valid and is glorified by letting the knight-errant and his squire and the readers go along – fathoming the windmills as monsters to be defeated.

Fig. 42 Patricio Clarey (*La sombra de don Quijote* n.p.)

The depiction of each crisis plaguing society and hindering its development is paralleled with monsters. This comparison with monsters, bigger than the knight-errant himself, disputes the ridicule against him, rather, looking to him to rescue the world. The blog website WordPress published a review of the comic on the 7th of November 2014 by an anonymous author who ended the review with the sentence: **"**Quijote, no dejes de mirar…No son molinos…Son Gigantes, Gigantes!!!" ("En el fondo"). This quote is an excellent point of departure for understanding the nature of the appropriation by Clarey and Fuentes. It is as if to say, "what if Don Quixote had really confronted monsters!" Despite the introduction by Jordi Robirasa to *La sombra,* which cites it as "El cómic al rescate de don Quijote," it is actually Don Quixote who, in reality, takes on another adventure to rescue the world.

The idolization of Don Quixote and his own voluntary role as an advocate of idealism is best depicted in figure 43. The page is divided into four panels without any dialogue, instead allowing the pictorial language to speak for itself. The top-most panel of the page shows Don Quixote's close-up, an enraged expression on his face. The subsequent panels depict the knight-errant's figure getting further away from the reader but fading slowly into his historic helmet, showing very clearly the assumption of the role of a revolutionary. The device used by Clarey to represent a kind of self-determination and courage endures innovation and creativity. The gradual disintegration of the reader Alonso Quijano and the formation of the knight-errant Don Quixote is created with the trope of infinite mirrors. The enraged figure slowly disappears into a small circular mirror, the infinite mirror, of his helmet. The image of the helmet too becomes bigger and bigger with the progression of each panel, with the infinite mirror getting smaller. The last panel finally shows the full image of the helmet on the knight errant, ready for battle. Again, the sepia-brown

colour of the first panel in contrast to the gray color of the remaining three are employed, perhaps, in order to represent the loss of values, deterioration and destruction, that he is determined to fight.

Fig. 43 Clarey (*La sombra* n.p.)

The first inhabitant of the dreamscape whom he encounters is named La Ignorancia (see fig. 44). A giant figure in comparison to Don Quixote's soul, La Ignorancia tries to warn him against moving on because of the effects that his presence can have on this dreamscape, which is a resurrection of life and, in turn, of death. As the name itself suggests, La Ignorancia confirms its presence within everyone, and which possesses the strength to destroy all.

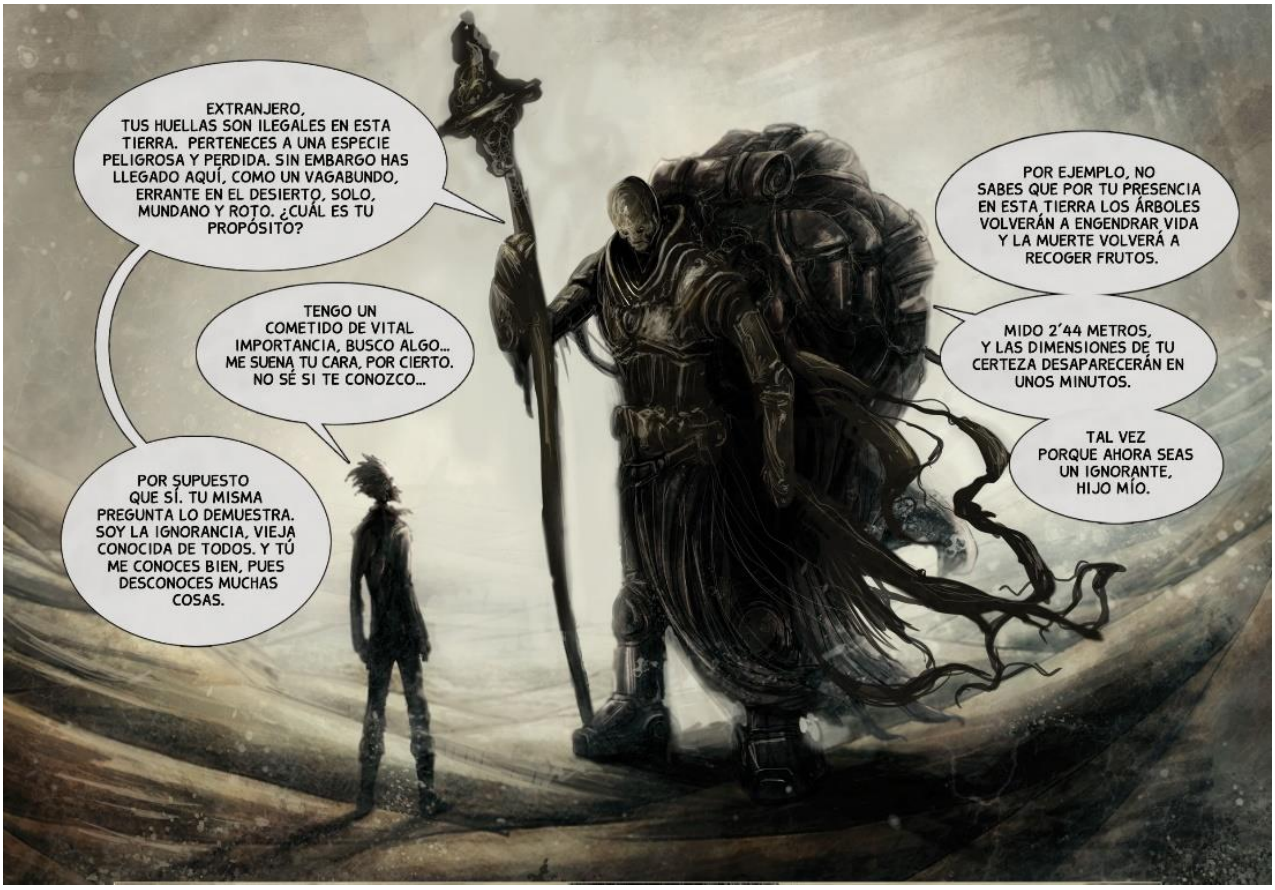

Fig. 44 Clarey (*La sombra* n.p.)

La Ignorancia reasserts its existence, intending to prove that the spirit does not even seem to remember where the saga of his adventures started and what, exactly, he was looking for during previous adventures as well as the present one. The spirit of Don Quixote combats this giant monster, possessing his mind, by going through the memory of his past, marked by a slow death of art and literature. Don Quixote attributes this anguish being experienced by literature to people themselves: "Y nuestras manos están manchadas de sangre" (n.p.), finally returning to the memory that it is justice which he is in search of. La Ignorancia backs off, on having been domesticated by the return of cognizance.

Going back to the question of intentionality, Hutcheon says that personal and political motives play a vital role in the decision-making process of an adaptation. The intentionality cannot be ignored when considering adaptation, appropriation and re-creation. In this case, the comic undoubtedly engages in social, political and cultural critique at a universal level. Clarey dedicates one whole page to a huge panel depicting a contemplative Don Quixote looking upwards, but, in reality, experiencing a panopticon-like observation of different splinters of reality: "La realidad se ha roto en tantos pedazos, que ya es imposible poner en marcha el deseo de ordernarlos…Soy un hombre entero en este caos, podría caminar regalando mis pasos. Podría morir y poner toda mi vida en un vaso…pero permanezco" (n.p.). Vaclac Havel, in his article "The Search for Meaning in a Global Civilization," talks precisely about the fragmented reality, known as the post-modern reality, as a result of globalization. Havel states that the current age, in which science has become dogma, has led to a paradox. Everything is attributed to science in a society that has developed beyond imagination and reality is now defined from an objective point of view. Though science has been exploited beyond exhaustion, the flip-side, as stated by Havel, is that "it fails to connect with the most intrinsic nature of reality, and with natural human experience" (233):

> We enjoy all the achievements of modern civilization that have made out physical existence on this earth easier in so many important ways. Yet we do not know exactly what to do with ourselves, where to turn. The world of our experiences seems chaotic, disconnected, confusing. There appear to be no integrating forces, no unified meaning, no true inner understanding of phenomena in our experience of the world. Experts can explain anything in the objective world to us, yet we understand our own lives less and less. In short, we live in the post-modern world, where everything is possible and almost nothing is certain. (234)

In this chaotic world, the unique "self" is always in doubt, with Havel going to the extreme of calling this condition of uncertainty schizophrenic. It is this feeling of disarray that is represented in the aforementioned panel, with all the monsters attacking reality and, most of all, the individual mind.

Similar to Vaclac's inquiry into the purity of the relationship between science and the unique "self," *La sombra* also presents technology as a gothic giant monster named La Niña Tecnología that stands in the way of the knight-errant's soul's search for justice. Faith in the scientific world is also questioned in the comic. La Niña Tecnología, swinging, carefree, gives way to the traveller without putting up any resistance as her motive seems to have been achieved: "Por supuesto que podéis pasar, ¡Adelante! Yo no estoy aquí para pelear…mi mera existencia hace que los hombres se peleen entre ellos, qué sería de mí sin mis esclavos favoritos…Yo soy el fin de la imprenta. Yo soy la tormenta de las tradiciones…Yo soy la única hija del futuro" (n.p.). This sentence can be perceived as a wake-up call for the future before the world is tamed by technology.

One of the biggest monsters that bars Don Quixote's way to justice is La Corrupción (see fig. 45): "La corrupción no sólo absorbe nuestras riquezas, nuestras fuerzas y reservas. También es la que produce nuestra pobreza, abusos y miseria…robando el oxígeno de toda ciencia y todo arte" (n.p.). Standing at the edge of a cliff, Don Quixote watches from afar as Lady Justicia fights against a horrifying giant monster called La Corrupción. In the distance, he sees his final destination. With the mission to rescue Lady Justicia, Don Quixote hops on to a ship named *Das Narrenschiff*, "La nave de los locos."

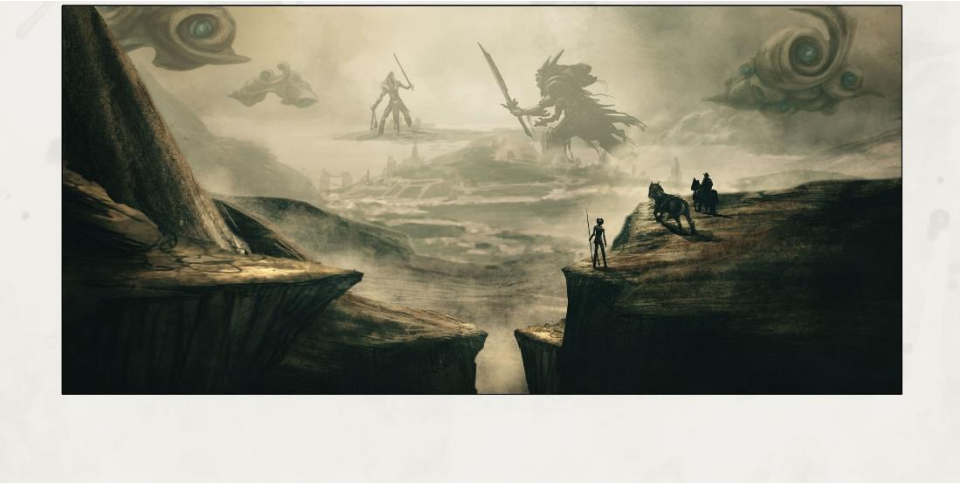

Fig. 45 Clarey (*La sombra* n.p.)

This is a passing reference to the satirical allegory *Das Narrenschiff* by the Swiss theologian Sebastian Brant published in 1494. Brant's satire takes up the trope of court fools to legitimize his criticism against the Church. The 16th century painting *Das Narrenschiff* or *Ship of Fools* by the Dutch artist Hieronymus Bosch takes inspiration from Brant's satire is a "visual critique of the corrupted clergy" (Pinson 149). A bit more of a candid parody, Bosch depicts the voyagers as themselves, mostly from the church, identified by their clothes. This undoubtedly is a direct attack on the folly of all the levels of the society, but especially those representing Christianity. In contrast to Brant's uniformed fools, Bosch depicts only one dressed up as a fool, who is supposed "to be navigating the vessel but, absorbed in his drink, he obviously neglects this duty" (Pinson 154). This intertextuality can be understood as representing how Don Quixote's madness is not a nuisance, as in *Mortadelo de la Mancha,* but much-needed to legitimize criticism and the resulting combat against all ills, simply because fools and mad people can say anything. Thus, the aimlessness of the journey, as it is being navigated by fools, is reversed by Clarey wherein the fool, the madman, navigates the ship with the aim of battling La Corrupción.

An interesting aspect to note is that the page-wide picture of the dreamscape in the beginning is preceded by the dictionary meaning of the word *locura*, as defined by DRAE. Don Quixote finally confronts La Locura (another giant monster as a hurdle to be crossed). Here, Clarey and Fuentes again switch perspective and let La Locura speak for herself. She discloses: "Yo soy la Locura, dueña de tus ilusiones y motor de tus acciones…Yo soy la única que sabe quién eres realmente y de dónde vienes" (n.p.). Martin Kohan presented on Don Quixote's madness in a conference that had taken place in the Universidad de Buenos Aires. The conference was held to commemorate the 400th anniversary of the publication of the First Part of *Don Quixote*. He discussed how madness in the case of the knight-errant is not a condition but a need and a voluntary decision: "La [locura] hay porque el Quijote sale, porque anda, porque despliega en el espacio del mundo real ese otro mundo que en principio sólo existe en sus libros y en su cabeza" (Kohan 9). Kohan also sees Don Quixote's madness as a promise of happiness which every other character in *Don Quixote* starts looking forward to. A further analysis of Don Quixote's state of mind also reveals that the knight-errant simply prefers to be mad, to not be able to distinguish between reality and fantasy.

This inability, be it deliberate or unplanned, which is thought to be the result of madness makes Don Quixote a subject of absurd comedy, as has been observed by the French philosopher Henri Bergson. He argues that it is the rigidity to pursue something according to the protagonist's own ideas that generates the absurd comedy. However, Sancho Panza says to the Knight of the Green Coat, "No es loco, sino atrevido" (*Quijote*, II, 17), when Don Quixote decides to take on the lions. Mauro Olmeda designates madness as a tool employed by Cervantes to express his critique towards the society: "La supuesta locura de don Quijote es un ardid concebido por la fantasía de Cervantes para dar paso a la traza de su ingeniosa concepción poética, impregnada de profundo sentido crítico de la vida social de la época" (Olmeda 244). Don Quixote's insanity is generally

known in congruence with laughter, the nonconformity with the system pushing him into absurd actions. However, in *La sombra* madness is appropriated as an absolute antagonistic attitude, powered by anger towards the prevailing politico-economic-social situation. Thus, La Locura's declaration of being in total control of Don Quixote's actions can also be interpreted as if, maybe, Don Quixote is also fighting madness to escape the ridicule present in the "original" and simply being used in *La sombra* to incite chaos to bring about change.

Don Quixote, in his undying determination to move ahead and absolute faith in what he believes, has served as recourse for many around the world bereft of hope. A research by Paul Descousiz entitled *Cervantes y la generación del 98*, reflecting on the converging points of decadence faced by those who lived the 1588 and the 1898 disaster. Descousiz endeavours in this book deals with bringing into form the already existing analogy between the literary manifesto by Cervantes and that of the *Generación del 98*. The allusions by Miguel de Unamuno, Pío Baroja and Azorín to Don Quixote as a historic figure were induced by the sole motive of the resurgence of a shaken and even collapsed Spanish morale.

This takes place not only in Spain, but also in the Cuban Revolution of 1959, which refers to *Don Quixote* within its own historical and social construction. Don Quixote was appropriated into the Cuban imaginary as a symbol of rebellion and revolution. By historicizing Don Quixote and his idealism, Cuba has always granted the character the stature of an idol, not just during the Castro regime, but also much prior to the 1959 Revolution, for example by "el general mambí Enrique Loynaz del Castillo en su libro *Memorias de la guerra* de 1895, narra que al encontrar un libro del *Quijote*, lo leyó a sus compañeros militares y esto renovó y alentó a las fuerzas para seguir peleando por la independencia de Cuba" (Loeza 704).

In *La Sombra*, Don Quixote hops on to the "Das Narrenschiff" of his own free will, screaming with enthusiasm and rage a series of manifestos, a battle cry for justice; he shall finally fulfill his dream of fighting against giant monsters for a worthy cause. The next two pages are populated with images of war, rage, pain and agony. Don Quixote cries out in pain and even gets hurt. But he is saved by Lady Justicia, who is bleeding as well. Lady Justicia, represented as another giant, is the only one in this dreamscape who accepts Don Quixote and, in turn, she knights him "Caballero de la Orden de los Justicieros."

Clarey and Fuentes fill in what was left out from Don Quixote's life – his dream to fight against monsters, give justice to the world and to be bestowed a knighthood. What is interesting to note is also that there is just one episode of the confusion between windmills and giant monsters in the "original," that does not last more than a few paragraphs, which is taken here as a cue and is made into another original plot. Genette, in his seminal *Palimpsests* puts forward two important terms – hypertext and metatext. As *La sombra* borrows this particular episode and imitates the knight's imagery, the comic can distinguish itself as a hypertext – that transforms, modifies and elaborates on its predecessor. Despite the process of borrowing taking place, the elaboration, amplification and modification working in the comic are worth studying closely, making the comic an independent creation.

4.3 The Gothic Environment

The opening sentence of *The Gothic* collapses all the elements considered Gothic into one sentence: "'Gothic' is a borrowed term in contemporary art, applied liberally to artworks centring on death, deviance, the erotic macabre, psychologically charged sites, disembodied voices and

fragmented bodies" (G. Williams, "Introduction" 12). These symbols mostly serve to denote the dark sensitivity that the Gothic basically desires to portray.

The term "Gothic" was used originally during the Renaissance as that representing the monstrous, barbaric or uncivilized. With the progression of centuries, the meaning of the term and the things that it has come to be associated with has also gone through changes – "the representation of an unresolved inherited condition" (G. Williams, "Defining" 415). What it attempts to resolve is the sentiment of anxiety resulting from the discovery of different potentials of science being dubbed progress. The boomerang effect of scientific discoveries is exemplified in the 1886 Gothic novel *The Strange Case of Dr. Jekyll and Mr. Hyde* through the transformation of Dr. Jekyll into the evil Mr. Hyde – "pale and shaken, and half-fainting, and groping before him with his hands, like a man restored from death" (Stevenson 58) - with the intake of the "transcendental medicine."

The Gothic as an escapist retreat provides shelter against the monstrous effects of Scientism, Industrialization and Urbanization. Along with its opposition to Scientism, the Gothic also addresses the turbulence unleashed by the bourgeoisie and Capitalism on the psychic existence. "Tyranny, supernaturalism, transgression, uncanny returns and unpredictable appetites" (Brewster 316) symbolize this fear of the bourgeois – the rulers of the Capitalist society. The resulting split in society, "madness and science; the living and the dead; technology and the human body; the pagan and the Christian; innocence and corruption; the suburban and the rural..." (G. Williams, "Introduction" 14), is then given a space categorized as the Gothic with the intention of healing it. The anti-modernist space of the Gothic form of art is characterized by crumbling buildings symbolizing the crumbling psychological status of the mind in the city, caused by the decomposition of individual connection. The experience of the space is, thus, manifested as that of claustrophobia, imprisonment, isolation and the past constantly haunting the present.

In the Gothic, the physical space plays an important role. The artist or the writer takes special pains to portray the space where the action takes place. The post-Industrialization era takes the urban and the suburban cities as the gothic space in order to demonstrate ontologically the destructive force of entropy. The urban decay and isolation, despite the chaotic space, is presented through highly metaphorical tropes. Sara Wasson, in her essay on gothic spaces, *Gothic Cities and Suburbs, 1880-Present* takes the example of Mr. Hyde, who gets his pleasure out of the "vastness and anonymity of the metropolis" (Wasson 136), to show how the urban city-space functions as a facilitator, fostering the idea of degeneration. This urban space metaphorically communicates "the psychological dualism, of a conscious versus the unconscious 'self' as discrete entities" (136). Moving on to the twenty-first century and into late capitalism, the cities are described in two styles in Cyberpunk texts: "a dystopian late capitalist metropolis and a virtual space of glittering promise rendered as a phantasmic urban zone" (138).

This explains how the Gothic uses the products of Industrialization themselves like the urban and the suburban city space to express its opposition to modernization. With industrialization came technology, and hence the attack is directed against this technology. Thus, the presence of technology, or any other product of modernization and industrialization for that matter, is made unfamiliar in the known space. The presence of the uncanny is shown as unconscious and disturbing, which is controlled by an unknown agent. Sigmund Freud puts the uncanny in "the realm of the frightening, of what evokes fear and dread. It is equally beyond doubt that the word is not always used in a clearly definably sense, and so it commonly merges with what arouses fear in general" (Freud 168). It is the fear of receiving something that was long familiar but became estranged through years of being repressed by external forces.

The imagery symbolizing modernization, thus, becomes the Other. The psychoanalysis of the use of symbols in the gothic space is always expressed through the dimensions of otherness. Wasson cites the theory of the social uncanny which is the result of the "unnerving affect... a marker of alienations, marginalizations and cruelties afflicting a collective's vulnerable members" (Wasson 133), the leftover social scars and individual psychic wounds. The uncanny is also an experience of the space itself, apart from the body-like shapes that populate the gothic spaces. The gothic cyberspace visually explores the response of humans to the digital forms of communication, and it too carries the uncanny rhetoric. The uncanny here is presented in the form of bodilessness, to remind the viewers about the status of being offline and to inhabit a body.

The unprecedented changes brought about by modernization and industrialization is projected in the gothic space through the Victorian symbols of ghosts and monsters. The neo-Victorian ghosts of materiality that wander around carry the message of the need for moral reformation or as a warning sign against any past misdeed committed by the victim. The ghosts of Capitalism are projected as a paradoxical existence, a "simultaneous being and non-being" (Warwick 372), signifying the ontological form given to hitherto abstract emotions. As if "lost in the transition from traditional rural life to urban industrialization" (371), they typically possess a human-like, but at the same time an indefinable structure.

Hence, in the Gothic aesthetic, the principle theme is the inevitable subjection to undesirable forces. The Gothic has permitted fluidity and dynamism in contemporary art form as well, which, in addition to some of the eighteenth century iconography, makes use of technology to digitize and appropriate this iconography. In the contemporary visual art, the Gothic theme is manifested by:

> ...the emphasis on surface and texture; the literalization of idea into form; the claustrophobic space and disintegration, signaling a history of unhappy relations with the

> past; the voyeuristic and theatrical framing of a scene often belonging to a specifically female position as an outsider; the deliberate insistence of the physical 'body-in-pain'; the subtle but consistent uses of skin to signal monstrosity; and the blurring of forms to suggest undecided material and ontological states. (G. Williams, "Defining" 420)

Alongside the modern and contemporary art, the Gothic aesthetic tries to create a niche for itself by running counter to the modernist ideal:

> As an aesthetic, the Gothic might be understood as the extreme, almost caricaturish Other to the modernism of a Clement Greenberg or Theodor Adorno. The Gothic's insistent obscurity contrasts to an extreme and literal degree with the intellectual illumination of the Enlightenment and, later, the transparency of modernism...The Gothic tends to be dark and suffocating while the modernist style cuts wall-sized openings for light and air to pour inside, illuminating any lingering shadows...The Gothic blurs its characters and events to literalize "instability," while the hard edges of painterly and architectural works by such modernist stalwarts as Mondrian or Mies van der Rohe are stark and distinct. The Gothic surface is textured, seething with its unhealthy history, while the modernist surface is sleek and polished, non-absorbent and wipe-clean, bearing no trace of the past. (G. Williams, "Defining" 423)

The Gothic has been analyzed and appropriated within various disciplines, like psychoanalysis, Marxism, Feminism, Deconstruction, and Cultural Studies. The revival of the Gothic since the twentieth century has taken a deeper plunge into psychology and transgressive excesses and desires. The Gothic resorts to dark sensitivities to talk about abstract feelings of guilt, fear and madness, laying out "a peculiarly fraught fantasy world of neurosis and morbidity" (Howells 5). On the fictional stage, the Gothic depicts the fraught inner world signifying on the one hand the

embodiment of fears and fantasies and, at the same time, the taming of these fears. “Thus, rather than releasing forbidden or transgressive appetites, Gothic contains them within generic and moral conventions” (Brewster 315).

The dynamic nature of the Gothic has allowed it to penetrate other genres as well, like music, painting, and motion pictures, some being adaptations of Gothic novels. Its penetration into the popular culture was mostly initiated through the music genre, primarily what came to be called as Gothic Rock. One of the pioneers of Gothic Rock, more as an offshoot of the rock genre was singer Siouxsie Sioux, the lead vocalist of the band “Siouxsie & the Banshees.” Javier Calvo, who recently published an article on the singer described her voice the following manner:

> Cuando no transmite una tensión nerviosa casi insoportable, su sonido sugiere visiones etéreas y vagamente terroríficas...las guitarras suenan como la escena de la ducha de *Psicosis*. La voz es gélida y suena como si estuviera sufriendo alucinaciones o en estado de hipnosis...En sus letras, Siouxsie se aparta por completo de la política del punk para adentrarse cada vez más en los rincones oscuros de la psique: la locura y la alucinación, el delirio místico, el martirio, cacerías tribales, extraños rituales nocturnos. (Calvo, *Jotdown.es*)

The general idea above shows the symbolic, and the tremendously illustrative and iconographic nature of the art form that has been known as the Gothic. The section that follows is dedicated to the study of the Gothic aesthetic in *La sombra*. This is an interesting transformation, as the seventeenth century man Don Quixote, the laughing stock, becomes here an absolutely demoralized man in the twenty first century, transported into a gothic-like space. What also has to be taken into account is definitely the transcendence from the genre of the novel to that of the comic.

4.4 The Displacement of Don Quixote into the Gothic Environment

The musical score by John Morris to the famous Hollywood movie *History of the World Part I* mixes two-time spans into one sequence. One segment of the film that reconstructs the epoch of the Spanish Inquisition is a collaboration of the visual portrayal of Jews getting tortured by monks with the lively Broadway musical strains of the 1920s playing in the background. The 1925 F. Scott Fitzgerald novel *The Great Gatsby* was adapted into motion picture in 2013 by the same name. Though the motion picture adaptation was a period film, set in the early twentieth century as the novel, the music score composed by Baz Luhrmann suggests otherwise. He selects styles like hip hop, jazz and alternative music for the background score, to better immerse of the contemporary audience into the story, as declared by him.

The reconciliation of temporally distant styles into one experience, as seen in the two above examples, definitely fosters a new creation. But, at the same time, it also surprises the audience with its fusion of the familiar with the unfamiliar, which are being presented as a temporally displaced piece of art: "The question for me in approaching *Gatsby* was how to elicit from our audience the same level of excitement and pop cultural immediacy toward the world that Fitzgerald did for his audience? And in our age, the energy of jazz is caught in the energy of hip-hop" (Bilstein, "Great Gatsby"). In the comic *Mortadelo de la Mancha*, the fans saw *Don Quixote* as a slapstick comedy, different from the neoclassical moralistic reading of Cervantes's novel. Patricio Clarey, an Argentine-born comic artist places the knight-errant in a gothic environment, inhabited by signs of "incorrigible fragility of modernity" (Wasson 132).

A very strikingly obvious example of the Gothic in the comic is the physical space as laid out on the very first page. The page-wide panel (see fig. 46) is suggestive of the nature of physical environment and the mood of the story in the upcoming pages. What one sees is the vast outstretch

of barren land with tall stalagmite-like structures arising out of the ground. The reader also sees clouds of dust formed due to a gust of wind, making the atmosphere hazy with dust. The mise-en-scène of this page of the comic and the upcoming page evokes a "sober style, grim atmosphere, its setting for the themes of madness, anarchy and terror" (Monnet 106). The entire story of the comic takes place in this mystifying space, a world that seems "beyond," an oneiric land. In figure 47, the six panels laid out on a page are further signal of the Gothic. The first panel on the top left corner is a depiction of an overcast sky with strange bird-like creatures flying, approximating the setting of a horror movie poster. By extracting from the imagery of cinematic horror, the atmosphere is set for something unsettling and ambiguous. In the next three panels (including the top-most one on the following page), the already dark space is made even darker by showing the imagery of the skull, denoting death and gradual decay, coupled with dark clouds hovering above. The monologue of the spirit externalizes the concern because of the unsettling and anxiety in the experience of the space: "Si uno acerca la oreja a la tierra, se escuchan temblores que se están produciendo no muy lejos de aquí. ¿Pero en qué dirección se encuentra el ojo de esta tormenta tuerta?" (n.p.). The point of view changes in angle, and the following panel brings the readers to a perspective from which one can see what look like leafless trees, further signifying the arrival of the decay of this post-human and post-industrial age.

Most scenes take place at night or at dusk. All of the panels are dark and sombre in colour, either in dark blue, dark brown or sepia. Similar to the importance of the physical space to Mr. Hyde, as mentioned in the previous section, the vastness of the land can be considered here a stimulator of thoughts for Don Quixote. The panel shows two figures of the knight-squire duo in silhouette, standing in the middle of nowhere, gazing out into the vastness; the imagery itself symbolizes cogitation as the text states: "Este parece el camino correcto a seguir, toda clase de escudos para

escoger y llanuras vacías para reflexionar" (n.p.). The emptiness of the space where all the events of the comic take place function as "personal and cultural mindscapes, in which undead presences signify unprocessed traumas or unconscious obsessions" (van Elferen n.p.). Unlike the claustrophobic urban space, this mindscape provides a space for the confrontation of emotions now become unfamiliar. Though unfamiliar, the Other, these monsters, inhabit only this mindscape because these manifestations of the Other in fact live inside, or, as Fred Botting writes: "the 'other' -the zombie- speaks with practically the same voice, reflecting on an existence that is neither living nor dead" (Botting 30), in his essay "Love Your Zombie."

Another Gothic motif is the presence of death throughout the comic. The physical space of the comic, as mentioned earlier, is populated by skulls, clear icons of the dark, death and danger. The comic shows the reunion of the shadow of Don Quixote with the actual dead body of the knight-errant himself. Mike Kelley in "Playing with the Dead Things: On the Uncanny" discusses the experience of uncanny that is produced when the memories of the past begin to haunt us in a disturbing way, such that there arises a confusion between the dead and the living. The "original" living or the undead Don Quixote is still confusing throughout the comic.

Fig. 46 Clarey (*La sombra* n.p.)

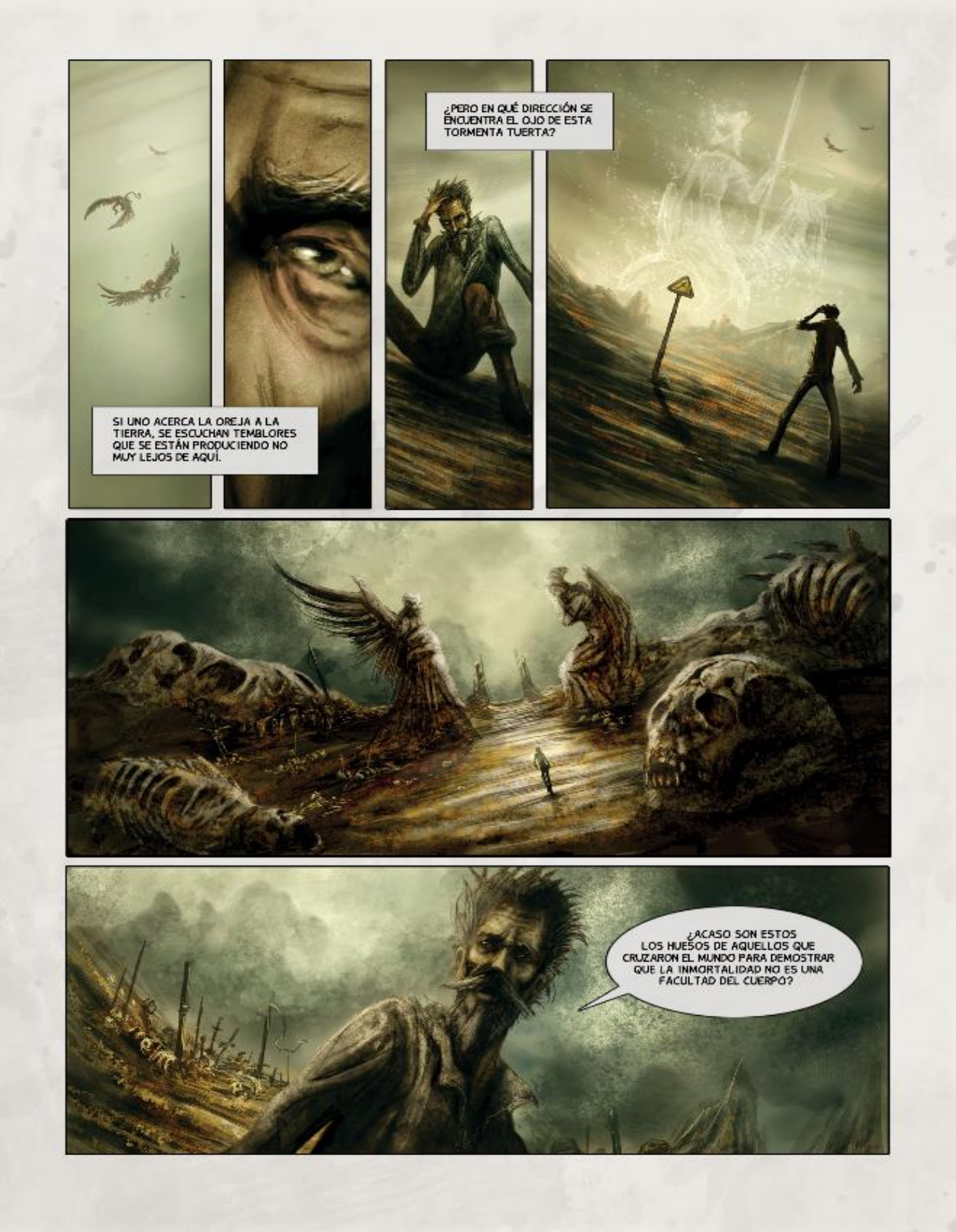

Fig. 47 Clarey (*La sombra* n.p.)

The spirit who opens up the comic meets the crucified Don Quixote. This scarecrow-like figure, made out of hay, but also having biblical connotations, lends the spirit the metallic armour and the basin-helmet, the visual iconography that characterizes the knight-errant: "¡Aquí está! Finalmente he encontrado mi cuerpo," to which the dead corpse replies "Madre, perdónalos también, aunque no sepan lo que hacen" (n.p.). Later on in the comic, La Locura introduces this resurrected spirit, now walking on the path traced out by Don Quixote, to the body of the knight-errant.

As Kelley says, the sense of the uncanny is provoked when the awareness comes up that there is another part of yourself watching you. "All of these feelings are provoked by an object, a dead object that has a life of its own, a life that is somehow dependent on *you,* and is intimately connected in some secret manner to your life" (G. Williams, "Defining" 174). The three different, yet dependent, existences of the knight-errant bring about an unresolved confusion in the gothic environment of the afterlife.

In many instances, the Gothic style is characterized by the victimization of a character turned into a monster because of a thirst for vengeance. For example, in the issue titled "Night of the Reaper" of the Batman series, the Reaper is turned into a monster because of his mad fury against the Nazis who killed the Reaper's family. The Gothic here is present not only in the visual style of narrating the story, but also "the unsettling, both terrifying and ambiguous in its odd doubling of victim and villain" (Monnet 105). In *La sombra*, the monsters like La Ignorancia, La Tecnología, and La Banalidad, are depicted not as evil but as victims of a bigger evil, like capitalism. For example, La Ignorancia's physical appearance is fearsome and appalling at first. But the wandering colossal figure is simply a metaphor of mindless consumption, manifesting the beginning and the establishment of a post-human age. La Ignorancia, like any of the other monsters such as La Banalidad, La Locura, La Tecnología, represents a warning of an imminent collapse. The monster

goes its own way, without harming Don Quixote, but rather, warning him when it realizes that the spirit is aware of his final destiny. The spirit confronts human's own inventions, which have become the cause of their destruction – La Niña Tecnología. The monstrous yet normalized look of La Niña Tecnología (see fig. 48) directs the reading of monstrosity towards that of an abused victim. The other side of this monster is portrayed as that of a harbinger, a well-wisher and a probable ally: "Quijote, si tu causa fuera justa y naciera del corazón que no tengo, lucharía a tu lado" (n.p).

Fig. 48 Clarey (*La sombra* n.p.)

Botting discusses the face of the monster, the Other, in a Gothic space which also produces a very unsettling experience, striking the subject most forcefully with its appearance. Botting describes the inhuman face, the face of the Other, "as the obscure foundation of ethical commands" (21), and at the same time threatened by the external forces. Clearly, one can perceive the human-ness in the faces of monsters and the giants like La Realidad, La Justicia, El Fracaso, La Corrupción. Yet, at the same time, it is precisely this human-ness which is obliterated as a powerful form of alterity manifesting the inhuman, linked to either the afterlife, an apprehension towards the human,

or the absolute nonexistence of the human from the very beginning. “The obliteration of face through face manifests a tendency to enjoin rather than counteract violence against the Other; there is an excision of the (possibility) of recognizing or identifying with humanity in any positive or prospective fashion, and a devastating negation of life that legitimates, in advance, violence and murder” (Botting 21). For example, the human-like face of La Realidad does not provoke a sense of wonder in Don Quixote’s spirit, instead it is a familiar conversation that ensues between the two, wherein he replies to La Realidad without any hesitation: “No puedo marcharme, estoy siguiendo las huellas de un espíritu para unirme a él cuando lo dicte la hora” (n.p.). On the contrary, his encounter with La Lógica, despite having the similar human-like yet inhuman face, ends in battle: “¡Mataré al monstruo de una estocada!” (n.p).

Botting also brings up the concept of *jouissance,* the enjoyment, but in the context of the pleasure out of the excesses of capitalism. While Don Quixote continues his journey with the reincarnated Sancho across the barren lands, his contemplative monologues do not cease to highlight his preoccupation with the uncanny behaviour of humans: “...el hombre inteligente comenzó a producir gigantes, laberintos gubernamentales, religiones intocables y conceptos inalcanzables. Muchos hombres educados volvieron a las cuevas para producir generaciones de la moderna edad de piedra” (n.p.). This monologue, a segment of a larger one divided into four speech bubbles is enclosed in a panel covering half of the page, in which the knight and the squire are shown to be confronting many different monsters of various sizes, some made out of chunks of metal, but donning human form. Analyzing these monsters in Botting’s terms, Don Quixote here laments the tragedy that the fight for one’s own desire has brought out in humans. The idea being conveyed is the dehumanization of those who fell into the labyrinth woven by industrialization: “¿Sería una pesadilla que los más pobres sueñen con tener pan y techo, los menos pobres sueñen con poder

pagar el poco pan y el triste techo y los ricos sueñen con incrementar sus ganancias en restaurantes y hoteles?" (n.p.). Thus, in the words of Botting "the zombie metaphor [here the giant metaphor] encompasses capitalism's inherent and systemic cannibalism and its effects on individual beings, turning them into rabid, mindless consumers, embodiments of its own excess" (25).

In the face of this dehumanization caused by industrialization, Botting also discusses the doubt in identifying oneself in this age of post-industrialization, producing "disgust and repulsion, moving beyond oneself, one's home, one's image, and the very system that polices the limits of existence" (25). The tendency towards modernization has become a need so strong that one becomes blind to any other alternative, pushing the human condition beyond self-identification. When the shadow of Don Quixote wakes up the next morning, if there exists the concept of day/night cycle in this mindscape at all, he ends up in a different body that is not his. The page is divided into four panels (see fig. 49) that show an armour-clad figure that wakes up as Don Quixote, as a continuation to the previous panel that shows the shadow of Don Quixote drifting into sleep pondering over the destruction around him. These four panels depict the progression from waking up to realizing the chaos around. The next few panels remain silent over the appearance of Don Quixote until the second panel on the following page, which consists of a speech bubble pointing to the metamorphosed Don Quixote "Perdón, este no es mi cuerpo. ¿Estoy soñando?" (n.p.). Another figure, almost human replies "Este tampoco es mi cuerpo" (n.p.). This loss of ontological body seems to be a general epidemic that is forcing all the inhabitants of this land to flee, as is shown by the following few panels.

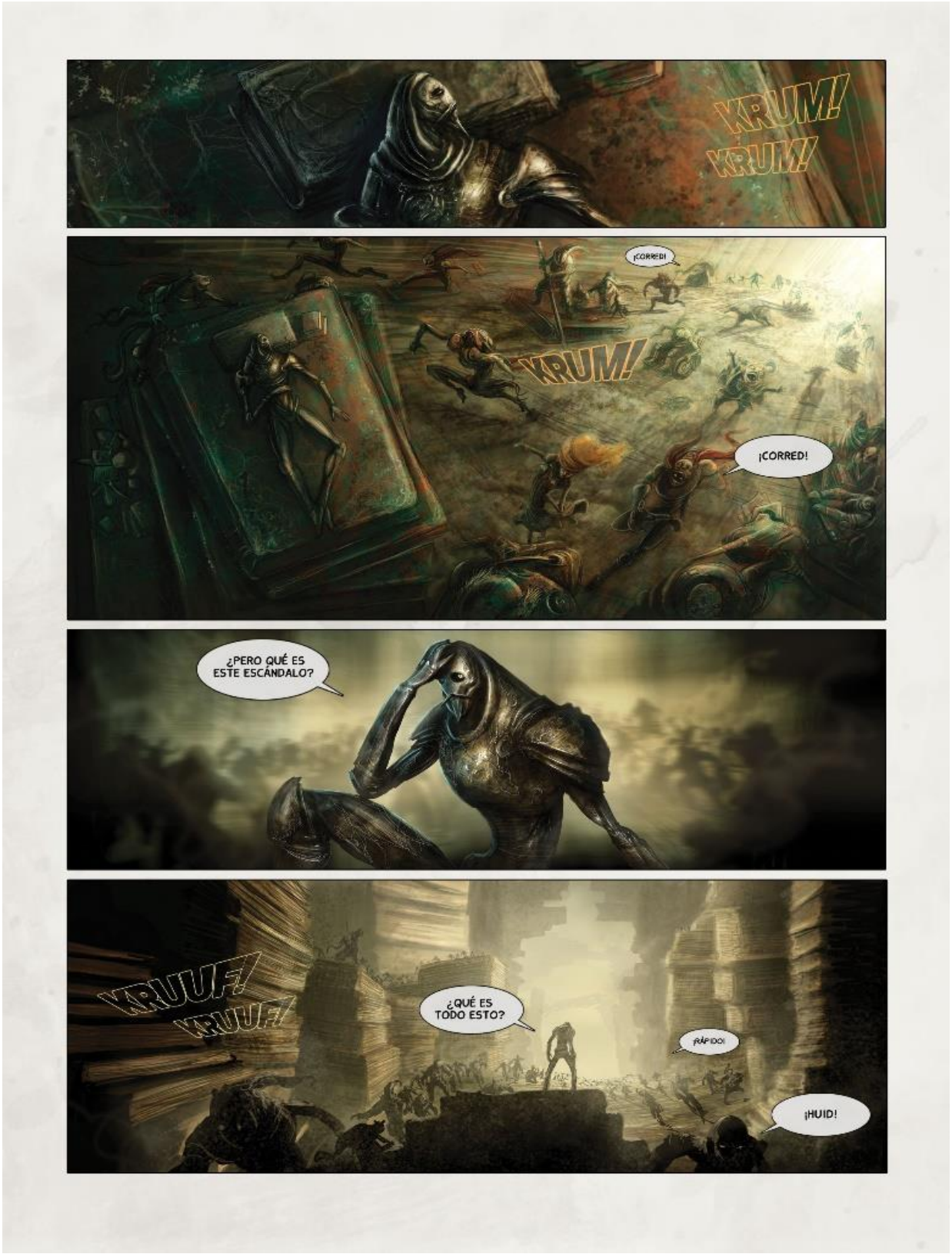

Fig. 49 Clarey (*La sombra* n.p.)

This sudden metamorphosis of Don Quixote in the familiar space of his own mind brings the Freudian uncanny to this comic. The self-recognition does not arise until the panel that depicts the metamorphosed body walking on the path, created by stacks of books on either side, towards his own spirit. In another panel, the strange new body is shown facing Don Quixote's spirit directly, with the familiar dogmatic appearance, absolutely mute, without verbal indications. The familiar made unfamiliar, the uncanny, most common in the Gothic genre, is materialized in a way that panels themselves are self-explanatory and self-instructional. The panel consists of only one speech bubble that says "Un momento pero..." (n.p.), and then the sentence continues in the speech bubble in the next panel "¡Sí ese soy yo!" (n.p.). Also, on the next page the vast panel stretching out over the entire surface depicts Don Quixote's mind in a disoriented state, that again reiterates the familiar made unfamiliar, as explained by the amazed Don Quixote: "Ese es mi cuerpo!" (n.p.).

Foucault's interpretation of monsters as the violators of the law is often used to explain the monster's capacity to create a new law in itself to punish any wrongdoer and stir anarchy for the betterment of society. It is the monstrosity of abstract emotions that has led to the insurgency against the biggest monster, La Corrupción, as shown in figure 50. It spans a wide panel, covering both facing pages. It shows Don Quixote charging angrily towards La Corrupción in the barren, but chaotic land of his mind. But unlike the "original," the knight-errant is not alone, but supported by an army of what appear to be Gandalf and dwarves from *The Hobbit* and *The Lord of the Rings*, both novels by J.R.R. Tolkien. Hence, *La sombra de don Quijote* is not just inspired by the Gothic. A critical analysis also requires one to focus attention on the fact that this comic is derivative of *Don Quixote* and *15M- Voces de una revolución,* perhaps along with some quick allusions to other milestones in literature.

Fig. 50 Clarey (*La sombra* (a))

Fig. 50 Clarey (*La sombra*(b) n.p.) (Both the images are labelled as Fig. 50 as they are in reality parts of a two-page spread)

4.5 *La sombra de don Quijote* Read as a Derivation

The plausible inspiration drawn from *The Lord of the Rings* to emphasize and dramatize the battle scene that the knight-errant leads proves that this comic is not just a direct derivation from *Don Quixote*. This battle scene visually depicted on one spread of the comic does remind readers familiar with the "original" that Don Quixote has always been alone and laughed at in his attacks on the so-called monsters or the hallucinatory enemy army of Alifanfarón allegedly charging towards Don Quixote and Sancho Panza. Knowledge of the fact that the knight-errant has always been lonely in his quest, except for the company of his faithful squire Sancho Panza, suddenly appears as something unfamiliar in figure 50, even if the army is simply an illusion. In the image, one also notices that to the right is the lonely figure of Don Quixote on his steed, Rocinante, and, with his lance pointed forward, is depicted to be lunging forward in fury. This fragment of the image, more familiar than the one on the left, hardly requires any explanation and is subject to instant recognition. But at the same time, the fragment on the left is also left mute, without words, communicating with the readers in the pictorial language about the abrupt addition and disappearance of possible characters from Tolkien's novel, despite being unfamiliar and furthermore unusual within the context of the Cervantes's hero. Clarey's comic has similar instances of appropriation to offer, which tend to challenge the notion of adaptation and sequels in general.

Being well-versed by now about the construction of a new text using quotations, parodies, derivatives, with narrative exploitations taking place among diverse media, *La sombra* seems to have been shaped in a manner that can question or, at least, make us rethink the complicated relationships among texts through intermediality. As *La sombra* is primarily a picture-dominated narration, most of the intertextual relations are accomplished with the linguistic power

communicated in the inner workings of the imagery. The natural immediacy of images, as stated by Mitchell, while recognizing the capabilities of imagery, serves at times to confuse the readers regarding the exact nature of intertextuality involved.

For example, when Don Quixote's spirit comes across his own crucified body, decayed into hay (see fig. 51), the spirit asks for the armour from the dead body for one last adventure: "...necesito la armadura para una última aventura" (n.p.). This creates resonance, as a continuation from the "original," it clearly indicates the existence of one or more than one adventure in the past. Marking out a definite "beforeness," as termed by Carolyn Jess-Cooke, the comic establishes itself as a sequel to the "original." The "beforeness" that Jess-Cooke discusses automatically places two texts one behind the other, ensuring a linear narrative extension. Often times, in a sequel "'...the characters' history in the earlier film is mentioned, understood or otherwise significant in the later one'" (4). Thus, one can note that the panel does not explicitly indicate the identity of the dead body – the armour not removed from the dead corpse gives this information in pictorial language. The pictorial narration on this page progresses step by step, resonating with the biblical story of resurrection. The three panels show the spirit taking the corpse down from the cross, the spirit wearing the symbolic armour, and lastly the resurrection, mirrored by the action of the spirit putting on the controversial Mambrino's helmet/basin. The final panel implies the movement of the raising of the head with the helmet on to communicate preparedness.

The power of imagery and the repetition of a particular imagery in the popular culture aids quick recognition. One of the popular iconographies is the barber's basin, dubbed Mambrino's helmet. Even if unfamiliar with the entire story of the famous Manchegan knight-errant, the readers are informed of the continuation of *Don Quixote* that is at work. For example, one panel shows Don Quixote in a nineteenth century suit and standing behind is his shadow, but marking out the outline

of the armoured Don Quixote along with the helmet. This outline of the helmet, present in the public consciousness, itself serves as the natural sign for the comic to be a continuation. The imagery of dual identification – the difference in the man and his own shadow - on the panel refers, very briefly and subtly, to the superhero genre of costuming a mysterious form to save humanity.

While these instances do point towards the comic being a sequel to the "original," there are some instances that might confuse the readers in labeling it as the continuation. Clarey repeats some of the episodes from the "original," appropriating them into the Gothic environment. This repetition, deemed important in order to maintain its association with *Don Quixote* and to re-experience his adventures through the comic, however, is portrayed with slight variations. Jess-Cooke rightly observes that the success and the profit principle depend on a generated pattern of repetition-compulsion i.e. the forceful inclusion of the some of the aspects in the sequel to bring back the memory of the "original," and at the same time try to pull back the audience into the sequel. This act of repetition is generally focused on those aspects or episodes of the "original" that became popular among the audience.

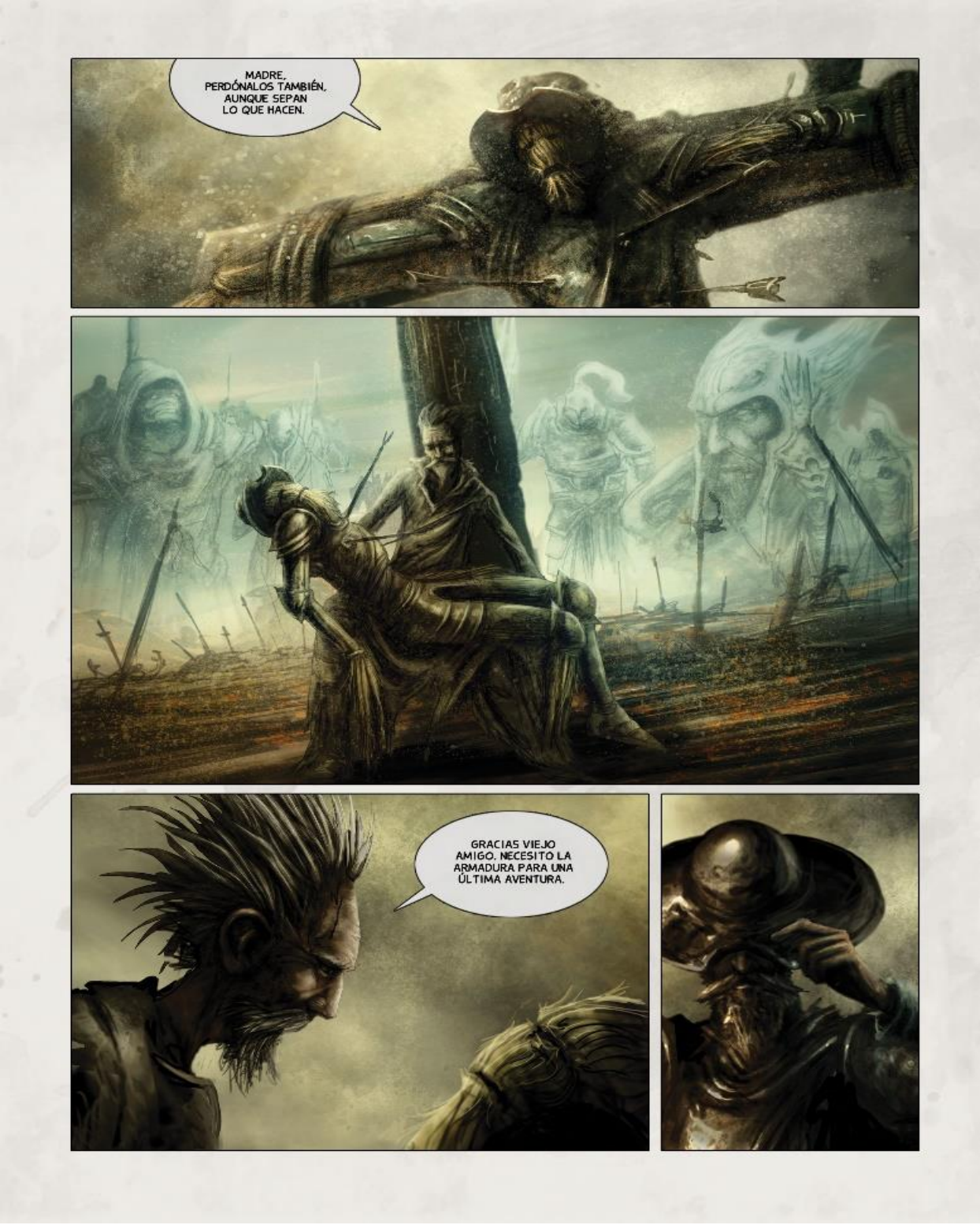

Fig. 51 Clarey (*La sombra*(a))

Fig. 51 Clarey (*La sombra* (b) n.p.)

The idiosyncratic image of *Don Quixote* is doubtlessly that of the fight with the windmill. The image inside the panel is shown with the point of view placed behind Don Quixote and Sancho Panza, approaching the windmills, with the viewer placed in the far background of the panel. The focus is on the windmills because of the physical centrality of the windmills, mixing the common image with an alien environment, gothic-cum-sci-fi. The windmills, here are not really the typical ones seen in the lands of La Mancha, but spooky towers with tattered fan blades (see fig. 42). The change in the physical environment is also marked by the appearance of the clouds, which do not quite look like natural clouds, but rather electrified, supernatural, or sci-fi movie-inspired. Despite the sense of surprise that this image might create in readers, the physical appearance of the windmills blend in smoothly into the mindscape, not arousing any amazement on the part of the spirit of Don Quixote upon encountering one.

On the following page, Don Quixote's spirit and Sancho Panza encounter a flock of sheep, just like the "original," being led by a shepherd (see fig. 52). However, since the entire story takes place in an oneiric land, the inhabitants are not humans, as Don Quixote himself describes to Sancho. In an alternative interpretation, the innocent shepherd is drawn as a ferocious monster, a "criatura erguida" (n.p.), as Don Quixote himself describes it, conforming with the norms of the gothic environment. The shepherd's identity is transferred from that of a soldier defending the enemy Alifanfarón de la Trapobana to that of a cynical, monstrous creature to be defeated and destroyed. As the entire novel *Don Quixote* is all about teasing the eye, this particular illustration of the shepherd in the guise of a monster confuses the readers' prior interpretation and knowledge. On the contrary, the "army," according to Don Quixote's illusion, is depicted as the flock of sheep itself, with Sancho also reiterating "Que voto a dios que son carneros y ovejas las que va a embestir" (n.p.). The reader of these two panels that focus on the monster/shepherd comes with

the pre-established knowledge and warning that the reader must believe what the narrator and Sancho Panza perceive in the "original" novel, and not Don Quixote's illusionistic mind. Thus, here, the perception on the part of the readers "is a product of experience and acculturation" (Mitchell 38), leaving it ambiguous for the readers to discern the exact message intended by the artist – is it a shepherd or truly a monster?

The final panel on this page, however, minimizes the importance of this doubt. Immediately after the attack on the flock of sheep, Don Quixote remarks: "Existe una progresión iconográfica en los últimos sucesos, significa que me acerco al espíritu de don Quijote..." (n.p.). Whether this comic be a sequel or not, the repetition-compulsion, in Freudian terms, of the abovementioned two encounters within the context of Cervantes's work is an evident example of the imperatives of the market. The remark by Don Quixote, as quoted above, also essentializes the iconographic signs that denote *Don Quixote*. Despite the fact that the verbal narration of the clash with the windmill is summarized in not more than one or two short paragraphs, it now constitutes "the basic mechanism[s] of perception" (Eco 216) of Cervantes's masterpiece. Here, fans play a major role. Jenkins's "participatory culture" ("Interactive") that took shape years ago noted the popularity of some specific icons and has ensured the maintenance of that specific iconography by encouraging its continuation across media.

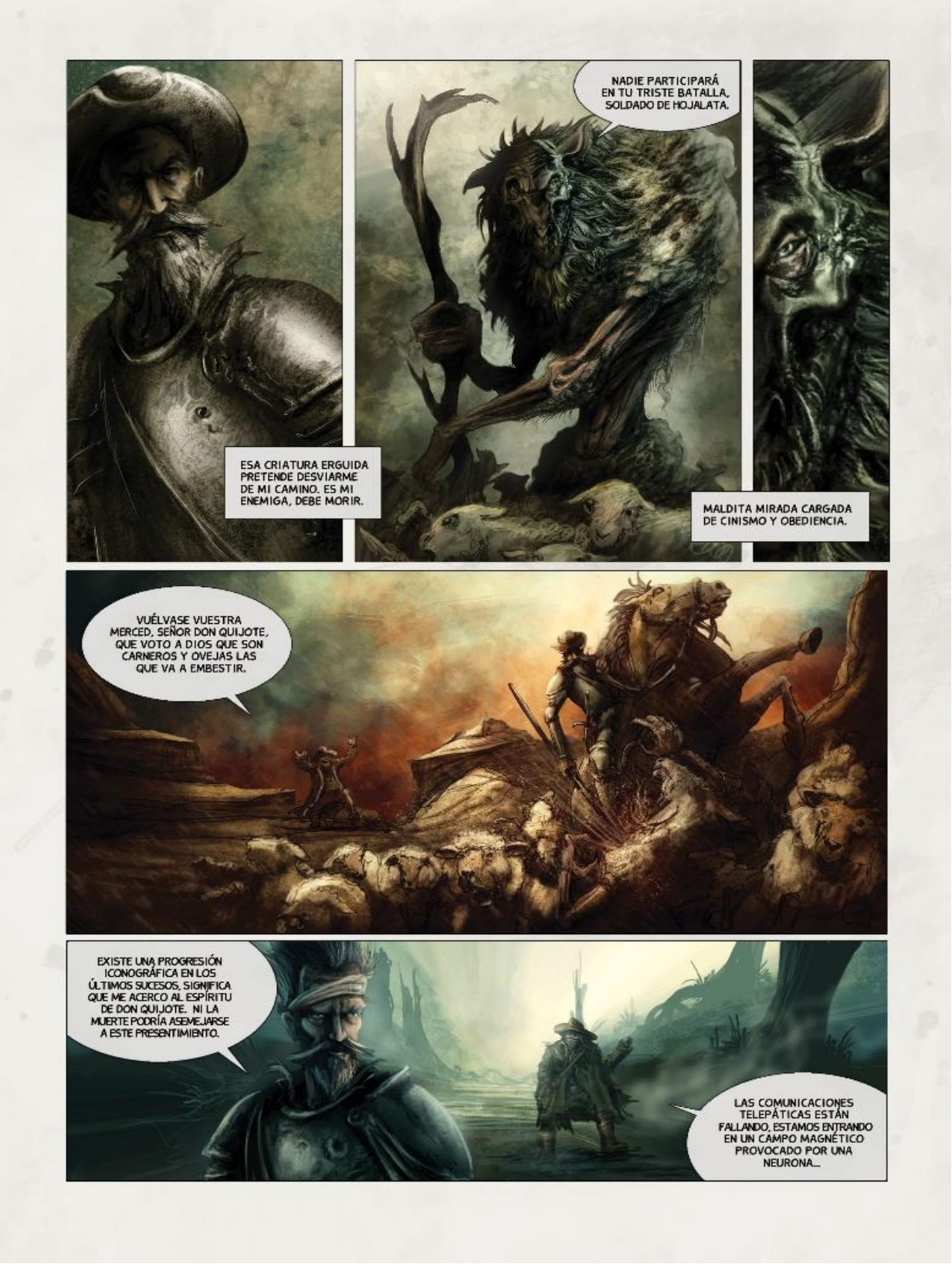

Fig. 52 Clarey (*La sombra* n.p.)

For instance, the image on the front cover of almost every comic version of *Don Quixote* is the single panel visual depiction of the battle with the windmill, which stands as testament to the popularity of this iconography. Hence, to ensure a sense of flow from the "original" to subsequent derivations, and to satisfy the demand of the market, it becomes imperative to include some specific repetitions, like the two above. While it might seem that these two instances are included out of the imperatives imposed by the market, the quote above by the spirit of Don Quixote make them seem like they are tailor-made to blend in with the narrative thread of the story. He too recognizes the power of iconography, which assures him that he is on the right track, as traced by the dead Don Quixote. At the same time, it confirms the "beforeness" of *Don Quixote,* thus making the conclusion of the "original" as less satisfactory, or less conclusive: "...we are never left to imagine that everyone lived happily ever after, but instead are subjected to the revivification of a previous ending, only to watch it end all over again" (Jess-Cooke 11).

Towards the final few pages, the process of revivification is given a purpose, which is to accomplish that which he could not in the "first" version. On the way, he runs into La Locura. As he is known for his insanity, a huge figure of La Locura is drawn to the right of the page with a set of strings, one on each finger, controlling none other than Don Quixote, the puppet. This impactful image, free of any code whatsoever, analogizes the involuntary nature of Don Quixote's actions. This brief encounter is presented almost as an alternative version of the first chapter of the First Part. Narrating from La Locura's point of view, in one panel (see fig. 53) the reader sees Alonso Quijano reading his books of chivalric romance. In the background, just behind the glass window, a bust-sized image of La Locura is depicted, implying her sneaking into the study room, standing there as a witness "observando el derrumbe" (n.p.). This alternative perspective being narrated pictorially ensures a "guarantee[d] veridical access" (Mitchell 59) to the gradual death of reason

as Alonso Quijano progresses sentence by sentence. Now with a clear view of the battle between Lady Justicia and La Corrupción, this time Don Quixote's spirit admits to the similarity of his fight for morality in his previous life, but only that this time the battle is for real.

Fig. 53 Clarey (*La sombra* n.p.)

Clarey, in collaboration with Lara Fuentes, also published *15-M. Voces de una revolución* in 2011. This comic dealt with individual stories of six common Spanish people that led them to participate in the 15-M Movement, the anti-austerity movement which took place in Madrid in 2011. This comic, interestingly, ends with a portrait of Don Quixote in his knight's armour and with his lance, and Sancho Panza in the background with his mule. Both sport the Guy Fawkes mask made iconic in *V for Vendetta* and the Anonymous movement, just like other famous personalities drawn wearing the mask at the end of each personal story in the comic. This final illustration arouses the suspicion of a possible continuity progressing towards *La sombra*. However, in an e-mail interview that I had conducted with Clarey, he maintained that this possibility appeared unexpectedly and that this was not something deliberate, despite the similarity in the tone of anger toward corruption in general.

This illustration is also an example of the mixture of two well-known icons – Don Quixote with the Guy Fawkes mask. In *La sombra,* the final page (see fig. 54) also demonstrates similar kind of mixture – Don Quixote in recognizable attire, but mixed with all the gothic-style monsters in a non-existent, fantastical physical space, somehow emulating his win over these monsters. On the facing page, in the center, there is an image of Don Quixote in profile, just an outline, with the caption saying "DQ de la Mancha." This whole spread is evidently very unlike the commonly known illustration of Don Quixote lying on the ground of La Mancha after being brutally hit by a windmill and Sancho Panza running towards his master to help him.

Fig. 54 Clarey (*La sombra*(a) n.p.)

Fig. 54 Clarey (*La sombra* (b) n.p.)

4.6 Drawing the 15-M Movement

Lara Fuentes, in one of her interviews for a review published online on the 24th of October, 2014, defines their choice for social and political criticism, "'Por supuesto que los soñadores son necesarios…son los que compensan la balanza. Pensamos que las cosas están mal, pero si no fuera por los soñadores y los luchadores, el mundo sería un lugar mucho, mucho peor'" (Jiménez, "Don Quijote")

Fuentes and Clarey here mirror the Romantic interpretation of *Don Quixote*, alluding to the need for the world to have more figures like Don Quixote and establishing what must be learned from the knight-errant's principles. The presence of Don Quixote and his squire Sancho Panza on the last page of the comic *15-M. Voces de una revolución*, staring at the readers, wearing the Guy

Fawkes mask, hints at the transfer of responsibility to represent the grievances of the *indignados*, all the way to the end, until they are granted justice.

15-M was an anti-austerity movement, primarily in Madrid and in other parts of Spain, popularized with the universal slogan "*¡Indignaos*!" inciting Spanish citizens towards action. The participants in the protest movement came to be known as "*Los indignados*" who had filled Madrid's Puerta del Sol to call for economic justice en masse in the midst of the economic crisis-hit Spain. Though Clarey, in the e-mail interview, denies the continuity between *15-M.* and *La sombra* as deliberate, he does admit to the umbrella motivation, covering both the comics; that of provoking the reader to fight against corruption.

The then newly-set-up organization called Democracia Real Ya along with other similar, grass-roots organizations took a huge step in calling out to thousands of people to gather on the streets with the intention of combating the elected politicians who turn a deaf ear to citizens. This initiative for a protest movement turned out to be a successful one, in terms of reaching out to an immense number of people of different strata of society. "Y demostraron que a través de las redes, además de por las vías tradicionales, en un masivo boca a boca digital, es posible convocar a muchos, gentes que no representan a nadie en concreto y otras que sí, del *ni ni* (ni estudia ni trabaja) a profesionales enfadados, pasando por los activistas de todo tipo de causas, pero en las que confluye un enemigo común: los políticos. Sobre todo, del PSOE y el PP" ("Movimiento").

Organizations like Democracia Real Ya and Juventud sin futuro, which organized the entire rally, not only in Madrid, but also throughout the country, was set up by the general public, those affected by the corruption within the then-ruling government, and now dedicated to fix the political and economic environment of Spain. In *15-M¸* Eli, Carlos, Beatriz, Aitor, Ricardo and Pilar from form a small fragment of citizens who find themselves unemployed despite their university degree or

who are left reeling by the severe financial situation. The comic is divided into seven parts, wherein the first six parts narrate the story of "los indignados" and the final seventh part is the culmination of the confrontation between the corrupt system and the citizens.

A search for fictional productions based on the Spanish 15-M movement on Google does not produce anything other than Clarey's comic. In "Movimiento 15-M: los ciudadanos exigen reconstruir la política," Fabio Gándara, now one of the spokespeople for Democracia Real Ya, is quoted as saying, "Queremos recoger la indignación ciudadana de forma coordinada con otros países, para que los políticos de toda Europa vean que la globalización no es solo ecónomica, sino tambíen de las personas y las redes sociales" ("Movimiento"). Searching the 15-M movement in the present generates a list of news reports, and a range of studies by economists analysing the anti-austerity movement as an isolated case and as one of the many offspring of the Arab Spring. Clarey's *15-M* and its presumed sequel, *La sombra*, is perhaps one of the first fictional interpretations of the anti-austerity movement that soon turned into a broader social movement. What is fascinating to note is the genre that provided what is probably the first platform for the people to be represented in a political fiction.

Having been published in the immediate aftermath of the movement, the comic captures the ongoing rage among the citizens towards the system governing them, those who had promised to represent the citizens. Here, the comic genre serves well as it provides an opportunity for a visual comprehension of the gravity of the prevailing economic crisis and the actual causes that led to the crisis. The antagonists in *15-M*, here being the corrupt politicians, are depicted as giant cruel-looking pigs wearing luxury clothing, profiting from falsely earned money. Similarly, the fragmentation of the primary enemy called La Corrupción in *La sombra* into smaller concepts is also represented pictorially as fierce-looking monsters. As explained in the previous sections, the

ideals leading up to La Corrupción are all Gothic-inspired, ontologically, and in bodily form. The formidable visual appearance chosen by Clarey for the adversaries to be defeated are all executed with the aim of making the readers aware of the monstrosity of the economic crisis and its equally colossal impact on the common people. The abundance of gothic iconography is leveraged to the fullest, "dejando a la imagen su riqueza sugestiva y comunicadora para los lectores" (Alary 21).

The two comics evidently propose a diagrammatic representation of the contemporary economic environment "con distintos grados de elaboración y de complejidad formal" (Alary 23). *15-M* deals with the cause of the movement by focusing on six fictional characters from distinct origins and social backgrounds. More like a prequel, this comic builds up to *La sombra* by portraying the absolute exploitation of human rights, to then move on to the story of one man sacrificing his sanity to finally bring justice.

Cartoons and caricatures are a very popular medium of political expression, utilized to manipulate or to convey political commitment. The Spanish Civil War (1936-1939) provided much material for the entertainment industry which became a leitmotif for authors for a certain period. There were innumerable works of prose, operas and formal analytical reports that emerged in the epoch of memory and post-memory. Along with these, were a surge of cartoons and comic strips narrating and interpreting this part of history, defending one of the two sides; like those by José Pablo García, Paco Roca, and Antonio Altibarra in collaboration with Kim. The artistic creations on the subject certainly encouraged the emergence of critical essays on these comics, slowly garnering notice among academics. These essays pose as a useful point of reference to study *15-M* and *La sombra* as comics as a political manifestation along with entertainment. One such, by Michel Matly is especially useful to understand the unique contribution by this style of expression

to comment on sensitive themes like war. In his essay "Dibujando la Guerra Civil," Matly defends the role of comics in the presence of other heavily worded genres:

> Éste es capaz de expresar con una gran fineza una paleta ilimitada de situaciones o de sentimientos, pero es también un medio brutal que no puede disimular sus intenciones ni a través de las sutilezas de la escritura novelada ni la fugacidad de la imagen cinematográfica. Por eso es posible que el cómic nos revele más sobre las representaciones de la Guerra Civil que otros medios de comunicación. (Matly 102)

In our context for the quote above, the words "Guerra Civil" can be simply be replaced by "Spanish economic recession." The icono-textual form of the narration of *15-M* and *La sombra* removes the movement from news reports to a genre that has the capacity to underline the distance to the issue at hand and at the same time create a sense of proximity for the reader. This impression of immediacy towards the subject matter does play a huge role in inciting the readers to stand up for transparency in the economic and political system, precisely by having been projected in the moment of the doom pictorially. The Gothic-inspired, brown-based color panels on each page offer the readers a graphical elaboration of the crisis by digging into the psyche of the victims.

Art Spiegelman's *Maus* (1980-1991) is one of the most famous historical graphic novels, a biography of the author's father, who recounts his tale of survival during the Holocaust. The author resorts to a very unconventional trope of approaching the sequences of life on the run with mice representing the Jews and cats as the Nazi army in a literal game of cat-and-mouse. The very well-known hostility between mice and cats along with respective Holocaust-era iconography help the textual elements to focus on other types of descriptions like the inner psyche. A text which is propagandistic in nature "no se limita[n] al arte por el arte, sino persiguen conseguir un efecto sobre el lector" (García Ruiz 77). This is listed by García Ruiz as one of the factors that determines

the capacity of any medium of inculcating an idea. In the case of comics, the combination of images and words is known to simplify the comprehension of the message being transmitted, obviously assuming a reaction of instant recognition on the part of the readers: "La sencillez del relato gráfico o la caricatura, compuesto apenas por un mensaje icónico (dibujo o viñeta) y uno lingüístico (texto o bocadillo), facilitan la labor de llegar hasta un público si no iletrado, sí poseedor de un escaso bagaje cultural" (García Ruiz 77). *15-M* and *La sombra* both engage with the theme of political and economic unrest in Spain using the standard Gothic iconography that is left unexplained and self-instructional to indicate the fast-deteriorating situation. In fact, the mixture of both the believable and the fantastic, conveyed precisely by the Gothic-inspired background themes, stimulate the readers' emotions to help them not just internalize the message but also awaken their imagination. Richard Martin observes that the representation of Jews as mice, the Nazis as cats and Poles as pigs by Spiegelman while participating in the word-image opposition, reach a point of reconciliation in the way that they reflect the impossibility of describing the Holocaust. Thus, the unreality of the characters and the actuality of the history in *Maus* offer a close prototype to study a similar combination seen in *La sombra*, arousing the readers' conscience.

The one central cultural symbol being used in *La sombra,* of course, comes in the name itself - that of the figure of Don Quixote. As has already been discussed in the previous chapters, there have been different interpretations of Cervantes's novel *Don Quixote,* one of them being Unamuno's interpretation that elevates the knight-errant as a role model for Spain. Clarey's version of *Don Quixote* is the figure of a knight, a fighter, who does not abandon his mission of bringing justice by helping Lady Justicia in her war, while continuing his own at the same time, against the evil La Corrupción. Bayliss, in his article previously mentioned in the first chapter while talking about the

presence of Don Quixote and *Don Quixote* in the postmodern context, briefly mentions the frequent allusion being made to Cervantes's novel and the figure as adopted by Hugo Chávez and Fidel Castro. In 2005, to mark the 400th anniversary of the publication of the First Part of *Don Quixote,* the then Venezuelan Populist President Hugo Chavez had ordered the distribution of a million copies of the novel for free. The main motive behind this act was to encourage the Venezuelan citizens to draw inspiration from the undying perseverance shown by Don Quixote. The program was itself called Operation Dulcinea, projecting the intention of encouraging the dream of taking Venezuela to perfection.

Venezuelan Minister of Culture, Francisco Sesto explained to BBC the reason behind the initiative of distributing the great Spanish novel for free among the citizens: "We're still oppressed by giants...so we want the Venezuelan people to get to know better Don Quixote, who we see as a symbol of the struggle for justice and the righting of wrongs" ("Free Quixotes"). This re-invocation of *Don Quixote* by the Chávez regime as a political, social, and economic revival strategy resembles that which Clarey's projects in *La sombra*.

Don Quixote found a similar and, perhaps, grander platform for dialogue with history and politics in Cuba, especially in the politico-social environment during and after the Revolution. The world of Cervantes or, rather, the world created by Don Quixote's hallucination, fits well with the political conditions of the island. The interpretation emerging out of the Revolution intended to inculcate a sense of patriotism in Cubans: "la sistematicidad de una exégesis sostenida sobre la base de encontrar en la esmirriada figura protagónica un símbolo de lucha permanente y antiderrotista, en pos del alcance de la utopía humana, fragua una imagen con trazos identitarios compartidos por el *constructo* ideal de un ser nacional" (Antonio Baujín 2). As the Cuban

intellectual termed the Cuban Revolution *un proceso quijotesco,* the first political publication, in fact, upon the triumph of the Revolution in 1959 was precisely copies of *Don Quixote.*

Thus, despite the atmosphere of *Don Quixote* being that of ridicule and mockery, many artists and revolutionists alike have dug out a pedagogical and motivational meaning to embrace the artistic creation by Cervantes their own way. Similarly, Clarey's *La sombra* is identified with an environment of dissent led by the knight-errant himself to bring in economic justice to the common people. Don Quixote is shown to confront the giant monsters that have been plaguing the economic fairness and growth, just as the Venezuelan Minister of Culture had promoted.

Every adaptation and appropriation emerges out of an "intentionality" as stated by Hutcheon, in this case the intention being the resistance of injustice and encouragement to read the "original" *Don Quixote,* especially "para la patética clase política española, para quienes hacen uso continuando de la manipulación, para los arrogantes que no quieren escuchar, para los intolerantes que siempre quieren imponer su razón de estado" (Robirosa, "La introducción," *La sombra,* n.p.) as stated by Robirosa in the Introduction to *La sombra.* At the same time, an appropriation is also driven by a certain recurring pattern in the market that later becomes an expected response among the public, even despite new techniques used in adaptations and appropriations. Hence, despite the noble intention behind *La sombra,* there will always be a barometer that will measure or is measuring the performance of the comic.

4.7 Conclusion

In 1937, Pablo Picasso came up with *The Dream and Lie of Franco,* a series of plates drawn to protest General Franco's regime through the agent of the figure of Don Quixote, the essentialist symbol of Spain. Picasso ingeniously employs the symbol of Spain for resistance creatively, by

portraying General Franco as a traitor to the national character: "...Picasso's political statement is expressed through the national hero: Don Quixote is Spain, while Franco is the antithesis of Don Quixote, and therefore antithetical to the very nature of the nation he has violently captured" (Bayliss 394). The visually grotesque, distorted figure of Don Quixote used to represent General Franco's treason is, here, an antiheroic inversion of the national character which the artist in fact uses to fight a battle against the general's dictatorial regime and to save Spain.

Unamuno's commentary on the life of Don Quixote as has already been briefly discussed earlier; it glorifies the Romantic interpretation of the world similar to the German style while undertaking an analysis of the novel, as does the knight-errant himself within the novel. Unamuno builds a similarity between Spain's failing efforts to revive lost glory and power after the Crisis of 1898 and the efforts by Don Quixote himself to revive the lost Golden Age. He establishes a relationship between the tragedy faced by the two: "The philosophy in the soul of my people seems to me the expression of an inner tragedy analogous to the tragedy in the soul of Don Quixote, the expression of a conflict between what the world appears scientifically to be and what we want the world to be in accord with the faith of our religion" (Unamuno, *The Tragic* 348).

The works by Picasso and Unamuno are only two of the vast number of creations that emerged and are part of artistic productions in homage to Cervantes and the national character Don Quixote, but also aggrandizing the knight-errant as an idol. They narrate the story of the myth of Don Quixote as a hero who went beyond the borders of sanity in a fight to bring morality to his country. Herein lies the beauty of re-writing and appropriation, by which cultural producers localize this myth of the Spanish national character.

Benjamin talks about the characteristic of translatability of a text that ensures an afterlife. He clarifies that by translatability he refers to that particular feature inherent in the text that makes a

connection with the new, translated text. Benjamin tries to underline the dual meaning of the concept of translatability by posing two contrary questions: "Will an adequate translator ever be found among the totality of its readers? Or, more pertinently: Does its nature lend itself to translation and, therefore, in view of the signification of the mode, call for it?" (Benjamin 16). Be it the mockery of Don Quixote's idealism, or the glorification of the courage to dream of an society free of ills during times when all morality has died; if seen from Benjamin's point of view, it is the "original" *Don Quixote* by Cervantes that had conceded itself to the hands of a translator or an adapter.

This claim by Benjamin regarding translation, or any other cross-media transcendence for that matter, implies a degree of interdependence between the "original" and the "afterlife." As is clarified by Robirosa in the "Introducción" and by Clarey himself in the e-mail interview, the primary impulse behind the comic *La sombra* has been to reinforce the immortality of Cervantes's novel, a classic example of mutual dependence for survival. Figure 55 is a reproduction of the last page of the physical edition of *La sombra.* It shows the face of Don Quixote enlarged, surrounded by the imaginary monsters against whom he has fought. The mutual dependence between *La sombra* and *Don Quixote* functions in this image, like in the rest, where even the vaguest knowledge about Don Quixote as part of the cultural knowledge suffices to comprehend the message being transmitted by this wordless image. On the other hand, *La sombra* goes to the extent of "retratarlo en la actualidad, en nuestro caso en un cómic" (Clarey, e-mail interview), so that "ciertas personas que solamente leen comics, despierten su curiosidad y se acerquen a la auténtica obra de Don Quijote." While resonating with Bloom's theory of re-writing and re-reading, Clarey's comic can be seen as indicative of Unamuno's and Picasso's interpretations described above. It is, further, intriguing to note the intention by Clarey to encourage readers to read the "original" *Don*

Quixote. This hope of Clarey directs us to the reverse scaffolding and recognition by the readers, making *La sombra* the precursor to the "original" *Don Quijote* for some readers; thus disturbing the linearity of production. To whom would its existence be owed?

Fig. 55 Clarey (*La sombra* n.p.)

Conclusion

Despite initial reluctance towards comic books as a carrier of "good stories," as had been said by Jones to make the classics more approachable, has now clearly changed over the years. The different kinds of exploitation and manipulation of tools in this word-image genre has transformed it into an established genre with aesthetic beauty of its own. Also, the gradual disciplining of comics into a domain in and of itself called Comics Studies has elevated it, encouraging interdisciplinary research, as done in this thesis.

Tabachnick and Bendit normalize the reading of comic books by highlighting the fact that one reads from left to right and from top to bottom of a page in a comic book. However, the channeling of the detailed study of the comics derived from *Don Quixote*, within the framework theorized by Comics Studies, can at the same time lead to their "canonization," taking them further away from the common reading public. The problematization of the primary texts chosen with the use of Comics Studies only further complicates the reading for the public.

This is similar to the instance quoted in the Introduction regarding the decision to grant the Nobel Prize for Literature to Bob Dylan. While announcing the Swedish Academy's decision, Sara Danius, the permanent secretary, also gave a brief guide on how to approach Dylan's poetry. Although Dylan fans might never get their hands on this guide, who might just solely enjoy the imagery created by the blend of words and music, making the comics and caricatures of *Don Quixote* more literary and disciplined can only clog the pleasure of reading expected out of the supposedly simplified form of telling and showing.

Now that comics have entered the academia through different tunnels, the intricacies of this genre are being increasingly appreciated, leading to major modifications in the physical book. As opposed to the poor quality paper, used once to print comic strips during the earlier days to cope with mass reproduction within a very short span, sometimes even one day, *La sombra* and *Lanza en astillero* are printed in glossy paper. In fact, Amazon Canada sells *La sombra* for almost 60 CAD, despite it being a "trashy" comic book, while *Lanza en astillero* is sold for around 22 CAD. The website *La página no oficial de Mortadelo y Filemón* mentions the price of only some of the issues of the *Mortadelo y Filemón* series, especially the recent ones, as 4€. However, on Amazon Canada, the paperback version of *Mortadelo de la Mancha* costs 15.47 CAD, while the Kindle version costs only 4.11 CAD. On the other hand, the various editions of *Don Quixote* by different publishers cost anywhere between 20 to 25 CAD, again on Amazon Canada, almost equal to the copies sold on Amazon Spain.

The main point, nevertheless, behind quoting all of these prices is that the comic re-invention of *Don Quixote* and the "original" *Don Quixote* stand at par with each other with regards to their position in the market and as profit-fetching cultural products. Referring back again to Kanter's intention of founding *Classics Illustrated* in the early twentieth century, one wonders if the pictorial re-inventions of *Don Quixote,* discussed in detail in this thesis, would actually encourage readers to read the "original." Considering the quality of the paper used and the cost, they become more and more inaccessible, financially and intellectually, to the readers of popular culture. As Iffland rightly states: "The quality of the paper and the typography, the design of the title page, the decision to publish as a hard-cover or as a paperback, the inclusion of paratexts, from dust-cover blurbs to scholarly footnotes-all of this overdetermines the interaction between the reader and the text" (Iffland, "Seeing" 96).

How else then would re-creations of *Don Quixote* be possible and accessible to the common public? The combination of familiarity and novelty to reproduce *Don Quixote* should not be taken to such an extreme that the expected response of "enjoy-the-new-*Don Quixote*" changes to "lets-see-if-you-can-actually-get-hold-of-it." I do not intend to diminish in any sense the artistic efforts involved in the creation of all the primary texts studied and their valuable contribution to the domain of *Don Quixote*, nor criticize comics as a genre for pleasure reading. This is simply a reflection on the adoption of comics as a medium of expression by the artists quoted, and many others, and at the same time its glorification by now as a cultural product.

The internet is an excellent and easily approachable medium to share and distribute one's personal creations with the world. The famous online sharing platform for art *Pinterest* gives unbelievable results for a quick search of "don quixote." Don Quixote gets millions of new faces and colours, thanks to artists from around the world who share their pieces of art online.

Even pictorial reproduction needs change. As Coogen had mentioned, the producers should strike a balance between convention and invention, so as not to bore nor confuse the audience. In this portal, despite the obligation to repeat some of the icons representing the quixotic imagery, as discussed in Chapter 1, artists employ unimaginable techniques and ideas to diversify the images of Don Quixote and Rocinante, and Sancho Panza and the mule. For example, one image shows a defeated Don Quixote riding on his Rocinante dressed not in an armour but in a spacesuit, injured by arrows. Another shows an illustration by a Spanish artist Fernando Vicente of a modern version of the man Don Quixote, clothed in a collared shirt and a pair of trousers, protected partially by pieces of his armour. He definitely does not forget his basin-helmet. This Don Quixote is shown sitting on his chair and reading his favourite books of chivalry on his laptop, already hallucinating

himself in them. This illustration was in fact featured as part of a news item titled "Un 'Quijote' moderno," published in *El País*. Another collection displayed on *Pinterest* is a group of illustrations by a Russian artist Savva Brodsky for *Don Quixote* published sometime in the 70s. One of them brilliantly portrays the quandary of Sancho Panza in consciously playing the role of a foolish clown and getting talked into a non-existing profession of governor of a non-existing island Isla Barataria. The illustration shows Sancho Panza sitting on a wooden bench and looking up to a head-gear, half crown, half jester hat, symbolic of the dilemma that he is in throughout the novel.

Thus, the catalogue, if one may call the posts on *Pinterest*, goes on to infinity. Careful of the use of mandatory icons in any pictorial representation of Don Quixote, the artists rejig these mandatory icons in a way that their creations do not distort instant recognition, nor do they duplicate the ones seen hitherto. Innovative rejigs of *Don Quixote* and Don Quixote on *Pinterest* can easily qualify as exceptionally unique. One can dedicate another thesis solely to the different collections on this amazing platform.

Here I quote the questions that I had posed in Chapter 3 to problematize the relationship between the "original" and its subsequent versions: "why are alternative or adaptive versions needed to canonize a text? Do artists only produce alternative versions of texts that have been established as a "canon" and have been successful in the past? Finally, do the alternative versions promote the canonicity or destabilize the canonicity?" Repetition is the key to canonization. Once canonized, alternative versions hesitate to deviate from the established with the fear of not evoking recognition. Most of the innovative re-creations displayed on the *Pinterest* interface are limited to specific scenes – Alonso Quijano reading in his personal library; Don Quixote and Sancho Panza

on their respective rides, and chatting as well; Don Quixote running into windmills while Sancho shown in his attempt to warn his master, or many a times the windmills in the background; Don Quixote, naked waist down, giving a mini-discourse to a scandalized Sancho Panza.

Though each image on the interface is an entry point to its respective larger collection, the "introductory" image is always that of the usual mandatory icons and those specific scenes. Is it because anything other than these scenes would not captivate the audience as a visual reimagination of *Don Quixote*? Will not the scene of the barber, the priest, and Sancho Panza getting seduced at Dorotea's beauty, when they find her dressed as a young man, washing in the mountain spring, as an initial "introductory" image, intrigue the interests of the audience to look for more images by the same artist on *Don Quixote*? Most probably not.

This is because *Don Quixote* is now equivalent to a folklore, a myth passed on from generation to generation, there are only certain imageries that have managed to float ahead and came to represent the Cervantine novel. Thus, artists and illustrators of *Don Quixote* in the eighteenth and nineteenth century already have the matter closed regarding canonizing the novel. The comics studied in this thesis too had to include the popular "canonic" imagery to prove their association, be it a distant one, with *Don Quixote*. Hence, each artist, whether amateur or professional, limit the featured image representative of his/her entire collection of visual recreation of *Don Quixote*, to depicting those specific scenes from the novel.

Don Quixote is also sold as quixotic-themed merchandise promoting Spanish national pride. During my trip to Spain in December 2016, I had visited some souvenir shops in Madrid. Some of the items sold as souvenirs were undoubtedly duplicated images and small sculptures of Don Quixote and Sancho Panza. I ended up purchasing a set of six coasters, which were also quixotic-

themed. Three of them contained duplicated images of Don Quixote and one a reproduction of a picture of the bronze statues of Don Quixote and Sancho Panza at the Plaza de España, Madrid. The three duplicated images were nothing but those of Doré and the tiled mosaic from the walls of the Parque María Luisa at the Plaza de España, Seville. The ones selected from Doré's paintings to be duplicated on two of the coasters are those depicting Alonso Quijano reading books of chivalry, already immersed in them, and Don Quixote hit by one of the blades of the windmill, with Sancho in the background. The only difference in these duplications is that these two images are recreated in colour, but slightly subtle so as not to distort the "original" by Doré. They are nothing but slight modified versions of the once successful and now canonized pictorial interpretation of *Don Quixote.* The third coaster with an image is, as said above, the tiled mosaic of Don Quixote and Sancho Panza looking into the distance at some windmills in an open plain area. The perspective is from behind the two protagonists.

The main point of observation is that this merchandise, the souvenirs from Spain, can only reproduce those scenes that have come to represent *Don Quixote.* The manufacturers of these coasters, again, are obligated to choose only those images that can provoke a response of quick recognition of the novel from the common public, those walking on the streets and entering souvenir shops, in expectation of finding something that represent the national pride. Without even mentioning the novel's name, an old man influenced by reading novels, and an old man getting hit by windmills are parts of the visual syntax of *Don Quixote* that can never be mistaken for any other novel in classic literature. These two images will always hit right on target to evoke the right response.

The rapid spread of souvenirs like these, more so the uniformity of icons, in different spaces can also be compared to them being a virus. The word "virus," in this context, does not carry a negative connotation, instead it refers to the mechanical and uncontrollable production of the icons denoting their encroachment within popular culture. It would be interesting to use tools offered by the field of Digital Humanities to identify the geographical concentration of these icons and analyze the possible factors that might have triggered it or the possible consequences.

But are only these two instances capable of representing pictorially a more than 1000-page novel? Are other scenes of the novel not drawable at all? The illustrated editions show otherwise, as for example seen in some of the instances by Goñi discussed in Chapter 2. It will be interesting to observe public response to souvenirs with duplicated pictures of other scenes from *Don Quixote,* be those made by earlier artists or contemporary ones.

If thought hypothetically, would these images attract the public with the same enthusiasm towards the Cervantine novel as do the two standard images as the only quintessential ones of the novel? Being not-so-popular scenes, the reaction might be a bit different. In illustrated editions, editors and publishers either include or omit specific illustrations with a purpose in mind, also after knowing thoroughly the "original," and thus, deciding the level of importance to be given to each scene. John Maynard distinguishes between the intentionalists and the anti-intentionalists. As the meaning of both the terms suggests, intentionalists are those interpreters who take into consideration the author's initial intention while writing a text, along with the historical context of the text. Anti-intentionalists, rely less on the author's intention and assume "variety, openendedness, complexity, and debate" (Maynard 25).

These elite interpreters establish the barometer of importance to be given to each episode based on certain intentions supposedly correctly understood from the confessions by the author himself. On the other hand, a coaster with the duplicated image of the priest, the barber, and Sancho Panza peeping from behind the bushes towards Dorotea, dressed as a young man, might be received by anti-intentionalists, interpreting the scene their own way and taking the story another direction. Though I cannot speculate receiver-response, above all in a hypothetical situation, there is a possibility of a "critical scene of deconstruction and newfangledness" (Maynard 25) in such a case. In fact, for someone unfamiliar with each scene of *Don Quixote*, being surrounded by pictorial representations of scenes other than the standard ones can provoke curiosity to find out more about the source or speculate a "before" and an "after."

In this alternative reality, the destabilization of the "canonical" images is already achieved by the selection of other scenes from *Don Quixote*, but more so if they manage to create fans. John Fiske affirms the contribution of fans, though diminished as "ordinary people," to the cultural industry:

> Fandom is typically associated with cultural forms that the dominant value system denigrates…fans often turn…semiotic productivity into some form of textual production that can circulate among – and thus help to define – the fan community. Fans create a fan culture with its own systems of production and distribution… (30)

For instance, the diversity in pictorial interpretations of *Don Quixote* has spread even to attempts at fictionalizing Cervantes, be it as an illustration, as a caricature or as a graphic novel. The first portrait of Cervantes as a character was drawn by William Kent published in 1738. The success of *Don Quixote* encouraged critics to focus on the author and re-imagine his life as a writer in different genres. Miguel Gómez Andrea, also known by his pen-name Gol, authored *Cervantes.*

La ensoñación del genio where the subtitle says "que trata de las desdichas y parabienes que acontecieron a Miguel de Cervantes a lo largo de su azarosa vida," a graphic novel on Cervantes's life. While on one hand, drawing a portrait of the author does maintain a certain authority as a creator himself, as does Kent's portrait, but at the same time they transform the author as a character, as if fictitious, as does Gol's graphic novel.

This "de-hierarchizing impulse" (Hutcheon xii) by *fans* can be another field of study where their imagination can be taken into consideration for an "original" creation. To use Bloom's term, "misreading" by fans, highly possible in the case of not-so-popular scenes even though they are from *Don Quixote*, can, in fact, be a promise of diversity and "originality" as a result of osmosis of different cultures. It will be interesting to talk about the results of "unintentional transformations" (Frus and Williams 2) of fragments of the Cervantine novel, as an absolutely new cultural product created by fans, establishing an alternative and new method of enjoying the so-called canon.

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