I thought of fetching the book from my car, Thomas Shelton’s 1612 English translation of Don Quixote, and reading it in the bar whilst tucking into the cake. The picture was amusing. (Matar 116)

The commemoration of the 400th anniversary of Cervantes’s death (in April 1616) was, according to the BBC and The Guardian, overshadowed by the scope of the programme marking, coincidentally, the death of William Shakespeare. The aim of this special issue is to extend the festivities related to the Cervantes quadricentennial beyond the international congresses and symposia held around the world, such as “Cervantes desde Andalucía [Cervantes from Andalusia], 1547 to 2016,” held in Castro del Río (Córdoba) from November 29 to December 2, 2016.

When Cervantes published his exemplary novels, the writer was very much aware of the novelty they represented on the Spanish scene, expressing his “acute awareness of himself as a creator and proud affirmation of his novelty” (Ruiz 80). Previously he had expressed the same awareness in the preface to the 1605 edition of Don Quijote. In modern times the novelty lies not so much in the work itself as its influence on other artistic and cultural products. In fact, the survival of Cervantes’s legacy is manifest in a range of different cultures, languages and different creative modes.

The most frequent and fruitful lines of research in recent years have focused on the work of verbal art that has assumed and recreated Cervantes’s legacy. Good examples of this may be found in the English world. It all began around January 19, 1611, according to Dale B. J Randall and Jackson C. Boswell (xvi), when Don Quixote was entered in the Stationers’ Register in London by the bookseller Edward Blount, then entitled The Delightful History of the Witty Knight Don Quishote.

Masterful examples of these communicating vessels are provided by the publications of Pedro Javier Pardo, spanning from the presence of Cervantes’s legacy in 18th-century English literature to studies centred on the influence of the Quijote on the literature of the 20th century. Other examples of this tradition are the works of John Garrido-Ardila, such as his Cervantes en Inglaterra: El Quijote y la novela inglesa del siglo XVIII (Cervantes in England: The Quijote and the 18th-century English novel), published by the Cervantes Studies Library at the University of Alcalá in 2004, examining the translation and response to the Quijote in the 17th and 18th centuries, the influence of Cervantes on Tom Jones (Henry Fielding), Humphry Clinker (Tobias Smollet), The Female Quijote (Charlotte Lennox), Northanger Abbey (Jane Austen) and Roderick Random (Tobias Smollet). Another recent study is that by Esther Bautista Naranjo who, in 2015, researched various rewritings, including the work of Dickens.

Cervantes’s work is a fundamental starting point. In the community of English literary critics, this premise is advanced by many scholars, such as Marina Mackay (16-20) in her work on the publications of Don Quijote in 1605 and 1615 respectively. It is a landmark work underpinning studies about the novel, as in The Novel. An Alternative History. Beginnings to 1600, by Steven Moore (9, 15, 31).
Cervantes’s work is, in short, required reading. It is also mentioned in numerous studies, albeit tangentially. Regarding the English novel, for example, it is cited by Roger Maioli (72, 92) in *Empiricism and the Early Theory of the Novel*. Writers ranging from Fielding to Austen allude to *Don Quixote* on several occasions. David H. Richter (84, 98) analyses Cervantes in his *Reading the Eighteenth-Century Novel*, while John Richetti (153, 213), meanwhile, turns to translations of the Spanish book in Europe, discussing the plethora of imitations that it gave rise to. Finally, Margaret J. M. Ezell’s (75, 381) study of English literature includes the Spanish picaresque genre and mentions Cervantes’s mark on the plays of Thomas Southerne.

This special issue seeks to highlight Cervante’s impact on other authors, including different artistic media from the novel to the cinema. *Don Quixote*, like Shakespeare’s works, has been translated into more than 100 languages and inspired more than 50 films. Cervantes is credited with inventing the motif of the mismatched and peculiar duo, the delusional knight and Sancho Panza, which has been endlessly replicated in plays, films, stories and sitcoms.

This themed issue offers a selection of works exhibiting the cross-pollination between the works of Cervantes and other cultural creations drawing on the legacy of the famous Spanish Golden Age writer. The articles featured in this issue illustrate Cervantes’s “quixotic” impact on such forms of cultural expressions as cinema and literature, and the act of writing itself, covering several geographical areas, ranging from Spain to North America, South America, and England.

**J. A. Garrido Ardila’s “Don Quixote in Film (2005-2015)”** offers an overview of *Don Quixote*’s presence in film and television in the period from 2005 to 2015. The year 2005 marked the 400th anniversary of the publication of *Don Quixote Part I*, and since then the interest in Cervantes’s masterpiece has risen both within and without the academia. Film adaptations of *Don Quixote* have been produced since the dawn of cinema, and the work has also become a popular focus of academic research. In this article, Ardila lists 68 films and TV productions released in more than 20 countries, with Don Quixote as the main or secondary character. Ardila identifies four different categories or uses of Cervantes’s hero: adaptations of the novel, sequels that continue Cervantes’s story, imitations that deploy what has been called the “Quixotic myth,” and documentaries on Cervantes and his works. Such a variety of “Quixotic films” in so many countries demonstrates that Don Quixote is today one of the most popular literary hero worldwide, particularly in the US, where more Quixotic films were released between 2005 and 2015 than in any other country. Ardila also discusses the many difficulties involved in adapting Cervantes’s novel to film, noted by countless critics and filmmakers. Curiously, he observes that only nine of the 68 films surveyed are adaptations of the novel, noting that most of these adaptations retell the novel from a particular point of view, or for a particular audience, such as children.

Through a nuanced analysis of G. W. Pabst’s first complete sound film featuring Don Quixote, *Adventures of Don Quixote* (1933), at the intersection between Renaissance ideas and the tortuous transit to Enlightenment, Esther Sánchez-Pardo’s “*Don Quixote’s Quixotic Trauma Therapy: A Reassessment of Cervantes’s Canonical Novel and Trauma Studies*” situates *Don Quixote* at the critical conjuncture between a humanistic worldview, fraught with the problems of capitalist market expansion, and the critique of rationality that the Frankfurt School expressed years later in their revisionist agenda. Even if mechanically reproduced works of art precipitated the demise of the Benjaminian aura, *Don Quixote* took on an aura in accordance with modern times through its filmic representation in early silent and sound films like those of Pabst (1933), Gil (1947) and Kosinstev (1957). In Sanchez-Pardo’s view, the knight’s auratic quality came to be associated with Spain and with the Spanish character and ethos. Nevertheless, throughout the history of its reception, *Don Quixote* was barely invoked as an icon in the process of national formation. Sánchez-Pardo refers to Roland Barthes’s rich semiological analysis in which myth, in its transformation of meaning into form, operates in Literature (*Don Quixote, The Odyssey*), which in Barthes’ view is “an undoubted[ly] mythical system” (134). Barthesian analysis accords with the Frankfurt School’s criticality arguing that belief is inherent in myth and that “bourgeois ideology yields . . . an unchangeable nature” (142). Upon its entry into the capitalist world market, art lost its distinctive identity and individuality and became reproducible. Simultaneously, the idea of the audience’s autonomy is simply an illusion, manipulated, as it usually is, by more powerful forces and dominant groups. In Sánchez-Pardo’s view, the modernist filmic versions of *Don Quixote*, and Pabst’s remarkable musical piece contribute to the aggrandisement of the mythical character.
of its hero and thus make him aural rather than devoid of this mark of authenticity and distinction that is a hallmark of masterpieces.

Erin K. Hogan, in “Don Quixote, Sweded by Michel Gondry in Be Kind Rewind (2008),” examines the quixotic character of Michel Gondry’s film Be Kind Rewind (2008). She conducts an insightful exercise into film and literary criticism, noting major themes and operations in Cervantes’s novel that cross over into Gondry’s feature. This comparative close reading details how Gondry’s work relates to Hollywood and Cervantine classics through the lenses of imperfect cinema (García Espinosa) and Foucaultian semiotics. Hogan’s contribution, therefore, offers not only an original perspective on Gondry’s feature and independent filmmaking but also teases out the multi- and intercultural aspects of Don Quixote that are pertinent to the film’s 21st-century context and today’s diverse Quixote classroom. This analysis demonstrates the contemporary relevance of the first modern novel and indicates some topics worthy of engaged class discussion regarding identity and personal narratives, community cohesion and urban planning, cultural and artistic appropriations and re-contextualization, the representation of people of colour, and the power of the arts in promoting social justice.

Suzanne LaLonde’s contribution (“Don Quixote’s Quixotic Trauma Therapy: A Reassessment of Cervantes’s Canonical Novel and Trauma Studies”) presents a non-canonical reading of Miguel de Cervantes Saavedra’s masterpiece. With the use of trauma theory lens (from both cultural studies and psychiatry) to understand the pre-Don Quixote character Alonso Quijano, this essay first advances several new arguments as to why Quijano appears to have endured a traumatic experience of ageing. Instead of interpreting his obsessive behaviour as madness, LaLonde argues that he engages in a form of both individual and collective therapy consisting of reading to educate himself about emotions; engaging the body in adventures; listening to others’ stories of traumatic suffering; and stimulating “empathic unsettlement” toward others and his previously traumatized self. This article takes an original turn in trauma studies too by putting forward that Quijano’s therapy is effective because it addresses the “central dialectic of psychological trauma.” He embarks on an imaginative and collective adventure of self-identity, transforming himself into another who is exempt from the traumatic experience; he knows without knowing and speaks without speaking. His trauma therapy occurs outside the reality of trauma or inside the “unreality” of creative expression, and this is how he endures a traumatic experience of ageing.

Patricia Vilches’s contribution (“Cervantes, Lizardi, and the Literary Construction of The Mexican Rogue in Don Catrín de la fachenda”) analyses descriptions of nationhood in Don Quixote and Don Catrín de la fachenda by Mexican author José Joaquín Fernández de Lizardi (1776-1827). Published posthumously in 1832, Lizardi’s novel deployed chapters and narratives from Cervantes’s work and adapted them to the socio-political circumstances of its time. Just as Cervantes had provided glimpses of Spain’s struggles as a nation-state, the Mexican author portrayed, within a complex urban space, a decaying colonial order that was steadily giving way to an independent state. Cervantes’s text thereby aided the Mexican author as he made local reflections on liberty, patriotism, capitalism, and citizenship. The narration was peppered with picaresque elements and told by a catrín: a vacuous individual more concerned with his attire and prospects of getting rich than being a good citizen. The catrín sought to become, as Nobel laureate Octavio Paz observed in his Laberinto de la soledad (Labyrinth of Solitude) (1959), the “Gran Chingón.” Using Don Quixote as a blueprint, Lizardi’s novel depicted how Don Catrín’s exchanges were subject to social and economic rules that remain very much in place in 21st-century Mexico (and Latin America).

Dragoş Ivana’s article entitled “The Politics of Genre and Gender in Tabitha Gilman Tenney’s Female Quixotism” deals with the question of female quixotism in a transatlantic context. By focusing on the contextualisation of literature in American politics, it explores female quixotism as an interface between fictional events and the Federalist discourse on which they are predicated. In line with relevant criticism on the topic, the article shows how gender is expressive of the heroine’s quixotism. It is taken as an apolitical tool meant to redress or to restore female agency, social mobility, gender and racial equality and abolitionism, and how genre blurs the epistemological boundaries between novel (truth) and romance (fiction), which are used interchangeably with history.

David B. S. Beek’s contribution, entitled “Faulkner’s Quixotic Picaresque: Carnival, Tricksters, and Rhizomatic Intertextuality in The Reivers,” speaks to the confluence of these early modern Spanish
literary traditions with William Faulkner’s work, and thus, American literature, by extension. Furthermore, this article seeks to juxtapose Cervantes’s carnivalesque parody with the parodical nature of the African American folkloric tradition of Signifyin(g). Accordingly, this essay investigates how Cervantes and Faulkner integrate the low culture of folkloric laughter into their novels to subvert the high culture of their respective hegemonies. Few voices would dare to deny that Don Quixote represents not only the first modern novel but also the most seminal one. In the context of literature in English, the influence of Cervantes on some of the most prestigious and influential authors is well known and has been studied extensively. 

**Javier Martín-Párraga’s** article (“Miguel de Cervantes’s Don Quixote and John Barth’s The Sot-Weed Factor: A Deconstructive Reading”) focuses on the fundamental role that Don Quixote plays as an inspirer of the North American postmodern narrative. To do so, he centres on a study of the novel The Sot Wed Factor, by John Barth. Although Barth is one of the most important postmodern intellectuals, at both the fictional and theoretical levels, the connections between this author and the Spanish genius have not been sufficiently studied until today. This article examines the concepts of “wild writing,” as well as the deconstruction of eminently postmodern binary opposites, which Barth carries out following the Cervantine example through a postmodern prism. Finally, worthy of mention is the theoretical framework employed by Martín-Párraga, who revisits such fundamental authors as Jacques Derrida, Paul DeMan and Michel Foucault.

**Lania Knight** (“Cervantes, the Journey, and What it Tells Us About Becoming a Writer”) in clear, precise prose, offers a fresh examination of the path of the writer—Cervantes and others—as a means for understanding how writers develop empathy. At a time when many of us have been falsely lured to political and cultural complacency, Knight argues for the relevance of modern fiction to understanding others. Knight proclaims nothing less than the revolutionary and timely role of the fiction writer to help save us from ourselves amidst the current tumultuous political landscape.

The authors who have contributed to this volume, whose works have been evaluated positively, are listed below, indicating their institutional affiliations, their main lines of work, and some of their most important publications.

**J. A. Garrido Ardila** is a Professor Affiliate at the University of Malta and a Research Fellow at the University of Amsterdam. He earned his doctorate in Spanish Literature from the Universidad Autónoma de Madrid, a second doctorate in English Literature from the Universidad de Extremadura, has taught at universities in Spain and the US and was a Professor of Spanish and Comparative Literature at the University of Edinburgh (UK). His most recent books are Historia y política en La familia de Pascual Duarte (Castalia, 2016) and La construcción modernista de Niebla de Unamuno (Anthropos, 2015). He is the editor of A History of the Spanish Novel (Oxford University Press, 2015) and The Picaresque Novel in Western Literature (Cambridge University Press, 2015) and the critical edition of Unamuno’s Novelas completas (Cátedra, 2017). He is one of the most prolific scholars working on the reception of Cervantes’s works in Britain, and has published landmark works on this topic, including his book Cervantes en Inglaterra: El Quijote y la novela inglesa del siglo XVIII (Centro de Estudios Cervantinos, 2014, first published as a monographic issue of the Bulletin of Hispanic Studies in 2006), and his edited volume The Cervantean Heritage: Reception and Influence of Cervantes in Britain (Modern Humanities Research Association, 2009). He has also published several articles on English theatrical adaptations of Don Quixote, increasing the number of Quixote plays known to Cervantes scholars from six to seventeen, and analysing extant texts to shed light on the interpretation of Don Quixote in England across the centuries.

**Esther Sánchez-Pardo** is a Professor of English at the Universidad Complutense in Madrid. She works in a Comparative Literature framework; specifically, 20th-century literatures in English, focusing on Poetics and Theory. Her work in Modernist Studies, Psychoanalysis and Race Theory have spurred her to edit Women, Identities and Poetry (1999), Feeling the Worlds (2001) and Ophelia’s Legacy (2001, in Spanish). She has also published the work Cultures of the Death Drive. Melanie Klein and Modernist Melancholia (Duke University Press, 2003), and her edited volume on Women Poets and Myth (20th–21st century) is forthcoming. Her latest co-edited volume (with A. Reboul) is Marguerite Duras. L’Écriture Désirante (L’Harmattan, 2016). Her sustained work in the field of poetic translation is evident in her bilingual criticism of the Anthology of Mina Loy (2009). Recent publications include papers for the International Yearbook of Futurism Studies (De Gruyter, 2017), and volumes such as Henry James’s Europe. Heritage and Transfer (OpenBook, 2011),
Erin K. Hogan is an Assistant Professor of Spanish at the University of Maryland, Baltimore County (USA) where she teaches courses in Spanish Literature and Film, and Latin American Cinema. She earned a PhD from the University of California Los Angeles in Hispanic Languages and Literatures, where she specialised in the Contemporary Literature and Film of Spain. Dr Hogan is completing her book manuscript, a genre study on over 50 years of films featuring child stars reflecting the “two Spains” and their transatlantic dialogism. Her broader work touches upon Hispanic and transnational cinemas and their portrayal of interculturality. Dr Hogan’s scholarship has appeared in Studies in Spanish and Latin American Cinemas, Hispanic Research Journal, International Journal of Iberian Studies, The Comparatist, edited volumes, and elsewhere. She is the co-founder of CineMaestro (https://sites.google.com/umbc.edu/cinemaestro).

Suzanne LaLonde teaches French and Spanish language and literature courses, such as Advanced French Drama; Francophone Literature; and Graduate Spanish Literary Theory. Research areas include psychoanalytic theory and trauma at the University of Texas Rio Grande Valley. Her areas of expertise are 20th-century French Literature, Francophone Literature, Trauma Studies and Psychoanalytic Studies. Some of her publications are: “The Construction of a Conscious Mind in Haruki Murakami’s “A Shinagawa Monkey” (Consciousness, Literature, and the Arts, 2015), “Trauma, Pseudodementia, and Magical Realism in Haruki Murakami’s Imaginative World” (Trespassing Journal, 2014), “Mapping the Boundaries of Melancholy and Depression Through Psychoanalysis and Intimate Literature” (PsyArt, 2013) and “Trauma and Healing: Global Mental Health in JMG Le Clézio’s Desert” (Literature and medicine, 2013).

Patricia Vilches is a Professor of Spanish and Italian a Scholar in Residence at Harlaxton College. She also holds the title of Professor of Spanish and Italian at Lawrence University, from which she retired. She received her PhD in Romance Languages and Literatures from the University of Chicago. Her research focuses on the transatlantic impact of Machiavelli and Cervantes, and the intersections of Machiavelli and Cervantes with 19th- and 20th-century Latin American cultural studies, with a focus on Alberto Blest-Gana (1830-1920). Her other main research areas include Violeta Parra, the New Song Movement in Chile, and Salvador Allende. Her publications include Blest Gana via Machiavelli and Cervantes: National Identity and Social Order in Chile (Cambridge Scholars, 2017). She was an editor and a contributor to Mapping Violet Parra’s Cultural Landscapes. (Palgrave, 2017). Recent articles include “Andrés Wood’s Machuca and Violeta Went to Heaven: The Geographical Spaces of Conflict in Chile.” Latin American Perspectives. 43.5 (2016): 45-61; “Monumental Italians: Machiavelli, Giuseppe Rondizzoni and Chilean Independence.” Forum Italicum 47 (2013): 346-363.

Dragoş Ivana is an Associate Professor in the Department of English at the University of Bucharest. He specialises in 18th and 20th-century English literature, and his research interests include Comparative Literature, Critical Theory, Intellectual History and City Studies. Ivana is the Treasurer of the Romanian Society for Eighteenth-Century Studies and the recipient of a number of doctoral research scholarships at the University of Kent, the Bodleian Library, and the British Library. He was a Fulbright Postdoctoral Fellow at Vanderbilt University in 2016. His latest book, Behind the “Great Tradition”: Popular Culture in Eighteenth-Century England, was published in 2017. His publications include numerous articles on novel theory, the relationship between sympathy and sentimental literature, and the impact of Cervantes on the 18th-century English novel.

David E. S. Beek is an up-and-coming scholar and current PhD student in the Comparative Literature Program at the University of South Carolina. In his role as a Senior Teaching Assistant in the Department of Languages, Literatures and Cultures at USC-Columbia, he serves as an Instructor of both Spanish and World Literature. David’s research interests primarily centre on Hemispheric American and Transatlantic cultural studies in the New World. In his Masters of Arts Thesis, entitled The Quixotic Picaresque: Tricksters, Modernity, and Otherness in the Transatlantic Novel, Beek further elaborates on the connections between early modern Spanish and American literatures. His doctoral dissertation will focus on literary and filmic representations of the Conquest and colonialism in the Americas and will consider the effects of the many afterlives of these historical events on marginalised populations in contemporary Anglophone, Hispanophone, and
Lusophone cultural productions through a theoretical framework focusing on materiality, corporeality, and spatiality. “Faulkner’s Quixotic Picaresque” is his debut article.

**Javier Martín-Párraga** is an Associate Professor at the Department of English and German Studies at the University of Córdoba, Spain, where he earned his PhD. His main fields of research are American Literature, Film and Cultural Studies. He has worked as Visiting Scholar at Wheaton College, USA; the Louisiana School for Math, Science, and the Arts, USA; the University of Toronto, Canada; and several Polish universities. His academic publications include five books, and numerous book chapters and articles in peer-reviewed academic journals. He is also the editor of two international academic journals.

**Lania Knight** is a Senior Lecturer in Creative Writing at the University of Gloucestershire. She holds a PhD in English and Creative Writing from the University of Missouri. Knight’s first book, *Three Cubic Feet*, was a finalist for the Lambda Literary Prize in Debut Fiction. Her stories, essays, and reviews have been published in *Short Fiction*, *Shooter Literary Magazine*, *Fourth Genre*, *Post Road*, *The Rumpus*, *Missouri Review*, *PANK*, *Jabberwock Review*, *Quiddity International*, *Literary Mama*, *Midwestern Gothic*, and elsewhere. She has a new science fiction novel, *Remnant*, forthcoming from Burlesque Press in March 2018. Knight lives in England. Read more about her work at www.laniaknight.com.

**Works Cited**


