

Research Article

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Don Quixote in Film (2005-2015)

<https://doi.org/10.1515/culture-2017-0018>

Received August 30, 2017; accepted October 18, 2017

Abstract: This article is a first approximation to the analysis of Quixote films released between 2005 and 2015. The analysis of these 68 productions shows a widespread international interest in *Don Quixote* across more than 20 countries in three continents, with the US as the powerhouse of Quixote films with 22 pictures, followed by Spain with seventeen. This analysis observes four categories of Quixote films—adaptations, sequels, imitations, and documentaries. The nine adaptations abridge the plot of Cervantes’s novel. The 16 sequels tell of Don Quixote’s new adventures outwith Cervantes’s novel or include Don Quixote as a supporting character. The 35 imitations deploy the Quixotic myth, where a Quixotic protagonist is a dreamer in search of an ideal, a loner in a hostile society, or a character deployed to parody a film genre or a social trend. This classification reveals the tendencies in today’s use of Cervantes’s hero on film. Furthermore, the variety and the quantity of Quixote films confirm them as a well-established film genre and are a testament to Don Quixote’s status as an international cultural icon known and loved worldwide.

Keywords: Cervantes, Don Quixote, Quixote films, Terry Gilliam, Don Quixote as myth

In 2016 and 2017 news broke of two ambitious cinematic projects based on Cervantes’s *Don Quixote*. One was the confirmation by *The Hollywood Reporter* (on 13 October 2016) that Disney was producing a blockbuster based on *Don Quixote*, written by Billy Ray, which they hope will equal the success of *Pirates of the Caribbean*. The second piece of news was the announcement that Terry Gilliam’s long-delayed film *The Death of Don Quixote* has finally been completed and will be released shortly—a picture that *The New York Times* has described solemnly as “a passion project for Mr. Gilliam since the late 1980s [that] started shooting in 2000 but endured a number of setbacks” (Deb). The high expectations that the Disney factory have set for their *Don Quixote*, and Gilliam’s passionate commitment to his dear project, are both a testament to the longstanding fascination of the film industry with Cervantes’s masterpiece. More often than not, filmmakers have attempted to recreate the story of the Manchegan knight comprehensibly and in a manner that offers viewers a similar cathartic experience to that of the readers who delve in the original text. Such ventures have proved particularly challenging, to the extent that Nobel laureate José Saramago (quoted in Fernández-Santos) declared that screenwriters would never be able to accomplish the impossible task of turning Cervantes’s sublime “words” into a film. Alongside these great productions by Gilliam, Disney and many others before them, *Don Quixote* has also been taken to the screen on countless other occasions by directors who, aware of the immense challenge of transferring the whole story to film, chose to use Cervantes’s story and hero in other ways. In this paper, I will survey the Quixote films released between 2005 and 2015 in order to ascertain the current tendencies of this film genre.¹ Before I scrutinise those films, I will discuss briefly the *Quixote genre* in film studies, that is the line of film and TV adaptations of Cervantes’s masterpiece and of other films featuring Don Quixote, which is, as

¹ The dates chosen are those of the quatercentenaries of the publication of Part I in 2005 and Part II in 2015, which were marked by an increased interest in Cervantes.

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Luis García Jambrina noted in 2002, a century-long rich tradition in the history of cinema.²

There is one reason critics have praised film versions of intricate literary texts such as *Hamlet*, whereas they continuously regard *Don Quixote* as a work particularly challenging to transfer to the screen—because (in addition to the dialogue form of the play that facilitates its screen adaptation) the length of *Hamlet* is considerably shorter than *Don Quixote*'s, which renders Shakespeare's text much more manageable for film directors and screenwriters. The screenplay of Kenneth Branagh's acclaimed 1996 version of Shakespeare's master piece reproduced the original text in its entirety, word for word, over the 242 minutes of the film. Very differently, the length of Cervantes's novel precludes any such faithful cinematic reproductions of the whole text, or even of a quarter or a fifth of it. Consequently, while film versions of *Hamlet* and other Shakespeare's plays have often been widely commended for their attention to detail,³ those of *Don Quixote* have always been frowned upon because many episodes are irredeemably omitted.

The length of *Don Quixote* is decidedly an insurmountable obstacle for screenwriters. This is perhaps the reason some of the most successful adaptations have been TV series that, over a long number of episodes, reproduce more of the source text than films can manage to.⁴ The majority of Quixote cinematic versions have had a running time of fewer than 120 minutes, a circumstance that has forced filmmakers and screenwriters to make difficult decisions regarding the choice of adventures and characters. The plight has proved itself frustrating for illustrious filmmakers such as Orson Wells and Terry Gilliam—Wells filmed his version from 1955 to 1972 before he desisted from completing it; Gilliam has taken 17 years to complete his.⁵ In their efforts to capture the spirit of the novel, Quixote films have often been very different from each other, prompting critics to discriminate among them; Spanish poet Pere Gimferrer (1968), for instance, singled out G. W. Pabst's (1933) and Grigori Kozintsev's (1957) as those that, in his view, best replicate Cervantes's novel. On the other hand, many critics have openly criticised the vast majority of films for failing to honour the spirit of the original text. Lorenzo López Sancho, for example, called Arthur Miller's *Man of La Mancha* (1972) a "pitiful version."⁶ J. A. Garrido Ardila ("En la vigilia") regretted the particularly un-Spanish landscapes and characters in Peter Yates's 2000 version.

All in all, scholars concur on the unfeasibility of producing a Quixote film that covers the whole length of Cervantes's novel with its countless subtleties. Ferran Herranz is the latest critic to insist on this. In his historical overview of *Don Quixote* on film, Herranz (10-11) highlights the impossibility to transfer the novel to film for many reasons, but particularly because of the length of the novel and the complexity of the diegesis. (Yet he acknowledges the arguments of those critics [for example, Jaime 69] who have considered that, because literature and film are so similar two forms of art, good film adaptations should be achievable.) Rafael de España ("¿Don Quijote en el cine?" 111-12) notes that it would be against the artistic principles of cinema to recreate in a film as many adventures and characters as those contained in *Don Quixote*, and that, accordingly, all Quixote films have selected a small number of episodes—the charge against the windmills being the one that all films tend to recreate. Herranz also observes that, as Jorge Urrutia (77-8) has underlined, different filmmakers will always construe and adapt literary works in different ways, and therefore they will produce films that are conspicuously different. As far as Cervantes's masterpiece is concerned, its complexities, Herranz argues (38), are the reason no film adaptation to date has been endorsed unanimously by literary critics. After one century of screen

² The Quixote films form a tradition that can adroitly be called a film *genre* in its own right, with countless films produced in many different countries and critiqued in countless scholarly books and articles since Fernández Cuenca two monographs published in the 1940s and Ramírez Morales in the 1950s, to those published in the last twenty years, including single-authored monographs (Cervera-Heredero; España; Santos; Herranz) and multi-author volumes (Losada; Payán; Rosa et al; Heredero).

³ For an overview of the film adaptations of Shakespeare's works see Russell Jackson.

⁴ The two best-known TV series in Spain were Manuel Gutiérrez Aragón's (1991) and Cruz Delgado's (1979-1981). Gutiérrez Aragón's version was made of five episodes totalling 310 minutes. Cruz Delgado's animated version became an international sensation and made Cervantes's classic available to a whole generation. Its 39 episodes, totalling approximately 19 hours, covered a considerable extension of the original story.

⁵ On Wells' project see, for instance, Esteve Rimbau and David Felipe Arranz.

⁶ On the critical controversies regarding *Man of La Mancha* see César Santos Fontela.

versions of *Don Quixote*, it has become clear that, unlike any other literary classics such as *Hamlet*, no Quixote film will please all literary and film critics. Hence Disney's producers, for instance, do not intend their forthcoming film to be the ultimate screen version of Cervantes's novel, but a blockbuster that viewers will enjoy, and one that will generate a substantial economic profit. Indeed, the film industry of the 21st century will not always adapt *Don Quixote* simply to match the artistic quality of Cervantes's novel; instead, film producers today are more inclined to deploying Cervantes's hero with a business mindset and fundamentally to generate profit.

Henceforth I would like to survey the Quixote films released between 2005 and 2015 in order to determine the main tendencies in this prolific genre. In so doing, I propose to borrow the terminology and methodology of the research conducted into other textual and visual adaptations of Cervantes's novel. Transnational studies of *Don Quixote*'s intertextual arc beyond Spain is a long-lived academic tradition. Scholarly interest in the theatrical adaptations of *Don Quixote* has increased in the past ten years and has now surveyed much of the literatures of Spain (for instance, Arellano), Britain (for instance, Garrido Ardila "El Quijote en el teatro inglés", "Las adaptaciones"), France (Marigno) and Germany (Rivero Iglesias). Needless to say, in the four-hundred-year history of Quixote plays we will immediately observe that playwrights have faced the same dilemma as every filmmaker—the choice of episodes. Indeed the tendencies among the playwrights and novelists who adapted or imitated *Don Quixote* have been remarkably similar to those followed by filmmakers. They all have utilised *Don Quixote* mainly in three different ways—adaptations of the novel; imitations; and texts that borrow what Jean Canavaggio and Ian Watt studied under the term *myth*.⁷ Accordingly, I will classify the cinematic versions compiled here under the following four categories: (1) adaptations, (2) sequels, (3) imitations, and (4) documentaries.

Using the terminology of film studies, I use the term Quixote *adaptation* to refer to films relating the story of Don Quixote, abridging the main plot of Cervantes's novel or reproducing specific episodes. A *sequel* is a film where Don Quixote is a character outwith Cervantes's novel. In a group of these sequels, Don Quixote sets out to live new adventures. In another group of sequels, he is a secondary character in a story where the main character is someone else.⁸ An *imitation* is a film that tells the story of a quixotic character recreating the so-called *Quixote myth* as described by Jean Canavaggio and Ian Watt.⁹ The first group of imitations deploy Quixote figures as champions of idealism or, in Canavaggio's words, the "messenger d'idéal" and "un rêveur animé par un idéal que le monde où il vit refuse d'admettre" (Canavaggio "Don Quichotte: un mythe pour notre temps?" 511). In the second group of imitations, the Quixote character is an individualistic character detached from society (Watt). In the third group, the Quixotic character is used in a parody. Finally, Don Quixote has also appeared on documentaries.

The chart below includes the Quixote films released between 2005 and 2015.¹⁰

7 The distinction between "Cervantean" and "Quixotic" texts is discussed in Garrido Ardila ("The Reception" 11-12). Similar categories had been discussed by Brean Hammond and Ronald Paulson.

8 Herranz calls them "variations" and discusses specifically those featuring Dulcinea and Sancho.

9 On the general topic of the Quixote myth, see the classic studies by Jean Canavaggio (2006) and Alexander Welsh (1981), where it is largely defined as a character with monomaniac tendencies that spouses obsolete or marginalised values, commonly idyllic ones in a worldly society. Antonio Santos (149) has observed that some of the best-known films of all times are based on this principle, for example, *Easy Rider* (1969) and *Thelma and Louise* (1991).

10 This list includes all forms of screen versions of *Don Quixote*—films for the big screen, TV series, episodes in TV series, animated pictures, etc. The two previous lists of films covering this period are in Herranz and in España (*De La Mancha a la pantalla*). I do not include here some of the productions listed in those two books in those instances where Cervantes's book or characters are not re-enacted or recreated, although the title might refer to Don Quixote. For instance, the animated film *Las tres mellizas: el enigma de don Quijote* (Jordi Valbuena, 2005) or the documentary *Sobreviviendo a don Quijote* (Gonzalo Crespo Gil, 2005).

Year	Country	Director	Title	Category
2005	Spain	R.D. Maroto	<i>Los Lunis y su amigo don Quijote</i>	Sequel
2005	Spain	R. Alcázar	<i>Las locuras de don Quijote</i>	Adaptation
2005	Spain-France-Belgium	J. Deschamps	<i>Don Quichotte, ou les mesaventures d'un homme en colère</i>	Adaptation
2005	Belgium	M. Bissot	<i>Don Quichotte</i>	Adaptation
2005	Israel	D. Rosenberg	<i>Don Kishot be' Yerushalaim</i>	Sequel
2005	USA	P. Costa	<i>Don Quixote of Bethlehem</i>	Sequel
2005	Italy	D. Tambasco	<i>I naufragi di Don Chisciotte</i>	Imitation
2005	Spain	A. Prieto Gracia	<i>Vencidos, o el sueño de la razón</i>	Imitation
2005	Spain-Germany-Holland-France	D. Serra and J. Serra	<i>Cervantes y la leyenda de don Quijote</i>	Documentary
2005	Spain	R. Fernández	<i>El secreto de don Quijote</i>	Documentary
2005	Spain	G. Crespo Gil	<i>Sobreviviendo a don Quijote</i>	Documentary
2005	Spain	S. Velasco	<i>Don Quijote de las galaxias</i>	Imitation
2005	Spain	A. Murga	<i>Quijote negro</i>	Imitation
2005	Ireland	T. O'Leary	<i>Da Quixote</i>	Imitation
2005	Spain	S. Villalba	<i>Imagina</i>	Imitation
2005	USA	K. Hughes	<i>Bad Dog and Superhero</i>	Imitation
2006	Spain	A. Serra	<i>Honor de caballería</i>	Imitation
2006	Italy	M. Paladino	<i>Quijote</i>	Documentary
2006	Spain	J. Rioyo, A. Marchena	<i>Quijote: cabalgando por el cine</i>	Documentary
2006	Mexico	A. R. Bernal	<i>Siguiendo al Quijote</i>	Imitation
2006	UK	W. Adcock	<i>NDP Philo Café</i>	Imitation
2006	USA	C. Olsenn, P. Vischer	<i>The Asparagus of Lamancha</i>	Imitation
2006	USA	T. Kluck, A. Thom	<i>Maya and Miguel: Maya Quixote and Miguel Panza</i>	Imitation
2006	South Korea	C. Hyun-Jung	<i>Korean Don Quixote, Lee Hise</i>	Imitation
2007	Spain-Italy	J. Pozo	<i>Donkey Xote</i>	Imitation
2007	Spain	A. Boadella	<i>En un lugar de Manhattan</i>	Documentary
2007	USA	R. Loomis	<i>Don Quixote de La Mancha</i>	Adaptation
2008	Spain-Germany	S. Tafel	<i>Don Quichote: Gib niemals auf!</i>	Sequel
2008	Spain	N. Fiol, A. Juanes, V. Olid	<i>Honor de caballería</i>	Imitation
2008	USA	W. Stiner	<i>Ser o estar</i>	Imitation
2009	USA	J. Hoffman, J.E. Patetzick	<i>Professor Quixote</i>	Imitation
2010	USA	M. Galuppo	<i>Where there were giants, he saw windmills</i>	Imitation
2010	China, Hong Kong	A. Gan	<i>Tan ji Ke De, Don Quijote</i>	Adaptation
2010	Spain	A. Zurera	<i>Las aventuras de don Quijote</i>	Adaptation
2010	USA	S. Ritz-Barr, H. Uchiyama	<i>Classics in Miniature: Quijote</i>	Adaptation
2011	France	C. Lavil	<i>Dan Quichotte et les femmes</i>	Sequel
2011	Belgium	D. Volckaert	<i>Quichotte's Eiland</i>	Imitation
2011	USA	E. Putzi	<i>Quixote in L.A.</i>	Imitation
2011	Belgium	J. Christiaen	<i>Plankton Invasion: Operation John Quixote</i>	Imitation
2011	Japan	S. Nakajima, Y. Matsunaga	<i>Don Kihote</i>	Imitation
2011	UK	C. Gómez	<i>The Ingenious Gardener Don Lewis of Staines</i>	Imitation
2011	Sweden	J. Bergström	<i>Donkey Shot</i>	Sequel
2012	Spain	S. Fariza	<i>Don Quijote y los demonios</i>	Sequel

Year	Country	Director	Title	Category
2012	USA	C.V. Duncan, T. Montoya	<i>Skum Quixote</i>	Sequel
2012	Brazil	V. Vasconcelos	<i>A solidão de Dom Quixote</i>	Imitation
2012	Germany	A. Loh	<i>Don Quijote: Ritter und Burgen</i>	Sequel
2012	Canada	T. Hayes	<i>Tom Quixote</i>	Imitation
2012	USA		<i>Dora the Explorer: Dora's Knighthood Adventure (animation)</i>	Sequel
2012	USA		<i>Dora the Explorer: Dora's Royal Rescue</i>	Sequel
2012	UK	A. Ezagouri	<i>Herzog: The Wrath of Klaus</i>	Documentary
2013	Argentina	R. Preve	<i>Garzón</i>	Imitation
2013	USA	D. Davaros, S. Engvold	<i>Don Quixote</i>	Imitation
2013	Spain	J. García	<i>Don Quijote</i>	Imitation
2013	USA	S. Hood	<i>I, Don Quixote</i>	Adaptation
2013	Colombia	C. Guillot, J.M. Urbina	<i>Don Quijote de la Láctea</i>	Sequel
2014	Portugal-France	M. de Oliveira	<i>O velho do réstelo</i>	Sequel
2014	USA	C. Harris	<i>The Knight of Quixote</i>	Sequel
2014	Canada	T. Kampioni	<i>My Don Quixote</i>	Imitation
2014	Spain	V. Barca-Fontana	<i>Don Quixote in a Fragmented World</i>	Imitation/ Documentary
2014	Guatemala	C. Hummerfeldt	<i>Sobre tigres y Quijotes</i>	Imitation/ Documentary
2014	USA	R. Bardy	<i>Dulcinea</i>	Imitation
2015	USA	D. Beier, D. Dorsey, M. Ibrahim, A. Kolodney, W. Lowell, D. Metz, B. Somerhalder, A. Waksman, J. YonKondi, X. Zhang	<i>Don Quixote: The Ingenious Gentleman of La Mancha</i>	Adaptation
2015	USA	N. Alvo	<i>The Quixotic Duo</i>	Imitation
2015	USA	D. Belovarski	<i>Quixotic</i>	Imitation
2015	Uruguay-Holland	J. Menoni	<i>Un Quijote modern</i>	Imitation
2015	Iran	G. Alimihamadi, E. Mohammadloo	<i>Deja Vu. Don Quixote. Capitalism</i>	Imitation
2015	USA		<i>Jake and the Neverland Pirates: Captain Quixote</i>	Sequel
2015	USA	N. Borges	<i>Sparkle: A Don Quixote Story</i>	Imitation

The first consideration that needs to be made in view of this list, is the widespread international interest of the film industry in *Don Quixote*, which is also proof of its extraordinary fame across the globe. The story, the character and the myth have been borrowed in films produced in more than 20 countries in three continents, including in six international co-productions. Surprisingly, perhaps, Spain is not the country with the highest number of Quixote cinematic versions during 2005-2015—filmmakers in the US have produced 22 films, compared to 17 filmed in Spain, a revealing figure that is a testament to the popularity of Cervantes's novel and hero in present-day US culture. On the other hand, filmmakers in Spanish-speaking Latin America have shown very little interest in the most internationally acclaimed book ever written in the Spanish language—it has scarcely been the object of cinematic versions in Mexico, Colombia and Guatemala (one in each country) in addition to the Argentinean TV series *Garzón*. Besides Spain and the US, the countries where more than one Quixote films have been produced are, the UK and Belgium with three films each, ahead of Italy and Canada with two films each. The countries where only one

Quixote picture has been made are Israel, Mexico, South Korea, France, Japan, Sweden, Brazil, Germany, Argentina, Colombia, Guatemala and Iran. Naturally, quantity does not always equate with quality. For instance, the three British films are not the most aesthetically impressive tributes to Cervantes's novel—*NDP Philo Café* is a third-rate detective film; *The Ingenious Gardener Don Lewis of Staines* is the story of a Quixotic character obsessed with Gilliam's version of *Don Quixote*, not with the Spanish novel; and *Herzog: The Wrath of Klaus* is an unpretentious documentary on how to film *Don Quixote*. Conversely, *Tang Ji Ke De*, co-produced in China and Hong Kong and the only Quixote film made in the Far East between 2005 and 2015, is an ambitious 106-minute adaptation, regarded as China's first fully-3D film, which was the third most profitable film ever released in China.

An analysis of the 2005-2015 list of Quixote films reveals the present-day tendencies in the use of Cervantes's hero on film. Of the total 68 productions, only nine are adaptations of the Spanish novel. The majority are imitations—thirty-five of them—that use the Quixotic myth in the three styles mentioned above—the dreamer, the individualist, and the parodic Quixotes. Sixteen are sequels that tell of Don Quixote's adventures outside the novel or transport him to the story of other characters. Seven are documentaries on *Don Quixote* the novel, and two are documentaries on the lives of persons whose lives resemble Quixotic idealism.

The obvious corollary is that adaptations, particularly those aspiring to transfer the full story narrated in the novel to the screen, have become a rarity in the film industry. Such big productions are challenging and expensive to produce, and when one such film is in production, it becomes news, as the recent example of Disney's project shows. Additionally, after more than one hundred years of adaptations that have, in one way or another, disappointed critics and viewers, it is also understandable that the film industry may regard any such attempts a risk both artistically and commercially. Disney's forthcoming film also demonstrates that, because *Don Quixote* is today seen as a particularly challenging novel to transfer to the screen, any adaptations must be undertaken with a very clear and focused aim and approach—for example, the blockbuster intended for large audiences rather than for Cervantophiles and dilettanti. I will next showcase some of the recent trends in each of the Quixote film categories in order to chart the present tendencies.

The nine adaptations released over those ten years are by no means a small achievement—on average, the story of Don Quixote has been taken to the screen on an average of nearly once a year, an impressive achievement unmatched by most (perhaps all) literary classics. These nine films were produced across the world, four of them in the US, two in Spain, one in Belgium, in addition to two co-productions, in Spain-France-Belgium and in China-Hong-Kong.

The first of the two Spanish adaptations is *Las locuras de don Quijote* in which the abridged story is complemented with sections in the fashion of a documentary on the life of Cervantes. The aim of the producer is not so much the artistic adaptation of the literary masterpiece, but a fresh overview of the book and its author that speaks to viewers in a different way by providing an insight into the novel's author. The co-production *Don Quichotte, ou les mésaventures d'un homme en colère* was mainly made in France. It is a 90-minute picture that approaches *Don Quixote* from a metafictional perspective, telling the experience of a director who takes on the challenge of adapting Cervantes's novel. French is also the language of the Belgian 129-minute film *Don Quichotte* presented as “Une adaptation grand-guignolesque et jubilatoire.” The TV film *Don Quixote de La Mancha* was a recreation of the novel's plot using puppets. It was part of the US series *World Literature Kid Smart Classics* that included other famous literary masterpieces such as *Romeo and Julie* and *The Odyssey*. As mentioned above, *Tan ji Ke De* was produced entirely in 3D. It made extensive use of special effects. The second Spanish picture of this period is the 73-minute animated film for children titled *Las aventuras de don Quijote*. In order to make the story more appealing to children, the adventures of Don Quixote are narrated by a mouse living in Cervantes's house. As Cervantes writes chapter after chapter, every evening, the mouse retells them to his offspring. The US educational factory Classics in Miniature produced a 20-minute version of *Don Quixote* with puppets comprised of a good selection of adventures from the original text giving an eloquent summary of the novel. *I, Don Quixote* was also filmed in the US. With a running time of just 6 minutes, it is one of the shortest adaptations ever, recreating parts of the musical *Man of La Mancha*. The film titled *Don Quixote: The Ingenious Gentleman of La Mancha* (also called *The Legend of the Knight*) is an experimental project developed by teachers and students in the School of

Cinematic Arts of the University of Southern California at Los Angeles. This 83-minute picture was filmed by teams of students working under eight different directors, whose work was afterwards assembled resulting in a straightforward narration of Cervantes's novel.¹¹ In sum, these nine projects were all planned to suit specific audiences rather than achieving the ultimate cinematic version of *Don Quixote*—the educational films addressed to children, the university production intended to train students in filming, the 3D film, or the Belgian “jubilatoire” version.

The sixteen sequels tell of Don Quixote's further adventures outside Cervantes's novel and as a supporting character in someone else's story. Cervantes's hero is the protagonist in *Don Kishot be' Yerushalaim*, the story of his journey to Israel to take down the wall between Israel and Palestine. Also in *Don Quixote in Bethlehem*, the Don visits Christ's birthplace to try to restore peace in the Middle East. *Don Quijote y los demonios* is a very free recreation of the novel's episode where Master Peter stages the chivalric story of Melissendra, one that can be regarded as a sequel as it takes Don Quixote outside the plot of the novel. In the German picture *Don Quijote: Ritter und Burgen*, the Manchegan knight meets Spanish historical characters from the Middle Ages, including El Cid and the Castilian kings Alfonso X and Pedro I. In *Don Quijote de la Láctea Dulcinea* is the heiress of a galactic empire in which the Spanish language is treasured as the ultimate sign of identity; she commissions Don Quixote to research the etymology of words. *The Knight of Quixote* brings Don Quixote to the twenty-first century and relates his death. *Skum Quixote* is perhaps the most bizarre of these sequels—a gore comic thriller with a protagonist called Skum Quixote. In the Swedish *Donkey Shot*, Don Quixote becomes quixotically obsessed with a grotesque waitress called Dulcinea. Don Quixote is a supporting character, for instance, in an episode of the Spanish TV children series *Los lunis* and in episodes of the popular US television programmes for children *Dora the Explorer* and *Jack and the Neverland Pirates*.

The imitations where the Quixotic myth is deployed are the most prolific variety of Quixote films. The thirty-five imitations listed above have been produced in countries across the world and are a testament to the world's fascination with Don Quixote as a universal myth. The majority of these pictures stress their relation to Cervantes's hero by using the name *Quixote* in their titles.

The first of the three groups of Quixotic imitations is comprised of films that recreate the myth of the dreamer and champion of high ideals, commonly with the purpose of highlighting the maladies of today's society. In the Spanish picture *Vencidos, o el sueño de la razón* the main character is a man who, after reading Cervantes's novel, believes he is Don Quixote, and sallies into the world to fight for justice. The protagonist of *Quijote negro* is an African immigrant who makes it to Europe, provoking a reflection on the hardships of immigrants and the selfishness of developed countries. In *Siguiendo a Don Quijote*, the Quixotic character is a pauper whose hardships expose social inequality. *Tom Quixote* is based on real facts; its protagonist Tom Crean is the director of a small business who finds himself fighting in Quixotic fashion the big, greedy companies of his business sector. The social malady in *My Quixote* is technology precluding face-to-face human communication—the eponymous Quixote seeks to overcome the communication barriers imposed by technology and reach his romantic interest. We also find idealist dreamers in the two sequels mentioned above—*Don Kishot be' Yerushalaim* and *Don Quixote in Bethlehem* where filmmakers utilise the Don in order to call for peace in the Middle East.

In the second group of imitations, the Quixotic characters are typified by a strong and alienating sense of individualism that places them outwith their societies. The Irish film *Da Quixote* follows the adventures of an elderly man with fixed ideas. The US picture *Professor Quixote* is the story a Spanish university teacher named Alonso Quijano who suddenly becomes insane and sets out to live chivalric adventures (not always with the intention of upholding any form of social idealism). In the Italian *I naufragi di Don Chisciotte*, two castaways believe they are Cervantes's knight and his squire. In *Quixote in L.A.* the Quixotic protagonist is aided by a Sanchesque companion to steal a sixteenth-century Spanish armour from a museum. The protagonist of *Un Quijote moderno* believes to be Don Quixote in one of the novel's chapters. In different

¹¹ Another film made by students is *Donkey Shot*. Produced and filmed by students at the Folkhögskolan Hvilan, in the 6-minute *Donkey Shot* the character identified as Don Quixote is dressed in 19th-century military fashion, Sancho Panza wears a Mexican hat and poncho, and Dulcinea is played by a male student with a wig.

ways, these characters are aloof in the world, a circumstance that the filmmakers have identified as a form of Quixotism. The Argentinean TV series *Garzón* does not use the name *Quixote* in its title but was advertised as an imitation of *Don Quixote*—the story of a mechanic who embarks on a melancholic trip to revive the past.

The third form of imitation is the parody of film or television genres. The first of the two specimens of parody is *Spankle: A Don Quixote Story*, the tale of a girl who grows obsessed with the cult of celebrities in television and the media and comes to believe she is a celebrity herself. The US picture produced by SUNY and titled simply *Don Quixote* is a parody of westerns where a lover of this filmic genre thinks he is a cowboy in a film.

The first three documentaries on *Don Quixote* were released in Spain in 2005, year of the quatercentenary of Part I, and reflect on different characteristics of Cervantes's novel. Subsequent documentaries have predominantly explored instances of Don Quixote's reception. For example, the subject of *En un lugar de Manhattan* is the theatrical adaptation of *Don Quixote* produced by Albert Boadella (who also directs this documentary). Particularly interesting are two documentaries that follow the experiences of Quixotic characters in order to showcase how the Quixote myth is nowadays also used to analyse society—*Sobre tigres y Quijotes* centres on a green activist who takes upon himself to defend a natural reserve in Guatemala; *Don Quixote in a Fragmented World* introduces the life and the works of a New York urban artist.

This succinct analysis of the Quixote films produced between 2005 and 2015 leads to the following conclusions. The 68 productions listed here are proof that Don Quixote is, more than ever, an attractive motif for the film and television industry. Filmmakers seldom commit to big productions seeking to replicate the original novel, perhaps owing to the unfeasibility to reproduce word-by-word the novel or even a small part of it, and also owing to the frustration expressed by previous directors such as Welles and Gilliam. Those who decide to recreate the novel do so with very specific aims, mostly with an educational purpose (always addressing children) or from an innovative perspective (for example, the extensive use of special effects, and the metafictional perspective). Alongside these nine adaptations of the novel, a vast quantity of other films have deployed the figure of Don Quixote (the character) in two ways—(1) transporting him outside Cervantes's novel so that he lives further adventures or appears as a supporting character in the stories of others; and (2) imitating the motif of the Quixotic character whose idealism leads him to confront his society or who simply becomes a tool to parody a (filmic) genre. The 16 sequels and 35 imitations prove that *Don Quixote* is today a well-known literary work in the film industry and, above all, one that is regarded as highly appealing to viewers.

The films released between 2005 and 2015, during the peak of international interest in *Don Quixote* prompted by the quatercentenaries of Parts I and II, form a group of pictures that can help future research to understand better the ways in which *Don Quixote* (the book and the myth) are construed nowadays—as the literary masterpiece that everyone appreciates and children need to learn about, and as the champion of idealism that will confront his cruel society to fight for justice or simply to condemn its materialism. In this article, we have also corroborated that the recent Quixote films follow different tendencies that confirm Cervantes's text and myth as a versatile model for filmmakers and as an attractive cultural icon appreciated internationally.

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