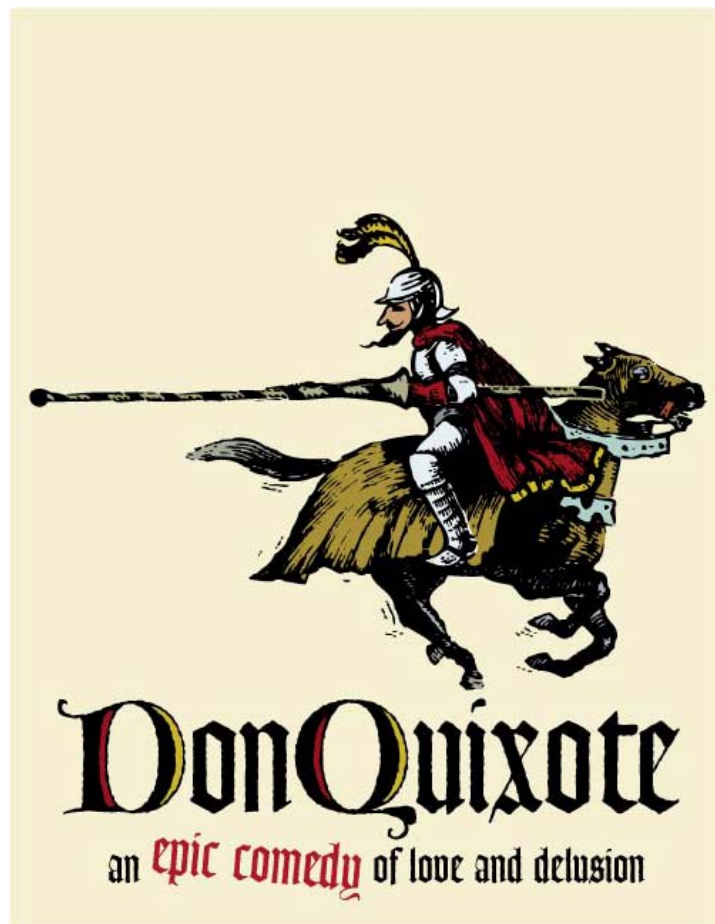


ARTS CLUB THEATRE COMPANY
TEACHER RESOURCE GUIDE
2010/2011 Season



Granville Island Stage
September 23 – October 23, 2010

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WELCOME

This guide was created to encourage teachers, students, and audience members to explore the play further, either before or after the actual performance.

If you have any questions, comments or suggestions for the guide, please contact our group sales representative at 604.687.5315 x253, or by email at groups@artsclub.com.

ABOUT THE COMPANY

The Arts Club of Vancouver was founded in 1958 as a private club for artists, musicians, and actors, and officially became the Arts Club Theatre in 1964 when the company opened its first stage at a converted gospel hall at Seymour and Davie Streets.

Now in its 47th season of producing professional live theatre in Vancouver, the Arts Club Theatre Company is a non-profit charitable organization that operates two theatres, the Granville Island Stage and the Stanley Industrial Alliance Stage, on a year-round basis. Our popular productions range from musicals and contemporary comedies to new works and classics. The company also tours provincially on a regular basis, with a three-show season presented at venues around British Columbia.

Don Quixote is generously supported by Production Sponsor:



SYNOPSIS OF THE NOVEL

Miguel de Cervantes' *immortal quest* has captivated readers for over four centuries. *Don Quixote's* tale of courage and madness is re-imagined with masks, magic, and mayhem. *Physical comedy at its finest.*



Peter Anderson. Photo by David Cooper.

Don Quixote is a middle-aged gentleman from the region of La Mancha in central Spain. Obsessed with the chivalrous ideals touted in books he has read, he decides to take up his lance and sword to defend the helpless and destroy the wicked. After a first failed adventure, he sets out on a second one with a somewhat befuddled laborer named Sancho Panza, whom he has persuaded to accompany him as his faithful squire. In return for Sancho's services, Don Quixote promises to make Sancho the wealthy governor of an isle. On his horse, Rocinante, a barn nag well past his prime, Don Quixote rides the roads of Spain in search of glory and grand adventure. He gives up food, shelter, and comfort, all in the name of a peasant woman, Dulcinea del Toboso, whom he envisions as a princess.

On his second expedition, Don Quixote becomes more of a bandit than a savior, stealing from and hurting baffled and justifiably angry citizens while acting out against what he perceives as threats to his knighthood or to the world. Don Quixote abandons a boy, leaving him in the hands of an evil farmer simply because the farmer swears an oath that he will not harm the boy. He steals a barber's basin that he believes to be the mythic Mambrino's helmet, and he becomes convinced of the healing powers of the Balsam of Fierbras, an elixir that makes him so ill that, by comparison, he later feels healed. Sancho stands by Don Quixote, often bearing the brunt of the punishments that arise from Don Quixote's behavior.

The story of Don Quixote's deeds includes the stories of those he meets on his journey. Don Quixote witnesses the funeral of a student who dies as a result of his love for a disdainful lady turned shepherdess. He frees a wicked and devious galley slave, Gines de Pasamonte, and unwittingly reunites two bereaved couples, Cardenio and Lucinda, and Ferdinand and Dorothea. Torn apart by Ferdinand's treachery, the four lovers finally come together at an inn where Don Quixote sleeps, dreaming that he is battling a giant.

Along the way, the simple Sancho plays the straight man to Don Quixote, trying his best to correct his master's outlandish fantasies. Two of Don Quixote's friends, the priest and the barber, come to drag him home. Believing that he is under the force of

an enchantment, he accompanies them, thus ending his second expedition and the First Part of the novel.

The Second Part of the novel begins with a passionate invective against a phony sequel of *Don Quixote* that was published in the interim between Cervantes's two parts. Everywhere Don Quixote goes, his reputation—gleaned by others from both the real and the false versions of the story—precedes him.

As the two embark on their journey, Sancho lies to Don Quixote, telling him that an evil enchanter has transformed Dulcinea into a peasant girl. Undoing this enchantment, in which even Sancho comes to believe, becomes Don Quixote's chief goal.

Don Quixote meets a Duke and Duchess who conspire to play tricks on him. They make a servant dress up as Merlin, for example, and tell Don Quixote that Dulcinea's enchantment—which they know to be a hoax—can be undone only if Sancho whips himself 3,300 times on his naked backside. Under the watch of the Duke and Duchess, Don Quixote and Sancho undertake several adventures. They set out on a flying wooden horse, hoping to slay a giant who has turned a princess and her lover into metal figurines and bearded the princess's female servants.

During his stay with the Duke, Sancho becomes governor of a fictitious isle. He rules for ten days until he is wounded in an onslaught the Duke and Duchess sponsor for their entertainment. Sancho reasons that it is better to be a happy laborer than a miserable governor.

A young maid at the Duchess's home falls in love with Don Quixote, but he remains a staunch worshipper of Dulcinea. Their never-consummated affair amuses the court to no end. Finally, Don Quixote sets out again on his journey, but his demise comes quickly. Shortly after his arrival in Barcelona, the Knight of the White Moon—actually an old friend in disguise—vanquishes him.

Cervantes relates the story of Don Quixote as a history, which he claims he has translated from a manuscript written by a Moor named Cide Hamete Benengeli. Cervantes becomes a party to his own fiction, even allowing Sancho and Don Quixote to modify their own histories and comment negatively upon the false history published in their names.

In the end, the beaten and battered Don Quixote forswears all the chivalric truths he followed so fervently and dies from a fever. With his death, knights-errant become extinct. Benengeli returns at the end of the novel to tell us that illustrating the demise of chivalry was his main purpose in writing the history of Don Quixote.

ABOUT MIGUEL DE CERVANTES SAAVEDRA



Miguel de Cervantes; engraving by Mackenzie, c. 1600.

We know little about the birth of Miguel de Cervantes Saavedra. The exact date cannot be found in any registry. Perhaps he was born the 29th of September, the day of San Miguel, for which he was named. We do know that he was born in Alcalá de Henares, a small university town near Madrid, where he was baptised in the church of Santa María on October 9, 1547. Cervantes was the fourth of the seven children born to Doña Leonor de Cortinas and Don Rodrigo de Cervantes, an itinerant surgeon who struggled to maintain his practice and his family by travelling throughout Spain.

Little more is known about the first twenty years of Cervantes' life. He is thought to have gone to school in Valladolid and Sevilla. We don't know any dates

except that in 1567-68, he was registered in the school of the Spanish humanist, Juan Lopez de Hoyos, in Madrid.

In 1569 Cervantes travelled to Italy to serve in the household of an Italian nobleman and, a year later, he joined the Spanish military. On September 7, 1571, he fought bravely against the Turks at the Battle of Lepanto where he was seriously wounded and lost the use of his left hand. After a lengthy period of recovery, he decided to return to the soldier's life. In April 1572, he joined the company of Manuel Ponce de León, where we believe his brother Rodrigo was also enrolled. Together they participated in a number of battles.

The brothers Cervantes departed Italy for Spain in 1575. They were captured during the return journey by pirates and taken to Algiers, where they were imprisoned and where they bravely jeopardized their lives trying to escape. After five years of captivity, Cervantes was liberated, thanks to the negotiations of the Trinitarian fathers. (His brother had already been released.) On the 27th of October, he arrived in Valencia, poor (his father had to sell all his possessions for the ransom) and humiliated. The experience was a turning point in his life, and numerous references to the themes of freedom and captivity appear in his work.

Cervantes came back from Algiers deeply in debt because of the ransom paid to release him. To earn money, he decided to reenlist in the army. He went to Portugal and took part in the battle of "Las Azores" in 1582. One year later, he returned to Spain with the manuscript of a romance, *La Galatea* and possibly the first part of *Persiles y Segismunda*. He also brought some notes for his biography. During this year, a child named Isabel de Saavedra was born to Cervantes and a lady of Lisbon's aristocracy.

On December 12, 1584, 37 year old Miguel de Cervantes Saavedra married Doña Catalina de Palacios Salazara, a woman almost twenty years younger. The marriage obliged Cervantes to look for a job and in 1588 he secured a position as a government official in the south of Spain, requisitioning wheat and olive oil for the campaign of the Invincible Armada.

His new position gave him the opportunity to learn the customs and habits of Sevilla, traditions he described in *Don Quixote*. He was arrested twice in Sevilla for taking possession of merchandise belonging to the deacon of Sevilla's Cathedral. These experiences justify the legend that the first part of *Don Quixote* was written in jail. His stay in Sevilla was a period of calamities for Cervantes. His luck was not better in literature. In 1595, he won first prize (three silver spoons) in a poem competition and, three years later, his song *El entierro del Rey Felipe II en Sevilla* received some attention, although the rest of his poems were to remain unpublished.

La gitanilla, *Rinconete y Cortadillo*, *La Galatea* and *Persiles y Segismunda* are among his lasting works, but without a doubt his most famous creation is *don Quixote, El Ingenioso Hidalgo de la Mancha*, considered the first modern novel. The first part was published in 1605, when Cervantes was 57. This is why we can say that this work is the experience of his entire life. A few weeks after its publication, three falsified editions appeared in Lisbon. Although Cervantes became an overnight success, his economic problems didn't disappear. That same year, he was accused of participating in a fight, and he and his family were arrested and held in jail for more than a week. It is rumoured that he spent the following three years in hiding.

From 1609 to 1616, Cervantes lived again in Madrid. In 1609, he was invited to become a member of the new fraternity "Los Esclavos del Santo Sacramento" and his wife entered the convent of the order of San Francisco. In 1612, the author became a member of a new literary club: "Academia Salvaje".

During his Madrid years, Cervantes was a very prolific writer. He wrote his *Novelas Ejemplares* (1613), the burlesque poem *Viaje del Parnaso* and a prose version of the poem (included in *El Parnaso*, 1614). In 1614, another author, Alonso Fernández de Tordesillas, published a second part of *Don Quixote*, before Cervantes had done so. This convinced Cervantes to continue his work (1615). Cervantes' second part of *Don Quixote* was published in Brussels (1615), in Valencia (1616) and in Lisbon (1617). The first translation was made in 1618, to French. Since 1617, the novel's two sections have been published as one volume.

Close to the end of his life, Cervantes became a member of the order of San Francisco. The Franciscans buried don Miguel de Cervantes, by then called "the prince of ingenius," in Madrid, April 23, 1616, the same day another literary giant, William Shakespeare, was put to rest in England. The Franciscans buried Don Cervantes in a Trinitarian monastery in Madrid.

ANALYSIS ON THE MAJOR CHARACTERS

DON QUIXOTE DE LA MANCHA

The title character, Don Quixote is a gaunt, middle-aged gentleman who, having gone mad from reading too many books about chivalrous knights, determines to set off on a great adventure to win honor and glory in the name of his invented ladylove, Dulcinea. Don Quixote longs for a sense of purpose and beauty—two things he believes the world lacks—and hopes to bring order to a tumultuous world by reinstating the chivalric code of the knights-errant. Initially, Don Qui-xote’s good intentions do only harm to those he meets, since he is largely unable to see the world as it really is.

As the novel progresses, Don Quixote, with the help of his faithful squire Sancho, slowly distinguishes between reality and the pictures in his head. Nonetheless, until his final sanity-inducing illness, he remains true to his chivalric conception of right and wrong. Even though his vision clears enough to reveal to him that the inns he sees are just inns, not castles as he previously believed, he never gives up on his absolute conviction that Dulcinea can save him from all misfortune. Furthermore, even when Don Quixote must retire from knight-errantry, he does so in the spirit of knight-errantry, holding to his vows and accepting his retirement as part of the terms of his defeat at the hands of the Knight of the White Moon. Despite his delusions, however, Don Quixote is fiercely intelligent and, at times, seemingly sane. He cogently and concisely talks about literature, soldiering, and government, among other topics.

No single analysis of Don Quixote’s character can adequately explain the split between his madness and his sanity. He remains a puzzle throughout the novel, a character with whom we may have difficulty identifying and sympathizing. We may see Don Quixote as coy and think that he really does know what is going on around him and that he merely chooses to ignore the world and the consequences of his disastrous actions. At several times in the novel, Cervantes validates this suspicion that Don Quixote may know more than he admits. Therefore, when Don Quixote suddenly declares himself sane at the end of the novel, we wonder at his ability to shake off his madness so quickly and ask whether he has at least partly feigned this madness. On the other hand, we can read Don Quixote’s character as a warning that even the most intelligent and otherwise practically minded person can fall victim to his own foolishness. Furthermore, we may see Don Quixote’s adventures as a warning that chivalry—or any other outmoded set of values—can both produce positive and negative outcomes. Given the social turmoil of the period in which Cervantes wrote, this latter reading is particularly appealing. Nonetheless, all of these readings of Don Quixote’s character operate in the novel.

SANCHO PANZA

The simple peasant who follows Don Quixote out of greed, curiosity, and loyalty, Sancho is the novel’s only character to exist both inside and outside of Don Quixote’s mad world. Other characters play along with and exploit Don Quixote’s madness, but Sancho often lives in and adores it, sometimes getting caught up in the madness

entirely. On the other hand, he often berates Don Quixote for his reliance on fantasy; in this sense, he is Don Quixote's foil. Whereas Don Quixote is too serious for his own good, Sancho has a quick sense of humor. Whereas Don Quixote pays lip service to a woman he has never even seen, Sancho truly loves his wife, Teresa. While Don Quixote deceives himself and others, Sancho lies only when it suits him.

Living in both Don Quixote's world and the world of his contemporaries, Sancho is able to create his own niche between them. He embodies the good and the bad aspects of both the current era and the bygone days of chivalry. He displays the faults that most of the sane characters in the novel exhibit but has an underlying honorable and compassionate streak that the others largely lack. Sancho does not share Don Quixote's maddening belief in chivalrous virtues, but he avoids swerving toward the other extreme that equates power with honor. Though Sancho begins the novel looking more like the contemporaries against whom Don Quixote rebels, he eventually relinquishes his fascination with these conventions and comes to live honorably and happily in his simple position in life. He therefore comes across as the character with the most varied perspective and the most wisdom, learning from the world around him thanks to his constant curiosity. Though Sancho is an appealing character on many levels, it is this curiosity that is responsible for much of our connection with him. He observes and thinks about Don Quixote, enabling us to judge Don Quixote. Sancho humanizes the story, bringing dignity and poise, but also humor and compassion.

Through Sancho, Cervantes critiques the ill-conceived equation of class and worth. Though Sancho is ignorant, illiterate, cowardly, and foolish, he nonetheless proves himself a wise and just ruler, a better governor than the educated, wealthy, and aristocratic Duke. By the time Sancho returns home for the last time, he has gained confidence in himself and in his ability to solve problems, regardless of his lower-class status. Sancho frequently reminds his listeners that God knows what he means. With this saying, he shows that faith in God may be a humanizing force that distinguishes truly honorable men, even when they have lower-class origins.

DULCINEA DEL TOBOSO

The unseen, unknown inspiration for all of Don Quixote's exploits, Dulcinea, we are told, is a simple peasant woman who has no knowledge of the valorous deeds that Don Quixote commits in her name. We never meet Dulcinea in the novel, and on the two occasions when it seems she might appear, some trickery keeps her away from the action. In the first case, the priest intercepts Sancho, who is on his way to deliver a letter to Dulcinea from Don Quixote. In the second instance, Sancho says that Dulcinea has been enchanted and that he thus cannot locate her.

Despite her absence from the novel, Dulcinea is an important force because she epitomizes Don Quixote's chivalric conception of the perfect woman. In his mind, she is beautiful and virtuous, and she makes up for her lack of background and lineage with her good deeds. Don Quixote describes her chiefly in poetic terms that do little to

specify her qualities. She is, therefore, important not for who she is but for what her character represents and for what she indicates about Don Quixote's character.

ABOUT ROY SURETTE

From the Playwrights Canada Press and Centaur Theatre Company:



Roy Surette is an accomplished award-winning theatre artist, who has many years of experience as an Artistic Director and more than 86 direction credits to his name. After graduating from Studio 58, Vancouver's leading professional theatre training program, Mr. Surette worked as an actor, box office manager, independent producer and founder of Burnaby Summer Theatre. His full fledge professional affiliations began with Carousel Theatre in Vancouver and then Western Canada Theatre Company in Kamloops, where he was Associate Artistic Director. In 1985 he was appointed Artistic Director of Touchstone Theatre, where he remained for twelve years and helped the company grow from a tiny \$30,000 annual budget to nearly \$300,000, while becoming a major player in Vancouver's theatre community, garnering many awards and accolades. During this time, Mr. Surette maintained a successful freelance career working with many of Canada's leading theatres on a wide variety of projects. In 1997, he left Touchstone to become Artistic Director of the Belfry Theatre in Victoria, where he currently completed his tenth season.

In Vancouver, Roy has directed award-winning productions including Bryden MacDonald's *Whale Riding Weather* as well as *Lion in the Streets*, *When We Were Singing*, *A Map of The Senses*, and Michel Marc Bouchard's *Lilies*. *The Number 14* took him to the New Victory Theatre on Broadway, the Royal Alexandra Theatre in Toronto, to Belfast and to Hong Kong. Roy directed *Mom's The Word 2: Unhinged* for the Arts Club Theatre in Vancouver and subsequent productions in Glasgow and Melbourne. At the Belfry Theatre, he directed over twenty-five plays including acclaimed productions of Stephen Massicotte's *Mary's Wedding*, Joan MacLeod's *Homechild* and Mark Hollman and Greg Kotis's *Urinetown: The Musical*. He also directed the premiere English Language production of Michel Marc Bouchard's *The Coronation Voyage* for Alberta Theatre Projects and the Belfry. He has won several Vancouver Jessie Richardson awards and Victoria's Monday Awards in recognition of his diverse body of work, most recently for Unless and Kevin Kerr's aerial comic tragedy *Skydive*, with co-director Stephen Drover. For Centaur Roy has directed *The Mystery of Maddy Heisler*, *Skydive*, *Shirley Valentine* and co-directed *With Bated Breath* with playwright Bryden MacDonald.

ABOUT THE PLAYWRIGHTS

COLIN HEATH

From the Axis Theatre Company:

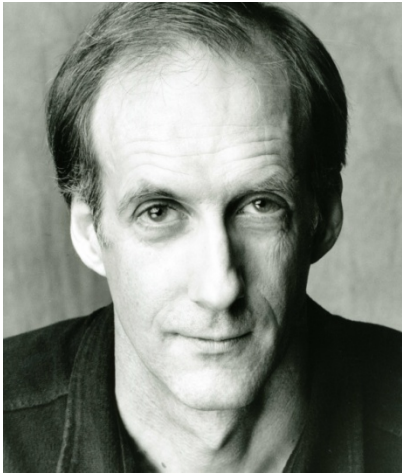


Colin shares a Jessie Richardson Award for Set Design of *Robinson Crusoe* with co-creator Michael Wolski. He also wrote and directed the award winning Axis Theatre's *For Art's Sake* and is also a founding member of their international hit comedy *The Number 14*. He toured as an acrobat with Le Cirque du Soleil and has appeared on many other stages throughout Canada, including the Royal Alexandra Theatre in Toronto, the Arts Club Theatre, the Vancouver Playhouse and Bard on the Beach. Some memorable productions include *Crazy For You* in Toronto,

Sweeney Todd and *Three Penny Opera* for the Arts Club Theatre, several summers at Bard on the Beach, the title role of *Peter Pan*, and in the successful national tour of *The Overcoat*. Recently he starred in the sold-out Caravan Farm Theatre production of *The Ballad of Weedy Peetstraw*. Colin's television credits include *Black Stallion*, *Police Academy*, *Kung Fu: The Legend Continues*, *Stargate: SG-1*, and a major role in the upcoming mini-series *Voyage of the Unicorn*.

PETER ANDERSON

From the American Conservatory Theater:



A graduate of the University of Michigan and Dell'Arte School of Physical Theatre, he has received six Jessie Richardson Awards as a playwright and actor in Vancouver, as well as Dora Mavor Moore and Betty Mitchell award nominations in Toronto and Calgary. Recent credits include *The Love List* (Vancouver Playhouse), Morris Panych's *7 Stories* (Theatre Calgary and Canadian Stage Company), and the roles of Vladimir and Lucky in two separate productions of *Waiting for Godot*. His trilogy, *The Mystery Cycle* (*Creation, Nativity, Passion*), based on medieval mystery plays, will be produced at the National Arts Centre in Ottawa beginning this Christmas. He is also

a co-creator of the long-running international hit *The Number 14* for Axis Theatre Company. Film and television credits include *The Overcoat* (Leo and Gemini award nominations for Best Performance), *Leaving Normal*, *The X Files*, *Stargate SG-1* and *Da Vinci's Inquest*.

HISTORICAL CONTEXT: RENAISSANCE AND THE BAROQUE

By Alberto S. Galindo

The Spanish Golden Age is comprised by the late years of the 16th Century Renaissance and the Baroque of most of the 17th Century. Many historians and literary scholars go further back in history to consider 1492 as a crucial date to the beginnings of this Golden Age due to the reorganization of the Spanish Catholic Empire by retaking political power from Muslims and the expulsion of Jews from the Iberian Peninsula. 1492 was also marked by the important publication of the *Gramática castellana*, the first grammar of the Spanish language. This text became crucial to the establishment of Spanish—then known as Castilian—as the main language of the empire. Main literary works began to be written in this language.

The Renaissance is a historical and cultural period focused in the harmony of the senses and admiration of the classical antiquity of Greece and Rome. The Renaissance leads into the Baroque, a period characterized by intensifying the experiences of the senses, emotions and the intellect. *Don Quixote* was a text produced during the Renaissance, but it was already showing some of the tendencies that would later become the Baroque. During the Baroque, there was a constant questioning of the differences between appearances and what seemed to be real. Cervantes took advantage of this situation by presenting in *Don Quixote*, for example, men dressed as women, or windmills believed to be giants. This overwhelming and dynamic stimulation was reflected on a style that sought to focus on stark contrasts and exaggeration in style. Unlike the pessimism that characterizes the Baroque, Cervantes held onto the optimistic and utopian ideals of the Renaissance by suggest that dialogue and compromise are crucial to any culture. As part of this optimism, instead of merely reflecting the religious intolerance of Counter Reformation of the Catholic Church, Cervantes engaged with other possibilities for interaction between religions.

Don Quixote is therefore a combination and confrontation of the ideals of the Renaissance and the doubts and excitement of the Baroque. On one hand, the novel introduces many levels of humor and satire—by means of Don Quixote’s adventures and perhaps ridiculous situations--with the objective of dealing with the constant pessimism around the characters. Such idealism is crucial to the Renaissance. On the other hand, the novel also presents the keen interest of the Baroque in reality itself and the hardships of daily life. Thus, the novel is constantly negotiating the two periods and two ways of creating art.

The Spanish Golden Age produced many influential literary texts in a variation of genres. Amongst the notable writers of this period is Luis de Góngora (1561-1627), who focused on the verse form and, especially the art of constructing metaphors. Francisco de Quevedo (1580-1645) wrote in both verse and prose to discuss spiritual values and the goal of a spiritual life. Theater reached its pinnacle at the time in the works of Lope de Vega (1562-1635) and Pedro Calderón de la Barca (1600-1681). Lope

de Vega, the most prolific Spanish writer, wrote many plays for three major audiences grouped by the Catholic Church, the monarchy, or the rest of the population. His plays dealt with issues of the historical and epic past, religion, or the honor of the people. Calderón's work presents an elaborate language rich in metaphors and concepts that reflected the creative environment of the Baroque. At the time, Lope de Vega's theater was geared towards a more general public, while Calderón's was acclaimed in a more aristocratic setting.

The cultural production of art and literature during the late Renaissance and the Baroque fostered a creative environment that nurtured the development of these writers and their texts. Through the juxtaposition and interaction of these two historical and literary periods, Cervantes was able to combine a plethora of ideas with many literary influences of his time. Thus, with these literary innovations, Cervantes created a major text, now described as a novel, which introduced ground-breaking techniques in a new literary form.

LITERARY STUDIES ON *DON QUIXOTE* AND ITS CULTURAL VALUE

By Alberto S. Galindo

The context of Cervantes's literary career is framed initially by two groundbreaking texts, *Lazarillo de Tormes*, a picaresque novel from 1554, and *Historia del Abencerraje y de la Hermosa Jarifa* (Story of the Abencerraje and the Beautiful Jarifa), a Moorish text from 1561. The picaresque novel is traditionally centered on a character of limited resources that depends on others to subsist. This literary genre uses satirical humor and moralizing tales to present the unfortunate circumstances faced by the character and how these events nurture a pessimist environment. These elements are central to Cervantes as they become the medium through which Don Quixote and other characters learn and inform their points of view. Another literary form that is central to Cervantes is the chivalric romance, which traditionally narrates a story involving knights and their adventures in one of three major geographic zones: England, France, and Rome. The plots of these romances would usually involve fights in a world of fantasy and a female character as the reward. This influence is present in *Don Quixote* in terms of the plot lines, but also in its language. Don Quixote speaks in an antiquated language that he has learned through chivalry books. On the other hand, Sancho constantly uses popular sayings, to Don Quixote's dislike.

The Russian philosopher and scholar Mikhail Bakhtin (1895-1975) sees *Don Quixote* as a radical shift in the production of literature. Rather than presenting one particular view of the world, Cervantes is credited for managing multiple characters with a variety of perspectives. Bakhtin also observes that *Don Quixote* successfully brings together different ways of articulating knowledge, incorporating chivalry romances, theater, and questions about individuals and society, among many others.

The research of Diana de Armas Wilson in *Cervantes, the Novel, and the New World* studies the origins of the novel and hypothesizes that Cervantes's text is highly influenced by the European presence in the New World and the reactions in the Americas to these different imperialist enterprises. Wilson establishes that Cervantes was not only influenced by the historical events and traditions in Spain, but that his country was also affected by texts written in the Americas. Wilson's ideas are vital to understanding the relationship between culture and politics, not only at that particular historical moment, but also, how *Don Quixote* is understood in the modern world.

Barbara Fuchs focuses on the negotiations in *Don Quixote* between issues of gender, religion, ethnicity, and national identity. In her book, *Passing for Spain*, Fuchs discusses the interactions between Christianity and Islam in order to present that the Cervantes's Spain was not homogenous in any political, social or religious terms. In terms of religion, the people of Spain had different systems of beliefs such as Catholicism, Judaism and Islamism. The country was in constant negotiations of these religions and *Don Quixote* clearly shows some of the debate on religion. Consider, for example, how Cervantes introduces the character of Cide Hamete Benengeli, a Moor writer, as

the actual writer of the text. Therefore, *Don Quixote* is a text that deals with part of the historical complexity of its time.

Current discussions on religious relations can look back at *Don Quixote* and its creative ways of negotiating different perspectives and beliefs. *Don Quixote* also reflects on politics and the distribution of power. Consider, for example, Sancho's effective government in the isle and the motives behind his resignation. In its scope, *Don Quixote* covers many aspects of difference between people, and thus demonstrates a high degree of relevance in contemporary culture.

FROM PAGE TO SCREEN TO STAGE: ADAPTATIONS IN DIFFERENT MEDIA

By Alberto S. Galindo

There have been many film adaptations of *Don Quixote*. Among them, a silent film, *Les Aventures de Don Quichotte de la Manche*, was made by French directors Lucien Nonguet and Ferdinand Zecca in 1903, showing the impact of Cervantes's groundbreaking text. Many other film adaptations have followed, notably including the 1947 film, *Don Quixote de la Mancha*, by Spanish director Rafael Gil. In 1965, a Broadway musical based on *Don Quixote* was put on the stage under the title *Man of La Mancha*. Director Arthur Hiller made a film version of this stage musical in 1972 with film stars Peter O'Toole and Sophia Loren.

Orson Welles started a film version of *Don Quixote* in 1955, and although he never finished the project, Spanish director Jesús "Jess" Franco put together some of the available footage and released it in 1992. In 2002, film directors Keith Fulton and Louis Pepe presented the documentary *Lost in La Mancha* based on Terry Gilliam's failed attempt to film *The Man Who Killed Don Quixote* in 2000.

The novel has also been reinterpreted in dance by choreographer George Balanchine. A ballet with music by Ludwig Minkus was made into a well known film (1973) starring Robert Helpmann and Rudolf Nureyev.

WEBSITES TO EXPLORE

<http://www.sparknotes.com/lit/donquixote/>
SparkNotes on Don Quixote.

<http://www.britannica.com/EBchecked/topic/103673/Miguel-de-Cervantes>
Britannica Online Encyclopedia on Miguel de Cervantes.

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ATTENDING THE SHOW

ARRIVING AT THE THEATRE

Please arrive at the theatre with ample time (45–60 minutes, depending on the size of your group) to pick up and distribute tickets and resolve any seating issues within your group. Please ensure chaperones arrive before or at the same time as students.

Buses may unload passengers in the loading zone in front of the theatre but engines must be turned off while doing so. Once passengers have exited the vehicle, please be advised that you must find alternate parking for the duration of the show.

THEATRE ETIQUETTE

In order to ensure an enjoyable show for all audience members, please impart some general theatre etiquette to students. They should keep in mind that this is not a movie theatre and different audience etiquette applies to a live theatre environment.

- It is important to turn off wristwatch alarms, cellular phones, and beepers for the duration of the show. If you are concerned about missing an emergency call, please leave your name or device and seat location with an usher and we will alert you if a call comes through.
- No outside food or drink is allowed in the theatre or lobby.
- Please finish refreshments purchased at the concession in the lobby before entering the theatre.
- We request that you refrain from eating or unwrapping candy in the theatre, as it is a distraction for others.
- Please be modest with your use of fragrances so that audience members with allergies can also enjoy the performance.
- Seating at The Stanley Industrial Alliance Stage and the Granville Island Stage is assigned. Please sit in your assigned seat and respect the fact that other seats have been reserved for other patrons.
- If you must leave the theatre during the performance, you will not be seated again until the intermission or another appropriate interval.
- Please respect your fellow audience members and the performers by refraining from talking during the performance. Even whispers carry!
- If you have a complaint about another guest, please tell an usher or the Audience Services Manager rather than approaching the person yourself. We will be happy to address concerns on your behalf.

QUESTIONS FOR FURTHER DISCUSSION

1. How does Don Quixote's perception of reality affect other characters' perceptions of the world? Does his disregard for social convention change the rules of conduct for the other characters?
2. What attitude does the novel take toward social class? How is social class a factor in relationships between characters?
3. Like Hamlet's madness, Don Quixote's insanity is the subject of much controversy among literary critics. Is Don Quixote really insane, or is his behavior a conscious choice? What might account for the change in his behavior over the course of the novel?
4. Many characters in the story serve as foils, or opposites, of other characters. What role do these opposed pairs play in developing the themes of the story?
5. What is the role of parody in *Don Quixote*? How does the story mock books of chivalry, and how does it defend them? Do the characters who mock and try to humiliate Don Quixote come across in a positive or a negative light?
6. *Don Quixote* highly values genuine romantic love, yet many of the love stories are resolved only through trickery. What is Cervantes implying if true love can be realized only by deceit?

SOURCES

www.donquijote.org

www.sparknotes.com

<http://www.repertorio.org/>

www.britannica.com

www.wikipedia.org