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Don Quijote a Través de La Literatura Infantil/Don Quijote Through Children's Literature

Elizabeth Exo
Illinois Wesleyan University

Carolyn Nadeau, Faculty Advisor
Illinois Wesleyan University

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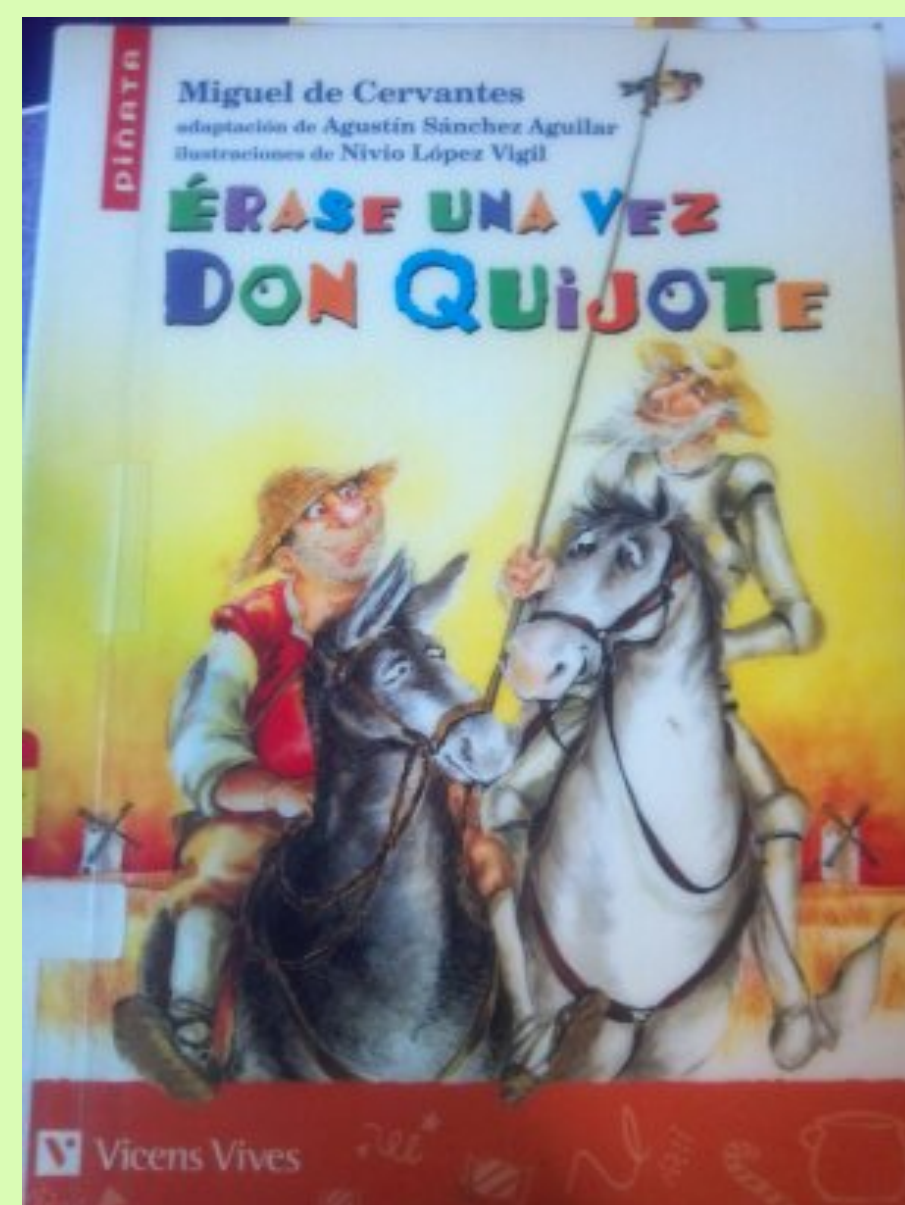
Don Quijote a través de la literatura infantil/Don Quixote Through Children's Literature

Elizabeth Exo and Carolyn Nadeau*

Hispanic Studies Department, Illinois Wesleyan University

The Need for Adaptations of *Don Quixote*

- “Enables [young readers] to get to know the characters, their fortunes and adversities, and increases the likelihood that these same readers will voluntarily search out the originals when they are ready for them.” (Salstad, 784).
- They allow access to the world of don Quixote in an enjoyable, fun, colorful, and visual way. (Borda Cespo 32).
- Adapted versions of *Don Quixote* preserve important themes such as friendship, duality, and identity that appear in the original text.



These are the five adaptations that I analyzed in this investigation. From top left in a clockwise motion: *The Last Knight*, *Un quijote en bicicleta*, *La descomunal batalla de don Quijote*, *Érase una vez don Quijote*, and *Las aventuras de don Quijote*.

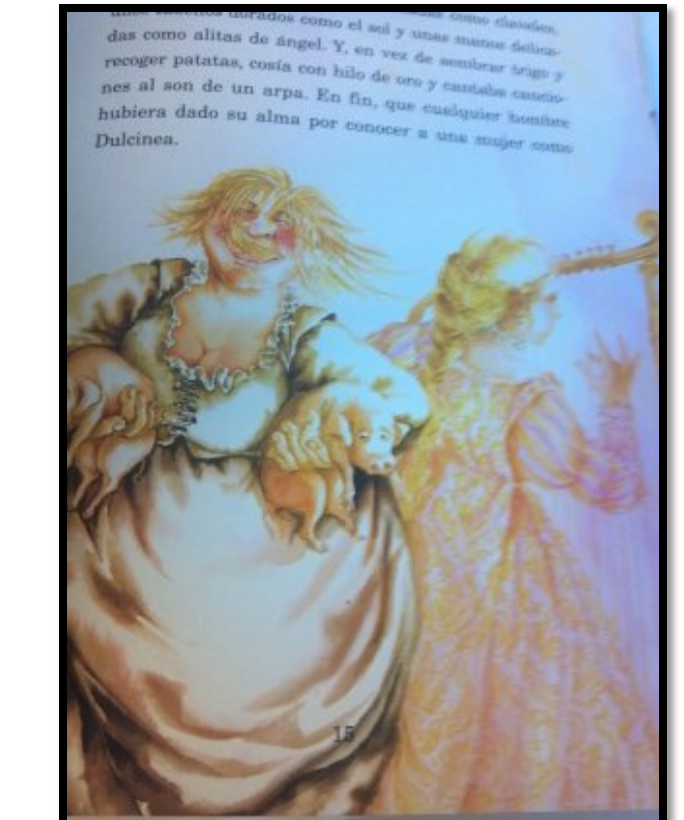
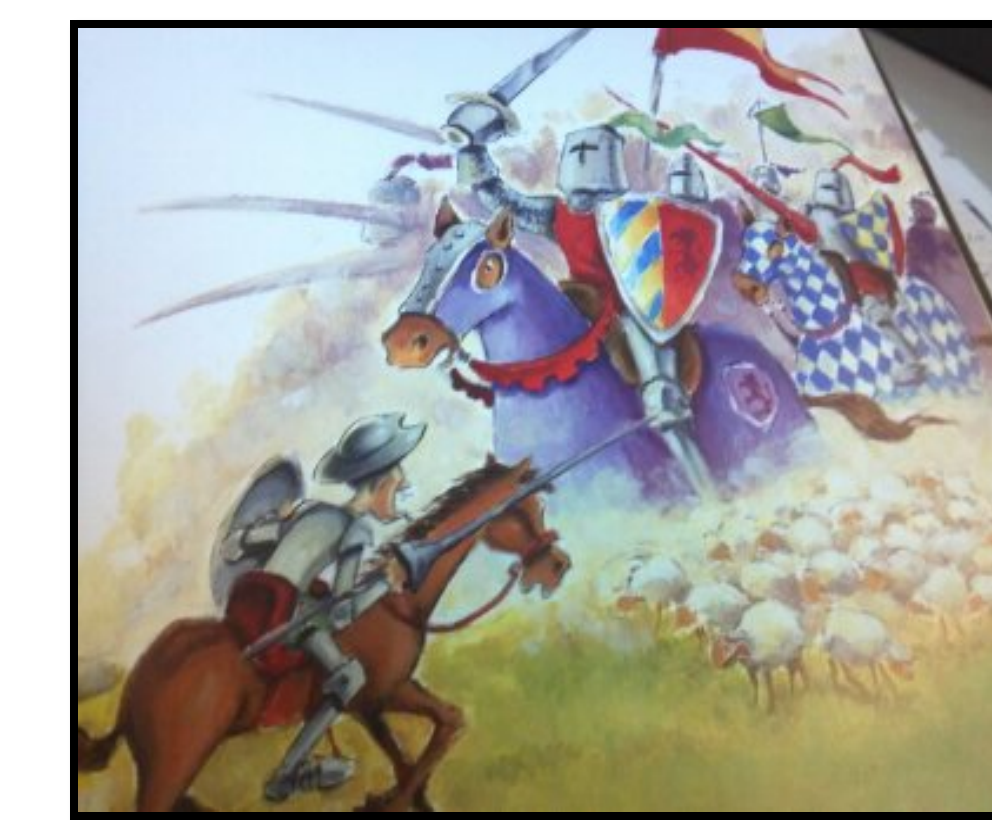
Major Themes

Friendship

- In *Un Quijote en bicicleta*, there is a parallel between don Quixote and Sancho Panza and the two main characters, Salva and Emiliete.
- Érase una vez don Quijote* defines friendship through loyalty. Sancho decides to stay with don Quixote no matter what.
 - “Somos la uña y la carne.” (Sánchez Aguilar 83).
- In *La descomunal batalla de don Quijote*, don Quixote and Sancho are seen as an inseparable pair.
 - “...porque no hay caballero sin escudero”(Gudiño Kieffer 3)

Duality

- Salva and Emiliete take on the roles of don Quixote and Sancho Panza in *Un quijote en bicicleta*. Also, just as don Quixote mistakes the barber's shaving bowl for a helmet in the original text, Salva confuses his bicycle with Rocinante (Lluch 78).
- Illustrations: *Las aventuras de don Quijote* and *Érase una vez don Quijote* both demonstrate duality visually.



Identity

- The Last Knight* highlights the question of identity that is so central to Cervantes' novel. In this adaptation, don Quixote says, “I am only Alonzo now!” (Eisner 28) and “I never was don Quixote..alas, I die Alonzo the old fool” (30).

The moral of the story...

Although adaptations of *Don Quixote* simply summarize or recreate just the most well known parts of the story, a few of these adaptations also bring something new to the table. In *Las aventuras de don Quixote*, the author paints an image of hope as don Quixote returns home without success. Obiols writes, “Don Quixote died in the novel, but in spite of the centuries that have passed, his spirit lives on” (24). Also, *The Last Knight* mirrors this sense of hope; “but what is most important is that [don Quixote's] dream surely did [live on]!” (Eisner 32). Both of these authors overtly state the morality of pursuing one's dreams, although difficult to realize, because it is better to go after them than to live life passively.