

**Mihaela Ursa**

**Made in Transmediation: Postliterary *Don Quixotes***

**Abstract:** While the literary lives of Don Quixote, along with the lives of his literary alters, have been under long and detailed scrutiny since the seventeenth century, his postliterary tribulations have given birth to a boost in intermedial studies mainly for the last decade, to be more precise, after Detmers and Müller's (eds.) *Don Quijotes intermediale Nachleben*. In this context, further explorations on the transmedial transfer, intermedial mechanics and on the semiotic creation involved in the remedial inscriptions of Don Quixote could still prove beneficial to the interpretation and understanding of this cultural meme. This study contends that the "intermedial lives" of both Don Quixote (the character) and *Don Quixote* (the book) are regulated by two main factors: first, the rationale (or sometimes ideology) which marks the turn from a literary to a postliterary (at times nonliterary) culture, and second, the semiotic allegiances involved in meaning production, in a Lotmanian sense. The main part of the study covers conceptual framings such as those of "literary" and "postliterary" culture, adaption of literary narrative for film, and those involved in remediations from "old" to "new" media, but attention is given to a few examples for each of the above stated two factors. The ekphrastic, remedial Don Quixote is reinvented, as the examples will show, to tell a contextual tale rather than "his" or "its" own. Furthermore, the very idea of "ownership" – pivotal to Cervantes's second part of the novel – is trafficked across medial borders. As far as the chosen examples go, they are mainly selected from the Anglo-American world for precise reasons. On the one hand, the early translation of the Cervantesque work into English and subsequent translations into other languages via the English intermediary proved crucial to the circulation of the novel as "world literature" and to its reworkings in novels such as Graham Greene's *Monsignor Quixote*. On the other, filmic works like *Man of la Mancha* or the intricate case of the two corresponding films by Terry Gilliam, the first describing the failure to represent, and the second taking another shot at the narrative (*The Man Who Killed Don Quixote*), will center the argument.

**Key-words:** intermediality, transmediation, Don Quijote, Cervantes, postliterary culture

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