

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
ABDERRAHMANE MIRA UNIVERSITY OF BEJAIA
FACULTY OF ARTS AND LANGUAGES
DEPARTMENT OF ENGLISH



Miguel De Cervantes' *Don Quixote de La Mancha*(1605-1615) and Salman Rushdie's *Quichotte*(2019) as Intertexts

A dissertation submitted in partial fulfilment of the requirements for a
Master's degree in Literature and Civilization

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Academic Year: 2019/ 2020

Abstract

This research paper aims at exploring the ways in which Cervantes' iconic novel led Rushdie's newest novel to appear. In other words, this research focalized on showing the intertextual relation between the two aforementioned works. Intertextuality is the main factor that permitted Rushdie to develop the themes, characters, and narrative techniques of his novel on the basis of another previously written one. He built his novel on the classical solid work which is *El Ingenioso Hidalgo Don Quixote de la Mancha*. Moreover, in this research, we tried to show that both novels illustrate the theme of chivalry, which is a cultural manual that prescribes how men potentially should treat women and provide them protection and love. Besides, they also share the quest to gain their beloved. Consequently, we found it substantial to review the characters in relation to the theme of chivalry. By providing a comparison between the main important characters of both novels in relation to the chosen theory, we revealed how the chivalric code of conduct; behavior and values have shifted from the medieval knight in Cervantes' *Don Quixote* to a modern gentleman in Rushdie's *Quichotte*. Finally, we concluded that both novels fit our endeavor in relation to the theme of chivalry. Even though they are from different epochs, different cultures, and written in different languages, but when it comes to chivalry, they still share the same principals, codes, and values.

Key words: Chivalry, Intertextuality, knight, gentleman, Don Quixote, conduct, values.

Dedication

This thesis is honestly dedicated to:

My beloved parents

My siblings

My supervisor

My dear grandparents

In addition to, all those who love me.

Acknowledgements

First of all, all praise is due to Allah for his blessings and keeping us safe from this pandemic.

While I have struggled to write my Master thesis, considering the fact that I had so much going on in my life this year both personally and professionally, I kept praying to Allah and had faith in Him. I was very confident that eventually my goal would be achieved. Alhamdulillah, Allah has responded to my prayers and gave me strength, patience and perseverance which enabled me to complete the present study.

- ❖ The presence of my supervisors Mrs. Houria Ouali-Halil, her patience, comprehension, and her advice have been very valuable during this work. She provided me with materials and references and for that I would like to express my sincere recognition to her.
- ❖ I am equally grateful and Thankful to all the members of the jury and the panel of examiners for accepting to read and examine my work.
- ❖ To my parents and my siblings, thank you for being always there for me whenever I needed you.

My heart beats thanks to all the people mentioned above. I am thrilled the work is done and I will happily precede the new upcoming tasks in life.

I assume responsibility for all the errors and shortcomings the reader may find.

Karima Messaoudene.

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General introduction

Literature, that embodies different works of art, is generally the outcome of a creative and artistic imagination. It has a lasting value whether it is written and printed or orally broadcasted. It is derived from the Latin word 'litera' or 'littera', which stands to "writing formed with letters". It comprises different kinds and genres such as poems, novels, novellas, plays and so forth. These/They can be classified into different clusters according to their historical periods, origins, genre, and subject matter.

Historically speaking, among the numerous works of art that changed the destiny of the World Literature is Miguel de Cervantes' *Don Quixote de la Mancha*. Its popularity crossed the Spanish borders to reach the other countries in Europe. It has been translated into all major languages, and has appeared in seven hundred (700) editions, making it one of the most widely distributed books after *The Bible*. Thus, it made Cervantes one of the most widely regarded writers in the Spanish language, and one of the world's outstanding, elevated novelists. Besides, his work *Don Quixote De La Mancha* became one of the iconic works of the Spanish literature.

Generally, Spanish literature refers to the works of art written in Spanish language, moreover, this literature represents the territory that presently constitutes the Kingdom of Spain that, in its turn, falls into three major language divisions: Castalian, Catalan, and Galician.

If we go back to the Spanish literary history, it would be impossible to skip one of the remarkable works of the early Spanish literature, which is the epic poem *El Cantar del Mio Cid* written in 1140. However, the most associated name with the Spanish literature is undeniably the name of Miguel de Cervantes whose *Don Quixote* has had an immense influence on the development of prose fiction.

To justify this stance, it is worth attesting its influence on the English language which was enriched by some expressions such as “The pot calling the kettle black” it’s a very known idiom of Spanish origins, it first appeared in the translations of *Don Quixote* into English; ” Your worship reminds me of the saying that the pot called the kettle black. You scold me for quoting proverbs, and string them together in pairs yourself” (Cervantes 978). Alternatively “Tilting at windmills” “Sky’s the limit” which is as follows in the novel; “Whose ceiling was the sky” (130). In addition to the word “quixotic” this was originated from the name of the title character ‘Quijote’ which is often spelled ‘Quixote’.

Accordingly, *Don Quixote* is still evoked since it received numerous echoes even in modern contemporary literature. Salman Rushdie, a British Indian novelist and essayist who is considered to be the most notable writer among IEL (Indian English literature), has brought the 400 years old novel *Don Quixote de La Mancha* to life again in his fourteenth novel *Quichotte*. The latter was published recently on 29 august 2019, by Jonathan Cape in the United Kingdom, and Penguin Books India in India. Salman Rushdie is best known for his second novel *Midnight’s Children* while he is the subject of a wide controversy for his fourth novel the *Satanic Verses*. He is mostly popular for his use of a new trend in writing whereas he uses hybrid language; English generously peppered with Indian terms; and his excessive use of magic realism. A term coined by Alejo Carpentier in (1940). Magic realism is a style of fiction and literary genre in which magical and supernatural powers are presented as real. One of its characteristics is Metafictional dimension (Mastura bt and Khatib 6).

Inspired by Miguel de Cervantes classic novel *Don Quixote*, *Quichotte* is a Metafiction. This term was coined by William. H. Gass in 1970. It stands for a form of fiction in which the reader is aware that he is reading a fictional work. Rushdie had the inspiration to write this work while he was re-reading Edith Grossman translation in 2015 in order to write an introduction to a collection of stories inspired by Cervantes, and William Shakespeare. To

revive and give a voice to the two literary bards again, Rushdie wanted his book to have a parallel storyline about his characters ‘creator’, and his life, then gradually to show how the two stories combine to become one. It is a story within a story just like that of Cervantes.

Since we mentioned previously that Salman Rushdie is one of the writers of the IEL which is the combination of works written in English by Indian writers whose native languages could be one among the numerous languages of India. It started with the works of Michael Madhusudan Dutt followed by RK Narayan, Mulk Raj Anand, and Raja Rao who contributed to Indian fiction in the 1930. It is generally referred to as Indo-Anglian literature and as a category; this production comes in the broader realm of post-colonial literature, the literary production from previously colonized countries such as India.

The Review of Literature

Even though *Quichotte* by Salman Rushdie has just recently been released and *Don Quixote de La Mancha* dates to four hundred years ago, they have both intrigued generations of literary critics, many researches, and critics attempt to review, and interpret the two novels in different points of view. We cannot review all the works which have been done on the two works, for this reason we will review the most important ones that are directly related to our topic.

In her book entitled *Don Quichotte Prophète d’Israel*, Dominique Aubier argues that the writer of *Don Quixote*, Miguel de Cervantes, was from a convert Spanish family of Jews forced to leave their homeland rather than staying as Christians back in 1492. She claims that *Don Quixote* contains numerous references of the Jews’ themes and even the name of the protagonist in her point of view is derived from the Aramaic¹ word ‘Qeshot’ which means

¹ It is a language originating from the ancient region of Syria.

‘certainty’. It is used in *Zohar*², which is the influential work in the literature of Jewish mystical thought called kabbalah.

Through his Doctoral Dissertation entitled “The Rhetorical Strategies of Don Quixote and Sancho Panza”, David T. Tarvin claims the importance of Rhetorical strategies in Cervantes’ novel, and the relationship between Don Quixote and Sancho Panza. He argues that Quixote and Sancho complement each other, and they are best understood rhetorically as two parts of one whole individual, rather than two distinct individuals.

Tarvin’s motive was to attain the rhetorical aspects established between a knight and a squire. In addition, he indicates *Don Quixote* as a rhetorical text formed by several examples, and strategies used by the characters in order to reach their mighty goals. It is a text that can be interpreted through the conventions of rhetorical criticism.

Another significant research is the article entitled “The Pessimistic Spirit”, Joshua Foa Dienstag declares that Cervantes has created an obvious pessimistic image of Don Quixote, outlining the wanders of the knight in a poor, violent, and disordered Spain, surrounded mostly by cruel and criminal people except for his squire Sancho Panza, who was described in the novel as loyal. The term ‘pessimism’ was spread in the middle of the 19th century . Hence, if we call someone a pessimist we identify a large part of his thoughts and ideas. This term is associated with stress, when an individual has no expectations of success, or hope. Therefore it can create an illusion to act in an unconscious way. Dienstag writes;” This is not a dis-faith in humanity but a modesty of purpose born of the knowledge that all humans struggle with and against time and that all, ultimately, lose that struggle” (p21).

In the novel, the character of Don Quixote is generally mocked at. This can be shown mainly when he tries to reveal and reach his purpose, unfortunately, his efforts are not only

² It is a Hebrew word that means “Splendor” or “Radiance” used in the kabbalah.

pointless, but also harmful to himself. Pessimism is not necessarily a depressing sight, Dienstag states that in *Don Quixote* Cervantes describes a character who continues to find reasons to act in a disillusioned and low-spirited way. In addition, Quixote's ethic of personal lead is appropriate only for those with a pessimistic look. It recognizes the fundamentally tragic character of human existence without finding such knowledge paralyzing.

Moreover, in his book review entitled "Rushdie Reimagines a Classic in an Age where Truth is Lost to Manipulation", Arnav Das Sharma declares that *Quichotte* is a book within a book. He adds that the novel appeared in an age which is free of rules, and constraints where events and the people associated with each other, where old friends could become new enemies and traditional enemies could be best friend and why not your lover. Sharma states also that Rushdie in *Quichotte* does not limit its inspection only to the socio-political domain, but cracks its countless philosophical implications.

Sharma is flattered about the playfulness of Rushdie on the name of the protagonist he says that it is not a linguistic mistake but a proof of the countless lines combining the world together. The name Ismail in the Americanized version means smile but pronounced the Desi³ way; it would roughly be is-smile.

Furthermore, in her book review entitled "Literary Hall of Mirrors", Johanna Thomas –Corr states that Rushdie's book is the work of playful imagination. He uses every genre he has ever experienced, its realism, apparently is no longer up to the job of describing our crazy world as Thomas-Corr pointed out. The modern knight-errant of *Quichotte* is an old man named Ismail smile. In Cervantes; hidalgo lost his mind after reading too many romances, whereas in Rushdie's; Quichotte had his brain damaged by trash TV. Since, he watched anything that was displayed on TV.

³ It is a Sanskrit word that means "Home Land" or "Country", which is used to refer to the origins of India, Pakistan and Bangladesh.

Thomas-Corr declares that Rushdie in *Quichotte* pays dues to *Alice in wonderland*, *Moby-dick*, *Pinocchio*, Lonesco's *Rhinoceros*, and Nabokov's *Lolita*, his expression will feel like your old dad is raping "we don't need no stinking' allies cause we were stupid and you can suck our dicks ... were America bitch". More often, his references feel dated, and even if you feel overwhelmed, you cannot help but being charmed by Rushdie's largesse.

From another lens, in his book review "Bogged Down by Exhausting Accumulations", Holly Williams states that Rushdie's novel is many things beyond just a *Don Quixote* retelling, it's a satire on our contemporary fake news, post truth Trumpian cultural moment, where the view of reality itself is coming apart, it is a sci-fi novel, a spy novel, a road trip novel, a work of magical realism, and an immigrant story in an era of anti-imagination feeling, it is a love story that turns into a family drama.

Which is nearly impossible not to be astonished by, the story's ending with the death of the author combined with the end of the entire world, whereas Rushdie's narrative takes Quichotte and his imaginary across America dealing with racism, populism and the opioids crisis, Williams declares *Quichotte* to be at its best when it deals with matters of the human heart like love and death rather than the self-satisfied satire of social ills. (Williams 2019)

The Problematic and the Issue

Miguel De Cervantes' novel *Don Quixote de la Mancha* was originally seen as no more than a humorous story. This consideration was due to a variety of factors; hence, a closer and more exegetical reading of the text may well be appropriate.

From our review of literature, we may assume that many critics were interested in both Miguel de Cervantes's novel *Don Quixote*, and Salman Rushdie's *Quichotte*. Moreover the two works were also compared together mainly in terms of their affinities. However our

investigation will focus on the two novels but from another stand point. In other words, we can affirm that the two novels have not been taken under study from our point of view.

Even though *Don Quixote* is a classic, which was written four hundred years ago, it still has its impact and imprint on the contemporary literature as the case of Rushdie's *Quichotte*. After a close reading of the two novels, and analyzing some relevant critiques we can suppose that the appropriate theory, which can be used to reach our objective, is intertextuality as Julia Kristiva explained and developed it in *the bounded text* (1980).

Accordingly, because of our being among the admirers of the British Indian novelist Salman Rushdie's novel *Midnight Children* (1981), this pushed us to even discover his latest novel *Quichotte* as soon as it was published. Hence, when we saw the title, we directly made reference to Cervantes' *Don Quixote*. In fact, this novel motivated us to take the adventure of studying Rushdie's contemporary modern novel with Cervantes iconic one. Therefore, our endeavor will be the analysis of the two novels in the light of the intertextual theory which can enable us to compare between the inspired novel and the source of inspiration especially the theme of chivalry, which is a traditional one, as it was perceived from the past to the present time.

Methodology and the outline

In terms of the structure, our research will be divided into three chapters. The first chapter of this research, which is a theoretical one, will be fully devoted to the historical background of the two novels. First of all, in this chapter, we will provide the reader with the historical background of Spain when *Don Quixote* was written and published by Miguel de Cervantes, as well as the historical background and the immediate circumstances that pushed the British-born Indian's novel to make its appearance.

The second chapter of our work will analyze the main characters of *Quichotte* by Rushdie and their significant characters in *Don Quixote* by Cervantes, through the stand light of the theory of intertextuality. It will provide a comparison of each character to its significant other outlining their similarities and differences; mainly the influential elements which made Rushdie's characters to appear.

The Third and final chapter will be a comparison of the two novels in the theme of chivalry, Medieval versus Modern Chivalry.

In the general conclusion we are going to sum up the whole work and synthesize all the steps of our research.

Chapter one: The Theoretical Framework

The Historical Background

Introduction

Our study is not just a comparison of the two famous works, *Don Quixote* by Miguel de Cervantes and *Quichotte* by Salman Rushdie, rather our main purpose is that we intend to analyze the chivalric elements on both novels. In other words, through our research, we will try to show how the theme of chivalry was portrayed in Cervantes' time, and how Rushdie portrays it now in modern contemporary literature. In this light, we will make reference to the most important literary periods of Spain focusing on the period of Cervantes, and how his writings contributed to the development of the Spanish literature on one hand, and influenced the contemporary world literature on the other.

This present chapter focuses mainly on giving an insight into Spanish literature's background as well as that of the Indian English literature; therefore, this part will briefly deal with the historical background of Spain when *Don Quixote* was written and published, and the immediate circumstances that pushed the works of the British-born Indian Salman Rushdie's to appear.

Don Quixote was published in two parts. The first part was published in 1605 whereas the second part was published in 1615; in the baroque period. This novel was written by Cervantes while he was in jail. It is a work that gathers satire as well as fiction in the sense that it tells the story of an old man who becomes mad because of his obsession with books of chivalry. As a result, he thinks of himself a knight. Therefore, he goes out to seek adventure in the village of La Mancha with his squire Sancho Panza. This novel contributed a lot in the development of the Spanish literature as well as it represents the source of inspiration of the modern contemporary literature as the case of Salman Rushdie's latest novel *Quichotte*.

Quichotte, in its turn, tells the story of an old Indian American man who goes mad watching so much trash TV. Consequently he falls in love with a former Bollywood star who became a TV host in America. He goes in an adventure to search for his loved one hoping she will feel the same towards him.

Rushdie's writings in general brought so much to the modern literature in general, and to Indian literature in particular. He is well known for writing about post-colonialism and, for his use of magical realism, fiction, and historical events in his novels.

1-The History of Spain

One of Europe's grand epic histories is Spain's history since it embraces a humorous meta-fictional dilemma dealing with many cultural, historical and religious issues since it was considered one of the striking empires on the European scene. Even nowadays, it is delightfully easy to get in touch with Spain's fascinating past through its countless well-preserved monuments and historical sites and excellent museums.

Through centuries, literary works were characterized by utterances of popularism, criticism, humor, piety and dignity, Spain's literature coins some of history's most significant writers in every major literary genre. In order to review the Spanish literature, it is convenient to take a close look into its history and its important periods.

If we go back to the history of Spain, it is important to refer to the main important events that shaped the Iberian Peninsula. In other words, our historical recording starts from 711 C.E when the Moors from the northern Africa, who were Muslims, invaded the Peninsula to spread their faith and enlarge the Muslim territories over Christendom. They had down their path all the way from the south to what is called today France during the One Hundred years wars. Pelayo led the Christians who fled the invading Muslims and created their counter attack, which led to the beginning of the *Reconquista*, was at its heart a religious war that

determined the future of the Christian Europe, a period of nearly eight hundred (800) years in which the Christians and the Moors had a hitch for territory. In addition to the Christian and Muslim presence in the Iberian territories, a large Jewish wave had already settled there. Spain, at that time, was not yet modern and united as later, but a collection of independent kingdoms instead. Those territories were unified thanks to the marriage of Ferdinand and Isabella in 1469. This event changed the course of history since few years later; the Moors or the Muslims were finally defeated at Granada in 1492 and chased from the Spanish territories (Tarvin 36-50).

Since Spain as the other European countries witnessed the Dark Ages, the medieval Spanish society needed warriors, knights, and horses in order to deal with the invasions and to maintain the stability of the Medieval Chain of Beings.

Feudalism was the political, economic and social system that reigned in Europe for centuries. The building block of this medieval system was the “land”. The latter was divided into vast territories where large quantities of horses could be raised and trained; the territories were run by marquises, who owed allegiance to their kings, whereas the common man was a peasant who owed his allegiance to a knight. The knight, in its turn, engaged to protect his master and his property. Knights were prepared for war from childhood. They were trained to be loyal to their superiors, by the time Cervantes wrote *Don Quixote* around the 1600s, for the first time Spain was considered to be a modern united nation.

When Ferdinand and Isabella’s grandson, Charles I, took power in 1517, he had inherited the vast Spanish possessions in America, Italy and the north of America (Tarvin 36-50).

Since literature and history are intertwined, Spanish literature has been influenced by the events happening within Spain and across the world. The history of Spanish literature can be traced back to centuries, and it is clear that over this time; it is divided into different periods.

Spain went through different literary periods, in which different works of art were appearing. The Spanish literature started in 1099-1400. It was the Pre-Renaissance of Spanish literature, as it was largely influenced by Italy, but almost a large part of the works were passed orally through storytelling, *Lazarillo De Tormes* is a work which was written during that time whereas it popularized the picaresque novel.

The Renaissance period started from 1300 to 1600 where there was a lot of Italian influence on Spain because of the conflict between Spain and Italy in that period. Many of the works produced during that time had a heavy religious tone such as the works of fray Luis de Leon and San Juan de la Cruz. Then it came the Baroque period, which started, from 1600 to 1700. It was characterized by pessimism, and disillusionment. It was in this period that *Don Quixote* which is the most important work was published and remains so important even after.

Romanticism as a literary movement came just after the Baroque period. It emerged from 1800 to 1850 while it focused on rebellion against the established authority. Later, things had been changed especially when realism appeared to replace the idealized world of Romanticism. Realism, which appeared from 1850 to 1900, is another literary wave that sees the world from another angle. In other words, it depicts reality faithfully as it is without any ornamentation. This movement focused also on familiar conflicts where psychological state of the characters was often studied. The period between 1898 and 1938 was an era which was filled with criticism for the Spanish literary establishment which opened the door wide to modernism (1900-1970). The latter's main principle was to reject the ideals of realism.

Accordingly, if we stay within the Spanish literary archives, Spain is known for its talented writers, poets, playwrights, and the list goes on. Cervantes is one of the best among those writers and even their literary master, the creator of the legendary *Don Quixote*. He combined the tragic fate with a comedic flavor. *Don Quixote* by Cervantes was the novel that ended knight literature and started neoteric river novel that has been used in all aspects of Spanish culture.

Baroque and enlightenment periods are considered as one of the most important times for Spanish literature. Accordingly, during this period countless literary works and productions were produced, prose and essays were the most cultivated genres. In contrast, poetry was seen as too old-fashioned. Among the remarkable works of this period is the famous *Don Quixote* by Miguel De Cervantes, this book has come to represent the height of Spanish literature, however we must also remember the likes of the playwright Lope de Vega and the poet Quevedo who were also writing during this period, they represented a change from the old idea of authority, feelings and emotions. Instead, they valued reason (Gies 137).

Miguel De Cervantes is known throughout Spain and the world for his contribution to the Spanish language in his writing. In fact, many refer to Spanish as *la lengua* de Cervantes; in other words, the language of Cervantes. As a poet, writer and playwright, Cervantes had a host of skills that were shown in his works. Of course he is most famous for his epic *Don Quixote*, but he also wrote a number of other great works including some poetry and theatrical works too.

His first significant piece of work was in the form of a pastoral novel entitled *la Galatea* that was published in 1585. Miguel de Cervantes then settled in Seville where he took different jobs like a collector of owed taxes in the bank. However, the bank later accused

him of robbery and ultimately he was sent to jail in 1597. While in prison, Cervantes began to work on *Don Quixote*. The first part of the latter was published in 1605 and became a huge hit in Madrid, and the second part of the epic tale was published late in 1615. Hence, the work is often considered to be a great satire of the chivalry that was chief in literature at his time, but it is also a story that deals with the human condition in a sensitive manner.

2. The Indian English Literature's 'IEL' History

India is considered to be one of the nations that reunite different ethnic groups, cultures, religions and various languages which are still spoken and preserved nowadays. However, one of the common points that consolidated the Indian society, regardless of its differences, is literature. The latter became the common platform that made the Indian common heritage and ideals comprehensible.

The Indian English literature is the contribution of the works done by the writers from India whose native or co-native language could be one of the different languages of India i.e. local languages. Moreover, since India was considered to be the largest colony of the British crown i.e. the former British colony, the postcolonial Indian writers had taken from the English language a means for different ends. This, of course, led to the emergence of what is known as the indo-Anglican literature.

Indian authors over the years have influenced an entire generation with their writings. They have contributed to the world of literature, with the use of different Indian regional languages, its rich cultural heritage, and social norms. They have earned a standing in the literary circles by their sheer writing, however such authors are the nations pride, their writings have influenced readers from all over the world, and will continue to do so. They have made the most significant contribution to the English novel; they enlightened the literature with its quality and vividness which truly represents their culture (s). India is

actually the third largest producer of the novels after USA and UK, even though the works deal with regionalism and religion; they crossed the natural boundaries with universal themes. The Indian English literature is now a reality which cannot be ignored, during the recent decades, whereas it has attracted a widespread interest both in India and abroad.

IEL has a comparatively recent history which dates to only one and a half centuries. The first book written by an Indian in English was *Travels of Dean Mahomet: An Eighteenth-Century Journey through India* which was published in 1793 in England by Dean Mahomet. The latter was influenced by the western art and literature. There are some most recognized authors in IEL like Raja Rao's *Kanthapura* who is Indian in terms of his storytelling qualities; Rabindranath Tagore, who wrote in Bengali and English, was even responsible for the translations of his own work into English; Dhab Gopal Mukerji who was the first Indian author to win a literary award in the united states; Nirad C. Chaudhuri, a non-fiction writer best known for his autobiography of an unknown Indian; RK. Narayan who contributed over many decades and still continues to write. In addition, the most notable writer among them is Ahmed Salman Rushdie, born on June 19, 1947 in Bombay, is an Anglo- Indian novelist and essayist. He was born in India living in the United Kingdom and best known for his second work *Midnight's Children* which won booker prize 1981, booker of bookers in 1992, and best of the bookers in 2008. The novel depicts magical realism in his essays and novels. Rushdie wrote mainly on the link between the east and the west. *Midnight's Children* is considered one of his most significant contributions to the Indian novel in English since it criticized both Indian and colonial cultural term of the good. It was postcolonial in scope, and its most significant message was on how the colonial setting was filled with ambiguity, a lack of clarity, and doubt, both in the past and the present ("*Indian English Literature*" chapter2).

Rushdie is able to establish a work that serves as an example for many postcolonial literary experiences; another contribution is articulating an authentic postcolonial experience

through the language of the oppressor. Rushdie's contribution includes the controversial claim that Indian writing in English is simply stronger. He feels the need to address this in his introductions, rural as well as urban, while he uses a new trend in writing; he uses a hybrid language i.e. English mixed with Indian terms to convey an Indian theme.

He is usually categorized by his use of magic realism which is a term coined by Alejo Carpentier in (1940) mostly associated with Gabriel García Márquez. Magic realism is a style of fiction and literary genre, in which magical and supernatural powers are presented in the literary work as real. One of its characteristics is Metafictional dimension (Mastura bt and Khatib 6). He is very influenced by the post-colonial period as most of his works are about the post-colonial period and events. In this context, Hudson (1986) affirms that; "Literature is the vital record of what men have seen in life, what they have experienced of it, which have the most immediate and enduring interest for all of us, it is thus fundamentally an expression of life through the medium of language"(10). Accordingly, the circumstances which pushed Rushdie's works to appear are the historical and political events happening in India during the post-colonial period, since most of his works are about the postcolonial issues. He was the first to advertise a new era in the history of Indian English fiction; his main assets are a vaulting imagination.

Another contribution of Rushdie according to Amit Chaudhuri, an Indian writer is that IWE (Indian writing in English) started to use magical realism, bagginess, non-linear narrative and hybrid language after Rushdie and as an influence by Rushdie, to bring to life themes which reflect Indian conditions ("*Indian English Literature*" chapter 2).

Rushdie has made a noticeable mark on the world literary scene with his rich cultural heritage, and skilled language control. He has received national and international credit prestigious awards. The New York Times on 16th of December 1991, has called these new

Indian writers; Amitav Ghosh, Vikram Seth, Allan Sealy, Upamanyu Chatterjee, Shashi Tharoor, Farruk Dhondy, Rohinton Mistry and Firdaus Kanga Rushdie's *Children*, since they were influenced in a way by his style. Moreover Rushdie stated in one of his interviews "I think we are in a position to conquer English literature", Rushdie's word play descends to the level of compulsive jesting. He seems to stand on puerile puns, juvenile jokes and worn out witticisms, his hyperactive imagination drove him to surrealism, magic realism (Yesapogu 38).

His novels are rich in both technique and subject matter. His most known theme is the re-expression of past, he portrays the events from recent Indian history through his work. He used the history of India, the freedom movement, as well as the consequent emergence of the two states, namely India and Pakistan in *Midnight's Children*. Which is full of historical and political substance, he also used different themes in his other books. His novels have brought up indo-English fiction into the international stage. The subject matter of Rushdie's novels is seemingly manifold, it is neither stereotyped nor predictable, the notion of history interplaying it with the individual life, Rushdie calls himself, a fairly political animal ("*Indian English Novels and the Works of Salman Rushdie*" 41-42).

Additionally, Rushdie said that most of his novels are about historical themes, like *Midnight Children* is about Indian independence, the partition and their aftermath. He uses the view of the freedom movement in India. It is a book that gathers seventy years of India's history. This book took him four years to be ready, for the same purpose he has visited India, and lived there for six months. To be capable to write this novel, throughout this novel he related private lives to public events, he mixes public affairs with private life ("*Indian English Novels and the Works of Salman Rushdie*" chapter 2).

3-Julia Kristeva's Intertextuality Theory

In his article "Intertextuality" Charles Bazerman affirms:

"We create our texts out of the sea of former texts that surround us, the sea of language we live in. And we understand the texts of others within that same sea".

(Bazerman 83)

In the above-mentioned quote, Bazerman reveals that almost all the words and phrases that we use we have heard or read them somewhere else before, but what makes them original and ours is how we use them, or how we come to combine them together. It is impossible to have an original text that does not exist anywhere else. Sometimes we can recognize it, and sometimes we cannot. This relation between these texts is what is known as intertextuality.

Intertextuality is the shaping of meaning of a certain given text by another already existing text. It is the explicit and the implicit relations that a text probably has to another future text. The word text originates in the Indo-Iranian word *Tec* in Latin it means handicraft, or weaving. The word *textus* means a woven fabric, while the verb *texere* means to weave. In Latin *Intertext* means to intertwine threads form a piece of cloth; therefore, in modern semiotics *intertexts* refers to a dialogic interaction and interchange between at least two setups of marks and it is generally used in the research of literature and cultures (Lehman and Greensfeld 261).

The Russian philosopher, literary critic Mikhail Bakhtin (1895-1975) is considered to be the father of modern intertextuality. "Half-ours and half-someone else's" (Bakhtin 345). He argues that every linguistic utterance is the unique expression of a social interaction within a specific social context, which is conditioned by past utterances and planned in advance by the speaker (Lehman and Greensfeld 262). Bakhtin considers that:

Language has been completely taken over, shot through with intentions and accents. For any individual consciousness living in it, language is not an abstract system of normative forms but rather a concrete *heteroglot conception* of the world. All words have a ‘taste’ of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour. Each word tastes of a context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions (293).

Julia Kristiva is a literary critic who built her theory on Bakhtin’s theoretical concepts about linguistics and literature. In 1966, she coined the phrase “intertextualité”. She claims that intertextuality is a comprehensive semiotic cultural phenomenon. “In the space of a given text, several utterances, taken from other texts, intersect and neutralize one another” (Kristiva 36). Accordingly, our experience is influenced by previous meetings that have imprinted our consciousness with a related text; a three-dimensional space is created through. A relation between the addresser the narrator of a story, the addressee the listener and the text in the space. (Lehman and Greensfeld 263).

In Roland Barthes vision the author is compared to a “scribe” who collects things written in the past and forms them into a “text”, for him the new writer does not create the original web, instead he weaves his new text using the “threads” other texts written and read in the past (Lehman and Greensfeld 264). Barthes affirms that:

texts means tissue: but whereas hitherto we have always taken this tissue as a product, a ready-made veil, behind which lies, more or less hidden, meaning (truth), we are now emphasizing, in the tissue, the generative idea that the text is made, is worked out in a perpetual interweaving; lost in this tissue- this texture- the subject unmakes himself, like a spider dissolving in the constructive secretions of its web (64).

Conclusion

In this initial chapter, we have dealt with the historical background of Spain's literature as well as the history of the Indian English literature (IEL), then providing the contributions of the novelists to both world literature as well as their own homeland literature. Our aim through dealing with this chapter lied in the importance of introducing both the Spanish novel and the Indian English novel to help us shape an easy understanding of our work before moving to its practical phase.

Chapter Two: Novels' Description and Characters' Analysis

Introduction

Umberto Eco, an Italian Medievalist, philosopher, semiotician and cultural critic, has said when he was writing his novel *The Name of the Rose*:

“I discovered what writers have always known (and have told us again and again): books always speak of other books, and every story tells a story that has already been told”.(20)

Rushdie did not deny the fact that his latest novel *Quichotte* was definitely the fruit of his influence by Miguel de Cervantes *Don Quixote de La Mancha*. The two novels are in one way or another inter-related. Apparently, Rushdie tries to put Cervantes' masterpiece alive without forgetting to add his own personal touch on it. In fact, he has succeeded to do so in a really high and modern performance. For this reason, his novel is shortlisted to booker prize 2019.

Rushdie said in one of his interviews that this is how he would see *Don Quixote* if it was written in the twenty-first century. Hence, he was influenced by *Don Quixote* in different levels as the themes, the structure, the characters, and the writing techniques. This is because Cervantes' novel deals with the medieval chivalry while Rushdie's novel tackles the modern knighthood. Besides, the quest for love that ends up with a big failure is among the main predominant themes, even though expressed differently, the two novels have that in common. Additionally, the main characters, employed in the two novels, are quite similar in terms of their values and purpose. Therefore, in the name of love, Don Quixote and Quichotte go on a quest of love through a series of risky adventures in order to gain the love and the trust of their beloved. The two novels show the consequences of the miss use of reading, watching TV and the danger of imagination, which lead the two protagonists to create an imaginary world in their minds.

Accordingly, the two novels project some autobiographical elements. In the sense that, the two authors use familiar places, and elements from their family history, their life experiences as well as through their productive imagination. For this reason, we can even recognize the two authors in the characters of the novels; however, these biographical elements do not make the novel autobiographical. Sometimes, this technique is used by the writers to manipulate and develop the themes, which we will discover throughout this chapter.

Even though *Quichotte* and *Don Quixote* share various common points, that still does not make it the exact same. When reading *Quichotte* the reader will feel like Quichotte is living with us. He has the same attitudes as ours, he uses a modern language. In this chapter, our main goal is to study deeply the main characters of the two novels by reference to the intertextuality theory which will be our main focus of investigation. First a comparison between the main characters that are apparent in the titles of both novel, Don Quixote and Quichotte; then, we will move to Sancho Panza and Sancho Smile; Dulcinia Del Tobosso, and Salma R especially in terms of their affinities since we are conducting an intertextual study. In addition to this, we will move to finding out the shared events and themes between the novels under scrutiny.

1. Novels' Description

While comparing *Don Quixote de La Mancha* and *Quichotte*, the outside of the novel is as important as the inside (content) starting from the cover, the books size, the chapters, the content, and narration of the story itself. Even though the two covers of the two novels are different, but they still have a connection and they project quite the same stories.

Don Quixote's novel has so many editions hence so many covers, but they are quite the same as the one we have provided for this research, the translation by J.M Cohen. It is very small in the size, light blue color, it has 1026 pages, which includes the two parts of *Don*

Quixote, it has 52 chapters in the first part, and 74 chapters in the second part. In the front cover on the top, there is the name of the novel *Don Quixote*. In the second line the name of the author Miguel de Cervantes. A picture of two men: the first is riding a horse, who is certainly Don Quixote, and the second riding a donkey who is, without any doubt Sancho Panza. It seems like the two men are heading forward, as if they have a mission, or engaging in an adventure. The image is not really colorful. Quixote is projected in a skinny tall old man. Wearing an armor like a knight, and holding his sword to the sky with a confident posture. Sancho Panza is behind him as his squire. He is not really young, chubby, and fat man looking to the back as if Don Quixote is showing him something, in those high mountains while it is sunset. Further, in the back of cover we find the picture of Cervantes, and a quote from Don Quixote when he saw the windmills thinking they were giants, and he wanted to fight with them; “look over there, friend Sancho Panza, where more than thirty monstrous giants appear”(Cervantes 59). While thinking about this quote, it is probably that Miguel De Cervantes spoke about the same scene projected in the picture. Furthermore, in the first pages of the book, we find the summary of the story while in the back; we can see the presentation of the author Miguel de Cervantes as well as his picture.

After describing *Don Quixote*, we move to *Quichotte*. The latter is a really big book in size, with a bold red color. Probably, since he was inspired by Edith Grossman translation, he may also have been inspired by the cover. The book has 390 pages, divided into three parts. The first part includes eight chapters, the second part comprises seven chapters, and the third part has six chapters. As a whole, the novel has twenty-one chapters. In the front cover, on top, the name of the author Salman Rushdie is written in a white color in the bold form. Then, just below the name of the author as well as the name of the book *Quichotte* written in black in italics. In addition, in the bottom of the cover we find the picture of two standing men looking forward; therefore, their faces can't be seen as if they are going somewhere. The two

men represent Quichotte, and his imaginary son Sancho. Quichotte is in black whereas Sancho is in white. Thus, this makes the cover of the book appear in black and white.

What is striking in the cover is that its background is red. This red colour could signify love, life or reality, or even danger. One of the two men is an old man wearing a black coat, a black hat, and holding a suitcase. He is also holding a white stick, which can mean that he is old. Consequently, once we look closer, we notice that the stick is cut into two parts. It is an old man's stick if we are looking just to the bottom side and a sword if we are looking to the whole stick. It looks the same in Cervantes cover where Don Quixote is holding it. In contrast, a young boy is standing in his left, in blustering white like a ghost which is about to vanish. A representation of the non-real existence of Sancho. He seems very modern and very stubborn in his standing posture. Even though we only see his back, we can notice that he is crossing his hands. Besides, the cover has a white box in the left bottom side written in black which says shortlisted the booker prize 2019. Inside the novel, in the first page, we find a summary of *Quichotte's* story while the photograph of the author Salman Rushdie can be seen in the back end.

Indeed, the influence of Miguel de Cervantes on Salman Rushdie's novel is evident. This can be shown mainly on how the former starts *Don Quixote*, which is the following:

Somewhere in La Mancha, in a place whose name I do not care to remember gentleman lived not long ago, one of those who has a lance and ancient shield on a shelf and keeps a skinny nag and a greyhound for racing. An occasional stew, beef more often than lamb, hash most nights, eggs and abstinence on Saturdays, lentils on Fridays, sometimes squab as a treat on Sundays—these consumed three-fourths of his income The rest went for a light woolen tunic and velvet breeches and hose of the same material for feast days, while weekdays were honored with dun-colored coarse cloth. He had a housekeeper past forty, a niece not yet twenty, and a man-of-all-work who did everything from saddling the horse top running the

trees. Our gentleman was approximately fifty years old; his complexion was weathered, his flesh scrawny, his face gaunt, and he was a very early riser and a great lover of the hunt. Some claim that his family name was Quixada, or Quexada, for there is a certain amount of disagreement among the authors who write of this matter, although reliable conjecture seems to indicate that his name was Quexana. But this does not matter very much to our story; in its telling there is absolutely no deviation from the truth. And so, let it be said that this aforementioned gentleman spent his times of leisure—which meant most of the year—reading books of chivalry with so much devotion and enthusiasm that he forgot almost completely about the hunt and even about the administration of his estate; and in his rash curiosity and folly he went so far as to sell acres of arable land in order to buy books of chivalry to read, and he brought as many of them as he could into his house. (Cervantes 31-32)

Similarly, Rushdie opens his story in the same way as his influencer. The following quote is the testimony;

Here lived at a series of temporary addresses across the United States of America, a travelling man of Indian origin, advancing years and retreating mental powers, who on account of his love for mindless television, had spent far too much of his life in the yellow light of tawdry motel rooms watching an excess of it, and had suffered a peculiar form of brain damage as a result, he devoured morning shows, daytime shows, late-night talk shows, soaps, situation comedies, lifetime movies, hospital dramas, police series, vampire and zombies serials, the dramas of housewives from Atlanta, New Jersey, Beverly Hills and New York, the romances and quarrels of hotel-fortune princesses and self-styled shahs. (Rushdie 3)

Accordingly, the two stories took place in different settings. Despite the fact that the village of La Mancha and the United States of America are two different places, Rushdie has started his novel in the same way Cervantes has started his. The Indian writer did not mention the exact state where Quichotte lived and where the story took place. By doing so, he imitated Cervantes who did not find it necessary to mention the name of his village since for him it

was not important to remember. Further, in the two novels *Don Quixote*, Sancho, and Quichotte with his son Sancho face numerous adventures.

Rushdie, in his novel, portrayed *Quichotte* as a story within a story like Cervantes had done with *Don Quixote* by Chronicler Cide Hamete Benengeli. The latter was a Muslim philosopher who was writing Don Quixote's adventures, and then Don Quixote knew about him in the second part of Cervantes' novel. In chapter nine Cervantes made reference to Cide Hamete Benengeli when the narrator found the Arabic version of *Don Quixote*:

When I heard the name of Dulcinea de Toboso I was surprised and astonished, for I immediately surmised that these books must contain the story of don Quixote .with this idea I pressed him to read the beginning, and when he did so, making an extempore translation from the Arabic into Castilian, he said that the heading was: history of don Quixote de La Mancha, written by Cide Hamete Benengeli, Arabic historian. (Cervantes 69)

Rushdie on the other hand introduced his Author as follows:

The Author of the preceding narrative – we will call him Brother*-was a New York-based writer of Indian origin who had previously written eight modestly (un)successful spy fictions under the pen name of Sam Du Champ .then in a surprising change of direction he conceived the idea of telling the story of the lunatic Quichotte and his doomed pursuit of the gorgeous Miss Salma R, in a book radically unlike any other he had ever attempted. (Rushdie 21)

Rushdie dedicated chapter two, four, fourteen and twenty, for the Author whose story intertwine with Quichotte later on in the novel. They both opened up about their sisters and their conflict with them. From that we can deduce a biographical element of Rushdie's life since he had a sister who tragically died and unfortunately he hadn't seen her for a while.

2. Don Quixote and Quichotte's Analysis of the characters

2.1. Don Quixote Vs Quichotte

Don Quixote, whose name was Quixada or Quexada, was a skinny and very tall old gentleman. He was approximately fifty years old. Don Quixote is always well dressed as he described himself in the novel; "That said Don Quixote, does not apply to me, for I am always well dressed and never patched. Frayed I may be, but frayed rather from my armour than from age" (Cervantes 515). Don Quixote spent most of his income on his food. He lives with his niece, who is not yet twenty, and his housekeeper. He has a passion for hunting and reading books of chivalry with so much devotion and enthusiasm. This passion for books pushed him to sell his acres of arable land in order to buy books of chivalry. As time passes, he completely forgot about hunting and he spent sleepless nights and months reading about battles combats, battles, challenges, wounds, courting, love, torments, giants, knights, the chivalric stories and other impossible foolishness. As a result, he has lost his mind, and started living in an imaginary world where he was a knight-errant whose duty is to save everyone in need. In addition, he wears his armor, and rides his horse seeking adventures in his village of La Mancha. He is courageous and confronts danger. He is patient in the face of misfortunes and wounds, so fair, brave, and stubborn with a devout heart.

With his loco mind, he imitates everything, he read, knights do in the name of chivalry. He named his horse Rocinante, and himself Don Quixote of La Mancha, since it was necessary for a knight to add the name of his birthplace as well as, he should have a lady to love. Don Quixote stated that a knight-errant without a lady's love was like a tree without leaves or fruit, a body without a soul. To explain further the idea, Don Quixote said that if a knight meets a giant and he defeats him, he should have a lady to whom he would send him, so the giant can fall in his knees and in this case, the knight gains the recognition of his lady.

To illustrate the idea, Cervantes affirmed; “lady, I am the giant Caraculiambro, lord of the island of Malindrania, whom the never-sufficiently-to-be-praised knight, Don Quixote de la Mancha, conquered in single combat and ordered to appear before your grace, so that your highness might dispose of me according to your will?” (Cervantes 23). Cervantes’ protagonist choose an attractive lady nearby the village, with whom he was in love and thought she will be his life and soul, but she never noticed him. Her name was Aldonza Lorenzo; he gave her the name of a princess and great Lady, Dulcinea of Toboso, because she came from Toboso.

Don Quixote did not eat much because he thought that knight ate just when they were very hungry, they had to eat just once a month in order to survive, “I would have you know, Sancho, that it is a point of honour with knights Errant not to eat once in a month; and when they do eat to take what they find nearest to hand” (Cervantes 76). He also doesn’t sleep much since he keeps on thinking about his lady Dulcinia, for Don Quixote this is the code of knighthood; “and all the night Don Quixote did not sleep but thought about his lady Dulcinea, to conform to what he had read in his books about knight-errants spending many sleepless nights in woodland and desert dwelling on the memory of their ladies” (Cervantes 62).

Accordingly, since his being a knight and because of his attitude, he was honored whenever he goes. He is a kind man who does not like injustices, and he cannot separate himself from his squire. He is an advocator for equality; he is kind and has sincere and real feelings for Sancho his servant. Although Don Quixote and Sancho’s relationship is that of the master and the servant, they did everything together. To justify this tied relationship, once they were on an adventure where Don Quixote was invited to eat with them and while Sancho was standing, his master asked him to sit beside him to eat and drink from his plate. This idea will be shown in the following passage from Don Quixote:

So that you may see, Sancho, the virtue there is in knight-errantry, and how speedily those who perform any function in it, it may attain the honour and estimation of the world, I wish you to sit here beside me in these good people's company, and to be on terms of equality with me, who am your master and natural lord. Eat from my plate and drink from the vessel I drink from; for it can be said of knight-errantry as of love: that it puts all things on the same level. (Cervantes 78)

Don Quixote regards freedom as life. That was the reason why he set the slaves free. Don Quixote praises the equal thought. When Sancho was about to be a governor, he felt restless for having raised pigs and ducks. Don Quixote warned him when he stated; "Remember, Sancho, that if you take virtue for your means, and pride yourself on performing virtuous deeds, you will have no reason to envy those who were born princes and lords. For blood is inherited but virtue acquired, and virtue has an intrinsic worth, which blood has not" (Cervantes 795).

After his illness which obliged him to confine at home, he came to believe that he was sane, and that he has recovered with his right mind again. He decided to be a shepherd, he had a new illness or should we say a new madness. Then, after some years, he divided his will and fortune with his niece Sancho, the priest and he paid his housekeeper, and he died after that.

Quichotte was a little short, a little chubby when he was young. As the years passed by, he became so skinny and very tall as if an invisible divine hand had grabbed him and squeezed him in the middle like a tube of toothpaste as Rushdie states in the novel. His hair was grey; his beard is full of hair spots like a teenager. Quichotte has lost his mother when he was three years old, which made his father so depressed that he decided to leave his home in Bombay and moved to Paris with his son Quichotte. Once there he became home sick, he buried himself in fantasy and science fiction books to escape from that reality, he got a

scholarship, and graduated with good degree but his father did not attend his graduation which made him sad, Quichotte is a seventy years old brown pharmaceutical sales man. Who owned an old gunmetal grey Chevy cruze car. He was pretty much in good shape for a man of his age. He always has a cheerful smile on his face that makes him charming in a way; he is well mannered like a gentleman of the old school (Rushdie 18).

As he grew older, he could not distinguish the difference between the TV reality and the reality of life. He thinks of himself an inhabitant of that screen. He grows feelings and emotions to those personalities on TV. He developed emotions towards Salma R. therefore he decided to follow his love from the television screen to reality. He was looking for a brown woman, since he was brown himself. He was so motivated to prove to Salma R that he is worthy of her love; therefore, he began his quest of love in a sequence of letters which reveal his sincerity and the depth of his affections to win her hand On top of that, he wanted to be her ingenious gentleman, therefor he gave himself the name of Quichotte referring to Cervantes *Don Quixote*, but he thought that he didn't earn the honor of a Don.

Quichotte wished he was married and became a father, he wished he had a son with whom he could go on long car trips and have long discussions, but unfortunately he had no wife. He believed that one day he would marry Miss Salma R, and she would give him seven magnificent sons and daughters, in his way to conquer the love of his lady, since he had a strong desire to have a son he imagined a son who he named Sancho. Quichotte was a real lover, he pays good attention to his style for him first impression counted. So when he meets Miss Salma R he wears camel cashmere coat, a brown hat, scarf, and leather gloves, sunglasses, he gets well dressed for his meeting with his lady, he still have a strong appeal and charm.

Despite the fact that the two characters come from different parts of the world, distant periods of time, and speak different languages, they still have so much in common. Rushdie was influenced in diverse ways by Don Quixote's characters and tried to express it or broadcast it in a modern natural way. In fact they are both old men, they love reading and they are both mad because of their excessive reading of knightly novels and watching so much trash TV. That was the reason that made them lose their minds and logic. Further, they both fall in love with a lady that they never met in person. Don Quixote actually imagines her, she does not exist and Quichotte sees her virtually on TV. They go on adventure to win the love of their beloved which they will never attain. Furthermore, they have squires, whose presence is very important and for whom they have so much affection and love.

Don Quixote's squire is Sancho Panza, his neighbor, and Quichotte's squire is his imaginary son. They are funny and gentle, courageous and they advocate equality. In a sense, the reader will simply feel like Quichotte is a modern Don Quixote. Therefore, the changes that Rushdie has made are obligatory since we are no more in the medieval period but the twenty first century modern America.

2.2.Sancho panza Vs Sancho Smile (the son)

Sancho Panza is Don Quixote's neighbor, a fat man with a big belly, a short body, and long shanks. He is married to Tereza Panza with whom he has children. He is a poor, simple and kind man (Cervantes 70). He does not know how to read nor how to write, but he started to learn some letters Sancho Panza says; "For I can't read or write, though I can make my mark" (760). "I can sign my name very well, replied Sancho. For when I was warden of a brotherhood in my village I learnt to make some letters, like they put on bales of goods, and they said they spelt my name" (800).

Don Quixote convinced him to be his squire because he admitted that he is the best squire and the best man the world could ever see. He was a good man, he is intelligent but foolish, he carried saddlebags, and wineskin, but he had a great desire to govern an island and become wealthy, since Don Quixote has promised him. Sancho had a good heart and a good will which could make him a good governor, in the novel he says; “Mind, your worship, good Sir knight-errant, that you don’t forget about the isle you promised me; for I shall know how to govern it, never mind how big it is” (Cervantes 58). To Sancho’s saying, Don Quixote replied, “You must know, friend Sancho Panza, that it was a custom much in use among knight-errants of old to make their squires governors of the isles or kingdoms they won” (58).

Sancho, describing himself, affirms; “Tell the duke my master that naked I was born and naked I am now; I neither lose nor gain. I mean that I came into this government without a farthing, and I leave it without one, contrary to the way of the governors of other isles” (Cervantes 879). During his short governorship, Sancho fully shows his wisdom and ability that he accumulated in his experiences that justice protects the innocent and helps the weak. However, for the second time, he went on adventure with Don Quixote since he wanted to get paid because he was in charge of his children. In this context, Sancho said to his master:

I am leading up, said Sancho, to your worship’s settling some fixed wages, which you’ll give me each month all the time I serve you, and to this salary being paid out of your estate; because I don’t like depending on favours, which come late, or at a bad time, or not at all. May God help me with my own, and I should like to know how much it will be, whether it’s much or little, for the hen lays as well on one egg as on several, and many a mickle makes a muckle, and whilst you’re earning you’re losing nothing. (Cervantes 544-545)

Sancho Panza was a coward who gets scared easily by the smallest things. In fact, once he saw the valiant beast, he was so scared that he immediately abandoned his donkey and started to run. Which was bizarre since he is always accompanied by his donkey it was really rare to see him without his donkey, such was the friendship and good faith that existed between the two of them. Sancho himself told Don Quixote that he would complain about everything; “But God knows I should be glad if your worship would complain if anything hurt you. I must say, for my part, that I have to cry out at the slightest twinge, unless this business of not complaining extends to knight-errant’s squires as well” (Cervantes 62). Sancho never misses lunch or dinner. And whenever he had a full stomach he falls asleep without thinking about anything. He prefers to eat whatever he has rather than eating meat and having to follow the noble’s etiquette:

I must confess to your worship that so long as I have plenty to eat, I can eat it as well, and better, standing by myself, as seated beside an emperor. And, to tell you the truth, even if it’s only bread and onion that I eat in my corner without bothering about table manners and ceremonies, it tastes to me a great deal better than turkey at other tables where I have to chew slowly, drink little, and wipe my mouth often, nor do any of those other things which solitude and freedom allow off. (Cervantes 78-79)

In *Quichotte*, Sancho smile is an imaginary magic child brought to an invisible existence by his seventy years old father Quichotte. He is a miraculous kid in black and white colour, He is nineteen but seems older than his age. He looks like his dad when he was a teenager and in fact Sancho is wearing the sunglasses of his father at that age. Unlike his fellow dad he does not wear kurta-pyjama⁴, in contrast he is very stylish as Rushdie states in the novel he is a good American –boy, he wears, a checked lumberjack shirt and denim jeans with turn-ups, and he pays good attention to his style. Once he becomes real he tells his father that he would

⁴ It is a word of Indian origin, which refers to a loose collarless shirt worn by man in mainly south Asia.

need to buy much more clothes, he says that he can't wear the same thing every day so he needs, shirts, pants, underpants, socks, sneakers, boots, hoodie, coat, hat, and would need to eat regularly. He also wants an extra room because he can't live with his dad forever, he also would need a job, a place to stay and a bank account (Rushdie 103-104). Sancho has a rebellious obnoxious, outlaw character; he talks to his father, in a rebellious way Sancho expresses himself this way; "cut it out dad" (19- 20). And he is also modern in his use of English language Sancho; "there's only madness, aka getting religion" (85).

His face is like a photograph, he feels that he is a second-class minor league boy. Moreover, he is only visible to his dad. In other terms, it is like he is impossible to sense by others, he is imperceptible, and he feels tied to his father as if he owns him. This makes him uncomfortable because other kids at his age did not feel that way. Therefore whenever he goes distant from his dad; he feels out of range and the signal drops, just like a bad television. He always felt scared and felt as if he were a possession and a slave to his father. Hence, whenever Quichotte felt a sleep Sancho lost his consciousness. That was the reason which made him have strong will of detaching himself from his dad and being independent, becoming real and visible. Further, in the novel Sancho achieved his will with the help of a cricket⁵ named Grillo Parlante who spoke English with an Italian accent. The cricket has told him that he needed an Insula⁶ to become real, and a normal kid in full color of the universe. The cricket was a projection of Sancho's brain, like Sancho is a projection of Quichotte's brain:

The insula is an island of the mind which could provide him consciousness, emotion , perception, self-awareness ,and being able to connect to other people, feeling and tasting, it processes your orgasms , it helps your concentration, , it gives you happiness

⁵ It is an Orthopteran insect in French it is "Grillon. "

⁶ It is a Latin word, which means "island."

and sadness , anger, fear, disgust, disbelief, trust ,faith, beauty, and love and hallucinations , as the cricket says. (Rushdie 10-102)

Sancho wanted to turn himself into a real boy like Pinoke (Rushdie 92). He had a strong dream to become real he says in the novel; “Pinch me and I bruise, if you prick me I do not bleed, I will liberate myself by the force of my own will, a pull-myself-up-by-my-own-bootstraps kind operation” (93). One morning Sancho became real, which made Quichotte surprisingly happy, he suddenly saw Sancho from far in a red white and blue check lumber jack shirt over blue jeans with turn-ups, he was tall, dark skin. Quichotte thought that he had the same tone as Salma R making him believe that he is potentially his future son with her (Rushdie 103).

Sancho was a sensitive lover, at first he was mocking his father who fell in love with a Stranger and going on a quest to a completely different state to concur her love. But at last throughout their road trip he had the same experience as his dad. He falls in love with a young woman in her early twenties, he knew something impossible has happened as soon as she opened the door. That this stranger is the perfect women for him, the girl of his dreams, a girl which he named beautiful from beautiful; khoobsoorat sé khoobsoorat ⁷in Hindi. He has dropped his first tears out of love (Rushdie 148-150).

Later in the novel he goes back to search for the girl he loved to tell her about his feelings, since he believed that her love is his only way to become real, but didn't he know that as far as he goes distant from his dad he disappears slowly. As soon as Sancho moved far from his dad he felt something go wrong inside him. Eventually, Sancho is nobody without his dad. Quichotte wasn't wrong when he said; “I brought you to existence by the power of my wish and the kindness of the stars and if I grow weary of you, I can make you vanish as

⁷ It is an Indian Word, which means the beautiful from beautiful.

well” (Rushdie 95). All his remaining hope was that the woman he loved would open her arms and heart to save his life, and help him from vanishing; this was his only chance. He had already prepared what he would say to her; “I love you, and I know that’s insane, but I also know that love takes courage, and I take my courage in my hands and say I love you, and God, I hope you remember who I am, say you love me and I’ll be able to live, I throw myself at your feet and beg” (Rushdie 354).

Rushdie has made the presence of Sancho Smile, the son of Quichotte essential in his novel. Thus he did not deny his influence by Sancho Panza’s character. He made it clear through Quichotte that the choice of the name for his son was inspired by Cervantes novel *Don Quixote*. Quichotte, in some way, has made reference to his son as his squire. Despite this, Rushdie played with some character elements of Sancho the son. Additionally, in *Don Quixote*, Sancho Panza is a man who is not so young, who is married and has children, and he was poor. By contrast, Sancho Smile is a young teenager, but not married. Moreover, they have a common point that is they are both in love. Sancho Panza loves his wife, and Sancho smile loves a strange girl who he met on his way with his father, he called her beautiful from beautiful, or in Hindi *khobssorat sé khobssorat*. They are both dependent on their master or father as the case of Sancho Smile whose presence disappears while being far away from Quichotte. Accordingly, Sancho Panza does not have the same impact on people as he has while he is around Don Quixote. When he is around him he feels valuable and people respect him in a way, being around him makes him feel stronger. The main common points which bounds the two Sanchos together is their dreams, their goals or their ambition. Sancho Panza’s ambition is to become a rich governor of an island, a king, his wife will be a queen, and his girls will become princesses. On the other hand, Sancho Smile wants to become real and exist in real life; he wants to have a strong presence. Hence, Rushdie made Sancho Smile an American young ambitious version of Sancho Panza.

2.3.Dulcinia Vs Salma R

Her name is Dulcinea, her kingdom, Toboso, situated in La Mancha. She must be a princess, the most beautiful on earth; she is beautiful, wise, modest, gallant, and wellborn Don Quixote in the novel describes her as follows:

For she is my queen and mistress; her beauty superhuman, for in her are realized all the impossible and chimerical attributes of beauty which poets give their ladies; that her hair is gold; her forehead the Elysian fields; her eyebrows rain-bows; her eyes suns; her cheeks roses; her lips coral; her hands ivory; she is white as snow; and those parts which modesty has veiled from human sight are such, I think and believe, that discreet reflection can extol them, but make no comparison. (Cervantes 95-96)

The protagonist believed what Sancho has told him, that Dulcinia has been enchanted, but the truth is that, Dulcinia is just the imaginary creation of Don Quixote. That's the reason no one knows her. In fact, Sancho could not find her to give her the letter of Don Quixote. Eventually he came up with the lie that she was enchanted, since he did not want to hurt his feelings. Therefore, Don Quixote believed that she has been changed to a figure of a lowborn and ugly peasant girl. Now she rightfully belongs to the noble ladies. Consequently, her sweet smell has been taken from her, Cervantes affirms that; "Now that the malignant enchanter persecutes me, and has put clouds and cataracts into my eyes, and for them alone, and for no others, has changed and transformed the peerless beauty of your countenance into the semblance of a poor peasant girl" (Cervantes 566).

He thinks she is a perfect and complete lady, and tells Sancho that even if she had moles, they would be moons since she was special Don Quixote affirms; " If she had a hundred moles like the one you speak of on her, they would not be moles, but moons and shining stars" (Cervantes 568). Don Quixote's belief is that Dulcinea's eyes must be like

green emeralds and almond-shaped, with two celestial arcs as eyebrows, those pearls should be from her eyes into her teeth, Don Quixote imagines her this way:

God knows whether Dulcinea exists on earth or no, or whether she is fantastic or not fantastic. These are not matters whose verification can be carried out to the full. I neither engendered nor bore my lady, though I contemplate her in her ideal form, as a lady with all the qualities needed to win her fame in all quarters of the world. These are: spotless beauty, dignity without pride, love with modesty, politeness springing from courtesy, courtesy from good breeding and, lastly, high lineage, form with good blood beauty shines and glows with a degree of perfection impossible in a humbly born beauty. (Cervantes 731)

Don Quixote also describes her as a virgin; “Dulcinea is a virgin, my desires more constant than ever, our intercourse as fruitless as of old, and her beauty transformed into that of a coarse peasant girl” (Cervantes 920). Thus, for Don Quixote, his imaginary lover is the most beautiful woman in the world.

Miss Salma R was an exceptional woman who came from a family of Indian successful female actresses. Miss Dina R her grandmother and her mother Miss Anisa R suffered a lot from loneliness, anxiety and eventually died with overdose. They both lost their lives due to their addiction; she was to become addicted too. She had a considerable beauty, followed by natural ease in front of cameras, a violent mood swings that eventually pushed her to take painkillers as a drug. She was the one who took care of her mother when she was nineteen. Then she has just started the film industry, unluckily she found her mother dead due to an overdose in her grandmother’s bedroom. Salma did not cry, she did not react at all. Instead, she just made the necessary phone calls, packed her bags and moved into a smart

apartment in Low Hill in Breach Candy where her thirty years older admire Quichotte had lived once a child.

She grieves for her mother's death for the first time in her mother's friend arms; Nargis Kumara when she visited her. Despite the fact that, Salma had a charmed life, coming from a famous family that had money, later making more by her own, achieved great work, as the first Indian actress to be successful in Hollywood; being brand, a superstar to a television talk show, she could not help not feeling lonely, and anxious. The American audience was impatient to see her work; she acted in an American Spy drama called *five eyes* which made her very famous. After that, she left Los Angeles and moved to New York and hosted a daytime talk show on network television it is called "*after her. Salma*", her talk show was broadcasted four days a week. In fact, she owned the show personally since she did not want to be the possession of anyone, she received letters, which she read and selected some to discuss in her show.

As she grows older she became a very wise woman, she had enough love and encompass for everyone. Even though she had her own demons to fight against. Eventually, her strength gave her a heavy heart. Quichotte had the idea of sending her those love letters Quichotte first letter was this way:

My dear Miss Salma R,

With this note I introduce myself to you. With this hand I declare my love.in time to come as I move ever closer you will come to see that I am true and that you must be mine. You are my grail and this is my quest. I bow my head before your beauty .i am and will ever remain your knight.

Sent by a smile,

Quichotte. (Rushdie 51)

Salma R knew that the writer of the letter was an older man just from the paper, which belonged to a cheap motel, the pen, and even the handwriting made her believe that the writer was older. She also distinguished from the syntax, which was too formal and perfect that English was not the first language of the writer. However, the signing name sent by a smile was a mystery to her.

Salma lived alone for her the meaning of being alone is the fact of not having a serious relation with a serious man. Although, she had some lover, like Anderson Thayer who, knows all her secrets, she could not fire as it is affirmed in the novel; “He was getting to be a little bossy, a little too controlling, for her liking, she would have to fire him from her bed as well” (Rushdie 111). Even Salma had a dark side in her life, she had two brief unsuccessful marriages. The first marriage was to a Los Angeles uber-agent who left her for a young handsome man, she always thought that she was the one who turned him gay. In addition, her second marriage was to a Manhattan-based writer-director whom she left because she said their neuroses were incompatible.

Miss Salma was very knowledgeable about pharmaceuticals and the meds; she was taking extremely ill advised painkillers to level up her mental health. Even though she was a powerful woman from the outside but the painkillers were making her weaker. From the day she found her secret lover Gary Reynolds naked, dead in the Mardanien Oriental suite hotel’s bed she had massive anxiety as a result. Even though she acts like she does not care about love but she has this fear of growing old alone, she worries about finding happiness. Consequently her heart heavy from her previous failed relationships; “She had put up high fences around her heart, and she didn’t know if she would ever meet a man who would persuade her to lower them” (Rushdie 118).

Every New Year's Eve, she has to loan a boat and organize a big party in order to have someone to celebrate with, in fact everyone on board were her employees whom she had to pay to spend time with. At the end, she reaches for her admirer to provide her with her drug that is how desperate she became. She did no longer have a voice of a powerful successful woman anymore. Her addiction made her, She did not control her destiny anymore. She sounded like a child begging for a treat as Rushdie states it, and at the end, she died with the end of the world.

The character of the two ladies in both Don Quixote and Quichotte cannot be very similar since, Dulcinea Del Tobosso exists just in the mind of Don Quixote. She is just imaginary while Salma R is real. However, that does not make the character of Salma independent from Dulcinea. Firstly, Rushdie has made an image of Salma R which can be perfect in the modern age; any girl would want to be Salma. Likewise Cervantes made Dulcinea in the prospective of Don Quixote a perfect lady, very respectful very beautiful as Salma also is described. At the end of *Quichotte*, Rushdie reveals the truth of Salma R and makes her very weak and addicted in a total different image. While in Cervantes, Don Quixote has a perfect image of Dulcinea that is further ruined when Sancho lies to him and tells him she is enchanted. He sees her as a peasant girl and in a total different image. These two points can open different prospective of the imagination of Rushdie. He made his influence more modern and developed in away the reader cannot really associate the two characters together. Thus, in fact they are interrelated. Finally, the two ladies do not come to love their admirers. Dulcinea has never existed while Salma R dies with the end of the world.

Conclusion

Eventually, this chapter is an analysis of the main characters of the two novels through intertextuality theory. We first provided an analysis of each character individually, and then we moved to compare each character with his/her significant character in Rushdie's novel. In other words, Don Quixote and Quichotte, Sancho Panza and Sancho Smile, and Dulcinia Del Tobosso with Salma R have been paralleled. Therefore, our aim through analyzing the main characters is to show the elements of Rushdie's novel inspired from Don Quixote. Furthermore, we revealed how Rushdie was influenced by Cervantes by diving in the main characters' aims and even names in addition of providing the points shared by the two novels.

CHAPTER THREE: Medieval Chivalry Vs. Modern Chivalry in *Don Quixote de La*

Mancha and Quichotte

Introduction

Chivalry is a very important factor for Don Quixote he states:

“I do not yet know how chivalry will fare in these calamitous times of ours, and I should not wish my soul to suffer for trifles in the other world”. (Cervantes 162)

Knight literature, also called chivalrous man literature, was formed from the eleventh (11th) to the thirteenth (13th) centuries. It is a totally different literature from church literature which was perceived as the phenomenon of the Middle Ages. Knight literature is mostly based on folklore and epic and most of its basic theme is about the determination, chivalrous adventure, noblewomen worship and supremacy of love in the feudal knights. From the 11th century to early the 12th century, the feudal system was prevailing in Europe, chivalry raised up among the military men what improved the status of knights. The latter produced their own moral code and mental life. Needing to enjoy their lives, searching for love, as an act of heroism, chivalry knight helped the weak and eliminated the strong in addition to being gentle, educated and worshipers of love (Altermatt 6).

Cervantes (1547 – 1616), the Spanish great humanist and outstanding realist writer died 404 years ago, but such remarkable and typical characters as Don Quixote and Sancho Panza created by him are still alive in the memories of its worldwide readers. When talking about their names, we will have the vivid and marvelous images in front of us. Spanish people regard it as a national pride and all the people in the world regard it as the literary treasure. Until today, with its bitter irony, ingenious art design, funny exaggeration and profound philosophy, it still attracts lots of readers.

The knight novel of the Middle Ages mainly reflects different adventures of knights. It is not based on historical facts, but on the exaggerating bravery of the knights. The word chivalry came from the French.

1. Medieval chivalry

The word chevalier, which means horseman or knight, was practiced by the superior military man in the class of feudal times in Europe during the middle Ages. They are mainly religious men belonging to the army. It started by implying a code of appropriate behavior expected from men. In the 11th century, knights who had once protected Europe against the Viking invasion who jeopardized the social order through continuous warfare in an effort to control the knights, the Roman Catholic Church reconstructed the knight's role to include the protection of women, the weak, and the oppressed. During the Crusades, the role of knight was transformed from brutal mercenary into, in the words of Pope Urban II, "the true soldiery of Christ" (qtd. in Altermatt 7).

Being a knight makes man follow the code or rules of chivalry, which may be described in few words like honor, courtesy, gallantry. It is all about the behavior of men, as a knight having high ethics and ideals such as, military prowess and value, loyalty to God, and the knight feudal lord. Knights should have courtesy for the sick, and oppressed people, widows, and all people with disadvantages is necessary and considered a duty (Altermatt 7).

After providing some relevant information about chivalry and knighthood, it is convenient to show its elements in Cervantes' *Don Quichote de La Mancha*. What is important for us is that the Spanish icon included in his iconic novel *Don Quixote de La Mancha* some medieval chivalric elements that we will discuss in the following. In *Don Quixote*, so many chivalric elements are present in the novel, Don Quixote meets a group of prisoners under escort and driven by his chivalric values. He asks the guard to set free the

prisoners, “It is God who sends me to this world, implementing the chivalry I believe in” (Cervantes 184).

Chivalry cannot be practiced without courtly love, respect, and help of all women. This idea of chivalry has changed through time what was once associated to chivalry as a knight is nowadays called Gentleman. It may be the same concept or the same values or even the same ideals, but it definitely changed in the behavior. Chivalry still exists but in a very modern way thanks to the development of technologies and even the development of the mindset of the society. In this chapter, we will show the difference between medieval chivalry and modern chivalry by giving a definition to both concepts and providing examples from the two novels under study.

As an example of the code of behavior towards women, kissing the hands of the ladies as a proof of respect and affection. Sancho in the novel kisses the hands of the duchess to thank her as it is affirmed in the novel; “Once more Sancho kissed the duchess’ hands, and begged her to be so kind as to see that good care was taken of his Dapple, who was the light of his eyes” (Cervantes 743).

Knight Errant has to follow some chivalric duties as he does towards the God. He should be faithful to God, the church, protecting the innocent, help the good against the evil, being generous, and obeying the feudal lord. Knights have also other Duties towards their comrades, countrymen and fellow Christians by being loyal to their comrades in arm, courage, valour, fairness, protection of the weak and the poor, and performing their obligation to serve their lord. Chivalry in an overall view is how a knight should treat women to protect women and provide them with their needs since man are providers.

Don Quixote is the perfect knight-errant that could ever exist; all the characteristics of kingdom are found in his character. He is gentle sweet hearted, he helps the weak, helps

women, and he speaks sweet words to women he fights for the love of his beloved even when he knew that she was enchanted he wanted to find a way to save her. As an example of the goodness of Quixote we find the boy naked to the waist and tied to a tree being whipped by his master because he loses the sheep which he is supposed to watch; “When Don Quixote saw what was happening he exclaimed in an angry voice: Discourteous knight, it is unseemly to attack a defenseless person. Mount your steed, and take your lance- and I will teach you that you are acting like a coward” (Cervantes 37).

He wanted to save the lady escorted by the monks thinking she was in danger; “He called out in a loud voice:’ monstrous and diabolical crew! Release immediately the noble princess whom you are forcibly carrying in that coach, or prepare to receive instant death as the just punishment for your misdeeds” (Cervantes 64). Don Quixote knew how to speak to women genteelly; “I beg you, ladies, not to fly, nor to fear any outrage; for it ill fits or suits the order of chivalry which I profess to injure anyone, least of all maidens of such rank as your appearance proclaims you to be” (Cervantes 27).

2. Modern chivalry

Don Quixote himself mourned the lack of brave men in his own time; “It grieves me to the heart to have adopted this profession of knight-errantry in such a detestable age as we now live in. for although no danger frightens me” (Cervantes 364). Hence, if chivalry was hard to find in Cervantes’ time what about all the modern age in which people changed their view of life as well as social codes. The chivalric code is a personal code of ethics which cannot be vanished even through long periods of time, it still exists and will exist forever, and maybe it cannot be recognized merely because of the change of behavior just to cope with the modern exigencies or in one word ‘development’. Men nowadays are not the same as men of the

medieval time. The clothes have changed, the jobs have changed, the means of transport have changed, but the code of chivalry is always there.

We cannot expect the code of modern chivalry to be the same of the one of the medieval ages, because there have been so many changes in the world and so many improvements mainly in technologies, cultural encounters and even how the people perceive life. Now man drives cars instead of riding horses; elegant gentlemen wear suits instead of helmet and armor, therefore the chivalry script leads men to behave towards women in a way that is different from the how chivalry was perceived before.

As an example of chivalry, it was Sir Raleigh who has put his coat on the ground to provide Queen Elizabeth a clean path over a puddle of mud (Altermatt 7). As for modern chivalry, we cannot expect a modern man to put his coat on the ground for his lady. However, a modern gentleman can do a simple gentle act for his lady as helping her with his coat, opening the door for her, or even polling up the chair for her to seat comfortably or giving up one's seat, to make the lady feel comfortable and protected. Moreover, sending her flowers, and telling her she is wonderful are two common techniques used by a modern man to flatter or to cherish his beloved. This can be shown in the novel *Quichotte*. Quichotte goes around his car and opens the door for Miss Salma as a gentleman should do; "so at the end of the tunnel he got out of his old car, knowing that he would never drive it again, silently thanked it for its years of un-ostentatious reliability, and went around to open the door for Miss Salma R, as a gentleman should" (Rushdie 383).

Later in the end of the novel Quichotte searched for the contemporary inventor, the scientist-entrepreneur Evel Cent, who invented a machine, called the Mayflower of the next gateway can save them. Mr. Cent was invited once in Salma's show to speak about his invention, Therefore Quichotte remembered him, he convinced Salma to go with him to

California to Cent Corp. further while they were about to try the gateway; Quichotte forced Mr. Cent to go first so he could see what would happen, since he wasn't so sure of his invention he refused to let Miss Salma go in first without knowing what would happen to her, and jeopardize her life. isn't this chivalrous enough? Only a good gentleman would do that and try to save the love of his life. Firstly he did not provide her with the drug, then forcing her to go with him finally making sure that nothing bad would happen to her (Rushdie 309-388).

Men should take care of women since they are considered as being angelic human beings who deserve to be given everything they ask for. Therefore, men should take care of women because women are not able to take care of themselves, or at least pretend so. In other words, their femininity plays the role of displaying weakness and virtue for a man to feel his masculinity (Altermatt 10). Later, things have been changed. In modern age, femininity is rare to be found in certain women who perceive themselves to be capable to take care of themselves and they do not need man's intervention. This kind of women are called 'boss up women'. The latter is used as a slang which became so popular that refers to the working women, women with high valued jobs as CEO's or entrepreneurs, making them not accepting the help of a man because they perceive their help as a weakness. Masculinity is said to be related to competence coldness while femininity was related to incompetence and warmth (qtd. In Altermatt 11).

Dating online is also regarded in the novel a way of meeting and impressing women. Since this method became very spread worldwide. thus this method makes it very hard to find a man who is chivalrous, this method is proceeded in the novel as dumb, it also stated in the novel that man now should double their efforts to gain their beloved since they have competition and women now have their high statutes in the community which makes her hard to impress; "A women possessed of a high degree of desirability is the goal, you will have competitors. The field will not be open to you; you will have to chop down your adversaries

ruthlessly in order to achieve your end” (Rushdie 94-95). “Second, she will question you, and you had better have the noblest answers to her questions, for she will question others as well. Love is an audition, Sancho. He who knows best how to present himself to the beloved gets the part” (Rushdie 95). Quichotte had this speech ready to tell his date if he was a contestant:

By the height of my emotion toward you will you know me, Quichotte cried in high rhetorical fashion, and by the darkness in which I dream of you, and by the handsomeness of the deeds by which I will prove myself, for handsome is as handsome does. And by the determined set of my jaw as I bend the arc of my life toward you, and by the dominant idea which possesses me, which is, that you must be mine. (Rushdie 97)

In the novel, Sancho and the blue fairy explain that rejection is normal and man has to accept it, it’s the gentleman’s behavior to not force women to love them or be with them; “Things have changed: said the blue fairy. Do you know what they call a gallant lover who shows up unannounced with a bunch of flowers at the door of a lady he does not know and drops a love potion in her tea? They call him a rapist” (Rushdie 347).

According to the novel times have changed. Being a gentleman means sacrifice, as the sacrifice of Sancho to cross America to see his beloved even though that being distant from his father could make his presence weak or even disappear; “Sancho: Am crossing America in the name of love, and yes I believe this love may be my only salvation, my only chance of a true and long human existence” (Rushdie 347). The blue fairy gave some advice to Sancho she says; “Go see her, be polite, but make your pitch, if she slams the door in your face, then damn, okay, you’re going to have to respect that, but you tried, go give your best shot” (352). The examples mentioned above are the ones considered the modern code of chivalry or so called gentleman.

Conclusion

Subsequently, the aim of this chapter is to show the difference between medieval chivalry and modern chivalry. First, we provided a short definition about chivalry in general; then, we studied the medieval chivalry portrayed in Cervantes' novel *Don Quixote*. Further, we provided a study on modern chivalry as it is portrayed in Rushdie's novel *Quichotte*.

General conclusion

Our choice of conducting the current research by comparing Miguel De Cervantes' *Don Quixote* and Salman Rushdie's *Quichotte* aimed to portray the ways in which the two works are interrelated. This interrelation was the outcome of the influence of Cervantes upon Rushdie. We have come to the conclusion that the two writers' stories are about the quest of the two protagonists to find their beloved, and go through so many adventures and even die at the end. Hence, we have divided this dissertation into a general introduction, three chapters and a general conclusion. Firstly, in the general introduction, we reviewed the different critics who have studied and evaluated both novels such as Dominique Aubier, David T Tarvin, and Joshua Foa Dienstag for *Don Quixote*, and Arnav Das Sharma , Jouhana Thomas Corr , and Holly William for *Quichotte*. However, both novels are not taken under study together, particularly under our standpoint. Secondly, the first chapter is a critical review of the historical background of Spain and the Indian English literature (IEL).as well as, the contributions of the iconic writers to their homeland literature and the world literature. Further, we have defined Julia Kristiva's theory, intertextuality, which is the skeleton of our analysis. Thirdly, in the second chapter, we provided an analysis of the main characters of both the novels and we explained how the characters of Rushdie are directly taken from Cervantes' characters. We showed also how intertextuality plays an important role in the novel.

In addition, we provided many elements which are derived from Cervantes' *Don Quixote*. Finally, in the third chapter, we have compared both novels in the light of their themes especially the theme of chivalry. It showed how modern lover is. In other words, we supplied the features that the modern lover or a modern knight should possess by giving illustrations from *Quichotte*. We also tried to show, in Rushdie's novel, how the modern

gentleman or knight should act if he is put in a situation to search for his beloved, and which sacrifices he could do for her in order to gain her love.

In *Don Quixote*, the source of Rushdie's inspiration, the medieval knight-errant who is the equivalent of Rushdie's modern knight or gentleman, Cervantes described how the medieval knight should be, ethics, and mainly his behavior towards the lady he loved. Finally, we can affirm that the comparison of the two novels in terms of the character as well as the theme of chivalry revealed to us in which ways Miguel De Cervantes' *Don Quixote de La Mancha* that was written about 400 years ago is revived and brought into life again in the contemporary Indian writer's modern novel *Quichotte*. Therefore, our aim in this research is reached and the two works are proved to be, in fact, intertextual.

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Abstract in french (Résumé)

Ce travail de recherche, intitulé Miguel de Cervantès *Don Quixote de La Mancha* et *Quichotte* de Salman Rushdie comme intertextes, entreprend une étude visant à explorer la manière dans laquelle le roman emblématique de Cervantès a poussé le dernier roman de Rushdie à paraître. En d'autres termes, cette recherche s'est focalisée sur la mise en évidence de la relation intertextuelle entre les deux œuvres précitées. En étant le facteur principal qui a permis à Rushdie de développer le thème, les personnages et les techniques narratives de son roman sur la base d'un autre déjà écrit qui est *El Ingenioso Hidalgo Don Quixote de la Mancha*. De plus, dans cette recherche, nous avons essayé de montrer que les deux romans illustrent le thème de la chevalerie, qui est un manuel culturel qui prescrit comment les hommes devraient potentiellement traiter les femmes et leur fournir protection et amour. En outre, ils partagent également la quête de gagner leur bien-aimée. Par conséquent, nous avons trouvé qu'il est important de revoir les personnages en relation avec le thème de la chevalerie. En comparant les principaux personnages importants des deux romans par rapport à la théorie choisie, nous avons révélé comment le code de conduite, le comportement et les valeurs chevaleresques ont transformé le chevalier médiéval de *Don Quixote* de Cervantès en un gentleman moderne dans *Quichotte* de Rushdie, enfin, nous avons conclu que les deux romans correspondent à notre effort par rapport au thème de la chevalerie. De plus, même s'ils sont de différentes époques et écrits avec différentes langues, mais quand il s'agit de chevalerie, ils partagent toujours les mêmes principes, codes et valeurs.

(ملخص Abstract in Arabic)

تهدف هذه الورقة البحثية إلى استكشاف كيف أدت رواية الكاتب الإسباني سرفانتس *Don Quixote de La Mancha* الشهيرة إلى ظهور أحدث روايات رشدي *Quichotte*. بمعنى آخر، ركز هذا البحث على إظهار العلاقة النصية بين العاملين المذكورين. يعتبر التناسل موضوعاً مهماً في الدراسات الأدبية واللغوية التي تؤسس الروابط النصية بين عاملين فنيين مختلفين أو أكثر. إنه العامل الأساسي الذي سمح للكاتب الإنجليزي ذو الأصول الهندية رشدي بتطوير مواضيع وشخصيات وتقنيات لسرد روايته على أسس الرواية الكلاسيكية السابقة *El Ingenioso Hidalgo Don Quixote de la Mancha*، والتي تعتبر تحفة من تحف العصر الذهبي والتي تجمع بين مثل عصر النهضة وعناصر الباروك. علاوة على ذلك، حاولنا في هذا البحث أن نظهر أن كلا الروائين تناولتا موضوع الفروسية كدليل ثقافي لوصف كيف يجب على الرجال معاملة النساء وتوفير الحماية والحب لهن و السعي لكسب الحبيب. وبالتالي، وجدنا أنه من المهم دراسة الشخصيات على ضوء موضوع الفروسية. من خلال تقديم مقارنة بين الشخصيات الرئيسية المهمة في كلتا الروائيتين وعلاقتها بالنظرية المختارة، فكشفنا عن كيفية تحول قيم وسلوكيات فارس القرون الوسطى في *دون كيشوت* لسرفانتس إلى قيم وسلوكيات الفارس الحديث في رواية *كيشوت* لرشدي. ختاماً، خلصنا إلى أن كلا الروائيتين تتناسبان مسعانا فيما يتعلق بموضوع الفروسية فعلى الرغم من انتمائهما إلى عصور مختلفة وثقافة مختلفة و لغتين مختلفتين، إلا انهما يتشاركان نفس مبادئ و قيم الفروسية.