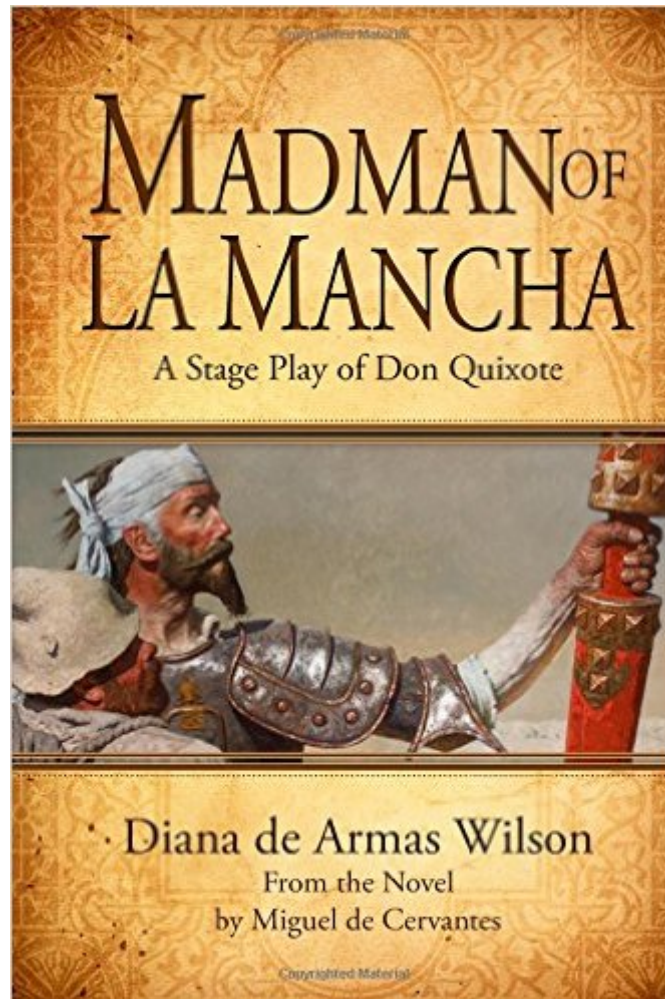


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Madman Of La Mancha: A Stage Play Of Don Quixote



Synopsis

A stage-play in 16 choice scenes, Madman of La Mancha aims to update Don Quixote for our post-9/11 times. Although often regarded as a "funny book," Cervantes' great novel is interlaced throughout with the Christian-Muslim hostilities that characterized his age (1547-1616). My adaptation shows how Cervantes himself "a captive in Muslim Algiers for five years" chose to make an Arabic historian into the "true author" of Don Quixote. A representative of Christian Spain's most marginalized population, the character of Sidi Hamid Benengeli affords English-speaking audiences a fresh take on the antics of literature's most endearing madman.

Book Information

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Customer Reviews

The play is a riot! I am reading it to a group of Middle School students & they are enjoying it just as much as I am. Thank you !

This is so lively and delightful that I can already see it on the stage -- and it's about time that this wonderful story found a talented writer to bring it back to life! The characters, the narrative, the scenery -- all alive, colorful, engaging. Give yourself a front row seat to good Broadway theater in your own living room with an afternoon reading this spirited play. It's the story you know (in English) -- only better!! So glad I found this. By the way, teachers -- this would be perfect as a way for high school readers to discover the story of Don Quixote and would be great fun to perform in class!

This is a delightful play. The author manages to catch many of the subtleties and humor, as well as parts of the plot, of the great masterpiece Don Quixote, even while making an exciting theatrical

production. The fact that the play was written in English makes it accessible not only to Anglo-American professionals but also to high school or college students, who could then stage it as an end-of-a-semester or end-of-the-year production. Professor Diana Wilson, a renowned Cervantes scholar, has produced a gem of a play.

Professor Diana Wilson's just-published *Madman of La Mancha: A Stage Play of Don Quixote* can, and should, be read on several levels. It is at once written in a lightness of style that is deftly used to illustrate very serious subjects, it demonstrates the danger from deep religiosity and, finally, it addresses the subtext of the significance of, in the author's words, "œcultural and religious differences in the age of Cervantes." Most important, however, is that while some will disagree with Professor Wilson that, referencing Cervantes/Quixote, "œ[t]he division between sane and insane is an arbitrary cultural construct," instead judging those conditions against the template of reality, the author's dramatization of each brings to life both Cervantes's condition and that of his surrogate, Don Quixote.

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