

Original Paper

A Comparative Overview Between the Duo Characters of Don Quixote Dela Mancha and the Rise and Fall of Comrade Zylo

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Abstract

Cervantes' influence in Albanian literature has not been studied much by Albanian literary criticism, but there is still a lot of interest in finding the traces that literature leaves in another literature, revealing the reciprocal communication between them. Cervantes' influence with Don Quixote of La Mancha the work of the Albanian famous writer Dritëro Agolli, The Rise and Fall of Comrade Zylo, which conveys the actualization of two archetypal characters of the work of Cervantes in the Albanian literature. The study of Cervantes' grotesque occupies an important role in the analyses the Albanian literary criticism makes to Quixote. This literary figure is closely related to the creativity of many Albanian writers in the years of dictatorship, and grotesque is considered as a direct influence of Cervantes. Don Quixote of La Mancha is not considered timeless only because the fact that after centuries it continues to be published, read, translated into new languages, but most importantly, we think that literature does not stop being influenced by Don Quixote of La Mancha.

Keywords

grotesque, cervantine influence, archetypal characters

1. Introduction

Through centuries, the book of Don Quixote, with the knight errant and his squire as the main characters, has become the world's cultural heritage, the national symbol of Spain. Thousands of pages have been written on this book, and many different philosophical interpretations have been made, but a very important fact is that many writers, at different times throughout these four centuries, have taken from the book of Cervantes the archetypal characters of Quixote and Sancho and have applied in the literature of their countries or have written books based on the structural narrative of Quixote.

Cervantes' influence in Albanian literature has not been studied much by Albanian literary criticism, but there is still a lot of interest in finding the traces that literature leaves in another literature, revealing the reciprocal communication between them.

The scholar, academician Alfred Uçi, highlights Cervantes' influence with *Don Quixote De La Manchato* the work of author Dritëro Agolli, *The Rise and Fall of Comrade Zylo*, which conveys the actualization of two archetypal characters of the work of Cervantes in the Albanian literature. The researcher discovers a relationship between the two novels, regarding the content, the aesthetic values, and the effect on the reader. (Note 1)

According to him, the central figure of the novel *Don Quixote*, the grotesque, has been quite admired by many Albanian authors during the dictatorship years, such as Kadare, Nonda Bulka, Agolli, Buxheli, Kallamata, Kosta, Niko Nikolla, Bubani. Like Cervantes, they used them as a veil to their works, since the truths of the dictatorship were hard to be openly denounced. (Note 2)

It was more than three centuries later since the time Cervantes wrote *Don Quixote*, until the time Agolli wrote *Rise and Fall of Comrade Zylo*. Authors released the genre in two completely different ages, in two different social systems, geographically two Mediterranean countries, but with specific social, political and ideological development. Literature has the magic of approaching time and space.

The central tool in both novels is humor, parody, since they were first read as a novel with a powerful sense of humor. Two novels filled with humorous adventures, but beyond the parody elements, there is much to read and to interpret on these novels. Neither of the two novels has a didactic purpose, as they do not undertake to teach the reader anything, nor to preach them.

2. The Literary Creation of Dritëro Agolli is influenced by Cervantes

The literary creation of Dritëro Agolli is influenced by Cervantes, because in his two novels *Rise and Fall of Comrade Zylo* and the *Ark of the Devil*, he performs duets of the leading characters, whose behavior resembles the actions of *Don Quixote* and *Sancho*, neatly positioned during Albanian' communist years.

Don Quixote and *Zylo* fascinated and involved in their ideas of foolishness and grandeur have lost their awareness of their surrounding reality by becoming ridiculous. *Quixote* lives with the chivalric books he has read, *Zylo* in the world of official reports and chronicles; he remains representative of bureaucracy, with no ideas but with some old clichés.

Sancho, the squire and *Demke*, the secretary are two wise and practical people who understand and know more than their superiors, they serve and obey them, and even more they admire and overestimate them. *Demke* was convinced that *Zylo* knew everything: "And I realized that this man knows all about it. But I did not understand why he asked me to do all of his speeches!" (Note 3)

The Rise and Fall of Comrade Zylo, which the Albanian reader often titles shortly, *The Comrade Zylo*, published in 1973, is one of the most important novels of author and also of the Albanian literature. The researcher Ali Aliu writes that this novel "... is a masterpiece of the author and one of the Albanian

prose's masterpiece in general ... venture and irony come so comfortably, quietly and naturally. This is so characteristic to the creativity of Dritëro Agolli, which culminates with the novel *The Rise and Fall of Comrade Zylo*." (Note 4)

In the center of the novel is Zylo, a bureaucratic official, a capricious, an unsuccessful professional who explains, justifies, orders, and gives everyone the impression he is all-knowing. His ancillary is Demka, a story writer who turns into a conscientious, submissive, ridiculous, and miserable paper writer. He quit his job as a writer and decided to work for his chief obeying him without contradicting.

According to the researcher Ali Ali, Agolli: "*chose a couple, the chief and his ancillary, of the Albanian' state representatives and the actual time it was written. He brought here a couple similar to the monumental couple from world literature, Don Quixote and Sancho Panza of Cervantes.*" (Note 5) According to him, this is the most famous pair of Albanian literary characters in the last forty years, the characters that the author took from the reality of Albania of that time.

Agolli's book became successful in the years when it was published, but it took more attention after its publication and success in France. Like Cervantes with Quixote, whose international success of the 19th century brought back the attention to the Spanish people.

The French and Belgian press of 1990, the year when Agolli's novel was published in France by the Galliard Publishing House, praised the tale and humor, satire, irony, grotesque as the central figures of the work. The French publisher Alain Bosquet writes: "No one in this masterpiece of irony is neither a monster nor a negative being ... In a word, (Zylo) is a sympathetic tyrant of goodwill, not a caricature. "*Whatever he thinks, says or does, he tries to guarantee the well-being of his clerks.*" (Note 6) The Belgian newspaper *Le Soir* comments: *Humor - the only available but effective weapon.* (Note 7)

Agolli says humour allows you to get out of a difficult situation; you can get out of it by making jokes. "*The old is shared with laughter.*" (Note 8)

We think it is genuine philosophy that the author actualized his work, conveyed his opinion differently and even made it acceptable exceeding censorship of time during the time it was difficult even to express oneself.

Agolli wrote his novel in the conditions when censorship did not allow the writer to be opened and explicit; our hypothesis is that the phenomenon of self-censorship must have been quite powerful throughout the creative process under these domains.

His extraordinary merit is that he created a character outside the socialist realism scheme, as at the end of the book the character does not cease to be the true bureaucrat; he is not the hero of socialist realism, nor the negative character.

Cervantes, took the pair Quixote and Sancho from Spanish reality. He brought two realistic characters but the humorous situations where they were set allowed the author to convey important ideas such as the novel within the novel, the birth of a new genre, the parody of chivalry novel, etc.

Cervantes wrote the work at the time of the most appalling medieval inquisition, the authority of censorship was decisive, so the author's use of the language was very carefully done as well the literary

figures was aid to the author and the work itself.

While Cervantes wanted to end the genre of cavalry with his work, Agolli wanted to scour some bureaucratic problems in communist society of the time, to criticize the country state organization but veiled with a sense of humour without pretending to change the literature genre. *“Indeed, what makes these characters so grotesque that bustearlier censorship frames, burst the socialist realism novel frames, broke standard frames and the clichés ...”* (Note 9)

The writer himself points out that the Albanian prime minister of the time was a little worried and drew attention to the ridiculous reflection of the administration, but he accepted Dritëro’s answer—*“The novel criticizes some bureaucratic performances to improve the administration.”* Following the prime minister responded with a joke from the novel—*“We will face each other Dritëro!”* (Note 10).

Zylo was a state official, Agolli dared to *“mock and ridicule the deputy minister by avoiding the scheme of positive heroes... seen atpresent days, Agolli’s novel looks like an almost quixotic, scary enterprise... Comrade Zylo does not only try to educate the collective crowd, in the workplace and in the village, but when the circumstances arise, he starts speaking and considering himself a writer and a philosopher and for such quixotic behavior he becomes ridiculous, an object to talk, a thing he is not at all aware of.”* (Note 11)

Just like Cervantes, Agolli brought in the novel a part of the life from Albania of the time, he brought in the literature real life experiences from the characters, he did not invent or invent because the Albanian reality of the time offered abundant material.

Naturally, both novels are simply identified by the names of the protagonists, Quixote and Zylo, who are first remembered by the reader as humorous and burlesque characters; secondly, these names have entered the everyday communication; we often label Zylo and Quixote the people around us whose behavior causes humor being out of the real context. Zylo is every bureaucrat, incompetent, arrogant, a conniving, all-knowing mastermind who unfairly -benefits from his squire, and so on. Quixote is everybody who plans without considering the consequences, without knowing reality despite having good intentions, going through adventure with idealism, etc.

The names of Dritëro Agolli’s characters are the abbreviation of two very traditional names in Albania in the early twentieth century, Zylyftar and Demir, who appear more modern in the narrative, Zylo and Demke. Unfortunately, modernism remained merely in the name, it had no connection with the behavior, despite the fact that the Zylo tries hard to appear the one who is not.

Cervantes as well, changed the name of his character from Alonso Quixano to Don Quixote when he decided to set out and start his adventures. The change of the name is related to the mission that the character took upon himself, as it is not sufficient for a true knight on a mission just the origin of a noble family, the horse, the special dress, the squire, but he needs a very meaningful name, too.

Agolli firstly introduced his book in the comic magazine Hosteni, where the humorous, ridiculous, absurd, grotesque adventures of the two characters were published every week. Story after story exposed irony was always present. The researcher Ali Aliu notes that the stories looked as they did not

have a beginning or an end, did not look like a narration of stories, but a sequence of adventures where continuity, chronology and the connection between them did not matter much. *“Thus, in this aspect, there are occasions when Comrade Zyloslips into the horizon: there are or not distinctive signs of the character, of psychology, signs of personal identity, after the quixotic mania.”* (Note 12)

Agolli claims that when the novel was firstly published in the Hosteni magazine, “it was an unfinished novel, it was mostly written to make jokes with family members and journalists friends rather than to be published... In Hosteni’s editorial office”, *it was read aloud during the manuscript and followed “with laughter, indicating that the reader would continue with these laughter.”* (Note 13)

In his first Book, Cervantes built some stories that do not have a coherent connection between them, but the two main characters are the lines that cross through the entire work, while the other characters that are involved in some adventures are not found throughout the narration. Literary criticism thinks that Cervantes did not start writing a novel but short stories like those he had written before, while the novel arose during the writing process.

The main character plays along with another character for both Cervantes and Agolli. The couple relationships develop gradually, they continuously change from the beginning to the end, and they have a dependency relationship as the characters complement each other, even interact.

Demke and Sancho never discuss on the authority of Quixote and Zylo, they meet their requirements even when they do not understand them or they make no sense. The pair characters are funny to the reader, their humor causes laughter and sometimes even sadness, and they build unrepeatable adventures which would have the same humorous force if they would not be in pairs.

On the following day, I was asked to spend some time together having a glass of beer. When he was in trouble, he always invited me to accompany him. I knew that while accompanying, he would tell me something that would make me worry about. It is strange that he has recently become very close and kind to me! He was holding my arm, telling me some important secret, making jokes and showing some aphorism that he had created by himself or had borrowed them from others. In a word, he opened his heart as to an old friend. However, he knew to keep at a distance when it was necessary...

When we came out, the crowded boulevard was bustling as in a bazaar. Many acquaintances greeted Comrade Zylo and he was forced to shake his head from side to side.

Was Shemshedin named instead of Comrade Q.? - I asked.

Zylo’s friend shrugged;

- Shemshedin does not have the courage.

- I asked, after hearing something, - I said.

Comrade Zylo got the look of the man who knew everything.

“They’re just words,”—he said. They begged me to go to Q place, but I did not accept. “Thank you for your consideration!”—I said, but I want a quieter job. Shemshedin is a good man, but I repeat: he does not have the courage...” (Note 14)

Both characters are expressions of dualism in Cervantes’s work. Incarnators of the Spanish spirit but in

contrast to each other, Quixote is a representative of the idealistic visionary, a dreamer full of the books he has read, forgets his material needs and walks toward adventures, while the other is a traditional man, practical, positive, representing folk wisdom, but fatalist. Quixote is member of the lesser Spanish nobility, while Sancho is a poor peasant.

Alonso Quixano, “comes out from the door of his madness,” and becomes Quixote, a brave knight errant, the grieving face of the cavalry, who fights against injustice to help the people in need. The adventures in which the hero passes through are a proof of the truth, but he understands how untruthful is the narration on Amadis De Gaula and all of his successors. His outgrowths toward true life that lead to Castilla, Catalonia, Arragon, are liberating for him.

Agolli's pair, Zylo and Demka work together daily, their relationship is based on their everyday job. Demka serves Zylo, obeys him on everything, writes reports and the other absorbs them, which is very common in any hierarchy relationship. In many dialogues, we note Zylo building a convincing discourse on Demka, by which he denigrates him so much, though Demka does not suffer at all from his position. Moreover, his relationship with his superior is not irritated, the language is not inappropriate. Demka bows with obedience and pleasure in front of Zylo, who behaves like a king and admits to be admired. Demka seems short-sighted while Zylo is powerful, courageous and sovereign. Suddenly everything changes and Zylo loses his job, without reason, but Demka does not cease to admire his superior. Demka describes with great admiration everything Zylo does, which in turn exploits him until the last second.

“Bakir, as the chief of professional unions, spoke a few words about his friend Zylo, wishing him successes in the new assignment, which none of us knew, as it had not been decided yet. He then knocked back one drink and went to embrace his friend Zylo. Comrade Zylo was touched. His eyes were covered with a shiny, liquid membrane. We understood that he could weep for a bit ... Finally, comrade Zylo spoke. He pulled a bunch of written papers out of pocket, that bunch I had prepared for him. He put it in front of him and said:

-I knew, brothers that I would be touched by your thoughtfulness and would not be able to link the words, so I wrote two or three notes last night to make it easier... I am leaving at a time when excellent results are achieved in all areas of life, at a time when the bourgeoisie is severely punished all over the world! - said comrade Zylo...” (Note 15)

Quixote is a comical and tragic character, as he thinks he can and should change the world, gets involved in adventures to defend the helpless without realizing how he can accomplish it, what are his abilities, what is the reality he is facing, how appropriate are the tools that he is using, etc. The reader laughs and cries, the comic and the tragedy accompany him throughout the novel; the reader laughs at the foolishness of the hero, a person with good sense but who follows absurd ways.

Zylo or comrade Zylo, is comical because he has problems with his character, gives himself merits that he does not have, thinking that the state hierarchy is a hierarchy of merits, too. He is a middle-class apprentice during the years of dictatorship, his merits at work are not as great as he perceives and claims, and that is why he takes false pride on himself. Zylo Kamberi also appears tragic during the

novel, as he is a silent arrogant, a noiseless conceited, a man of good sense but the one who makes enormous mistakes. Zyllo a schematic bureaucrat, nor a roisterers neither a rowdy, becomes an unlucky person not being able to recognize reality and realize himself. He trusts the image he has in his head and has no eyes to see, his thinking is schematic. Zyllo confuses the force of law with superior's competences at work, he believes that his word has wondrous powers, his strength of debate leaves a lot to be desired. Zyllo just like Quixote, is not aware of personal reality nor of the reality of the society. During the narration we notice that the two characters Quixote-Sancho reciprocally influence on each other, saying otherwise this is the process of alienation. Quixote uses proverbs, on the other hand Sancho borrows from his language (Book II, Chap V). In Agolli's work is the one who influences on Demke, as a result of his demean and servile character.

"I came back in three—four hours. I found him lying on the floor. Beside him there were files with a stone on them, so the wind could not blow them around. Three meters away from me a cow and its calf were grazing, they were not afraid of Zyllo, it looked like they have known him since a long time.

As soon as he saw me, he moved and got up.

- I did not tell you to be so late! - He said.

- I was afraid I would hinder, - I said.

Comrade Zyllo removed the stone from the papers, took it in his hand and turned to me:

- I'll read some of my essays, aphorisms, and my new writings, Demka.

The calf was again grazing. Comrade Zyllo was reading.

Essay no. 4

Defamation means: small fish eat big fish.

Essay no. 13

The dog is a loyal animal. Why do we get angry when they call us "dog"? ...

As he finished reading the essay files, Comrade Zyllo looked over to see if I liked them.

- Quite convincing, I said.

He whispered.

- Everything that is meaningful, seduces me, Demka!" (Note 16)

Agolli adds proverbs and aphorisms to Zyllos' language as well as Cervantes adds to Sancho's grotesque speech overwhelmed by popular proverbs, which occasionally seem unworthy or too deep, causing humour.

Who lies, deceives oneself. Apart this, naked I was born, naked I go, I neither lose nor gain. Then, it is no concern to me what does one or another. Each pear hangs by its tail. At last, the Lord sees, the Lord judges.

-God save us, said Don Quixote, "Sancho, where did you find all these nonsense sayings! What do the proverbs you listed have to do with the issue we're talking about?" (Note 17)

At the end of the book Quixote regains his mind, becomes aware, realizing the reality around him and the fact that his mission was impossible, but Agolli's hero does not at all. Zylo lost his work, no one criticized or accused him, he was at disposal... maybe he becomes an ambassador he inspires so much, or minister, but he is never aware of who he is and what his abilities are. The situation even becomes grotesque, all waiting for his promotion, nobody expects Zylo's demotion, no one doubts his promotion. The author titles the chapter *Comrade Zylo at the legendary border*. (Note 18)

"What did Cleopatra, Adem Adash's wife, say in front of the milk shop:

Comrade Zylo is wonderful. He will depart to Netherlands, as soon as a new building will be built in Hague. The building will be decorated with paintings by Rubens and Rembrandt. As the building is being built, comrade Zylo learns Dutch. Demka is going along with comrade Zylo in Netherlands." (Note 19)

Agolli was not free to criticize state bureaucracy during dictatorship nor was Cervantes during the inquisition of middle ages, as a result the grotesque was a very important figure in their works. In this respect, reading the work allows you to see the grotesque as a protector of censorship and other problems of the time.

There are some excerpts in Agolli's book which approach to the grotesque. Zylo and Demka go to the village, and repeat some overused bureaucratic phraseology about the culture of progress. The farmers welcomed them cold and fooled them around. In honour of the guests from Tirana, the villagers respected the country's customs and raki is served in bulk. The title of this chapter itself is grotesque: *"Zylo among the peasant brothers near the steaming kettle"*. (Note 20)

"You despise the cultural-artistic movement because you do not evaluate its effect. If you knew the effect, you would make the lame dance and the dumb sing on stage." - Zylo said.

The chief laughed. After him, all the villagers laughed chorally.

-The lame does not need to dance on stage because they walk all day long on the street and in the fields, said the chief.

The oldest of the villagers rolled his head and closed one eye:

-The dumb does not hear the flute and they have no idea how to move their feet! -He spoke for the first time.

-Let them move their feet like the others do. They have both eyes!—said Comrade Zylo and then laughed. -Haven't you seen that dance with a limp? (Note 21)

"In the novel The Rise and Fall of Comrade Zylo, on the one hand, is about a life full of grotesque phenomena and on the other hand the grotesque style goes further and separates the structure of this satirical-humorous novel... In the novel The Rise and Fall of Comrade Zylo, with admirable courage, Agolli gives life to sarcastic criticism of bureaucracy in monism." (Note 22)

The Argentine writer Ernesto Sabato suggests that Cervantes's book is more than satire on the chivalric novel, more than humorous that makes us burst into laughter, it would have been forgotten if it were such. Quixote, is a profound fiction with many readings. According to him: *"We all understand that his*

adventures are grotesque and at the same time our intuition understands that windmills discover the myth in human reality. Truly, what is Quixote a simple composition or a symbol of many meanings?" (Note 23)

Cervantes enriches his grotesque style with caricature that includes the physical appearance but also the inner spiritual world of the characters. Cervantes adheres to the principle that grotesque portrayal requires ugliness. Quixote, the main hero is ugly, the author points out his physical ugliness. He has neither the beauty nor the majesty of the chivalric heroes, nor the beauty of the saints of Christianity.

Cervantes uses the ugliness as a general method for grotesque portraits. (Note 24)

"This language, which was not at all understandable, as well the appearance of our cavalryman added even more laughter, and increased his anger, the problem would have continued further, unless the pacific purpose of the stalwart innkeeper, who was both fat and jolly; and when he saw Don Quixote riding up, he went out to welcome him. He could not help laughing at the warlike appearance of his visitor—with his long lance, his battered shield, and his ancient coat of mail." (Note 25)

Quixote was very ugly, more than ridiculous, but not deprived of moral virtue. We meet such people in our lives, so this mix is not made up or artificial. Furthermore, Quixote as a character became in this complexity more attractive, more wonderful and magical as a literary character. He would not be as attractive as if he was just ugly, or just comic.

Cervantes did not spare either Dulcinea or Aldonza Lorenzo.

—"So, So, -said Sancho,—Lady Dulcinea DelToboso, otherwise called Aldonza Lorenzo, is the daughter of Lorenzo Corchuelo.

-Yes, I know her well,—said Sancho, and let me tell you she can fling a crowbar as well as the lustiest lad in all the town. Giver of all good! But she is a brave lass, and a right and stout one, and fit to be helpmate to any knight errant that is to be, who may make her his lady: the whoreson wench, what sting she has and what a voice!" (Note 26)

Zylo physically ugly, but as a person with no moral value and quite grotesque in his "magnificent" pretence, in the aureole surrounded by himself and the others with servilism. Zylo, an important official who deceives himself of being someone important, has no moments of meditation to show us his inner reflection, even more he lies to others, apparently taking care of them, with the fatigue at work, with the spirit of sacrifice. So untruthful that he does not write the farewell letter by himself. Agolli's hero does not resemble Quixote because he has no ideal, cold-hearted and emotionless, the authority is his power.

"Brothers, I have always wished the best for you and I have devoted myself for your future. I leave but I do not abandon you. My heart and mind will be among you. As I said, I leave confident because I leave everything in your hands. Whenever you need, come to me and I will not spare myself. I will help you with my modest thoughts, for every complicated problem that may arise to you and will require a solution. Do not be afraid. Find yourself comfortable as in your office or your home. Do not be afraid of the title of my position. Walk in my office unembarrassed." (Note 27)

Zylo repeats three African stories throughout the novel, which he narrates during their trip to Africa. In

Agolli's story, we encounter the same characteristic that we have seen in Quixote with interposed novels. In both novels, characters and events in tales and short stories do not follow a logical development of the new narrative. This is an element of narrative structure that approaches Agolli's work to Cervantes' work, as well as proverbs.

Agolli, in his memoirs, shows that the part of the story which talks about Zylo's journey to Africa in order to spread Marxism-Leninism was published in Hosteni magazine but it was not mentioned in the book published in 1973, 1981. The reason was clear, he was concerned about problems and criticisms. (Note 28)

The author ends up the book with the sentence: "*The old is shared with laughter*". (Note 29)

We think Agolli believed that humour had the power to change realities, this book indeed had penetrating powers, it disclosed and shook up the bureaucratic lie.

3. Conclusions

In our country, Quixote and Sancho have been assigned to the power of popular and adorable characters. Don Quixote of La Mancha is the most widely read Spanish book of all ages and it is almost "national characters." Quixote and Sancho, the heroes of the masterpiece are today considered as literary archetypes that are renewed and actualized according to the characteristics of the time. Albanian literary criticism claims that Albanian literature has brought Cervantine characters into the work of Dritëro Agolli and other authors by bringing valuable studies in the field of intersexuality.

Don Quixote served as a role model, became a point of reference in narrative creativity worldwide. Nowadays, scholars and literary critics analyse novels that are written based on his model, or based on the example of the quixotic, Cervantine characters in world literature.

Albanian literature has also been influenced by the Cervantine model, hence the well-known Albanian writer Dritëro Agolli shows the influence that Quixote has on his literary creativity. Studying Dritëro Agolli's novel and its relationship with Cervantes' work, we found similarities on their grotesque, the structure of the novel, the duet of the quixotic characters, etc.

Dritëro Agolli published the book *The Rise and fall of comrade Zylo*, in 1972, and realized the unrepeatable figures of Zylo and Demka. A duet of main characters, whose behaviour resembles to Don Quixote and Sancho Panza's relationship. We think that Agolli took as a model Cervantes' structure, since in the novel we find short stories/ tales that are not related to narration, proverbs, etc. The two authors parodied, Agolli did that of bureaucratized state administration, the pride and disability of Zylo, while Cervantes the chivalric novel and Spanish reality. The powerful grotesque of the two novels mysteriously embodies meanings, which could not be openly claimed, because of censorship.

The study of Cervantes' grotesque occupies an important role in the analyses the Albanian literary criticism makes to Quixote. This literary figure is closely related to the creativity of many Albanian writers in the years of dictatorship, and grotesque is considered as a direct Levantine influence.

Cervantes with Quixote not only has the merit of being the creator of the modern novel, but also

because this novel has pushed the boundaries of time, it even “won” new battles century after century, from one language to another. The three appearances of Quixote as a character have been accompanied by new appearances across nations all over the world, at different times, wherever it has been translated. We think that conceptually this intensively lived life of the novel Don Quixote, without ceasing since it was created to nowadays, gives it power over time, transforming it into an temporal work.

The book is not considered atemporal only because the fact that after centuries it continues to be published, read, translated into new languages, but most importantly, we think that literature does not stop being influenced by Don Quixote. Worldwide criticism raises frequent arguments on works that have been influenced by Quixote and builds many hypotheses on the values that the work holds in itself as a hypothetical refrains.

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Notes

- Note 1. Uçi, A. (1995, January 14)Shtegtimii Don KishotitnëShqipëri, *NewspaperZëriipopullit*, pp. 7.
- Note 2. Uçi, A. (1995, January 14) Shtegtimii Don KishotitnëShqipëri, *NewspaperZëriipopullit*, pp. 7.
- Note 3. Agolli, D.(1999) *The Rise and Fall of Comrade Zylo*, Tirana, Dritëro, pp. 211.
- Note 4. Aliu, A. (2010, Oct 20) Fenomeni Zylo në prozën e Dritëro Agollit, *Botime Shqiptare*, <http://komente.soup.io/since/130884735?newer=1>consulted 10/06/2014
- Note 5. Aliu, A. (2010, Oct 20) Fenomeni Zylo në prozën e Dritëro Agollit, *Botime Shqiptare*, <http://komente.soup.io/since/130884735?newer=1>consulted 10/06/2014

- Note 6. Newspaper Drita(1990, September 9) An author who is it worthy European fame, Tirana, pp.16
- Note 7. Newspaper Drita(1990, September 9) An author who is it worthy European fame, Tirana, pp.16
- Note 8. Agolli, D.(1999) The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 422.
- Note 9. Anxhaku, Z. (1999, September 23), Comrade Zylo like Don Quixote, Tirana, Newspaper Zëri i Popullit, pp. 14.
- Note 10. Agolli, D. (1999) An ending with little narration. The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 462.
- Note 11. Aliu, A. (2010, Oct 20) Fenomeni Zylo në prozën e Dritëro Agollit, Botime Shqiptare, <http://komente.soup.io/since/130884735?newer=1>consulted 10/06/2014
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- Note 13. Agolli, D. (1999) An ending with little narration. The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 460.
- Note 14. Agolli, D.(1999) The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 405, 406.
- Note 15. Agolli, D.(1999) The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 419.
- Note 16. Agolli, D.(1999) The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 147-152.
- Note 17. Cervantes, M. (2008). Don Quixote of La Mancha, Tirana, Onufri, pp. 172, 173.
- Note 18. Agolli, D.(1999) The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 423.
- Note 19. Agolli, D.(1999) The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 426.
- Note 20. Agolli, D.(1999) The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 116
- Note 21. Agolli, D.(1999) The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 120, 121.
- Note 22. Uçi, A. (2013, October 13) The novel “Arka e Djallit”, the forbidden joke during dictatorship, Newspaper Shekulli, Tirana, <http://www.shekulli.com.al/web/p.php?id=32384&kat=94>consulted 10/06/2014
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- Note 25. Cervantes, M. (2008). Don Quixote De La Mancha, Tirana, Onufri, pp. 20, 21..
- Note 26. Cervantes, M. (2008). Don Quixote De La Mancha, Tirana, Onufri, pp. 179.
- Note 27. Agolli, D. (1999).An ending with little narration, The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 420
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- Note 29. Agolli, D. (1999).An ending with little narration, The Rise and Fall of Comrade Zylo, Tirana, Dritëro, pp. 422.