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“THE LIGHT OF THE NIGHT” IN THE FOOTLIGHTS: CERVANTES’ MOTIFS IN THE CONCEPT OF A MULTIMODAL DRAMA BY ANTONIO BUENO GARCIA*

*I want to do with you what spring
does with the cherry trees.*

Twenty Love Poems and a Song of Despair,
Pablo Neruda (1924)

Cervantes en Argel

TEATRO

*Cautivo en Argel
La luz de la noche*



Antonio Bueno García

Edición multilingüe y multimodal

VERSIONES

es • fr • de • English • Français
Italiano • Português • Пискар

EDITORIAL COMARES



Interlingua

Introduction

Cervantes’ ideas and thoughts continue to inspire writers, artists, and thinkers around the world. His wit, ability to create memorable characters, and unique literary style serve as a source of inspiration for new generations of creators. Promoting Cervantes’ ideas helps keep literary tradition alive and establishes connections between the past and the present. His works have influenced many later writers and continue to be a source of inspiration for contemporary literature.

Cervantes’ works promote universal values such as justice, compassion, tolerance, and human dignity. By disseminating his ideas, we encourage the promotion of these values in society, thereby contributing to the construction of a more just and equitable world.

The love story of Cervantes during his captivity in Algiers has no biographical basis and must instead be attributed to the imagination of authors who, like Antonio Bueno, have placed this event at the center of their literary work. However, love holds a significant place in Cervantes’ works. In Chapter XIII of the First Part of Don Quixote, the protagonist states, “It is impossible for a knight-errant to be

without a lady, for it is as natural and proper for such to be in love as it is for the sky to have stars. And

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surely there has never been a history in which a knight-errant was without love" [Cervantes, 2003, vol. 1, p. 71]. The theme of love is the central axis around which Cervantes' "Exemplary Novels" are articulated, especially those inspired by his captivity, such as "The Deal of Algiers", where the captive is affected by love even in his miserable condition (Zahara is presented as a servant of Love and not of Mohammed). In "The Baths of Algiers", also reflecting his experience in captivity, he depicts the cruelty of the Turks and the captives' yearning for freedom. In "The Gallant Spaniard" he returns to the theme of a Moor's love for a Christian and expands on a theory of love, where Christians praise the brave and enamored Moor. In "The Great Sultana" (Doña Catalina de Oviedo), he revisits the theme of captivity that marked him and the love of beauty, sparing descriptions and leaving the reader to fill in the gaps with their imagination. In conclusion, we can see that the theme of love is fundamental throughout Cervantes' works.

Miguel de Cervantes endured five years of captivity in Algiers from 1575 to 1580, making numerous unsuccessful escape attempts. Considered important by his captors, they expected to obtain a considerable ransom. In 1580, with the help of his family and the Trinitarian order, the necessary funds were raised to free him, allowing him to return to Spain. This experience profoundly marked his character and literary work, inspiring "The Baths of Algiers" and "The Deal of Algiers".

During the Romanticism of the 19th century, legends about Cervantes became popular, although they lacked factual basis. Authors such as R. Ford [2001] and Prosper Mérimée [2005] referenced these stories. In modern times, biographers like Jean Canavaggio [1986, 2000] and J. Montero Reguera [2023], William Byron [1978], and Luis Astrana Marín [1948–1958] have addressed these legends in detailed studies about Cervantes. María Antonia Garcés, in her book *Cervantes in Algiers: The Captive's Story* [2002], delves into Cervantes' experience as a prisoner in Algiers and how it influenced his literary work. Garcés builds on previous research to offer a detailed view of his personal circumstances and adversities, highlighting his ability to transform these experiences into a rich literary production [Garcés, 2002, pp. 25–48]. Alvar Ezquerro offers a profound analysis of how Cervantes' spirit of independence shaped his innovative storytelling and the development of modern literature [Alvar Ezquerro, 2004, p. 45]. "The Manuscript of Fire" [García Jambrina, 2018] offers a fictional perspective on Cervantes' life, exploring his period of captivity and how these experiences may have influenced his development as a writer.

"Cervantes in Algiers" by Antonio Bueno García is a multilingual and multimodal work that includes "Captive in Algiers" and "The Light of the Night" [Bueno García, 2024]. This literary and theatrical text revives Cervantes' life in Algiers. Narrated in the first person by Miguel de Cervantes, it invites readers to immerse themselves in the Cervantine world with a writing style that reflects his literary genius. Antonio Bueno García, as the author of "*Cervantes in Algiers: Theatre, Captive in Algiers, The Light of the Night*", has contributed significantly to cultural dissemination, historical rescue, and the celebration of theatrical art. He creates a dramatic experience that narrates the life of the brilliant writer during a lesser-known period: his captivity in Algiers. In this work, the author undertakes several significant actions: a historical investigation into the life and context in which Cervantes lived during his period of captivity in Algiers, the subject of the first monodrama, *Cautivo en Algiers*, which falls into the genre of theatrical autobiography; and a dramatic autofiction recreation, "The Light of the Night", which places the hero in a situation of anguish in the prison universe of a cave, only surmountable by the uncontrollable desire to escape and the feeling of love.

In the author's own presentation of the work, the keys to understanding are also provided in their broadest sense, as this book is not only read but also heard and seen. Such is the merit of this multimodal edition, accessible through a website [Bueno García, 2024] and a QR code linking to its audiovisual repertoire, which includes the narrated works accompanied by beautiful background images. In this way, it breaks the mold of Gutenberg and defies the ominous proclamations about the death of the printed book in favor of the digital one, as it encompasses both formats. Additionally, it transcends the boundaries of Babel, enabling an almost universal reading experience since the book is available in eight canonical languages (translated by expert translators into German, Arabic, Chinese, French, English, Italian, Portuguese, and Russian) and the original Spanish, all within the same edition. The humidity, abandonment, and cobwebs of oblivion (like those that hang over the biography of Cervantes more than four centuries after his birth) prompted the author to reconstruct his biography in a dramatic monologue where Cervantes himself narrates his life in Algiers. In the second monodrama, inspired by a fictional universe, Cervantes is depicted as being locked in the cave by or-

der of the sultan, with his emotions laid bare. He is ready to escape, both literally and metaphorically, while being bewildered by the delay of his lover.

Methodology

The aim of this investigation is therefore to identify ways of multimodal interaction in the work from historic and cultural prism using new methods of viewing it. By utilizing a systematic approach, this study seeks to reveal how the various modalities function synergistically, contributing to the emotional and thematic depth of the dramatic piece.

To satisfy the aim and the objective, the investigation employs comprehensible combination of *methods*, including a) the tools of multimodal discourse theory, b) comparative method, c) historical and cultural contextualisation analysis. To specify, multimodal discourse analysis methods tend to deeper examine diverse modes of communication means, assessing mainly how visual elements, soundscapes, and textual narratives function to create a cohesive storytelling experience. It also investigates how emotional resonance is created through dramatic retelling and theatrical adaptation, enhancing the audience's connection to the narrative. Comparative analysis facilitates a systematic comparison of the multimodal techniques employed in the work with other literary and theatrical traditions. By exploring thematic and structural similarities and differences, the study highlights the evolution of narrative forms and techniques over time. Historical-cultural contextualization situates the multimodal aspects of the work within the broader historical and cultural spectrum of Cervantes' legacy. By examining the socio-political and cultural influences reflected in the narrative, the investigation reveals deeper connections between the various modalities and the overarching themes of love, resistance, and human resilience in a new kind of literary and theatrical adaptation.

The biographical attempts

A century after the writer's death, the first biographies of him began to emerge. The Royal Spanish Academy was its main promoter, with permission from England, which had taken the lead in this endeavour. These early biographies, authored by Gregorio Mayans [1738], Vicente de los Ríos [1780], Juan Antonio Pellicer [1797], and Martín Fernández Navarrete [1819], added little beyond what Cervantes had written himself. Cervantes' life in Algiers, his adventures during captivity, his escape attempts, and the Trinitarian rescue missions had not been thoroughly explored until Navarrete discovered Father Haedo's and Antonio Sosa's "*Topografía de Argel*" ("*Topography of Algiers*") and the "*Información de Argel*" ("*Information from Algiers*") of 1580 [Haedo, 1612; Sosa, 1580], the latter being a justifying and administrative account written by Cervantes himself – more directly from the *Epistle*¹ addressed to Mateo Vázquez, secretary of Philip II – discovered by Ceán Bermúdez in 1804, which provided some insight into that episode.

All the knowledge about Cervantes at that time came from the writer himself, who diligently constructed his identity in prologues and dedications, jealously guarding his privacy. The foundation of his autobiography can be found in his works, especially in the "*Viaje del Parnaso*" ("*Journey of Parnassus*"), which includes unequivocal information about his life and work in its appendix [Muñoz, 2022, p. 19]. However, many aspects of his life remain unclear, such as his birthplace, his stay in Italy (between 1569 and 1575) as a servant to Cardinal Acquaviva or as a soldier enlisted in the Navy who fought at Lepanto and other battles, and his life during his captivity in Algiers in the years between 1575 and 1580. This period provided material for several works: "*El trato de Arge*" [Cervantes Saavedra, 2016], "*La Gran Sultana*" [Cervantes Saavedra, 2015], "*Los baños de Argel*" [Cervantes Saavedra, 2018], and especially the story of the Captive in the first part of "*Don Quixote*" [Cervantes Saavedra, 2003]. However, we must be cautious with this account, as it is framed within a fictional narrative.

Speculation about how he endured these hardships has also persisted, with figures such as the former Dominican Juan Blanco de Paz, who betrayed him during one of his escape attempts, insinuating that Cervantes might have engaged in homosexual activities to gain favors from the sultan². It is known that upon his return to Spain in 1580, he spent some time in Portugal (apparently following the king to obtain a position), had a romantic relationship there, and was entrusted by the king with

¹ Its authenticity has been questioned because it contains literal excerpts from works written years later.

² This theory has not been proven.

a diplomatic mission to Oran (about which little is known). In 1584, he married Catalina de Palacios y Salazar in Esquivias³ but stopped seeing her three years later when he moved to Seville as a royal commissioner of supplies, especially for the Armada in Andalusia. This role eventually led to his imprisonment in Seville.

Cervantes was often vague about his relationships with his family, partners, and children. However, he came into public attention when the Report on the Death of Gaspar de Ezpeleta was published in 1604 [Sevilla Arroyo, 2004].

Gaspar de Ezpeleta was a man who lived near Cervantes in Valladolid and became a subject of interest due to his mysterious death. He was found dead after lingering around Cervantes' home, and the unclear circumstances surrounding his death led to public speculation and scrutiny about the events leading up to it. As a result, suspicions arose regarding Cervantes' involvement, prompting questions about whether he had any connection to the incident or knew more than he disclosed.

This situation also brought to light that Cervantes had a natural daughter named Isabel Saavedra. The term "natural daughter" indicates that Isabel was born out of wedlock, and her mother's identity remains unknown. Isabel was illiterate, meaning she could neither read nor write, which was typical for women of her time, particularly those without formal education.

Testimonies from Isabel and her family members, including her daughter and sisters, painted Cervantes in a negative light. They characterized him as a gambler with questionable morals regarding sexual relationships. Specifically, there were suggestions that he allowed a young man to visit his daughter at his home, which raised concerns about his character as a father.

These revelations about Cervantes' personal life have further complicated the work of biographers. The combination of his secretive nature and the scandal surrounding Ezpeleta's death makes it challenging to understand Cervantes both as a literary figure and an individual. The public's suspicions and the controversial details of his family life add layers of complexity to the narrative of his life.

All those who have studied Cervantes' work have experienced the discomfort of having to piece together his biography from disconnected fragments, sometimes finding reasons to consider the existence of two Miguel de Cervantes due to his eventful, novelistic, and perplexing life. The feverish search for documentation about him in the 19th and 20th centuries in military, ecclesiastical, and civil archives has been a constant endeavor. This is evidenced by the works of José María Asensio y Toledo [Asensio y Toledo, 1892] and Cristóbal Pérez Pastor [Pérez Pastor, 1902], followed in the 20th century by James Fitzmaurice-Kelly [Fitzmaurice-Kelly, 1905], and later by Emilio Cotarelo y Mori [Cotarelo y Mori, 1915], Francisco Rodríguez Marín [Rodríguez Marín, 1947], Luis Astrana [Astrana Marín, 1948-1958], Francisco Martínez Bonati [Martínez Bonati, 1995] and many others. This tradition continues almost to the present day with scholars such as Francisco Navarro Ledesma [Navarro Ledesma, 1990], Jean Canavaggio [Canavaggio, 2000], Andrés Trapiello [Trapiello, 2016], Jordi Gracia [Gracia, 2016], José Manuel Lucía Megías [Lucía Megías, 2016], and Santiago Muñoz Machado [Muñoz Machado, 2022], the director of the RAE. In his work *Cervantes* [Muñoz Machado, 2022, p. 149], Muñoz Machado recalls the accurate words of Américo Castro, who in the 1940s stated that explanations of Cervantes' life are "as extensive with news as they are full of sinuosities" [Castro, 1945, p. 137]. In the creation of the myth of Cervantes and Don Quixote, there exists both a biography (written by a third party) and an autobiography (written by Cervantes himself), which in Cervantes' case also served as a declaration of intentions. However, it is not possible to consider either objective or free of fiction. The interpretation of a life by the individual himself or by a third party is subject to numerous interpretations and subjective viewpoints, making any desire for objectivity unfeasible. This is evident from the multiple interpretations of Cervantes' life or the readings about it to this day. Admitting that history is always tinged with fiction because it is the story of an individual subject to his own assessment, the term "autofiction" seems clear in its purpose from both an ethical and aesthetic point of view, warning of subjective bias and fictionalized history. There are fictional or fictionalized biographies and autobiographies as genres, as well as biographical fiction (a life told by another) and autobiographical fiction (one's own life told by oneself), depending on whether more weight is given to the life element or the element of fiction.

³ That he had recently been widowed and was introduced by Juana Gaitán, widow of his friend the poet Pedro Láinez.

An interesting issue is the reader's interpretation of life or fiction. The phenomenon of reception is not trivial in literary work. The reader always has a special power to attribute value or belief to facts. In a work like the present one, rich with details unknown to many about a character everyone aspires to know, the recipient's own (interested) interpretation of the story is significant. They attribute a certain value and, in some cases, a criterion of "truth" to it. Works with an open ending, like "The Light of the Night", encourage readers to take a stance, which is the author's intent. This is even knowing what really happened (Cervantes was rescued by paying a ransom for him). It is remarkable that the reader can believe the story and take Cervantes' experience in the cave as true. Faced with an open universe (as is the case with Cervantes' own biography), it is not so complicated to think that fiction can become reality. And a question: wouldn't the reader want it?

From autobiography to autofiction

When biography enters literature, it becomes even more difficult to delineate the boundaries with fiction. It is interesting to follow this interplay in the works that make up the book.

"Captive in Algiers" is the first work in the collection titled "*Cervantes in Algiers*". It is an autobiographical dramatic monologue in which the main character begins by presenting himself as if he were unknown or undiscovered (a notion supported by his biography) with the simple introduction: "My name is Miguel de Cervantes" [Bueno García, 2024, p. 7]. His life narrative is presented with modesty, not devoid of irony, and without bitterness for his past suffering in captivity. He transcends death by confessing the "truth" (or supposed truth) about his situation in Algiers and his escape attempts. In the end, he declares how his captivity ended but acknowledges that he is still alive in Algiers because he never truly left. Why this assertion from Cervantes, or rather, from the author writing about Cervantes? Because whoever reads or engages with the writer keeps the flame of his memory alive, a clear representation of the power of life over death. This powerful relationship that unites him with his destiny is realized through his work, which becomes paramount in his commitment to life. The character is built by his work, and he owes his immortality to it.

The figure of Don Quixote, although hardly mentioned, constantly pervades the work, and even more so in the soliloquy in the cave of "The Light of the Night", where Antonio Bueno delves into autofiction. The drama focuses on the writer and brave soldier, captured at sea by pirates and taken prisoner in Algiers. Locked in a cave, he reviews his life, which includes episodes from his immortal work, "Don Quixote". To secure his services as an informant, he is baited with his daughter, the beautiful Djemila (her name means "beautiful" in Arabic). However, the unexpected happens when they both fall in love and attempt to escape. Many situations and adventures are evoked by the simple voice of the narrator and protagonist, who impatiently awaits the arrival of his lover.

As a niche or womb, ultimately a dark chamber where secrets are revealed and intimacies emerge, the cave in "The Light of the Night" becomes the vehicle of history. It speaks through the shadows it projects, the light that timidly slips through its recesses, and the cobwebs that sew the cracks, like those of oblivion from which the captive seeks to escape.

Many would think that what is told in it could be true. After all, wasn't Cervantes also imprisoned in a cave? Hasn't he been imagined as a spy, especially given that after his release, the king of Spain sent him back to Oran on a mission about which so little is known? How could he have lasted so long in Algiers (five and a half years)? Wouldn't he have experienced lovesickness (Cervantes, who in "Don Quixote" could not conceive of a hero without a lady)? Wouldn't he have known someone who made his existence more bearable? Or do you prefer to believe the theory suggesting a homosexual relationship with the king of Algiers that allowed him to stay alive?

In the "Arabian Nights of Algiers", Cervantes would put all his efforts into survival, and Antonio Bueno gives free rein to his imagination, building a hero of flesh and blood, tailored to the genius and the hero of Lepanto – a hero who is a prisoner of his destiny, stalked by a thousand dangers, those he actually or supposedly experienced and those he had yet to know or knew much later. It is interesting to see how time in the work appears dislocated, both internally (within the piece) and externally (in the narrated story).

Regarding the internal part, time here is measured in "fugues" (the term used for each part of the action or scene change), which is the space between one part and another. This time is marked by the transition from day to night (identified by the calls to prayer or audible prayers of the mosque) and by the presence of light or shadows in the cave. The temporal unity of the work (which Cervantes

defended in his works as opposed to Lope de Vega [Vega, 1609]) suggests that five years pass in one day. The time depicted in the story aligns with the actions portrayed, yet it appears disjointed: it references Catalina (whom he had not yet met during his time in Algiers), events in Seville and Valladolid, episodes from Don Quixote [Cervantes, 2004] (which he had not yet conceived – or had he? – leading to revisiting famous sequences), and encounters with a natural daughter. We witness a portrayal of Cervantes' life events, crafted to mirror not only his style but also his language.

It is profoundly significant that some perplexing episodes from Cervantes' life, akin to those clouded by the mind of Alonso Quijano, a prototype of Don Quixote [Cervantes, 2004], gain clarity in the mind of Antonio Bueno's captive Cervantes. His insights into life, love, family encounters, and shifting adversaries (from Muslims to Christians) undeniably illuminate moments of darkness. Yet, within the night of captivity lies desolation and chaos. The hero, sustained solely by love and the hope of escape, grapples with the haunting question: "Djemila, are you there?" followed by the poignant admission: "I can't endure this any longer" [Bueno García, 2024, p. 24].

Cervantes in Algiers stands out as a unique work not only for its blend of biography and fiction but also for its innovative multilingual and multimodal presentation. It is a book that can be read, viewed, and listened to, each medium offering a distinct perspective.

The Sound Modality

In the spoken renditions of "Captive in Algiers" and "The Light of the Night", we witness how the voice introduces new realities, driven by various rhetorical styles. It's important to note that the text takes the form of a free verse monologue, reminiscent of the theater during Cervantes' time or that of his contemporary Lope de Vega [Vega, 1609], where meter and rhyme shape the dramatic narrative. The theatrical storytelling unfolds through sudden revelations made by the protagonist, shedding light on the underlying actions, moments that are punctuated by shifts in emotional tone.

In the audiovisual adaptation of "Captive in Algiers", we perceive the character's irony, his omniscient perspective from beyond the grave, his sense of transcendence, and his absolute peace. Conversely, "The Light of the Night" reveals more of his emotional turmoil – close to madness – and his rational side, showcasing his temper, feelings, and passion. Interestingly, the oral rendition of Djemila's passion in "The Light of the Night" is more explicitly erotic, featuring phrases that were omitted in the written version of the piece. A notable distinction between the original Spanish version and the French adaptation of "The Light of the Night" emerges. The Spanish version is performed as a theatrical reading, emphasizing interpretation for the stage. Conversely, the French rendition is approached as a narrative reading, focusing on clear declamation in the language rather than stage interpretation. Among the differences identified between the two versions, variations in formal structure, content, and rhetorical intonation stand out. Formally, the Spanish version showcases the effect of meter and free verse more prominently than its French counterpart. In terms of content, the French reading adheres strictly to the written text, omitting certain erotic expressions present in the Spanish oral interpretation (e.g., referencing Djemila's attractiveness at minute 01:20). Rhetorically, the emphasis placed on verses repeated as a leitmotif at the beginning of each section in the Spanish version adds depth and continuity.

Sound Effects and Tone. The Spanish version of "Captive in Algiers" portrays the hero with a weary and reactive tone in the first three parts – tired yet hopeful – while in the final part, he appears exhausted and hopeless, reflecting his defeat ("I feel tired, disarmed, captive as I am in this prison, which is my life..." [Bueno García, 2024, p. 123]). This nuanced effect is not evident in the French rendition, which maintains a more neutral reading throughout. Moreover, the Spanish version emphasizes certain expressions with marked emphasis, such as "(...) *que es mi vida!*" / "*and all for what!*" / "*My heart!*" / "*Will you still come to see me, my princess?*" / "(...) *I cannot live without you!*" / "*vile blackmail my sultan!*" [Bueno García, 2024, p. 32]. These expressions are delivered with a flat tone in the French version, neutralizing their emotional impact.

Sound Effects and Music. The use of music is notable in the audiovisual adaptations. *Captive in Algiers* features Western classical pieces performed by Algerian guitarist Malik Hannouche. Other segments in the book, such as "The Light of the Night", "Algiers in Perspective at Two Vanishing Points", and "Cervantes in Algiers and His Translation", incorporate Andalusian folklore and mosque prayers, contributing to a rich tapestry of Christian and Muslim cultural ambiance.

The iconic modality

The work is accompanied by a rich array of iconic elements present in both the written and audiovisual formats. The images in the book include photographs by the author Antonio Bueno and artistic reproductions, drawings, or digital images by Spanish artist Fredesvinto J. Ortiz and Algerian artist Karim Djouimai. At the beginning of each version in the book, the image of Cervantes' cave (photograph by Antonio Bueno) is featured alongside Karim Djouimai's modern creations, depicting various moments of the drama and helping the reader to grasp the mystery embedded in the work [Bueno, 2024, pp. 193–207]. At the end of the book, Fredesvinto J. Ortiz's 23 illustrations, mostly based on photographs of historical buildings in Algiers and Oran, allow the reader to immerse themselves in the spaces once inhabited by Cervantes, experiencing the impact of time on the work or its enduring presence. In the audiovisual realm, four works stand out. The sound and images for *"Captive in Algiers"* were edited by Susana Bueno, while the rest were edited by a team led by Professor Imane-Amina Mahmoudi from the University of Algiers *"Algeria in Perspective at Two Vanishing Points"* uses pictorial terminology to explore the dual realities of today and yesterday, highlighting the passage of time and changes in aesthetic perspective through photography and drawing. *"Cervantes in Algiers and His Translation"* aims to showcase the effect of multilingualism, with sequences in eight languages spoken by their translators, enhancing the emotional depth with stunning visuals. *"The Light of the Night"* is available in both its original and French versions, and *"Captive in Algiers"* is presented in its original version and subtitled in nine languages, including Thai, with the possibility of more languages to come. This multifaceted representation – written, auditory, and visual – of the same work creates the effect of an open book. Rather than confusing or misleading the reader, it offers a sense of completeness, showcasing the work's capacity to evoke myriad stimuli and reactions. Isn't it the dream of every artist?

Conclusion

It should be emphasized that Antonio Bueno García's book represents a significant new stage in the development of theatre. In this work, Bueno García not only pays homage to the groundbreaking contributions of Tennessee Williams but also pushes the boundaries of physical theatre by incorporating innovative techniques and themes. By continuing and expanding upon the traditions established by Williams, he highlights the emotional cadences essential for engaging the audience on a deeper level.

Through the integration of multimodal inclusions, such as visual elements, soundscapes, and diverse narrative forms, Bueno García creates a rich tapestry that enhances the overall theatrical experience. This approach fosters a more immersive and dynamic interaction with the audience, encouraging them to connect with the characters and themes in a visceral manner.

Moreover, Bueno García's innovative methods offer fresh perspectives on Cervantes' works, illuminating their complexities and resonances within contemporary culture. By reinterpreting these classic texts through the lens of modern theatre practices, he invites a new generation of viewers and scholars to engage with Cervantes in ways that are both relevant and impactful today. This reexamination enriches our understanding of Cervantes as a literary figure while highlighting the enduring relevance of his themes in the context of current societal issues.

Bueno García's book is a vital contribution to the evolution of theatre, bridging the gap between traditional narratives and contemporary interpretations while showcasing the power of multimodal storytelling in the performing arts. His work, *"Cervantes in Algiers,"* emerges as a poignant homage that resurrects a crucial chapter in Cervantes' life from obscurity, presenting it to the public with profound emotional resonance. By doing so, it not only preserves but also dignifies the history and legacy of one of literature's greatest figures. Beyond its historical value, *"Cervantes in Algiers"* celebrates the transformative power of theatre, illustrating its capacity to convey compelling narratives that educate, inspire, and entertain.

The play underscores theatre's potential as a medium to breathe life into history, offering a unique and impactful portrayal of Cervantes' experiences in Algiers. Through its translation into eight languages and adaptation into various formats, including written text and audiovisual presentations, the work transcends traditional boundaries, offering a dynamic and inclusive literary experience. This approach broadens the accessibility of Cervantes' story, inviting a diverse global audience to engage deeply with his legacy.

Unlike traditional biographies that rely heavily on exhaustive research and stylistic analysis, “Cervantes in Algiers” prioritizes the dramatic retelling of a specific period in the author’s life. While the play includes scenes reminiscent of Cervantes’ literary creations, such as “Don Quixote”, its primary focus remains on capturing the emotional essence of his captivity in Algiers. It eschews scholarly analysis in favour of immersive storytelling that resonates emotionally and highlights the complexities of Cervantes’ predicament.

Central to the narrative is the theme of love in Cervantes’ life, portrayed not merely as romantic entanglement but as a profound source of inspiration, meaning, and resilience. Love imbues Cervantes with the fortitude to endure adversity, bringing illumination to the darkness of his captivity. Through its innovative multilingual and multimodal approach, disseminated widely via the internet and platforms like YouTube, “Cervantes in Algiers” spreads these fundamental values of love and light, resonating deeply with audiences worldwide. In essence, Bueno’s work stands as a testament to the enduring relevance of Cervantes’ legacy, offering a contemporary audience a vivid and transformative encounter with the trials and triumphs of one of literature’s enduring icons.

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«СВІТЛО НОЧІ» У СВІТЛІ РАМПИ: СЕРВАНТЕСІВСЬКІ МОТИВИ В КОНЦЕПЦІЇ МУЛЬТИМОДАЛЬНОЇ ДРАМИ АНТОНІО БУЕНО ГАРСІЯ

Ключові слова: мультимодальність, культурне представлення, емоційна резонансність, драматичне переказування, оповідання, театральна адаптація.

В рецензії розглядаються природа, характерні риси і нові конфігурації драматичного мультимодального твору А. Буено Гарсії «Сервантес в Алжирі: полонений в Алжирі, світло ночі». Огляд присвячений детальному і в той же час короткому поясненню способів взаємодії елементів з метою передачі сенсу, що викликає емоційний відгук у аудиторії. Рецензована книга розкриває головну тему про ключову роль любові в житті Сервантеса, що служить як джерелом натхнення, так і засобом опору відчаю. Це дослідження, у свою чергу, розглядає об'єкт розповіді, форми розповіді історій та способи емоційного резонансу, які повинні бути створені за допомогою мультимодальної наукової структури для вирішення проблем сучасної філософської та гуманітарної думки. Таким чином, аналіз використовує мультимодальну структуру дискурсу, щоб виявити, як різні способи спілкування – візуальні, аудіальні та текстові – поєднуються, щоб збагатити оповідь та збільшити залучення аудиторії.

Мета дослідження – виявити способи мультимодальної взаємодії в творі через призму історії та культури, використовуючи нові методи його розгляду. Використовуючи системний підхід, це дослідження має виявити, як різні модальності функціонують синергетично, сприяючи емоційній та тематичній глибині драматичного твору.

Для досягнення поставленої мети в дослідженні використовується комбінація *методів*, включаючи: а) інструменти теорії мультимодального дискурсу, б) порівняльний метод, в) історико-культурний контекстуальний аналіз. Уточнимо, що методи мультимодального дискурс-аналізу, як правило, дозволяють глибше вивчити різні способи комунікації, оцінюючи головним чином те, як візуальні елементи, звукові ландшафти і власне текст функціонують для створення цілісного досвіду оповіді. Такі методи також сприяють осмисленню того, як завдяки драматичному переказу та театральній адаптації створюється емоційний резонанс, що посилює зв'язок аудиторії з оповіддю. Порівняльний аналіз сприяє систематичному порівнянню мультимодальних прийомів, що використовуються в роботі, з іншими літературними і театральними традиціями. Досліджуючи тематичні та структурні подібності та відмінності, рецензія висвітлює еволюцію оповідних форм і технік. Історико-

культурний контекст дозволяє розглядати мультимодальні аспекти твору в рамках більш широкого історичного та культурного спектру спадщини Сервантеса.

Вивчаючи соціально-політичні та культурні впливи, відображені в творі, ми виявляємо більш глибокі зв'язки між різними модальностями і всеосяжними темами любові, опору і життєстійкості людини в новому виді літературної і театральної адаптації. У цьому огляді ми досліджуємо наукову парадигму для аналізу нових літературних форм, інтегруючи візуальні елементи та звукові пейзажі для створення різноманітних оповідних форм. Ці елементи поєднуються, утворюючи багату картину, яка підсилює загальний досвід вистави, сприяє захоплюючій взаємодії та заохочує аудиторію спілкуватися з персонажами на інтуїтивному рівні. Підкреслюючи взаємозв'язок між історичними фактами та художньою інтерпретацією, рецензія висвітлює інноваційні аспекти мультимодальних конфігурацій та демонструє, як вони оживляють оповідь для сучасної аудиторії. У гуманістичній парадигмі це дослідження підкреслює трансформаційну силу любові та стійкість людського духу, які передаються через багатий мультимодальний гобелен твору. Дослідження пропонує глядачам помірковані над незмінною актуальністю представлених тем, підкреслюючи здатність любові та творчості долати негаразди та збагачувати наше розуміння людського життя. Через цю призму «Сервантес в Алжирі» постає не просто як історичне оповідання, а й як глибокий коментар до універсальних тем Надії, Любові і прагнення до свободи.

“THE LIGHT OF THE NIGHT” IN THE FOOTLIGHTS: CERVANTES’ MOTIFS IN THE CONCEPT OF A MULTIMODAL DRAMA BY ANTONIO BUENO GARCIA

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Key words: *multimodality, cultural representation, emotional resonance, dramatic retelling, storytelling, theatrical adaptation*

The review examines the nature, characteristics, and new configurations of the dramatic multimodal work of A. Bueno García “Cervantes in Algiers: Captive in Algiers, The Light of the Night”. The review dwells upon thorough yet concise explanation of modes the elements interaction for the sake of conveying meaning to evoke emotional responses from the audience.

The book under the review discloses the main theme of the pivotal role of love in Cervantes’ life, acting both as a source of inspiration and as a means of resistance against despair. This investigation in its turn sees the object of narrative, the forms of storytelling and the mode of emotional resonance to be created through a multimodal scientific framework to address contemporary challenges in philosophical and humanitarian thought. Thus, the analysis employs a multimodal discourse framework to uncover how various modes of communication, visual, auditory, and textual, coalesce to enrich the narrative and enhance audience engagement.

The purpose of this investigation is therefore to identify ways of multimodal interaction in the work from historic and cultural prism using new methods of viewing it. By utilizing a systematic approach, this study seeks to reveal how the various modalities function synergistically, contributing to the emotional and thematic depth of the dramatic piece. To satisfy the aim and the objective, the investigation employs comprehensible combination of *methods*, including a) the tools of multimodal discourse theory, b) comparative method, c) historical and cultural contextualisation analysis. To specify, multimodal discourse analysis methods tend to deeper examine diverse modes of communication means, assessing mainly how visual elements, soundscapes, and textual narratives function to create a cohesive storytelling experience. It also investigates how emotional resonance is generated through dramatic retelling and theatrical adaptation, enhancing the audience’s connection to the narrative. Comparative analysis facilitates a systematic comparison of the multimodal techniques employed in the work with other literary and theatrical traditions. By exploring thematic and structural similarities and differences, the study highlights the evolution of narrative forms and techniques over time. Historical-cultural contextualization situates the multimodal aspects of the work within the broader historical and cultural spectrum of Cervantes’ legacy. By examining the socio-political and cultural influences reflected in the narrative, the investigation reveals deeper connections between the various modalities and the overarching themes of love, resistance, and human resilience in a new kind of literary and theatrical adaptation.

This review seeks a scientific paradigm for analysing new literary forms, integrating visual elements and soundscapes to create diverse narrative forms. These elements combine to form a rich tapestry that

enhances the overall theatrical experience, fostering immersive interactions and encouraging audiences to connect with characters and themes on a visceral level. By emphasizing the interplay between historical fact and artistic interpretation, the review highlights the innovative aspects of multimodal configurations and demonstrates how they revitalize the narrative for contemporary audiences. In humanistic paradigm, this exploration underscores the transformative power of love and the resilience of the human spirit, as conveyed through the rich multimodal tapestry of the work. The investigation invites audiences to reflect on the enduring relevance of the themes presented, emphasizing the capacity of love and creativity to transcend adversity and enrich our understanding of the human condition. Through this lens, Cervantes in Algiers emerges not merely as a historical account but as a profound commentary on universal themes of hope, love, and the quest for freedom.

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