

QUINTA EDICIÓN

APROXIMACIONES

al estudio de la literatura hispánica



McGraw-Hill
Don't Forget to
Visit Us at
www.mhhe.com

Virgilio

Valdivieso

Friedman

QUINTA EDICIÓN

Aproximaciones

al estudio de la literatura hispánica

CARMELO VIRGILLO

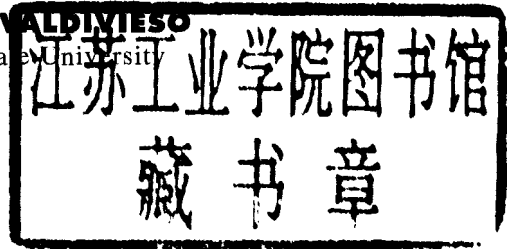
Professor Emeritus
Arizona State University

L. TERESA VALDIVIESO

Arizona State University

EDWARD H. FRIEDMAN

Vanderbilt University



Boston Burr Ridge, IL Dubuque, IA Madison, WI New York San Francisco St. Louis
Bangkok Bogotá Caracas Kuala Lumpur Lisbon London Madrid Mexico City
Milan Montreal New Delhi Santiago Seoul Singapore Sydney Taipei Toronto



Higher Education



This is an EB book.

Aproximaciones al estudio de la literatura hispánica, quinta edición

Published by McGraw-Hill Higher Education, an operating unit of The McGraw-Hill Companies, Inc., 1221 Avenue of the Americas, New York, NY, 10020. Copyright © 2004, 1999, 1994, 1989, 1983 by The McGraw-Hill Companies. All rights reserved. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of The McGraw-Hill Companies, Inc. including, but no limited to network or other electronic storage or transmission, or broadcast for distance learning.

This book is printed on acid-free paper.

4 5 6 7 8 9 DOC/DOC 0 9 8 7 6

ISBN-13: 978-0-07-255846-3

MHID: 0-07-255846-6

Editor-in-chief: Thalia Dorwick

Publisher: William Glass

Sponsoring editor: Christa Harris

Developmental editor: Max Ehram

Project manager: Roger Geissler

Production supervisor: Rich Devitto

Designer: Violeta Díaz

Photo researcher: Alexandra Ambrose

Supplements coordinator: Louis Swaim

Compositor: Interactive Composition Corporation

Printer: RR Donnelly, Crawfordsville

Library of Congress Cataloging-in Publication Data

Virgilio, Carmelo, 1934—

Aproximaciones al estudio de la literatura hispánica / Carmelo

Virgilio, Edward H. Friedman, L. Teresa Valdivieso. — 5. ed.

p. cm.

Spanish and English

ISBN 0-07-255846-6

1. Spanish—History and criticism. 2. Spanish American literature—History and criticism.

3. Spanish literature. 4. Spanish American Literature. I. Friedman, Edward H.

II. Valdivieso, Teresa. III. Title.

PQ 6037.V57 2003

860.9—dc21

2003037732



PREFACE

Aproximaciones al estudio de la literatura hispánica, Fifth Edition, offers the undergraduate Spanish student—major or nonmajor—an elementary yet comprehensive introduction to literary analysis. Such a text is essential if one is to develop an adequate appreciation of Spanish and Spanish-American literature. Aimed primarily, but not exclusively, at the third-year level of the college curriculum, *Aproximaciones* provides those possessing a relatively limited knowledge of Spanish, as well as native speakers, with the opportunity not only to grasp the various levels of meaning of the literary texts contained herein, but also to acquire the technical vocabulary needed to describe and debate literary issues appropriately.

The text begins with an **Introducción** that, after providing a general discussion of the artistic implications of literature, addresses the critical question of relating to what one reads. The text then devotes a unit to each of the four basic literary genres: **narrativa**, **poesía**, **drama**, and **ensayo**. Each unit follows the same internal organization.

- The **Introducción** is an overview of the genre itself, in which the theoretical concepts are introduced and reinforced by numerous examples. To further assist nonnative speakers of Spanish in comprehending the introductory materials, English equivalents of key Spanish terms are provided parenthetically throughout the preparatory materials.
- Thereafter, to ensure the desired step-by-step understanding of that discussion, a **Práctica** section provides specially designed analytical exercises for the genre under study.
- A historical introduction to the genre (**Panorama histórico y categorías fundamentales**) then follows, tracing the genre's origins and major developments. Each **Panorama** features an overview of periods, movements, significant figures, and literary currents—in both Spain and Spanish America—to enable students to place the specific selections of the anthology within the overall context of Hispanic literature.
- This is then followed by another **Práctica** section, a questionnaire that assesses students' comprehension of the most relevant points of this historical introduction.
- The last of the preparatory materials is a set of guidelines (**Guía general para el lector**), designed specifically to maximize students' comprehension of the readings that follow. These guidelines are in the form of general questions about the various aspects of the genre, and students are encouraged to try to answer these questions for each text they read.
- The final section of each unit, **Lecturas**, contains the literary selections for the genre. Each reading includes additional helpful features. An expanded author biography links the writer's life and work with his or her particular cultural,

social, political, and artistic situation. The readings themselves also include glosses that explain difficult, archaic, or dialectical vocabulary and footnotes that furnish further cultural background on names, allusions, and so on.

- All readings in the narrative, drama, and essay units are followed by three sets of practical activities: **Cuestionario**, which assesses students' understanding of the major points of the reading; **Identificaciones**, which asks students to define key characters, references, and other aspects of the reading; and **Temas**, in which students are challenged to go beyond basic comprehension and discuss theme, motive, structure, and so forth. Selections in the poetry unit are followed by **Cuestionario**.

In light of the specific challenges presented by poetry, this unit includes a special section that goes beyond the instructional materials shared by the other major divisions of the text, **El lenguaje literario**. This part of the text is a general appraisal of figurative language, with each figure defined and then illustrated through examples from selected texts.

In keeping with the commitment to make the text relevant to the present and future needs of literature students, four **Apéndices** have been incorporated. The first discusses critical articles and how to read them. The second contains examples of verse classification by syllables. The third appendix consists of a glossary of literary and paraliterary terms, ranging from short definitions of rhetorical figures, such as periphrasis, to longer discussions of literary movements and philosophical doctrines. The fourth appendix is a chronological chart that shows the development of Hispanic literature by genre, along with some of the critical historical and cultural events that shaped the times.

Carmelo Virgillo prepared the Preface and collaborated with Teresa Valdivieso in composing the first part of **Introducción: La literatura como arte y fenómeno literario**. He is responsible for the section entitled **El autor y su obra frente al público**, as well as the selection of visuals that follow. He wrote the bio-bibliographies, whose format—**Vida y obra** and **El autor y su contexto**—he conceived. In addition, he authored the four **Panoramas históricos** and the entire **Ensayo** unit. He is also credited with all glossary entries relating to movements, philosophical doctrines and genres, and with the contents and charting of the **Índice cronológico de obras literarias hispánicas comparado con cuadros sinópticos**. Edward Friedman composed the unit on narrative, the anthological section on poetry, the guides to the genres, and the appendix on the critical essay. He also coordinated the footnotes and exercises for all selections. Teresa Valdivieso was in charge of the unit on drama, the theoretical introductions to poetry and literary language, and the appendix on poetry. She was also the linguistic coordinator for the project.

CHANGES IN THE FIFTH EDITION

The Fifth Edition of *Aproximaciones al estudio de la literatura hispánica* was revised for the most part in accordance with suggestions and recommendations from colleagues at various universities. As a result, this new edition features a number

of changes that make the book more accessible and relevant to the needs and expectations of today's student.

- There are several new readings in this new edition, namely: «**Blanca Nieves y Compañía**» (Teresa de la Parra), «**El Museo de los Esfuerzos Inútiles**» (Cristina Peri Rossi), «**La mujer del juez**» (Isabel Allende), «**Romance del conde Arnaldos**» (anónimo), «**Llama de amor viva**» (San Juan de la Cruz), «**Ándeme yo caliente y ríase la gente**» (Luis de Góngora), «**En que satisface un recelo con la retórica del llanto**» (Sor Juana Inés de la Cruz), «**Soneto**» (José de Espronceda), «**Canción primaveral**» (Federico García Lorca), «**Letanía**» (Ana María Fagundo), «**Antígona furiosa**» (Griselda Gambaro), and «**Vuelva usted mañana**» (Mariano José de Larra).
- The updated **Introducción** explains, simply and concisely, one of the most elusive concepts in the study of artistic creation: *the significance of art and aesthetics*. Then, to show that literature need not be «otherworldly» or irrelevant, that is, to help students *relate to what they read*, the section shows how history, society, and culture come together to create movements, currents, and styles that reflect the characteristics and moods of a given people at a particular point in time. The text indicates that such trends—which affect both the artist and the general public—decline and fade from view but invariably return in modified forms, proving that while values may change with the times, human feelings, needs, and aspirations do not. This idea is illustrated by four visuals showing the self-regenerating process that occurs in painting and architecture.
- The theoretical and pedagogical materials have been further elaborated and simplified in order to enable students to spend more time on the literary texts, while still providing the theoretical format needed to understand and appreciate the reading selections.
- The number of explanatory notes and glosses has been increased to make the book more user-friendly.
- The new **Panoramas históricos** now indicate works that are impacting our times not just as literary masterpieces that bear witness to political and social revolutions, but also as sources of award-winning stage and film adaptations. Aware of the very limited space accorded women in traditional historical discussions of literature, the current **Panoramas** strive to pay greater attention to the pluralistic and significant role of Spanish and Spanish American female writers of today.
- At the request of some of our adopters, we have brought back favorite authors from past editions while adding three new ones—all distinguished women writers. Thus this new edition contains several more selections than preceding versions. To update the anthology, without deleting important authors, we have replaced certain readings from previous editions with new reading selections by the same authors. Regrettably, some of the writers most often requested by our colleagues around the country are still reluctant to have their works anthologized.
- Some exercises have been revised and streamlined.
- **Apéndice 3: Términos literarios y paraliterarios** contains now several new entries.

- The **Índice cronológico** has been updated substantially. It has also been augmented to include significant historical, political, social, economic and literary events previously omitted.
- A new Website (www.mhhe.com/aproximaciones5) is available with the Fifth Edition. This website provides writing activities related to many of the authors featured in *Aproximaciones*. Students are directed to websites that provide biographical information, literary interpretation, and other author-related web articles, and complete the writing assignments based on the information these sites provide. Students are invited to further explore these topics and are provided with key terms to aid them in their Internet search.

SUPPLEMENTS

The supplements listed here may accompany *Aproximaciones al estudio de la literatura hispánica*, Fifth Edition. Please contact your local McGraw-Hill representative for details concerning policies, prices, and availability, as some restrictions may apply.

- **Workbook/Study Guide.** An English-language text featuring study hints, further information about the genres under study, and abundant practice materials, all fully integrated with the content of the main text.
- **Ultralingua en español Spanish-English Dictionary on CD-ROM.** This is an interactive bilingual dictionary, available for purchase, offering additional opportunities for students to enrich their vocabulary and improve their Spanish.
- **Sin falta Spanish Writing Software.** This robust software on CD-ROM includes a variety of tools, such as a word processor, a bilingual dictionary, a grammar reference, and a spell-checker that facilitate the development of writing skills at all levels of study.

ACKNOWLEDGMENTS

The authors and publisher would like to thank those instructors who participated in various reviews of *Aproximaciones* in its five editions, in particular, the following instructors, whose comments were enormously useful in the development of the current edition. The appearance of their names in this list does not necessarily constitute their endorsement of the text or its methodology.

Samuel Amago, University of Virginia
 Judith Bissett, Miami University
 Matt Borden, Marquette University
 Victoria A. Burrus, Vanderbilt University
 Anthony J. Cárdenas-Rotunno, University of New Mexico

Henry Cohen, Kalamazoo College
Jose F. Colmeiro, Michigan State University
Robert Felkel, Western Michigan University
Denise Keyes Filios, University of Iowa
Maria Alicia Garza, Boise State University
Bonnie Gasiior, California State University, Long Beach
Anna J. Gemrich, University of Wisconsin, Madison
David Akbar Gilliam, University of Illinois at Chicago
Denis Heyck, Loyola University, Chicago
Juh Highfill, University of Michigan
Hana Muzika Kahn, College of New Jersey
Kimberle S. López, University of New Mexico
Ruth Sánchez Imizcoz, The University of the South, Sewanee
Cristina Martínez-Carazo, University of California, Davis
Kathryn J. McKnight, University of New Mexico
Gloria S. Meléndez, Brigham Young University
Nina L. Molinaro, University of Colorado at Boulder
Leslie Susan Nord, California State University, Long Beach
Francisco Orley, University of Wisconsin, Madison
Marisa Herrera Postlewait, University of Texas at Arlington
David Diego Rodríguez, University of Illinois at Chicago
Donald L. Schmidt, University of Colorado at Denver
Alvin F. Sherman, Jr., Brigham Young University
Wendy Woodrich, Lewis and Clark College

We would like to express our appreciation to our colleagues and students for their valuable suggestions and encouragement in the preparation of this edition of *Aproximaciones*. We owe particular gratitude to Professor Victoria Burrus of Vanderbilt University for her thoughtful comments and suggestions. Special thanks are due authors Ernesto Cardenal and Ana María Fagundo for aiding us in updating/upgrading their bio-bibliographies. We also wish to acknowledge the assistance of Professor Ángel Sánchez of Arizona State University in the final stages of revision. In addition, we would like to express our appreciation to Ana Virgillo for reading parts of the manuscript and offering valuable suggestions, and to Laura Chastain for her careful reading of the complete manuscript.

Finally, we acknowledge with gratitude the support of Thalia Dorwick, Bill Glass, Christa Harris, Max Ehlsam, and the McGraw-Hill production staff.

The Authors



Dedicatoria

A nuestros seres queridos —Ana, Susan, Jorge—
cuya comprensión hizo posible esta obra

Carmelo Virgilio (Ph.D., Indiana University, Bloomington) is Professor Emeritus of Romance Languages at Arizona State University, where he taught Spanish, Portuguese, and Italian at the undergraduate and graduate levels from 1965 to 1993. In addition to serving as coordinator of Portuguese and Hispanic literature, he directed Arizona State University's programs in Florence and Siena, Italy. He also served as book review editor of the *Latin American Digest*. His publications include *Correspondência de Machado de Assis com Magalhães de Azeredo*, *Woman as Myth and Metaphor in Latin American Literature* (with Naomi E. Lindstrom), and *Bibliografía analítico-descriptiva de Henriqueta Lisboa*. He is also the author of many articles and reviews on nineteenth- and twentieth-century Spanish, Spanish American, and Brazilian literature, as well as translations. He was a contributor to the *Suplemento literário do Minas Gerais*. The recipient of several nominations for excellence in teaching, he has been cited by the Italian Ministry of Education for his contributions to the promotion of Italian studies in the United States.

L. Teresa Valdivieso is Professor of Spanish at Arizona State University, Tempe. She has served as coordinator of the Spanish section in the Department of Languages and Literatures, director of the Spanish graduate program, and acting director of the Center for Latin American Studies. She chairs the Spanish undergraduate committee, is a member of the Deans's Faculty Advisory Council, and also of the Languages Articulation Task Force for the state of Arizona. She was visiting professor at Middlebury College, and lecturer at the Universidad Autónoma de Guadalajara, Mexico. She is the author of *España: Bibliografía de un teatro silenciado*, *Negocios y comunicaciones*, and co-author of *Studia Hispanica Medievalia*, *La mujer hispana en el mundo: sus triunfos y sus retos*, and more recently *Voces y textos literarios del Ecuador* (2003). She has also authored numerous articles on literature. She is a founding-member and past president of the Asociación de Literatura Femenina Hispánica. At present, she is the vice-president of the Asociación Hispánica de Humanidades, and senior bibliographer of the Modern Language Association. In 1980 she was the recipient of the Dean's Award for excellence in teaching, and in 2002 she received the Outstanding Faculty Committed to Teaching and Learning Award.

Edward H. Friedman (Ph.D., Johns Hopkins University) is Professor of Spanish and Comparative Literature at Vanderbilt University. His primary field of research is early modern Spanish literature, and he has also worked widely in contemporary narrative and drama. His publications include *The Unifying Concept: Approaches to the Structure of Cervantes Comedias*, *The Antiheroine's Voice: Narrative Discourse and Transformations of the Picaresque*, *Wit's End: An Adaptation of Lope de Vega's La dama boba*, and *El cuento: arte y análisis*. He has received grants from the National Endowment for the Humanities, Fulbright, and the National Humanities Center. He is editor of *Bulletin of the Comediantes* and has served as president of the Cervantes Society of America. He has been the recipient of a Burlington Northern Foundation award for excellence in teaching (Arizona State University) and a FACET teaching award (Indiana University).



ÍNDICE GENERAL

Preface	vii
---------------	-----

INTRODUCCIÓN 1

La literatura como arte y fenómeno estético	2
El autor y su obra frente al público: implicaciones socioculturales	5

LA NARRATIVA 9

Introducción a la narrativa	10
<i>Práctica</i>	19
Panorama histórico y categorías fundamentales	24
<i>Práctica</i>	39
El cuento: Guía general para el lector	40
La novela: Guía para el lector de <i>San Manuel Bueno, mártir</i>	40

Lecturas 41

Don Juan Manuel (España): «Lo que sucedió a un mozo que casó con una muchacha de muy mal carácter»	42
Ricardo Palma (Perú): «La camisa de Margarita»	46
Emilia Pardo Bazán (España): «Las medias rojas»	50
Teresa de la Parra (Venezuela): «Blanca Nieves y Compañía»	54
Julio Cortázar (Argentina): «La noche boca arriba»	60
Jorge Luis Borges (Argentina): «El etnógrafo»	66
Juan Rulfo (México): «No oyes ladrar los perros»	69
Ana María Matute (España): «Pecado de omisión»	74
Marco Denevi (Argentina): «El dios de las moscas»	78
Elena Poniatowska (México): «El recado»	80
Cristina Peri Rossi (Uruguay): «El Museo de los Esfuerzos Inútiles»	83
Isabel Allende (Chile): «La mujer del juez»	89
Miguel de Unamuno (España): <i>San Manuel Bueno, mártir</i>	96

LA POESÍA 123

Introducción a la poesía	124
<i>Práctica</i>	137

El lenguaje literario	138
<i>Práctica</i>	144
Panorama histórico y categorías fundamentales	147
<i>Práctica</i>	157
La poesía: Guía general para el lector	158
Lecturas	160
Anónimo (España): «El Enamorado y la Muerte»	161
«Romance del conde Arnaldos»	162
Garcilaso de la Vega (España): «Soneto I»	163
«Soneto XXIII»	164
Santa Teresa de Jesús (España): «Vivo sin vivir en mí»	166
«Nada te turbe»	167
San Juan de la Cruz (España): «Llama de amor viva»	169
«Noche oscura»	170
Luis de Góngora (España): «Soneto CLXVI»	172
«Ándeme yo caliente y ríase la gente»	172
Francisco de Quevedo (España): «Salmo XVII»	175
«Amante agradecido a las lisonjas mentirosas de un sueño»	175
Lope de Vega (España): <i>Rimas sacras</i> : «XVIII»	177
<i>Rimas humanas</i> : «CXCI»	177
Sor Juana Inés de la Cruz (México):	
«En que satisface un recelo con la retórica del llanto»	179
«A una rosa»	179
José de Espronceda (España): «Canción del pirata»	181
«Soneto»	182
Gertrudis Gómez de Avellaneda (Cuba): «Al partir»	184
«A Él»	184
Gustavo Adolfo Bécquer (España): «Rima XI»	187
«Rima LIII»	187
José Martí (Cuba): «Si ves un monte de espumas»	189
«Dos patrias»	190
José Asunción Silva (Colombia): «Los maderos de San Juan»	191
«Nocturno III»	193
Rubén Darío (Nicaragua): «El cisne»	196
«Canción de otoño en primavera»	196
Amado Nervo (México): «La pregunta»	198
«Si Tú me dices “¡Ven!”»	199
Antonio Machado (España): <i>Proverbios y cantares</i> : «XXIX»	201
«La saeta»	201
Juan Ramón Jiménez (España): «Inteligencia, dame»	203
«Vino, primero, pura»	203
Gabriela Mistral (Chile): «Meciendo»	204
«Yo no tengo soledad»	205
César Vallejo (Perú): «Yuntas»	206
«El momento más grave de la vida»	207
Vicente Huidobro (Chile): «Arte poética»	209
«La capilla aldeana» (fragmento)	209

Juana de Ibarbourou (Uruguay): «La higuera»	211
«Rebelde»	212
Federico García Lorca (España): «Prendimiento de Antoñito el Camborio en el camino de Sevilla»	213
«Canción primaveral»	215
Luis Palés Matos (Puerto Rico): «Danza negra»	217
«El gallo»	218
Nicolás Guillén (Cuba): «Sensemayá (Canto para matar a una culebra)»	219
«No sé por qué piensas tú»	220
Pablo Neruda (Chile): «Me gustas cuando callas»	221
«Verbo»	222
Gloria Fuertes (España): «Sale caro ser poeta»	224
«Mis mejores poemas»	224
Octavio Paz (México): «El sediento»	226
«Cifra»	226
Ernesto Cardenal (Nicaragua): «Epigramas» (fragmentos)	228
Ana María Fagundo (España): «Letanía»	231
«Trinos»	232
Nancy Morejón (Cuba): «Renacimiento»	234
«Mujer Negra»	234

EL DRAMA 237

Introducción al drama	238
<i>Práctica</i>	251
Panorama histórico y categorías fundamentales	258
<i>Práctica</i>	271
El drama: Guía general para el lector	273

Lecturas 274

Jacinto Benavente (España): <i>El nietecito</i>	275
Osvaldo Dragún (Argentina): <i>Historia del hombre que se convirtió en perro</i>	282
Emilio Carballido (México): <i>El censo</i>	290
Griselda Gambaro (Argentina): <i>Antígona furiosa</i>	300
Paloma Pedrero (España): <i>Resguardo personal</i>	317
Federico García Lorca (España): <i>La casa de Bernarda Alba</i>	324

EL ENSAYO 361

Introducción al ensayo	362
<i>Práctica</i>	369

Panorama histórico y categorías fundamentales	372
<i>Práctica</i>	386
El ensayo: Guía general para el lector	388

Lecturas 389

Mariano José de Larra (España): «Vuelva usted mañana»	390
Eugenio María de Hostos (Puerto Rico): «El cholo»	401
Eva Perón (Argentina): «Los obreros y yo»	405
Rosario Castellanos (México): «Y las madres, ¿qué opinan?»	410
Rosario Ferré (Puerto Rico): «La autenticidad de la mujer en el arte»	414

<i>Apéndice 1: El ensayo crítico</i>	419
<i>Apéndice 2: Clasificación de los versos según el número de sílabas</i>	420
<i>Apéndice 3: Términos literarios y paraliterarios relacionados con el texto</i>	421
<i>Índice cronológico de obras literarias hispánicas comparado con cuadros sinópticos</i>	428



INTRODUCCIÓN

- 2** LA LITERATURA COMO ARTE Y FENÓMENO ESTÉTICO
- 5** EL AUTOR Y SU OBRA FRENTE AL PÚBLICO: IMPLICACIONES SOCIOCULTURALES

LA LITERATURA COMO ARTE Y FENÓMENO ESTÉTICO

¿Cuál es el mejor modo de aproximarse (*approach*) —es decir, de conocer, analizar a fondo (*in depth*) y valorar (*appraise*)— a la literatura? A fin de poder contestar esta pregunta es preciso reflexionar (*reflect*), ante todo, sobre el concepto de la literatura misma.

LA LITERATURA

Se llama *literatura* al conjunto de obras creativas —orales o escritas— que nos ponen en contacto con los hechos (*deeds*) realizados (*carried out*) por los seres humanos así como con el espíritu humano, con la complejidad de su psicología y de su vida. A través de la literatura podemos llegar a conocer mejor a las personas y a los pueblos, acercándonos más a nuestro mundo.

La palabra *literatura* viene del latín *littera*, que significa *letra*; de ahí que se pueda decir que la mayor parte de la literatura está representada por documentos escritos. Por consiguiente, la manera de ponernos en contacto con ellos es mediante (*through*) la lectura (*reading*).

La lectura como información

La lectura es un proceso informativo que comprende (*is made up of*) dos elementos. El primero es un elemento pasivo; consiste en la información depositada en el documento en forma codificada (*encoded*), o sea, expresada de una manera sutil e indirecta. El segundo elemento es un proceso que implica la activación de ese documento realizada por el lector en el momento en que éste —a quien le toca (*whose job it is*) descifrar el código comunicativo del autor— se pone en contacto con el escrito. La lectura es, pues, un proceso dinámico, en el que el elemento principal es el lector. Aunque existieran grandes cantidades de libros, si no hubiera lectores, esos libros se convertirían en material muerto. Por lo tanto, son los lectores los que dan vida a esos documentos por medio de la lectura.

La lectura como comunicación

La lectura, además de ser un proceso informativo, es también un acto de comunicación que se lleva a cabo (*is carried out*) cuando el lector pone en juego (*applies*) su competencia lingüística y cultural para captar, entender e interpretar lo que lee. Este proceso se define como una ecuación con tres elementos: el *autor* (emisor), el cual comunica algo; el *receptor* (lector), quien recibe la información que se quiere comunicar, y el *mensaje* o contenido de la obra literaria. (Ver también p. 11.)

La literatura como arte

La palabra *arte* se origina del latín *ars*, que significa *conjunto de reglas* o *habilidad para hacer bien una cosa*. De este concepto se deriva el sentido de la palabra *arte* como *trabajo bien realizado*.

El escritor latino Horacio (65–8 a.C.) en su obra la *Poética*, estableció una doble función para toda obra de arte al decir que ésta, llamada también *obra maestra* (*masterpiece*), tiene que ser *dulce et utile*: dulce porque produce placer y útil porque desempeña (*performs*) una función práctica, pragmática y, por lo tanto, merece nuestra atención.

CATEGORÍAS ARTÍSTICAS

Las categorías artísticas corresponden a las diversas interpretaciones que hace el artista de la realidad. Entre estas categorías se destacan (*stand out*) (1) el arte por el arte, (2) el arte con un fin docente y (3) el arte comprometido.

1. *Arte por el arte* (*Art for art's sake*). Esta frase resume (*sums up*) la posición de aquéllos que creen que el arte no tiene que tener un fin pragmático o utilitario.
2. *Arte con un fin docente* (*Instructive art*). Este es el arte que se propone instruir o enseñar, entendiendo que el arte está destinado a mejorar la condición humana.
3. *Arte comprometido* (“*Engagé*” art; *art with a commitment*). Es el arte que implica una actitud crítica o no conformista. Esta es la actitud de los que mantienen que todo artista tiene la obligación moral de poner su obra al servicio de una causa social o política.

Si se relacionaran dichas categorías con la fórmula horaciana del dulce y útil, se tendría el cuadro siguiente.

<i>dulce</i>	<i>dulce y útil</i>	<i>útil</i>
arte por el arte	arte docente	arte comprometido

El arte y la estética

De lo que se ha dicho anteriormente, se entiende que una obra bien ejecutada por su creador o maestro (*master*) —un escrito (*written work*), una escultura o una composición musical— es apreciada por su valor artístico. Se dice también que esa obra de arte u obra maestra es estimada por su valor *estético*, es decir, por su extraordinaria capacidad de afectar emocionalmente al que la lea, mire o escuche. Si por un lado hay que admirar al artista por su gran inteligencia, sensibilidad e imaginación creadora, también hay que estimarlo por su capacidad de expresar sus sentimientos, ideas o fantasías de tal manera que su obra produzca una profunda sensación en quienes la contemplan.

Y es precisamente de la palabra griega *aisthesis* (sensación) que se deriva la palabra *estética*, término que originariamente significó *ciencia de lo bello y de la creación artística*. En realidad, al principio se dijo que una obra poseía valor estético o artístico cuando apelaba (*appealed*) a las facultades intuitivas del individuo —a su capacidad de *sentir* las cosas— procurando satisfacer la inclinación natural del ser humano por la búsqueda de la belleza. Hoy día ya no se acepta esa definición en su sentido estricto, como se verá a continuación.