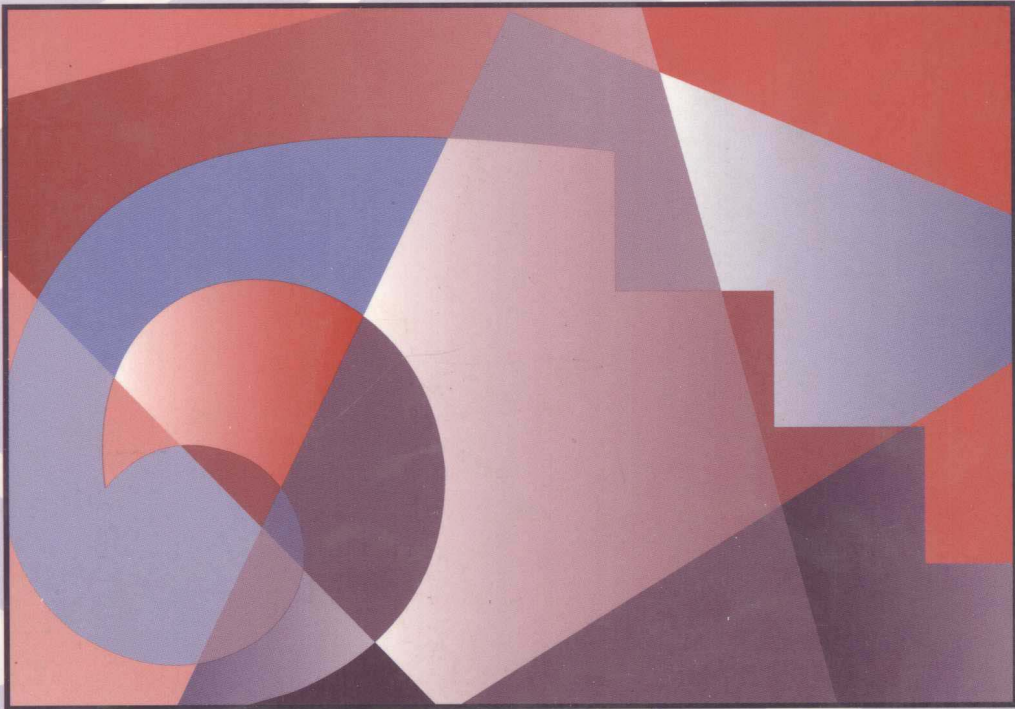


CUARTA EDICION

Aproximaciones

al estudio de la literatura hispánica



VIRGILLO

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CUARTA EDICION



Aproximaciones

al estudio de la literatura hispánica

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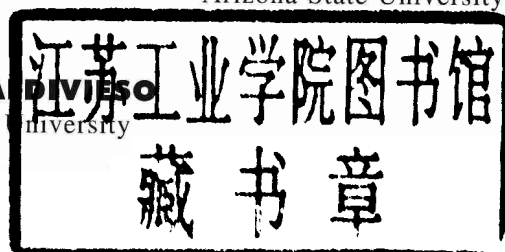
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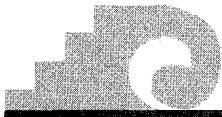
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PREFACE

Aproximaciones al estudio de la literatura hispánica, Fourth 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 a new, two-part **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 Virgilio, the general coordinator of the project, prepared the Preface and is responsible for all author biographies, the four historical introductions, the unit on the essay, the section on the sociocultural aspects of literature, and the visuals that illustrate it. In addition, he wrote the glossary entries relating to movements, philosophical doctrines, and genres, charted the **Índice cronológico**, and collaborated with L. Teresa Valdivieso in writing the first part of the new **Introducción, La literatura como arte y fenómeno estético**. Edward Friedman composed the unit on the 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. L. Teresa Valdivieso coauthored the introduction on literature and art and 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 FOURTH EDITION

The Fourth Edition of *Aproximaciones al estudio de la literatura hispánica* was revised for the most part in accordance with suggestions and recommendations from colleagues at Arizona State University, Indiana University, and elsewhere. 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.

- The new **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, historical, and pedagogical materials have been reelaborated and simplified, thereby enabling instructors and students to spend more time working with the actual literary texts while still providing the theoretical format necessary for understanding them.
- The author biographies have been expanded into a new, two-part form. The first part, **Vida y obra**, discusses the major events and influences in the author's life and lists key works, while the second part, **El autor (La autora) y su contexto**, links the writer's life and works with his or her particular cultural, social, political, and artistic situation.
- The number of explanatory notes and glosses has been increased to make the book more user-friendly.
- To make room elsewhere in the book for materials that we think are of greater interest to the socially and culturally conscious student, we have deleted the **Cronología** which in previous editions preceded each **Panorama histórico**, along with parts of the **Panoramas** themselves.
- At the request of some of our adopters, we have brought back favorite writers from past editions while adding six brand-new ones, four of them women. This new edition now contains several more selections than any of the preceding editions. To update the anthology without omitting important authors, we have replaced certain readings from previous editions with new selections from the same authors. Regrettably, one or two of the authors most often requested by colleagues around the country could not be included because they prefer that their works not be anthologized.
- Authors are now identified by their country of origin in the **Índice general**.
- Many of the exercises have been revised and streamlined.
- We have also revised most of the appendixes.

SUPPLEMENTS

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

- **Workbook/Study Guide (Available in December 1999).** A new, 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.

- **Rand-McNally New Millenium World Atlas.** This robust CD-ROM, available for student purchase, contains numerous detailed maps along with visuals and textual information (in English) about key events in history, famous figures, important cities, and so on. The detail and information provided significantly enhance the foreign language experience from a cultural, historical, and geographical perspective.

ACKNOWLEDGMENTS

The authors and publisher would like to thank those instructors who participated in various reviews of *Aproximaciones* in its four 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.

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The Authors



Dedicatoria

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

Carmelo Virgillo (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 *Bibliografia analítico-descritiva 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.

Edward H. Friedman (Ph.D., Johns Hopkins University) is Professor of Spanish and Comparative Literature at Indiana University, Bloomington. His primary field of research is Golden Age literature, and his research also covers contemporary narrative and drama. His publications include *The Unifying Concept: Approaches to Cervantes' Comedias* and *The Antiheroine's Voice: Narrative Discourse and Transformations of the Picaresque*, as well as numerous articles and reviews. He is the co-editor of several collections of essays. Having served for five years as editor of the *Indiana Journal of Hispanic Literatures*, he is currently general editor of the *Yearbook of Comparative and General Literature* and book review editor of *Cervantes*. A member of the editorial board of eight journals and monograph series, in 1998 he was elected vice president of the Cervantes Society of America. He has received grants from the National Endowment for the Humanities, Fulbright, and the National Humanities Center, and has been the recipient of a Burlington Northern Foundation award for excellence in teaching (Arizona State University) and a FACET teaching award (Indiana University).

L. Teresa Valdivieso (Ph.D., Arizona State University) is Professor of Spanish at Arizona State University, where she was director of graduate studies and coordinator of the Spanish section in the Department of Foreign Language. She has served as Interim Director of the Center for Latin American Studies, Chair of the Arizona State University Education Abroad Committee, Visiting Professor at Middlebury College, and Lecturer at the Universidad Autónoma de Guadalajara. She is the author of *España: Bibliografía de un teatro silenciado* and *Negocios y comunicaciones* (with Jorge H. Valdivieso). She has also authored numerous articles on literature. She is co-editor of *Studia Hispanica Medievalia* and *Estudios en homenaje a Enrique Ruiz-Fornells*. President of the Asociación de Literatura Femenina Hispánica for many years, she serves at present on the editorial board of *Letras femeninas*, its official publication. She also serves on the editorial board of other academic journals, among them the *Anuario de cine y literatura en español*. In 1980 she was the recipient of Arizona State's Award for Excellence in Teaching.



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INTRODUCCION

- 2** LA LITERATURA COMO ARTE Y FENOMENO ESTETICO
- 5** EL AUTOR Y SU OBRA FRENTE AL PUBLICO: IMPLICACIONES SOCIOCULTURALES

LA LITERATURA COMO ARTE Y FENOMENO ESTETICO

¿Cuál es el mejor modo de aproximarse (*approach*) al conocimiento (*knowledge*) de la literatura? A fin de poder contestar esta pregunta se impone, desde un principio, la necesidad de reflexionar 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, 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*.