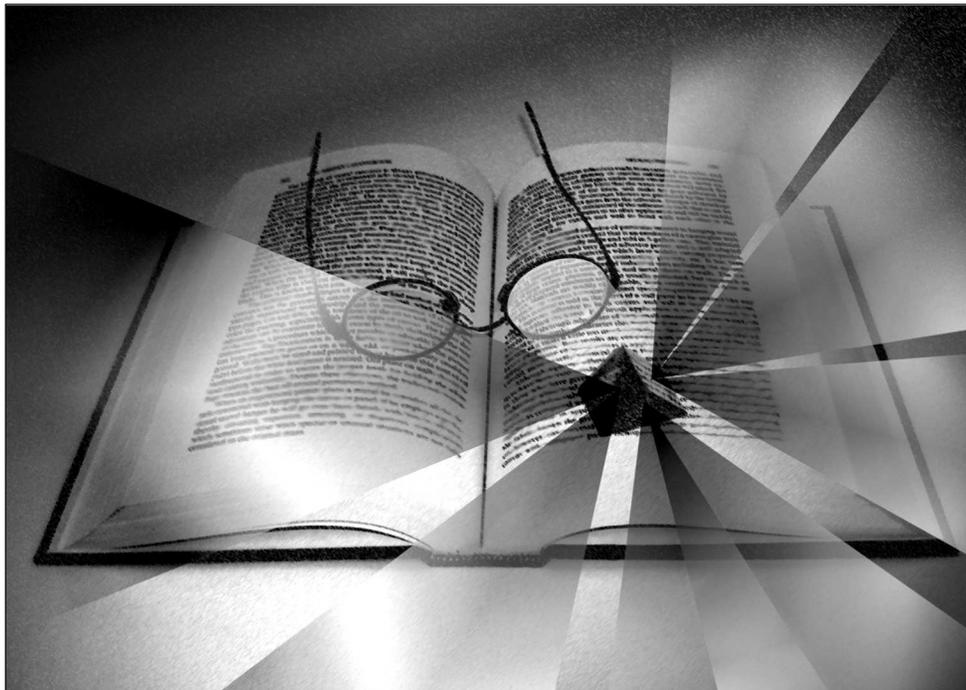


# PRISMA:

Análisis crítico de textos en español



Antonio Sobejano-Morán

Paola Bianco



# PRISMA:

## Análisis crítico de textos en español

**Antonio Sobejano Morán**  
*SUNY Binghamton*

**Paola Bianco**  
*Wilkes University*



Panda Publications

P. O. Box 595

Wilkes Barre

PA. 18703

Cover design: Danielle Rogers and Antonio Sobejano-Morán

Photographs and designs: Danielle Rogers

Copyright © 2008 Antonio Sobejano-Morán & Paola Bianco

ISBN: 978-0-9818392-0-2

This book is published by Panda Publications, PO Box 595, Wilkes-Barre, PA 18703. All rights reserved. No part of this publication may be reproduced, produced, stored in a data base or retrieval system, performed on stage, transmitted in any form or distributed by any means without the prior written permission of the publisher.

Printed in the United States of America

## ▲ ÍNDICE GENERAL ▲

**Preface** .....xi

### ▲ NARRATIVA Y CINE

---

CAPÍTULO Uno: Narración y recepción del texto narrativo .....	1
Jorge Luis Borges: “La forma de la espada”	
CAPÍTULO Dos: Los tiempos del relato.....	21
Don Juan Manuel: “Lo que sucedió a un deán de Santiago con don Illán, el mago de Toledo”	
CAPÍTULO Tres: El espacio en la literatura .....	35
Juan Rulfo: “Luvina”	
Roberto Fernández: “Raining Backwards”	
CAPÍTULO Cuatro: Lo fantástico .....	67
Raquel Hlonbé: “Los tres hermanos”	
Ángel José Arango: “Gasrobot”	
CAPÍTULO Cinco: El mito y la mitología .....	91
Lydia Cabrera: “Los mudos”	
CAPÍTULO Seis: Metaficción e intertextualidad .....	105
Luisa Valenzuela: “El zurcidor invisible”	
CAPÍTULO Siete: Psicoanálisis y literatura.....	121
Amparo Dávila: “El patio cuadrado”	
CAPÍTULO Ocho: El ensayo .....	139
José Ortega y Gasset: “Facciones del amor”	
Rosario Castellanos: “Otra vez sor Juana”	
CAPÍTULO Nueve: El cine: Técnicas cinematográficas .....	161
Guillermo del Toro: “El laberinto del fauno”	
CAPÍTULO Diez: La adaptación de obras literarias al cine.....	181
Senel Paz: “El lobo, el bosque y el hombre nuevo”	
Tomás Gutiérrez Alea y Juan C. Tabío: “Fresa y chocolate”	

## ▲ POESÍA

---

CAPÍTULO Once: El verso.....	223
Gustavo A. Bécquer: “Rima II”	
Rosalía de Castro: “Las canciones que oyó la niña”	
Gertrudis Gómez de Avellaneda: “A las estrellas”	
CAPÍTULO Doce: La estrofa y el poema.....	247
Romance: “Amor más poderoso que la muerte”	
Delmira Agustini: “Otra estirpe”	
Dámaso Alonso: “Insomnio”	
CAPÍTULO Trece: El lenguaje figurado.....	275
San Juan de la Cruz: “Noche oscura”	
Francisco de Quevedo: “Amante agradecido a las lisonjas mentirosas de un sueño”	
José Rizal: “Último adiós”	
Rubén Darío: “Sonatina”	
CAPÍTULO Catorce: La imagen visionaria, la visión y el símbolo.....	311
Vicente Aleixandre: “Como serpiente”	
Juan Ramón Jiménez: “Mañana nupcial”	
Antonio Machado: “Pesadilla, XCIV”	
CAPÍTULO Quince: Ékphrasis.....	329
Sor Juana Inés de la Cruz: “Procura desmentir los elogios que a un retrato de la artista inscribió la verdad, que llama pasión”	
Manuel Machado: “Felipe IV”	
Pablo Neruda: “Vegetaciones”	
CAPÍTULO Dieciséis: Poesía visual.....	349
Anónimo: “Décima esférico acróstica a Doña Bárbara de Braganza”	
Vicente Huidobro: “Paisaje”	
Joan Brossa: “Faula” “Poema objeto”	

## ▲ TEATRO

---

CAPÍTULO Diecisiete: El dramaturgo y la obra dramática .....	367
Mario Benedetti: <i>Ida y vuelta</i>	

CAPÍTULO Dieciocho: Formas dramáticas .....	427
Lope de Rueda: <i>El convidado</i>	
Ramón de la Cruz: <i>Manolo</i>	
CAPÍTULO Diecinueve: El director de teatro.....	467
Federico García Lorca: <i>Retablillo de don Cristóbal</i>	
CAPÍTULO Veinte: El actor (Dramatis Personae).....	493
Osvaldo Dragún: <i>Prólogo para ser contado</i>	
<i>Historia de un flemón, una mujer y dos hombres</i>	
CAPÍTULO Veintiuno: Arquitectura del teatro y escenografía (I).....	513
Miguel de Cervantes Saavedra: Entremés de <i>El retablo de las</i>	
<i>maravillas</i>	
CAPÍTULO Veintidós: Escenografía (II).....	539
Griselda Gambaro: <i>Decir sí</i>	
<b>Credits</b> .....	559

## PREFACE

*Prisma: análisis crítico de textos en español* is an attempt to provide the university student with an introduction to the critical analysis of literary texts. The critical/theoretical concepts introduced in each of the units of this textbook aim to furnish the student with the right tools to carry out an in-depth study of any literary work. Occasionally, as is the case with the unit devoted to *the fantastic*, the concepts discussed here, serve not only as a means for the analysis of fantastic works or science fiction but also to identify the conventions that typify and define these specific literary genres.

The book is divided in three generic parts, and each is devoted to a specific genre. The first focuses on narrative texts, including a unit on cinematic techniques and another on film adaptation. The second deals with poetry, and the third with theater. Each unit is split into the following components:

- *Study of a critical/theoretical concept.* This section features different critical and theoretical topics that are intended to provide the student with a basis on critical analysis. We all are aware that there are numerous studies and theories regarding each of the topics discussed in these sections, but in order to avoid theoretical confusion and disagreement, we have presented a concise and comprehensive summary of each critical/theoretical concept. With the exception of the first three chapters devoted to poetry, which are followed by a section focused on practice, all the other chapters of the book are followed by a section consisting of the following components:

- *A biography of a writer.* This section offers basic background information concerning the writer's biography and an overview of his/her literary characteristics. In most cases, this information is helpful in contextualizing the selected literary piece within the context of the writer's literary production/output.

- *Guía de lectura*, or *reading guide*, which provides sometimes a summary of the literary work and helpful comments or hints on the selected literary piece. The purpose of this section is not to answer questions, but to guide the student in his/her literary analysis by highlighting some of the relevant issues or literary techniques employed by the writer in his/her work.

- *The literary work itself* accompanied by *glossaries*. In the selection of these literary pieces we were less influenced by the prestige or relevance of the writer than by the relationship of the literary work to the critical and theoretical issues discussed in the chapter. In addition, our selection process was guided by our desire to be inclusive; that is, we have included writers not only from Spain and Latin America, but also from the Philippines and Equatorial Guinea. Likewise, the same purpose is reflected in the various races, genders and sexual orientations of the writers selected.

The *glossaries*, sometimes intertwined/mixed with *glosses*, are intended to help the student understand the literary work. The explanatory notes on both the vocabulary and the idiomatic expressions are in Spanish. These are not supposed to replace the role of the dictionary, but to offer broad definitions that capture the meanings of the terms within the context of the actual literary work.

- The *questionnaire* assesses the student's basic understanding of the literary work. By answering these questions the student fulfils the requirements for a first and basic reading of the text.

- The *critical analysis* section consists of a series of questions that direct the student to the analysis of the most relevant literary issues and techniques developed in the selected work. These sections are cumulative, since some of the questions have to deal with issues or literary concepts already studied or discussed in the previous lessons. These sections are of the utmost importance and are geared to develop critical thinking by way of applying the critical and theoretical concepts studied at the beginning of each unit. By answering these questions fully and correctly, the student moves from a first reading of the text to another level required by any specialized critic.

- *Round table discussion*, or *mesa redonda* is an invitation to all the students, the aggressive and the reserved ones, to converse in an informal environment and share their opinions or impressions. The questions that we have selected for this section are sometimes rather controversial, and lend themselves to a fruitful discussion. We recommend that a moderator controls

and guides the discussions, making sure that all students participate and do not deviate from the questions or topics suggested. This moderator will, at the end of the group discussion, share comments with the rest of the class. Once done, the rest of the class will enter the discussion by agreeing or disagreeing with the comments presented by each group. This section, obviously, is designed to spark controversial debates and theoretical discussions among all of the students of the class.

- The *pesquisas* section consists of a written assignment and is intended as a research activity. Here we suggest topics or ideas that should be analyzed and expanded into a research paper. It is up to the professor to include additional topics and to suggest the length or scope of the research conducted by his/her students.

- The *A propósito* section fulfills almost the same purpose as the introductory section focused on a critical/theoretical issue, but on a smaller scale, and it is designed to widen the range of critical/theoretical topics included in the book. Needless to say, the topics or issues discussed here, and in the beginning of each chapter, could be further developed into books, but it is our objective to present them in a concise, comprehensive, and synthesized manner.

- The *Dictionary of literary terms* consists of a glossary of literary terms whose short definitions help the student to become familiar with frequently-used terminology in the field of literary criticism and theory. Literature, like every other discipline, has its peculiar terminology, and this section introduces a short range of literary terms that are helpful in the analysis of literary texts. Instead of placing all these terms at the end of the book, we opted to place them at the end of each chapter in a cumulative manner. This way, the student will feel more at ease learning or recognizing this specialized vocabulary if he/she does it on a daily and progressive basis.

- Finally, the *Bibliography* that appears at the end of every unit consists of works that we have consulted on our research and also material that the students will find useful for their research paper or in case they have the desire to widen or advance their personal knowledge on the subject.

## **ACKNOWLEDGEMENTS**

The authors and Panda Publications would like to thank Danielle Rogers for her excellent contribution of the graphic designs and pictures that appear in this volume. We are also thankful to Professor Carlos Cano and Roberto Fernández for their help in the translation of some cubanisms, to Carlos Alonso for helping in the translation of some Argentinisms, and to David Fernández for his invaluable technical support.

Special thanks to staff members, Lori Vandermark-Fuller and Jennifer Winans of Global Academic Publishing at Binghamton University for the thoughtful guidance, suggestions, and assistance in putting this manuscript together. Special thanks go to Matt Tynan for cover design.

## **DEDICATORIA**

*A nuestros hijos Isabella y Claudio*