

COLECCIÓN CLÁSICOS

# La Celestina

Fernando de Rojas

TEXTO ADAPTADO POR FRAN ZABALETA



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# Celestina Rojas Fernando

**Fernando de Rojas**



## **Celestina Rojas Fernando:**

**Celestina** Fernando de Rojas,1958      *Celestina* Fernando de Rojas,Mack Henricks Singleton,1962      *Celestina and the Ends of Desire* E. Michael Gerli,2011-06-18 One of the most widely read and translated Spanish works in sixteenth century Europe was Fernando de Rojas *Celestina* a 1499 novel in dialogue about a couple that faces heartbreak and tragedy after being united by the titular brothel madam In *Celestina and the Ends of Desire* E Michael Gerli illustrates how this work straddles the medieval and the modern in its exploration of changing categories of human desire from the European courtly love tradition to the interpretation of want as an insatiable destructive force Gerli s analysis draws on a wide range of *Celestina* scholarship but is unique in its use of modern literary and psychoanalytic theory to confront the problematic links between literature and life Explorations of influence of desire on knowledge action and lived experience connect the work to seismic shifts in the culture of early modern Europe Engaging and original *Celestina and the Ends of Desire* takes a fresh look at the timeless work s widespread appeal and enduring popularity      *Celestina* Fernando de Rojas,1894      *Celestina, or, The tragi-comedy of Calisto and Melibea* Fernando de Rojas,1908      **Spain of Fernando de Rojas** Stephen Gilman,2015-03-08 As a major piece of historical detective work Stephen Gilman s *La Celestina and the Spain of Fernando de Rojas* adds a new dimension to critical studies of the fifteenth century masterpiece Using the text of *La Celestina* as well as public and private archives in Spain Mr Oilman builds up a vivid sense of the man behind the dialogue and establishes Fernando de Rojas indisputably as its author a figure whom critics while ranking his novel second only to *Don Quixote* have treated as semi anonymous or non existent We cannot really know what the *Celestina* is says Mr Oilman without speculating as rigorously and as learnedly as possible both on how it came to be and on how it could come to be Thus he reconstructs the world of Rojas country lawyer and converso the social religious and intellectual milieu of Salamanca of Spain during the Inquisition of the converted Jew He makes it possible for us to see the author the law student writing feverishly during a fortnight s vacation from classes in the context of his own times and thus to understand Rojas achievement his unconventionality his sardonic judgment of the Spain in which he lived the explosive originality in fact of *La Celestina* Originally published in 1972 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905      *Celestina* Fernando de Rojas,1986 Applause Books As Greek tragedy says a Spanish writer was composed from the crumbs that fell from Homer s table so the Spanish drama owed its earliest forms to *La Celestina* 1499 Fernando de Rojas tragi comedy which has also been called a novel in dialogue runs to about three hundred pages in the James Mabbe translation here adapted to the stage by Eric Bentley in a five act 93 page

version The central and pervasive situation is a simple one a dirty old woman is helping a courtly young gentleman to seduce a girl The wonder of the thing lies in the art with which Fernando de Rojas derives from such commonplace materials a towering tragedy or rather tragi comedy      *Fernando de Rojas and the Renaissance Vision* Ricardo Castells,2010-11-01

**The Celestina** Fernando de Rojas,2003-01-01      **Interpreting La Celestina** Keith Whinnom,1981      *Celestina; A Play in Twenty-One Acts, Attributed to Fernando De Rojas. Translated From the Spanish by Mack Hendricks Singleton* Fernando de Rojas,1968      **Celestina; or, The tragicke-comedy of Calisto and Melibea, Engl. by J. Mabbe. With an intr. by J. Fitzmaurice-Kelly** Fernando de Rojas,1894      Celestina Fernando de Rojas,2009 A new translation of one of the classics of Spanish literature This story of lovers Calisto and Melibea and their go between Celestina became the first ever Spanish bestseller after its publication in Burgos in 1499      Celestina Fernando Rojas,Marciano Guerrero,2014-01-29 When towards the end of the XV century a young law student at the University of Salamanca Spain Fernando de Rojas wrote La Celestina little did he know that he was creating a literary masterpiece a work that would confer him immortality For much of his life he kept a low profile because the Inquisition was relentless in its persecution of heretics The least indiscretion could have caused him loss of reputation property and even his life Humorous and ribald in its language Celestina is a continuous dialogue in which masters and servants participate with Celestina in its midst Through the characters dialogue much of the Spanish soul of those times has been revealed and learned and by extension of the human condition      **The Celestina** Fernando de Rojas,2019-09-24 The Celestina is considered by scholars to be the first European novel Written in fifteenth century Spain this masterpiece is remarkable for its originality depth handling of dialogue and drawing of character The novel s focus is the character of Celestina who dominates the scene An old bawd brimming with salty wisdom derived from a vigorous and sinful life she is one of the great creations in all of literature and holds a secure place beside her two compatriots Don Quixote and Sancho Panza This Spanish classic a forebear of Cervantes was originally published anonymously in 1499 later editions bear the name of Fernando de Rojas as author      **The Spanish Bawd** Fernando de Rojas,1964      *Celestina* Fernando De Rojas,1970-02-01      **Celestina** ,1958      **Calisto's Dream and the Celestinesque Tradition** Ricardo Castells,1995 Fernando de Rojas Celestina opens with a conversation between Calisto and Melibea which has puzzled literary scholars The author of this study supports the view that the scene represents Calisto s dream about his beloved Melibea and examines subsequent works to reach a greater understanding      *La Celestina* Fernando de Rojas,2014-09-04 Hace m s de quinientos a os Fernando de Rojas escribi esta magistral obra una sabia y tr gica representaci n de la naturaleza humana en toda su complejidad El amor el odio la pasi n ciega y el ego smo mueven a todos sus personajes Celestina pone en marcha una trama para que Calisto consiga a su amada Melibea Los criados de Calisto se involucran en ella engados por las promesas de riquezas de Celestina cuya portentosa habilidad para embaucar enreda todo el relato La presente adaptaci n de La Celestina mantiene la fidelidad al sentido de la obra original y a sus principales rasgos literarios

Para ajustarse a las características de la colección se ha reducido el texto y se han añadido breves resúmenes narrativos que permiten seguir íntegramente el argumento de la obra. Por otra parte mantenemos un espacio de separación entre líneas para indicar los cambios de escena como sucede en la mayor parte de las numerosas ediciones que de la obra hay en el mercado.

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