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## 2.

SIGUE UN RESUMEN (abstract) de una disertación doctoral, preparado por la autora y mandado especialmente a *Celestinesca*.

THE THIRD PERSON IN *CELESTINA*

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Beginning a generation ago, critical analysis of *Celestina* has focused basically negative attention on the concept of the third person. The resulting neglect has meant a failure to scrutinize an important grammatical concept for its considerable literary significance to Rojas' text. This investigation is intended to rectify this situation.

My study of the third person in *Celestina* is divided into three parts: 1) the definition and function of the grammatical third person; 2) the tension among the characters as suggested by the third-person references appearing in the dialogue; and 3) the third person perspective, regarding the fictive roles and the plot, supplied by the reader. The design of the study completes a full circle in that I have, first, approached the third person concept from a linguistic, extra-textual viewpoint, and then I have gone on to examine it intra-textually, as it arises and is dealt with by the characters themselves.

By basing my study of the third person concept, my investigation of *Celestina* is object, rather than subject, oriented. The results of some of my analyses add to the findings of previous studies by other critics, while other discussions initiate a re-appraisal of important critical assumptions. Still others focus on hitherto neglected portions of the text (that is, little interpreted). The origin of this third person in *Celestina* is in the I-you frame of the dialogue. All three grammatical persons must, at all times, be taken into consideration in a careful reading and analysis of the text.

The third person of *Celestina*'s dialogue can be seen, in effect, as the structure which enables the reader to play a specialized role

in the unfolding of the work's meaning. The I-you shifting throughout provides the reader with a first interpretation of the text. It is the semantic shifting of the third-person concept which will, on subsequent readings of *Celestina*, help modify the earlier reading/interpretation. In the discussion of the functioning of the third-person concept in the text of *Celestina*, I intend to show how it--linked to but also separate from dialogue--can provide a useful and critical tool with which to gain a fuller understanding of Rojas' work.

## 3.

SIGUE UNA LISTA, solo parcial por supuesto, de las ponencias leídas sobre *Celestina* en los últimos cinco años. Tiene como objetos uno de animar a los lectores a que nos envíen datos que nos faltan y otro el de indicar la rica temática reflejada en los diversos estudios reunidos.

## 1978-1979

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## 1979-1980

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2. David HOOK y Alan DEYERMOND, "Two *Celestina* Problems: 1. Had Calisto Finished with Melibea? 2. Repentance at the Moment of Death. (Medieval Seminar, Westfield College, London).
3. Arthur C. OLDS, "Structure and Narrative Technique in *Celestina*: The Asides" (Midwest MLA, Indianapolis, noviembre de 1979).