

## Foreshadowing in Ruano de la Haza's twenty-first century adaptation of Rojas' *Celestina*

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### ABSTRACT

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Ruano de la Haza's 2004 version of Rojas' *Celestina* (ca.1499/ca.1502) can be regarded as an adaptation of the Spanish work intended to be represented on the stage. One of its formal and thematic peculiar traits is its inclusion of a free rendering of Pleberio's soliloquy, which becomes both the Prologue and a closing monologue. As a result, the audience receives an edition with a circular structure, and gets familiar with the denouement of the story from the very beginning, regardless of whether they have been familiar with it or not. Foreshadowing has traditionally been regarded by criticism (e.g. Kayser-Philips 1974) as a structural element of *Celestina*, which is also linked to the ironic perspective adopted by the author. In this sense, this paper sets out to study whether this form of irony has been reflected in Ruano de la Haza's edition, and, if this is the case, the ways, the reasons and the purposes for which it has been so done, no matter if the audience knows the denouement of the plot from the beginning.

**KEY WORDS:** Irony. Foreshadowing. Contemporary adaptations of Rojas' *Celestina*. Ruano de la Haza's 2004 version.

### El presagio en la adaptación de Ruano de la Haza de *Celestina* en el siglo XXI

### RESUMEN

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Puede considerarse que la versión de Ruano de la Haza (2004) de *Celestina* (ca.1499/ca.1502) de Fernando de Rojas se trata de una adaptación para ser representada. Uno de sus principales rasgos temáticos y estructurales es la inclusión de una versión libre del soliloquio de Pleberio, que no sólo concluye sino que también encabeza esta versión. En consecuencia, la audiencia recibe una edición caracterizada por una estructura circular, de forma que conoce el desenlace de la historia desde el principio, independientemente de si ya la conocían o no. La prefiguración o foreshadowing se ha considerado tradicionalmente por la crítica

(e.g. Kayser-Philips 1974) como un elemento estructural de *Celestina*, que se ha relacionado asimismo con la perspectiva adoptada por el autor. En este contexto, la finalidad del presente artículo es estudiar si esta forma de ironía se ha visto reflejada en la versión de Ruano de la Haza, y, de ser así, sus formas, motivos y propósitos, aun teniendo en cuenta que la audiencia conoce el desenlace desde el comienzo de la obra..

PALABRAS CLAVE: Ironía. Prefiguración. Adaptaciones contemporáneas de *Celestina* de Fernando de Rojas. Versión de Ruano de la Haza (2004).

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## 1. Introduction and Contextualisation

Throughout history, Rojas's *Celestina* has scarcely been played on the stage and was not so done until the last decades of the twentieth century. This applies both to its version as a *Comedia* (ca.1499-1500) in sixteen Acts, printed in Burgos, Toledo and Sevilla, (even though perhaps none of them were the *edition princeps*, according to Serés 2000, or to Canet-Vallés 2017), and also to its version as a *Tragicomedia* in twenty-one Acts (ca. 1507).<sup>1</sup> For Deyermond (1980), the reason why Rojas' work has not been acted upon the stage until very recently must have been not only its technical complexity, but also since, as will be dealt with below, the work can be regarded as a novel. In fact, the genre of Rojas's *Celestina* is one of the most hotly debated topics, and, as will be seen below, no agreement has been reached by critics on whether it can be considered a play or a novel.

Together with Ruano de la Haza's version, some other drama, film and even opera adaptations deserve reference, in the late twentieth or already in the twenty-first century. Some remarkable instances are the following: first, the film made by Luis García-Montero (1999) in which the actress Nati Mistral portrayed the character of Celestina; second, the adaptation directed by Robert Lepage (2004), on the basis of a translation into French by Michel Garneau and a back-translation into Spanish by Alvaro G. Meseguer, respectively, where Nuria Espert played the part of Celestina, and which was premiered at the Teatre Lliure in Barcelona; third, a version written by José Luis Gómez (2015-16) where the adapter himself interpreted the character of Celestina. A film based on the work

1.– The textual history of *Celestina* has been very complex. Important studies dealing with this aspect are the following: Norton (1966, 2001); Infantes (1998); Serés (2000); Botta and Infantes (2007); or Canet-Vallés (2011, 2015, 2017), to name but a few. It seems that no edition of the *Comedia* would have actually been printed in 1499. Similarly, no edition amongst those of Rojas' *Tragicomedia* which claimed to be the earliest ones (Burgos, Sevilla, Salamanca or Toledo) must have actually been printed in 1502, contrarily to what is expressed in those copies. Moreover, at least some of these editions were lost.

was also made, directed by Gerardo Vera (1996), in which Terele Pávez interpreted the old bawd. Moreover, an opera version of the work was composed by Nin-Culmell towards the years 1956-59, which was a part of the 2008-2009 season at the Teatro de la Zarzuela in Madrid. More recently, two more adaptations deserve mention. In 2012 Ricardo Iniesta adapted the work to the stage for the Teatro Calderón in Valladolid and highlighted the modernity of the work. Moreover, in 2019, a new version of the play adapted by Leyma López has been represented in New York by the Repertorio Español. This version provides a labyrinth approach to the plot of the work and highlights the aspects of social criticism within a story of romantic love.<sup>2</sup>

The reason why this paper will focus on Ruano de la Haza's version is because foreshadowing has been acknowledged by criticism as one of the central features of the work, which is closely related to the ironic perspective adopted by Rojas. In Ruano de la Haza's version, the audience becomes acquainted with the denouement of the plot from the very beginning. It may be worthwhile, therefore, to explore whether foreshadowing has a role to play in this version, and if this is so, whether it may be significant for both potential addressees who may be either familiar or unfamiliar with the story.

However, *Celestina* may have been conceived of by the original author as a play to be read (Lacarra 1990), rather than to be represented. This claim can be founded upon Alonso de Proaza's final verses in the work:

Dize el modo que se ha de tener *leyendo*  
esta tragicomedia

Si amas y quieres a mucha atención  
*leyendo* a Calisto mouer los oyentes,  
cumple que sepas hablar entre dientes,  
a vezes con gozo, esperança y pasión,  
a vezes ayrado con gran turbación.  
Finge *leyendo* mil artes y modos,  
pregunta y responde por boca de todos,  
llorando y riyendo en tiempo y sazón.

(*Celestina*, p.231, my italics)

As a matter of fact, the *genre* of the original text, Rojas' *Celestina*, is one of the most controversial issues regarding the work on which no real consensus has been reached amongst critics and scholars, due to the impossibility to know with certainty many important aspects about it (Rico 2000; López-Ríos, 2001a, 2001b). On the one hand, critics have dis-

2.- Criticism has already studied in detail some versions of *Celestina* adapted for the stage. Reference must be made, most notably, to the following studies: Bastianes (2018, 2015), Walsh (2000) or Earle (1955).

cussed whether the work can be regarded as a narrative (most importantly, Gilman, 1945, 1956; Deyermond 1971, 1980, 1986; or Severin 1989, 1994); or as a play (a view mainly held by Lida de Malkiel 1962, 1970; Fraker 1990; Whinnom 1993; De Miguel Martínez 1996 or Canet Vallés 2011), and on the other hand, in the latter case, whether it is a comedy or a tragedy. Other authors have suggested that the work may be a-generic, or even be a genre in its own (e.g., Castro 1980). The author himself had cast doubt on this aspect:

Otros han litigado sobre el nombre, diciendo que no se había de llamar *comedia*, pues acababa en tristeza, sino que se llamase *tragedia*. El primer autor quiso darle denominación del principio, que fue placer, y llamóla *comedia*. Yo, viendo estas discordias, entre estos extremos partí agora por medio de la porfía y llámela *tragicomedia*.

(*Celestina*, 'Prologue', p. 20-21, my italics)<sup>3</sup>

## 2. Main features and structure of Ruano de la Haza's version of *Celestina*

Ruano de la Haza's version of *Celestina* has been conceived of so as to be represented or played on the stage, in contrast to the original. For this reason, Ruano de la Haza has devoted himself to a major adaptation, and has explained the *criteria* followed. The length and complexity of the original made its representation in practice impossible, which led the adapter to embark on a selection. The main aspects considered were the different *plots* of the original, the number of *characters* and the *style* of the work. The former aspects are constrained by the representation, whereas the main decision regarding style has to do with whether to modernise the late fifteenth Spanish speech characteristic of the original.

Representing *Celestina* on the stage calls for a certain simplification of both the plot and, consequently, also of the number of characters. In *Celestina*, in its version as a *Tragicomedia* formed up by twenty-one Acts, two plots can be distinguished: on the one hand, the main plot that tells the story of the tragic love affair between Calisto and Melibea; on the other hand, the sub-plot of the entanglements between servants and prostitutes.

The *plot* of Ruano de la Haza's version, which is structured in sixteen *Scenes*, and which does not include the part of the work known as the 'Tratado de Centurio', is as follows. The simplification of the plot, or

3.— Unless otherwise indicated, quotations from *Celestina* will be extracted from the digital edition undertaken by the Biblioteca Virtual Miguel de Cervantes which is available at the following web page: <[http://www.cervantesvirtual.com/portales/la\\_celestina/obra-visor/la-celestina--1/html/](http://www.cervantesvirtual.com/portales/la_celestina/obra-visor/la-celestina--1/html/)> [Last accessed: 06.10.2019].

rather, its being based on the ancient *Comedia*, is meant to enhance its dramatisation. The main and genuine innovation is that the work opens with what is in the original the core of the final monologue by Pleberio, Melibea's father, next to the dead corpse of his daughter. As a result, whatever happens in the play will be contemplated under the perspective of the pessimistic denouement that the intended audience may be familiar with. The same monologue closes the work, thus constructing a circular, self-contained unit, and enhancing the idea of futility that the work somehow communicates.

Thus, Ruano de la Haza's version opens with the initial monologue by Pleberio in the Prologue, and after it, a synthesised version of the love Scene between Calisto and Melibea occurs (Scene I). This is followed by the conversation between the youth and his servant Sempronio in which the latter introduces Celestina as the healer of Calisto's love wounds (Scene II). As in the original, the plot moves on with the interviews between Calisto and Celestina (Scene III); between Celestina and Sempronio (where, as in the original, her avarice and greediness are laid bare; in Scene IV), and with the first encounter between Celestina and Melibea (Scene V). In Scene VI, Celestina's report to Calisto of the result of her interview with the young woman is preceded by a new and tense interlocution between Celestina and Sempronio, on account of the booty that the old bawd is reluctant to share with Calisto's servant. In the next Scene, VII, Celestina achieves Melibea's surrender to passion through her witchcraft and the *philocaptio* or spell laid on the young girl. Scenes VIII, between Calisto and Sempronio, and IX, between master and servant and also Celestina, precede the second encounter between the two lovers in Scene X, and also a brief dialogue between Pleberio and Alisa, Melibea's parents, which enhances their mindlessness, and their roles as the wrong kind of guardians: their actions and attitude contradict the function and responsibility that was expected to be played and assumed by the old generation; consequently, their inaction paves the way for tragedy. Scenes XI and XII are devoted to the dramatisation of Celestina's murder at the hands of Sempronio. After Scene XIII, where Sosia, another of Calisto's servants, communicates him the tragic deaths of Celestina and of Sempronio, Scenes XIV to XVI unfold the final encounter between Calisto and Melibea, the tragic deaths of the two lovers, and they also recapture Pleberio's nihilistic and yet withstanding endurance in his closing soliloquy.

One of the main aspects that underlie the development of the events just synthesised is that the adapter has opted for a single plot, where the participation of the servants is subservient to the unfolding of the main action. This makes it easier for the play to be represented and also for the intended audience to follow the main events. The presence of only one servant, Sempronio, is sufficient to reflect the social tensions which are

an important aspect of the original work (an aspect widely covered by critics such as Maravall 1964, 1980).

As for *characters*, Ruano de la Haza has explained that, being the original based on a dialogic form, more than one character seemed appropriate. In Ruano de la Haza's version, as illustrated by the brief reference to the plot made above, the following six characters of the original play a part: the old bawd Celestina; the two lovers, Calisto and Melibea; Melibea's father, Pleberio, from whom the audience will only perceive his voice; and Sempronio and Sosia, as the two servants of Calisto's. He also makes a decision concerning which aspects of Celestina are most important for the approach that he wants the audience to grasp about her. As Ruano de la Haza himself notes, it is her relationship with the young female lover Melibea that becomes the core for the construction of the old bawd in the play. Moreover, the existence of characters other than just the protagonist, Celestina, was deemed important so as to preserve the complexity of the old woman, who appears at times doubtful, and shares her concerns with other characters.

### 3. Foreshadowing in Ruano de la Haza's version of *Celestina*

Criticism, since Kayser Philips' (1974) paper on this topic, has acknowledged *foreshadowing* as one of the most important aspects of irony in Rojas' *Celestina* (e.g. Ayllón, 1965, 1984; Snow 2013). Foreshadowing is defined by Kayser Philips as follows: «Foreshadowing in a work of fiction is a process of giving the reader an intimation of what is to follow, a prescience of those climatic occurrences toward which plot and characters are developing. (...) Foreshadowing is often ironic» (1974: 469). Snow (2013) has also emphasised the importance of Celestina's unaware contribution to her own tragedy, most importantly, by fostering a bond of alliance and friendship between Calisto's two servants, Sempronio and Pármeno, no matter if the latter had initially been reluctant to join them. Foreshadowing, however, is present in many different phases of the development of the plot of the original work.

Therefore, it may be worthwhile to explore whether foreshadowing has a role to play in Ruano de la Haza's version of *Celestina*, where the audience has known the denouement of the plot from its beginning. If this is the case, the ways in which those instances of foreshadowing in the original have been reflected, and the purposes to be accomplished by foreshadowing in this version will be analysed. Ruano de la Haza himself has noted that Pleberio's *planctus* or soliloquy placed at the beginning of the work is meant to *predict* what will happen at the end of it: «El planto de Pleberio aparece al principio para *predecir* lo que sucederá al final» (2004: 3, my italics).

#### 4. Analysis

The analysis will be structured on the basis of the three main aspects of the plot dealt with in Ruano de la Haza's version of *Celestina*, and the main groups of characters involved in each of them, as it is detailed next. Consequently, the three following parts will be covered: first, foreshadowing in the initial and final soliloquies by Pleberio (Prologue and closing of Act XVI, respectively); second, the foreshadowing of the tragic denouement of the love affair between Calisto and Melibea (reflected, most importantly, in Scenes I, II, the first part of Scene V, Scenes VI-VIII, X, and XIV to XVI); and third, the foreshadowing of Celestina's death, (as shown, mainly, in Scenes III to VI, IX, XI and XII).

##### 4. A) *Foreshadowing in the initial and final soliloquies by Pleberio*

Within the circular structure of the work, Pleberio's initial and final monologue represents the *foreshadowing* of the indices pointing at death, and therefore, its confirmation, respectively, which will have been scattered throughout the whole work. In this sense, the reception of this monologue by the readership may be different, depending on whether they are familiar with the story developed in the work or not, particularly in the case of its initial rendering. Words by this character such as «¡Ah, mi gozo en el pozo! La que yo engendré, hecha pedazos» (p. 7; p. 66), will keep the reader alert, so as to find out what may have happened to make this character utter these words. The initial version of the monologue may be read in terms of foreshadowing. Thus, if the reader is not familiar with the story, they will then seek for the reasons why these words have been delivered and also the reasons for this resolution of the plot. Pleberio thus emerges as a Stoic figure, an aspect that critics such as Gilman (1980), Lacarra (1987-88/2001) or Fothergill-Payne (1988/2001), have addressed. The final monologue by Pleberio that closes the work represents the *confirmation* of the foreshadowing hinted at the beginning and through the different Scenes of the work.

##### 4. B) *The foreshadowing of the tragic denouement of the love affair between Calisto and Melibea*

In the first encounter between the two lovers, Calisto and Melibea, in Scene I, the adapter has reflected Melibea's somehow threatening words to Calisto, in exactly the same way as they can be found in Rojas' *Celestina*: «Pues aún más igual galardón te daré yo, si perseveras» (p. 8). This remark foreshadows Melibea's surrender to Calisto's passion and also the disaster that will befall many of the characters of the work, including the

two lovers. In this case, foreshadowing merges with Melibea's threat to Calisto, even though, as will occur with most instances of foreshadowing, characters are *unaware* of the ultimate consequences or implications of their words.

In Scene II, corresponding to the first dialogue between Calisto and his servant Sempronio, some *omissions* from the original that could have been interpreted in terms of foreshadowing can be traced: Thus, in Calisto's strained remark, «¡Así los diablos te ganen» (Ruano de la Haza, p. 9), those more explicit references to foreshadowing in *Celestina* in this fragment have been omitted: «¡Assí por infortunio arrebatado perezcas o perpetuo intollerable tormento consigas, el qual en grado incomparablemente a la penosa e desastrada muerte, que espero, traspassa», or «mis manos causarán tu arrebatado fin» (Rojas, *Celestina*, p. 37). This is probably due to the fact that this preliminary confrontation between master and servant has been condensed, so that the emphasis is laid on Calisto's reference to his state of unhappiness aroused by Melibea's rejection, and also on Sempronio's commitment to contributing to the relief of his master's pain with the help of the old Celestina.

In this Scene, there is another instance that can be interpreted in terms of foreshadowing, which represents a literal rendering of Rojas' *Celestina*: yet, in the two works the presage referred to next is somehow mitigated, because it is not directly linked to tragedy, but it is rather presented as a desirable state of affairs which is seen as unlikely to be fulfilled: «CALISTO: Porque amo a aquella, ante quien tan indigno me hallo que no la espero alcanzar» (Ruano, p. 11).

The beginning of Scene V reflects two monologues by Celestina, which correspond to the ending of Acts III and the beginning of Act IV in *Celestina*, respectively. Accordingly, they provide the external addressee with two different aspects of the complex personality of the old bawd, even though in the two instances of foreshadowing can be traced.

In the first case, the reader meets the old Celestina as she prepares the magic potion which will make Melibea surrender to her intentions. While doing so, she addresses Plutón, whom she also seeks to master: «Conjúrote, triste Plutón, ...este aceite, con el cual unto este hilado, te conjuro vengas sin tardanza a obedecer mi voluntad de que Melibea lo compre» (Ruano, p.21). Thus, the work reflects the *philocaptio* and the magic operated by Celestina on Melibea, which is an important aspect of the plot (as noted by scholars such as Russell 1980, 1991; Botta 1994; Molinos Tejada and García Teijeiro 2009; Canet Vallés 2015; Montaner and Lara 2016; or Padilla Carmona 2017).

In Scene V, the first interview between Celestina and Melibea, as representative members of the *old* and the new or *young* generations, respectively, occurs. In contrast to the original, no trace of Alisa (Melibea's mother), who stands for the wrong kind of guardian, can be found. In



fact, the confrontation between youth and old age is the first topic the two women address, and Celestina also makes references to death, even though in a far more generic sense: «(...) a mi fe, la vejez no es sino mesón de enfermedades, posada de pensamientos, vecina de la muerte (...)» (Ruano, p. 23). Yet, its irretrievable presence is soon made manifest in the words of the old bawd: «Tan presto, señora, se va el cordero como el carnero. Ninguno es tan viejo que no pueda vivir un año, ni tan mozo que hoy no pudiese morir.» (Ruano, p. 23).

The dialogue between the two women also provides instances of foreshadowing where the speaker, unaware of the consequences of her own words, blames somebody else for the damage that she herself will provoke: thus, Melibea accuses Celestina of the following: «¿Querías perder y destruir la casa y la honra de mi padre?» (Ruano, p. 25). Interestingly enough, these words resound in the final confession that she will give to her father, which nevertheless has not been reflected in this version.<sup>4</sup>

As seen above, in the work, and even though in many instances of foreshadowing the implications of the speaker's words are beyond her control, it may merge with some *threats*. This may occur, particularly, when the speaker is or feels herself to be in a superior position of power over her addressee. Thus, both in Rojas's *Celestina* and also in Ruano de la Haza's version, we attend tense repartees between Melibea and Celestina such as the following:

MELIBEA: Más haré por tu doliente, si menester fuere, en pago de lo sufrido.

CELESTINA (aparte): Más será menester y más harás aunque no se te agradezca.

(Ruano, Scene V, p. 27).

In Scene VI, Calisto has a brief interview with Celestina, which follows the incident between the old bawd and the servant, and in which she foreshadows her death (and which will be analysed below, in the section corresponding to the study of the foreshadowing of Celestina's death). For the moment, it is interesting to hear Celestina referring to the risk that she recognises to have assumed, even though barely can she be said to be conscious of the ultimate consequences of her words.

What is more, unaware though she may be, her unintentional irony points at what will come over her, and what she actually fears that may happen to her: «CELESTINA: ¡Oh mi señor Calisto, mi nuevo amador de la muy hermosa Melibea! ¿Con qué pagarás a *la vieja que hoy ha puesto su vida al tablero* por tu servicio?» (Ruano, p. 30; my italics).

4.— Thus, in the final confession to her father Pleberio, in Act XX of the original *Celestina*, Melibea will utter propositions such as the following: «De todo esto fuy yo la causa. (...) Vencida de su amor, dile entrada en tu casa. Quebrantó con escalas las paredes de tu huerto, quebrantó mi propósito. Perdí mi virginidad» (p.203).

A very little while back, the external addressee had witnessed her innermost fears, which she had tried to overcome; and even now, when she feels that she has been successful in her errand, she still cannot help drawing on the danger impeding her. This is so even though she must have done so unconsciously, and it may be argued that it is the internal author making weakly manifest his own existential pessimism—as authors such as Ayllón (1965) or Gurza (1975) have claimed—. Now, in this context, foreshadowing is clearly and closely connected with unintentional irony, as the speaker cannot possibly be aware of the implications of her words.

This is also the case with some of the words uttered by Calisto, addressed to his servants: «Poned escalas en su muro» (Ruano, p. 34), but still in his dialogue with Celestina. For the reader familiar with the plot of Rojas's work, these clearly mirror and foreshadow the youth's death in the denouement of the plot. The death of them all is also indirectly alluded to by Sempronio: «Hablando así matas a ti y a los que te oyen y perderás la vida o el seso» (Ruano, p. 35).

In Scene VII, corresponding to Act X in *Celestina*, Celestina meets Melibea for the second time, and informs her of her negotiations with Calisto. The Scene reproduces Melibea's gradual but constant surrender to passion, starting with her «Di, di, (...) con tal que no dañes mi honra con tus palabras» (Ruano, p. 39), and soon following with much more explicit and clear manifestations of her yielding to Celestina's purposes and Calisto's lustful wish. The references to death, and its connection to passion and love, will abound in this second dialogue between the old bawd and the young girl.

As Kayser Philips had noted (1974, 470), foreshadowing in passages such as this fulfils several functions, such as the following: the creation of suspense, and of the atmosphere surrounding the main parts of the plot, and also the contribution to the structural coherence of the work:

MELIBEA: *¡Cómo me muero con tu dilatar!* Di, por Dios, lo que quisieres. Haz lo que supieres, que no podrá ser tu remedio tan áspero que iguale a mi pena y tormento. *Aunque toque en mi honra, dañe mi fama, lastime mi cuerpo; aun cuando suponga romper mis carnes para sacar mi dolorido corazón, te doy fe de ser segura.* Y si siento alivio seréis bien galardonada.

(Ruano, Scene VII, p. 39; my italics)

In Scene VIII, Calisto still does not know about Celestina's mediation with Melibea, and his desperate cries overflow with a certainly unwilling foreshadowing of death: «En gran peligro me veo; / en mi muerte no hay tardanza» (p.43), in a stanza taken from the *Cancionero General* by Diego de Quiñones (Severin 1994: 218, footnote 30) that he recites, and which

once more establishes a close connection between love and death. Soon after, his impatient waiting for Celestina's errand also results in the foreshadowing of his death, this time in the form of an *either-or* conditional: «Rogaré a Dios que aderece a Celestina y ponga en corazón a Melibea o que dé fin en breve a mis tristes días» (Scene VIII, p. 44).

In Scene X, and just before his second encounter with Melibea, as he approaches her home accompanied by his servant Sempronio, Calisto utters another of those remarks that prefigure his own death, no matter how unconscious the youth is of the ultimate implications of his own words. He seems to fear to be seen by other people, and, contradicting his previous commands, the servant advises him to approach Melibea himself first. Then, quite unaware of the fact that he will die, and precisely trying to escape from what he thinks to be some commotion from the unknown crowd, now he tells his servant, (also being proud of him, and unaware of how unreliable Sempronio actually is): «La vida me has dado con tu sutil aviso» (Ruano, Scene X, p. 48).

In this Scene, and in the second encounter between Calisto and Melibea, both Calisto's and Sempronio's fears and cowardice will be made manifest. The servant oscillates between his pretending to be brave, when he addresses his master, on the one hand, and on the other hand, his real, heart-felt fearfulness, which is made manifest to the external audience mainly in his asides and monologues. Thus, the following are Sempronio's words, just as in Act XII in Rojas' *Celestina*:

SEMPRONIO: (...) *Muerto soy. Me voy hacia casa de Celestina, no sea que me atajen camino de nuestra casa. (Echa a correr por el primer término del tablado). ¿Si habrán muerto ya a mi amo? Pero no, que no es sino la gente del alguacil que pasaba haciendo estruendo por esa otra calle. No me habían dejado gota de sangre; tragada tenía ya la muerte, que me parecía que me iban dando en estas espaldas golpes. En mi vida me acuerdo haber tenido tan gran temor, aunque he andado por casas ajenas harto tiempo, que nueve años serví a los frailes de Guadalupe y mil veces nos apuñeábamos yo y otros. Guárdeme Dios de verme con armas, que ese es el verdadero temor.*

(Ruano, Scene X, p. 50, my italics).

It is of course sadly and tragically ironic to hear Sempronio refer to Celestina's as a 'safe' place, where he first thinks to run to, as a shelter where he can conceal from those whom he fears may be chasing his master Calisto. The servant's cowardice and feebleness are also shown by the fact that the first thing that also comes to his mind is to desert his master, abandoning him to his fate. Furthermore, it will soon be also tragically and sadly reflected in his murdering the old and defenceless Ce-

lestina. Of course, a further layer of irony is Calisto's mindlessness and blind belief in Sempronio's absolutely non-existent bravery: «Mi criado debe ser, *que es muy bravo* y desarma a cuantos pasan y heriría a alguno» (Ruano, Scene X, p. 51, my italics).

Just as will also be the case with the foreshadowing of Celestina's death, the prefiguration of the death of the two lovers will reach those moments directly and shortly preceding their actually fatal denouement, in Scene's XIV to XVI. Thus, in Scene XIV, on waiting for Calisto to arrive, Melibea will utter in her monologue: «MELIBEA: Mucho se tarda aquel caballero que espero. Los ángeles sean en su guarda, su persona esté sin peligro. Muchas cosas le podrían acaecer desde su casa acá.» (Ruano, Scene XIV, p. 59). Even though Calisto will die, rather, on trying to escape from some supposed rioters and thus on leaving Melibea's home, the prefiguration of death is clear in this passage. Moreover, when Calisto actually arrives, she involuntarily refers to the way she will actually die: «MELIBEA: ¡Oh mi señor! No saltes de tan alto, que me moriré en verlo.» (Ruano, Scene XIV, p. 59). Even Calisto mentions involuntarily his lack of skill and makes the mistake of choosing the wrong place from which he can reach Melibea: «CALISTO: (dentro) Arrima esa escalera, Sosia, que éste es el mejor lugar, aunque esté alto.» (Ruano, Scene XIV, p. 59).

Finally, Scene XVI is devoted to the deaths of Calisto and Melibea, and the closing, desperate cry by Pleberio. These actions correspond to Acts XIX to XXI in *Celestina*. Thus, and as it occurred in Scene XIV, the action opens with Melibea's awaiting Calisto's arrival. In a Scenery imagined by the young girl, which reminds the audience of the classic *topoi* of a *locus amoenus*, and of the *colligo virgo rosas* («¡Oh quién fuese la hortelana / de aquestas viciosas flores / por prender cada mañana, / al partir, a tus amores!»; italics as in the original), Melibea cannot help prefiguring Calisto's death once more: «Oh, cuando saltar le vea / qué de abrazos le dará» (Ruano, Scene XVI, p. 62). Amongst those aspects that make up that *locus amoenus*, Melibea's reference to cypresses when Calisto has already arrived is certainly remarkable, on account of their association with cemeteries in Spain, and also because of the recurrent connection between love and death often found in literature: «Escucha *los altos cipreses* cómo se dan la paz unos ramos a otros por intercesión de un templadico viento que los menea. Mira sus quietas sombras cuán oscuras están y aparejadas *para encubrir nuestro deleite*» (Ruano, Scene XVI, p. 64, my italics). This also shows that in the work, foreshadowing can hold both for those expectations that are confirmed and those which will be contradicted in various degrees.

Among the former are some of Calisto's most important final words, spoken to Melibea, «Jamás querría señora que amaneciese», sadly seem to reflect the peak of his joy, just before his death (Ruano, Scene XVI, p. 65). These had also been uttered by Celestina in Scene IV, when she was boasting about how much she knew about lovers in her dialogue with

Sempronio. Therefore, it can be considered that she foreshadowed the deaths of Calisto and Melibea: «Si de noche caminan, nunca querrían que amaneciese» (Ruano, Scene IV, p. 20).

#### 4. C) *The foreshadowing of Celestina's death*

Scenes III and IV correspond to Sempronio's arrival at Celestina's, his communication of the requests made by Calisto, the first interview between the young master and the old bawd, and the subsequent conversation between Celestina and Sempronio, where the servant's cowardice and also avarice are made manifest, and where Celestina shows herself self-assured and confident in the possible success of her enterprise.

Scene III roughly matches with the ending of Act I and with Act II in Rojas' *Celestina*. It is now that the reader can find very clear indices of the tragedy and disaster which these characters will inescapably meet with. In particular, Celestina and Sempronio enter into the covenant to make their profit at Calisto's expense, and Celestina's greediness leads her to make the fatal mistake that eventually will cost her losing her life. A great deal of instances of foreshadowing can therefore be expected. In fact, in this Scene there is one of the clearest instances of foreshadowing, based on Celestina's greediness: for the moment, she promises Sempronio that she will share whatever they obtain from Calisto with him, contrarily to what she will later do, in what constitutes the core of her tragic mistake.

Thus, both Celestina and also Sempronio show themselves to be greedy and eager to obtain as much as they can from Calisto. Moreover, in this version, and due to the absence of Elicia (Sempronio's lover in *Celestina*) in the *dramatis personae*, it is Celestina herself who deceives Sempronio by telling him the truth, regarding the presence of a lover of Elicia's upstairs. Therefore, the audience learns that neither Celestina nor Sempronio can or should trust each other:

CELESTINA: ¡Ay burlador!

SEMPRONIO: Deja si soy burlador y muéstramela.

CELESTINA: ¡Ah don malvado! ¿Verla quieres? Los ojos se te salten; que no te basta a ti una ni otra. ¡Elicia ha de saberlo!

SEMPRONIO: ¡Calla, que ni la quiero ver a ella ni a mujer nacida! A ti, madre, quiero hablar.

Toma el manto y vamos, que por el camino sabrás algo que será de tu provecho y el mío.

(Ruano de la Haza, Scene III, p. 16)

Still, and in contrast to the shrewd bawd, Sempronio seems to rely on Celestina, even though the old woman already shows herself to be reluc-

tant to share with him anything at all, after her interview with Calisto, which Sempronio has witnessed in any case:

SEMPRONIO: Madre mía, estate atenta a lo que ahora te dijere y no derrames tu pensamiento en muchas partes. Y es que, después de que mi fe puse contigo, *jamás pude desear bien de que no te cupiese parte.*  
(Ruano de la Haza, Scene III, p. 16, my italics)

(...)

SEMPRONIO: (aparte a Celestina): ¿Qué te dio, madre?  
CELESTINA: (aparte a Sempronio): A su tiempo lo sabrás.  
(Ruano de la Haza, Scene III, p. 17)

What is more, Sempronio will confirm his assumptions regarding what Celestina has received from Calisto on the basis of his master's direct testimony. However, Celestina will not know about this, until Sempronio later on asks her about his part of the booty, which the old bawd will tragically refuse to share with him. Yet, the audience does know what the situation is like, and therefore, they can enjoy their superior knowledge over the character directly affected, thanks to fragments such as the following:

CALISTO: Sempronio, cien monedas di a la madre, ¿hice bien?  
SEMPRONIO: ¡Ay, si hiciste bien! Pero tórnate a la cámara y reposa, que tu negocio está en buenas manos.  
(Ruano de la Haza, Scene III, p. 18)

In Scene IV, Sempronio and Celestina meet once they have departed from Calisto's. In contrast to what Sempronio has told his master, the servant tells Celestina that the latter regrets his not having given her enough. His greediness and cowardice are laid bare, whilst Celestina refers proudly to her honour—or what she regards as such, which subverts social conventions. This dialogue between the two will be sharply echoed and distorted in the final conversation they will hold later on, just in the moments preceding Celestina's death at the hands of Sempronio, here in Scene XII:

SEMPRONIO: Este nuestro enfermo no sabe qué pedir. No se le cuece el pan, teme tu negligencia y maldice su avaricia porque te dio tan poco dinero.  
(Ruano de la Haza, Scene IV, p. 19)

(...)

SEMPRONIO: ¿Qué dices de sirvientes? ¿Te parece que nos puede venir a nosotros daño de este negocio? Al diablo

mandaría yo sus amores al primer desconcierto que vea.  
 Más vale que pene el amo, que no que peligre el mozo.  
 (Ruano de la Haza, Scene IV, p. 19)

Their greediness almost equals their cowardice, and also their mutual distrust is soon made manifest, in such a way that Celestina will show herself to Sempronio self-confident in her success (feelings which she will soon contradict in her monologue, once Sempronio has left, at the beginning of Scene V). In contrast, Sempronio makes bare his timorousness, and also his fears of a possible miscarriage of their enterprise. In doing so, he foreshadows Celestina's death, if only in such a way that he has no role to play in it, contrarily to what will eventually be the case:

CELESTINA: Digo que la mujer o ama mucho a aquel de quien es requerida o le tiene grande odio. Y con esto voy más confiada a casa de Melibea; porque sé que, aunque al presente la ruegue, al fin me ha de rogar; aunque al principio me amenace, al cabo me ha de halagar.

SEMPRONIO: Madre, mira bien lo que haces, porque cuando se yerra el principio, no puede ser bueno el fin. Piensa en su padre que es noble y esforzado; su madre, celosa y brava; tú, la misma sospecha. Melibea es única a ellos: faltándoles ella, fátales todo el bien. *En pensarlo, tiemblo: no vayas por lana y vengas sin pluma.*

CELESTINA: *¿Sin pluma, hijo?*

SEMPRONIO: *O emplumada, madre, que es peor.*

(Ruano de la Haza, Scene IV, p. 19, my italics)

In Scene V, the fragment corresponding to the beginning of Act IV of *Celestina* reveals Celestina's innermost and sincerest feelings, among which the fear that death may impede over her actions stands out. In this case, foreshadowing is connected to *tragic irony*, understood here in the Classical sense: namely, Celestina refers to her meeting her own death, as a result of a tragic mistake that she will make, and which will cost her losing her life at the hands of Sempronio. Moreover, this will be so no matter how unaware she is of the ultimate consequences of her words and her actions, and, above all, of how much she is indeed right. Therefore, tragic irony and foreshadowing merge together in the following passage:

CELESTINA: Ya está el negocio en buenas manos. *Ahora que voy sola, quiero mirar bien lo que voy a hacer; pues podría ser que, si me descubren, pagase con mi vida el atrevimiento. O que muy amenguada quedase si me mantearan o azotaran cruelmente. Amargas cien monedas serían entonces las que me ha pagado Calisto.*

(Ruano de la Haza, Scene V, p. 21, my italics).

In this monologue by Celestina, the adapter has also reflected some fragments where the old bawd attempts to pull herself together, and thus *cancel* the ill omens that she herself has shown to be afraid of: «Esfuerza, esfuerza, Celestina, no desmayes. Todos los agüeros se aderezan favorables o yo no sé nada de esta arte» (Ruano de la Haza, Scene V, p. 22).

Scene VI, corresponding to fragments of Act V in *Celestina*, reflects the well-known repartee between Celestina and Sempronio, about the booty that the old bawd has received from Calisto, and which, in what certainly represents the core of her tragic mistake, she will refuse to share with him. In this case, some of her most important words will sadly be contradicted by herself later on, by both her words and her actions:

CELESTINA: (...) que aunque hayas de haber alguna *partecilla* del provecho, quiero yo todas las gracias del trabajo.

SEMPRONIO: ¿*Partecilla*, Celestina? Mal me parece eso que dices.

CELESTINA: ¡Calla, loquillo! *Que parte o partecilla, cuanto tú quisieres te daré. Todo lo mío es tuyo. Gocémonos y aprovechémonos, que sobre el partir nunca reñiremos.*

(Ruano, Scene VI, p. 29, my italics).

As is the case in Rojas's *Celestina*, these words will be rebutted by Celestina herself, here in Scene XII (corresponding to Act XII in *Celestina*), where she will ostensibly refuse to share what Calisto has given to her with Sempronio. Therefore, Celestina will fail to come up to her former words and promises. Even when the audience is approaching the tragic denouement of the old bawd, foreshadowing is recurrent, both in the original work by Rojas, and in Ruano de la Haza's version:

SEMPRONIO: (...) *Dionos* las cien monedas. *Dionos* después la cadena. *Contentémonos* con lo razonable y no lo perdamos todo por querer más, que quien mucho abarca, poco suele apretar.

CELESTINA: Gracioso es el asno. ¿Estás en tu seso, Sempronio? ¿*Qué tiene que ver tu galardón con mi salario?* ¿Soy yo obligada a soldar tus armas? *Que me maten si no te has asido a una palabrilla que te dije el otro día viniendo por la calle, que cuanto yo tenía era tuyo y que, en lo que pudiese con mis pocas fuerzas, jamás te faltaría.* Y que si Dios me diese buena mano derecha con tu amo, que tú no perderías nada. *Pero ya sabes, Sempronio, que estos ofrecimientos, estas palabras de buen amor no obligan.*

(Ruano, Scene XII, p. 54, my italics).



It is here, therefore, where previous instances of foreshadowing become *actualised* in this context and result in tragic irony, both from the perspective of the confirmation of previous assumptions, and also seen as Celestina's tragic mistake that will result in her losing her life at the hands of Sempronio. Those preceding hints or anticipations increasingly turn into utterances that can be interpreted as *threats* and also more ostensive indices of the *confirmation of tragedy* for Celestina that had been *presaged* from the beginning.

Moreover, in Scene VI, when she is still informing Calisto of her encounter with Melibea, Celestina also makes explicit references to her own innermost fears:

CELESTINA: Señor, no atajes mis razones; déjame decir, que se va haciendo noche. Ya sabes que quien mal hace, aborrece la claridad *y yendo a mi casa podría tener algún mal encuentro.*

CALISTO: Hachas y pajes hay que te acompañen.

SEMPRONIO: (*aparte*) Sí, porque no fuercen a la niña.

CALISTO: ¿Dices algo, Sempronio?

SEMPRONIO: Señor, que yo la acompañaré hasta su casa, que hace mucho oscuro.

(Ruano, Scene VI, p.33, my italics).

This fragment shows Celestina's being afraid that something may occur to her. Furthermore, this happens just after having received her booty from Calisto, which, no matter if she now claims to be ready to share with Sempronio, her subsequent denial to do so will result in her death. What is more, Sempronio's angry words can easily be interpreted as a threat against her. This piece is moreover placed within Scene VI, in which the foreshadowing of the two main tragic denouements of the main plots of the work have been made explicit, namely, the deaths of both Celestina and of the two lovers.

In Scene IX, a new meeting between Calisto and Celestina, witnessed by his servant Sempronio, and previous to his second encounter with Melibea, occurs. As soon as Calisto greets her, he shows his distress, and unintentionally foreshadows his death: «Dime, ¿con qué vienes? ¿qué nuevas traes?, que te veo alegre *y no sé en qué está mi vida*» (Ruano, p. 45, my italics). Once more, Calisto gives the old bawd a present, «esta cadenilla» (Ruano, p.46), as a recompense for her mediation with his lover. Even before the youth gives Celestina such a reward, the servant assumes that the old bawd must have been obtaining some booty: «Buena viene la vieja, debe haber recaudado» (Ruano, p. 45). As it happened in previous Scenes, therefore, the servant will directly witness Calisto's generous gift for Celestina, «toma esta *cadenilla*» (Ruano, p. 46, my italics), and immediately distances ironically and contemptuously from his master

in an aside: «¿*Cadenilla* la llama? No escatima el gasto» (Ruano, p. 46, my italics). It is hard to know for the moment whether Celestina has had accessed to this remark, and certainly she cannot possibly hear the servant uttering at the end of the encounter and of the Scene, «Pues guárdese del diablo que, sobre el repartir, no le saque el alma» (Ruano, p. 47). Yet, these threats by Sempronio will soon be sadly fulfilled for Celestina, who will die at the hands of the servant in Scene XII.

Unfortunately, in her dialogue with Calisto, Celestina makes it manifest that she is still unaware of her mistake and also of her own situation at the moment. She even shows herself superior to him, as if she knew far better than him what is going on, «Mal conoces a quién das tu dinero» (Ruano, p. 46). But the thing is that hardly does she know, either.

Since Elicia, one of the strumpets working at Celestina's, has not been included in the *dramatis personae* of this adaptation, the audience misses one more hint of foreshadowing and of the tragic death of Celestina. In the original work, Elicia had told Celestina, «ELICIA: ¿Cómo vienes tan tarde? No lo deues hazer, que eres vieja: *tropeçaras donde caygas e mueras.*» (Rojas, *Celestina*, Act XI, p. 80, my italics). Even so, the external audience of Ruano's adaptation has been provided with enough evidence of the tragedy impeding Celestina.

In Scene XI, Sempronio, who in Scene IX had witnessed Calisto's giving Celestina a gold chain, is now determined to request the old bawd to share the booty with him. In *Celestina*, this is part of a dialogue entertained between the two servants of Calisto's, Parmeno and Sempronio, and which takes place after the encounter between the two lovers. In contrast, in Ruano de la Haza's version, it is rendered as a monologue by Sempronio. Even though his words are, therefore, not meant to be perceived by any other character, they can be easily interpreted as a threat against the old bawd, and as the foreshadowing of a possible tragedy for Celestina —as will indeed be the case soon after—. Once more, the external addressee will know far more than the character directly affected, that is, more than the victim:

SEMPRONIO: Ve donde quisieres, que antes que venga el día quiero yo ir a Celestina a cobrar mi parte de la cadena, que es una puta vieja y no le quiero dar tiempo a que fabrique alguna ruindad con que me excluya.

(Ruano, Scene XI, p. 52)

Indeed, Scene XII corresponds to the climatic moment of Celestina's tragic death at the hands of Sempronio, a fatal denouement that has been foreshadowed or presaged throughout the work. It may be said that *foreshadowing* becomes thus *actualised*, it is *confirmed* and results in *tragedy*. Consequently, Celestina emerges as a tragic heroine, since she makes a fatal mistake, led by her ambition and greediness, as it has been her not

sharing the booty given to her by Calisto with Sempronio. Her crucial error provokes her death.

In fact, Celestina's misinterpretation of the whole situation springs with Sempronio's arrival: indirectly, she even denies knowing him at all, «No tengo yo hijos que anden por la calle a tal hora» (Ruano, Scene XII, p. 53). Moreover, she shows herself not to be aware of the danger for her contained in Sempronio's remark, and even seems not to have taken it seriously: «Landre me mate si no me espanto en verte tan fiero. Creo que burlas» (p. 54). Yet, Sempronio's words cannot be more threatening and also sincere, as otherwise the external audience may infer:

SEMPRONIO: (...) Mi gloria sería ahora hallar en quien  
vengar la ira, ya que no pude hacerlo en los que me la  
causaron, por su mucho huir.

(Ruano, Scene XII, p. 53).

Ruano reproduces almost literally the aspects of the work connected with Celestina's death at the hands of Sempronio. As noted, these represent the *confirmation or actualisation* of its *foreshadowing*, in one of the most important and climatic moments of the plot, both of Rojas' and also Ruano de la Haza's works. The perspectives of the old bawd and the servant cannot be any more different from each other, and, as in the original, now Celestina will make the fatal mistake of refusing to share the booty obtained from Calisto with Sempronio.

Thus, whereas Sempronio has interpreted that Calisto had given to the *two* of them certain rewards, Celestina wants to keep everything for herself. The audience hears Sempronio saying, «*Dionos las cien monedas. Dionos después la cadena*» (Ruano, p 54, my italics). This refers to Calisto's having offered those rewards to the two of them in the past, as Sempronio interprets it. However, Celestina claims to have received herself everything: «Así que, hijo, si algo tu amo *a mí me dio*, debes mirar que *es mío*.» (Ruano, p 54, my italics).

Celestina's tragic misapprehension is reflected in the fact that she only admits that she had accepted to share with Sempronio everything she had *in the past*; thus implying that this no longer needs to be the case: «Que me maten si no te has asido a *una palabrilla* que te *dije* el otro día viniendo por la calle, que *cuanto yo tenía era tuyo* y que, en lo que pudiese con mis pocas fuerzas, jamás te faltaría» (Ruano, p. 54. my italics). Thus, she contradicts her previous words, in Scene VI, when she had assured Sempronio the following: «Que parte o partecilla, cuanto tú quisieres te daré (...) que *sobre el partir nunca reñiremos*» (Ruano, p. 29, my italics).

Moreover, her use of a diminutive form, «una palabrilla», in order to refer to what she had promised Sempronio in the past further qualifies and implies that she does not give any value or worth to what she had previously said to the servant, and also that she has no intention whatso-

ever to keep her word. However, in what constitutes the core of her fatal and tragic mistake, Celestina now retraces her steps and her words, and indeed denies her commitment to the implications of her previous promises: «Pero ya sabes, Sempronio, que estos ofrecimientos, estas palabras de buen amor no obligan» (Ruano, p. 54).

Blinded by her avarice and greediness and unable to even trace the danger impeding over her, she even rummages in her own wound, by making too sharp a distinction between her own situation and Sempronio's: not only does she claim all the booty received from Calisto for herself, but, to make things even worse, she interprets that her errands and her previous arrangements with Sempronio have been her work, task and job but just the servant's pleasure and enjoyment: «Esto tengo yo por *oficio y trabajo*; tú por *recreación y deleite*» (Ruano, p. 54, my italics).

She even gives a further twist to her already dangerous situation, by making another fatal fault: ironically, and in contrast to her previous powers to detect other people's innermost intentions, she is unable to see that Sempronio will not yield and will not be satisfied with an alternative reward. This is so no matter if she argues just the opposite: thus, she will not achieve to keep him happy with so little as promising him another lover:

CELESTINA: (...) *Bien me barrunto de qué pie cojeas. No de la necesidad que tienes de lo que pides, ni aun de la codicia, sino que pensarás que te he de tener toda tu vida atado y cautivo de Elicia sin querer buscarte otras. Pues calla, que quien ésta te supo acarrear te dará otras diez.*

(Ruano, Scene XII, p. 55, my italics)

Thus, she cannot be more in the wrong when she insists on her knowing both the servant's weak points and also what worries him. It is also fully ironic to hear her charging Sempronio with greediness. We may say that, somehow, she sees the straw in the servant's eye but not the beam in her own.

Soon after, in Scene XIII, Celestina's death, as well as Sempronio's execution, are confirmed by Sosia, another of Calisto's servants, to his master:

CALISTO: (...) Dime, Sosia, ¿qué era la causa por la que la mató?

SOSIA: Señor, aquella su criada, dando voces, llorando su muerte, la publicaba a cuantos la querían oír diciendo que porque no quiso partir con él una cadena de oro que tú le diste.

*Calisto lo mira horrorizado.*

(Ruano, Scene XIII, p. 58, italics as in the original).

Consequently, the foreshadowing of the death of the old bawd that has recurred throughout the work so far is actualised and confirmed.

## 5. Conclusions

The analysis has shown that, even though there have been remarkable variations in the organisation and presentation of the plot, or in other aspects such as the number of characters, foreshadowing has been profusely reflected in Ruano de la Haza's version. The reasons why the adaptor has decided to include this aspect have been explored in this paper and can be synthesised as follows. One of the main reasons why Ruano de la Haza has captured foreshadowing in his version is because it is a distinctive feature of the original, which contributes to its configuration and central-ly, to the meaning intended to be communicated by the internal author. It is also intimately entrenched with irony, which is a fundamental aspect of the message intended to be communicated by the work. Moreover, as foreshadowing is an essential aspect of Rojas's *Celestina*, it would have been difficult to conceive of a version that might have dispensed with it. Even though the audience attends the denouement of Ruano de la Haza's version from its beginning, they may wonder about the aspects that have been selected by the adaptor, and also about the events that have resulted in such a situation. For all these reasons, foreshadowing is reflected in many of the passages of Ruano de la Haza's version.

Thus, the audience of this adaptation of *Celestina* attends Pleberio's final monologue of the original at the beginning of the play. Moreover, they are implicitly requested to entertain their own assumptions about what may have happened, regardless of whether they are familiar with the original work or not.

On the one hand, in the case of those spectators who are already familiar with the plot, and therefore are acquainted with its denouement, they may be looking for evidence and hints that may confirm their knowledge of the final ending of the plot. In the case of these spectators, they may expect departures from the unfolding of events, which are also due to the necessary selection of Scenes and abridgements to make the representation of the work possible. Therefore, they may compare what they see represented on the stage with what they actually know about the unfolding of Rojas' work.

On the other hand, in the case of those spectators unfamiliar with the plot of the original work, they will probably attend the performance trying to find an answer to what may have happened, and which may account for Pleberio's sorrowful lament. Yet, as they read on, they will look for hints and facts that may explain this desperate cry, being these hints and facts connected to one another, and not necessarily occurring in a

linear or progressive manner. It may also be concluded that the adapter, Ruano de la Haza, may have decided to preserve in his selection of the passages subject to being represented, and thus included in his version, at least some of these in which this essential feature of Rojas' *Celestina* can be appreciated.

As it happens in the original work, foreshadowing is often linked to dramatic irony, in the sense that characters are unaware of the consequences of their words. On many occasions, it has been shown to imply and enclose certain aspects of threats, even though in at least most cases the speaker is unaware of the ultimate consequences of his words.

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