

ABSTRACT

A Critical, Annotated Edition of
Fineza contra fineza
By Don Pedro Calderón de la Barca

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This dissertation examines *Fineza contra fineza* by the seventeenth-century Spanish dramaturge, Pedro Calderón de la Barca, via a critical, annotated edition of the play within the semiological framework of Speech Act Theory and Paul Grice's *Cooperative Principle*. The readings of early *partes*, *sueñas* and other books printed before January 1501 from libraries in several countries were collated, compared and analysed with a view to constructing a definitive text of the play, with the *editio princeps* which was published in Vienna, Austria in 1671 as the copy-text. This is the first critical edition and in-depth analysis of *Fineza*. It is one of the relatively unknown Calderonian pieces; references to it in published criticism have been very few. This edition sought, not only to augment the number of Calderón's plays available in readable and reliable texts, but also to underscore the transcendent value of *Fineza* in the playwright's repertoire. The exploration of the thematics in this *comedia* led, in the final analysis, to a revisionist re-evaluation of some long-standing views of Spanish classical theatre in general, and Calderonian drama in particular, especially with regard to characterization and the author's use of mythologems. As theorists Casa and McGaha have observed: "As the few reliable editions produced in recent years make evident, there is no more urgent or rewarding task confronting the Hispanist today than editing *comedias*" (i).

Keywords: Marlene Grace Collins; *Fineza contra fineza*-Critical edition; Pedro Calderón de la Barca; Spanish Golden-Age drama; Speech Act Theory.