



'Mi corazón es ya vuestro / por amor y por deber': la refundición por Bretón de los Herreros de No hay cosa como callar de Calderón de la Barca [

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text (article)

Analítica

In this paper I analyze the recast of Calderón's No hay cosa como callar by Bretón de los Herreros, performed for the first time in 1827. Bretón recasted ten pieces from the Spanish Golden Age theater, five out of them from Calderón. As usual in nineteenth-century recasts, Breton respects the plot of the classical comedy, but he adjusts its action to the unities of time and place imposed by the neoclassical norms, while modifying the verses in order to obtain greater clarity and simplicity of expression. In the denouement -here, besides the marriage of Leonor and Don Juan, that of Don Diego and Marcela is also fixed- a bourgeois tone can be noticed, with the triumph of love over the impositions of honor. Moreover, certain pre-Romanesque notes can be appreciated in the style, such as Leonor's allusions to the 'inflexible fate' that weighs down her

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