

Chapter 1 : The Youngest Doll

*Shakespeare's is a play whereas Ferre's is a short story; Shakespeare's was written seventeenth century whereas Ferre's was written in the Postmodern era; Shakespeare lived in England whereas Ferre lived in Puerto Rico* and the differences go on.

University of Puerto Rico, M. Agentâ€™Susan Bergholz, 17 West 10th St. Quince ensayos literarios, La C Lisa Rowe Fraustino, ed. Autobiografia de Luis A. A la sombra de tu nombre essays , Alfaguara Mexico , Contributor to books, including Contextos: Tres novelas cortas de Hispanoamerica, a textbook for intermediate and advanced students of college Spanish, by Grinor Rojo, and Anthology of Women Poets. A former student of Angel Rama and Mario Vargas Llosa , she often utilizes magic realist techniques to communicate her points. Its original Spanish-language version was published in Mexico in , but it was not until that an English-language translation by the author became available. The protagonist of "The Poisoned Story" starts out as a Cinderella figure she marries a sugarcane planter but ends up playing the role of a wicked stepmother to his daughter. Praising the novel as "fascinating," Americas contributor Barbara Mujica added that Flight of the Swan is "an entertaining and thought-provoking book that raises serious questions about class, race, sex, art, and politics. Both Madame and Masha are freely drawn characters whose conflicting perspectives shed light on both Puerto Rican politics during the early decades of the twentieth century and on the hierarchical world of Russian ballet. Dictionary of Literary Biography, Volume Sobre castas y puentes: Chicago Tribune, January 13, Critique, summer, , Ronald D. Library Journal, August, , p. Nation, May 6, , pp. Review of Contemporary Fiction, spring, , p. Wall, review of Flight of the Swan, p.

Chapter 2 : Rosario Ferrer Ferrer, Rosario (Short Story Criticism) - Essay - theinnatdunvilla.com

*In "Poisoned Story", author Rosario Ferre depicts the political and economic changing norms and tensions between the social classes of the Puerto Rican's culture. In Ferre's story "Poisoned Story" several major themes are prevalent through the story: opposition between the aristocratic and working class, literacy, interpretation of historicity and magic realism.*

At present she lives in the United States and is working on a novel. In particular, I shall examine the "pastiche" form in an attempt to understand why it seems so well suited for this subversion. Explaining the ideological effectiveness of the pastiche will lead me subsequently to focus attention on the orders of representation found in the text: The traditional realist text, the "readerly" text in Barthesian terms, tells its story by putting the reader in the passive position of a trusting listener who accepts or rejects the authority of the narrator, but who has no other role in the text. First, like all voices of authority, the narrator of a traditional realist text and not just of one with an omniscient narrator uses linguistic representations the underlying values of which remain unquestioned. As feminists, we know that the very words used to construct social reality are suspect in themselves. The words we use are infused with patriarchal values. The recent focus on the power of naming, or of defining, points to a multiplicity, rather than a univocality, of terms. It points to a decentering of signifiers. Rather than a smooth, uninterrupted narrative flow, we have a series of narrative blocks without a center: The position of the reader indeed, her role is different here. She is forced to make decisions in order to construct the story for herself; she has to use her critical faculties in conjunction with the building blocks provided by the author in order to "write" her own text. Particularly in Latin American fiction, of course, this is not a new narrative strategy. Thus, the reader hops back and forth between authenticity and inauthenticity and, in so doing, sees patriarchy at work in its construction of the female. The reader is not expected to trust these discourses, but rather, to use her critical faculties in constructing the text so as to produce a multiplicity of possible readings. In perceiving these different points of view, the reader receives only a partially constructed image of the woman dancer whose story is told by the narrative. The partial, incomplete nature of discourse in this text thus is highlighted by the use of multiple narrative structures to undermine the validity of any one message. Fictive artifacts magazine articles, letters, gossip columns, shower invitations are the narrative blocks of the story structured as pastiche. Through these structures, an overarching Romantic mythology, characteristic of the world of ballet, is allowed to inform the text in a self-critical and self-referential way. There is a tension in the story between two definitions of power: The voices of the father, husband, and Mater represent patriarchal power in its various manifestations. Each tries to limit and to define the dancer by appropriating her into their own "texts. One set of discourses, then, represents dominance over another, while the other set represents an impulse toward creative expression for its own sake. Yet this does not mean that such expression is created ex nihilo, for the dancer, like all women, is forced to use culturally received texts in order to construct her inner world. The text subsists, therefore, in an interplay between these various sets of discourses, or forces, as the dancer "moves" in order both to define and to describe herself over and against the restrictive social norms that would oppress her. The title, "Sleeping Beauty," refers to a fairy tale and to the ballet of the same name. It elicits in the reader a multiplicity of texts based on an archetype: Prince Charming, of course, is the active party in this Romantic myth that is buried deep in our social psyche. Sleeping Beauty is an important legend in the Romantic tradition whose charms still hold sway in the art forms of both popular and high culture. By initially invoking this traditional form, the author allows the reader to enter the text comfortably. Multiple use of fictive artifacts allows the reader this mobility, and the naive comfort we may at first experience upon reading a text that is identifiably a letter quickly disappears when we are plunged into a "writable" text. Indeed, our trust as passive readers is betrayed as the narrative structure removes the underpinnings of a realism that we anticipate. You will no doubt be surprised to get my letter. At this point, the trick that has been played on the unsuspecting reader becomes clear. An omniscient narrator enters and informs that: She folds the letter and puts it in the envelope. Painstakingly, using her left hand, she scrawls the address with the same pencil she used for the

letter. Getting up from the floor, she stretches and stands up on her toe shoes. Her black jersey leotard becomes taut, outlining her breasts and thighs. She walks to the barre and starts her daily stretching routine. Once again, the fictive letter writer refers to social norms that have been violated; this time they are those of male responsibility. I have no way of knowing whether or not you received my other letter. What is the problem? Why, then, did you marry her? The dancer here is using a mask, the language and norms of a socially regressive code, in order to create a false impression of another character within the story. The reason for her behavior is withheld from the reader and an element of mystery is introduced. The print here switches to the form of newspaper columns. The language is gender-specific; indeed, it is a language that has been identified by the patriarchy as "female prattle. Ostensibly about the ballet performance, the column is actually about the jet set: Possessives are used when referring to women, for example, "Jorge Rubenstein y su Chiqui. The entire section is 5, words.

## Chapter 3 : Ferrer, Rosario | theinnatdunvilla.com

*The title story opens the collection, a tale of a maiden aunt who is bitten on the leg and inhabited by a prawn. Each year she makes a doll for her two nieces, life sized at the time of making and continues to make them right up until the time they are married.*

Contact Author The idea of supernatural events is not a new one. It extends back to some of the earliest civilizations, and this idea of magic has not left humanity since. Certainly, these texts are different in many ways. However, despite all these differences, the stories have striking similarities to one another, especially in regards to magic. In both these stories, characters face problems after getting lost in their books, use their books to assert power, achieve the things they want through their books, and both characters give up their books at some point. Ultimately, it is through these similarities that both authors make their assertion that books have inherent power in the world. As far as the figurative angle of being lost goes, Rosaura goes through a similar experience. In both cases, at least some of the characters problems arise from becoming lost in their books. The Tempest Both Prospero and Rosaura derive their power from their magic books. Both characters seem to lack agency without their magic, as Prospero is usurped, and Rosaura idly stands by while Rosa makes all the decisions regarding the family, the house, and the finances. However, both gain tremendous power with the aid of their magic. Here, Prospero reveals the power of his magic, and how he uses that power to exert control. Both have different goals, and therefore, both have different power proportional to those goals. The point is, Rosaura, like Prospero, uses the power obtained through the magic books to exert control. Related to this notion of power is that both Prospero and Rosaura do, in fact, get what they want through their magical power. Prospero is manipulative throughout the play, and uses his magic to control characters and events, ultimately resulting in the return of his Dukedom. This, combined with her dream about the book killing someone, implies that she at least had a latent desire to poison Rosa. The cold sweat implies she was concerned about it, and not that she was dismissive. Therefore, it seems Rosaura uses her magic to get what she wants, just as Prospero does. Question Do books have inherent power, or are authors inherently biased on this issue?

## Chapter 4 : The youngest doll / Rosario Ferrer ; foreword by Jean Franco. | Queens Library

*Rachelle Okawa, Lecturer, Comparative World Literature & Classics, CSULB. A Comparative Reading of Rosario Ferrer's "El Cuento Envenenado" and "The Poisoned Story" Rosario Ferrer has been a self-translator since the mid-eighties.*

## Chapter 5 : The youngest doll in SearchWorks catalog

*Rosario Ferrer Puerto Rican short story writer, novelist, essayist, critic, poet, and translator. The following entry presents an overview of Ferrer's work through*

## Chapter 6 : The Youngest Doll - Google Books

*The Youngest Doll by Rosario Ferrer: An Analysis by Mason Lewis Dr. Taylor English 7, March The Youngest Doll Throughout the year we have read many stories where reality and fantasy come into question. Once again we have this same problem with "The Youngest Doll".*

## Chapter 7 : Rosario Ferrer | Puerto Rican writer | theinnatdunvilla.com

*Multicultural Literature: "Poisoned Story" Words Mar 16th, 11 Pages Latino culture, specifically Puerto-Rican culture has changed through the course of history.*

**Chapter 8 : The Youngest Doll by Rosario Ferré**

*Rosario Ferré See also Rosario Ferre Contemporary Literary Criticism.. One of the first overtly feminist writers from Puerto Rico, Ferré is known for writing fiction, poetry, and essays.*

**Chapter 9 : Rosario Ferré - Wikipedia**

*In "Poisoned Story", author Rosario Ferre depicts the political and economic changing norms and tensions between the social classes of the Puerto Rican's culture. In Ferre's story "Poisoned Story" several major themes are prevalent through the story: opposition between the aristocratic and working class, literacy, interpretation of historicity.*