Dante as meridian. Dante's presence in Pedro Salinas and Santiago del Prado

(In Spanish)

Jorge Wiesse-Rebagliati

In *Grammars of Creation*, George Steiner says:

> It is in the spirit and intellect of Dante, more closely than that of any other Western presence of whom we have certain record, that the three semantic fields of "creation" and "creativity" –the theological, the philosophical and the poetic- are organically made one. Dante is our meridian.

Dante can be our meridian in another sense, as he can be seen as a milestone to which literary texts, or fragments of literary texts, can be compared to. This can be done, of course, in the traditional way that has been the practice of historicist or comparative analysis. But it can also be done as a hermeneutic procedure to generate sense, the aim of literary commentary as proposed by Romanian linguist Eugenio Coseriu's *Text Linguistics*. In effect, Coseriu says that *commutation*, the standard procedure for discovering linguistic structures, is also pertinent to text analysis. For example, one can discover the sense of Kafka's *Metamorphosis* asking why Gregor Samsa wakes up after an unsettling night transformed in a horrible insect and not in a Pegasus after a quiet sleep. One can change, also, Gregor for the King of Siam. In this case, the critic imagines an alternative situation that can be commuted for the original. But what if the critic uses a *real* text, a text written by another author? We have in this case interesting possibilities for generating sense, that is, for literary or aesthetic interpretation. In this line, Jorge Wiesse compares the story of Peruvian author Santiago del Prado's *Camino de Ximena* (2003) with Dante's *Vita Nuova*, and specifically, the construction of the two lovers, del Prado's Ximena and Dante's Beatrice. He also compares Beatrice with the "tú" of Spanish poet Pedro Salinas' *La voz a ti debida* (1933). In both cases he discovers literary sense generated by comparison and commutation.