



STOCKCERO TEACHING KIT (038)

TEXT: *Fausto* (1866)

AUTHOR: *Estanislao del Campo*

EDITOR: [Stockcero Edition based on original texts and comparative notes]

PART 1: CONTEXT & CRITICAL ANALYSIS

(Based on Critical Studies of Gauchesca Literature)

THE URBAN GAUCHO:

A Humorous Reinterpretation:

Unlike the tragic tone of *Martín Fierro*, Estanislao del Campo's *Fausto* is a masterpiece of humor and parody. It tells the story of Anastasio "El Pollo," a gaucho who visits Buenos Aires, sees Gounod's opera *Faust* at the Teatro Colón, and recounts the experience to his friend Laguna, interpreting the medieval drama through his rural worldview.

The Genesis:

Legend has it that Del Campo improvised these gaucho-style comments to his friend Ricardo Gutiérrez while watching the actual opera. The poem became an instant bestseller upon release.

CULTURAL CLASH AND TRANSLATION:

Opera through Rural Eyes:

The core humor lies in the "translation" of high culture (European opera) into the rustic reality of the Pampas. The theater audience is described as "hacienda amontonada" (cattle herded together), and the devil is seen as a tangible figure.

The "Urbanized" Gauchesca:

This work represents a shift in the genre. It is not a political protest or a lament for a lost era, but a sophisticated literary game where the urban intellectual adopts the gaucho mask ("El Pollo") to create a comic effect.

LANGUAGE AND AUTHENTICITY:

A "Criollo" Tone:

Despite its urban origin, the poem maintains a rigorous gauchesca structure and vocabulary. The metaphors are deeply rooted in country life, making the contrast with the operatic plot even more hilarious.

Lexicographical Value:

Stockcero's edition includes extensive notes based on critical works by Tiscornia, Solanet, and Saubidet, ensuring that modern readers can fully appreciate the specific Rioplatense rural lexicon used in the poem.



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PART 2: TOPICS FOR CLASS DISCUSSION

High Culture vs. Popular Culture:

Analyze how *Fausto* bridges the gap between the elite culture of the Teatro Colón and the popular culture of the gaucho. Is the poem mocking the gaucho's ignorance, or is it celebrating his wit and perspective?

The Role of the Narrator:

Discuss the narrative structure. How does the dialogue between Anastasio and Laguna function? How does the "frame narrative" (the meeting of the two friends) set the stage for the retelling of the opera?

Parody and Intertextuality:

How does Del Campo transform the tragic elements of Goethe's *Faust* (via Gounod) into comedy? Identify specific examples where dramatic scenes are reinterpreted through rural metaphors.

The Evolution of the Genre:

Compare *Fausto* with *Martín Fierro*. How do they differ in tone, purpose, and their representation of the gaucho figure?

PART 3: SELECTED BIBLIOGRAPHY

- **Del Campo, Estanislao.** *Fausto*. Edición anotada. Stockcero.
 - **Tiscornia, Eleuterio F.** *Edición crítica de Poetas Gauchescos*. Ed. Losada, 1940.
 - **Ludmer, Josefina.** *El género gauchesco: Un tratado sobre la patria*. Perfil Libros, 2000.
 - **Borges, Jorge Luis.** *La poesía gauchesca*. (Essay).
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PART 4: QUIZ BANK (Multiple Choice)

Who is the author of the gaucho poem Fausto?

- A) Hilario Ascasubi
- B) José Hernández
- C) Estanislao del Campo
- D) Bartolomé Hidalgo

Correct Answer: C

What event does the protagonist Anastasio describe to his friend?

- A) A horse race
- B) A battle against the Indians
- C) A performance of Gounod's opera *Faust*
- D) A political rally in Buenos Aires

Correct Answer: C

What is the tone of the poem?

- A) Tragic and melancholy
- B) Humorous and parodic
- C) Political and revolutionary
- D) Didactic and moralizing

Correct Answer: B

Who is the character "Laguna" in the poem?

- A) The devil
- B) Anastasio's horse
- C) The friend who listens to Anastasio's story
- D) The owner of the theater

Correct Answer: C

Where does the "frame narrative" (the meeting of the friends) take place?

- A) Inside the Teatro Colón
- B) In a rural setting, by the river
- C) In a pulpería (tavern)
- D) In a European city

Correct Answer: B

Explore the "The Ultimate Gaucho Collection":

This book is part of our comprehensive collection on the iconic figure that shaped Argentina's and Uruguay's national identities through its foundational literature: *Martín Fierro* (José Hernández); *Don Segundo Sombra* (Ricardo Güiraldes); *Fausto* (Estanislao del Campo); *Santos Vega* (Hilario Ascasubi); and the uruguayan Bartolomé Hidalgo's *Obra Completa*.

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