A NEW METHODOLOGY FOR THE TEACHING OF FOREIGN LITERATURE

by

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Today many educators are concerned about our present system of education. With all the advancements made in other fields, it seems strange that advancements in education have been so limited. Granted, there have been reforms in the facilities available to teachers, such as modern audio-visual equipment (e.g., movie, opaque, overhead, and filmstrip projectors), colorful textbooks with pictures, and supplementary workbooks to be used in classrooms decorated with maps and charts. However, the basic structure of our educational system still remains unchanged, that is, a building with classrooms in which a teacher presides as the authority figure to teach the students in x-number of hours, x-amount of "useful" and "important" material. The material to be covered is divided into units with daily lesson plans to be followed religiously, and at the end of x-number of weeks each student is assigned a letter grade which indicates his degree of excellence in the subject material covered. However, are the students really learning anything? Are they obtaining an education?

Perhaps the way to approach these two questions is by first defining education. According to Webster's New Collegiate Dictionary, the word "education" means "a discipline of mind or character through study or instruction". From this definition, many may agree that our schools are indeed teaching the students to discipline themselves through the study of history, English, mathematics, and various other courses. Taking a closer look at the word "education", one can see the word "educate".

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"In the oldest pedagogical sense of the term, this [means] the drawing out of a person something potential and latent."² Thus, the material covered in classrooms should be something with which the students can identify and relate—it should be relevant. Not only should it be relevant, but it should also be flexible enough so that each student could adapt it to his own particular experiences. Basically, though, schools today are not really concerned with making education relevant or with helping each student develop that which is uniquely his, because if they were, the classrooms would be student-centered instead of teacher-centered. Indeed, education takes place only when a student learns to think for himself and reason things out with his own intellect. In many schools today, the students can spend the entire day passively listening to the teacher lecture without ever being given the chance to interact with what is being said or to think for himself. Consequently, the teacher is not educating the students nor are the students receiving an education. As stated by Neil Postman and Charles Weingartner in their book entitled Teaching As a Subversive Activity: "There is no way to help a learner to be disciplined, active, and thoroughly engaged unless he perceives a problem to be a problem or whatever is to-be-learned as worth learning, and unless he plays an active [emphasis mine] role in determining the process or solution."³ Therefore, in answer to the two previously stated questions, the students are perhaps hearing something new, but are not necessarily learning something useful to them as unique individuals, and in most cases are not obtaining an education.


What can be done to change our antiquated system? The first step in the right direction is already in process—making the public aware that a problem exists. Recently, many books and articles have been published which deal with the problems and the need for change in our school systems. A very excellent one is the previously mentioned *Teaching as a Subversive Activity.* In this book, Postman and Weinachtner maintain that some of the problems could be solved if the classrooms were student-centered, question-centered, and language-centered. The phrase student-centered is self-explanatory. However, by question-centered they mean to attempt to answer questions proposed by the students, and by language-centered they mean to try to understand the language used in relation to the subject because in reality a subject is its language. "The meaningful study of language, in other words, must be about the relationship of language to reality." With these three concepts in mind, the authors maintain that a student can really learn, and in essence, obtain an education.

Applying their proposals to the teaching of foreign literature, a solution to the problem that plagues the foreign language teacher as he attempts to teach the literature to the students in a meaningful and interesting way can be found. By taking a look at the new methodology proposed by Dr. Donald Dietz, one can correlate his proposed methodology for teaching foreign literature to some of the concepts proposed by Postman and Weinachtner. Instead of placing the emphasis upon a structural analysis of a work and its cultural implications, the student concerns himself with the theme of the work and the meaning this has for all of mankind. This is not to say that literary analysis and

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Postman, p. 103-10h.
culture is never discussed; however, instead of being of primary importance, they become secondary. Dietz has tested his proposed methodology in a Spanish novel course of which I was a member. Throughout the course, he faithfully kept a diary of the daily discussions in this novel class. The diary, along with his own commentary as to the purpose of this new approach and his reactions, is the subject matter of an article by Dietz in the May, 1972 issue of the Modern Language Journal. By reading this article, one can see how true education as described by Postman and Weingartner was taking place in this class on the novel. That is to say, the classroom was student-centered, question-centered, and language-centered.

At the present time, there is no textbook available which uses this approach which makes it very time consuming for the teacher and costly for the student or the school system if this methodology were to be used. Thus, Dietz is compiling material to be published as a "textbook" to act as a guide in using this methodology in his school and college classrooms. After my own experiences in Dietz's novel class, I decided to pursue this methodology further. Thus, under the supervision of Dietz, I began helping him with his project. The format of the book will consist of a series of short stories, divided into units of universal themes, such as "Men and His Hand-Ups". Each story will then be followed by a set of questions which can act as guides for classroom discussions. However, these are subject to change since the students will be the ones to direct the discussions. Periodically, written exercises can be assigned by the teacher to help the student think about the discussions in class and their relation to the story or stories and their own personal lives. Thus, the classroom can be student-centered and question-
centered in that the students are the ones directing the discussion and formulating many of the questions. Furthermore, the students will be using the target language in their discussions as they discuss, for example, such questions concerning prejudice. Thus, the classroom is also language-centered.

This proposed anthology differs from those now available to foreign language teachers in its approach to analysis which is presented in the questions following the stories. For example, in the appendix of this paper is contained an example of the proposed anthology. Comparing the questions for "Los hijos espirituales" that I have written to those appearing in the anthology in which I originally read the story, this difference is apparent. A sample of these appearing in Paucker's anthology is as follows:

1. ¿Quién arreglaba el estudio de Federico?
2. ¿De qué no se dio cuenta Federico?
3. ¿Por qué oírías Estela el estudio de su marido?5

The emphasis here is on the who, what, when, where, and why of the story—an approach traditionally used in analyzing foreign literature. However, these questions appearing in the appendix of this paper concentrate on the theme of the story—death, one of man's "hang-ups". By relating this theme to the students' lives, these questions illustrate how Unamuno is speaking to all of mankind in his story. Wilbur Scott in his book Five Approaches of Literary Criticism calls this analytical approach the archetypal approach. According to Scott, this approach seeks to discover in literature the essence of all men or the primitive elements of human nature that disregards time and place.6

Thus, it shows the relevance of any piece of literature to the human society of today which is so important to young people. As quoted by Dietz from an article by Frank Locci entitled "Education and Reality":

"When the schooling process breaks down—that is, when students drop out—we can almost be sure that the origin of failure is in the fact that the stuff in the teacher's head bears an inadequate relationship to the stuff in the learner's head."

Thus, teachers must seek a way to relate their teaching material to the students' personal experiences. I maintain, along with Dietz, that his proposed methodology is a giant step in this direction for foreign language teachers.

During my student teaching, I was able to use this new methodology for a brief time in a fourth-year Spanish class. The class consisted of five boys and fourteen girls who were all honor-roll students and ranged in age from fifteen to eighteen. Since this experiment took place in the middle of their school year and toward the end of my student teaching experience, we were all well acquainted with each other. A relaxed and friendly atmosphere in the classroom is of utmost importance for the success of this methodology. Therefore, had we not been well acquainted, the first session would have been spent in getting to know each other better. However, I was able to dispense with these preliminaries.

The students were accustomed to reading and translating Spanish History, studying grammar and discussing in Spanish over various subjects every two weeks. In preparing for discussions, the students were given a copy of the questions the day before they were to be discussed so that they might write down their remarks in advance. Thus, during the discussion, they were permitted to use their papers. Since this was an

advanced class, during these discussions approximately half of the students were able to expand on what was written on their papers and discuss freely the topic in the target language. The use of language was to be an important factor in the discussion during the experimentation.

Because the time was limited, I modified the method outlined by Dietz in order to cover the material during this three-day period. The experimentation began on February 9 and continued through to February 11. The following is a daily log of the transactions during the four days:

February 9---Since the school suggests that the teachers not give the students more than thirty minutes of homework, I gave them the entire fifty-five minute period to read "Poliferno" by Armando Palacio Vélez in class. I chose this story because of its easy vocabulary and also because its universal theme (prejudice) could be classified under "Men and His Hang-Ups". I felt this would be a topic on which everyone would have an opinion. I informed the class that I would answer any questions they might have over the vocabulary or the meaning of certain difficult sections. However, at this point, I would not answer questions concerning the theme. Later on in the period, I handed out a copy of the discussion questions over prejudice to each person. I instructed them that the writing down of their reactions to each of these questions was their homework for that night; that tomorrow's discussion would be like the other ones they had had in the past, and that they would be able to use their papers if they so desired. In order to clear up any questions they might have over the meaning of their study questions, I read the questions to the class. During this reading, I observed many puzzled expressions on the students' faces.
February 10—I debated about taping the discussion because I was afraid this would hinder their talking. However, I decided to go ahead with the taping and explained to them that this would in no way affect their grades. The purpose for the taping was to help me in writing my honor's paper. At this reassurance, the grade-conscious students relaxed. I had the students form a circle, and the discussion began. I was very pleased with it. As I had hoped, some did begin speaking freely in Spanish which helped to create a more informal atmosphere. We tossed around our ideas concerning the nature of prejudice and how it is learned at an early age from the people and things we are exposed to regularly during our youth—i.e., parents, relatives, friends, television, stories, etc. The differences between good and bad prejudices were discussed and what constituted a bad or good one. The effects of prejudice on society was discussed and how we might alleviate unjust prejudice. The question which drew the most discussion was concerning stereotyping. One intelligent girl in the class did not feel stereotyping was unjust. She, herself, believed that all long-haired, bearded guys who dressed like "hippies" were drug addicts and not hers. This aroused quite a discussion in the class, especially from two of the "long-haired guys". Countless reasons were given her to try to change her mind; however, she would not alter her belief. Thus, the class felt the frustrations encountered in trying to change someone's prejudices. The bell rang and class was dismissed.

February 11—I asked if anyone had anything else to say or to add to the
discussion we had had the previous day. Being a Friday and first period of the day, the students were not very responsive. Thus, I gave them their assignment for Monday on which they could have the remainder of the period to work. I asked them to write a few paragraphs in Spanish in which they were to relate the discussion on prejudice to the story they had read in class Wednesday. After listening to their complaints and protests, they settled down upon my telling them that the contents of the paper would not be graded. Instead, the logic they used and their answers would be the factors considered in arriving at their grades, which would count only as much as the grade on a quiz. There was a look of relief on all their faces. I gave them a hint by telling them to think about the theme of the story and then the theme of our discussion. This satisfied them considerably, and they began working.

February 14—Today a new unit had to be started; therefore, I collected their papers at the beginning of the period. Before starting the new lesson and ending the assignment, I asked if anyone would like to tell the class about his paper. One male student expressed his ideas in Spanish very well. He stated that the theme of "Polifemo" was the same as that in our discussion on Thursday—prejudice. He added that the story illustrated the fact that prejudices are established early in life. Due to the puzzled expressions on a few in the class, I asked if everyone understood what he had said. Because of their negative responses, I restated in Spanish the student's comments. Since they still did not understand, he repeated his comments.
in English. At this point opposing viewpoints were expressed. Three students felt that to say the children in the story were prejudiced was reading too much into the story. After a few more minutes of class discussions, two of the three students were able to see the connection. However, one girl refused to accept this idea. She was becoming somewhat defensive; therefore, I decided to begin the new material and asked her to see me later if she cared to discuss it further. I did take a few more minutes to express to them the purpose of the past four days in class and explained briefly the new methodology. I added that they had just barely been introduced to it, but that I would like to hear their ideas concerning it.

A male student (different from the one previously mentioned) said he thought it sounded like a good approach, but that he was not sure it would work in all classes. He added that he especially liked the idea of relating the stories to happenings with which the students could identify. A girl said that it sounded like more homework to her and did not know if she would like that. Another girl stated that it would be hard to determine grades and it could be frustrating not knowing what the grade would be until the end. I was somewhat distressed that only one student mentioned the idea that she felt the stimulating discussions which might result from this approach would make it worthwhile. However, I reminded myself that they had only been exposed to this new method for a very brief time, and were perhaps unable to really evaluate it honestly.
After this trial period during my student teaching, I feel even stronger that this methodology can work in a high school classroom. However, because of the conditioning of the students to our present school systems in which it is not usually necessary for them to think in the classroom, it would take several weeks to condition them to thinking again. Granted, the class with which I was working was extremely well-qualified scholastically which is rare to find; however, because of the nature of this methodology, one can modify it in order to adapt it to the nature of the students without destroying its original purpose—"to get the students to effectively experience in their own lives what they are only reading in the work of fiction". Furthermore, through the use of this methodology in schools, the students would truly be obtaining an education in such a way that they would want to continue it after their formal education has been completed. In a time during which so many are extremely disillusioned with the established institutions in our society, this new, optimistic outlook on education is needed for the sake of the future success of the American society.

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*Dietz, Modern Language Journal, n. [unknown].*
APPENDIX

Introduction

For preparation in devising my own anthology to be used with this
new methodology, I read the short stories contained in the following an-
thologies: *Viente cuentos hispanoamericanos del siglo XX* edited by Enrique
Anderson-Inbert and Lawrence B. Kiddle, and *Relatos de Unamuno* edited by
Eleanor Krone Faucker. Upon reading each story, I wrote a summary of each
in English and classified it under one of the three universal themes—Man
and his Hang-Ups, Man and the Establishment, and Man and Nature. After
much thinking and revision, fifteen of the forty-three short stories were
chosen for this anthology. Questions to guide discussions for these fif-
ten stories were then written. Keeping in mind the objectives of this
methodology, I would like to stress that these questions are only guides
to be used in class discussions since the students are the ones who are to
direct the discussions. However, at times, especially at the beginning
when the students are not familiar with this approach, the teacher may
need to start the students thinking in some general direction at which
time, these questions will be very useful. They could also be used as
guides in writing papers in or out of class. Following the anthology
are the summaries of those stories I read which are not included in
Section A.
I. MAN AND HIS HANG-UPS

Title: "Los hijos espirituales"
Author: Miguel de Unamuno

Federico has instilled in him by his mother the desire to write and its importance. He was never to be disturbed while writing. He marries Eulalia who at first seems like an angel, but because of his obsession for writing, she soon becomes embittered. She wants children and he does not think they are necessary because he has his writings—his spiritual children—that will live on infinitely. Thus, she begins buying dolls for her "spiritual children". She begins to dominate him, also, after his mother’s death and forces him to kiss the dolls before he goes to bed. She also demands that he continue writing so that she might buy more dolls. One day he becomes so angry that he destroys her dolls while she is destroying his books. They separate only for him to never write again and for her to be buried without ever having a child.

Title: "Esruma y nada más"
Author: Hernando Téllez

This story concerns a barber, who is secretly on the side of the rebellion, and his thoughts as he shaves Captain Torres, a member of the opposition. The barber wrestles with the idea of killing Torres, and decides not to because he, himself, is a man of honor. However, at the end, Torres tells the barber that those from the opposition told him that he (the barber) could kill him, and he had come to prove them wrong. Killing is harder than one thinks. Torres knows as a soldier.

Title: "Soledad"
Author: Miguel de Unamuno

This is about a girl named Soledad whose mother, Amparo, died giving birth to her. Her father was very reserved and said little, if anything, to her. She played with her brother, but he treated her like a toy. Her brother left the house and she and her father were left alone. She had a boyfriend for a while who taught her things about life, but he left her also. One day her father died and shortly afterwards, her brother died. Soledad felt complete loneliness. What is there to do for a girl who does not want to become a nun and is left alone in a man's world?

Title: "Don Bernardino y doña Estelvina"
Author: Miguel de Unamuno

Don Bernardino is a bachelor lawyer and socialist who openly supports the feminists' movement. However, he is rejected by the women
because the women do not want to be liberated. To them, a "liberated" woman is a tramp. Strangely enough, for a wife, he did not want a feminist, but because of his work, he would have to marry one. He decided that the reason the women did not want to be liberated was not because of their nature, but because of their education that the male culture had imposed on them. Therefore, he set out to try to change this. In his work he came across the writings of doña Etelvina, a futurist, who defended the inferiority of women to men. Because of her writings, he wanted to meet her and set her straight. After his biting comments in writing to her, she wrote back saying that if all women were like her, then she would concede to his beliefs; however, they were not. Finally, they met in person and from this meeting, with public pressure, they decided to live together, without marrying, in order to work together. The public did not approve of this type of relationship, even though it was platonic. Shortly, they found themselves unable to work together because their ideas had weakened—he no longer felt that women were unreasoning, and she no longer felt that men should be worshipped. Upon confessing their new feelings to one another—their feelings of love—they confessed to society and got married. Three or four months later, she gave birth to twins—a boy and a girl. The public felt that this was quite a coincidence. Thus, they were reared as twins without the public knowing the truth—the boy was actually the child of the wet nurse and her boyfriend.

Title: "Al correr los años"
Author: Miguel de Unamuno

As the title indicates, in this story Unamuno is preoccupied with time and the changes which take place with its passing. He relates the story of a young couple—Juan and Juana—from their courtship to old age. Symbolically, he illustrates the passing of time with the seasons of the year—from spring to winter. He shows how their love grows into something more than passion as years go by. Juan, in his old age, tries to recapture his youthfulness through a picture of Juana when she was twenty-three. She confronts him with the picture she has caught him being, and this brings back a spark of passion again between the two. However, they realize one cannot live in the past...and time goes on.

Title: "Batracófilos y batracófobos"
Author: Miguel de Unamuno

This is about a feud which takes place in the town of Cúllar. The residents of this city are plagued by the mosquitoes during the summer and autumn months. They are especially troublesome around the beautiful garden in the city. One of the townsfolk suggested filling the pond around the garden with frogs in order to control the mosquitoes. Thus, this was done. While the cats and those who love the arts and nature loved the croaking of the frogs, the chess players and scientists hated it. This in turn caused a fight between the two groups. Finally, an arbitrator advised them reach a solution—destroy the garden where the flies and frogs were. This was done; however, the people of Cúllar were very sad because they had destroyed the pride of their town—the garden.
II. MAN AND THE ESTABLISHMENT

Title: "El dueño del incendio"
Author: Guillermo Estrellas

This is about Juan Andrés, a reporter of a revolutionary newspaper, who saw a fire in the stationary shop one night as he was walking home. The town in which he lived was a commune in which no one owned anything. However, since he discovered the fire, he felt like he owned it. The firemen came to extinguish it and had to keep pushing Juan out of their way, to his objections. They said there was nothing for him to do, and he should go home. Juan became more angry, and they finally had to arrest him. When asked by the authorities why he called the firemen robbers, he explained that they had stolen his fire. Seeing absurd to the official, they let him go free. However, a month later he published an article in his paper entitled: "Los ulcures de la sociedad"—a story against the police.

Title: "Un caso de longevidad"
Author: Miguel de Unamuno

This is about how don Anastasio Gómez Cid, a professor at the Institute of Renada, earned his salary after his death. His son, Víctor, was lazy and refused to work. Thus, when his father had a heart attack, Víctor had to find a way to keep receiving his father’s money. He made arrangements with the government that as long as he (his father) was alive he would still receive his salary. However, he died sometime after his heart attack, just before his 100th birthday. Thus, Víctor had made a wax replica of his father and put this in his bed since he was paralyzed anyway. By doing this, the people could celebrate his birthday, and could elect him as governor, since all he had to do was be able to sign documents. Thus, this was how he "earned" a salary after his death.

Title: "Juan Manse"
Author: Miguel de Unamuno

This is a story about a very meek person, Juan Manse, as implied by his name. He never did anything of importance in his lifetime and just stood by to let everything or everyone pass him by. He dies and is standing in line to get into Heaven, but he keeps letting people in front of him. When he decides to go ahead, it is too late, and they reject him. He is also rejected at Purgatory, and is directed toward Limbo. He runs away to see the Master. He asks Him why he was rejected, since it is said that the meek will inherit the earth. He answers that one must try, though, and not just sit by as Juan had done. Being merciful, the Master gives Juan another chance, and this time he vows to struggle and to get involved.

Title: "La baca"
Author: Miguel de Unamuno

This story is about a poor mother and father who beg their son to
try for a scholarship. They see this as their only means of surviving——from his scholarship they could live more comfortably. After winning the scholarship, his mother keeps pushing him to make higher grades in order to obtain top honors. An untimely death from tuberculosis, soon, because of his frail condition. The doctor accuses the parents of being cannibals—they gradually devour their son by pushing him so and wearing him down to nothing. One is always being "eaten" by someone or: retaking, himself. Sadly enough, that is life, says the narrator.

Title: "La verna"
Author: Miguel de Unamuno

María is a blind girl. The story opens with her requesting the cane of a blind man. Upon his questionings her actions, a flashback occurs. María has been blind since birth; thus, her world is a world of darkness. During her childhood she was very close to her father. After she was married, a doctor said he could operate on her and restore her sight, after the birth of her child. This they did. However, while she was recovering, her father had another attack and was going to die. Therefore, she left to be with him. She did not want to see him before he died, because she knew him in her old world, not the new one. Thus, she asked a blind man for his cane and placed a bandage over her eyes. Her brother, not understanding, took her bandage off while she was with her father, and she saw him die. This upset her very much; thus, when they brought in her little boy, she put her bandage back on in order to see. To her, the darkness made things so that she could see them.

III. MAN AND NATURE

Title: "La doradilla"
Author: Enrique Ángelí

This is a story, written in first person, about a boy (age 12 or 13) and his palomino mare. Because of the horse's temperament, his father would not let him ride her. While he (the boy) was gone for a year, they discovered that she was sterile. Upon telling the boy this, he rode out in the corral to see her. Surprisingly enough, by her side was a new-born colt. He was overjoyed to see this and ran back home to tell the news. However, his father informed him that it belonged to another mare, and for some unknown reason just took a liking to this mare. Even though she was not the mother, motherly instincts told her what to do. That next day as he was in the barn, she saw how she had fought off the colt's real mother and the look of hunger in the colt's eyes. Even though his mare had instincts, she still could not give him nourishment. Locking down at her belly, he saw how her udder had been bleeding, trying to feed the colt.
Redondo returns to his homeland (Spain) after twenty years of living in America. Upon his return, he finds his old friends with whom he used to meet in the café, either dead or totally disabled. This he learns from talking with a younger group of men there in the café who had known his former friends. The men remembered the "old timers" mentioning Redondo in their conversations, so he sits down to reminisce with them. When they come to the stories about him, he dies.

This story, written in first person, is about a man who believed a monkey could talk if given the training, because he had the equipment with which to work. Thus, upon buying a monkey, named Yzur, from a circus, he began intensive training. He found that his larynx was most like a parrot's; however, the biggest drawback was the position of his tongue which is fastened in the front of the mouth, making it less flexible. After fifteen days, though, Yzur could say the five vowels; and after three years, he had achieved six consonants. However, he still could not say a word. The author became impatient with Yzur, and on occasion would even become violent with him. The servant overheard the monkey saying a few words one day and told his master. Consequently, he became even more demanding with Yzur, until one day he (the monkey) became very ill. He had all the symptoms of meningitis. He nursed him back to health patiently. However, there was a marked change in him. He was very weak, but he had the actions of a human being. Gradually he became weaker. Before dying, though, his owner did hear him say—"MIO, ACHA, MI, MI".

After reading Erewhon by Samuel Butler, in which machines destroyed Man, the author relates a story about a friend who travelled to Mecanopolis—a town much like the one in Butler's book. His friend had had a dream in which he found himself in a city where everything was automated. At first he found this quite amazing. However, the next morning in his hotel room, he realized there were no real human beings. Thus, he took the first bus out of the city he could. He awoke by an oasis in the desert and decided that this was best because too much automation made man too inhuman and impersonal.
IV. CUESTIONARIO

"Los hijos espirituales"

1. ¿Qué piensa Ud. de la muerte?
2. Serán la doctrina cristiana, ¿cómo debe ver Ud. a la muerte?
3. ¿Son sus respuestas a las preguntas anteriores semejantes? Explique.
4. ¿Qué influencia tiene nuestra cultura en su idea o su concepto de la muerte?
5. ¿Cuál es la creencia que la fe cristiana nos ofrece acerca de la vida después de la muerte? ¿Le es importante a Ud.? Explique.
6. En este cuento, ¿cómo piensa Federico que pueda hacerse inmortal? ¿cómo piensa Bialia que pueda hacerse inmortal?

"Espuma y nada más"

1. ¿Qué es el prejuicio?
2. ¿Todos tienen prejuicios?
3. ¿Cómo se forman los prejuicios?
4. ¿Son todos los prejuicios malos? Explique.
5. ¿Cómo se pueden vencer los prejuicios?
6. ¿Hay prejuicios en este cuento? ¿Cuáles son?
7. ¿Se podían vencerlos? Explique.

"Sedidad"9

1. ¿Hay muchos que son predisuestos contra la mujer?
2. ¿Cuáles son algunos de los prejuicios?
3. ¿Cuáles son algunos de los mitos del papel de la mujer?
4. ¿Cuál es el papel de la mujer en nuestra sociedad?

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9The May 20, 1972 Special Issue of Time would be helpful in this discussion since it is devoted entirely to women and their places in the world today.
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5. ¿Cuál es el papel de la mujer española en su sociedad?

6. ¿Cómo se comparan los papeles de la mujer española y la de la mujer norteamericana?

7. ¿Hay una necesidad para el movimiento de la liberación de mujeres hoy día?

8. ¿En qué manera es Soledad como las mujeres de hoy?

9. ¿En qué manera eran el padre y el hermano de Soledad como los hombres de hoy? ¿Cómo la trataron?

"Don Bernardino y doña Etelvina"

1. ¿Qué efecto tiene la reacción de la gente en el éxito de los movimientos de liberación?

2. ¿Qué es un feminista?

3. ¿Quiénes son algunos feministas de hoy?


5. ¿En qué manera era ella como las feministas de hoy?

6. ¿Por qué no dijeron la verdad al público?

"Al correr los años"

1. ¿Cómo se ve la vida?

2. ¿Cómo cree Ud. que los viejos vean la vida?

3. ¿Hay una diferencia en sus respuestas anteriores? Explique.

4. ¿Qué es el amor?

5. ¿Hay una diferencia entre el concierto del amor de los jóvenes y el de los viejos? Explique.

6. ¿Cómo trató de recapar Juan a su juventud? ¿Por qué lo hizo?

7. ¿Hay una relación entre el miedo del pasar de tiempo y el de la muerte?

"Batracófilos y batracófohos"

1. ¿Cuáles son las causas de sus luchas? ¿Cuáles fueron estas causas cuando fueron más jóvenes?
2. En realidad, ¿qué valor tienen las razones? Explice.
3. ¿Cree Ud. que la lucha sea una necesidad al hombre? Explice.
4. Dicen que hemos tenido más años de la guerra que los del paz, ¿qué cree Ud.?
5. ¿Cuál era la razón de la lucha en este cuento? ¿Cómo la solvieron?
6. ¿Cuáles han sido algunos de las razones de las guerras en nuestra sociedad?
7. ¿Cómo se comparan las razones de nuestras guerras y las de la lucha en el mañana?
8. ¿Ganaron los btracúfílos o los btracufobos? ¿Por qué?
9. ¿Se puede cantar en una lucha o una guerra? Explice.

"El dueno del incendio"

1. ¿Qué es el "Establecimiento"?
2. ¿Cree Ud. que haya un movimiento contra las instituciones en nuestra sociedad? Explice.
3. ¿Cómo son las maneras en que una persona puede tratar con su establecimiento? ¿Podría Ud. tener ejemplos de nuestra sociedad?
4. ¿Cómo era el establecimiento en este cuento?
5. ¿Cómo trató Andrés con ello? ¿Cree Ud. que su manera fuera justa o no?

"Un caso de inconscencia"

1. ¿Cómo puede Ud. describir a Víctor?
2. ¿Qué son algunos de los valores del establecimiento de Víctor?
3. ¿Cómo trató Víctor con ello?
4. ¿Cómo se difieren los valores de Víctor y los de su padre?
5. En realidad, ¿cree que Víctor fuera perezoso?
6. ¿Cómo se comparan los valores de Ud. y los de sus padres?
7. ¿Cuáles son algunos de los problemas que estas diferencias causan? ¿Cómo puede Ud. resolverlos?

"Juan Manso"

1. ¿Cómo se siente cuando uno está ale-re?
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2. ¿Cómo se sabe que está acerco?

3. ¿Por qué es peligroso mostrar sus sentidos verdaderos?

4. Hoy día, muchos dicen que somos indiferentes a los acontecimientos alrededor a nosotros.

5. ¿Cómo se comparan la vida de Juan Manco y la de la gente de nuestra sociedad?

6. ¿Qué cree Unamuno de este tipo de vida?

7. ¿En qué dirección crees Ud. que estemos dirigiéndonos—hacia la indiferencia y apatía o a la sensibilidad para todos? Explique.

"La beca"

1. Muchos dicen que hoy día hay más presión sobre los jóvenes. Explique.

2. ¿Quién o qué ejerce esta presión?

3. ¿Qué tipos de presión hay?

4. ¿Cómo tratan los jóvenes con ellas?

5. ¿Cómo se comparan las presiones del cuento y las de los jóvenes de hoy?

6. ¿Cómo trató Austínito con sus problemas? ¿Está Ud. de acuerdo con él?

"La venda"

1. ¿Qué es la realidad?

2. ¿Ve Ud. la realidad como los otros? Explique.

3. Cuando ve Ud. algo que no le gusta, ¿cómo reacciona Ud.?

4. ¿Cómo reaccionan los que usan drogas? ¿los que demuestran o están en huelga? ¿los "draft dodgers"? ¿los que no hacen nada?

5. ¿Cuáles métodos son legales? ¿son morales?

6. ¿Con cuál método está Ud. de acuerdo?

7. ¿Con cuál grupo puede Ud. relacionarse? ¿Por qué?

8. ¿Está Ud. de acuerdo con ella? Explique.
"La doradilla"

1. ¿Cómo es la naturaleza diferente del establecimiento?
2. ¿Cuál es lo más difícil contra que luchar? ¿Por qué?
3. ¿Cuáles son algunos de los luchas entre la naturaleza y la doradilla en este cuento, ¿quién ganó?
4. En la lucha entre la naturaleza y la doradilla en este cuento, ¿quién ganó?

"Redondo, el cantortulio"

1. ¿Cómo se relata la naturaleza con el tiempo?
2. ¿Cómo se relata el hombre con el tiempo?
3. ¿Tiene miedo el hombre del tiempo? Explique.
4. ¿Cómo trata el hombre con el tiempo? ¿Trata de luchar contra ello? ¿Es triste de hacer nada?
5. Si lucha el hombre contra el tiempo, ¿quién gana generalmente?
6. ¿Por qué lo usó a Redondo discutir el pasado con los jóvenes? ¿Tiene miedo Redondo del tiempo?
7. ¿En la lucha de Redondo contra el tiempo, ¿quién ganó?

"Yur"

1. ¿Cómo lucha el hombre contra la naturaleza?
2. ¿Son todas las razones malas? ¿Cuándo son malas? ¿Buenas?
3. ¿Es difícil luchar contra la naturaleza? Explique. (¿Puede explicar el hombre todo lo que pasa en la naturaleza?)
4. ¿Lucha Ud. contra la naturaleza? Explique.
5. ¿Cómo se compara su lucha con la del hombre en el cuento?
6. ¿Cree que ganará el autor del cuento o no? ¿Por qué?

"Hecanópolis"

1. ¿Qué le parece la tecnología en nuestro mundo?
2. ¿Es buena o mala? Explique.
3. ¿Cuáles son algunos problemas a causa de éste? (la polución del aire; del agua; la "dehumanization" del hombre;). Son problemas nuevos?

4. ¿Cómo trata Ud. de resolver estos problemas?

5. ¿Puede controlar el hombre a la naturaleza?

6. ¿Qué piensa Unamuno acerca de la tecnología?

7. ¿Cómo trata el hombre el problema en el cuento?
I. MAN AND HIS HANG-UPS

Title: "El hombre muerto"
Author: Horacio Ferrero

This is a story about a man who because of an accident comes close to death. He is clearing the banana grove paths with a machete when he decides to lie down and rest a while. As he takes a piece of wood, his machete falls out of his hand. While he is resting, he rolls over only to have the machete blade pointing directly at his stomach. For a moment he wonders if he is really alive or not. Furthermore, he contemplates death. He thinks about what a person must think about when confronted with death. Becoming aware of life around him again, he realizes he is not dead.

Title: "El rezo falso"
Author: Pedro Henríquez Ureña

This story is about a little girl named Isabelitica and her desire for a fake rezo. As a child, she loves to play in their house in the mountains where her father is a miner. She likes their house in the capital, too, but it is too big. In that house, her mother could leave and she would not realize it until she would try to find her. Isabelitica and each of her sisters have walking dolls which they received for Christmas. Isabelitica loved hers very much, but when she saw the country girl with the rezo, she traded, even though the rezo was fake. Afterwards, she began to cry, though, because without her doll she could not go to her friends' party. She bowed for another one just like her other doll because of her mistake. Strangely enough, no one in Chinulínco ever saw the country girl or the doll ever again.

Title: "El rosario"
Author: Fernán Silva Valdés

This story is about a raunch, Pasión Banítez, who interrupted a dance one evening as he walked in the door. As he entered he came face to face with two lovers, Perico y Cielito. He had seen the girl before, at which time he fell blindly in love with her. Thus, he went to a witch doctor where he obtained an amulet which could make Cielito love him. He had this amulet with him that night. As he danced with her, he tried to win her heart. When they came to the part in the dance where everyone stopped to sing, she locked back at him in silence in such a way that it upset her lover, Perico. Thus, he started to fight with Pasión, during which it was quite obvious that Cielito was on the stronger's side because of her 'witched condition.' Perico is killed, and she and Pasión walk off together, only for her to return to lament the death of her true love because the power of the amulet was worthless since it no longer had anyone to work against. The horseman rides off in the dark with his amulet.
Title: "Father's Day"
Author: Hector Valerio

This is about a middle class person in Peru who acts as a guide for a Protestant minister named Potter. Written in first person, the reader sees the contrast of the lower class, who roam the streets in search of pluckable people, and the "blind" tourists, who cannot understand the Spanish culture. Potter gives his guide the list of things he wants to do in order to see the beautiful city. Along their route, they are constantly bothered with the beggars, and with Potter speaking no Spanish, he becomes very pluckable. For example, one time all these children gather around as he is coming out of a church and when his asking what all the commotion is about, the guide just answers it is Father's Day. He realizes that if he would stop and try to explain what was happening, he would never understand; thus, he just tells him anything to satisfy his curiosity. Finally, he takes him back to his ship to return home and Potter leaves thinking he has seen the city and knows something about the Spanish people and their culture.

Title: "Le estrellomar"
Author: Salamar

Genaro and Luciano are sitting on a low by the water watching nature—the reflection of the sun on the water and the movements of the minnow-like fish in the water. As they are watching this, Genaro spies a six-pointed starfish which is a good-luck charm. Luciano wants half of it since it was with him, and they were planning on splitting their catch equally. Genaro tells him that he cannot split it because it would not be worth anything then. Thus, as they are sitting there, Luciano stands up and sets his machete with which he kills Genaro and takes off with the starfish. The story ends with a description of nature's processes continuing, undisturbed.

Title: "El tentro inesperado"
Author: Adel López Álvarez

This is a story about Narciso Saldarriaga who is on trial for the murder of Clementina Solorizo. Most everyone in the court room thinks he is guilty, and before final deliberation of the jury, the judge asks if there are anymore witnesses. At this time, Lucro Arlade, the unexpected witness, comes forward. He tells them he did not know about the murder, but he did know Clementina. He (Clementina) had been the one who had cut off her arm in a fight. He also told the jury about the reputation of Solorizo in other towns, since he was not well-known there. He told how he used to lie and cheat and bother women. In fact, he had run off with his daughter. Thus, he asked the judge permission to kiss the hands of the criminal because he was grateful to him.

Title: "Santo Terqui"
Author: Fernando Romero

This is a story situated on a ship about an Indian, Santo Terqui, and a Negro, Manuel Narváez, who hated each other. Manuel disliked.
Santo because he was an Indian. Then Manuel started taking Santo's girl, Carmen, out on dates which infuriated Santo. Manuel lost his job because they no longer needed him and was put with Santo's crew—the firemen. One day, they were discussing their dislike for one another when Manuel said he would not mind doing time for killing somebody. At this point, Santo knew Manuel was going to kill him. Thus, the next morning Santo appeared with a wrench in his hand. After being tormented by Manuel, he opened up the oven door and hit him with the wrench as he looked in, then pushed the rest of his body in and shut the door. He realized then that his life was over, so he turned himself in to the officer of the ship. Without the hatred, what was the purpose or the force driving him on?

Title: "A ese lugar donde me llaman"
Author: Lina Novar Calvo

This is a story, written in first person, telling of a little boy whose mother is very ill and is going to die. However, she is waiting for the arrival of someone before she dies. She asks her brother or sister to take her little boy with them so he will not have to see her as her health deteriorates. Finally, after waiting until the final day of this person's last possible arrival and he still does not appear, she calls her son in and tells him to remember her as she is—as she was.

Title: "El cholo que se vengó"
Author: Demetrio Anilera Ralba

This story takes place by the sea. In it, Helquidares is getting revenge for what Andrea has done to him. While he was away, she married Andrés, and when his return, he feels he has been deceived. Thus, he drowns her and is avenged.

Title: "El ojojo de la muerte: (Historia muy vulgar)"
Author: Miguel de Unamuno

This story is about a poor girl (26 years old) named Matilda, who because of her lack of an appetite gradually became very weak and pale. Her lack of appetite, though, was due to her mental outlook. She was looking for love, but was unable to find it. This kept eating away at her every day. She constantly looked in the mirror and saw herself pale and frail, only to tell her mother she wanted to die. No man wanted a girl who looked like her. Her boyfriend, José Antonio, jilted her for her best girlfriend, Rita. Even on the day of the fiesta of Nuestra Señora de la Frenada after pravin to the Virgin Mary, she was unable to attract men—either for her or just out of compassion. Thus, three months after the fiesta she died.

Title: "En mano de la cojineras"
Author: Miguel de Unamuno

This story is about a young man, Vicente, whose parents died while he was young; thus, he was reared by the maid, Ignacia. His love who
enchanted him was named Rosaura. He preoccupied himself with trying to make himself respected and valued by Rosaura and her mother. The
day of their wedding, he was thrown from his horse and bitten by a
snake. Thus, the wedding was postponed until he was completely well,
even request of Rosaura's mother. Inacia nursed him through his ill-
ness, and after being released from the doctor's care, the previous
wedding plans were continued. Inacia came to him three days before the
wedding to tell him that he could not remain with him and his new wife
since Rosaura and her could not get along together. Thus, he decided
to marry Inacia, because she had been the one to take care of him during
his recovery. With her, he could be himself.

Title: "Abuelo y nieta"
Author: Miguel de Unamuno

This story is about a father and his son, Pedro, who marries Tomasa
due to his father's urgings. Tomasa was different from most girls be-
cause of her outspokenness and authoritarian tendencies. This over-
shaded Pedro, since he was not a dynamic person. Thus, once they were
married, she kept saying "If I were a man" and his father continually
said, "If I were a woman."—each envious Pedro's position. A little child
was born shortly after their marriage, and her attention was directed
solely toward the child. In fact, because of the grandfather's, "use-
lessness", he was kicked out of his house. Then he did come home, he
wanted to sleep in his house before he died. However, before retiring,
he went into the child's room to kiss him because he (the child) was ill.
The next morning, both were dead.

Title: "Cruce de caminos"
Author: Miguel de Unamuno

This story is about an old man and a little girl, Karin, who meet
each other on the road one day. His granddaughter and her grandfather
have recently died. Thus, they are drawn together by their similar
feelings of loneliness and loneliness. They decide to "wander" together
after telling each other about their loved one. Shortly, they see a
shepherd near a village and ask him if they can rest in the house nearby.
He tells them it is vacant and are welcome to stay. The two travellers
decide to stay there permanently since they are so happy. However, one
day the old man knows he is ready to die. This meets Karin because she
sees him as her grandfather and does not want him to die alone. He ex-
plains to her that he is not really her grandfather, and she is not his
granddaughter, even though they pretended to be for a while. Later that
afternoon he dies, and she is left alone again.

Title: "El padrino Antonio"
Author: Miguel de Unamuno

In this story, Antonio is preoccupied with the passing of time. He
is fifty years old and wishes he was ten years older, until he meets his
old ill, Lidia. He also feels one must know tragedy before one can
enjoy life, otherwise a relationship is superficial. Lidia's parents
die, and Antonio is left to rear her. She falls in love with Enrique,
Title: "El diez favor"
Author: Miguel de Unamuno

Justin is a poor, frightened girl. At a young age, her drunken father died. In order to survive, her mother took her to her uncle's house where she worked as a maid. The aunt was very domineering, and Justin became more withdrawn each day. Along with this, she became clumsy and broke plates, which upset the aunt. One day while playing with her little cousin, he started to fall. Her aunt shook her up so much by yelling that she did not catch him, and he started writhing and died shortly. She left the household and worked here and there, each time being fired for her clumsiness. One day, she met a man who could laugh at her clumsy movements, and they were married. Shortly afterward, they had a child, and she was so nervous about holding him. He fell one night as she was putting him to bed, but he was unjured. However, the fall frightened her so much that she became insane.

Title: "El campesino"
Author: Miguel de Unamuno

This story is about Celestino, a fool, who views the world through the eyes of a small child. Because of his innocence, the townfolk make fun of him. However, one day he meets another fool named Pepe. Together they enjoy the simple things of life, until one day he dies. Celestino is lonely now, because he had grown to love Pepe. Thus, as a substitute, he humanizes nature and enjoys life.

Title: "El que se enterró"
Author: Miguel de Unamuno

This is a story about a man who goes himself die and bury himself. He is relating this happening to a friend and tries to find a reasonable explanation for it. However, he cannot find one. Not everything can be explained through reason.

Title: "Robleda, el actor"
Author: Miguel de Unamuno

This story is about Octavio Robleda, an actor, who keeps to himself when he is off the stage. He knows how to portray the role he is given, but does not know how to be himself. He cherishes his hidden identity and wants to keep it from the public.

Title: "Las tribulaciones de Susín"
Author: Miguel de Unamuno

This is about a little girl, Susín, who gets lost while traveling. During her adventure, she meets a deer and a cow which disillusion her.
Finally, a constable rescues her and returns her home safely. There she finds herself appreciating home much better because she feels secure there. She now knows what insecurity is.

Title: "El sencillo don Rafael, cazador y tresellista"
Author: Miguel de Unamuno

This is about don Rafael, a providencialist, who considered life a game of chance. He did not stop looking for things in life, but made the best of things when they came to him. One morning he found an abandoned baby on his doorstep. He decided to keep it and rear it as his own, since it came to him. He felt there must be some reason why it was left on his doorstep, so he was not going to give him up. Therefore, he had him baptized with his name and hired a nurse to nurse the infant. During the time she (the nurse) was there, she became very fond of the baby, but he (don Rafael) reminded her that she could not be staying long. As the time drew nearer for her to leave, he found himself losing fond of Maria. Thus, he realized that in reality she was the baby's mother and he the father because of the roles they had been playing. They were married because he realized that she had come to him. Thus, he saw this as his philosophy in practice.

Title: "El canto de las aguas eternas"
Author: Miguel de Unamuno

This is about a traveller, Neuteras, who was travelling along a rocky road toward a castle. Along the road there was a stream of water unable to be seen by the travellers. As he was walking along, a young maiden spoke to him and asked him to stop and rest a while. At first he refused, but she convinced him to stay. As he rested on her lap, he could hear the sound of eternal rest of the invisible stream. She comforted him, kissed him, and told him to rest. When he woke, it was almost dark. He would have to hurry, if he was going to make it to the castle. She kissed him to give him speed, and he took off in a flash. However, he did not set very far when he felt the darkness start to creep around him and heard the echo of the castle ghoul. Realizing he had been deceived, he sat down. The color of the night set in, so he started crawling along the road, trying to stay away from the abyss. He became so cold that he no longer could tell if he was sitting or crawling. He then began to wonder if he was dead. Is this what death was like? He kept remembering his past and trying to relive it—each time he ended with the sweet sound of the eternal waters.

II. MAN AND THE ESTABLISHMENT

Title: "Una moneda de oro"
Author: Francisco Naterde

On Christmas Eve, an Andrés was walking down the street, he found a gold coin. He was bubbling with excitement because he had been out of work since October, and thus, had no money for his wife and little girl. He placed it very carefully in his pocket, making sure there were
no holes, and went home to wait for his wife and child. When they returned, she was sad because they had not paid her for her sewing, and they could not buy food without the money. Thus, he showed her the coin and related the tale to her. While they were deciding what to do with it, they put it in a coin purse on the table. Finally, they decided to celebrate since it was Christmas Eve. He picked up the coin purse and went out. After talking with a friend for a while, he went to the store to buy some food, only to his dismay to find the coin missing. After retracing his footsteps, he still could not find it. He returned home to tell them the bad news. However, upon returning home they found the coin under the table with their little sir. While they were talking earlier, she had removed it from the purse to sleep with it.

Title: "La muerte y la brújula"
Author: Jorge Luis Borges

This is a murder-mystery story in which Red Scharlach plots very carefully a geometric trap to kill his "friend" Erik Lomnrot. The first murder was of Doctor Marcel Yarmolinsky on December 3, on the north side of town, at which they found this turned sentence: "The first letter of the Name has been uttered." The second and third murders occurred respectively on the west side and east side of town on the third of January and third of February. The murders were falling into a definite pattern, which Lomnrot detected after reading some Hebrew history. Thus, he predicted with a compass where and when the fourth murder would be and decided to get there early. Upon arriving at the abandoned villa of Triste-la-Toy on the south end of town, he found it to be a very symmetrical building. As he reaches the vertex, he is disarmed by Red and his accomplices. There Lomnrot learns that because he had arrested Red's brother three years ago at a gambling house, Red was seeking revenge, and weaving a labyrinth around the man who had imprisoned his brother. Scharlach moves back a few steps and fires.

Title: "El árbol"
Author: María Luisa Bombal

This is about Brígida, the youngest of six girls, who was reared by her father, a widower. He was so confused from rearing the other five that he just passed off her problems as being caused by her retardation—perhaps ignorance is bliss. She married one of her father's friends, Luis, who was much older than her, because beside him, she could be her simple self. Being as old as he was, he left her alone often; thus, she lived even more in her dream world. The tree outside her window was her security to shut out the outside world. For her, this tree really lived and was something with which she identified. Thus, when the workers cut the tree down because its roots were destroying the path, it was as if they had destroyed her world. With the light she saw the real world for what it was—for all its lies. What a farce.

Title: "Caridad bien ordenada"
Author: Miguel de Unamuno

This is a story about a don Walerio who does not feel it is
correct to give to beggars on the street. Instead, he works through the different organizations so that the money is well spent. One day a beggar does approach him for some money, and he persuades him with a knife, don Eleuterio gives in. Thus, he changes his mind about helping the poor on the street after being convinced by the beggar.

III. MAN AND NATURE

Title: "Por qué las narizetas de los neyros están hechas de favanca"  
Author: Lydia Cabrera

Señor Lakananka was a potter who made noses for white people from magic clay. People from all over the world would come to him for a new nose, paying him well for his service also. One day, two black boys walked into his shop and would not leave until he gave them free noses. Finally, he did that is make them new noses. From that time on he was swarmed with business from the black people wanting new, unshaped noses.

Title: "Hombres en tempestad"  
Author: Jorge Ferretti

This is a story about some farmers whose crops were destroyed during a storm. José and his son were famished with two hoes, because his brother Jesús was behind in his plowing and was borrowing their ox. Unfortunately it started to rain heavily, and Jesús land was flooded. They (José and his son) tried to help, but it was raining too hard. However, later on that evening, they saw a figure in the distance and called out to see if it was Jesús. Sure enough, it was. They asked about their ox which just then appeared out in the water, too. Leaving Jesús alone, they swam out to rescue their ox, and then came back for Jesús. The next day they asked Jesús if he was angry because they had rescued the ox first, and he answered, no, because he would have done the same thing. He continued saying that men kill others for insignificant reasons, but animals do not do things like that—they value their lives more. He said that he would have people slaughtered in the slaughter houses and sold for five pesos a pound in order to make people realize their worth.

Title: "La lluvia"  
Author: Arturo Uslar Pietri

This is a story about a farmer, Jesús, and his wife, Úsobia, who are anxiously waiting for rain. The crops are already lost; however, Jesús, still continues to go out in the fields every day looking at them. One day while he was in the fields, he found a little boy who acted very strangely. He took him home, and his wife finally set him to talk. His name was Cocique, and he tended to make rhymes out of things as he spoke. He wandered off one day, and the farmer and his wife frantically looked for him. It started to rain, but because they were so concerned with Cocique's disappearance, they did not even notice it. They finally find him talking to some insects and acting very strangely again, not knowing if he will ever return.
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