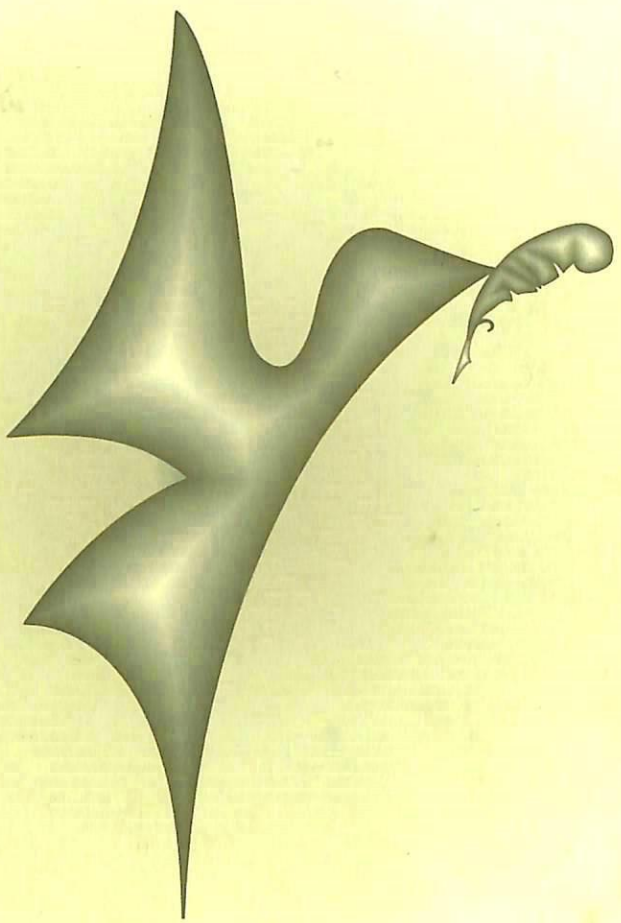
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2008

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Reading the Strange Silence:"Irene's Acquiescence in Galsworthy's The Man of Property".

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Astract

Irene's unhappy marriage to Soames Forsyte has become a metaphor for the plight of women in nineteenth century England before the passage of the Woman's Property Act (1881) and the agitation for further reforms. The fact that Irene never agreed to a union with Soames seems inconceivable to contemporary readers as her reluctance is obvious from the beginning. Scholars have tried to explain in various ways Irene's acceptance of Soames fifth time he proposes, but none of their explanations is ultimately convincing. Irene herself when asked responds only with a "strange silence". While certainly some of the social and economic factors critics mention contribute to Irene's decision, I argue that the actual reason is something more insidious and sinister: sexual abuse.

Using the work of Michael Foucaut in *The History of Sexuality* and sociological studies of the behavior of victims of sexual abuse to examine the character of Irene in the novel, this paper reveals that Irene has both the personality and characteristic behaviors consistent with early sexual abuse. She's seductive in her appearance, yet repelled by the interest her appearance generates in her own husband and other men. Nevertheless, she flagrantly has an affair with a much younger man. The complex psychological process called "Acting Out" explains the extremes of her behavior.

Irene's pathology mirrors that of Galsworthy's own wife, Ada. It is understood by Galsworthy scholars, that in spite of the author's belief that he had hidden the similarities, *The Man of Property* tells the story of Ada and her unhappy first marriage to Galsworthy's cousin Arthur. Though Galsworthy himself was probably unaware of the psychological implications inherent in his narrative, today's reader of the novel can recognize the pattern of trauma and repression present in the story of Irene and most likely in the life of Ada Galsworthy as well.

Key words: John Galsworthy, "The Man of Property", sexual abuse, phychological problems, behavior, trauma.

Resumen

El matrimonio infeliz de Irene con Soames Forsyte metaforiza la situación apremiante de las mujeres del siglo XIX en Inglaterra antes de la Ley de Bienes de las Mujeres Casadas (*Married Woman's Property Act,* 1881) y la agitación de reformas posteriores. Para los lectores actuales parece inconcebible que Irene aprobará su unión con Soames, siendo que desde el comienzo ella lo rechazó. Los estudiosos han tratado de explicar de diferentes maneras el por qué del sí de Irene tras la quinta proposición matrimonial de Soames. Sin embargo, ninguna de tales explicaciones es convincente.

Soames le pregunta a Irene y ella responde con un "extraño silencio". Aunque en las críticas se postule que los factores sociales y económicos incidieron en la decisión de Irene, mi argumento se basa en un problema más insidioso y siniestro, es decir, abuso sexual.

Para analizar el personaje de Irene, me he basado en el libro *La historia de la sexualidad* de Michel Foucault y en las investigaciones sobre el comportamiento de las víctimas de abuso sexual. Este artículo deja entrever que un abuso sexual a temprana edad explica su comportamiento y personalidad. Su apariencia es seductora y rechazada a la vez por su esposo y otro hombre. No

obstante, ella descaradamente tiene una aventura con un joven. Este complejo proceso psicológico se denomina "representar" y explica lo extremo de su comportamiento.
La patología de Irene se refleja en la propia vida de Galsworthy. Los estudiosos de este autor han comprendido que pese a que él cree haber escondido las similitudes, *El propietario* cuenta la historia de Ada y su primer matrimonio infeliz con el primo de Galsworthy. Aunque este autor no estaba conciente de las consecuencias psicológicas inherentes en su narrativa, los lectores actuales de la novela pueden reconocer el patrón de trauma y represión en la historia de Irene y también probablemente más en la vida de Ada y Galsworthy.

Palabras claves: John Galsworthy, "El Propietario", abuso sexual, problemas psicològicos, conducta, trauma.

Irene's unhappy marriage to Soames Forsyte has become a metaphor for the plight of women in nineteenth century England before the passage of the Woman's Property Act (1881) and the agitation for further reforms. The fact that Irene ever agreed to marry Soames seems, to contemporary readers, inconceivable. The failure of the union is so obvious that at one point in the novel Soames himself asks, "then why did she marry me?" (Galsworthy 49) Even the most romantic and sympathetic of readers has had to strain credulity to answer that question and explain Irene's ultimate acquiescence to Soames's marriage proposal. Relentless pressure from Soames, Irene's stepmother, and society; the limited options of women in the late Victorian period; and youthful naivete are the traditional excuses offered by readers, scholars (Barker 49), and Galsworthy's own circle (Sauter 79). While these factors undeniably contributed to Irene's decision, I suspect that the actual reason was something more insidious and sinister: sexual abuse.

Soames pursued Irene doggedly for over a year; he himself became "quite thin dancing attendance on her" (Galswowrthy 9). During that time she remained unresponsive. Her widowed stepmother allied herself with Soames from the beginning. Irene's burgeoning beauty and financial dependence were seen by Mrs. Heron as a liability against her own chances in the marriage market (Galsworthy 319), and she recognizes there is an advantage for both of them in a liaison between her stepdaughter and a man of property. Still, in spite of the absence of other suitors (It is said that Soames's "perpetual presence" discouraged them.) (Galsworthy 50) and the obvious suitability of Soames, Irene refused his proposal four times. The fifth time Irene accepts. Soames himself is elated and confused: "what made her yield he could never make out" (Galsworthy 104). But the discerning reader who remembers what Soames has forgotten, "the day when, adroitly taking advantage of an acute phase of her dislike to her home surroundings, he crowned his labors with success" (Galsworthy 50), will also remember the "strange silence" Irene offers as explanation (Galsworthy 104). By reading the text of silence, Irene's behavior becomes less enigmatic. Her acceptance of Soames's proposal and her behavior throughout the trilogy form a pattern consistent with that of a victim of sexual abuse. Unfortunately, my research has not led me to the point where I can conclusively identify the abuse. The space of time between the fourth and fifth proposal, the stepmother's desire to remarry and her fear of Irene's attractiveness suggest an unidentified third party who may have forced unwanted attentions upon young Irene during this time. Still, the abuse could as easily have occurred earlier and continued or intensified in fact or memory. So, the perpetrator could have been her own father or the looming figure of her stepmother, who seems to vanish completely from her life after her marriage to Soames. Without more corroboration from Irene herself it is difficult to be precise. And in the novel Irene is somewhat of a cipher. As Holloway points our about her:

> She has quite deliberately no personality of her own. As the author himself said: 'She is never presents except through the senses of other characters.' There is Soames's Irene, Bosinney's Irene, Jolyon's Irene, finally there is the Reader's own Irene (Holloway 3).

The "reader's own Irene," seen through the hindsight offered by almost one hundred years of history and psychology, retains her traditional symbolic value as victim of passion and possession. These terms, however, reverberate with nuances which before were indistinct.

The work of Michel Foucault is responsible to a large degree for this new clarity. In his The History of Sexuality he discusses the discourse of silence. He explains in Part One, "We 'Other Victorians'," that by the nineteenth century, "On the subject of sex, silence became the rule" (Foucault 3). On the surface, in the discourse of legitimate society, sex ceased to exist; although outside legitimate society, in the brothels and mental institutions, it was tolerated but never recognized: "Everywhere else modern Puritanism imposed its triple edict of taboo, nonexistence and silence" (Foucault 4-5). Thus, though the prohibition of sexual crimes existed "on the books," the hypocrisy of society prohibited for the most part their application. It is interesting to

note that in the age of post Dickensian awareness of child abuse in Great Britain research shows that police involvement was basically on the rise for other acts of violence toward women and children, but social/sexual transgressions were handled differently (Behlmer 1-16). Research also suggests that in the large number of families in which the death of the mother required the oldest daughter to assume the dead mother's responsibilities, the fact that the daughter became "wife" in all ways was tacitly ignored (Gordon 5-6). Foucault points out that in this period "sexuality was carefully confined; it moved into the house" (Foucault 3). When inappropriate sexual activity, at times involving children or adolescents, became blatant, the perpetration was punished in an odd way. The police were not called, but the neighbors might subject the home to "rough music," a cacophony of noises produced by pots, pans and the like (Behlmer 15). This "punishment" punishes the victim as well as the perpetrator and coerces children of all ages and levels of society (even those in the lower levels or in rural settings where living conditions, close quarters, and lack of servants, contribute to this particular situation) to participate in repression and silence. It is important to recognize repression as both product and producer. The result of all discourse is production in some form. In the case of a dialectic consisting exclusively of silence, the end product, or result, is repression. Repression itself, however, is productive in that it causes certain predictable behaviors. So it is that Soames Forstye, in the eyes of Galsworthy and the world, the epitome of bourgeois capitalism, comes to possess a wife whose behavior both mystifies and enrages him. Deafened by the pervasive discourse of silence, he can not hear the answer to his own pathetic question about Irene.

Indeed, John Galsworthy also was deaf to the implications of the words he wrote. His handicap was both historical and biographical. Beginning his novel in 1903 at the age of thirty-six, he had listened to the discourse of silence for all his formative years. It had obliterated his ability or willingness to hear any other. So even two decades later when Freudian theory "enabled novelists to look at their characters in new ways and find fresh motives for their behavior, Galsworthy, even though aware of Freud's theories, would not have thought it reasonable or even right to explain, say, the relationship between Soames Forsyte and his wife Irene in Freudian terms" (Holloway 3). To do so would have forced Galsworthy to examine situations in his own life and confront unacknowledged facts about his own wife Ada that he would prefer not to know. It is understood by Galsworthy scholars that "The story of Irene is, of course, the story of Ada; in his letter to Lillian Galsworthy admits this, though he professes to believe that she will not be recognized, except by a few members of the family who know the facts of his affair because 'I have changed her hair to gold'" (Dupre 114). This naïve assumption that society remains unaware of the sexual nature of his relationship with his cousin's then-wife can be attributed only to the discourse of silence. The implications of this kind of thinking by the author have further relevance to the argument of this essay. Even after her divorce from Arthur Galsworthy and her marriage to John Galsworthy, Ada was difficult. She suffered from "poor health" and had to be cosseted and entertained like a sick child. Continual travel to warm climates, even though it interfered with Galsworthy's writing and career, were necessary. After his death in 1932, she lived on more than twenty years and never again left England. Biographers, other than those like H. V. Marrot whose 1935 book was written with Ada's help and advice, for the most part consider Ada to have been somewhat unstable. Galsworthy too was aware that she had problems and allowed nothing to upset her. It was an accepted fact that visitors to the Galsworthy home were to cater to Ada in every situation:

A nephew remembers beating Ada one evening at a game of billiards, a favorite family game. Galsworthy led him gently into a corner to tell him privately, "You must understand, my dear old man, in this house Aunty always wins" (Barker 12).

Galsworthy, nevertheless, preferred to attribute all of Ada's neurotic behavior to her unhappy first marriage. An astute biographer, such as Catherine Dupre, refuses to accept such a simplistic explanation and considering Ada's background and formative years concludes:

That this first period of her life was extremely unhappy is obvious, so unhappy that it seems probable that the scars of her childhood, Rather than her notoriously unsuccessful marriage to Arthur Galsworthy, made her the frail and emotionally unstable person that she was (Dupre 50).

Knowing that except for the hair tint Ada is Irene (Strahan 158), the failure of Galsworthy to provide complete background information on Irene in the text is understandable. A close examination though of the Irene, whose mere presence instigates the events of The Man of Property and propels the whole of The Forsyte Saga, allows a clearer understanding than even Galsworthy himself may have intended.

Part of Irene's charm is her passivity. In the novel she is described more than once as "passive" (Galsworthy 50, 461). She is victimized, through no fault of her own, by others and by her own beauty. Galsworthy later referred to her in his Preface to The Forsyte Saga written for The Manaton Edition in 1922 as "a concretion of disturbing Beauty impinging on a possessive world" (Galsworthy viii). This seemingly innocuous characterization is highly significant in terms of the profile of sexual abuse victims. Their early trauma has had a serious impact on their self esteem leaving them unable to assert their own will in any situation (Finkelhor 194). Irene's inability to stand up for herself in matters small as well as large is seen in the incident of the feathers. Irene "who was always so beautifully dressed - " (Galsworthy 7) represses her own good taste and preference and never again wears feathers after June Forsyte pronounces them "vulgar" (Galsworthy 7), perhaps here a telling word choice. Irene's particular kind of good looks, the light hair and dark eyes, are said to be "the mark of a weak character" (Galsworthy 9), as if that explains her failure to speak up or speak out. And that silence itself, commented upon by many throughout the novel is finally analyzed by James Forsyte: "it was not the silence of obstinacy, rather that of acquiescence" (Galsworthy 210).

This silence acquiescence has far more disturbing consequences for abuse victims than mere indecisiveness in matters of fashion; it makes them what Finkelhor, a leading researcher in this area, calls "conspicuous 'targets' for sexually exploitive men. These victims may also lack the assertiveness necessary to short-circuit it in early stage encounters where they sense some risk" (Finkelhor 194). Herein lies a partial explanation for Irene's early relationship with Soames. Though Soames's intentions toward her were honorable, they were unwanted and bordered on what today might be termed "harassment." The passivity that makes her incapable of any but token resistance mimics the behavior common to sex abuse victims. Mrs. MacAnder, that trouble-making matron in the novel, criticizes Irene for having "no 'go' about her - she would never be able to stand up for herself - anyone could take advantage of her, that was plain - she [Mrs. MacAnder] could not see in fact what men found to admire" (Galsworthy 225)! Mrs. MacAnder, of course, correctly senses Irene's ripeness for victimization, but fails to recognize the subtly seductive behavior that men often think invites it.

The complex psychological process that can result in "Acting Out," seductive dress or seductive mannerisms, in the female survivor of childhood rape or molestation may be attributed in part to the victim's tendency to blame herself for her misfortune. The pathology which causes the victim to perpetuate and even exaggerate behavior she feels was originally responsible for her abuse is commonly recognized. Although most victim's lives do not mirror the bizarre extremes of characters on television dramas who have experienced sexual abuse, such as General Hospital's Karen, a demure pre-med student by day who becomes a strip tease dancer at night after her molester returns to Port Charles, the commonplace, or myth, here is solidly grounded in fact: "these forms of sexual acting-out are representative of Post-Incest Syndrome" (Bloom 197). Irene's dress and mannerisms are such "that men looked" (Gaslsworthy 68). It is, in fact, her obvious effect on men that makes her valuable to Soames because "They could not go anywhere without his seeing how all the men were attracted by her; their looks, manners, voices, betrayed it; her behavior under this attention had been beyond reproach" (Galsworthy 49). She does not, therefore, flaunt her body in an unseemly fashion, but her clothes in cut and color are

carefully selected to show it to advantage. The author, unable to describe her style more accurately calls her hue selection "French grey" (Galsworthy 634). Throughout the saga Irene is shown to have an affinity with things French; she actually chooses when estranged to live in Paris. To a proper Englishman in this period, being "French" is tantamount to being "risqué" and Irene has a, well, "foreign look" (Galsworthy 18). Body language, or movement, figures prominently in seductive behavior. Certain postures, a walk, a look, are considered open invitations to sexual advances. Irene never walks across a room or strolls through a park or gallery; she "sways." Just standing in Old Jolyon's drawing room, "Her figure swayed, so balanced that the very air seemed to set it moving" (Galsworthy 68). The sensuous quality of such a description is seductive in and of itself and projects the power of the sexual magnetism of the woman it describes. While Soames secretly gloated over the effect of Irene's seductive beauty on other men, he himself was not immune to that effect. Five years of marriage did not lessen his "overmastering hunger" for her (Galsworthy 246). At a seminal point in the novel, Soames, that self-contained, proper Englishman, looses control and rapes his own wife, or as it is put in the novel "asserted his rights and acted like a man" (Galsworthy 246). Reflecting on his uncharacteristic behavior of the previous night, Soames finds "now that he had acted like this, he was surprised at himself" (Galsworthy 246). In terms of Irene's profile as a survivor of sexual abuse, the second victimization is not surprising:

> There is repeated suggestion in the literature that women who are victims of childhood sexual abuse become victims later in life as well. Several investigations have found unusually large incidences of childhood sexual victimization in the histories of rape victims including marital rape victims (Finkelhor 193).

The marital rape of Irene has far-reaching consequences in the plot of The Man of Property and ultimately in the final book of the trilogy To Let and suggests certain private and public concerns of Galsworthy as well. Its importance here, however, is as a further indication that Irene's life experiences parallel those who suffer from Post-Incest Syndrome. In addition, the comfort that Soames derives from the fact that "No one would know – it was not the sort of thing that she would speak about" shows that Irene was a full participant in the discourse of silence (Galsworthy 247).

The discourse of silence may prohibit frank discussion or even a tacit acknowledgement of sexual problems, but nothing discourages gossip. It was commonly rumored on Forsyte 'Change that Soames and his wife did not "get on." Servants being what they are, it was a known fact that Irene had asked for separate rooms (Galsworthy 9, 45, 143). In the many-roomed houses of people of the Forsyte's class, this arrangement was neither unusual nor suspicious in and of itself. Other signs were there. Soames's physical need and frustrated desire for intimacy with Irene are apparent:

> He was seldom, indeed, far from Irene's side at public functions, and even when separated by the exigencies of social intercourse, could be seen following her about with his eyes, in which were strange expressions of watchfulness and longing (Galsworthy 69).

Though Irene is not known always to have resisted Soames's advances, she has never welcomed them. Her behavior puzzles and angers him; it is more than shyness or prudishness; it is revulsion: "The profound, subdued aversion which he felt in his wife was a mystery to him" (Galsworthy 49). It is not mysterious at all if Irene is an adult survivor of a childhood sexual crime. Westerlund reporting on the "lifestyle" of 14% of the female victims in her study uses the words "repulsion," "aversion," and "avoidance" (Westerlund 65). Soames astutely senses that Irene's sexual aversion is not engendered by him alone; there seem to be "secret springs ... [feeding] her resistance" which manifest themselves as a "shudder" (Galsworthy 103-104). That "shudder" is not reserved for Soames alone, but is also experienced by Montague Dartie, Irene's brother-in-law, when he sits on a bench too close to Irene. The familial relationship between Irene and Montague would increase her sensitivity to his persistent physical intrusiveness and explain her alarm if she indeed is a victim of that most heinous form of sexual abuse, incest.

Bloom, who interviewed many adult victims of childhood abuse, discovered that commonly it is the "incest survivors [who] may not tolerate being touched because of the sexual trauma" (Bloom 3).

On the other hand, it is tempting to accept Irene's feelings of revulsion toward Soames and Montague as entirely logical. After all, it appears that she did not find the attentions of Phillip Bossiney, and later Young Jolyon Forsyte, unwelcome. Yet neither Soames nor Montague are unattractive or disagreeable to most women. Soames is always carefully groomed; his appearance a source of pride and comfort to the older generation female Forsytes, and he himself "could not understand what she [Irene] found wrong with him. It was not as if he drank! Did he run into debt, or gamble or swear; was he violent; were his friends rackety; did he stay out all night? On the contrary" (Galsworthy 123). Montague Dartie, of course, did all of those things. He considered himself a "sportsman" and was often seen about town with the ladies, albeit those of a certain class, actresses and the like. Even after he has stolen his wife Winifred's pearls, the ultimate sin in the eyes of the Forsytes, who worship property, and run off to Buenos Aires with a dancer, he is able to charm his way back into his old life, his home, and presumably his wife's bed. In the matter of the human heart preference is often difficult to explain. Yet Irene's warm response to Bosinney and cold response to Soames can be construed as something more complex than a mere matter of taste. Westerlund reports "confusion" in the area of sexual desire in 37% of the respondents to her questionnaire. The confusion took many forms and often centered around issues of power and control. At times, the victims were confused "over whether they were attracted or repulsed. In some instances the attraction was to someone who resembled the offender in appearance or behavior, and this created confusion" (Westerlund 78). As the perpetrator in Irene's case is unknown, a definitive explanation for her particular preferences remains elusive. Certain facts may or may not be relevant. Soames is rich, powerful and decisive. He attempts to placate Irene with expensive gifts. Bosinney, her lover, is young, bohemian, and barely able to take care of himself. Jolyon, whom she marries in a later novel, is much older than she and a loving father, but one who refuses to interfere in his children's lives. While these facts are provocative, they are conclusive of nothing. They simply augment, in a suggestive fashion, the extremes of Irene's behavior in sexual matters She is disgusted by both the legitimate advances of her husband and the illegitimate ones of her brother-in-law, but is quite willing even in the repressive sexual climate of that era to indulge openly in an extra-marital affair. Obviously not every woman who hates her brother-in-law and cheats on her husband is the victim of sexual abuse, but Irene does these things with a passion and recklessness that seem abnormal. She has no regard for consequences or personal safety. In fact, returning home in a carriage with Swithin Forsyte after a visit to her lover, she is unmoved by a close escape from an accident and possible death. Swithin reports that she remained "cool" and "behaved as if she didn't care whether she broke her neck or not" (Galsworthy 123)! This blatant ambivalence toward life itself occurs in sexual abuse victim: "They may be actively self destructive or passively so" (Bloom 91). In any case it signifies confusion, a confusion engendered by the conflicting forces of sexual desire and sexual aversion. Irene, in The Man of Property, appears to experience both of these forces simultaneously.

Sexual confusion in incest survivors often results in another sexual behavior: prostitution. While 47% of the victims studied by Westerlund were promiscuous at some period of their lives, 12% became actual prostitutes (Westerlund 68-69). These statistics bear no relevance to Irene of the novel, but it is interesting to note that in the short story by Galsworthy, "Indian Summer of a Forsyte," Irene reappears as a kind of self-appointed social worker/friend to the prostitutes of London. Old Jolyon gives her money to help in her work: "Assisting the Magdalenes of London" (Galsworthy 306)! Though she herself is not driven by her past or her present to such behavior, she obviously feels an empathy for or kinship with those who are.

The empathy, or sympathetic understanding at least, of present day readers for the character of Irene, trapped in a loveless marriage to a man she detests, is

increased by the revelations and relevance of recent historical, sociological and psychological research. Her initial acquiescence and ultimate repudiation, that before seemed somehow both puzzling and highly romantic, now appear predictable and fraught with pathos. This behavior, which occasions Soames's anguished question, finds a cause and an answer within the discourse of silence. It speaks of trauma, repression, and sexual abuse.

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La recepción de la obra de Hemingway en España: The Old Man and the Sea como comienzo de un análisis crítico

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Resumen

The Old Man and the Sea fue la novela que confirmó en el mundo entero la relevancia e interés del arte narrativo de Ernest Hemingway, y la Academia sueca corroboró este hecho al concederle el Premio Nobel en 1954. En España esta obra fue recibida por los críticos con un entusiasmo casi unánime, pero las circunstancias en que se recibió fueron muy diferentes a las de otros países. Mientras que para la mayoría de los críticos europeos y americanos la novela del viejo pescador marcó un momento culminante en la trayectoria de la ficción de Hemingway (un autor que muchos de ellos habían seguido desde los años veinte y treinta), en España esta novela señaló el comienzo del estudio crítico de la obra literaria del autor norteamericano, y el inicio de la publicación regular de sus relatos en el país. Hasta ese momento no se había escrito casi nada acerca de su narrativa, y era prácticamente imposible encontrar un libro o cuento suyo en las librerías. Así ocurrió el curioso hecho de que en España los primeros cuentos y novelas de Hemingway fueron publicados y valorados después de esta obra cumbre, y muchas veces en comparación con ella.

Este artículo estudia la relación, tanto personal como literaria, de Hemingway con España con el propósito de comprender la tardía pero entusiasta recepción crítica de su obra. Considera la amistad que el autor entabló con el país desde sus primeras visitas en los años veinte, y cómo dicha amistad ayudó o perjudicó la aceptación de su narrativa y persona. También tiene en cuenta la situación político-social de la España franquista y las circunstancias en las que su obra empezó a publicarse. Este estudio revela interesantes hechos acerca de la relación del autor con España a mediados del siglo XX y demuestra la importancia que tuvo la publicación de *The Old Man and the Sea* para la aceptación general de las obras y la persona de Hemingway en la España de Franco. Todo indica que esta breve y conmovedora historia del viejo pescador fue lo que llevó a los críticos españoles a fijarse en Hemingway y a comenzar el análisis de toda su narrativa.

Palabras claves: Ernest Hemingway, "The Old Man and the Sea", recepción, España, Franco, La Fiesta Taurina, La Guerra Civil Española

Abstract

The Old Man and the Sea was the novel that confirmed for the entire world the relevance of Hemingway's narrative artistic technique and the Swiss Academy reaffirmed this fact by awarding him the Nobel Prize for Literature in the year 1954. In Spain the novel was received with almost unanimous enthusiasm, but the enthusiasm with which it was received in other countries was quite different. While for the large majority of American and European critics the story of the old fisherman marked the moment of culmination in the literary trajectory of Hemingway's fiction, (whom many had followed since the 20s and 30s), in Spain this novel marked the beginning of the critical studies of his literary work and the regular publication of his experiences in that country. Until this moment almost nothing had been written abut Hemingway's narrative style and it was next to impossible to find his literary works in any of the book stores. It was the publication of this novel that brought Hemingway into the awareness of the reading public of Spain, initiated the publication of his previous literary works and provided a point of comparative analysis discussion with them.

This article discusses, from both a personal and literary perspective, Hemingway's relationship with Spain in the hopes of coming to a better understanding of the initial reluctance and the later enthusiasm with which the novel was received. Also considered here is the significance of the amicable relationship Hemingway had with the country from his first visits in the 1920s, and how that relationship both helped and hindered the acceptance of his novel and himself as a person. The article also keeps in mind the social and political realities of Spain under Franco and the circumstances extant at that time, which coincided with Hemingway's work first being published in Spain, and brings to light many interesting facts with respect to the importance of the publication of *The Old Man the Sea* and the impact these had on his being accepted in Spain both as a writer and a person. It was, finally, the publication of this novel in Spain that brought Hemingway into focus for the Spanish literary critics and inspired, and continues to inspire, their constant critical appreciation of all Hemingway's work.

Keyword: Ernest Hemingway, "El Viejo y el Mar", reception, Spain, Franco, Taurina Festival, The Spanish Civil War.

Hemingway en España: Años previos a la publicación de *The Old Man and the Sea*

La relación de Hemingway con España empezó en el verano de 1923, cuando el autor viajó desde París a España y descubrió su pasión por la fiesta taurina. A este primer viaje siguieron muchos más a lo largo del decenio de los años veinte y principios de los treinta,[1] período en el que el joven Hemingway también publicó sus primeras obras, algunas de ellas (la novela *The Sun Also Rises* o el tratado taurino *Death in the Afternoon*) ambientadas en España. Estos primeros relatos tuvieron una buena recepción no sólo en Estados Unidos sino también en países como Italia, Francia, Alemania, Noruega o Suecia, que ya empezaron a publicar sus narraciones y a analizar su arte narrativo a partir de mediados de los años veinte.

Curiosamente, no ocurrió lo mismo en España. A pesar del éxito de la narrativa hemingwayana en muchos países europeos y a pesar del gran interés que el escritor mostró hacia España desde 1923, ninguna editorial española publicó una obra suya en los años veinte o treinta. Los críticos literarios tampoco parecían interesados en su arte, pues los únicos comentarios que se publicaron acerca de su obra en esos años provenían de personas aficionadas a la fiesta nacional, y se centraron en *Death in the Afternoon*. Los diarios *El Sol* y *La Libertad*, por ejemplo, publicaron reseñas positivas de dicha obra en 1933, y en la revista taurina *La Fiesta Brava* un crítico también alabó este libro de Hemingway, además de dos cuentos suyos que había leído traducidos al francés. Sólo una revista literaria, *Revista de Occidente,* prestó atención a la obra: en enero de 1933 Lino Novas Calvo publicó un artículo sobre Hemingway y Faulkner, dos autores que había leído y estudiado mientras vivía en Nueva York y Cuba. Aunque conocía bastante bien la narrativa de Hemingway, su comentario es casi exclusivamente sobre *Death in the Afternoon,* obra que mereció su elogio.

Estas breves reseñas del tratado taurino *Death in the Afternoon* demuestran dos hechos importantes sobre la presencia de la obra de Hemingway en España a principios de los años treinta. Primero, que no había tal presencia: el libro fue leído por los críticos en inglés, y los que conocían otras obras de Hemingway lo habían hecho en otros países y otras lenguas. Segundo, que aquellos que comentaban su obra lo hicieron desde una perspectiva más bien taurina, no literaria. ¿A qué se debe esta falta de interés por su narrativa por parte de las editoriales y los críticos? Es muy probable que la pasión que el autor sentía por la fiesta taurina le distanciara del mundo literario de la España de entonces, especialmente después de la declaración de la República en 1931. Para muchos republicanos las corridas de toros representaban una tradición arcaica y primitiva, algo que querían dejar en el pasado y no exaltar como hacía Hemingway en *Death in the Afternoon* o *The Sun Also Rises.* Es más, los críticos y escritores españoles de principios de los años treinta estaban interesados en una literatura con un claro compromiso social. El aparente exclusivo interés de Hemingway por la llamada Fiesta Nacional y no por la crítica situación de la República seguramente molestó a más de uno, haciendo tardar la publicación de su obra en el país.

Cuando la Guerra Civil estalló en julio de 1936 Hemingway declaró su apoyo a la causa republicana. Estuvo en España varias veces como corresponsal de guerra, un hecho que fue celebrado por la prensa de la República.[2] Quizás es por eso que, en plena guerra, se publicara por fin la primera novela de Hemingway en España, si bien no en español. El editor barcelonés José Janés tradujo su libro *The Torrents of Spring* al catalán en 1937. Esta publicación, de todas formas, es de poca relevancia: la novela evidentemente llegó a un número pequeño de lectores, limitado a aquellos que hablaban catalán y que podían comprarse una poco conocida obra de ficción en los difíciles años de la guerra.[3]

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[1] Hemingway visitó España casi todos los años entre 1923 y 1933, con la excepción de 1930 y 1932.

[2] Por ejemplo, en abril de 1937 apareció una entrevista con Hemingway en el diario *Ahora* en la que el periodista alaba su apoyo al Gobierno republicano, y critica la actitud de intelectuales españoles.

[3] Para más detalles sobre esta publicación, véase el libro de Douglas LaPrade *La censura de Hemingway en España* (Salamanca, 1991).

El triunfo de las tropas sublevadas en 1939 tuvo consecuencias para la publicación de la obra de Hemingway en España. Poco después de la guerra el Gobierno de Franco publicó una lista de autores prohibidos en el país, y el nombre de Hemingway figuró en ella (Villanueva 10). Este hecho no es sorprendente: por una parte, el autor había apoyado al bando republicano en la Guerra Civil, y había escrito una polémica novela ambientada en plena contienda. Por otra, muchas de sus narraciones eran de una cuestionable moralidad para el Régimen conservador y tradicionalista de Franco. Novelas como *The Sun Also Rises* o *A Farewell to Arms* contienen un lenguaje crudo y escenas de borracheras, sexo y violencia que sin duda iban en contra de los ideales que el Gobierno mantenía y que los censores oficiales protegían.

Lo que resulta sorprendente, no obstante, es que pocos años más tarde los censores sí permitieran la publicación de dos novelas de Hemingway, *Torrents of Spring* y *The Sun Also Rises*. Hay que tener en cuenta que estas dos obras salieron a la venta en un momento de cambios políticos que tuvieron repercusiones en todos los aspectos de la sociedad y cultura española, incluido la literatura. Hacia el final de la Segunda Guerra Mundial el Gobierno de Franco reconoció que necesitaba la ayuda de otros países para salir de la miseria económica en que se encontraba desde la Guerra Civil. Al ver que ganaban los aliados, Franco se esforzó en distanciarse de toda relación con los países vencidos, ya que esperaba, por una parte, beneficiarse de la ayuda internacional que tanta falta le hacia a España, y por otra, ser incluido en la comunidad de naciones que se formó al final del conflicto. Desafortunadamente para el dictador, en 1946 las Naciones Unidas decidieron aislar a España, un hecho que forzó a Franco a cambiar algunas de sus prácticas. En la segunda mitad del decenio de los cuarenta el Régimen empezó a permitir más libertades a sus ciudadanos con el objeto de mejorar su imagen en el exterior e intentar ganarse así el apoyo y la ayuda de Gobiernos occidentales. Estas medidas tuvieron varias consecuencias en la sociedad española. En cuanto a la literatura, el Gobierno empezó a ser algo más tolerante en su censura a las obras publicadas. Como dice el crítico estadounidense Douglas LaPrade en su libro *La censura de Hemingway en Espana*, "fue el deseo de España de atraer al turismo y a las inversiones extranjeras lo que condujo a los censores de Franco a ser más indulgentes" (8).

Tan indulgentes fueron que las primeras publicaciones de las obras de Hemingway aparecieron en España ya en 1946 y 1948. LaPrade no considera que estas publicaciones hayan ocurrido por casualidad, sino que las entiende como una consecuencia de los cambios políticos del Régimen: "Reconociendo que muchos norteamericanos dependían de los escritos de Hemingway para sus impresiones sobre España, el Gobierno español se dio cuenta de que su receptividad con respecto a las obras de Hemingway indicaría a Estados Unidos que España estaba permitiendo una mayor libertad de información" (9). En otras palabras, el crítico considera que la autorización para publicar las primeras obras de Hemingway en España fue estratégica, realizada con el objeto de dar una imagen de país libre y democrático, además de pro-americano, ya que Hemingway representaba el norteamericano por antonomasia. Aunque esta tesis de LaPrade es difícil de comprobar, subraya la increíble coincidencia de la aparición de estas primeras publicaciones de las obras de Hemingway en España y los cambios de la política exterior e interior que ocurrieron en esos mismo años. [4]

Las obras elegidas para su publicación llaman la atención. En 1946 la editorial Albón publicó en un mismo volumen *The Torrents of Spring* y el cuento "The Undefeated." La decisión de publicar esta novela de Hemingway, la misma que eligió Janés en 1937, es otra vez curiosa ya que es quizás la obra menos conocida del autor, y la historia narrada era algo escandalosa para la España de entonces. De hecho, una crítica de la novela apareció en el libro *Crítica moral y literaria,* publicado por el grupo religioso *Acción Católica* en 1952. Los críticos de este libro la calificaron como obra "dañosa" y avisaron de que "no debe leerse" (González

[4] El aislamiento que las Naciones Unidas había impuesto a España no duró mucho tiempo. Ya en 1947 Estados Unidos votó contra la resolución de mantener al estado español aislado, y en 1948 la ONU permitió que España participara en algunas de sus organizaciones.

Ruiz 53). El cuento "The Undefeated," por su parte, trata de un torero mediocre que, a pesar de su mala suerte en la plaza, se niega a jubilarse. No había nada censurable en este cuento que versa sobre el honor, la valentía y la lucha contra la adversidad de la fortuna. Lo que resulta interesante de esta publicación es que, tras estar su nombre incluido en una lista de autores prohibidas, una de las primeras obras de Hemingway que los censores aprobaron era una en la que éste ofrece una visión personal y subjetiva sobre un tema tan español como las corridas de toros.

Lo mismo ocurrió en 1948 cuando José Janés publicó, prácticamente sin censura, *The Sun Also Rises*, la famosa novela de Hemingway que transcurre entre París, Pamplona y el valle del río Iratí, y que tiene como telón de fondo las fiestas de San Fermín. Su contenido no se parece en nada al de "The Undefeated," pues en esta novela las peleas, las borracheras y los problemas amorosos entre los personajes chocan claramente con los ideales y la moral tradicional promovida por el Régimen. El censor, no obstante, no tuvo problemas para aprobar la publicación del libro. Quizás el entusiasmo que Hemingway muestra en la novela por la fiesta taurina y la admiración que siente hacia el torero Pedro Romero compensaran los aspectos más cuestionables de la novela. También es posible que la publicación sirviera otros fines, como LaPrade sugiere: "los censores reconocieron que el escenario español de la novela sirvió al propósito propagandístico que hizo tolerable el decadente tono moral de la obra" (18). La propaganda a la que se refiere es la de la España turística y folclórica que se puede deducir de una lectura de esta novela de 1926; es la imagen de España en fiesta que el Gobierno quería vender al exterior y también promocionar en el interior, en la todavía deprimida sociedad española de la posguerra. Es evidente que Hemingway era, lo quisiera o no, un promotor del turismo español, y lo único que los españoles tuvieron que hacer fue aprovecharse de ello.

Estas publicaciones, de todas formas, no tuvieron casi ninguna repercusión en el mundo literario español de finales de los años cuarenta. Recibieron escasa atención por parte de los críticos, y lo poco que se escribió sobre ellas fue muy negativo. *The Torrents of Spring* pasó desapercibida por la crítica literaria (no así la moral, como acabamos de ver), y los comentarios publicados acerca de *The Sun Also Rises* fueron muy duros con la forma en que Hemingway describía la fiesta de San Fermín, las corridas de toros y España en general. Estos análisis no animaron a los lectores españoles a conocer la obra del famoso norteamericano, a no ser, como dijo un crítico anónimo de la revista *Triunfo,* que fuera para ver "cuán grande puede ser la impermeabilidad de un extranjero ante nuestro ambiente" (27). Es evidente que los editores y censores oficiales del Régimen fueron más abiertos a la obra de Hemingway que los críticos, un hecho que retardó un poco más la publicación regular de la narrativa hemingwayana en España y el estudio crítico de la misma.

Hacía falta una obra trascendental para captar la atención de todos los críticos y del público español, y esa obra fue *The Old Man and the Sea*. Ya en 1952, año en que la novela apareció en Estados Unidos, algunos críticos españoles publicaron artículos sobre toda la narrativa de Hemingway, incluida ésta su más reciente novela. Ricardo Gullón, por ejemplo, escribió un artículo titulado "Las novelas de Hemingway" en el que analiza su obra con detenimiento, y tiene duras palabras para algunos de sus libros anteriores como *To Have and Have Not* y *For Whom the Bell Tolls*. Pero estos juicios negativos no influyen en su valoración de la nueva novela de Hemingway, pues reconoce que en esta novela el autor: "parece haber hallado el sentido de la vida, la explicación de la vida y la justificación de su tarea en cuanto cronista e intérprete del hombre eterno, de la simple y abnegada humanidad del sufrimiento" (5). Como veremos más adelante, muchos críticos compartieron esta perspectiva sobre la obra de Hemingway: aunque eran críticos con algunos de sus escritos anteriores, *The Old Man and the Sea* merecía su elogio.

Dos años después de la publicación del artículo de Gullón la Academia Sueca otorgó a Hemingway el Premio Nobel, un acontecimiento que mereció amplio comentario en la prensa española, y que sin duda animó a los lectores a conocer su obra. Así es evidente que a finales de los años cuarenta y a principios de los cincuenta muchas cosas empezaron a cambiar en

cuanto a la disponibilidad y consideración crítica de las obras de Hemingway en España. Aunque en la primera posguerra sus obras fueron prohibidas por el Gobierno, poco después hubo algunos intentos de traer su narrativa a los lectores con las publicaciones de 1946 y 1948. Pero la falta de apoyo por parte de la crítica mantuvo la obra de Hemingway fuera de los círculos literarios y alejados del público lector. No fue hasta la publicación de *The Old Man and the Sea* cuando se empezó a considerar seriamente la narrativa del Premio Nobel, aunque también iba a influir la presencia del autor en el país a partir de 1953.

La vuelta de Hemingway a España

El año 1953 es clave en la relación personal y literaria entre Hemingway y España. A nivel personal, en julio de ese año el escritor volvió al país por primera vez desde la Guerra Civil. Había jurado que no volvería a España hasta que sus amigos detenidos como prisioneros políticos fueran liberados, y por ello tardó casi quince años en regresar. El mismo autor reconoce en su libro *The Dangerous Summer* que temía que no le dejaran entrar en el país, pero cruzó la frontera española sin problemas. En ese momento pocos españoles conocían su obra, aunque sí habían oído hablar de él. Como relata José María Iribarren en su estudio *Hemingway y los San Fermines*:

Aunque muchos hubieran oído hablar de él (y no bien muchas veces), su obra era casi desconocida. No en Pamplona, en Navarra, ¿llegaríamos a doce los que habíamos leído *Fiesta* en la edición argentina de Santiago Rueda hecha en 1944? [5] Lo dudo. Muchos, sí, habían visto en España para entonces la película *Forajidos* Pero ¿quién conocía su *Adiós a las armas* o su *Muerte en la tarde*? ¿Y cuántos españoles — ¡qué pocos!— habían podido leer *Por quién doblan las campanas, Las nieves del Kilimanjaro* o *El viejo y el mar*? Nada tiene, por eso, de extrañar que en 1953, cuando Ernesto no era todavía el 'Premio Nobel' de Literatura, fuesen tan pocos sus admiradores, y fuesen muy escasas las personas que se acercaban a él para que les firmase un autógrafo (131-132).

A pesar de este desconocimiento general de la narrativa de Hemingway, ya en 1953 aparecieron varios artículos en la prensa española que hablaron del interés que el autor tenía por España y que le dieron una cálida bienvenida. Un ejemplo relevante es el artículo que Octavio Aparicio, el hermano del Jefe Nacional de Prensa y Propaganda, Juan Aparicio, publicó en *El Español*, una revista ligada al Régimen. Aparicio entrevistó a Hemingway durante aquellas fiestas de San Fermín de 1953, sólo unos días después de la vuelta del autor al país. En el artículo habla de Hemingway con cariño y humor, llamándole "célebre novelista" y recreando una imagen aventurera del escritor. En vez de evitar el asunto de sus controvertidos libros sobre España, Aparicio trata al tema directamente, con una visión abierta y comprensiva: "Él ya estuvo otras veces en España, aunque en sus escritos no nos haya sabido ver. Pero eso es cuestión del cristal con que se mira" (62). Quizás se equivocara al escribir sobre España, pero Aparicio resta importancia a ese hecho y transmite una buena imagen del autor.

La actitud hacia Hemingway que este periodista tenía sirve como ejemplo de lo que era la actitud de la prensa más cercana al Régimen franquista. Contrario a lo que se hubiera esperado, siempre fue muy bien recibido por los medios de comunicación ligados al Gobierno. Estos se dieron cuenta en seguida de que Hemingway no quería hacer pronunciamientos ni declaraciones sobre la guerra ni la dictadura; lo que quería era volver a su querida España para disfrutar de ella, asistiendo a corridas y fiestas, visitando ciudades, bebiendo vino y charlando con la gente. No sólo no era una amenaza al Gobierno sino que casi servía como modelo de ciudadano ejemplar en la época franquista: aunque estaba entre los "vencidos" de la Guerra Civil, no guardaba rencor ni hablaba en contra del Régimen o sus programas. Se divertía asistiendo a corridas y viviendo la cultura española, y siempre sonreía cuando las cámaras le apuntaban. En 1954, 1959 y 1960 por ejemplo, la imagen de un Hemingway jovial y aficionado apareció en el No-Do, los noticiarios y documentales que se proyectaban en todos los cines del país y que

[5] Se refiere a una edición clandestina puesto que no se aprobó la importación legal de este libro hasta dos años después.

estaban controlados por el Gobierno. La prensa nacional y local también publicaba fotos y entrevistas con el autor en sus varios viajes al país a lo largo del decenio de los cincuenta. El Gobierno no evitaba ni ignoraba a Hemingway; muy al contrario, se aprovechaba de sus visitas para ofrecer al público una imagen agradable de España.
Sin duda, toda esta atención a su persona atrajo la atención a su obra, especialmente *The Old Man and the Sea,* que también llegó a España en 1953. Esta novela hizo que los críticos por fin le dedicaran líneas en sus artículos; animó a los editores a proponer la publicación de más libros suyos; y provocó que el público lector se interesase por sus narraciones. Porque esta novela, declarada una obra perfecta por los críticos, fue perfecta sobre todo para introducir en la España de Franco la hasta ese momento ignorada obra de Hemingway.

The Old Man and the Sea en la España del medio siglo

La trama de *The Old Man and the Sea* es bastante sencilla. Después de mucho tiempo sin suerte, el viejo y pobre pescador Santiago se adentra más en el mar y pesca un maravilloso pez espada. Durante todo el día, la noche, y el día siguiente está unido al pez por el sedal, aguantando dolor, hambre, cansancio, heridas y soledad. Aunque lucha para matar al pez, llega también a quererlo y a admirarlo por la forma en que pelea por su vida. Por fin Santiago consigue matarlo, no sin un gran esfuerzo. Le ata al costado del barco y vuelve hacia el puerto, pero la sangre derramada atrae a los tiburones y éstos poco a poco van devorando al pez. Santiago lucha contra ellos sin armas, casi sin fuerza, con rabia y con amor por el gran pez, aun cuando sabe que no tiene oportunidades de vencer. Cuando llega al puerto sólo queda el esqueleto, pero Santiago está sereno. Puede aceptar la pérdida del pez puesto que sabe que lo ha dado todo en su lucha.

Como se puede ver, no hay nada censurable en esta obra de Hemingway. Si bien novelas anteriores como *The Sun Also Rises* o *A Farewell to Arms* contenían temas y un lenguaje que los censores del Régimen podían oponer, no ocurría así con *The Old Man and the Sea.* Santiago es un héroe épico, digno de admiración, y alguien con el que todos los lectores españoles podían identificarse, pues el gran mérito de esta obra reside en que no sólo fue una novela que no causaba problemas entre los censores, sino que también tenía un tema y un mensaje que gustaban a todo tipo de lector. A los españoles de pensamiento más conservador y preocupados por la moralidad de los libros, el noble personaje de Santiago no les podía ofender: era un modelo de los viejos valores de la dignidad y el honor, del saber luchar y perder con orgullo porque se ha trabajado bien. Las varias referencias simbólicas a Santiago como Cristo en la cruz le hace, además, un personaje perfectamente aceptable para el Régimen católico de Franco. A la vez, Santiago era atractivo a los españoles más alejados de la ideología conservadora del Régimen, o sea, a los vencidos de la Guerra Civil española. Estos podían identificarse con el protagonista, ya que como él eran perdedores, pero tenían que encontrar dignidad en su derrota y seguir adelante, luchando por sobrevivir a pesar del ambiente desolador. Las referencias a Cristo no causaban rechazo a nadie porque no apoyaban ninguna idea específicamente religiosa sino humana: Jesucristo es un modelo universal de sufrimiento, sacrificio y bondad, y al relacionarle con Santiago, Hemingway le da a éste un significado trascendental.

El estilo de esta obra también encajaba con el cambio en la narrativa que los jóvenes escritores españoles de principios de los años cincuenta estaban impulsando. Aunque había excepciones, la literatura de los años cuarenta estaba plagada de obras de un tono triunfalista y exaltado, y de una técnica narrativa decimonónica que estaba totalmente desvinculada de las corrientes vanguardistas de la literatura europea. La prosa directa y sencilla de Hemingway, su económico uso de las palabras precisas para describir desde el acto más simple hasta la emoción más profunda, contrastaban con la literatura publicada anteriormente en España. Libre de propaganda e intenciones secundarias, las palabras que contaban la historia de Santiago no escondían más que las emociones que provocaban en el lector, y éstas eran de las más nobles. La obra de Hemingway servía como un modelo a los

escritores nacientes, y su huella es perceptible en varias obras de esta generación.[6]

La forma en que *The Old Man and the Sea* se publicó en España señala la amplia aceptación que tuvo. Después de aparecer en marzo de 1953 en la versión española de la revista *Life*, la novela se publicó en otro medio de comunicación, pero de mucho mayor alcance. El periódico conservador *El Alcázar* publicó la novela entera durante dieciocho días casi consecutivos, concretamente entre el 17 de noviembre y el 11 de diciembre de 1954. Este diario también publicó en estas fechas una entusiasta reseña de la novela en la que el crítico alababa la obra y celebraba el que Hemingway hubiera ganado el Nobel. Incluso tenía palabras positivas para *For Whom the Bell Tolls*, un hecho extraordinario considerando que el autor siempre manifestó su apoyo a la República. La aparición de esta reseña y del texto completo e ilustrado de *The Old Man and the Sea* en este periódico, de tendencia claramente conservadora y tradicional, confirma lo que ya venimos viendo sobre la relación de Hemingway con España; esto es, que a pesar del rechazo inicial de su obra y persona tras el fin de la Guerra Civil, ya en 1954 Hemingway era considerado un "amigo" de la España oficial. Su más reciente novela merecía una publicación en los medios de comunicación afines al Gobierno, donde alcanzaría muchísimos más lectores que en una revista como *Life* o en forma de libro. Por otra parte, esta publicación también nos indica que había ya un interés general por conocer la obra de Hemingway, puesto que los editores no hubieran publicado, durante dieciocho días, una novela que no fuera del interés del público.

Es más, la publicación de *The Old Man and the Sea* en España es importante porque hizo lo que no hizo la de *The Sun Also Rises* o *Torrents of Spring* unos años antes: animó a los críticos a prestar atención a la obra de Hemingway, y no sólo a la novela del viejo pescador, sino a toda su narrativa y a la evolución de la misma. Como en ese momento los relatos de Hemingway no eran conocidos en España, los críticos tenían la tarea de presentar toda su obra a los lectores españoles, desde sus primeros escritos hasta *The Old Man and the Sea*. En sus comentarios muchos críticos destacan la evolución de la temática hemingwayana, una observación que ayudó a la recepción de su obra en el país. El crítico José María Castellet, por ejemplo, recoge la teoría de Philip Young y describe cómo el héroe de Hemingway progresa desde el pesimismo e individualismo en novelas como *The Sun Also Rises* y *A Farewell to Arms,* a la solidaridad y compromiso a una causa en *For Whom the Bell Tolls*. Este sentimiento de unión y solidaridad culmina, según Castellet, en *The Old Man and the Sea*, novela en la que el personaje hemingwayano lucha y pierde, pero por fin está en paz consigo mismo. Como dice Castellet, "El Hemingway de 1929 hubiera acabado la obra en plena desesperación individualista. El de 1952 lo hace con la resignación que surge de la aceptación total de la vida" (1).

Al identificar una evolución positiva en la narrativa de Hemingway, críticos como Castellet invitaban a los lectores a descubrir al famoso autor, independientemente de lo que pensaran de su obra anterior. Aunque algunos críticos no tenían problemas con sus otras narraciones, otros sí las consideraba inmorales o equívocas, especialmente en lo que respecta a *For Whom the Bell Tolls*. Por ejemplo, en un artículo elogioso sobre *The Old Man and the Sea* el crítico Alberto Clavería no puede evitar una breve pero dura crítica de la novela sobre la guerra, y ruega a sus lectores que ni piensen en esa novela: "Olvidemos, españoles, ese título. De lo contrario no podríamos hablar bien de Hemingway" (1). Otra crítica viene de Enrique Sordo, que habla de aquella malograda novela que se llamó "*Por quién doblan las campanas*" en un artículo que alaba otros aspectos de su narrativa (358). También llama la atención la cabecera que introduce el artículo de Victor de la Serna sobre *The Old Man and the Sea*: "Papa no volvería a escribir *Por quien doblan las campanas*" (23). Es evidente que Hemingway había provocado la ira de algunos por haber escrito sobre la Guerra Civil, y que este hecho podría repercutir en

[6] Por ejemplo, en las obras de Ignacio Aldecoa, Jesús Fernandez Santos, Luis Goytisolo o Ángel María Lera, por nombrar sólo algunos. Véase mi estudio *La Recepción de la narrativa de Ernest Hemingway en la posguerra española* para un análisis comparativo de estas obras con las de Hemingway.

cómo los críticos consideraban su obra. A su vez, algunos rechazaban el pesimismo e individualismo de sus primeros escritos. Por eso era tan importante que críticos como Castellet identificaran una evolución en su obra, que hablaran de un "nuevo" Hemingway que escribía sobre temas nobles y tenía ideas diferentes a las expuestas en su obra anterior. Como dijo Antonio Rabinad en un prólogo a *The Old Man and the Sea*, con este libro Hemingway "ha superado la desesperanza se ha salvado" (1916). Todo indica que dicha salvación fue esencial para introducir su obra en el país.

Después de la publicación en España de *The Old Man and the Sea* en 1953, las editoriales empezaron a solicitar el permiso necesario para publicar otras obras del célebre norteamericano. En 1955 apareció una versión censurada de *A Farewell to Arms*, y entre este año y los dos siguientes se publicaron casi todos sus cuentos.[7] *The Sun Also Rises* volvió a editarse varias veces, y *The Dangerous Summer* apareció en *Life* en 1960. Así iban llegando a los españoles todos los libros de Hemingway, incluso *For Whom the Bell Tolls*, que se publicó unos años más tarde, en 1968, cuando Franco todavía estaba en el poder. Los críticos españoles continuaron su labor de analizar y dar a conocer la obra de Hemingway, y si bien sus valoraciones se inspiraron muchas veces en las de críticos extranjeros, también ofrecieron nuevas perspectivas sobre sus obras de ambiente y tema español.

La historia de la recepción crítica de la obra de Hemingway en España no empieza con la llegada del autor al país en los años veinte ni se limita al ambiente taurino que tanto le gustaba.

La obra de Hemingway llegó a ser valorada y apreciada por los críticos y los lectores españoles gracias a la breve novela del viejo pescador, que se publicó en España en 1953. *The Old Man and the Sea* era una obra cuyo contenido y mensaje fueron totalmente aceptados y admitidos por los censores del Régimen, y también era inocua para cualquier crítico o lector preocupado por la moralidad de los libros. Lejos estaba ya el Hemingway de personajes solitarios y desesperados, de actitudes duras e individualistas. Ya no se leían palabras malsonantes ni escenas inmorales, sino todo lo contrario: un personaje humilde y bondadoso se afana en cumplir una tarea durísima pero esencial, y la prosa empleada para contar su historia era tan sencilla y noble como el personaje descrito. Esta obra tan humana no contenía nada censurable, y este hecho permitió que el libro se publicara en España sin problema, y que los críticos empezaran a analizar la narrativa hemingwayana, tantos años obviada en el país.

[7] Luis de Caralt publicó sus cuentos en varias colecciones: *Las nieves del Kilimanjaro* (1955), *Los asesinos* (1956) y *Relatos* (1957). Los únicos cuentos

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G.R. Owst: The Sermon Exempla in Medieval England

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Abstract

This paper is a subjective exposition on Owst's classic work "Literature and Pulpit in Medieval England." It briefly explores and analyzes Owst's research and discussion on the sermon exempla, a literary form which has had a major influence on the function and form of literature, poetry, drama and fiction in the Western literary experience.
Although the sermon exemplum (sermon exempla) was the most common form of preaching used by medieval English clergymen for imparting biblical history, teachings and principles, it also slowly evolved into a very effective means by which the more humanist and secular education of the medieval Englsih commoners took place. The subject matter explored and critically examined within the parameters of the sermon exemplum ranges from the moral, spiritual and philosophical to the personal, social, even the scientific. Rich in humor, wit, satire, imagery and metaphor there is hardly a topic in the medieval experience that goes unexplored within the exemplum. It was this literary, one might say, genre that became instrumental in the evolution of the art and discipline of reading, critical thinking and the over-all general appreciation of literature during the middle ages.
Owst points out that although these sermons possessed little or no original creativity of their own, they did, however, provide a wealth of ideas and stimulus for fiction, drama, poetry and the novel for authors such as.Chaucer, Spencer, Shakespeare and Boccaccio. Even
Today the sermon exemplum's influence is still notable in the standard nursery tale, the cautionary fable and parables for children, such as those authored by Theodor Geisel, otherwise known as "Dr.Seuss," and Shel Silverstein, as well as the modern-day Sunday-school lesson, comic books, etc.—all of these in one way or another find their literary roots in the medieval sermon exempla. It could even be effectively argued that this literary form was a fundamental element in the establishment of what we now call our "western literary tradition."

KeyWords:exemplum/exempla,sermon/preaching, moral anecdote

Resumen

En este artículo se entrega un planteamiento subjetivo sobre la obra clásica *Literature and Pulpit in Medieval England* de Gerald R. Owst. Se analiza brevemente su investigación y conclusión realizada acerca de los ejemplarios durante el sermón. Los ejemplarios o *exempla* son la modalidad literaria que ha tenido más impacto al moldear y establecer la literatura, poesía, drama y ficción de la vida Occidental.
Pese a que los clérigos ingleses predicaron a veces usando ejemplarios durante los sermones (*sermon exempla*) para impartir historias, enseñanzas y principios bíblicos, poco a poco se transformaron en un medio eficaz para que la educación humanista y secular de los plebeyos medievales ingleses se expandiera. La temática se estudiaba y analizaba a fondo dentro de los parámetros de los ejemplarios durante el sermón y variaba de lo moral, espiritual, filosófico a lo personal, social, incluso científico. Llenos de humor, ingenio, sátiras, simbolismo y metáforas, no hubo tema que los ejemplarios medievales no hayan abordado. Este género literario —si así puede llamársele— fue clave para que evolucionara el arte y disciplina de la lectura, el pensamiento crítico y la apreciación cabal de la literatura en la Edad Media.

Owst señala que aunque los sermones poseían poca creatividad u originalidad, éstos entregaban una riqueza de ideas y estímulos en la ficción, drama, poesía, y en novelas de autores como Chaucer, Spencer, Shakespeare y Boccaccio.
Hasta hoy la influencia de los ejemplarios durante el sermón es notable: cuentos infantiles, cuentos con moralejas o parábolas; por ejemplo, las de Theodor Geisel, conocido también como *Dr. Seuss*, y Shel Silverstein, o las lecciones en las escuelas dominicales actuales, comics, etc. Estos textos encuentran de alguna u otra forma sus orígenes literarios en los ejemplarios medievales. Por tanto, se puede argumentar que este género fue parte esencial para establecer la actual "tradición literaria occidental".

Palabras claves: ejemplarios, sermón, anécdota moralista

The most common and effective form of preaching among medieval English preachers was the sermon exempla. There is scarcely an aspect of life that in one way or another goes unexplored and/or critically examined within the scope of this, one might say, literary genre. From which ever perspective one approaches the sermon of example, i.e., morally, spiritually, philosophically, socially, scientifically, linguistically, one finds a mode of oratory and discourse rich in humor, wit, satire, critical thinking, imagination, and religious principle. Greatly instrumental in the development of the art and discipline of reading and the appreciation of literature during the middle ages, these sermons were also responsible for much of the seminal thinking that would eventually manifest itself in the Protestant Reformation and latter the European Renaissance. Some of the more historically recognized English preachers such as Bozon, Bromyard, Mannying, Rypon and others, were inspired to begin using this form of religious oration in their church services for two main reasons: 1) Christ Himself, as stated in The Saint James New Testament, Mark 4, verse 2, "taught them many things in parables"(152), and 2) because of the well known story related by the priest/historian Saint Bede discussing the miserable failure of a bishop who habitually used this subtle and intellectual approach on his English audience, and how his replacement by a preacher much less literate, but preaching through anecdotes, parables and examples, "succeeded in converting well nigh the whole of England"(152).

Conceptually and structurally the sermon exempla can be either true or fictitious in that their function is not to expound nor necessarily promote Biblical doctrine but provide examples of moral spiritual principles that relate to the human experience and which can be internalized and practically applied to the social/moral life of the individual. This lack of artistic restriction also allows the preacher to draw not only on traditional Christian sources, such as the Old and New Testaments and imagery to define and exemplify the spiritual and moral precepts being conveyed, but leaves him free to draw on the richness of secular, pre-Christian, pagan and classical sources as well. Another important conceptual quality of the sermon exempla, and medieval sermons in general, was the avoidance of involving the sermons in the larger universal spiritual concepts and complicated abstractions such as, for example, the question of anthropomorphism with respect to the nature of Jesus the Christ; mankind should, however, definitely know the difference between those personal and social behaviors that lead to loftiness and nobility and those that lead to abasement and humiliation.

In terms of structure, the imagery of the exempla, for the most part, was centered in the concrete and the practical. This was more than likely due to the primitive level of reader consciousness than any inherent incapacity for abstract reasoning. The common man basically
came to an understanding of God through a personal relationship with a specific saint, which served as a kind of mediator between himself and the Creator. Personification of vices and virtues, such as the seven deadly sins, was therefore a common method used by preachers to assist this primitive consciousness in its ability to identify and differentiate between desirable and undesirable human qualties and behavior.

An integral part of the sermon exempla was the use explicit moral principle to illustrate moral ideals and sensitize conscience. One superb example of this usage of the concrete is found within the category of the "moralized anecdote." This mode of exempla served as a didactic and at times very humorous device for increasing understanding as to the necessity for not only living a spiritual life in general, but in particular was very effective at creating awareness with respect to the moral and spiritual requirements that should govern the relationship between man and wife in the sphere of the home and other practical familial concerns. Owst points out that this mode of exempla take its subject matter essentially from specific local and community sources and experiences. The example he cites is taken from the *Speculum Laicorum*:

A certain man, who had a greedy wife, roasted a fowl for them both to eat. When the bird had been roasted, his wife said to him, "Give me the wing!" And taking it she ate it up, and likewise devoured alone every part of the fowl. Her husband, who watched her, said at length, "You have eaten up the

whole thing yourself: there is nothing left but the spit. It is only fair that you should have a taste of that too!" And with that spit he beat her handsomely (164).

This same type of humorous moral anecdote also proved a very effective means by which to expose and criticize fellow-clergymen. As competition was not only quite common but also somewhat intense between the "regular" and the "secular" clergy, both would often resort to ridicule and mocking through anecdotes in order to illustrate the failures and weaknesses of their competitor(s) while aggrandizing their own piety and virtue. These competing clergymen presented their anecdotes to their audiences with a more or less humorous and comic spirit in an attempt to humiliate by satire and irony instead of directly deriding or insulting one another. One to which Owst alludes involves a rich commoner on his death-bed who had his very abundant treasure chest set in front of him as he lay dying. By the time the priest arrived to help him draw up his will, the dying man had lost the power of speech. The priest then suggested a plan to the family members in which a "Ha!" from the dying man would be taken as a sign of agreement to the priest's proposals with respect to the proper benefactors of his will and estate, by remaining silent the dying man was in disapproval. All agreed to the idea and the priest turned and addressed the victim:

'Do you wish to bequeath your soul to God after your decease, and your body to Mother Church for burial?' And the latter replied—'Ha!' Then said the priest to him 'Do you wish to leave twenty schillings to the fabric of your church, where you have chosen to be buried?' But the other made no reply and kept a complete silence. Forthwith the priest pulled him violently by the ear, whereat the man cried—'Ha!' Then said the priest 'Write down twenty schillings for the church fabric: for see, he has granted it with his "Ha!"' After that the priest pondered how he could get for himself the chest with the aforesaid treasure. So he said to the sick man--'I have some books, but I have no chest to keep them in. That coffer over there would be most useful to me. Would you like me, therefore, to have that coffer to put my books in'? But the other said nothing whatever to these remarks. Then the priest pinched his ear so hard that those who were present declared afterwards that the pinch drew blood from the man's ear. Then (the dying man) in a loud voice said to the priest before the all—'O you greedy priest, by Christ's death, never shall you have from me as much as a farthing of the money which is in that chest!' Having thus spoken, he turned to his devotions and expired. Accordingly, his wife and relatives divided the money between them. This happened in England, so it is said (165).

These comic sermon-anecdotes, the focus of which centered mainly on the vices, as opposed to the virtues, of the clergy, not only reflect the moral concerns of the English medieval preacher and pulpit and the creative wit and satire through which these concerns were expressed, but indicate a keen awareness as to the need for the establishment of a more perceptive and critical eye on a profession that had a regular tendency to fall into severe lapses of spiritual corruption and degradation. This tendency more often than not vicitmized the common man and his family through extortion, bribery, blackmail, and other infractions of civil law. The reader must also appreciate, or at least be cognizant of, the strong sense of realism, or what we might refer to as the 'raw humanity' expressed in these moral anecdotes. Owst in this same connection observes here that it is these sermons with their colorful and creative wit that set the foundations for a "new and conquering Humanism," which, armed with the figurative weapons of satire, irony, metaphor, and example, would eventually "provide a large part of the basis for the sense of humour and comedy that would later emerge in Renaissance drama"(168).

These sermons were also effective at expanding the common people's vision and awareness as to the world and their involvement in the human experience. Impressions and observations recorded by travelling priests, missionaries and friars provided much of the material for these sermons. There is a clearly defined concern for the social, moral and spiritual condition of humanity reflected in these stories of travel, experience and adventure. The degenerate condition of the medieval feudal socio-economic system is freely and openly criticized, satirized, even blatantly attacked,

as is the immoral and treacherous nature of the cruel and oppressive landlords, or as they are commonly referred to in many exempla, "the others in far away lands" (176), who unconditionally and without question control and manipulate the system to their own social, political and economic benefit. It must also be pointed out, however, that although these sermons had the effect of broadening awareness as to the world, they also reinforced and inspired a sense of ethnocentricity and/or class, even racial, superiority leading inturn, in many instances, to glaring social prejudices within medieval English consciousness.

A focus of many of these stories and anecdotes was on the life style of the so called "aliens" who were generally classified by the peasants and commoners as mercenaries, thieves, and beggars, or anyone else who could not be placed within the established social context or the commonly known territorial parameters. Even, or maybe especially, the above mentioned landlords, who were usually far removed geographically from their lands and property, more often than not were classified by the laymen in terms of this same "aliens" category—most of the time with a very strong emphasis on the "thief" characteristic. Others fell within the category of morally degenerate fringe groups such as highwaymen, vagabonds and vigilantes. Friars travelling through Italy provided some fairly instructive material on the quite questionable moral and spiritual conditions of this society. One such friar indicates that travelling alone without the protection of armed soldiers, even within the city, was extremely dangerous for both merchants and pilgrims on their way to Rome and that even the armed escort should be dealt with very cautiously in that his collusion with the enemy, sometimes from within the ranks of the friars themselves, was always a distinct possibility. The friar continues, 'The swarm of mercenaries that infests Italy only tends to maintain disorder, ever increasing the destruction and spoiliation of towns and castles alike' (174). He goes on to point out that the state is in constant political and social turmoil as well as internal warfare and that the anarchy inherent in mob-rule is prevalent everywhere (174). Owst cites one story that reflects the nature of this condition in a somewhat ironic tone. A group of brigands who turned their sons out upon the road to assault and plunder the passers-by were known to adhere to the motto of: 'Those who have gold or silver or other things of use upon their person, you shall plunder. Those who carry nothing, or those whom you cannot overwhelm, you are to allow to pass on, for the benefit of your father's soul' (175)!

The sermon exempla were also very effective at providing the audience with graphic examples of divine chastisement administered to an unchaste, rebellious and/or degenerate people. Warning-visions were related to remind the community of the need for strict obedience to church law and doctrine and the deadly fate that awaited those in positions of temporal and spiritual power who transgressed the bounds of justice and abused their divinely ordained power and position. *The Cistercian Odo of Cheriton* tells of the vision of 'King William Rufus beholding himself devouring the hands of Christ' (159). Owst suggests that the spiritual, or at least the clerical, interpretation of this horrific vision centers around two flagrantly cruel acts of which this king was unquestionably guilty: 1) his ruthless destruction of churches and towns merely to appease his savage and degenerate nature, and 2) his imposition of extremely unfair and unjust taxation upon the subjects of his realm (159-60). These types of gruesome stories were also quite common among friars and were very effectively used to frighten and warn those, committed to the religious order of life, i.e., other friars, clerics, prelates, pardoners, priests, monks, summoners, nuns, etc, regarding to the severe penalties in store for transgressing the moral/spiritual codes that defined their moral and spiritual conduct. Another warning-vision that Owst refers to from the same *Odo of Cheriton* deals with a nun with a reputation for unquestioned chastity and stainless purity with whom King Richard I had fallen in love. Rather than see him, or be seen by him looking upon her with sensuous desire, she took it upon herself to preempt the punishment for this transgression, which was most certainly inevitable, and blinded herself by tearing out her eyes then having them sent to the King (160).

Even though most medieval preachers drew freely on classical as well as pagan traditions for both ideas and images, there was still some question in the mind of church officials as to just how much a good Christian minister should depend on these 'outside' sources. The educated and more liberal divines made extensive use of pagan philosophies and classical verse which referred to astrological images such as "Jupiter omnipotens" and "Divina Venus," and which succeeded in drawing the wrath of orators such as Master Ralph of Acton, who was convinced that instead of 'trafficing in demons,' the Christian preacher should be praising the Almighty and condemning those preachers who left the Gospels out of the sermon (179). Other classical images and characters that fell under suspicion of the official eye were the Chimera, the Harpy, the Hydra, the Labyrinth, the warring Titans, the Scylla and the Charybdis, and numerous other classical Greek and Roman mythical gods, monsters and legends.

However, the enlightenment afforded by many of these pagan philosophies and classical legends regarding moral and spiritual issues is undeniable. They clearly and very effectively exemplified and elucidated the moral principles and precepts in question. Owst refers to Austin Friar, John Waldeby, who, while discussing the theme of "Carnal Delectation," very succinctly moralizes on lust, a special vice of prolific practice among the prelates of the medieval English Church, employing the particular legend of Orpheus and Argus,

Argus with the hundred eyes signifies each prelate, who ought to have eyes in every direction, seeking in advance to avert the perils of those committed to his charge. Whence the prelates in Ezechiel and in the Apocalypse are Called 'beasts full of eyes, before and behind.' Orpheus Singing sweetly to his lyre is the Flesh with its promptings to Lust, which sends to sleep all the eyes, siezes and cuts off reason which like a head should direct man as the head directs and rules the members (187).

Within the tradition of the sermon exempla, and its corresponding moral anecdote, it is certain that one of, if not *the,* most important functions, was didactic. Owst states that "certain types of popular sermon might almost be described as forerunners of the modern University Extension Lecture" (188). The sermons coming from the English pulpit in the latter years of the middle-ages began to deal with the world of nature and in one way or another touched upon practically every observable natural element and event. Preachers who for decades had been relating the mysteries of God, the gods and heaven, and focussing primarily on man's spiritual and moral problems, deficiencies and development, were now beginning to explain the mysteries of nature as they perceived and understood them. The pulpit began to resound with ideas and theories regarding such topics as the nature of clouds, the rays of the sun, the moon's halo, the changing seasons, the nature of the creative processes taking place within and around the earth, which as stated in Albertus' *de Propietatibus Elementorum*, bryngeth fortheg so many thinges of dyvers kyndes, as corne and gresse, flowers and trees, metals and precious stones of sundre vertews. And the skill is this: the firmament is rownde abowten the erthe, and the erthe stondeth but as a poynte in the midward; and therefore the bemes of the sonne and the steres gadere therto, and ther thei reste? (192).

The nature of the animal kingdom, herbs, healing qualities of roots, flowers and leaves, even the spiritual and moral effects of these elements are discussed. Again referring to Albertus, 'The leaves, fflowres and ffrute be vertuous to kepe and cause continence and chastite, iff thei be caste in howses, or borne upon man.' Further he explains that if 'the fruit off gthyus herbe Criste Jhesu by sprynkytt and trewyd in the howses off owr sawles wyth continuall and besye devocion, than pur continence, chastite, and clennes shall not ffeyle' (193). Holcot discusses the properties of the magnet and the stone, Myrc indicates astronomical distances in a rough attempt to explain the various properties of the universe and its immensity. Optical phenomenon is discussed by Bromyard. One outstanding metaphor used by Bromyard in his discussions on the attrubute of humility is especially instructive,

Anyone at the bottom of a deep well (here used as a metaphor suggesting lowliness and humiltiy) can see the stars in clear daylight (a metaphor suggesting a deeper sense of spiritual sensitivity and

perception), or at least would see the heavens more vividly than another person who was not standing in so deep and dark a spot (194).

Falling stars, rain storms, the tides of the sea, the eclipse, the planets all became subject matter in themselves as well as providing very effective concrete symbols, images and metaphors by which to exemplify and illustrate spiritual law and moral principles (195).

The lunar eclipse was a common metaphor used to by many preachers of the sermon exempla to elucidate the spiritual problems that occur when 'other' priests and prelates become obstacles between the common people and the light of the spirit as expressed in the teachings of Christ. As a result of this "occultation," as it were, the relationship between God and man is simply cut off and men's souls are kept in the darkness of spiritual ignorance as the earth is physically darkened when the moon during a solar eclipse interposes itself between the sun and the earth. Owst cites a sermon rich in metaphorical allusion which very effectively reinforces this eclipse idea:

With thre thynges the material sunne is maad derk fro men: that is, with ny3t, and with cloudes and with the eclipce. The thridde thyng that letteth the schynynge of the sunne is the eclipce 3e schulleth understonde that the derknesse of the eclipce is of no defaute in the sunne, as it semeth in mennis si3t. But, as clerkys seyn, whan the noone is directli be-twixe the erthe in which we dwellen and the sunne, than is causid the eclipce. Ri3t soo, whan man of holi cherche, that is, prelates and prestes which principalli shulden take li3t of kunnynge of the sunne of cristis lawe, as the comen peple, with al hire power stoppynge and hydynge fro hem the verrei knowyng ther-of, than is caused a greet goostli eclipce of the sunne of cristes li3t and his lawe in cristen mennes soules (190).

A summary/transcription of the above explains that there are three natural or material elements which inhibit or block the light of the sun and make the earth dark: night, clouds and eclipses. The third thing that inhibits the light of the sun is the eclipse. We should understand that the darkness of the eclipse, however, has nothing to do with the sun as it might seem to our eyes. The eclipse should be understood, as the clergymen say, when the moon is directly between the earth where we dwell and the sun, then there is an eclipse of the sun's light. So, too, it is with the clergymen of holy church, that is, the prelates and priests, who take the coming of the sun (Son), which is the light and law of Christ, to the common people. But they, with all their power, block and hide from men the sun or light and knowledge of Christ's teachings. This, then, obscures the light and law of Christ, the Son, and causes a great spiritual darkness (eclipse) in the souls of Christian men (KTD).

The animal kingdom also provided many interesting examples for these preachers to expound upon various moral and social principles. These stories probably have their roots, as Owst suggests, in the Oriental fable and were also used to stimulate wonder and awe as well as entertain the listener. They were fond of using beasts both actual and mythological: birds, bees, lions, panthers, bears, fish, urchins, elephants, the hippopotamus, etc. One such anecdote (however humorously erroneous) on how to catch an elephant is especially noteworthy: An Olyvantehath no joyntes in his lymmys, and therefore he may never bowe; and when that he wyll reste hym he lenythe him to a tree. And so, when what men be in purpose for to take hym, then wehn he is asbsent, they go and cutt this tree almost a-two. And when this beste is dysposyd for to go and reste hym, then he gothe to this tree and lenythe hym there to; and then sodenly he fallythe downe, and so he is taken. And by no menys he may not a-ryse, by cawse that he hathe no joyntes (198).

A summary/transcription of the above reads as follows: An elephant has no joints in his limbs and therefore he cannot bend over. And when he rests he has to lean against a tree. And when the hunters want to catch the elephant they wait until the elephant is gone. Then they approach the tree and cut it in two leaving it sufficiently intact to stand. When the elephant returns and leans against the tree to rest, the tree suddenly falls down and the elephant is captured. There is no way he can escape his captors because he has no joints or limbs to allow him to rise up stand to support himself (KTD).

It is in this didactic and educational function that one of the most important ironies in the history of the Christian church resides. Owst perceptively questions, "Could minds thus awakened and stirred be expected to stop further inquiry at the arbitrary bidding of the priesthood, where no actual barriers existed" (189)? Little did the church know that in allowing the religious sermon to include these vast amounts of new 'secular' knowlege, it was inspiring a demand and a taste for intellectual growth and development that would result in creating just the right conditions for its own fragmentation and disintegration and would eventually lead to its demise. In the later years of the middle ages, as history demonstrates, the unassailable principle, as expounded by church officials, 'Thou shalt not melle the no farthur, but to believe as holychurche techeth the plenly' (189-90), would be forced to confront a much stronger and louder plea 'Lord, give thou to me wysdom that standith about the setis' (190)! Indeed, we see the deeply entrenched foundations of simplistic blind faith being severely challenged here and it would eventually find its most critical expression in the Reformation instigated mainly by Martin Luther and John Calvin and would find severe critical assent and reinforcement in the coming Age of Reason.

Something should also be said in this same connection as to the influence of these sermon exempla on literature in general. Owst suggests that although these sermons possessed no original creativity of their own they nevertheless provided a wealth of ideas for fiction, drama, poetry and the novel for many of the western world's greatest authors. Chaucer, Spencer, Shakespeare all drew liberally from the material contained in these sermons, as did Boccaccio, whom Owst considers "the very father of Renaissance wits and humanists" (150). It would be safe to say that one of the major effects of these sermons was to set the pattern for the foundations upon which would evolve the literary standards for almost all writers, certainly within the western literary tradition, from the Renaissance to the present. Even the nursery tale, the cautionary fable and parables for children (the work of Theodor Geisel, otherwise known as "Dr.Seuss," and Shel Silverstein are two outstanding examples of contemporary authors who have produced a wealth of work within this genre), as well as the modern-day Sunday-school lesson, comic book stories, etc.all of these in one way or another owe their existence to the medieval sermon exempla.

The sermon exempla, although traditionally associated with the English medieval religious experience, are still very much used in modern-contemporary church sermons, t.v. evangelism and preaching throughout the Christian world. Although the imagery is taken from our experience within the modern world and is therefore somewhat more psychologically and socially complex, the objectives of the sermon exempla remain very much the same, i.e., to expound on moral and spiritual truths, to warn non-believers of the severe consequences of their unbelief, to warn the believers as to the spiritual dangers inherent in succumbing to the temptations and trappings of worldly desire, and to challenge those who call themselves Christians to spiritualize their lives and bring their attitudes and behaviors into conformity with the will of God as expressed by Jesus Christ in the New Testament.

We should be reminded here, too, that the modern expression of these sermons reaffirms the traditional precept that long, laborious and sophisticated intellectual discourse, cerebrally oriented, basically bores and alienates. The sermon exempla, on the other hand, directed towards the heart and emotions of the individual capture the true spirit and the essential objective of the concept of preaching by:

1) inspiring the believer to a deeper emotional and spirtual awareness as to the need for the fear and love of God in one's heart.
2) encouraging the believer to maintan constant contact with the 'creative word,' the source of his spiritual inspiration, through disciplined and habitual reading of the Bible.
3) increasing obedience to Biblical principles, truths and guidance, and
4) motivating the individual believer to live an exemplary Christian life as proclaimed and exemplified by Jesus and as, hopefully, promoted by the church.

*G. R. Owst, Literature and Pulpit in Medieval England, (New York: Barnes & Noble, 1961).

"Technology and Immediacy: A Study in their Co-Existence"

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Abstract

This study examines how students respond to the limits created by the absence of proxemic nonverbal classroom immediacy inherent in technology mediated distance foreign language education classrooms. Through the examination of immediacy, the purpose of this study was to answer the question as to whether traditional (face to face) classes and those taught via interactive television are the same in terms of student satisfaction with the course and its instructor. To do this, two groups of foreign language teacher trainees, one interacting in a live classroom, and one using interactive television, were surveyed after taking the same class whose syllabi, activities, evaluations, and teacher were the same, but whose delivery differed. Respondents' evaluations indicate negligible differences in levels of satisfaction between the two groups. Given the consistent evidence in previous investigations concerning the importance of immediacy in live classrooms, reasons for the minimal differences found in this study are discussed.

Keywords: immediacy, nonverbal, distance education, foreign language education.

Resumen

Este estudio examina cómo responden los estudiantes a los límites creados por la ausencia de inmediatez de proximidad no verbal de aula inherente en las salas de clases de lengua extranjera a distancia mediada por la tecnología. A través del estudio de la inmediatez, el propósito de este estudio fue responder a la interrogante respecto de si las clases tradicionales (cara a cara) y las enseñadas vía televisión interactiva equivalen a lo mismo en términos de satisfacción estudiantil respecto del curso y su instructor. Para hacer esto, se encuestó a dos grupos de profesores-alumnos de lengua extranjera, uno que interactuaba en un aula en vivo, y otro que usaba televisión interactiva, ambos tomando el mismo curso cuyo programa, actividades, evaluaciones, y profesor eran el mismo, pero con diferente forma de entrega. Las evaluaciones de los encuestados indican diferencias leves en los niveles de satisfacción entre los dos grupos. Dada la sólida evidencia proporcionada por las investigaciones previas en relación a la importancia de la inmediatez en las aulas en vivo, se analizan las razones de las diferencias mínimas que se encontraron en este estudio.

Palabras claves: inmediatez, lenguaje no verbal, educación a distancia, educación de lenguaje extranjero.

With the surge of technology in education across Chile and the rest of the world, important questions need to be answered about its efficacy. One need not delve further than a quick navigation of the internet to realize that all of the universities throughout Chile are using technology-mediated resources to meet the growing demand for continuing education. In fields so tied to human communication as language learning and education are, it is necessary to assure ourselves as educators that we are moving in the most pedagogically sound direction.

Face to face interaction in the live classroom has been the principal instructional mode for so many years, that some foreign language teacher educators may question the use of technology mediated instruction that they perceive could potentially limit the social, interactive learning process. Many techno-skeptics cite the Orwellian-propagated idea of the de-humanizing effects of technology without realizing that indeed the advent of technologically based communication has made interaction over distance much more accessible. In fact, early perceptions of computer mediated communication relegated its efficacy to information exchanges and deemed it inappropriate for social and relational interactions (O'Sullivan et al. 463). Still today, modern day educational Luddites[1] mourn the loss of classroom immediacy, or the "verbal and nonverbal behaviors that reduce the physical and/or psychological distance between people" (Mehrabian), when in reality the "impersonal" nature of technology such as interactive television may be more relative than once thought.

In general, immediacy behaviors signal approachability, indicate availability for communication, augment sensory stimulation, reveal interpersonal warmth and closeness (Andersen), and reflect a positive attitude on the part of the sender toward the receiver (Mehrabian). It seems logical then, that immediate interactions would enhance classroom relationships and in turn, student learning. Indeed, the importance of studying immediacy in instructional settings becomes apparent when one considers the research that has demonstrated a consistent, positive relationship between frequency of immediacy behavior and a myriad of fructuous educational outcomes. For instance, teachers who exhibit immediacy generate more positive student affect (Chesebro 135); increase student affective learning (Plax et al. 43); stimulate greater student state motivation (Christophel 323); receive higher instructional ratings (Abrami et al. 446); raise perceptions of cognitive learning (Richmond et al. 574); enhance retention of course instruction (Messman et al. 184); and promote learning by decreasing student apprehension (Chesebro et al. 59).

Even though research has suggested that immediacy cues are an important element in effective teaching, relatively little is known about how students respond to the limits created by the absence of proxemic nonverbal classroom immediacy inherent in technology mediated distance foreign language education classrooms. Through the examination of immediacy, the purpose of this study is to answer the question as to whether traditional (face to face) classes and those taught via interactive television fare the same in terms of student satisfaction with the course and its instructor in foreign language education classes. Understanding these learner responses might help teachers involved in distance education classes deal more effectively with immediacy.

Instructional immediacy can be exhibited through both verbal and nonverbal channels. While the *verbal* immediacy messages are equally feasible whether the teacher is in a traditional, face-to-face classroom setting or is teaching via synchronous interactive television, specific *nonverbal* cues are problematic due to the limitations imposed by the absence of physical proximity. Those verbal behaviors that researchers have deemed as indicative of teacher immediacy include sharing personal examples, posing questions, using humor, addressing students by name, praising students, initiating discussion, using inclusive pronouns like "we" rather than "I," conversing off-task, encouraging out-of-class communication, and providing feedback (Gorham 44). Thus, be it from a setting where one is able to meander among desks, or from a simultaneous broadcast beamed in from cyberspace, verbal immediacy is attainable.

However, that is not the case with those specific nonverbal immediacy cues that

depend upon physical proximity to carry them out. While some nonverbal immediacy cues like using gestures, displaying relaxed body postures and movements, smiling, and using vocal expressiveness (Gorham 44) are applicable in live classrooms as well as technology mediated ones, others like moving around the room, reducing physical distance between teacher and student, and making physical contact through touch (Gorham 44) are virtually impossible due to the restrictions created by the camera and geographic separation. Eye contact, another nonverbal immediacy cue, poses an interesting dilemma in this study as to a certain extent teachers can achieve it on a group level by gazing into the camera, yet on the other hand, it is not accomplished on an interpersonal level.

Because these nonverbal behaviors are the primary immediacy cues that distinguish the live classrooms from the technology mediated ones, a closer look at the research on these cues may illuminate more clearly the challenges that teachers in technology mediated classrooms who desire immediacy enriched environments may face. For example, research strongly suggests that more immediacy is communicated when people face one another directly (Mehrabian), and that when social interaction occurs in close proximity, the frequency and duration of touch is a valid measure of liking and interpersonal closeness (Andersen et al.). In the classroom context, researchers discovered that if a teacher refrains from touching, in those situations where it is expected, students may experience feelings of rejection and isolation (Hurt et al.). When physical nearness is not possible, direct eye contact can enhance psychological closeness between teachers and students (Andersen). The establishment of eye contact with both the group of students as a whole as well as with individual students not only makes each student more attentive, but impedes the negative feelings that might otherwise exist if eye contact between teacher and student is not maintained (Bishop 50; Breed).

Although previous investigations demonstrate that immediacy is an important element in teaching efficacy, no studies have been done that target how the absence of specific immediacy behaviors, in particular those whose utilization depends upon physical proximity, impact students' course and teacher evaluations. Thus, this study seeks to identify the differences between the levels of course and teacher satisfaction between two groups of foreign language teacher trainees: those who had the opportunity to interact in close physical proximity with the instructor, and those whose only exchange with the teacher was over interactive television. To make this identification, the same foreign language education course, using the same syllabus, activities, evaluations, and teacher was taught to two different groups, followed up by a formal evaluation that surveyed students' responses.

1. Background to the study

1.1 Changing Demographics

Iowa is a state located in the middle of America's "heartland." From 1990 to 2000, immigrants made up about two thirds of Iowa's population growth. In 1985, just 4.6 percent of Iowa's school children were minorities. In 2000, those numbers jumped to nearly 10%. During the 1990's the number of English Language Learners (ELLs) in Iowan schools increased by 177 percent (Krantz et al.). To meet the educational and linguistic needs of Iowa's rapidly growing immigrant population, the public school system responded by instituting English as a Second Language (ESL) programs from kindergarten through high school, thus creating a huge demand for state certified ESL teachers. For this reason, a distance education program, taking the form of an ESL endorsement, was created by one of Iowa's small state universities and taught via the Iowa Communications Network (ICN).

1.2 The Technology

The ICN is 3,300 miles of fiber optic lines with about 780 remote locations that serve the state through interactive video and advanced telecommunication services. The Network allows users such as hospitals, state and federal government, libraries, schools, and higher education to communicate via interactive, high quality, full-motion video; high speed internet connections; and telephones (Iowa Communications Network).

While originating at one site, the system has the capability of broadcasting into any number of remote sites. With just a push of a button on an individual's microphone at any site, a student can immediately exchange ideas with the speaker (whether it be the teacher or a fellow student), and this exchange is broadcast to the entire group.

1.3 The Participants

The 29 participants in this study were students of two sections of a summer course entitled, "Cultural Aspects of Language," a program requirement of the university for state certification in ESL that was taught over the ICN through the Continuing Education Program. One of the sections was composed of students who already had an undergraduate teaching degree and who were working toward their Masters in TESOL, while the other section was made up of students seeking an endorsement, a specific certification to teach ESL for teachers who are already licensed to teach in another subject area. Because of the low supply/high demand situation of ESL teachers in Iowa, roughly two thirds of the 29 participants were already teaching ELLs in sheltered or pull-out ESL programs. The students ranged in age from 25 to around 60 with teaching experience varying from 2 to over 30 years. There was only one male.

2. Procedures

Both sections of the course, "Cultural Aspects of Language" used the same syllabus, texts, and activities, and were taught by the same professor. The main difference between the two sections was that for the first one, comprised of 16 students, the professor traveled to the three remote sites throughout the duration of the four week, three hour a day class. That is to say, for the first week, she originated her class from one site, broadcasting to the other two. The second week she taught from another site and so on. Thus, this group interacted with physical proximity that enabled the professor to use all of the verbal and nonverbal immediacy cues defined previously. However, even though the researcher will refer to this group as being in a "live" or "face to face" learning environment, there was a considerable amount of time that each of the three sites participated in the class via interactive television. The second group of the same course, who the author will refer to as "technology mediated," was composed of 13 students at five different sites. The professor originated from the university site, never meeting any of the students in person throughout the duration of the experience. In other words, the nonverbal immediacy cues that depend upon physical proximity were absent.

A learner-centered methodology was implemented throughout the two classes. Students often worked in small groups and dyads on specific tasks and activities designed and facilitated by the instructor. While the small groups were used to encourage conversation and debate, whole group interaction was usually reserved for giving instructions and reporting back. Individuals also reflected on suggested topics through a dialogue journal which each often shared with the group as a whole. Teacher-frontedness was avoided. Students were expected to do extensive readings outside of class, maintain a vocabulary log, and take responsibility for presenting (in pairs) at least one chapter from the text.

At the end of each course, the office of Continuing Education at the University sent each student an official evaluation form which they were invited to complete and return to the University.

2.1 The Survey

The official evaluation form used by the Continuing Education office contains two sections. In the first, there are 8 Likert type items ranging from 1 (low) to 7 (high). Table 1 lists them in order. Students are instructed to circle the number that most closely indicates their level of satisfaction with the contents of each statement.

3. Results

Table 1 contains the average responses of the two groups of students on the course evaluation survey. The numbers represent the average level of respondent satisfaction by class to each item. The

highest score possible was 7; the lowest, 1. The first column contains the questions; the second reveals the responses of the students who participated in face to face interactions with the teacher; the third presents the data of the students who received training only by interactive television; and the last column shows the difference in averages between the two groups.

Questions	Live Class Responses	Technology Mediated Responses	Average Difference
1. Overall opinion of the course	6.75	6.2	0.55
2. Purposes and objectives were made clear	6.5	6.6	0.1*
3. Objectives of the course were met	6.75	6.4	0.35
4. Course emphasis was what was expected	6.75	5.6	1.15
5. Amount of material covered was appropriate	6.0	6.2	0.2*
6. Convenience/Accessibility of classroom	6.75	6.4	0.35
7. Presentations were interesting	6.63	6.2	0.43
8. Overall assessment of the instructor	7.0	6.4	0.6

Table 1: Course Evaluation Form Average Responses by Class
*Instances where difference favored the off-site responses.

The data in Table 1 demonstrates that the average responses by class show a minimal difference in students' feelings of satisfaction toward the course and the overall evaluation of the teacher. In fact, only item 4 had a difference between the two groups of over a point (on a 1 to 7 scale). Although the overall differences were so slight as to be insignificant, it is interesting to note that in 6 of the 8 items, the difference in the average responses of the groups favored the students that had face to face interaction with the teacher, while 2 of the 8 items indicated higher satisfaction on the part of the group who was taught exclusively by interactive television.

4. Discussion

As mentioned earlier, research suggests that immediate teachers are not only evaluated more highly, but their courses also receive higher scores in student satisfaction. If a healthy portion of immediacy is generated by behaviors associated with physical proximity, it would seem logical that technologically mediated courses, where geographic distance separates the teacher from the student, would fare less in student evaluations of the course and the teacher than those classes where the teacher interacted in a live environment. In the technologically mediated class in this study, the professor was unable to wander among the students as she taught, look encouragingly into the eyes of a student struggling with a difficult concept, reach out and touch a student on the shoulder in passing, or even shake a student's hand upon meeting them for the first time. Why is it then, that the differences in student satisfaction toward the course and its instructor between the live classroom and the technology mediated one were negligible?

First, one must consider the notion of interaction. Moore proposed three distinct types of interaction in distance education: 1) *learner-content*, where students examine and process the course information presented during the educational experience; 2) *learner- learner*, where communication occurs between two or more students in the class whether it be in small groups or interpersonally; and 3) *learner-instructor*, which includes in-class interaction as well as out-of-class advising, Emailing, and telephone conversation. Moore postulated that distance was a pedagogical phenomenon rather than a function of geographic

separation, which he claimed exists in face to face as well as distance classes.

The classes involved in this study were planned to foster the interaction among the students at each site through small group activities and dyadic exchanges. There was also an emphasis on making learners more autonomous by having course expectations that included intensive interaction on the part of the individual with the two principle texts and supplementary material. Although learner-instructor interaction was highly encouraged during the class, the focus was taken off of the teacher as the principle player. Both groups of students took equal advantage of using other means of communication outside the classroom to interact with the teacher, like Email and the telephone. Because so much of the interaction placed the teacher on the periphery and the key players were the students themselves, students in both classes may have had their immediacy needs met in alternative ways.

Another factor that may have contributed to the results found in this study is that all of the students were adults with previous teaching degrees. Their maturity and finely-honed study skills make them much less teacher-dependent than other student populations. Sampson (104) states, "All learning requires a degree of motivation, self-discipline, and independence on behalf of the learner, but these aspects are arguably more pertinent in the case of distance learning, where the student is largely self-directed and unsupervised, and expected to be more autonomous." Most of the previous investigations cited in this study were carried out in live classrooms where the variables of motivation, self-discipline and independence may not be as crucial to success. Distance learners, by the nature of the educational medium they have chosen, are much more aware of their own responsibility in learning, morphing the role of the teacher to more of a facilitator than provider of affective approachability.

Coinciding with the minimal teacher dependence are the different expectations students in technology mediated classrooms have concerning immediacy. Booth-Butterfield and Noguchi (289) stated, "Students' perceptions of teachers' behaviors relate to their expectancies for the learning environment, and these expectancies impact ratings of teachers' behaviors." Although nonverbal immediacy has consistently proven positive for classroom interaction, students still have their own expectancies of teachers' behaviors generated from within their understanding of the limits of technology. Distance education students understand when they enroll that their learning environment is different, and therefore will not create false expectations for teacher nonverbal behavior.

Finally, there is the possibility that the absence of specific nonverbal immediacy cues can be compensated for by other types of behavior that indicate approachability and closeness. Among those nonverbally transmitted cues that researchers have deemed as indicative of immediacy that would be impossible to manifest due to physical distance and camera restrictions include moving around the room, getting closer to students, and to some degree, touching. However, there are other nonverbal cues that are not affected by the use of technologically mediated communication that could be used to enhance closeness on the part of the teacher toward the student. These include behaviors like eye contact, gestures, relaxed body position, smiling, and vocal expressiveness, not to mention all of the verbal immediacy behaviors that effective teachers employ. That is to say, a teacher's smile may be just as affectively inviting as her touch upon a student's shoulder.

5. Conclusion and limitations

Just as the live classroom is limited in its ability to reach multitudinous audiences simultaneously, synchronous video technology including interactive television, has its own fetters. Among these are the obvious restrictions that the lack of teacher-student physical proximity brings. The question for this study was whether these limitations affect students' satisfaction with the course and its instructor. The results of this investigation indicate that there are minimal differences in the satisfaction expressed by adult foreign language teacher trainees in technology mediated environments and live classrooms concerning their course and its instructor. Even though

previous investigations in live classroom settings consistently demonstrated that nonverbal immediacy cues resulted in various positive educational outcomes, the responses to the participants in the two separate classes in this study showed that the nonverbal cues that technology mediated instruction restrict are not mitigating factors in the evaluations of students toward their course and their instructor.

Although this study was successful in producing evidence about the role of specific nonverbal immediate behaviors on students' course evaluations, its limitations must be noted. One of the serious concerns that the teacher of the technology mediated class had from the beginning of the course was the isolation of three individuals who worked alone at each of their sites, creating the need for using telephones to carry out their class activities. This impediment to learner-learner interaction may have also had an effect on these students evaluation of the course and instructor, since so much of the methodology implemented necessitated cooperation among learners.

Also, because only a small group of learners in a specific foreign language education class was examined, these data cannot be generalized to represent student responses in other settings or groups. Learners in the same or different learning situations could have different reactions.

Further studies in this area might also want to consider the differences between two groups of learners who are participating in classes that are *purely* technologically mediated and live. In this study, the group the author refers to as "live" indeed received a considerable amount of instruction via interactive television in that the teacher could only be at one of the three sites at a time.

6. Pedagogical implications

Given the consistent results of previous research concerning the pivotal role of verbal and nonverbal immediacy in achieving student satisfaction in traditional classrooms, and considering the steps taken by the teacher of the classes in this study to limit the negative effects due to the absence of nonverbal immediacy behaviors that geographic separation bring, teachers of interactive, technology-mediated classes may want to consider two important elements in their planning and delivery. One of the crucial parts in planning for a televised teacher "performance" is to eliminate the tendency to become as one of my colleagues so aptly described, a "talking head." Literature propagating learner-centered approaches to teaching abounds within the field of applied linguistics and language teaching education, but nowhere is this concept as important as in technology-mediated, distance education. When teachers focus on facilitating group dynamics rather than being at the center, they are able to provide efficient classroom routines and smooth transitions, organize instructional tasks logically, and understand how to group students accordingly, whether individually, in dyads, small groups, or as a whole to encourage specific types of learning (Scarcella & Oxford). As more learner-learner interaction and learner-material interaction is encouraged, attention and responsibility for learning shifts from the "talking head" on the television screen to the individual learner.

This learner-centered shift, however, although it does remove the teacher from the center of the interaction, does not totally eliminate the important role the teacher must play. In facilitating learner-centered, technology-mediated classrooms, those verbal and nonverbal immediacy behaviors that are possible had best be considered by the affectively-minded teacher. Albeit touch and physical proximity foster close human relations, a smile and a kind word go a long way in signaling approachability, indicating availability for communication and revealing interpersonal warmth and closeness.

According to David Wright, of the *Boston Phoenix*, the term *Luddite* dates back to the early 19th century, the dawn of the Industrial Revolution, when a group of English radicals fought vigorously against the technology of the time. The original Luddites (named for their legendary leader Ned Ludd) were weavers disturbed by the new textile factories that threatened their livelihood.

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Una revisión conceptual de la calidad de la educación: Sugerencias para evaluación e indicadores de desempeño.

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Resumen

En la formación inicial de profesores está uno de los elementos fundamentales para implementar los cambios y mejoras que queremos lograr en la educación chilena. La educación en nuestro país debe ser elemento prioritario para lograr un desarrollo social y cultural acorde a lo que nuestros niños y jóvenes merecen.
Nada se logra con crear reformas en la educación, si no somos capaces de evaluar el avance de estos procesos de cambio; desde este punto de vista, la evaluación se hace imprescindible y sólo una evaluación auténtica, una evaluación de carácter cualitativo es la que más se acerca a la evaluación que queremos lograr.
Para avanzar en todo proceso, es necesario partir revisando los marcos conceptuales de aquello sobre lo que nos estamos preguntando; de este modo, surge la revisión que se presenta y que tiene que ver con lo que vamos a entender por los conceptos de calidad de la educación y evaluación.

Palabras clave: calidad, educación

Abstract

It is in the initial education and development of teachers that the fundamental element for the implementation of change and the betterment of Chilean education lies. Education in our country should be regarded as top priority if we wish to accomplish the social and cultural development that our children and youth deserve.
Nothing is accomplished by creating educational reforms unless we are able to evaluate the progress and effectiveness of this process of change; from this point of view evaluation becomes imperative, and it is only authentic evaluation of a qualitative nature that approaches our needs for effective educational evaluation.
In order to advance this process it is necessary to revise the conceptual framework of the current modes of evaluation. In this way we will be able to better understand what it is that makes for a better quality education as well as evaluation.

Keyword: quality, education.

1. Calidad de la Educación

A modo de introducción, se ha considerado realizar una revisión del contexto desde dónde hablamos de calidad.

En el marco de los esfuerzos nacionales encaminados a mejorar la calidad de la educación y, por ende, crear instrumentos que permitan evaluar dicha calidad. Ambos conceptos: calidad y evaluación son términos que vale la pena detenerse y revisar.

Hemos entrado en una etapa crucial de la Reforma Educacional. Entramos a abordar su núcleo más complejo, que son las transformaciones que requiere la relación entre el docente y sus alumnos. El gran desafío que tenemos es producir saltos cualitativos en los procesos de enseñanza y aprendizaje y con un énfasis mayor más que en la enseñanza, en el aprendizaje, viendo éste como una interacción de sujetos que aprenden y ya no sólo en una relación jerárquica profesor- alumno.

Considerando que la reforma educacional en marcha ha desarrollado una serie de innovaciones en los diferentes niveles y modalidades del sistema, tendientes a la búsqueda de respuestas diversificadas para atender las necesidades de los alumnos y alumnas, surge la necesidad de revisar estos principios que postula la reforma: equidad, participación, atención a la diversidad y calidad de la educación.

El tema de una educación de calidad presenta para su definición, la siguiente dificultad; esta dificultad radica en que la percepción de lo que es una educación de calidad depende del punto de vista desde dónde se mire, de quién es la persona que demanda una educación de calidad y desde qué lugar la formula (UNESCO/OREALC, 1994). Hay calidades para cada persona y para cada grupo; cada persona tiene una idea diferente de la calidad porque los criterios que se poseen son diferentes, porque sus necesidades, su historia y sus miradas son distintas.

Algunos autores han planteado la necesidad de ir más allá de los estudios cuantitativos de los resultados de la escuela para comenzar una investigación cualitativa no sólo basada en datos, sino en el análisis de los procesos educativos.

Es en este contexto que el tema de la calidad de la educación debe ser abordado. Mientras el problema de la cobertura fue tradicionalmente gravitante en el escenario de los sistemas educativos debido a la legítima preocupación por el acceso a la educación del máximo número de niños y jóvenes, los últimos tiempos han visto un vuelco hacia otro aspecto del desarrollo educativo, a medida que la educación básica tiende a generalizarse, el tema de la calidad y junto a ella la equidad ha empezado a ocupar un lugar relevante entre los responsables de la política pública y en los centros académicos.

El tema de la calidad en la educación es un tema largo de discutir, pero tal vez lo más importante de considerar es la reflexión por el tema y sus implicancias, ya no sólo con ambigüedad para un concepto, sino considerando que la calidad es un tema de todos, sobretodo de aquellos que estamos tan cerca de la formación inicial de educadores.

Cabe considerar también, que la calidad por ser de dominio público está intrínsecamente ligada al tema de la equidad; todas las personas tienen derecho a una educación de calidad. Se observa que en la práctica, resulta difícil distinguir entre calidad de la educación e igualdad de oportunidades (OCDE, 1991).

Como se puede observar, bajo el término de calidad, es posible identificar enfoques y conceptualizaciones de distinto orden.

De acuerdo con las recomendaciones de un estudio llevado a cabo por la UNESCO/OREAL en 1994, para que la calidad pueda ser expresada en distintos niveles, sugieren que se clasifiquen según el tipo de objetivos educacionales que privilegian y según el nivel del sistema educacional desde el cual abordan el problema.

Su estudio marca tres niveles de clasificación distintas que son los siguientes:

- Nivel escuela- sala de clases: La calidad de un sistema está determinada por el grado de cumplimiento de los objetivos definidos dentro de él mismo. El foco de evaluación de la calidad de los sistemas educativos es el proceso de enseñanza y sus resultados, así como las variables que

afectan el aprendizaje y rendimiento de los alumnos.

- Nivel escuela- comunidad: Lo importante es la pertinencia cultural del currículum escolar, con énfasis en la respuesta a las necesidades de los estudiantes y de su comunidad. La calidad se evaluará entonces en función de la capacidad de la educación para dar respuesta a las necesidades de los individuos y de grupos culturales. Esta clase de estudio supone un quiebre entre los contenidos y principios culturales de la escuela y aquellos a quienes está destinada, se haría énfasis en un carácter valórico de la calidad.

- Nivel escuela-sociedad: Las consideraciones macroestructurales serán las fundamentales en este punto, centrándose la atención en la relación educación- sociedad y en la capacidad de la educación para dar respuesta a las necesidades de la sociedad en su conjunto. Generalmente estos estudios evalúan la calidad en función de los efectos de la educación sobre el sistema económico y su impacto sobre la estructura social, la capacidad del sistema educativo para producir cambios a nivel global, para contribuir a procesos económicos, para resolver problemas causados por la delincuencia, para responder a las demandas del mercado laboral y, en fin, diversos aspectos resumibles en el impacto social de la educación

Tomando en cuenta los niveles anteriores, podemos asumir que la gestión pedagógica es la mayor gestora de estándares de calidad, debemos ver el acto pedagógico del aula como el núcleo de la educación, con el consiguiente rol atribuido al curriculum, a la psicopedagogía, a la didáctica y a las prácticas pedagógicas, entre otros, con énfasis diferentes en unas y otros, dependiendo del enfoque particular.

Ahora, las formas de acceder a esa calidad no tienen porqué ser las mismas para todos, calidad para todos, en un contexto de diversidad, es cómo acceder a la calidad definida para todos pero adaptada al sujeto individual o colectivo que la demanda.

Cabe señalar que la calidad puede ser vista desde dos perspectivas: una de ellas es la visión macro (el sistema nacional, los estudios internacionales) y la visión micro (lo local, la escuela, el aula y los alumnos) constituyen los dos grandes ejes en torno a los cuales se articulan las preocupaciones acerca de la calidad. Como se puede apreciar, se trata de una dinámica compleja entre sociedad e individuos; por una parte, la visión del desarrollo pleno de la sociedad y por otra, el de las personas. Por ejemplo, en América Latina, Schiefelbein (1990) adopta una macro perspectiva al considerar un conjunto de dimensiones de la calidad a nivel internacional, como otros autores, por el contrario, sitúan la discusión de la calidad a nivel de escuela.

Podemos potenciar ambas ideas anteriores y ver desde una perspectiva macro, el derecho a la educación y desde un nivel micro, la reorganización de las escuelas y la preparación del profesorado.

*El derecho a la educación. Pasando desde una intención expansionista desde el punto de vista cuantitativo, la concepción actual del derecho a la educación pasa necesariamente por la calidad de ésta, con un fuerte énfasis en la pertinencia social y cultural de sus contenidos. Las consecuencias de este nuevo enfoque implican:

*Preparación del profesorado y, por ende, el fortalecimiento de la formación inicial de profesores.

*La reorganización institucional (del Estado en sus tareas de orientación, evaluación y supervisión y de la función directiva en la escuela misma: liderazgo orientado al logro de los fines de la comunidad educativa, coordinando el trabajo de los distintos actores).

*Distribución equitativa de los conocimientos, habilidades y valoraciones mediante la compensación de los déficits de entrada y de la potenciación de la participación de los alumnos en las distintas dimensiones de la vida social.

Desde luego la importancia de una intervención pedagógica de calidad es innegable al abordar la calidad de la educación. La óptica de los procesos de enseñanza-aprendizaje contempla: la institución escolar, el currículum y a los profesores y directivos de los establecimientos. Debe haber base teórica de sustentación al movimiento pedagógico; con clara conducción y con estrategias amplias de participación.

2. Consideraciones sobre las Actuales Evaluaciones de la Calidad de la Educación.

En esta sección de este trabajo se revisa lo relativo a las formas y experiencias que se están realizando para evaluar la tan ansiada calidad de la educación.

Existe un creciente interés por la evaluación de los sistemas educativos, hay múltiples experiencias de construcción de indicadores internacionales de la educación, avalados por organismos internacionales como la OCDE, la UNESCO o la OEI, quienes han traducido dicho interés en proyectos concretos (Tiana, 1996).

La importancia de la evaluación de la calidad radica en la necesidad de conocer los procesos de conducción de los sistemas educativos, que en la actualidad se vinculan particularmente a aspectos tales como los logros en educación básica, los estándares de calidad, la pertinencia cultural y social del currículum y el funcionamiento de la educación, entre otros.

Desarrollar sistemas de indicadores para la evaluación del desempeño de las escuelas que incluyen no sólo aspectos relativos a los logros de los alumnos, sino también otros vinculados con el desempeño de la institución.

Generar modalidades para mejorar el uso de la información. "Adoptar fórmulas de comunicación de los resultados de las mediciones sobre la calidad de la educación que permitan a los ministerios, a las escuelas, a los padres y a las comunidades educativas adoptar y poner en práctica medidas de mejoramiento de los resultados y de las condiciones de control social del desempeño de las escuelas" (UNESCO, 1996).

Como puede apreciarse, de acuerdo a la cita anterior, existe un nuevo interés por la educación en todos los países, lo que trae por consiguiente, una importante preocupación por saber cuál es el desempeño del sistema educativo.

Cómo se puede determinar el desempeño del sistema educativo; puede hacerse a través de los indicadores o sistemas de indicadores (Casassus, 1999).

En su expresión más simple, los indicadores son tipos de información o conjuntos de mediciones que caracterizan e informan acerca del estado de un sistema educativo. No sólo caracterizan, sino que permiten mejorar la forma en la cual se plantean los problemas, diseñan nuevas líneas de acción y permiten formular nuevas preguntas, esto debido a su capacidad para apuntar hacia aquello que requiere un análisis mayor o una acción.

Ya no se puede hablar de un buen sistema escolar por el sólo aumento de la matrícula y la cobertura. En una visión centrada en la calidad, el ingreso de los niños al sistema determina cuándo empieza la pregunta acerca del desempeño y no cuándo este se logra; es por esto que la introducción de la medición de los aprendizajes efectivos como indicador de desempeño del sistema constituye un enorme avance.

"Aplicar criterios y procedimientos que permitan evaluar no sólo los resultados, sino también los procesos que siguen los alumnos para desarrollar los diferentes tipos de competencias. Ahora que en muchos de nuestros países, la orientación de los sistemas educativos se encuentra en proceso de transición desde la expansión cuantitativa hacia la calidad de la educación, es necesario crear indicadores cualitativos para complementar los cuantitativos en la evaluación de la calidad" (Tiana, 1996).

Para responder acerca del desempeño es preciso considerar los objetivos del sistema, pues deben considerarse para desarrollar los sistemas de indicadores con el objeto de verificar cómo se comporta el sistema en relación con esos objetivos.

Podemos darnos cuenta que cada nivel tiene sus propios objetivos, sus propias áreas de interés, por lo tanto cada nivel requiere sus propios indicadores.

En el nivel macro, se hace necesario llevar a cabo mediciones nacionales para determinar el nivel de competencias alcanzadas, estableciendo sistemas de medición y perfeccionando los métodos e instrumentos utilizados.

Desarrollar mediciones comparativas en distintos niveles. Establecer mecanismos de análisis regional de los resultados escolares a fin de llevar a cabo estudios de logros y de factores de rendimiento en los distintos momentos de los procesos educativos, en diferentes tipos de escuelas y de contextos.

Desarrollar sistemas de indicadores para la evaluación del desempeño de las escuelas que incluyen no sólo aspectos relativos a los logros de los alumnos, sino también otros vinculados con el desempeño de la institución.

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Tradicionalmente nos referíamos al desempeño del sistema educacional aludiendo a su eficiencia, en ausencia de otros indicadores de calidad se tiende aún a considerar a la eficiencia del sistema como indicador de su calidad; pero la eficiencia del sistema no dice nada acerca de qué y cuánto aprenden los alumnos.

Ya no se puede hablar de un buen sistema escolar por el sólo aumento de la matrícula y la cobertura. En una visión centrada en la calidad, el ingreso de los niños al sistema determina cuándo empieza la pregunta acerca del desempeño y no cuándo este se logra; es por esto que la introducción de la medición de los aprendizajes efectivos como indicador de desempeño del sistema constituye un enorme avance

La medición de la calidad del sistema, de los aprendizajes, de los profesores, entre otros, es un tema de especial relevancia a la hora de tomar decisiones, es en este paso donde debe estar actualmente nuestra mayor preocupación.

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Making Necessary Adjustments:Teaching Abroad in Indonesia

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Abstract

This article is an account of a semester-long academic teaching exchange in which a professor from the U.S. taught applied linguistics courses in the English department of an urban Indonesian university. A description of the professional fine-tuning made by the instructor in different areas of teaching due to local conditions, student characteristics, and institutional realities is given. Also addressed here are some of the personal adjustments required in cross-cultural faculty exchanges. The author aspires to an approach to teaching which takes into account the social and cultural factors that influence education in any given context, an orientation which has been described as "postmethod pedagogy" (Kumaravadivelu). Implications are also made for other university faculty who embark on educational exchanges and who may need to make changes in how they conduct themselves professionally and/or personally when they are in unfamiliar teaching and learning environments.

KeyWords: cross-cultural communication, higher education, international faculty exchange, Postmethod Pedagogy, Teaching English as a Foreign Language (TEFL)

Resumen

Este artículo relata la experiencia de una profesora universitaria de los Estados Unidos que impartió cursos de lingüística durante cuatro meses en el Departamento de Inglés en una universidad urbana grande en Indonesia. Debido a las diferencias en las condiciones para la enseñanza, características de los estudiantes, y otros factores, fue necesario hacer ajustes en el contenido planeado de los cursos, en el estilo y práctica de la forma de enseñar, y en la evaluación del aprendizaje del estudiante. Estos ajustes no fueron simplemente cambios cosméticos; más bien son parte necesaria de lo que Kumaravadivelu llama "pedagogía postmétodo". Este enfoque de enseñanza sostiene que "toda la pedagogía, al igual que toda la política, es un asunto local" (Kumaravadivelu 539), y que la enseñanza en un contexto particular debe tomar en consideración lo que hace que esa sea una situación única, incluyendo sus características socioculturales. El debate respecto de si los métodos de enseñanza están "muertos" está más allá del alcance de este artículo; sin embargo, Bell lo resume mejor cuando señala que "el postmétodo no implica necesariamente el fin de los métodos sino más bien una comprensión de las limitaciones de la noción de lo que significa el método y un deseo de trascender a aquellas limitaciones" (334).Se incluye aquí una descripción de los ajustes que hice como profesora en Indonesia en respuesta a las condiciones locales, al igual que un informe de algunos de los cambios en actitud y conducta que hice como persona. Finalmente, ofrezco algunas observaciones finales e implicancias para otros académicos que participen en intercambios educacionales en contextos de enseñanza/aprendizaje no familiares.

Palabras claves: comunicación transcultural, educación superior, intercambio internacional de universidades, Pedagogía de Post Método, Enseñanza del Inglés como Lengua Extranjera (TEFL).

1. Introduction

International teaching exchanges provide valuable opportunities for teachers and students to learn from each other and to build relationships that span cultural and other differences. However, teaching under new circumstances also requires extensive adjustment on different levels by the teacher.

This article chronicles the experience of a university professor from the United States who taught linguistics courses for four months in the English department of a large, urban university in Indonesia. Due to differences in the teaching conditions, student characteristics, and other factors, adjustments needed to be made in the planned content of the courses, teaching style and practice, and assessment of student learning. These adjustments were not just cosmetic changes; rather, they are a necessary part of what Kumaravadivelu calls "postmethod pedagogy." This approach to teaching holds that "all pedagogy, like all politics, is local" (Kumaravadivelu 539), and that teaching in a particular context must take into account what makes that situation unique, including its sociocultural features. The debate about whether or not language teaching methods are "dead" is beyond the scope of this paper; however Bell sums it up best when he says that "postmethod need not imply the end of methods but rather an understanding of the limitations of the notion of method and a desire to transcend those limitations" (334).

A description of the adjustments that I made as a teacher in Indonesia in response to local conditions is included here, as is an account of some changes in attitude and behavior that I made as a person. Finally, I offer some final observations and implications for other university faculty who embark on educational exchanges in unfamiliar teaching/learning environments.

2. Background

I have been teaching in universities for over twenty years. About ten years ago, I received a teaching and research grant in the Philippines, assisting with teacher training as well as carrying out research. Since 1997, I have taught courses in linguistics and language teaching in an English Department at a U.S. university. My department offers undergraduate and graduate degrees in Teaching English to Speakers of Other Languages (TESOL), and many of our students are practicing language teachers, while others are teachers in training. A large percentage of these undergraduate and graduate students will teach English in the U.S., but the students in their classes often come from varying language backgrounds. In addition, the majority of the international students will return to their home countries to teach, and some of our U.S. students will teach abroad after they graduate. "Internationalization" is a concept that is very real in my university and others throughout the world and involves "individual and institutional participation in academic, professional, and cultural experiences across national boundaries" (Biddle 9).

Over the years, I have developed a philosophy of teaching that contains some core values and practices. I respect the backgrounds and experiences of the people that I teach and, at the same time, I expect students to be open to different possibilities and viewpoints. I am committed to establishing and maintaining a relaxed atmosphere in my classroom, while balancing this with expectations for discipline and thorough inquiry. I want to challenge students to work beyond where they were, academically and personally, before they entered my classroom. I am also aware that I often must adjust what I am doing—whether this is how I conduct classes, structure assignments, grade students or any other area of teaching—in response to the goals and needs of my students.

3. Teaching in Indonesia

It was with this background and approach to teaching that I lectured for one semester in the English Department at the State University of Medan (UNIMED) in Medan, Indonesia on a teaching/research grant. Medan is a city of almost two million people, located on the island of Sumatra, the westernmost and second largest island in Indonesia. When I arrived in Medan in early February of 2004, I was informed that I would teach two sections of undergraduates in two subjects, sociolinguistics and language testing. Most of the students in my classes

were training to be English teachers, and the semester was already a week underway. I was excited about teaching the subject of sociolinguistics to multilingual students, yet at the same time challenged by the idea of teaching content in what for the students was a foreign language.

Then reality set in. In my four sections were a total of about 200 students. The smallest class contained 26, the largest 81. In Indonesia the temperatures are often between 26-32 degrees Celsius year-round (about 80 to 90 degrees Fahrenheit), yet the rooms in which I taught were not air-conditioned and there were no ceiling fans to even stir a breeze during the two-hour class sessions. Each classroom contained whiteboards, but I soon gave up the idea of using an available overhead projector since the electricity was usually out during the times that I taught. To add to this, students often had to bring extra chairs into the classroom to accommodate all of them, and this made the rooms even more crowded.

In addition to the difficult physical conditions, my students had no books, a library with only outdated materials, and no reliable computer facilities on campus. I was given a recommended curriculum outline for both courses the first day I came to the university, but these covered far more material than I thought manageable for one semester, even if the students' first language had been English. I also learned that students were taking ten to twelve subjects each semester, and this strengthened my resolve to streamline the syllabus and to build connections to make the content as comprehensible as I could within both courses. The purpose of these strategies was to help students clearly learn and then retain concepts, and then to help them apply these concepts to teaching in EFL classrooms. From week to week, I prepared lesson plans based on what I already knew and from books and from material in journal articles that I had brought with me, as well as from some books that I borrowed from the department's library. As I settled into my teaching, I was reminded of the image of building a bicycle while needing to ride it, and I was determined to get it built as soon as I could.

Another aspect of this teaching situation was the fact that there were very few foreign lecturers in the university, and I was the first outside faculty member in the English department in recent memory. The city of Medan is distant from the capital city of Jakarta and there are not as many resident foreigners in Medan as there are in some other Indonesian cities. This made me not only highly visible but also somewhat of an enigma to most of the faculty and probably to all of the students. My presence at UNIMED and the barriers that my students and I faced in understanding and working with each other underscores Baker and LeTendre's assertion that "the need to understand education on a more global level is inescapable in today's world" (5). Indonesian students were generally polite yet more formal way than, for example, in the Philippines where foreigners are more common and where English is a second rather than a foreign language. In Indonesia, English is rarely used for day-to-day communication, and is almost never employed as a medium of instruction in their educational system. In fact, in a discussion of communicative language teaching in Indonesia, Musthafa notes that, even in English classes, English is rarely used. His observation indeed mirrors my own experience of how English is taught and learned in the Indonesian university.

Soon after arriving at UNIMED, I realized that I would need to adjust and fine-tune what I expected from students and from myself. As I got to know the students and other teachers better, and as I began to understand and appreciate different aspects of Indonesian culture, I was able to use that knowledge to inform my teaching and my relationships with the students as a group and as individuals. The academic adjustments that I made throughout the semester fell into three general categories: content, teaching style/practice, and assessment of student learning. There is, of course, some overlap among these three, but they are the teaching areas in which I needed to modify what I was doing the most.

The result is that I moved toward what Kumaravadivelu describes as "postmethod pedagogy" which involves transforming teaching in three related areas: a "pedagogy of particularity" that is sensitive to local conditions, a "pedagogy of practicality" that seeks to bring theory and practice closer together, and a "pedagogy of

possibility" that fosters an awareness of the sociocultural realities in which any teaching is embedded. These three aspects are all necessary, albeit sometimes difficult to implement.

The rest of this paper will primarily be organized around the areas of adjustment to content, teaching style/practice, and assessment of student learning. Throughout these sections, specific attention will be drawn to when the changes in teaching moved my practice in the direction of the three components of the postmethod pedagogy outlined by Kumaravadivelu; namely, a pedagogy of particularity, a pedagogy of practicality, and a pedagogy of possibility.

4. Adjusting Content

I started teaching basic concepts in both courses right away; for example, presenting the difference between language and dialect in sociolinguistics and the concept of validity in language testing. I mostly used materials that I had brought with me, but it took several weeks of teaching before I could begin to gauge the English proficiency of the students, and I kept revising that perception throughout the term. Once I had a chance to interact with students in and outside the classroom, it became clear to me that they were at many different levels of proficiency and that it was important to identify and clarify for them the core concepts, link these concepts with various applications, and, finally, weave these two together. For the sociolinguistics course, I wanted to build on what the students already knew about language and its use in society. This, along with taking into account students' English proficiency, was in keeping with a "pedagogy of particularity," a way of teaching that responds to local conditions and needs. Indonesia is multilingual, so I was certain that students were familiar with and could supply plenty of examples of phenomena such as code switching and address terms. I chose to focus on the material in several chapters of an introductory sociolinguistics textbook that I had brought with me (Thomas and Wareing), as well as some complementary material from a similar textbook (Holmes). An article that I assigned, "When Do Indonesians Speak Indonesian?" (Goebel) addressed when and where the national language is used, an issue with which students had everyday experience. Cannon, who surveyed Indonesian educators in 1991, stressed that outsiders consulting or teaching in Indonesia should keep in mind that "ideas and approaches should be applicable in [the] Indonesian setting" (459). This was confirmed by my use of the Goebel article on language choice in my Indonesian classes. While students were initially skeptical about why I, a foreigner, was interested in research on language use in Indonesia, their skepticism was short-lived, and discussions in both classes about how and why different languages are used in Indonesia were lively and uninhibited. An added bonus was that the teacher and student roles were reversed, and I learned from the students about the intricacies of multiple language use in the different regions of Indonesia.

There were fewer reading materials available to me on the subject of language testing, the second course that I taught, so I relied principally on a text about communicative language testing (Weir). To support the reading, I also demonstrated several different kinds of tests and test items, and had students create their own. In addition, I focused on testing reading and vocabulary, as I knew these were important testing areas in the Indonesian context, and students read chapters from two highly readable books on those subjects (Harmer; Schmitt). I embrace a "pedagogy of practicality" in all of my teaching, and the area of language testing is a natural one in which to provide students with numerous practical applications.

After the first few weeks, I became aware that the students found the terms and concepts used in the field of language testing very difficult, and that they did not have the same basic knowledge of the subject and vocabulary as did the students in the sociolinguistics classes. Therefore, to solidify the basic ideas, I had the students build definitions in their own words after reading on a particular topic. A good example of this was the idea of an "integrative test." I wanted to make sure that they had a good grasp of what this entailed, so I had them tell me first what they understood integrative testing to be before I started lecturing and

leading discussions on it. The students would dictate their definition to me, I wrote it on the board, we would revise the definition (if necessary), and then come up with examples together. Some students were highly proficient in English and comfortable with the material (particularly those with teaching experience), and although I tried to call on a variety of students, the students who felt more comfortable in English were very helpful in getting the meaning across to the others. The more proficient students could, if we reached a serious impasse using only English, translate words and phrases into Bahasa Indonesia for the others.

I had been designing tests for my university classes for years, and so I drew on that and on my experience working in the testing industry to generate many of the lectures and demonstrations. This practical experience was urgently needed and seemed to be appreciated by these students, especially since many of them would soon begin their student teaching. A number of the lecture and discussion sessions in this testing course focused on guidelines for designing tests, and the pitfalls of different kinds of tests and test items. For example, when discussing the topic of oral testing, I conducted short interviews of volunteer students in front of the whole class. We then talked about criteria for assessing how students performed in those interviews, and identified the areas in which a teacher could help these students improve. This was much more instructive to the class than simply talking about oral testing in the abstract. This hands-on technique works well in just about any class, but was particularly useful in this context.

Some of the exercises that we did in class served more than one function. In the two language testing classes, I gave students paragraphs in English for which they needed to construct both open-ended (for example, essay) and close-ended (for example, multiple choice) questions. Their performance on these tasks (some of which were graded and some of which were not) informed me about how well they were learning the concepts and applications on the one hand, but I also noted their grammatical and lexical strengths and weaknesses in English. I then addressed some of these language issues directly or indirectly in class, making sure to balance talking about what they were doing right, as well as their mistakes. I was acutely aware of my role as a language teacher as well as a teacher of content throughout my time at UNIMED. Because of this, I became used to what I came to think of as "meaningful digressions;" for instance, on one occasion when students wanted to make a test item on a word but were not completely sure of its meaning, we discussed the relative merits of using an English dictionary or a bilingual one.

When I returned home from Indonesia, I read Lewis's article about her experience as a teacher educator in Vietnam. The author stressed that it was important to let students know "that what you are suggesting for their classes is not just theoretical" (185). My Indonesian students were patient with theory to a point, but then they wanted to know how this could be used in their teaching. This realization fits within both a pedagogy of practicality as well as one of particularity; students needed practical experience because, as English teachers in Indonesia, they would have to put their knowledge to work as soon as they starting teaching in large classes with younger students who spoke little or no English.

5. Adjusting Teaching Style/Practice

Before coming to Indonesia, I was used to classes of American students for whom English was a first language, along with students from many different countries

who had already demonstrated their competence in English by meeting the admission standards for our university. During my year in the Philippines in the mid-1990s, I gave lectures and workshops to teachers and administrative staff. There was wide variation in all of these students' and teachers' ability to understand, discuss and write about academic material in English in both the U.S. and the Philippines, but the range that I faced in Indonesia far surpassed anything I had ever experienced.

I dealt with this broad spectrum of academic and linguistic preparedness among my students at UNIMED by slowing down on several levels. Obviously, I needed to speak more slowly, but I also decided to cover less material in each class period, allow extended

time for questions, and give students time in class to talk with each other about the topics at hand. In the event that something was especially difficult for them to understand or when I was unable to clearly explain something to my own and their satisfaction, I would rethink my coverage of the subject or choice of examples immediately. After class I would make notes for myself to know what had actually been done that day, any problems I had encountered, and jot down what I needed to do next time, or what I thought should be left out. I follow this method to a certain degree in my U.S. classes, but since I have more experience with that audience, the adjustments are usually not as extensive as they were in Indonesia.

It was clear from the beginning that in all four of my classes many students had not done the assigned reading before coming to class. Even those who had read the material often seemed unsure of what they had read. I had anticipated this to a certain degree, partially because of their heavy courseload and after having read research that claimed that the English vocabulary knowledge of Indonesian university students was significantly below "the threshold level for independent reading of unsimplified texts" (Nurweni and Read 161). In response to these potential barriers to understanding, I started devoting large portions of class to having students work in groups, requiring that they include some people who had done the reading in each group. I wrote questions on the board that they could discuss first in their groups and then in the larger class. I kept adjusting the amount of reading they were expected to do, keeping the core chapters and only taking a few examples from some of the others. I kept building in as much redundancy as they and I could tolerate; I accomplished this by previewing and reviewing regularly, and by restating points at different times during class, reminding students of related concepts during lectures or group discussion. I also provided the students with written summaries and review sheets on a regular basis, especially as exam times approached.

One major difference between students in Indonesia and those in the U.S. that affected my teaching style was the extreme reluctance of students in Indonesia to answer questions that I posed directly to individuals. They also hesitated to answer questions that were asked of the class as a whole. I was aware of the difference between collectivist and individualist societies from my experience teaching international students in the U.S., and from my time in the Philippines and thought, initially, that I had adjusted my teaching style in Indonesia. However, because students at UNIMED had far less experience with using English in authentic situations, they were often completely silent when I addressed questions to the whole class or to individuals. Keeping in mind the third element of a postmethod way of teaching which stresses an awareness of sociocultural factors, I developed a solution whereby groups of students rather than individuals were asked to consider a question or to formulate one, given time to do this, and then allowed to respond as a group. This generally worked well, and students did, as the semester went on, find it easier to answer me directly or ask questions more freely. As Gudykunst points out, "cultural individualism-collectivism has a direct effect on our communicative behavior in that it affects the communicative rules that we use to guide our behavior" (50).

I was pleased to find that after a month or so, an increasing number of students talked with me outside of class, and this continued as the semester progressed. Before I came to UNIMED, most of my students had had little contact with a native speaker of English in their university classes. After the initial shock, however, they sought me out to ask questions, express their concern about their performance in the class, or inquire about an upcoming assignment or test. In addition, some of them just wanted to find out more about me and what I thought of them and their country. I think that providing them with a safe environment in class and tapping their preference to work in groups helped to facilitate their interaction with me. This, in turn, lessened their fear of speaking to me individually and in front of the entire group. On the other hand, I also continued to encourage individual effort and gave all of the students various opportunities to consider issues and answer questions on their own without consulting their peers.

In any teacher-student interaction relationships are important, but based on my

previous experience in Southeast Asia and from reading others' research, I was well aware of the necessity of establishing good relationships inside and outside of class. I agree with an Australian teacher and aid administrator who asserted that in situations such as the one in which I was teaching, "interpersonal relationships-based on cultural sensitivity, personal flexibility and a genuine respect for local people [can take] priority over formal qualifications and experience" (Cannon 463). This is not to say that qualifications and experience do not matter, but a foreign teacher may not get far enough to share these with their students if a personal bond is not formed first.

In general, my teaching experience echoes what was found over 40 years ago when a study of Americans teaching in Indonesia reported that "the main job satisfaction... seems to be in ingenuity in adapting teaching techniques to Indonesian conditions" (Smith 94).

6. Adjusting Assessment of Student Learning

An important part of any university course is how the students will be assessed. In the Indonesian system, I found once again that I needed to adjust my way of doing things, this time in the area of student assessment. UNIMED required that students take a mid-term and final exam and be graded on at least one assignment. At my home university, I can choose the bases upon which I assess student learning, and this may or may not include examinations and written assignments. Since I was obligated to give the students examinations and one of the courses I was teaching in Indonesia was language testing, I was aware that my assessment methods were also a model for my students. I wanted to make sure that not only were the tests I gave the students valid, but I was also determined to make them challenging and interesting.

The graded assignments that I gave in both sociolinguistics and language testing were very practical. For language testing, students wrote example questions from texts that I distributed and discussed, and we revised the questions in class. They had a similar task as part of a take-home final exam. In the sociolinguistics class, students had two graded assignments. Both assignments involved giving examples from their own language use of such phenomena as code switching (the alternation of two languages in oral or written language) or using language to show identity. The second assignment built on the first one and was a description of their "linguistic repertoire," including how they felt about the different "codes" (languages or dialects) that they spoke. I concluded that practical assignments were not only highly valued by my Indonesian students, but that I needed to use my short time there for giving them concrete tools for either teaching or for understanding better their own linguistic identity and skills.

The midterm and final exams consisted of a combination of multiple choice and short essay questions that covered the concepts and applications in both of the courses. In addition, on the multiple choice questions, students were required to provide an explanation of their answers to two questions. I chose the two questions and handwrote the numbers on the individual tests; students near each other had to provide explanations to different questions.

I always monitor my students during tests, walking around and sitting in different parts of the room when feasible, but the monitoring requirements of teaching in this context took me by surprise. For the mid-term, I gave all of the students the same form of the test (although they had different multiple choice questions to explain), and still, contrary to explicit spoken and written directions, many of them liberally "shared" their answers with each other. I was able to stop this in many cases by a look or a reminder that they were to keep their eyes on their own tests, but nevertheless, many of them copied from their classmates, in several cases changing correct answers to incorrect ones. One student even called across the room to a classmate asking for confirmation of an answer. Although this collaboration among students is often valuable and to be expected in a collectivist culture such as Indonesia, my Indonesian colleagues expected students to work individually during examinations and I was obliged to do the same.

I dealt with this by weighing the essay portion of the midterm tests more heavily than I had planned. For the final exam, I constructed five different forms of the test per class, and announced to them ahead of time that the people sitting near them would not have the same form of the test. I heard from my Indonesian colleagues that they had to monitor their own students closely during tests, but I suspected that my students were more daring during my examinations, perhaps because foreign teachers had a reputation as being less strict (and possibly less vigilant) than their usual teachers. Even if students had copied the answers on the multiple choice questions from their classmates, if they didn't understand the material or why they had answered the way they had on the first part, this showed up clearly in their essay responses and I could see what they understood and how well they were able to apply what they had learned.

When I graded the assignments and essay questions for all of the classes, I graded more holistically than I did at home. I could tell that some of the Indonesian students with weaker English skills still had a good grasp of the material and often provided excellent examples, and so it was necessary to read past the lack of verb tenses and other grammatical problems and look for meaning. I came to realize, especially when I read student writing, that it was not sufficient to call English a "foreign language" in Indonesia; rather, it was more like a "foreign foreign language" and I factored that into my assessment of their understanding of and written expression about linguistic and social concepts. I found myself asking the question: What if this were <u>your</u> third or fourth language—how well could you express yourself in it? I had to keep in mind that these students were dealing with difficult academic texts and that their proficiency in English was still developing.

7. Conclusión

Looking back on my teaching experience in Indonesia, I believe that my commitment to flexibility in teaching was a definite asset. I know that while I made mistakes, I also perceived almost immediately upon arrival the need for various adjustments in my teaching and interactive styles. Throughout the semester, I proceeded to do what I could to determine the needs of these particular students and to teach them accordingly.

I had gone from an academic setting in the U.S. where students have easy access to books, computers and other resources and where they study only three or four subjects at a time, to a very different situation in Indonesia where students are expected to do much more with much less. I was taken aback by this at first, but as I got to know the students and the learning environment, I adjusted my expectations (I did not lower them, but adjusted them), and supported these students by finding reading and other materials, and by furnishing them with appropriate feedback and guidance.

I also called upon my experience as a teacher who had lived in different cultures both in Europe and Asia to help me see and then respond to the unique aspects of Indonesian culture. One social feature that was important to acknowledge and celebrate was the role of religion and culture in Indonesia. Cultural topics were an integral part of what we discussed in sociolinguistics; for example, we shared with each other what we perceived to be the social norms that governed our speaking in different situations in English, Bahasa Indonesia, and in the other languages that we spoke. The students appreciated it when I asked them questions about Indonesian culture and religious traditions and subsequently discussed an article I was writing and then sent to an American newspaper about the visibility and seeming acceptance of different religions in Indonesia. They were pleased that a westerner was actually writing something positive about their country, especially because of recent bombings against foreigners in Bali and Jakarta. The students were aware of my previous experience in Southeast Asia, but they were also very conscious of the cultural and linguistic differences between Indonesia and nearby countries such as the Philippines, Malaysia and Singapore.

Not all of the adjustments I made were professional ones; immersion in a different culture requires personal adaptation as well. This process of adjustment, moreover, is often better understood once the experience is over and you can

appreciate the person and teacher you have become.

I advise others who set out on international exchanges that a different kind of patience and sensitivity are necessary when one is living and working in a foreign country, especially when the host culture is significantly different from those in your home country. Traits and practices that work in one environment often do not travel well and must be rethought in the new context. For example, a visiting scholar is also a guest, and the responsibilities of a guest in Southeast Asia, as one example, require that the visitor be open and accessible. This may mean suspending or modifying (at least some of the time) some pre-existing notions of things like privacy and what kinds of questions are too personal. Being a stranger in a new place often means being exposed to everyone's scrutiny and there is no point in trying to avoid that attention, especially since it is often positive.

I agree wholeheartedly with Kumaravadivelu and others (e.g., Giroux; van Manen) who have worked to expand the notion of what teaching is and should be. Teaching encompasses not only the standard issues such as strategies, materials or curricula which a teacher follows or changes, but, in addition, an effective pedagogy, especially one that is using a second language for instruction, must also allow for "a wide range of historical, political and sociocultural experiences that directly or indirectly influence L2 [second language] education" (Kumaravadivelu 538). I was teaching in English and in Indonesia, and it was vital to adapt my teaching to that context and those students. Such a situation fits Singh and Doherty's description of a "global contact zone" where the cultural assumptions and identities of both students and teachers are necessarily examined and negotiated. My experience in this particular kind of culture contact resulted in my becoming more aware of the myriad influences on teaching in my own culture once I returned home.

I have pointed out areas in my teaching which exemplify primarily two aspects of "postmethod pedagogy" as described by Kumaravadivelu, a pedagogy of particularity and one of practicality. However, the third aspect of this approach to teaching, a "pedagogy of possibility," one that acknowledges and fosters an awareness of the social and cultural factors that surround and influence teaching in any given environment, underlies many of the teaching changes that I made as well. This is the area in which I made the most effort, but was at the same time perhaps the most difficult and challenging. Living in a new culture and navigating the differences and similarities on a daily basis was a rich source of information to me about the complexities of Indonesian society and culture. I did my best to incorporate some of that new knowledge into my teaching, and would have continued to do this had my stay been longer.

I have participated in two long-term educational exchanges and numerous shorter term experiences, and although it has not always been easily accomplished, my personal and professional repertoires have been enriched far beyond my expectations. When I think back on my experience in Indonesia, I see the students in my office and in class, but I also remember the times I met them by chance in the Internet cafés and local markets, and I recall their smiles and tears during the farewell party they gave for me. I am also proud of the academic discoveries that I helped these Indonesian students make inside and outside the classroom. Staying home is safe and predictable, but for a university professor, traveling and teaching in an unfamiliar environment are important endeavors. This is especially true insofar as the experience helps teachers connect with a different group of students and colleagues, which serves to recalibrate the teacher's own teaching and interactive skills. This, in turn, leads to a very different kind of reflective teaching than could have been achieved at home, and, in a larger sense, contributes to the elusive notion of the "internationalization" of higher education.

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