



FACULTADE DE FILOLOXÍA
DEPARTAMENTO DE FILOLOXÍA INGLESA E
ALEMÁ

Literatura norteamericana 1

Constante González Groba

GUÍA DOCENTE E MATERIAL DIDÁCTICO
2019/2020

FACULTADE DE FILOLOXÍA. DEPARTAMENTO DE FILOLOXÍA INGLESA E ALEMÁ

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GUÍA DOCENTE

1. Asignatura: *Literatura Norteamericana 1*

Código: G5061324

Tipo de Asignatura: Asignatura Obligatoria

Nº Créditos: 6

Horas ECTS
Clase Expositiva: 32.00
Clase Interactiva Seminario: 16.00
Horas de Tutorías: 3.00
Total: 51.0

Cuatrimestre: 2º

Prerrequisitos:

Dominio del inglés escrito, leído y hablado. Las lecturas obligatorias serán en inglés y las clases se impartirán en dicho idioma. Los exámenes y los trabajos serán en inglés.

Conocimientos del vocabulario crítico-literario y de la cultura e historia de la literatura anglosajona.

Tutorías: en el despacho 410 (Constante González)

En principio, las tutorías son opcionales y el profesor recibirá a los alumnos en horario de tutorías tanto individualmente como en grupo. Se recomienda que los alumnos hagan uso de su derecho a ser atendidos en tutorías para aclarar posibles problemas o dudas que surjan en relación con el seguimiento del desarrollo de la asignatura.

Con motivo de la entrega de ensayos y la presentación de actividades obligatorias se programarán tutorías obligatorias cada cierto tiempo. Para ello se colocarán unas listas en la puerta del despacho del profesor para que los alumnos puedan apuntarse.

E-mail del profesor: constante.gonzalez@usc.es

2. Sentido de la asignatura en el perfil

La asignatura Literatura Norteamericana 1 se encuadra en el bloque de las materias correspondientes a las literaturas en lengua inglesa y, más concretamente, en el bloque de asignaturas destinadas al estudio de los orígenes, las características y el desarrollo histórico de la literatura de los Estados Unidos.

3. Objetivos de la asignatura

1. Situar las obras de lectura en sus respectivos contextos históricos, culturales y literarios.
2. Lectura atenta y análisis pormenorizado de cada una de las obras, teniendo en cuenta tanto las características estético-formales como la relación con los contextos.
3. Fomentar la lectura crítica y razonada por parte del alumno, que habrá de proporcionar sus propias interpretaciones bien informadas y razonadas.
4. Alcanzar una visión bien fundamentada de la evolución de la llamada “tradición literaria estadounidense” a lo largo del siglo XIX.

4. Contenidos de la asignatura, con bibliografía

La asignatura se concibe como un estudio detallado de una serie de obras representativas, más que como una historia literaria que proporcione una visión panorámica general. Las obras constituirán la piedra angular de la clase, ya que el objetivo principal será el fomento de la capacidad de leer crítica y analíticamente. Cada obra, sin embargo, se encuadrará en su contexto y en su estudio tendremos en cuenta el autor, la época, el contexto regional, étnico, etc. El estudio de cada obra constará de una introducción en la que se tratará el lugar del autor en el conjunto de la literatura estadounidense, así como sus contribuciones más notorias a la evolución de las formas y temas de dicha literatura.

Obras de lectura obligatoria:

E. A. Poe. Selección de relatos
N. Hawthorne. *The Scarlet Letter*
"The Birthmark"
Walt Whitman. *Leaves of Grass* (selección de poemas)
Mark Twain. *The Adventures of Huckleberry Finn*
Emily Dickinson. Selección de poemas
Stephen Crane. *The Red Badge of Courage*
Mary E. Wilkins Freeman. "A New England Nun"
"The Revolt of Mother"
Kate Chopin. *The Awakening*
Edith Wharton. *The House of Mirth*

I. Edgar Allan Poe

La relación entre la vida y la obra.

Poe y la crítica literaria.

Poe y la técnica de la narrativa breve.

Estudio de técnicas, temas, símbolos y personajes de una selección de cuentos.

Bibliografía

- AUERBACH, Jonathan. *The Romance of Failure: First-Person Fictions of Poe, Hawthorne and James* New York: Oxford UP, 1989. [82(73).09 AUE-1]
- BLOOM, Harold, ed. *The Tales of Poe: Modern Critical Interpretations* New York: Chelsea House, 1987 [82(73).09 BLO-10]
- HAYES, Kevin J. *The Cambridge Companion to Edgar Allan Poe*. Cambridge: Cambridge UP, 2002. [82(73).09 HAY 1]
- KENNEDY, J. Gerald. *Poe, death, and the Life of Writing*. New Haven: Yale UP, 1987. [82(73).09 KEN-1]
- LEE, A. Robert, ed. *Edgar Allan Poe: The Design of Order*. London: Vision, 1987. [82(73).09 LEE-2]
- LEVINE, Susan & Stuart Levine, eds. *The Short fiction of Edgar Allan Poe: An Annotated Edition*. Urbana: U of Illinois P, 1990 [82 POE-4]
- MAY, Charles E. *Edgar Allan Poe: A Study of the Short Fiction*. Boston: Twayne, 1991. [82(73).09 MAY-1]
- PAHL, Dennis *Architects of the Abyss: The Indeterminate Fictions of Poe, Hawthorne and Melville*. Columbia: U of Missouri P., 1989 [82(73).09 PAH 1]
- PEEPLER, Scott: *Edgar Allan Poe Revisited*. New York: Twayne, 1998. [82(73).09 PEE-1]
- SILVERMAN, Kenneth, ed. *New Essays on Poe's Major Tales*. Cambridge: Cambridge UP, 1993. [82(73).09 SIL-1]
- WILLIAMS, Michael J.S. *A World of Words: Language and Displacement in the Fiction of Edgar Allan Poe*. Durham, N.C.: Duke UP, 1988. [82(73).09 WILL 1]

II. Nathaniel Hawthorne

Estudio del Puritanismo y su influencia en la obra del autor

El pesimismo calvinista

Hawthorne y la novela psicológica estadounidense

Hawthorne, el gótico y el *romance*

Análisis de *The Scarlet Letter*: estructura, temática, personajes

Hawthorne y la narrativa breve: análisis formal y temático de "The Birthmark"

Bibliografía

- ABEL, Darrel *The Moral Picturesque: Studies in Hawthorne's Fiction*. West Lafayette, Indiana: Purdue UP, 1990 [82(73).09 ABE-2].

- BELL, Millicent, ed. *New Essays on Hawthorne's Major Tales*. Cambridge: Cambridge UP, 1993 [82(73).09 BELL-2].
- BLOOM, Harold, ed. *Nathaniel Hawthorne: Modern Critical Views*. New York: Chelsea House, 1986 [82(73).09 BLO 7].
- *Hester Prynne*. New York: Chelsea House, 1990. [82(73).09 BLO 14].
- COLACURCIO, Michael J. *The Province of Piety: Moral History in Hawthorne's Early Tales*. Cambridge: Harvard UP, 1984 [82.09 COLA-1].
- *New essays on The Scarlet Letter*. Cambridge: Cambridge UP, 1985. [82(73)09 COLA-1].
- HARRIS, Kenneth Marc *Hypocrisy and Self-deception in Hawthorne's Fiction* Charlottesville: UP of Virginia, 1988. [82(73).09 HARR-1]
- HAWTHORNE, Nathaniel *Selected tales and Sketches*, edited by Michael J Colacurcio. New York: Penguin, 1987. [82 HAW 14]
- KESTERTON, David B., ed. *Critical Essays on Hawthorne's The Scarlet Letter*. Boston: G.K. Hall, 1988. [82(73)09. KEST 1]
- MACINTOSH, James, ed. *Nathaniel Hawthorne's Tales: Authoritative Texts, Backgrounds, Criticism*. New York: Norton, 1987. [82 HAW-15]
- MCCALL, Dan *Citizens of somewhere else : Nathaniel Hawthorne and Henry James* Ithaca : Cornell UP, 1999. [82(73).09 MAC.D-2]
- THOMPSON, Gary Richard *The Art of Authorial Presence: Hawthorne's Provincial Tales*. Durham: Duke UP, 1993. [82(73).09 THOM-1]
- VON FRANK, Alfred, ed. *Critical Essays on Hawthorne's Short Stories*. Boston: G. K. Hall, 1991. [82(73).09 VON F-1]

III. Walt Whitman

Whitman, el bardo estadounidense; los EE UU como poema

La consolidación del "free verse"

"Close reading" de poemas escogidos: innovaciones técnicas y temáticas

Bibliografía

- ALLEN, Gay Wilson. *The Solitary Singer: A Critical Biography of Walt Whitman*. Chicago: U of Chicago P, 1985. [82.09 ALLEN-1]
- BRADLEY, Sculley and H.W. BLODGETT, eds. *Leaves of Grass: A Norton Critical Edition*. New York: Norton, 1973. F.B 5681 A; F.B 5681 B; F.B 5681 C; F.B 5681 D; F.B 5681 E; F.B 5681 F; F.B 5681 G; F.B 5681 H
- GREENSPAN, Ezra, ed. *The Cambridge Companion to Walt Whitman*. Cambridge: Cambridge UP, 1995. [82(73).09 GREEN 1]
- MILLER, James E. Jr. *Walt Whitman*. Boston: Twayne, 1990. [82(73).09 MILLE.J 1]
- PRICE, Kenneth M. *Walt Whitman: The Contemporary Reviews*. Cambridge: Cambridge UP, 1996. [82(73).09 PRIC 1]
- REYNOLDS, David S. *A Historical Guide to Walt Whitman*. New York: Oxford UP, 2000. [82(73).09 REYN 1]

IV. Mark Twain, *Huckleberry Finn*

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Mark Twain y el humor pesimista
Mark Twain y la sociedad sureña
Un nuevo punto de vista: el *outsider* genuino e inocente
Diferencias fundamentales entre Huck Finn y Tom Sawyer
La creación de un nuevo lenguaje y estilo
Huckleberry Finn y la sátira social
El viaje exterior e interior

Bibliografía

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|--|
| DEVOTO, Bernard. <i>Mark Twain's America</i> . Lincoln: U of Nebraska P. 1997. [82(73).09 DEVO-1] |
| FISHKIN, Shelley Fisher. <i>A Historical Guide to Mark Twain</i> . Oxford: Oxford UP, 2002. [82(73).09 FIS 1] |
| KESTERTON, David B. ed. <i>Critics on Mark Twain</i> . Coral Gables, Fl.: U of Miami P, 1973. [82(73).09 KEST-2] |
| MILLER, Robert Keith. <i>Mark Twain</i> . New York: Frederick Ungar, 1983. [82(73).09 MILLE.R 1] |
| ROBINSON, Forrest G., ed. <i>The Cambridge Companion to Mark Twain</i> . Cambridge: Cambridge UP, 1995. [82(73).09 ROB.F-1] |
| SMITH, Henry Nash, ed. <i>Mark Twain: A Collection of Critical Essays</i> . Englewood Cliffs, N.J.: Prentice-Hall, 1963. [82 TWA-4; 82 TWA-5; 82 TWA-31] |
| SUNDQUIST, Eric J. "Realism and Regionalism". En <i>Columbia Literary History of the United States</i> . Emory Elliott. ed. 1988, pp. 501-524. |

V. Emily Dickinson

El territorio interior como frontera
Características formales y temáticas de la poesía de Dickinson
Dickinson como precursora del modernismo y del *imagism*
La concisión y disciplina expresiva. Contrastes con Whitman

Bibliografía

- BLOOM, Harold, ed. *Emily Dickinson: Modern Critical Views*. New York: Chelsea House, 1985. [82(73).09 BLO 8]
- BUDICK, E. Miller. *Emily Dickinson and the Life of Language: A Study in Symbolic Poetics*. Baton Rouge: Louisiana State UP, 1985. [82(73).09 BUDI 1]
- DOBSON, Joanne *Dickinson and the Strategies of Reticence: The Woman Writer in Nineteenth Century America*. Bloomington: Indiana UP, 1989. [82(73).09 DOB 1]
- EBERWEIN, J. Donahue *Dickinson: Strategies of Limitation*. Amherst: U of Massachusetts P, 1985. [82(73).09 EBE 1]
- FERLAZZO, Paul J. ed. *Critical Essays on Emily Dickinson*. Boston: G.K. Hall, 1984. [82.09 FER 1]
- KIRKBY, Joan. *Emily Dickinson*. London: MacMillan, 1991. [82(73).09 KIRK 1]

- LONGSWORTH, Polly. *The World of Emily Dickinson*. New York: Norton, 1990. [82(73).09 LONG 1]
- MARTIN, Wendy, ed., *The Cambridge Companion to Emily Dickinson*. Cambridge: Cambridge UP, 2002. [82(73).09 MAR 2]
- MCNEIL, Helen. *Emily Dickinson*. London: Virago, 1986. [82(73).09 MACN 1]
- POLLACK, Vivian R. *Dickinson: The Anxiety of Gender*. Ithaca: Cornell UP, 1984. [82.09 POLL 1]
- SMITH, Martha Nell. *Rowing in Eden: Rereading Emily Dickinson*. Austin: U of Texas P, 1992. [82(73).09 SMIT 1]
- St. ARMAND, Barton Levi. *Emily Dickinson and Her Culture*. Cambridge: Cambridge UP, 1984. [82.09 ST.AR 1]

VII. Stephen Crane

Del realismo al naturalismo: diferencias; características del naturalismo
Los comienzos del modernismo

VIII. Mary E. Wilkins Freeman

El regionalismo y la condición femenina

IX. Kate Chopin

Kate Chopin y la tradición femenina
Realismo, naturalismo y romanticismo en *The Awakening*
De la *True Woman* a la *New Woman*
El espacio doméstico y el exterior.

Bibliografía

- BEER, Janet. *Kate Chopin, Edith Wharton and Charlotte Perkins Gilman: Studies in Short Fiction*. London: McMillan, 1997.
- GONZÁLEZ GROBA, Constante, ed. *The Awakening (El despertar)*. Salamanca: Ediciones Colegio de España, 1997.
- MARTIN, Wendy, ed. *New Essays on The Awakening*. Cambridge: Cambridge UP, 1988.
- PAPKE, Mary E. *Verging on the Abyss: The Social Fiction of Kate Chopin and Edith Wharton*. Westport, Conn.: Greenwood Press, 1999.
- SEYERSTED, Per. *The Complete Works of Kate Chopin*. Baton Rouge: Louisiana UP, 2006.
- TOTH, Emily. *Unveiling Kate Chopin*. Jackson: U of Mississippi P, 1999.

X. Edith Wharton

Realismo y naturalismo en la obra de Edith Wharton
La sociedad de Nueva York en el cambio de siglo: aristócratas y arrivistas
La condición de la mujer: roles de género; la *New Woman*

Bibliografía

- BELL, Millicent, ed. *The Cambridge Companion to Edith Wharton*. Cambridge: Cambridge UP, 1995.
- BENDIXEN, Alfred & Zilversmit, Annette, eds. *Edith Wharton: New Critical Essays*. New York: Garland Publishing, 1992.
- HOELLER, Hildegard. *Edith Wharton's Dialogue with Realism and Sentimental Fiction*. Gainesville: UP of Florida, 2000.
- Holbrook, David. *Edith Wharton and the Unsatisfactory Man*. London: Vision Press, 1991.
- KILLORAN, Helen. *Edith Wharton: Art and Allusion*. Tuscaloosa, Alabama: the U of Alabama P, 1996.
- MacDOWELL, Margaret B. *Edith Wharton*. Boston: Twayne, 1990.
- PRESTON, Claire. *Edith Wharton's Social Register*. London: MacMillan, 2000.
- TINTNER, Adeline R. *Edith Wharton in Context: Essays on Intertextuality*. Tuscaloosa: the U of Alabama P, 1999.
- VITA-FINZA, Penelope. *Edith Wharton and the Art of Fiction*. London: Pinter, 1990.
- WADE, Candace. *Edith Wharton's Letters from the Underworld: Fictions of Women and Writing*. Chapel Hill: U of North Carolina P, 1991.

5. Indicaciones metodológicas

Las **clases expositivas** proporcionarán el contexto histórico y cultural necesario para entender cada autor y cada obra y para encuadrarla en el período o movimiento al que corresponda. Se dará instrucción teórica sobre las aspiraciones estéticas y los principios éticos de los autores, así como las pautas imprescindibles para acercarse a cada una de las obras. El carácter más teórico de estas clases no excluirá el comentario ocasional de pasajes concretos de las obras del programa.

En las **clases interactivas** se hará “close reading” de poemas y de pasajes de narrativa. Se expondrán trabajos y se contestarán preguntas previamente asignadas por escrito, además de otras actividades similares. De forma voluntaria, se podrán hacer trabajos para exponer en clase y presentar más tarde por escrito (7 folios a doble espacio, con letra Times New Roman 12). En los trabajos se valorarán la originalidad del análisis, la coherencia y estructuración argumentativa y la capacidad de comunicación.

Es indispensable la lectura atenta y crítica de las obras antes de su explicación y discusión en clase.

Tanto en los exámenes como en los trabajos se valorarán la claridad expresiva, la consistencia expositiva, la profundidad analítica y la originalidad.

Más que la repetición de información, se valorará el manejo de ésta ante nuevos casos y la aplicación y relación de ideas a partir de la información inicial.

ACTIVIDADES OBLIGATORIAS

Materia de 6 créditos ECTs (6 x 25 = 150 horas de carga de trabajo para el alumno).
 Dos horas de clase expositiva y una de clase interactiva por semana; 3 horas de tutoría por cada estudiante en la totalidad del curso.

Trabajo presencial del alumno	Horas	Trabajo personal del alumno	Horas
Clases expositivas	30	Estudio autónomo, individual o en grupo	20
Otras actividades programadas	0	Lecturas recomendadas, consulta de bibliografía en la biblioteca	50
Clases interactivas	15	Preparación de presentaciones orales	15
Pruebas de evaluación	2	Preparación de las pruebas de evaluación	12
Tutorías programadas	3	Otras tareas propuestas por el profesor	3
Total de horas de trabajo presencial del alumno	50	Total de horas de trabajo personal del alumno	100

6. Indicaciones sobre la evaluación

El examen computará un 90% de la calificación final.

La asistencia y participación activa en la clase computarán un 10%. No aprobarán los que no alcancen un mínimo de 4.5/10 en el examen.

Para los que hagan presentación + trabajo voluntarios, el examen computará un 70% y el trabajo un 20%.

El examen constará de tres preguntas para que el alumno escoja dos de las tres

Alumnos con dispensa oficial: Examen 100%

Segunda oportunidad: regirán los mismos criterios y porcentajes.

Para los alumnos con dispensa el examen computará el 100%.

7. Modelo de preguntas del examen

1. FRIENDS AND/OR FOES?: ANALYZE THE MAIN FEATURES AND FUNCTION OF THE CHARACTERS DISCUSSED IN THESE PASSAGES AND HOW THEY INFLUENCE THE PROTAGONIST'S EVOLUTION.

A

That summer at Grand Isle she began to loosen a little the mantle of reserve that had always enveloped her. There may have been -- there must have been -- influences, both subtle and

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apparent, working in their several ways to induce her to do this; but the most obvious was the influence of Adèle Ratignolle. The excessive physical charm of the Creole had first attracted her, for Edna had a sensuous susceptibility to beauty. Then the candor of the woman's whole existence, which every one might read, and which formed so striking a contrast to her own habitual reserve -- this might have furnished a link. Who can tell what metals the gods use in forging the subtle bond which we call sympathy, which we might as well call love.

The two women went away one morning to the beach together, arm in arm, under the huge white sunshade. Edna had prevailed upon Madame Ratignolle to leave the children behind, though she could not induce her to relinquish a diminutive roll of needlework, which Adèle begged to be allowed to slip into the depths of her pocket. In some unaccountable way they had escaped from Robert.

The walk to the beach was no inconsiderable one, consisting as it did of a long, sandy path, upon which a sporadic and tangled growth that bordered it on either side made frequent and unexpected inroads. There were acres of yellow camomile reaching out on either hand. Further away still, vegetable gardens abounded, with frequent small plantations of orange or lemon trees intervening. The dark green clusters glistened from afar in the sun.

The women were both of goodly height, Madame Ratignolle possessing the more feminine and matronly figure. The charm of Edna Pontellier's physique stole insensibly upon you. The lines of her body were long, clean and symmetrical; it was a body which occasionally fell into splendid poses; there was no suggestion of the trim, stereotyped fashion-plate about it. A casual and indiscriminating observer, in passing, might not cast a second glance upon the figure. But with more feeling and discernment he would have recognized the noble beauty of its modeling, and the graceful severity of poise and movement, which made Edna Pontellier different from the crowd.

She wore a cool muslin that morning -- white, with a waving vertical line of brown running through it; also a white linen collar and the big straw hat which she had taken from the peg outside the door. The hat rested any way on her yellow-brown hair, that waved a little, was heavy, and clung close to her head.

Madame Ratignolle, more careful of her complexion, had twined a gauze veil about her head. She wore dogskin gloves, with gauntlets that protected her wrists. She was dressed in pure white, with a fluffiness of ruffles that became her. The draperies and fluttering things which she wore suited her rich, luxuriant beauty as a greater severity of line could not have done.

There were a number of bath-houses along the beach, of rough but solid construction, built with small, protecting galleries facing the water. Each house consisted of two compartments, and each family at Lebrun's possessed a compartment for itself, fitted out with all the essential paraphernalia of the bath and whatever other conveniences the owners might desire. The two women had no intention of bathing; they had just strolled down to the beach for a walk and to be alone and near the water. The Pontellier and Ratignolle compartments adjoined one another under the same roof.

Mrs. Pontellier had brought down her key through force of habit. Unlocking the door of her bath-room she went inside, and soon emerged, bringing a rug, which she spread upon the floor of the gallery, and two huge hair pillows covered with crash, which she placed against the front of the building.

The two seated themselves there in the shade of the porch, side by side, with their backs against the pillows and their feet extended. Madame Ratignolle removed her veil, wiped her face with a rather delicate handkerchief, and fanned herself with the fan which she always carried suspended somewhere about her person by a long, narrow ribbon. Edna removed her collar and opened her dress at the throat. She took the fan from Madame Ratignolle and began to fan both herself and her companion. It was very warm, and for a while they did nothing but exchange remarks about the heat, the sun, the glare. But there was a breeze blowing, a choppy, stiff wind that whipped the water into froth. It fluttered the skirts of the two women and kept them for a while engaged in adjusting, readjusting, tucking in, securing hair-pins and hat-pins. A few persons were sporting some distance away in the water. The beach was very still of human sound at that hour. The lady in black was reading her morning devotions on the porch of a neighboring bath-house. Two young lovers were exchanging their hearts' yearnings beneath the children's tent, which they had found unoccupied.

Edna Pontellier, casting her eyes about, had finally kept them at rest upon the sea. The day was clear and carried the gaze out as far as the blue sky went; there were a few white clouds suspended idly over the horizon. A lateen sail was visible in the direction of Cat Island, and others to the south seemed almost motionless in the far distance.

"Of whom -- of what are you thinking?" asked Adèle of her companion, whose countenance she had been watching with a little amused attention, arrested by the absorbed expression which seemed to have seized and fixed every feature into a statuesque repose.

"Nothing," returned Mrs. Pontellier, with a start, adding at once: "How stupid! But it seems to me it is the reply we make instinctively to such a question. Let me see," she went on, throwing back her head and narrowing her fine eyes till they shone like two vivid points of light. "Let me see. I was really not conscious of thinking of anything; but perhaps I can retrace my thoughts."

"Oh! never mind!" laughed Madame Ratignolle. "I am not quite so exacting. I will let you off this time. It is really too hot to think, especially to think about thinking."

B

"Would you like to hear Mademoiselle Reisz play?" asked Robert, coming out on the porch where she was. Of course Edna would like to hear Mademoiselle Reisz play; but she feared it would be useless to entreat her.

"I'll ask her," he said. "I'll tell her that you want to hear her. She likes you. She will come." He turned and hurried away to one of the far cottages, where Mademoiselle Reisz was shuffling away. She was dragging a chair in and out of her room, and at intervals objecting to the crying of a baby, which a nurse in the adjoining cottage was endeavoring to put to sleep. She was a disagreeable little woman, no longer young, who had quarreled with almost every one, owing to a temper which was self-assertive and a disposition to trample upon the rights of others. Robert prevailed upon her without any too great difficulty.

She entered the hall with him during a lull in the dance. She made an awkward, imperious little bow as she went in. She was a homely woman, with a small weazened face and body and eyes that glowed. She had absolutely no taste in dress, and wore a batch of rusty black lace with a bunch of artificial violets pinned to the side of her hair.

"Ask Mrs. Pontellier what she would like to hear me play," she requested of Robert. She sat perfectly still before the piano, not touching the keys, while Robert carried her message to Edna at the window. A general air of surprise and genuine satisfaction fell upon every one as they

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saw the pianist enter. There was a settling down, and a prevailing air of expectancy everywhere. Edna was a trifle embarrassed at being thus signaled out for the imperious little woman's favor. She would not dare to choose, and begged that Mademoiselle Reisz would please herself in her selections.

Edna was what she herself called very fond of music. Musical strains, well rendered, had a way of evoking pictures in her mind. She sometimes liked to sit in the room of mornings when Madame Ratignolle played or practiced. One piece which that lady played Edna had entitled "Solitude." It was a short, plaintive, minor strain. The name of the piece was something else, but she called it "Solitude." When she heard it there came before her imagination the figure of a man standing beside a desolate rock on the seashore. He was naked. His attitude was one of hopeless resignation as he looked toward a distant bird winging its flight away from him.

Another piece called to her mind a dainty young woman clad in an Empire gown, taking mincing dancing steps as she came down a long avenue between tall hedges. Again, another reminded her of children at play, and still another of nothing on earth but a demure lady stroking a cat.

The very first chords which Mademoiselle Reisz struck upon the piano sent a keen tremor down Mrs. Pontellier's spinal column. It was not the first time she had heard an artist at the piano. Perhaps it was the first time she was ready, perhaps the first time her being was tempered to take an impress of the abiding truth.

She waited for the material pictures which she thought would gather and blaze before her imagination. She waited in vain. She saw no pictures of solitude, of hope, of longing, or of despair. But the very passions themselves were aroused within her soul, swaying it, lashing it, as the waves daily beat upon her splendid body. She trembled, she was choking, and the tears blinded her.

Mademoiselle had finished. She arose, and bowing her stiff, lofty bow, she went away, stopping for neither, thanks nor applause. As she passed along the gallery she patted Edna upon the shoulder.

"Well, how did you like my music?" she asked. The young woman was unable to answer; she pressed the hand of the pianist convulsively. Mademoiselle Reisz perceived her agitation and even her tears. She patted her again upon the shoulder as she said:

"You are the only one worth playing for. Those others? Bah!" and she went shuffling and sidling on down the gallery toward her room.

But she was mistaken about "those others." Her playing had aroused a fever of enthusiasm. "What passion!" "What an artist!" "I have always said no one could play Chopin like Mademoiselle Reisz!" "That last prelude! Bon Dieu! It shakes a man!"

Numa tentativa de investigar a representatão de minorias na Literatura Inglesa, este projeto procura analisar trãs contos "Uma vez na vida", "Fim de ano" e "Em Terra", da escritora Jhumpa Lahiri, do livro *Unaccustomed Earth*, de 2008, more.Â Literatura norteamericana. Resituating CanLit. Review of Sophie McCall (ed.), *Devil in Deerskins: My Life with Grey Owl* (U Manitoba P); and Reingard M. Nischik (ed.) *Informaciãn confiable de Literatura norteamericana - Encuentra aquã* "ensayos" resãmenes y "herramientas para aprender" historia "libros" biografãas y mãis temas Â;Clic aquã!Â Literatura norteamericana. Compartir 0 Me sirviã 0 No me sirviã. Literatura dels estats units a partir del segle XIX. Inner / outer spaces. Edgar Allan Poe: *The Fall of the House of Usher* (p 2). Books shelved as literatura-norteamericana: *The Great Gatsby* by F. Scott Fitzgerald, *Fahrenheit 451* by Ray Bradbury, *The Catcher in the Rye* by J.D. Salin...Â (shelved 19 times as literatura-norteamericana) avg rating 3.93 " 3,988,085 ratings " published 1925. Want to Read savingâ; Want to Read. .LITERATURA NORTEAMERICA SIGLO XIX .REALISMO DEL SIGLO XIX SIMBOLISMO SIGLO XIX PROGRESISTAS DEFINICION Y ORIGEN El Realismo surge como un movimiento opuesto al Romanticismo e intenta trasladar la realidad al arte, es decir, representarla lo mãis fielmente posible y con el mãiximo.