

Saint Emmanuel the Good, Martyr Study Guide

Saint Emmanuel the Good, Martyr by Miguel de Unamuno

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Contents

Saint Emmanuel the Good, Martyr Study Guide.....	1
Contents.....	2
Introduction.....	3
Author Biography.....	4
Plot Summary.....	6
Characters.....	8
Themes.....	11
Style.....	13
Historical Context.....	15
Critical Overview.....	17
Criticism.....	18
Critical Essay #1.....	19
Topics for Further Study.....	22
Compare and Contrast.....	24
What Do I Read Next?.....	25
Further Study.....	27
Bibliography.....	28
Copyright Information.....	29



Introduction

Miguel de Unamuno was one of the most highly celebrated and widely influential Spanish intellectuals of the twentieth century. In "San Manuel Bueno, martir" (1933; "Saint Emmanuel the Good, Martyr"), the story of a priest without faith, Unamuno grapples with his lifelong questioning of received religious and philosophical ideas.

"Saint Emmanuel the Good, Martyr" is narrated as a memoir of Angela Carballino, a woman in her fifties who reflects back upon her family's experiences with Don Emmanuel, the priest of their remote mountain village. At the time of her writing, the Catholic Church has begun the process of proclaiming Don Emmanuel a saint. In her confessional story, Angela reveals Don Emmanuel's true attitudes about religion. Over the years, during which she and her brother Lazarus become close associates of Don Emmanuel, his secret loss of faith in God is revealed to them. Angela's memoir reveals a complex paradox at the heart of the priest's outward devotion and inner loss of faith.

"Saint Emmanuel the Good, Martyr" explores religious and philosophical questioning about the meaning of life and death. Unamuno describes the experience of the man without faith as one of solitude, loneliness, and despair, while he suggests that religious faith is merely an illusion, maintained by the common man as a means of comfort against the desolation of a world without God or Heaven.



Author Biography

Saint Emmanuel The Good, Martyr: Miguel de Unamuno [graphic graphicname="TIF00039244" orient="portrait" size="A"]

Miguel de Unamuno (y Jugo) was born September 29, 1864, in the port city of Bilbao, located in the Basque region of Spain. When he was six years old, his father died. At sixteen, he enrolled in the University of Madrid, completing his Ph.D. in philosophy by the age of twenty. Unamuno obtained a position as professor of Greek at the University of Salamanca in 1891. At this time, he married a young woman from his home town, with whom he had ten children. In 1901, he was appointed to the prestigious position of rector of the University of Salamanca.

While continuing to teach and serve as rector, Unamuno published numerous stories, poems, and essays. He became associated with the Generation of 1898, a set of writers whose works grapple with questions of Spain's national identity in the modern world. Unamuno's first volume of essays, *En torno al casticismo (On Authentic Tradition)*, was published in 1902. *Vida de Don Quixote y Sancho (1905; The Life of Don Quixote and Sancho)*, a literary analysis, is one of his greatest works. The essay collection *Del sentimiento tragico de la vida en los hombres y en los pueblos (1913; The Tragic Sense of Life)*, his best known work, expresses the fundamental ideas of his personal philosophy. Unamuno's greatest novel, *Abel Sanchez (1917)*, is a modern retelling of the biblical story of Cain and Abel. His greatest work of poetry, *El Cristo de Velazquez (1920; The Christ of Velazquez)*, is a book-length blank verse poem based on a painting of the crucifixion of Christ by the seventeenth-century Spanish artist Diego Velazquez.

During World War I, when Spain claimed official neutrality, Unamuno was an outspoken supporter of the Allied forces. Because of his political differences with conservative pro-German elements within the university, he was removed from his post as rector in 1914 but was later reinstated. Unamuno again met with trouble over his political views in 1924, soon after the dictator Primo de Rivera rose to power in Spain. Because of his outspoken opposition to Rivera, Unamuno was forced into exile, without his family, on Fuerteventura, one of the Canary Islands. Friends soon arranged for him to secretly escape to France, where he lived until Rivera was removed from power in 1930. As a writer in political exile, Unamuno became a cause célèbre, and his international reputation as an important contributor to modern thought and letters increased. Upon returning to Salamanca, he soon resumed his post as professor and rector of the university.

During the period of Spain's Second Republic, from 1931 to 1936, Unamuno worked at the university and published his writings without encountering political difficulties. His story "Saint Emmanuel the Good, Martyr" (1933) was published during this period. In 1936, in the early stages of the Spanish Civil War, Unamuno was in favor of the Nationalist rebel forces, led by Francisco Franco. However, when he changed his political views and publicly criticized the Nationalist rebellion, Franco had him put under

house arrest. Two months later, on December 31, 1936, the seventy-two-year-old Unamuno died of a heart attack.



Plot Summary

"Saint Emmanuel the Good, Martyr" is narrated by Angela Carballino. In a private memoir, Angela describes her changing perceptions of Don Emmanuel, the parish priest of a small mountain village in Spain, where she grew up and lived throughout most of her life. Angela explains that the bishop of the diocese of Renada is initiating the process of beatification of Don Emmanuel, now that he is dead. Over the course of the story, Angela describes how she came to learn the secret of Don Emmanuel's soul.

Angela explains that Don Emmanuel was her "spiritual father." Her mother, like everyone in the village, worships and loves Don Emmanuel. Angela's brother Lazarus lives and works in America, and sends money to support Angela and her mother. When she is ten years old, Angela is sent to a convent school.

Angela leaves the convent school at the age of sixteen and returns to her village. She notes that the whole life of the village by this time revolves around Don Emmanuel. Don Emmanuel is a very active participant in the daily life of the community, sometimes working in the fields alongside the peasants, sometimes accompanying the doctor on his rounds, sometimes helping to teach at the village school. He counsels troubled families, comforts the sick, aids the poor, cares for the children, and attends to the dying. Blasillo, a man in the village who is mentally retarded, becomes especially attached to Don Emmanuel.

As a young woman, Angela helps Don Emmanuel with his various tasks and duties in the church and the community. When she is almost twenty-four, her brother Lazarus returns from America. Lazarus has been influenced by his experiences away from the village and is disdainful of the religious faith of the peasants and their reliance on Don Emmanuel. Lazarus openly expresses atheistic, anti-religious sentiments. But after he goes to hear one of Don Emmanuel's sermons, and learns of his role in the community, Lazarus comes to respect the priest.

Simona, the mother of Angela and Lazarus, becomes mortally ill. As she is on her deathbed, she asks Lazarus to promise that he will pray for her after she is gone. Lazarus is at first resistant, because he is a non-believer, but Don Emmanuel convinces him to make this promise to his mother. After his mother's death, Lazarus begins spending more and more time with Don Emmanuel, taking walks with him along the lake and discussing questions of religious faith and doubt. Before long, Lazarus starts to attend mass on a regular basis.

Lazarus eventually takes holy communion from Don Emmanuel, which the villagers happily interpret as a sign that his atheism has been converted to faith. After the communion, however, Lazarus confesses in private to Angela the true nature of Don Emmanuel's attitudes about religion. He explains that Don Emmanuel convinced him to pretend to believe in God for the sake of the villagers and to keep his religious doubts to himself. When Lazarus asked Don Emmanuel if he truly believes in God, the priest indicated that he does not. Angela describes this revelation of Don Emmanuel's lack of



faith as the "tragic secret" of his soul. She is deeply saddened to learn that Don Emmanuel only pretends to believe in God and prays that he and Lazarus will experience a true conversion to genuine faith.

Lazarus further explains to Angela what Don Emmanuel has told him regarding his true attitudes about religion. Don Emmanuel asserted that, although he himself does not have faith, it is important to maintain the faith of the community because without their faith they would be lost. He regards religion as an illusion held by the villagers that gives them comfort in life. He thus encourages Lazarus to do everything he can to maintain the illusion of faith in the community for the sake of their happiness.

After revealing Don Emmanuel's secret to Angela, Lazarus becomes more and more active in helping the priest with his various tasks and duties, both in the church and in the community. He continues to spend much of his time alone with Don Emmanuel, walking along the lake and pursuing his line of questioning, in order to learn the true nature of the priest's attitudes about religion.

The years go by, and Don Emmanuel becomes ill. Knowing that he will soon die, the priest has himself carried to the church, where he gives his final sermon to the people of the village. After the death of Don Emmanuel, Lazarus begins to write down conversations he had with the priest over questions of faith and doubt. Angela later refers to these recorded conversations in the process of writing her memoir. In the absence of Don Emmanuel, Lazarus seems to lose his will to live. Eventually, he grows ill and dies.

Angela, now in her fifties, explains that the story she relates is her private memoir of her life with Saint Emmanuel the Good. She explains that the bishop who has initiated the process of naming Don Emmanuel a saint is writing a biography of the priest. This bishop has asked Angela for information about Don Emmanuel's life. While she has given him plenty of factual information about the priest, she does not reveal the "tragic secret" of Don Emmanuel's lack of faith.



Characters

Bishop of Renada

After the death of Don Emmanuel, the bishop of Renada begins the process of applying to the Catholic Church to proclaim him a saint. The bishop is also in the process of writing a biography of Don Emmanuel and approaches Angela for information about the life of the priest. Although Angela provides the bishop with plenty of factual information, she does not tell him about Don Emmanuel's secret loss of faith.

Blasillo

Blasillo is described as a "congenital idiot" and later referred to as "the fool." Blasillo becomes emotionally attached to Don Emmanuel, who pays a lot of attention to him and patiently teaches him things no one else thought he was capable of learning. After a particularly moving sermon, Blasillo repeats the words from the Psalms, "My God, my God, why hast Thou forsaken me?" Over the years, Blasillo can often be heard repeating this quotation, although it is not clear if he has any idea what it means. During Don Emmanuel's last church sermon, Blasillo holds tightly onto his hand; when Don Emmanuel dies during this sermon, Blasillo's eyes close and he, too, dies at the same moment.

Angela Carballino

Angela Carballino, nicknamed Angelita, is the narrator of "Saint Emmanuel the Good, Martyr." Her name means "angel" in Spanish. The story itself represents Angela's memoirs, written while she is in her fifties, of her experiences with Don Emmanuel. Angela is sent to a convent school when she is ten years old and returns to her village at the age of sixteen. She becomes especially devoted to Don Emmanuel and helps him with various church activities. She describes him as a man who "pervaded the most secret life of my soul, who was my true spiritual father, the father of my spirit, the spirit of myself."

When Angela is twenty-four, her brother Lazarus reveals to her Don Emmanuel's "tragic secret": he does not actually believe in God or an afterlife. Angela is shaken and upset by this revelation. Although her brother explains to her the details of Don Emmanuel's attitudes about religion, Angela herself never seems to lose faith. While she at first regards Don Emmanuel as a father figure, she later develops a maternal attitude toward him, feeling that she must serve as his spiritual caretaker. On one occasion, Angela goes to make her confession to Don Emmanuel, and seek his forgiveness; however, it is Don Emmanuel who indirectly confesses his lack of faith to Angela, begging her forgiveness, which she gives him. After the death of Don Emmanuel and of her brother, Angela records in a memoir her understanding of the complex religious attitudes of this saint.



Lazarus Carballino

Lazarus Carballino is Angela's brother. As a young man, Lazarus leaves his small village in Spain to live and work in America. He regularly sends enough money back to his mother and sister to support them in relative comfort. When he returns from America, Lazarus is full of new ideas that he has acquired while away from the village. He does not believe in God or religion and is disdainful of the villagers, whose lives are centered around the church. However, he soon gains respect for Don Emmanuel, whom he feels is not like other priests.

Lazarus grows closer and closer to Don Emmanuel, helping him with church and community activities. Eventually, he decides to take holy communion, an outward sign that he has been converted from non-belief to faith in the tenets of the church. However, Lazarus explains to Angela that neither he nor Don Emmanuel truly believes in God or an afterlife. Rather, Lazarus comes to believe, based on the teachings of Don Emmanuel, that religion is a vital source of comfort to the people of the village, who would fall into despair if they lost their faith.

The name Lazarus is that of a biblical figure who was raised from the dead by Jesus Christ four days after he had been buried. The name Lazarus has thus come to symbolize one whose life has been renewed. In Unamuno's story, Lazarus, referring to his biblical name, tells Angela, "I was a true Lazarus whom [Don Emmanuel] raised from the dead." He does not mean that the priest literally brought him back from the dead but that he helped to renew Lazarus's faith in "the charity of life, in life's joy." After Don Emmanuel dies, Lazarus seems to lose his desire to live, and he soon grows ill and dies.

Simona Carballino

Simona Carballino is the mother of Angela and Lazarus. Simona's husband died young, and she was left to care for her two children. Simona is deeply devoted to Don Emmanuel, to the point that her memory of her husband has been eclipsed by her emotional attachment to the priest. When Lazarus claims that he wishes to move his mother and sister to the city, Simona refuses to go, insisting that she cannot leave the lake, the mountain, or Don Emmanuel. As she lies dying on her bed, Simona begs her son, Lazarus, to promise that he will pray for her after she is gone. Although Lazarus is known to be a nonbeliever, the priest encourages him to make and keep this promise, which is his mother's dying wish.

Don Emmanuel

Don Emmanuel is a Catholic priest who presides over the church in the small mountain village of Valverde de Lucerna. Don Emmanuel is deeply loved by all of the villagers, and the entire community centers on him. He is extremely active in the life of the community, personally engaging in their work, their family lives, their physical wellbeing,



and their religious needs. Angela's memoir of the experiences of her family with Don Emmanuel reveals his "tragic secret": that he was without faith in God or heaven. Don Emmanuel begins to spend much of his time with Lazarus, who is openly atheistic. He convinces Lazarus to maintain the outward appearance of faith, even if he does not believe. When Don Emmanuel dies, the people of the village, who consider him a saint, mourn their loss. After his death, the bishop of the diocese of Renada, in which the village is located, initiates efforts to officially name Don Emmanuel a saint.



Themes

Existential Thought

Unamuno was an important precursor to the branch of philosophy that came to be known as existentialism. While the term existentialism did not gain currency until the World War II era, the philosophical questioning subsequently regarded as existentialism has roots deep in Western culture. Existentialism, broadly speaking, addresses the nature of human existence. Existentialism is in essence concerned with the human condition, insofar as the human condition is defined by the birth and inevitable death of every individual. Existentialism focuses on the unique qualities of each individual and emphasizes the fact that each person is faced with a multitude of choices by which to conduct her or his life.

Existential thinking has influenced such diverse fields of inquiry as philosophy, psychology, theology, atheism, humanism, literature, metaphysics, and phenomenology. Many important modern thinkers have examined existential questions. Among the most important may be included Friedrich Nietzsche, Søren Kierkegaard, Albert Camus, Jean-Paul Sartre, Martin Heidegger, and Karl Jaspers. In Spain, Unamuno and his contemporary José Ortega y Gasset are regarded as important early existential thinkers.

The characters in "Saint Emmanuel the Good, Martyr" explore some of the basic questions posed by existential thought. In this story, Don Emmanuel's preoccupation with death is characteristic of existential thought. Because he does not believe in an afterlife, Don Emmanuel is painfully aware of the limitations placed on the existence of each individual by the fact of death. This awareness leads him to make specific choices as to how he conducts himself as the priest of a small village. Don Emmanuel's primary concern is to help the people around him by easing their suffering and facilitating the experience of joy and happiness. He regards it as his duty to distract the villagers from thinking about the fundamental reality of human existence (as he sees it): that each individual must one day die.

Because of its focus on death as the end of existence for the individual, it may seem that existentialism is by definition an atheistic philosophy. However, existentialism is not necessarily incompatible with religious faith, and existential theology is an important branch of religious thought. Thus, Unamuno has been regarded as a Catholic existentialist, in that he grapples with the apparent contradictions between Christianity and existentialism. Unamuno regards the act of confronting one's faith and doubt as more important than finding absolute answers to age-old questions regarding the human condition.



The New World and the Old World

Through the character of Lazarus, Unamuno creates a set of oppositions that serve as a central thematic focus of his story. Lazarus, upon first returning from America, represents a set of values associated with the New World, the city, and modern society. The villagers, on the other hand, represent a set of values associated with the Old World, the country, and medieval society. Lazarus associates the New World with logic, reason, and atheism, while he associates the Old World with ignorance, cultural backwardness, and outmoded religious beliefs.

When he first returns from America, Lazarus plans to move with his mother and sister to the city, which he considers to be more culturally enlightened than the country. However, the two women refuse to leave their village, because they are so strongly attached to the spiritual life of their rural community, as well as to their priest Don Emmanuel. When Angela goes to visit a school friend in the city of Madrid, she feels stifled by the spiritual emptiness of the urban world and rushes back to the village as soon as possible. With the influence of Don Emmanuel, Lazarus comes to appreciate the values of this devoutly religious Old World community.

Community

Unamuno places a strong emphasis on the life of the remote village community in "Saint Emmanuel the Good, Martyr." The villagers as a group are portrayed as if they were a single composite character. The narrator rarely names or describes individuals within the community but often describes the thoughts and desires of the village as if its people were a homogenous body. After Don Emmanuel and Lazarus die, Angela finds that she is able to go on living through her active engagement in the life of her community. In the end, Angela realizes that Don Emmanuel has taught her the meaning of life, which she interprets as a spiritual merging of her self with the spiritual life of her community.

The Catholic Faith in the Modern World

In "Saint Emmanuel the Good, Martyr," Unamuno explores questions about the role of the Catholic Church in the modern world. The narrative of the story includes many references to Catholic rituals, saints, prayers, and biblical figures. The village in which the story takes place is focused on the activities of their local church, and all of the characters in the story were raised Catholic. This remote village and its rural community in this story come to represent the age-old traditions of the Catholic faith. The challenges Lazarus raises to Catholicism represent the challenges facing the Catholic church in the modern world of the twentieth century. While Lazarus at first regards the religious devotion of the villagers as a sign of ignorance and backwardness, he eventually comes to appreciate the value of a faith deeply rooted in the age-old traditions of the Catholic Church.



Style

The Nivola

Unamuno coined the term "nivola" to describe his own style of fiction writing. Unamuno considered a nivola to be a work of fiction in which the setting and events of the plot are less important than the ideas expressed by the characters. "Saint Emmanuel the Good, Martyr" is an example of Unamuno's concept of the nivola. In this story, the fictional characters are portrayed primarily in terms of their spiritual struggles, with most other character traits and life events left out of the story. Unamuno thereby foregrounds the story's central theme of religious and philosophical questioning, and the characters in the story are only developed insofar as they express specific ideas about religious faith and doubt.

Narrative Voice and Confessional Fiction

"Saint Emmanuel the Good, Martyr" is written in the first person narrative voice, meaning that the story is told exclusively from the perspective of one character. In the form of a memoir, Angela tells the story of Don Emmanuel from her own perspective. Angela's memoir may also be categorized as "confessional" fiction, meaning a story in which the narrative emerges as an expression or admission of particularly private feelings or experiences. Angela has withheld the "tragic secret" of Don Emmanuel's lack of faith from the bishop who is writing a biography of him. However, she feels the need to record the story of his secret, although she claims that she does not wish her memoir to fall into the hands of the bishop. Thus, Angela confesses to her knowledge that Don Emmanuel, who is regarded as a saint, in fact harbored grave doubts about his faith.

Metaphor and Symbol

Unamuno makes use of recurring metaphors in "Saint Emmanuel the Good, Martyr" through references to the story's setting in a village that is nestled "like a brooch between the lake and the mountain reflected in it." Throughout the story Angela, as narrator, utilizes metaphors comparing Don Emmanuel and the village to the lake and the mountain. The figure of Don Emmanuel is frequently described with reference to this setting, as a man who "carried himself the way our Buitre Peak carries its crest, and his eyes had all the blue depth of our lake." The voices of the villagers reciting from the Bible in unison are described as "a kind of mountain whose peak . . . was Don Emmanuel." Yet Don Emmanuel's voice is sometimes "drowned in the voice of the populace as in a lake." Through this use of metaphor, the mountain and the lake come to symbolize the spiritual life of the community, with Don Emmanuel as its spiritual leader.

A folk myth believed by the villagers states that there is an ancient city submerged in their mountain lake. Lazarus compares the city submerged in the lake to Don



Emmanuel's spiritual state, asserting that "at the bottom of Don Emmanuel's soul there is a city, submerged and inundated." This submerged city symbolizes the secret of Don Emmanuel's soul, his complex set of beliefs and non-beliefs about the true nature of religion. The submerged city also symbolizes the age-old spiritual life of the village community. In this sense, the timelessness and immortality of the natural landscape symbolize the everlasting life promised by the Catholic faith.

Epilogue

Unamuno adds an epilogue to the story of "Saint Emmanuel the Good, Martyr." An epilogue is a short section at the end of a story that is meant to stand apart from the content of the central story, while commenting on the story itself. While the fictional Angela is the narrator of the central story, Unamuno narrates the epilogue as himself, Miguel de Unamuno, the author of "Saint Emmanuel the Good, Martyr." In his epilogue, Unamuno asserts that he cannot reveal the secret of how Angela Carballino's memoir fell into his hands. He goes on to question the idea that his fictional characters are not real, suggesting that perhaps the fictional story is more real than the author who created it. Unamuno concludes his epilogue with the assertion that he hopes the characters in this story will live on forever, although its author will one day die.



Historical Context

Spain in the Nineteenth Century

Spain in the nineteenth century experienced a number of tumultuous changes in its form of government. At the time of Unamuno's birth in 1864, Spain was a constitutional monarchy under Queen Isabella II. However, the revolution of 1868 forced Queen Isabella II into exile. With the end of the revolution in 1870, Amadeo (a son of the king of Italy) was chosen to rule as king of Spain in a constitutional monarchy. In 1873 Amadeo abdicated, under pressure of a revolt, and Spain was declared a republic. This short-lived First Republic lasted until 1875, when Alfonso XII, son of Isabella II, was declared king of Spain. The Constitution of 1876 reinstated a constitutional monarchy. When King Alfonso XII died in 1885, his young son, Alfonso XIII, was declared the new king of Spain.

The Spanish-American War

Unamuno was in his thirties during the period of the Spanish-American War, which lasted from 1895 to 1898. The Spanish-American War concerned Cuba, which had been a Spanish colony. Cubans wishing to gain national independence from Spain started a rebellion which Spanish forces were unable to put down. After the United States decided in 1895 to support the Cuban rebellion with military force, the Spanish suffered a humiliating defeat. In the peace treaty that followed, Spain lost most of its remaining colonial holdings, which included Puerto Rico as well as Cuba. As part of the treaty, Spanish holdings in the Philippine Islands were sold to the United States. Spain, once the most powerful colonial force in the world, was left with colonial control of only the Canary Islands and Morocco.

Spain in the Twentieth Century

During World War I (1914—1918), Spain remained officially neutral, thus avoiding the turbulence that ravaged much of Europe in the early part of the twentieth century. The Spanish government remained a relatively stable constitutional monarchy from 1885 until 1923, when King Alfonso XIII allowed Miguel Primo de Rivera to take power as dictator of the country. The king, though remaining head of state, deferred to the rule of Rivera. In 1930, however, King Alfonso XIII forced Primo de Rivera to resign. In 1931, amidst growing unpopularity, the king left Spain, in effect abdicating his power. With the king gone, Spain declared the Second Republic and adopted a new constitution. This Second Republic lasted until the outbreak of civil war in 1936.

The Spanish Civil War pitted the right-wing rebel Nationalists, under the leadership of General Francisco Franco, against Loyalists to the left-liberal Republican government. While the Nationalists were aided by military supplies from the fascist states of Hitler's Germany and Mussolini's Italy, the Republicans were aided by supplies from the Soviet



Union. In addition, many foreigners, particularly Americans, volunteered to fight in support of the Republican cause. The Nationalists under Franco achieved victory in 1939, thus initiating the Franco dictatorship. With the death of Franco in 1975, King Juan Carlos I was named head of state and oversaw Spain's peaceful transition to a democratic constitutional monarchy.

Spanish Literature

Unamuno was one of the most influential Spanish writers and thinkers of his generation. His place in the history of Spanish letters is associated with a group of writers known as the Generation of 1898. With Spain's humiliating defeat in the Spanish-American War and the resultant demise of the Spanish empire, these writers began to question Spanish national identity and the role of Spain in the modern world. Writers associated with the Generation of '98 include critics Azorín and José Ortega y Gasset, novelists Pío Baroja, Vicente Blasco Ibáñez, and Ramón María del Valle-Inclán, and the poets Juan Ramón Jiménez, Antonio Machado, and Manuel Machado, as well as Unamuno.

Unamuno lived to see the emergence of another generation of Spanish writers, known as the Generation of 1927. The writers of the Generation of '27, most of whom were poets, were influenced by movements in early twentieth century European literature, such as Futurism, Surrealism, and Symbolism. The best known writers of the Generation of '27 are Rafael Alberti, Vicente Aleixandre, Dámaso Alonso, Luis Cernuda, Gerardo Diego, Ángel Ganivet, Jorge Guillén, Federico García Lorca, and Pedro Salinas.

The Roman Catholic Church in Modern Spain

During the twentieth century, the question of what role the church should play in national government was a major source of conflict among Spaniards. Throughout most of the history of modern Spain, the Roman Catholic Church was the official state religion, endorsed by the Spanish monarchy. However, many Spaniards, referred to as anti-clericalists, favored a separation of church and state. Popular resentment of the political powers wielded by the Catholic Church led to public outbursts in 1909 and 1931, during which people burned churches and monasteries, killing priests and nuns in the process.

During the era of Spain's Second Republic (1931—1936), anticlerical laws were instituted, proclaiming a separation of church and state. However, during the Spanish Civil War (1936—1939) the church backed the Nationalist forces under Franco. Thus, Franco's victory in the civil war and his ascendance as dictator of Spain resulted in the reinstatement of the Catholic Church as the state religion. With Franco's death in 1975 and the ratification of a new constitution in 1978, the Spanish government once again declared a separation of church and state.

Critical Overview

Unamuno was one of the most influential Spanish writers of his generation. His stories, poems, and essays garnered an international readership, and were translated into many languages. Although he regarded himself as a poet above all else, Unamuno is remembered primarily as an important writer of essays and stories that grapple with religious and philosophical questioning in the modern world.

Saint Emmanuel the Good, Martyr: This Spanish Cathedral in Spain, circa 1935, sets a scene similar to the village portrayed in "Saint Emmanuel the Good, Martyr" [graphicname="TIF00167386" orient="portrait" size="A"]

Unamuno's fictions are regarded primarily as stories of ideas, with a minimum focus on traditional elements of narrative. In his Introduction to *Abel Sanchez and Other Stories* (1956), in which "Saint Emmanuel the Good, Martyr" is published, Anthony Kerrigan described Unamuno's stories as

sparse, unstylistic, the bare bones of narratives; but then they are also hot-spirited, intent on righting injustice, and terribly serious about the matter of death. As regards a terrible and troubled honesty, their like is seldom seen.

Unamuno is regarded as an early existentialist thinker, whose works explore themes that were to become the defining concerns of the existentialist movement. In an *Encyclopedia Britannica* article on Unamuno, his fictions are described as "intensely psychological depictions of agonized characters who illustrate and give voice to his own philosophical ideas." These philosophical ideas form the basis of his widely influential contributions to modern thought.

Criticism

- Critical Essay #1



Critical Essay #1

Brent holds a Ph.D. in American culture from the University of Michigan. In this essay, Brent discusses the religious philosophy of the priest in Unamuno's "Saint Emmanuel the Good, Martyr."

Unamuno's central concern in "Saint Emmanuel the Good, Martyr" is with religious faith and religious doubt. As a young woman, Angela expresses complete devotion to the Catholic faith, fully accepting its religious tenets. Her brother Lazarus, on the other hand, returns from America confident in his lack of religious faith. Through their association with Don Emmanuel over a period of years, Angela and Lazarus learn of the priest's secret loss of faith, which he conceals with an outward display of devotion. Through the writing of her memoir, Angela comes to understand and appreciate the complexity of Don Emmanuel's lack of faith, as well as his conviction that people need religion in order to live.

Don Emmanuel tells Lazarus that he does not believe in God or an afterlife; however, he believes it is his duty to maintain the religious faith of the villagers. Lazarus comes to understand the reasoning behind Don Emmanuel's seemingly hypocritical stance of leading the villagers to believe that he is a devout worshipper of God, while secretly harboring a complete lack of faith. Lazarus is thus "converted" to Don Emmanuel's religious philosophy, making it his duty to display outward devotion and encourage devotion among the villagers, while privately maintaining the conviction that God does not exist.

When Angela learns through Lazarus of Don Emmanuel's secret lack of faith, she confronts the priest directly with her own religious doubts and questions. She asks if he believes in the devil, in hell, and in heaven. While Don Emmanuel asserts that he does, Angela knows that he is lying. Indirectly admitting to her his lack of faith, the priest finally insists that she should keep her religious questioning to herself and never reveal it to others. Angela continues to harbor her own private doubts, while praying that Lazarus and Don Emmanuel will one day be converted to a true faith in God and belief in an afterlife.

Don Emmanuel believes that to live without faith is to live in agony. His own lack of faith causes him to experience lifelong feelings of sadness, loneliness, and despair. As he explains to Lazarus, a man who does not believe in God suffers unbearable torment. He asserts, "The truth, Lazarus, is perhaps something so unbearable, so terrible, something so deadly, that simple people could not live with it!"

Through his characterization of Don Emmanuel, a priest who does not believe in an afterlife, Unamuno explores the significance of death to religious faith. Because he does not believe in heaven, hell, or an afterlife, Don Emmanuel anguishes over thoughts of death. He confesses to Lazarus that his greatest temptation is the urge to commit suicide by drowning himself in the lake. He explains that he has struggled against a



lifelong urge to commit suicide, so that his life "is a kind of continual suicide, or a struggle against suicide, which is the same thing."

Because Don Emmanuel himself does not believe in an afterlife and suffers despair over his awareness of his own mortality, he does his best to maintain the belief of the villagers that they will go to heaven when they die. He feels it is his duty to encourage religious faith in the villagers, because he feels that belief in an afterlife is the only thing that keeps people from falling into despair and committing suicide. Angela asserts that Don Emmanuel, who was always called to the bedside of the dying, "helped everyone to die well." That is, he did his best to comfort the dying with the promise of an afterlife, although he himself was tormented by his lack of belief in an afterlife.

From an early age, Angela intuitively perceives Don Emmanuel's despair and thus regards him with "profound pity." Aware of Don Emmanuel's "infinite, eternal sadness," Angela regards herself as the caretaker of his soul, as if he needs her strong sense of faith in order to keep him from descending into utter despair over his own lack of faith. Over the years, however, this sense of despair takes its toll on Don Emmanuel, and the "deep rooted sadness which consumed him" causes his health to fail.

Don Emmanuel believes that religion is a dream, fantasy, or illusion, by which the common people stave off their fear of death. In private conversation with Lazarus, he refers to God as "our supreme dream." Don Emmanuel feels that his task as the village priest is to do everything he can to maintain the illusion of God and heaven among the villagers. He thus believes it is in the best interests of the people for him to conceal his lack of faith; he advises Angela and Lazarus, also, to conceal their questioning and doubts about religion. Lazarus, repeating Don Emmanuel's lesson, tells Angela, "The people should be allowed to live with their illusion"□that is, the illusion supplied by religious faith.

At one point, Don Emmanuel quotes the socialist theorist Karl Marx, saying, "religion is the opiate of the masses." Marx intended this statement as a criticism of religion, implying that religion distracts people from protesting against unfair economic systems, by lulling them into a false sense of contentment. Don Emmanuel, however, believes that providing people with the fantasy of religion is a positive act, for "We should give them opium, and help them sleep, and dream."

Don Emmanuel particularly feels that it is important to maintain the dream of an afterlife in heaven, to keep the people from falling into despair over the idea that they will one day die. He regards it as his duty to the villagers to "make them dream they are immortal." He goes on to say that all religions serve the same purpose of consoling the people "for having been born only to die."

Don Emmanuel repeatedly asserts that the most important thing is for the people to live, and to go on living. He believes that religious faith gives life meaning, thereby providing people with a reason to go on living. Because he himself has no faith in God, he feels that life is meaningless, and this sense of meaninglessness causes him great despair. Don Emmanuel thus regards it as his duty to promote joy and happiness among the



villagers, so that they will be motivated to go on living and will not give in to the despair that comes with realizing that they are "born only to die." Don Emmanuel asserts, "the village must be happy; everyone must be happy to be alive. To be satisfied with life is of first importance." He tells Lazarus, "let them console themselves for having been born, let them live as happily as possible in the illusion that all this has a purpose." As he is dying, Don Emmanuel advises Angela and Lazarus to continue his mission of maintaining the fantasy of religion in the villagers, to "Let them dream, let them dream."

Toward the end of her memoir, Angela develops a more complex understanding of Don Emmanuel's "tragic secret," which is ultimately a paradox. She begins to wonder if Don Emmanuel secretly *did* have faith in God, and yet merely told Lazarus that he secretly *did not* have faith in God, as a means of indirectly bringing the young man to have faith in the priest's lack of faith. On the other hand, Angela speculates, perhaps Don Emmanuel truly believed that he lacked faith in God, not knowing that, deep down inside, he in fact *did* have faith. Thus, Angela asserts that she believes both Don Emmanuel and her brother "died believing they did not believe, but that, without believing in their belief, they actually believed." She adds, "I believed then, and I believe now, that God—as part of I know not what sacred and inscrutable purpose—caused them to believe they were unbelievers."

Angela ultimately asserts that Don Emmanuel, religious doubt and all, was a saint, and that her brother, too, was a saint. She further suggests that perhaps all of the saints harbored doubts similar to those expressed by Don Emmanuel and that they were no less saintly for their doubt. In fact, Don Emmanuel tells Lazarus that he believes many of the saints, and perhaps even Jesus Christ himself, had also died without truly believing in an afterlife. Angela comes to believe that it is this very doubting of faith, coupled with a commitment to promote religious faith in others, that makes a person saintly. Unamuno thus poses to the reader a philosophical and religious paradox on the nature of faith and doubt, putting forth the notion that, while it is possible to doubt one's faith, it is also possible to have faith in one's doubt.

Source: Liz Brent, Critical Essay on "Saint Emmanuel the Good, Martyr," in *Short Stories for Students*, Gale, 2005.



Topics for Further Study

Unamuno lived through many important events in the history of Spain. Research one of the following major events or eras in Spain's history: the Carlist Wars, the Spanish-American War, the dictatorship of Primo de Rivera, the Second Republic, or the Spanish Civil War. What form of government did Spain have during the period you have chosen? What changes took place in Spanish government over the course of this period? What major social and political issues were of concern to Spanish citizens during this period? What role did the Catholic Church play in social and political conflicts in Spain during this time?

In "Saint Emmanuel the Good, Martyr," the narrator describes her experiences with a man who exerted a tremendous influence on her life. Think of someone in your own life who has been an important influence on you, such as a teacher, parent, religious leader, older sibling, friend, or perhaps a famous person you have never met. Write an essay describing this person's outstanding characteristics, and how this person has influenced your life. Give specific examples of circumstances in which you made an important decision inspired by the influence of this person.

Unamuno was one of the writers of Spain's Generation of 1898. Write a report on one other important Spanish writer of the Generation of '98, such as the essayists Azorín and José Ortega y Gasset, the novelists Pío Baroja, Vicente Blasco Ibáñez, and Ramón María del Valle-Inclán, or the poets Juan Ramón Jiménez, Antonio Machado, and Manuel Machado. What significant historical or cultural events in Spain influenced this writer's thinking? What central ideas did this author stress in his writings? In what ways was this author an important influence on Spanish thought and literature?

Some of the world's greatest artists have lived and worked in Spain. Research an important Spanish artist, such as Bartolomé Murillo, Diego Velázquez, Francisco de Goya, Pablo Picasso, Joan Miró, or Salvador Dalí. Where and when did this artist live in Spain? Name some of the major works of this artist, and describe key characteristics of his work. Pick one major work by this artist; in a library book, find a photo reproduction of a drawing, painting, print, or sculpture by this artist. Describe the work of art in specific detail, then discuss your own interpretation of this work.

Unamuno is regarded as an early existentialist writer, whose ideas were formulated a generation before existentialism emerged as a prominent intellectual movement in philosophy and literature. Learn more about a key figure in existential thought, such as Søren Kierkegaard, Albert Camus, Jean-Paul Sartre, Martin Heidegger, Karl Barth, Paul Tillich, Rudolph Bultman, or Karl Jaspers. What major works of existential thought did this writer publish? Learn about the basic ideas put forth by this existentialist, and explain the ideas to the best of your ability. Then discuss your own response to these ideas. To what extent do you find them convincing? Why are they convincing or why are they not?



One of the themes of "Saint Emmanuel the Good, Martyr" is the importance of actively participating in one's community as a way of giving meaning to the life of the individual. Make a list of all the different communities which you are a part of, such as your neighborhood, your town, your ethnic group, your church, as well as any extracurricular groups or organizations you are a part of (a sports team, band, or orchestra, etc.). Pick one of these communities that you consider to be especially important to you. Write an essay describing this community. What is your role in this community, and why is it important to you? Give specific examples of how your participation in this community has influenced your life.

Compare and Contrast

1930s: Spain experiences several major transitions in government. The dictatorship of Primo de Rivera, begun in 1923, is ended in 1930. The Second Republic lasts from 1931 to 1936. The Spanish Civil War begins in 1936. With the end of the Civil War in 1939, Francisco Franco rises to power as dictator of Spain.

Today: Spain is a constitutional monarchy. King Juan Carlos I serves as head of state. Based on a constitution ratified in 1978, the prime minister oversees a parliament (known as the Cortes Generales), which includes a Congress of Deputies and a Senate. Members of parliament are elected primarily by popular vote via universal suffrage.

1930s: With the outbreak of World War II in 1939, Spain retains a stance of official neutrality. However, Spain secretly supports the Axis forces of Germany, Italy, and Japan during most of the war. Toward the end of World War II, Spain switches unofficial allegiances to the Allied powers.

Today: Spain is an active member of the international community, with membership in the United Nations (since 1955), the North Atlantic Treaty Organization (since 1982), and the European Union (since 1993) after being part of the European Community (joining in 1986).

1930s: During the era of the Second Republic (1931—1936), the Spanish government institutes a separation of church and state. The Spanish education system, once the realm of the Catholic Church, is secularized. With the conclusion of the Spanish Civil War in 1939, Franco quickly restores the powers of the Catholic Church as the state-sponsored national religion of Spain. Franco also reinstates a church-sponsored education system.

Today: The Spanish government maintains a complete separation of church and state, although the majority of Spaniards are members of the Roman Catholic Church. Public schools in Spain are completely secularized.



What Do I Read Next?

The novel *La Lucha por la vida* (*The Struggle for Life*, 1904), by Pío Baroja, a Basque novelist and one of the Generation of '98, concerns the living conditions of the poor in Madrid.

Don Quixote (Vol. 1, 1605; Vol. 2, 1615), by Miguel de Cervantes, is considered to be the first great modern Spanish novel. Don Quixote is a country gentleman who recruits his faithful servant Sancho Panza to "sally forth" into the world and seek adventures requiring knightly chivalry. Don Quixote is in fact a deluded older man who sees a windmill as a giant, a roadside inn as a castle, and a slovenly peasant girl as a beautiful princess.

One of the strongest novels by Vicente Blasco Ibáñez, one of the Generation of '98, is *Sangre y arena* (*Blood and Sand*, 1908), the story of a bullfighter victimized by the forces of society and tradition.

Antonio Machado, one of the writers of the Generation of '98, is known for his poetry and essays exploring existential themes. The volume *Poesías Completas* (*Complete Poems*, 1928) is among his best works.

Meditaciones del Quijote (*Mediations on Quixote*, 1914), by José Ortega y Gasset, was inspired by Unamuno's writings on *Don Quixote*. In this collection of essays, Ortega y Gasset reflects upon Cervantes' *Don Quixote* in terms of existential questions about the meaning of human life.

The Lone Heretic (1963), by Margaret Thomas Rudd, is a biography of Unamuno that focuses on his struggles with religious faith and philosophical questioning.

Abel Sanchez (1917), considered to be Unamuno's greatest novel, is a modern retelling of the biblical tale of Cain and Abel. Unamuno's story describes the relationship between two brothers, Joaquin and Able. Joaquin suffers from intense envy of his brother who, as a successful painter, possesses the possibility of becoming immortal through his art.

Don Quijote y Sancho (*Don Quixote and Sancho*, 1905) is a collection of Unamuno's essays on the novel *Don Quixote*. Unamuno argues that the fictional characters of Don Quixote and Sancho Panza transcend the limitations of Cervantes' narrative. Unamuno regards these two characters as representative of distinct strands of thought in Spanish culture.

El Cristo de Velazquez (*The Christ of Velazquez*, 1920), Unamuno's greatest work of poetry, is a book-length blank-verse poem that contemplates a painting of the resurrection of Christ by the seventeenth-century Spanish painter Diego Velazquez.

Unamuno's *Del sentimiento tragico* (*The Tragic Sense of Life*, 1913) is a collection of his essays expressing his personal philosophy as he grapples with questions of religious faith and existential doubt in the modern world.



Further Study

Basdekis, Demetrios, *Unamuno and Spanish Literature*, University of California Press, 1967.

Basdekis provides critical discussion of the ways in which Unamuno's stories, poems, and essays have influenced, and been influenced by, Spanish literature.

Enders, Victoria Loree, and Pamela Beth Radcliff, eds., *Constructing Spanish Womanhood: Female Identity in Modern Spain*, State University of New York Press, 1999.

Enders and Radcliff offer a collection of essays by various authors on the social conditions of women in Spain during the nineteenth and twentieth centuries. These essays are organized into broad thematic categories, such as socio-cultural roles, work, and political conditions.

Esdaile, Charles J., *Spain in the Liberal Age: From Constitution to Civil War, 1808—1939*, Blackwell Publishers, 2000.

Esdaile provides a history of Spain from the Spanish War of Independence in 1808 to the end of the Spanish Civil War in 1939.

Shaw, Donald L., *The Generation of 1898 in Spain*, Barnes & Noble, 1975.

Shaw provides an overview of the major works of literature by writers of Spain's Generation of '98 and discusses the influence of this group of writers on Spanish literature and culture.

Smith, Bradley, *Spain: A History in Art*, Doubleday, 1971.

Smith provides a history of Spain from its early civilization through the twentieth century, focusing on pictorial documentation through painting, sculpture, and photography.

Valdes, Mario J., *Death in the Literature of Unamuno*, University of Illinois Press, 1964.

Valdes examines the recurring theme of death in the poems, stories, and essays of Unamuno, focusing on Unamuno's existential questioning of religious faith regarding the afterlife.

Vincent, Mary, *Catholicism in the Second Spanish Republic: Religion and Politics in Salamanca, 1930—1936*, Oxford University Press, 1996.

Vincent examines the intersection of Roman Catholicism and the political climate of Spain's Second Republic, focusing on the cultural and political context of the university town of Salamanca, where Unamuno lived and worked for much of his life.

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Introduction

Purpose of the Book

The purpose of Short Stories for Students (SSfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's □For Students□ Literature line, SSfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels



frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of SSfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of SSfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel; and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of "classic" novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members—educational professionals—helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized



Each entry, or chapter, in SSfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- **Introduction:** a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- **Author Biography:** this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- **Plot Summary:** a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- **Characters:** an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed—for instance, the narrator in *Invisible Man*—the character is listed as "The Narrator" and alphabetized as "Narrator." If a character's first name is the only one given, the name will appear alphabetically by that name. Variant names are also included for each character. Thus, the full name "Jean Louise Finch" would head the listing for the narrator of *To Kill a Mockingbird*, but listed in a separate cross-reference would be the nickname "Scout Finch."
- **Themes:** a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- **Style:** this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- **Historical Context:** This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- **Critical Overview:** this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- **Criticism:** an essay commissioned by SSfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).



- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an "at-a-glance" comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

SSfS includes "The Informed Dialogue: Interacting with Literature," a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Short Stories for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the SSfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the SSfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.



Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Short Stories for Students

When writing papers, students who quote directly from any volume of Short Stories for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from SSfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Short Stories for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from SSfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Short Stories for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of SSfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Short Stories for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of SSfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Short Stories for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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