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## Focus Questions for Short Short Stories

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<tr>
<th><strong>writer</strong></th>
<th><strong>title</strong></th>
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<tr>
<td><strong>PLOT</strong></td>
<td>PLOT is an author’s selection and arrangement of incidents in a story to shape the action and give the story a particular focus. Discussions of plot include not just what happens, but also how and why things happen the way they do. [B]</td>
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<tr>
<td><em>Characterize the chronology of the plot. Where does it differ from the chronology of the story?</em></td>
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<td><strong>CHARACTER</strong></td>
<td>CHARACTER is established through (1) direct exposition (comment by the author directly to the reader, although this is nearly always filtered through a narrator or other character, whose reliability you must always question), (2) dialogue (what the character says or thinks), and (3) action (what the character actually does). [H]</td>
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<tr>
<td><strong>SETTING</strong></td>
<td>SETTING is “the physical, and sometimes spiritual, background against which the action of a narrative (novel, drama, short story, poem) takes place.” It includes (1) geography (country / city/region), (2) time (day/night, season, century/year/era, historical and social conditions and values), and (3) society (class, beliefs, values of the characters). [H]</td>
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<tr>
<td><strong>POINT OF VIEW</strong></td>
<td>POINT OF VIEW refers to who tells us a story and how it is told. The two broad categories are (1) the third-person narrator who tells the story and does not participate in the action and (2) the first-person narrator who is a major or minor participant. [B]</td>
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<td><em>Where are examples of Free Indirect Style in this story?</em></td>
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<td><strong>SYMBOL</strong></td>
<td>SYMBOL is ‘something which is itself and yet stands for or suggests or means something else... , a figure of speech which combines a literal and sensuous quality with an abstract or suggestive aspect.” [H]</td>
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<td><strong>THEME</strong></td>
<td>THEME (sometimes called “thesis”) is “an attitude or position taken by a writer with the purpose of proving or supporting it.” The topic is the subject about which a writer writes; the theme is what the writer says about the topic. [H]</td>
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<td><em>State the theme of this story in one sentence.</em></td>
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<tr>
<td><strong>STYLE, TONE, and IMAGERY</strong></td>
<td>TONE is the author’s implicit attitude toward the reader or the people, places, and events in a work as revealed by the elements of the author’s style. STYLE is the distinctive and unique manner in which a writer arranges words to achieve particular effects. An IMAGE is a word, phrase, or figure of speech that addresses the senses, suggesting mental pictures of sights, sounds, smells tastes, feelings or actions.</td>
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There Was Once
Margaret Atwood

There was once a poor girl, as beautiful as she was good, who lived with her wicked stepmother in a house in the forest.

Forest? Forest is passé, I mean, I've had it with all this wilderness stuff. It's not a right image of our society, today. Let's have some urban for a change.

There was once a poor girl, as beautiful as she was good, who lived with her wicked stepmother in a house in the suburbs.

That's better. But I have to seriously query this word poor.

But she was poor!

Poor is relative. She lived in a house, didn't she?

Yes.

Then socio-economically speaking, she was not poor.

But none of the money was hers! The whole point of the story is that the wicked stepmother makes her wear old clothes and sleep in the fireplace

Aha! They had a fireplace! With poor, let me tell you, there's no fireplace. Come down to the park, come to the subway stations after dark, come down to where they sleep in cardboard boxes, and I'll show you poor!

There was once a middle-class girl, as beautiful as she was good

Stop right there. I think we can cut the beautiful, don't you? Women these days have to deal with too many intimidating physical role models as it is, what with those bimbos in the ads. Can't you make her, well, more average?

There was once a girl who was a little overweight and whose front teeth stuck out, who—

I don't think it's nice to make fun of people's appearances. Plus, you're encouraging anorexia.

I wasn't making fun! I was just describing—

Skip the description. Description oppresses. But you can say what colour she was.

What colour?

You know. Black, white, red, brown, yellow. Those are the choices. And I'm telling you right now, I've had enough of white.

Dominant culture thus, dominant culture that. I don't know what colour.

Well, it would probably be your colour, wouldn't it?

But this isn't about me! It's about this girl—

Everything is about you.

Sounds to me like you don't want to hear this story at all.

Oh well, go on. You could make her ethnic. That might help.

There was once a girl of indeterminate descent, as average looking as she was good, who lived with her wicked—

Another thing. Good and wicked. Don't you think you should transcend those puritanical judgemental moralistic epithets? I mean, so much of that is conditioning, isn't it?

There was once a girl, as average-looking as she was well-adjusted, who lived with her stepmother, who was not a very open and loving person because she herself had been abused in childhood.

Better. But I am so tired of negative female images! And stepmothers they always get it in the neck! Change it to stepfather, why don't you? That would make more sense anyway, considering the bad behaviour you're about to describe. Andthrow in some whips and chains. We all know what those twisted, repressed, middle-aged men are like—

Hey, just a minute! I'm a middle-aged—

Stuff it, Mister Nosy Parker. Nobody asked you to stick in your oar, or whatever you want to call that thing. This is between they two of us. Go on.

There was once a girl—

How old was she?

I don't know. She was young.

This ends with a marriages right?

Well, not to blow the-plot, but—yes.

Then you can scratch the condescending terminology. It's woman, pal. Woman!

There was once—

What's this was, once? Enough of-the dead past. Tell me about now.

There

So?

So, what?

So, why not here?
**Girl**  
Jamaica Kincaid

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk barehead in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum on it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf flies will follow you; but I don't sing benna on Sundays at all and never in Sunday school; this is how to sew on a button; this is how to make a button-hole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles you are not a boy, you know; don't pick people's flowers you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man; and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; but what if the baker won't let me feel the bread?; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?
He had begun to read the novel a few days before. He had put it down because of some urgent business conferences, opened it again on his way back to the estate by train; he permitted himself a slowly growing interest in the plot, in the characterizations. That afternoon, after writing a letter giving his power of attorney and discussing a matter of joint ownership with the manager of his estate, he returned to the book in the tranquillity of his study which looked out upon the park with its oaks. sprawled in his favorite armchair, its back toward the door—even the possibility of an intrusion would have irritated him, had he thought of it—he let his left hand caress repeatedly the green velvet upholstery and set to reading the final chapters. He remembered effortlessly the names and his mental image of the characters; the novel spread its glamor over him almost at once. He tasted the almost perverse pleasure of disengaging himself line by line from the things around him, and at the same time feeling his head rest comfortably on the green velvet of the chair with its high back, sensing that the cigarettes rested within reach of his hand, that beyond the great windows the air of afternoon danced under the oak trees in the park. Word by word, licked up by the sordid dilemma of the hero and heroine, letting himself be absorbed to the point where the images settled down and took on color and movement, he was witness to the final encounter in the mountain cabin. The woman arrived first, apprehensive; now the lover came in, his face cut by the backlash of a branch. Admirably, she stanchèd the blood with her kisses, but he rebuffed her caresses, he had not come to perform again the ceremonies of a secret passion, protected by a world of dry leaves and furtive paths through the forest. The dagger warmed itself against his chest, and underneath liberty pounded, hidden close. A lustful, panting dialogue raced down the pages like a rivulet of snakes, and one felt it had all been decided from eternity. Even to those caresses which withered about the lover’s body, as though wishing to keep him there, to dissuade him from it; they sketched abominably the frame of that other body it was necessary to destroy. Nothing had been forgotten: alibis, unforeseen hazards, possible mistakes. From this hour on, each instant had its use minutely assigned. The cold-blooded, twice-gone-over reexamination of the details was barely broken off so that a hand could caress a cheek. It was beginning to get dark.

Not looking at one another now, rigidly fixed upon the task which awaited them, they separated at the cabin door. She was to follow the trail that led north. On the path leading in the opposite direction, he turned for a moment to watch her running, her hair loosened and flying. He ran in turn, crouching among the trees and hedges until, in the yellowish fog of dusk, he could distinguish the avenue of trees which led up to the house. The dogs were not supposed to bark, they did not bark. The estate manager would not be there at this hour, and he was not there. He went up the three porch steps and entered. The woman’s words reached him over the thudding of blood in his ears: first a blue chamber, then a hall, then a carpeted stairway. At the top, two doors. No one in the first room, no one in the second. The door of the salon, and then, the knife in hand, the light from the great windows, the high back of an armchair covered in green velvet, the head of the man in the chair reading a novel.

Questions

1. Did the ending of the story surprise you? Why did it surprise you (if it did)? Should you have been surprised by the ending?

2. You may have noticed that seemingly insignificant details in the early part of the story are essential for making sense of the ending. For example, the reference to the green velvet upholstery at the beginning of the story becomes a key to understanding the last sentence. What other details does Cortázar casually plant at the beginning of the story that become important at the end? What is the significance of these details? Are there any wasted details?

3. Does the novel that the man reads sound like a realistic story? Does “Continuity of Parks” strike you as a highly realistic story? What does this story illustrate about the relationship between life and fiction? What does the title mean?

4. Cortázar writes, “one felt it had all been decided from eternity.” What does the “it” refer to? What does the line mean? Do such sentiments explain why the man reading the novel doesn’t leave his chair?

5. Is the ending of the story a surprise to the man reading the novel? What is Cortázar’s attitude toward surprises? Who could be the author of the novel read by the man in the story?
Monday dawned warm and rainless. Aurelio Escovar, a dentist without a degree, and a very early riser, opened his office at six. He took some false teeth, still mounted in their plaster mold, out of the glass case and put on the table a fistful of instruments which he arranged in size order, as if they were on display. He wore a collarless striped shirt, closed at the neck with a golden stud, and pants held up by suspenders. He was erect and skinny, with a look that rarely corresponded to the situation, the way deaf people have of looking.

When he had things arranged on the table, he pulled the drill toward the dental chair and sat down to polish the false teeth. He seemed not to be thinking about what he was doing, but worked steadily, pumping the drill with his feet, even when he didn’t need it.

After eight he stopped for a while to look at the sky through the window, and he saw two pensive buzzards who were drying themselves in the sun on the ridgepole of the house next door. He went on working with the idea that before lunch it would rain again. The shrill voice of his eleven-year-old son interrupted his concentration.

“Papa.”

“What?”

“The Mayor wants to know if you’ll pull his tooth.”

“Tell him I’m not here.”

He was polishing a gold tooth. He held it at arm’s length, and examined it with his eyes half closed. His son shouted again from the little waiting room.

“He says you are, too, because he can hear you.”

The dentist kept examining the tooth. Only when he had put it on the table with the finished work did he say:

“So much the better.”

He operated the drill again. He took several pieces of a bridge out of a cardboard box where he kept the things he still had to do and began to polish the gold.

“Papa.”

“What?”

He still hadn’t changed his expression.

“He says if you don’t take out his tooth, he’ll shoot you.”

Without hurrying, with an extremely tranquil movement, he stopped pedaling the drill, pushed it away from the chair, and pulled the lower drawer of the table all the way out. There was a revolver. “O.K.,” he said. “Tell him to come and shoot me.”

He rolled the chair over opposite the door, his hand resting on the edge of the drawer. The Mayor appeared at the door. He had shaved the left side of his face, but the other side, swollen and in pain, had a five-day-old beard. The dentist saw many nights of desperation in his dull eyes. He closed the drawer with his fingertips and said softly:

“Sit down.”

“Good morning,” said the Mayor.

“Morning,” said the dentist.

While the instruments were boiling, the Mayor leaned his skull on the headrest of the chair and felt better. His breath was icy. It was a poor office: an old wooden chair, the pedal drill, a glass case with ceramic bottles. Opposite the chair was a window with a shoulder-high cloth curtain. When he felt the dentist approach, the Mayor braced his heels and opened his mouth.

Aurelio Escovar turned his head toward the light. After inspecting the infected tooth, he closed the Mayor’s jaw with a cautious pressure of his fingers.

“It has to be without anesthesia,” he said.

“Why?”

“Because you have an abscess.”

The Mayor looked him in the eye. “All right,” he said, and tried to smile. The dentist did not return the smile. He brought the basin of sterilized instruments to the worktable and took them out of the water with a pair of cold tweezers, still without hurrying. Then he pushed the spittoon with the tip of his shoe, and went to wash his hands in the washbasin. He did all this without looking at the Mayor. But the Mayor didn’t take his eyes off him.

It was a lower wisdom tooth. The dentist spread his feet and grasped the tooth with the hot forceps. The Mayor seized the arms of the chair, braced his feet with all his strength, and felt an icy void in his kidneys, but didn’t make a sound. The dentist moved only his wrist. Without rancor, rather with a bitter tenderness, he said:

“Now you’ll pay for our twenty dead men.”

The Mayor felt the crunch of bones in his jaw, and his eyes filled with tears. But he didn’t breathe until he felt the tooth come out. Then he saw it through his tears. It seemed so foreign to his pain that he failed to understand his torture of the five previous nights.

Bent over the spittoon, sweating, panting, he unbuttoned his tunic and reached for the handkerchief in his pants pocket. The dentist gave him a clean cloth.

“Dry your tears,” he said.

The Mayor did. He was trembling. While the dentist washed his hands, he saw the crumbling ceiling and a dusty spider web with spider’s eggs and dead insects. The dentist returned, drying his hands. “Go to bed,” he said, “and gargle with salt water.” The Mayor stood up, said goodbye with a casual military salute, and walked toward the door, stretching his legs, without buttoning up his tunic.

“Send the bill,” he said.

“To you or the town?”

The Mayor didn’t look at him. He closed the door and said through the screen:

“It’s the same damn thing.”
A Haunted House
Virginia Woolf

Whatever hour you woke there was a door shutting. From room to room they went, hand in hand, lifting here, opening there, making sure—a ghostly couple.

“Here we left it,” she said. And he added, “Oh, but here too!” “It’s upstairs,” she murmured. “And in the garden,” he whispered. “Quietly,” they said, “or we shall wake them.”

But it wasn’t that you woke us. Oh, no. “They’re looking for it; they’re drawing the curtain,” one might say, and so read on a page or two. “Now they’ve found it,” one would be certain, stopping the pencil on the margin. And then, tired of reading, one might rise and see for oneself, the house all empty, the doors standing open, only the wood pigeons bubbling with content and the hum of the threshing machine sounding from the farm. “What did I come in here for? What did I want to find?” My hands were empty. “Perhaps its upstairs then?” The apples were in the loft. And so down again, the garden still as ever, only the book had slipped into the grass.

But they had found it in the drawing room. Not that one could ever see them. The windowpanes reflected apples, reflected roses; all the leaves were green in the glass. If they moved in the drawing room, the apple only turned its yellow side. Yet, the moment after, if the door was opened, spread about the floor, hung upon the walls, pendant from the ceiling—what? My hands were empty. The shadow of a thrush crossed the carpet; from the deepest wells of silence the wood pigeon drew its bubble of sound. “Safe, safe, safe” the pulse of the house beat softly. “The treasure buried; the room . . .” the pulse stopped short. Oh, was that the buried treasure?

A moment later the light had faded. Out in the garden then? But the trees spun darkness for a wandering beam of sun. So fine, so rare, coolly sunk beneath the surface the beam I sought always burned behind the glass. Death was the glass; death was between us, coming to the woman first, hundreds of years ago, leaving the house, sealing all the windows; the rooms were darkened. He left it, left her, went North, went East, saw the stars turned in the Southern sky; sought the house, found it dropped beneath the Downs. “Safe, safe, safe,” the pulse of the house beat gladly. ‘The Treasure yours.”

The wind roars up the avenue. Trees stoop and bend this way and that. Moonbeams splash and spill wildly in the rain. But the beam of the lamp falls straight from the window. The candle burns stiff and still. Wandering through the house, opening the windows, whispering not to wake us, the ghostly couple seek their joy.

“Here we slept,” she says. And he adds, “Kisses without number.” “Waking in the morning—” “Silver between the trees—” “Upstairs—” “In the garden—” “When summer came—” ‘In winter snowtime—” “The doors go shutting far in the distance, gently knocking like the pulse of a heart.

Nearer they come, cease at the doorway. The wind falls, the rain slides silver down the glass. Our eyes darken, we hear no steps beside us; we see no lady spread her ghostly cloak. His hands shield the lantern. “Look,” he breathes. “Sound asleep. Love upon their lips.”

Stooping, holding their silver lamp above us, long they look and deeply. Long they pause. The wind drives straightly; the flame stoops slightly. Wild beams of moonlight cross both floor and wall, and, meeting, stain the faces bent; the faces pondering; the faces that search the sleepers and seek their hidden joy.

“Safe, safe, safe,” the heart of the house beats proudly. “Long years—” he sighs. “Again you found me.” “Here,” she murmurs, “sleeping; in the garden reading; laughing, rolling apples in the loft. Here we left our treasure—” Stooping, their light lifts the lids upon my eyes. “Safe! safe! safe!” the pulse of the house beats wildly. Waking, I cry “Oh, is this your buried treasure? The light in the heart.”
A Very Old Man with Enormous Wings:
A Tale for Children

Gabriel García Márquez

On the third day of rain they had killed so many crabs inside the house that Pelayo had to cross his drenched courtyard and throw them into the sea, because the newborn child had a temperature all night and they thought it was due to the stench. The world had been sad since Tuesday. Sea and sky were a single ash-gray thing and the sands of the beach, which on March nights glimmered like powdered light, had become a stew of mud and rotten shellfish. The light was so weak at noon that when Pelayo was coming back to the house after throwing away the crabs, it was hard for him to see what it was that was moving and groaning in the rear of the courtyard. He had to go very close to see that it was an old man, a very old man, lying face down in the mud, who, in spite of his tremendous efforts, couldn't get up, impeded by his enormous wings.

Frightened by that nightmare, Pelayo ran to get Elisenda, his wife, who was putting compresses on the sick child, and he took her to the rear of the courtyard. They both looked at the fallen body with a mute stupor. He was dressed like a ragpicker. There were only a few faded hairs left on his bald skull and very few teeth in his mouth, and his pitiful condition of a drenched great-grandfather took away and sense of grandeur he might have had. His huge buzzard wings, dirty and half-plucked were forever entangled in the mud. They looked at him so long and so closely that Pelayo and Elisenda very soon overcame their surprise and in the end found him familiar. Then they dared speak to him, and he answered in an incomprehensible dialect with a strong sailor's voice. That was how they skipped over the inconvenience of the wings and quite intelligently concluded that he was a lonely castaway from some foreign ship wrecked by the storm. And yet, they called in a neighbor woman who knew everything about life and death to see him, and all she needed was one look to show them their mistake.

"He's an angel," she told them. "He must have been coming for the child, but the poor fellow is so old that the rain knocked him down."

On the following day everyone knew that a flesh-and-blood angel was held captive in Pelayo's house. Against the judgment of the wise neighbor woman, for whom angels in those times were the fugitive survivors of a spiritual conspiracy, they did not have the heart to club him to death. Pelayo watched over him all afternoon from the kitchen, armed with his bailiff's club, and before going to bed he dragged him out of the mud and locked him up with the hens in the wire chicken coop. In the middle of the night, when the rain stopped, Pelayo and Elisenda were still killing crabs. A short time afterward the child woke up without a fever and with a desire to eat. Then they felt magnanimous and decided to put the angel on a raft with fresh water and provisions for three days and leave him to his fate on the high seas. But when they went out into the courtyard with the first light of dawn, they found the whole neighborhood gathered in front of the chicken coop having fun with the angel, without the slightest reverence, tossing him things to eat through the openings in the wire as if weren't a supernatural creature but a circus animal.

Father Gonzaga arrived before seven o'clock, alarmed at the strange news. By that time onlookers less frivolous than those at dawn had already arrived and they were making all kinds of conjectures concerning the captive's future. The simplest among them thought that he should be named mayor of the world. Others of sterner mind felt that he should be promoted to the rank of five-star general in order to win all wars. Some visionaries hoped that he could be put to stud in order to implant the earth a race of winged wise men who could take charge of the universe. But Father Gonzaga, before becoming a priest, had been a robust woodcutter. Standing by the wire, he reviewed his catechism in an instant and asked them to open the door so that he could take a close look at that pitiful man who looked more like a huge decrepit hen among the fascinated chickens. He was lying in the corner drying his open wings in the sunlight among the fruit peels and breakfast leftovers that the early risers had thrown him. Alien to the impertinences of the world, he only lifted his antiquarian eyes and murmured something in his dialect when Father Gonzaga went into the chicken coop and said good morning to him in Latin. The parish priest had his first suspicion of an impostor when he saw that he did not understand the language of God or know how to greet His ministers. Then he noticed that seen close up he was much too human: he had an unbearable smell of the outdoors, the back side of his wings was strewn with parasites and his main feathers had been mistreated by terrestrial winds, and nothing about him measured up to
the proud dignity of angels. The he came out of the chicken coop and in a brief sermon warned the curious against the risks of being ingenuous. He reminded them that the devil had the bad habit of making use of carnival tricks in order to confuse the unawary. He argued that if wings were not the essential element in determining the different between a hawk and an airplane, they were even less so in the recognition of angels. Nevertheless, he promised to write a letter to his bishop so that the latter would write his primate so that the latter would write to the Supreme Pontiff in order to get the final verdict from the highest courts.

His prudence fell on sterile hearts. The news of the captive angel spread with such rapidity that after a few hours the courtyard had the bustle of a marketplace and they had to call in troops with fixed bayonets to disperse the mob that was about to knock the house down. Elisenda, her spine all twisted from sweeping up so much marketplace trash, then got the idea of fencing in the yard and charging five cents admission to see the angel.

The curious came from far away. A traveling carnival arrived with a flying acrobat who buzzed over the crowd several times, but no one paid any attention to him because his wings were not those of an angel but, rather, those of a sidereal bat. The most unfortunate invalids on earth came in search of health: a poor woman who since childhood has been counting her heartbeats and had run out of numbers; a Portuguese man who couldn’t sleep because the noise of the stars disturbed him; a sleepwalker who got up at night to undo the things he had done while awake; and many others with less serious ailments. In the midst of that shipwreck disorder that made the earth tremble, Pelayo and Elisenda were happy with fatigue, for in less than a week they had crammed their rooms with money and the line of pilgrims waiting their turn to enter still reached beyond the horizon.

The angel was the only one who took no part in his own act. He spent his time trying to get comfortable in his borrowed nest, befuddled by the hellish heat of the oil lamps and sacramental candles that had been placed along the wire. At first they tried to make him eat some mothballs, which, according to the wisdom of the wise neighbor woman, were the food prescribed for angels. But he turned them down, just as he turned down the papal lunches that the penitents brought him, and they never found out whether it was because he was an angel or because he was an old man that in the end ate nothing but eggplant mush. His only supernatural virtue seemed to be patience. Especially during the first days, when the hens pecked at him, searching for the stellar parasites that proliferated in his wings, and the cripples pulled out feathers to touch their defective parts with, and even the most merciful threw stones at him, trying to get him to rise so they could see him standing. The only time they succeeded in arousing him was when they burned his side with an iron for branding steers, for he had been motionless for so many hours that they thought he was dead. He awoke with a start, ranting in his hermetic language and with tears in his eyes, and he flapped his wings a couple of times, which brought on a whirlwind of chicken dung and lunar dust and a gale of panic that did not seem to be of this world. Although many thought that his reaction had not been one of rage but of pain, from then on they were careful not to annoy him, because the majority understood that his passivity was not that of a her taking his ease but that of a cataclysm in repose.

Father Gonzaga held back the crowd’s frivolity with formulas of maidservant inspiration while awaiting the arrival of a final judgment on the nature of the captive. But the mail from Rome showed no sense of urgency. They spent their time finding out in the prisoner had a navel, if his dialect had any connection with Aramaic, how many times he could fit on the head of a pin, or whether he wasn’t just a Norwegian with wings. Those meager letters might have come and gone until the end of time if a providential event had not put and end to the priest’s tribulations.

It so happened that during those days, among so many other carnival attractions, there arrived in the town the traveling show of the woman who had been changed into a spider for having disobeyed her parents. The admission to see her was not only less than the admission to see the angel, but people were permitted to ask her all manner of questions about her absurd state and to examine her up and down so that no one would ever doubt the truth of her horror. She was a frightful tarantula the size of a ram and with the head of a sad maiden. What was most heartrending, however, was not her outlandish shape but the sincere affliction with which she recounted the details of her misfortune. While still practically a child she had sneaked out of her parents’ house to go to a dance, and while she was coming back through the woods after having danced all night without permission, a fearful thunderclap rent the sky in tow and through the crack came the lightning bolt of brimstone that changed her into a spider. Her only nourishment came from the meatballs that charitable souls chose to toss into her mouth. A spectacle like that, full of so much human truth and with such a fearful lesson, was bound to defeat without even trying that of a haughty angel who scarcely deigned to look at mortals. Besides, the few miracles attributed to the angel showed a certain mental disorder, like the blind man who didn’t recover his sight but grew three new teeth, or
the paralytic who didn't get to walk but almost won the
lottery, and the leper whose sores sprouted sunflowers.
Those consolation miracles, which were more like mocking
fun, had already ruined the angel's reputation when the
woman who had been changed into a spider finally
started him completely. That was how Father Gonzaga
was cured forever of his insomnia and Pelayo's
courtyard went back to being as empty as during the time it had
ruined for three days and crabs walked through the
bedrooms.

The owners of the house had no reason to lament. With
the money they saved they built a two-story mansion with
balconies and gardens and high netting so that crabs
wouldn't get in during the winter, and with iron bars on
the windows so that angels wouldn't get in. Pelayo also set
up a rabbit warren close to town and have up his job as a
bailiff for good, and Elisenda bought some satin pumps
with high heels and many dresses of iridescent silk, the
kind worn on Sunday by the most desirable women in
those times. The chicken coop was the only thing that
didn't receive any attention. If they washed it down with
creolin and burned tears of myrrh inside it every so often,
it was not in homage to the angel but to drive away the
dungheap stench that still hung everywhere like a ghost
and was turning the new house into an old one. At first,
when the child learned to walk, they were careful that he
not get too close to the chicken coop. But then they began
to lose their fears and got used to the smell, and before
they child got his second teeth he'd gone inside the
chicken coop to play, where the wires were falling apart.
The angel was no less standoffish with him than with the
other mortals, but he tolerated the most ingenious
infamies with the patience of a dog who had no illusions.
They both came down with the chicken pox at the same
time. The doctor who took care of the child couldn't resist
the temptation to listen to the angel's heart, and he found
so much whistling in the heart and so many sounds in his
kidneys that it seemed impossible for him to be alive.
What surprised him most, however, was the logic of his
wings. They seemed so natural on that completely human
organism that he couldn't understand why other men
didn't have them too.

When the child began school it had been some time
since the sun and rain had caused the collapse of
the chicken coop. The angel went dragging himself about here
and there like a stray dying man. They would drive him out
of the bedroom with a broom and a moment later find him
in the kitchen. He seemed to be in so many places at the
same time that they grew to think that he'd be duplicated,
that he was reproducing himself all through the house,
and the exasperated and unhinged Elisenda shouted that it
was awful living in that hell full of angels. He could scarcely
eat and his antiquarian eyes had also become so foggy
that he went about bumping into posts. All he had left
were the bare cannulae of his last feathers. Pelayo threw a
blanket over him and extended him the charity of letting
him sleep in the shed, and only then did they notice that
he had a temperature at night, and was delirious with the
tongue twisters of an old Norwegian. That was one of the
few times they became alarmed, for they thought he was
going to die and not even the wise neighbor woman had
been able to tell them what to do with dead angels.

And yet he not only survived his worst winter, but
seemed improved with the first sunny days. He remained
motionless for several days in the farthest corner of the
courtyard, where no one would see him, and at the
beginning of December some large, stiff feathers began to
grow on his wings, the feathers of a scarecrow, which
looked more like another misfortune of decrepitude. But
he must have known the reason for those changes, for he
was quite careful that no one should notice them, that no
one should hear the sea chanteys that he sometimes sang
under the stars. One morning Elisenda was cutting some
bunches of onions for lunch when a wind that seemed to
come from the high seas blew into the kitchen. Then she
went to the window and caught the angel in his first
attempts at flight. They were so clumsy that his fingernails
opened a furrow in the vegetable patch and he was on the
point of knocking the shed down with the ungainly
flapping that slipped on the light and couldn't get a grip
on the air. But he did manage to gain altitude. Elisenda let out
a sigh of relief, for herself and for him, when she watched
him pass over the last houses, holding himself up in some
way with the risky flapping of a senile vulture. She kept
watching him even when she was through cutting the
onions and she kept on watching until it was no longer
possible for her to see him, because then he was no longer
an annoyance in her life but an imaginary dot on the
horizon of the sea.
Gabriel García-Márquez

A Very Old Man with Enormous Wings

Magical Realism / Symbols

Some vocabulary

1. stupor (293) 8. antiquarian
2. grandeur (294) 9. terrestrial
3. celestial 10. ingenuous
4. magnanimous 11. unwary
5. catechism (295) 12. prudence
6. decrepit 13. sidereal
7. impertinence 14. stellar (296)
              15. hermetic
8. cataclysm
9. providential
10. haughty (297)
11. lament
12. iridescent
13. ingenious
14. infamy

A couple of references

- Aramaic
- how many angels could fit on the head of a pin

And some questions to talk about

1. What are the major symbols in the story? What makes you think they’re symbols? What
does each stand for? What other possibilities are there? Into what groups do the symbols
seem to fall, or into what groups could we arrange them? Why would we want to do that?
Come to some conclusion about the effect García-Márquez might be using each symbol and
each set of symbols to achieve. To what extent are the characters symbols? Is a story still a
good story if the characters get too busy standing for stuff to be credible as people?

2. Find four examples of irony in the story, and explain the effect that García-Márquez uses
each to achieve. What different kinds or groups of irony appear in the story? How does the
irony affect a meaning of the story? (And, what “meaning of the story” do you have in
mind?)

3. Find five or six examples of humor in the story. Into what groups could we arrange the
examples? What effects could García-Márquez be trying to achieve through the humor? Is
he after different effects with different kinds of humor? Does it matter?

4. Who is that old guy, anyway? How do you know? Who else could he be?

5. Compose a good definition of “magical realism” based only on this story. Use illustration
from the story to show what you mean.