



**JEWISH TEXTS FROM THE HOLOCAUST.A DIDACTIC PROPOSAL FOR  
INTERCULTURAL EFL TEACHER TRAINING**

**A dissertation by**

**Silvia Serrano Amores**

**Submitted in Fulfillment of the Requirements**

**for the Degree of Doctor of Philosophy**

**January 2016**

**Faculty of Education**

**University of Granada**

**Granada, Spain**

**Supervisor: Dr. Juan Ramón Guijarro Ojeda**

Editor: Universidad de Granada. Tesis Doctorales  
Autora: Silvia Serrano Amores  
ISBN: 978-84-9125-876-6  
URI: <http://hdl.handle.net/10481/43713>

## **Acknowledgements**

Firstly, I would like to express my gratitude to my supervisor Dr. Juan Ramón Guijarro Ojeda for being my faithful companion and accurate advisor all along this way. His patience and wisdom have shaped the present work and his words of hope and encouragement have made it possible.

Secondly, a special thanks goes to Karen Josephine McMullin, lecturer at Trent University in Toronto, for patiently and wisely proofreading my thesis.

I thank my parents for supporting me and respecting all the decisions that I have made in my entire life, included this.

I would also like to thank MaríaJesús for being so proud of me from the very first moment we met and for the great push that it means for me without her knowing.

Last but not least, I heartily thank Paco for being always and in all circumstances there all along this and other processes, for being the last person that I always listen to at night and for not letting me fall down even when I would like to do so.

## TABLE OF CONTENTS

<b>1. INTRODUCTION.....</b>	<b>12</b>
<b>2. JUSTIFICATION.....</b>	<b>16</b>
<b>3. OBJECTIVES.....</b>	<b>17</b>
<b>3.1. General.....</b>	<b>17</b>
<b>3.2. Specific.....</b>	<b>18</b>
<b>4. THEORETICAL FRAMEWORK.....</b>	<b>18</b>
<b>4.1. The role of culture in the training of EFL teachers.....</b>	<b>18</b>
4.1.1. Concepts.....	18
4.1.2. Intercultural competence.....	22
4.1.3. Multicultural competence.....	32
4.1.4. Culture in education and teacher training.....	36
<b>4.2. Multicultural fiction in the teaching of foreign language and literature:     cinema, music, literature and drama.....</b>	<b>51</b>
4.2.1. Literature.....	52
4.2.2. Cinema.....	61
4.2.3. Music.....	69
4.2.4. Drama.....	76
<b>4.3. Jewish memory, history and fiction.....</b>	<b>78</b>
4.3.1. Antisemitism and its tools.....	79
4.3.2. Why Jews? .....	80
4.3.3. Antisemitism before the Second World War: uncovered and veiled....	80
4.3.4. Fatal results of the pre-war breeding ground.....	88
4.3.5. Antisemitic actions in the Anglo-Saxon sphere.....	90
4.3.6. Antisemitism after the Second World War and up to the present.....	93
4.3.7. Holocaust.....	100
4.3.7.1. The Holocaust after the Holocaust: positive representation and its reasons .....	101
4.3.7.2. Responses to the Holocaust in the European and American context.....	103
4.3.7.3. The most undeserved victims: the holocaust through the eyes of children .....	107
4.3.8. Jewish fiction.....	109
4.3.8.1. Literature .....	109
4.3.8.1.1. The shadow of Anne.....	109
4.3.8.1.2. Jewish role and depiction in history and literature: a controversial matter.....	110

4.3.8.1.3. Increasing although cautious voices.....	111
4.3.8.1.4. Between two worlds and its reflection on fiction....	112
4.3.8.1.5. War, exile and suffering in Jewish fiction .....	115
4.3.8.1.6. American Jewish literature after the Holocaust .....	119
4.3.8.2. Films.....	121
4.3.8.2.1. The striking lack of the Jewish massacre and its reasons.....	121
4.3.8.2.2. The shift of perspective and the increasing denouncement of Antisemitism through films.....	123
4.3.8.2.3. Back to scepticism and exclusion .....	124
4.3.9. Conclusions .....	125
<b>5. METHODOLOGY.....</b>	<b>127</b>
<b>5.1. Paradigm.....</b>	<b>127</b>
<b>5.2. Corpus.....</b>	<b>127</b>
<b>5.3. Variables.....</b>	<b>129</b>
<b>5.4. Criteria for the selection of texts.....</b>	<b>131</b>
<b>5.5. Instruments.....</b>	<b>136</b>
<b>5.6. Beneficiaries .....</b>	<b>142</b>
<b>6. RESULTS AND ANALYSIS.....</b>	<b>142</b>
<b>6.1. Corpus analysis and design of activities for EFL teachers .....</b>	<b>142</b>
6.1.1. Literature .....	142
1. <i>The Wandering Jews</i> .....	142
2. <i>We Were in Auschwitz</i> .....	171
3. <i>Schindler's Ark</i> .....	197
6.1.2. Cinema.....	219
1. <i>Exodus</i> .....	219
2. <i>A Stranger Among Us</i> .....	234
3. <i>The Believer</i> .....	250
6.1.3. Photography .....	264
1. Analysis of pictures .....	264
2. Didactic exploitation of pictures.....	305
<b>6.2. Selection of relevant fictional works for pre-service teachers and design of a formative program for them.....</b>	<b>309</b>
6.2.1. Justification .....	309
1. <i>The Wandering Jews</i> .....	313
2. <i>The Believer</i> .....	320
3. Photography.....	325
<b>7. CONCLUSIONS.....</b>	<b>330</b>
<b>8. RESEARCH LIMITATIONS .....</b>	<b>338</b>
<b>9. AVENUES FOR FUTURE RESEARCH.....</b>	<b>338</b>
<b>10. REFERENCES .....</b>	<b>340</b>

## **Abstract**

The present study discusses in general and specific terms the importance of teaching culture in class and proposes a specific example of doing so focusing on Jewish culture. Firstly, a review of cultural aspects such as multiculturalism, interculturality, otherness and identity is presented and the importance of such aspects for education and, as a consequence, for teacher training is explained. Once such concepts and the connection between them and our current education system have been explained, the study focuses on the means by which such connection can be put into practice by teachers. Based on the power of fictional resources as a useful tool, the present work delves into the role of multicultural fiction in the didactics of foreign language and literature. First, the importance of this kind of fictional works is shown. Subsequently, several fictional resources are analysed. These resources are literature, cinema, music and drama. In order to support their positive effects in class, some real experiences carried out by teachers are presented. The second main part of the study focuses on the Jewish question by explaining the conflict between Jewish memory and history. In addition, the widely known concepts of diaspora and antisemitism are explored as well as the possible reasons that led to the Jews as the nation being stigmatised. As it could not be otherwise, the Holocaust also plays a part in the present study. The main areas of analysis will be the different representations that have been made of it, the responses obtained on behalf of the European and American contexts and the heart-breaking story of the most underserved victims: children. Once these general aspects of Jewish history are analysed, the study continues with examples of Jewish fiction and the controversial depiction of Jews in literature in particular and fiction in general. Since the main aim of this work is to present a didactic proposal for the teaching of culture, the third part presents the criteria for the selection of texts which have been used as a guide when choosing the fictional works which constitute the basis of the proposal. The last part of the study is the design of a didactic proposal to work with pre-service teachers based on Jewish fiction. To this end, various fictional works of literature, cinema and photography are analysed in terms of several indicators of linguistic, conceptual and cultural analysis. After that, a precise proposal for some of them will be presented in order to make a contribution to the current necessity of training teachers in multicultural aspects so that they, in turn, are able to form culturally competent citizens.

## Resumen

La presente tesis discute la importancia de enseñar la cultura en clase hoy en día y propone un ejemplo específico de hacerlo centrándose en la cultura Judía. Primero, se hace un repaso de aspectos culturales tales como multiculturalidad, interculturalidad, otredad e identidad y se explica la importancia de tales aspectos para la educación y, como consecuencia, para la formación del profesorado. Un aspecto importante tratado en el presente estudio es que la introducción de dichos términos y su aplicación real en un contexto de formación de profesorado no pasa por el aprendizaje indiscriminado de términos sin ninguna conexión con la realidad, sino por una interacción entre personas que debe darse de la manera más frecuente y variada posible. Se trata de enseñar a los profesores en formación a proveer a sus futuros estudiantes con un amplio espectro de oportunidades de interacción con personas de otras culturas. Esta interacción, a su vez, llevará a la conciencia de la otredad, es decir, a darse cuenta de que existen personas en el mundo distintas a nosotros mismos con una forma de ver la realidad que puede también ser diferente a la nuestra. Al darnos cuenta de que hay personas diferentes, tomamos conciencia de nuestra propia identidad y tememos, en muchas ocasiones, que dicha identidad se vea de algún modo amenazada.

El descubrimiento de la otredad y de la propia identidad no es sino un paso previo, aunque necesario, para alcanzar lo que consideramos absolutamente necesario y uno de los objetivos principales de este trabajo: la competencia intercultural. Una vez que los alumnos, primero profesores en formación y luego alumnos de clases de magisterio, descubran y acepten esta realidad multicultural, ya estarán preparados para el paso siguiente que es la consecución de la mencionada competencia intercultural. Ya no se va a tratar sólo de que seamos ciudadanos conscientes de la diversidad que compone el mundo (multiculturalidad); ahora debemos tomar parte activa de esa diversidad y ser capaces de desenvolvernos bien en ella (competencia intercultural). Ser competente interculturalmente significa entonces ser capaces de ampliar nuestros horizontes y tratar la diversidad como algo que no sólo es natural, sino que además nos puede beneficiar en un alto grado.

Tanto es así, que ya son muchas las experiencias llevadas a cabo por profesionales de la educación, ya sean profesores o investigadores, que demuestran los beneficios de introducir aspectos multiculturales en clase. Tales experiencias dicen mucho de la preocupación generalizada en términos de crear ciudadanos competentes

interculturalmente. Aunque es un proceso que cada vez va ganando más adeptos y al que se le va prestando una atención más generalizada, ya en los 80 se entendía su necesidad tal y como muestra la iniciativa llevada a cabo en Atlanta con la creación de un centro de estudios internacionales donde, a la vez que las lenguas, se estudiaban también las culturas asociadas a ellas.

A pesar de que es un esfuerzo que lleva tiempo haciéndose, aún queda mucho por hacer como se puede ver en otra de las experiencias aquí explicadas (Jay, 2005). En ella, se mostró a los estudiantes la supremacía que tradicionalmente ha ejercido el pueblo blanco sobre minorías étnicas a través de diferentes textos ficcionales. Algunos estudiantes sintieron que se les estaba señalando como culpables de esos hechos sólo por pertenecer al pueblo blanco. Esto demuestra el gran trabajo que queda aún por hacer para que, al trabajar temas de cultura en clase, los estudiantes no sientan que su identidad está siendo amenazada o señalada de una manera negativa.

La presente tesis pretende ser un humilde paso hacia la consecución de ese trabajo y por ese motivo y una vez que tales conceptos y la conexión entre ellos y nuestro sistema educativo actual han sido explicados, el estudio se centra en el medio por el cual tal conexión puede realmente ponerse en práctica por los profesores. Convencido por el poder de recursos ficcionales como una herramienta útil, el presente trabajo profundiza en el papel de la ficción multicultural en la didáctica de la lengua y la literatura extranjeras. Primero, se muestra la importancia de este tipo de trabajos ficcionales. Son muchos los autores que están convencidos de la utilidad de incluir aspectos culturales en los programas de formación del profesorado, y especialmente, del profesorado de lengua extranjera. La competencia comunicativa, tan revisada y anhelada en nuestras aulas, tiene un alto grado de relación con la cultura ya que sólo puede ser posible a través de la adquisición de la competencia intercultural que será la que decididamente marque una exitosa comunicación entre personas de distintos orígenes culturales.

Del mismo modo en que la cultura empezó a incluirse en clase en los 80, también ya por entonces hubo intentos de introducir una ficción de tipo multicultural en clase (Morain, 1983) que sirviera como vehículo de cultura. Algunos de los discursos ficcionales más comunes son analizados en el presente trabajo, prestando una atención especial a la literatura por la frecuencia de su uso. Es muy importante darse cuenta de que, tal y como se explica aquí, son muchos los profesores que optan por no tratar temas multiculturales, y por ende, interculturales en clase. El principal miedo de estos



profesores es el hecho de tener que enfrentarse a situaciones incómodas que pueden ser fácilmente evitadas. Sin embargo, evitar la realidad no significa destruirla y es por eso que se hace tan necesaria la inclusión de textos en clase que hagan ver la pluralidad del mundo y las formas de tratar con ella. En el presente estudio además se dan una serie de principios por los cuales guiarse a la hora de introducir literatura multicultural en clase tales como la necesidad de que los estudiantes expresen sus opiniones con respecto al texto o ver y entender el mundo a través de la perspectiva de los personajes. Se trata, en definitiva, de desafiar ideas previas que los estudiantes pudieran tener sobre otras culturas para así trabajar en ellas y transformar su punto de vista, si fuera necesario. Sin embargo, las ideas de los estudiantes no son las únicas que deben ser desafiadas. Los profesores también necesitan saber que sus propias experiencias sociales y culturales moldearán de alguna forma su acercamiento a otra cultura.

De especial importancia resultan las palabras de Hinton (2006) cuando habla de la alarmante falta de programas de formación del profesorado que realmente enseñen a futuros profesores a enfrentarse a textos multiculturales que servirán como base para la adquisición de la competencia intercultural. Las numerosas experiencias descritas aquí sobre la inclusión de literatura multicultural en clase nos dan una idea sobre su importancia. Uno de los principales beneficios es la reacción positiva de los alumnos quienes encuentran en estas experiencias la oportunidad de examinar más de cerca a aquellos que creían muy lejanos. La literatura, sin embargo, no es el único vehículo capaz de transmitir valores multiculturales. Otros textos ficcionales como el cine, la música o el teatro son analizados aquí, dando cuenta de sus beneficios tanto para profesores como para alumnos. Para apoyar sus beneficios positivos en clase, se presentan algunas experiencias reales llevadas a cabo por profesores.

La siguiente parte principal del estudio centra su atención en la cuestión judía. Los ampliamente conocidos conceptos de diáspora y antisemitismo son explorados, así como las posibles razones que llevaron a la elección de los judíos como el pueblo que debía ser perseguido. El antisemitismo parece haber nacido como una consecuencia del capitalismo donde se pretendía que todo el mundo tuviera una forma de pensar, de vivir, y en definitiva, de existir muy similar. Esto facilitaba el trabajo a las autoridades cuyas principales pretensiones consistían en formar ciudadanos con pensamientos e ideas idénticos de manera que fuera más fácil manejarlos. Como la población judía en su

mayoría decidió no atenerse a estos requisitos, suponían una pesada carga para el sistema y su aniquilación empezó a ser un objetivo cada vez más extendido.

Contrario a lo que la mayoría de la población puede pensar, el antisemitismo no surgió en la segunda guerra mundial con el movimiento del holocausto. Anteriormente a esta etapa, y tal y como se muestra en este estudio, existía ya cierta forma de antisemitismo con una característica particular: era un movimiento encubierto bajo las alas de ciertos idealismos políticos que estaban ya siendo incrustados en la mente de los ciudadanos sin apenas darse cuenta. Ni siquiera las autoridades europeas frenaban los abusos físicos y verbales sufridos por los judíos. Lejos de desaparecer, el antisemitismo cruzó fronteras y llegó a América donde los derechos políticos de los judíos fueron severamente limitados. Incluso la prensa los retrataba como seres de una raza diferente e inferior, lo que se agudizó aún más con el surgimiento de un severo nacionalismo que consideraba cualquier raza o grupo étnico una amenaza para su unidad. El Reino Unido también fue testigo de numerosos actos antisemíticos. Muchos judíos emigraron a Irlanda en busca de una nación donde sus derechos no fuesen vulnerados. Sin embargo, no fue eso lo que encontraron y tuvieron que vagar por el país en busca de algún rincón en el que vivir de la manera más digna y tranquila posible.

Después de la segunda guerra mundial, el antisemitismo, lejos de desaparecer, era aún una constante en la sociedad. En América, por ejemplo, el antisemitismo seguía amparado por el discurso político. En la década de los setenta todavía se hablaba de la pureza del pueblo blanco como la única arma capaz de vencer a la locura de la mezcla de razas. Del mismo modo, hoy en día todavía existe en Rusia una privación deliberada de los derechos de los judíos e incluso agresiones físicas y verbales hacia ellos. Lo más preocupante es la inactividad de las autoridades rusas a la hora de prevenir y castigar estos actos.

Como no podía ser de otro modo, el holocausto también juega un papel fundamental en el presente estudio. Las principales áreas de análisis son las diferentes representaciones que se han hecho de ello, las respuestas que el holocausto obtuvo por parte de los contextos europeo y americano y la desgarradora historia de las víctimas que menos lo merecían: los niños. En cuanto a las representaciones, es curioso ver como ya a día de hoy la mayoría de ellas son totalmente positivas. En el contexto americano, por ejemplo, los judíos son presentados como héroes y heroínas que dieron su vida por otras personas y no como seres que sufrieron a manos de otros. Los educadores americanos

fueron asignados con esta tarea debido a la creciente población judía que se estaba asentando en la zona. El objetivo es hacer sentir a los jóvenes y niños judíos que pertenecer al judaísmo es un motivo de orgullo y no una carga. Del mismo modo, el resto de niños adquirirán una visión muy positiva de los niños judíos con los que comparten espacio y tiempo.

En cuanto a las reacciones que el holocausto suscitó en Europa y América, resulta curioso, a la vez que impactante, descubrir cómo en Polonia por ejemplo, el holocausto es representado con una serie de distorsiones históricas e incluso omisiones. El pueblo polaco conoce su participación en tiempos pasados con el pueblo nazi y su mejor mecanismo para olvidarlo es la no mención de tales hechos. En los colegios, además, el tema es prácticamente evitado. El caso de América es, si cabe, más preocupante. Tal y como demuestran algunos documentos y declaraciones recogidos en esta tesis, las autoridades americanas no intervinieron en absoluto para parar la masacre que estaba teniendo lugar en Europa, alegando que ese conflicto estaba fuera de su competencia.

Finalmente, el holocausto se cobró una serie de víctimas que, sin lugar a dudas, eran las más vulnerables y menos culpables de todas: los niños. El presente trabajo recoge algunos testimonios de niños, en forma de literatura, que tuvieron que sufrir las deportaciones y asesinatos de sus propios padres, o quienes tuvieron que luchar para no ser reconocidos como niños judíos para poder seguir manteniendo lo único que les quedaba: la vida.

Una vez que estos aspectos generales de la historia judía son analizados, el estudio continúa con la muestra de ficción judía y la conflictiva representación de los judíos en literatura en particular y ficción en general. Una de las características más importantes de la literatura judía es la influencia de Ana Frank en autores judíos. La historia de Ana fue tan conmovedora y profunda que cada autor que decide aportar algo a la historia judía lleva algo de ella.

Por otro lado, se analiza aquí la conflictiva representación de los judíos tanto en la historia como en la literatura en el ámbito anglosajón. La mayoría de representaciones se centra sólo en los conflictos que ha habido a lo largo de la historia entre judíos y otras culturas, sin prestar especial atención a aquello que los ha unido y dando una visión de cultura como elemento distorsionador más que unificador. Algunos estudiosos han llegado incluso a considerar a los escritores judíos como una subcultura que no

merece un espacio dentro de la literatura en general y varios autores judíos incluso perpetúan estereotipos relacionados con la cultura judía, aunque esto se ha visto como una forma de criticar precisamente esos estereotipos. A pesar de todo, cada vez son más los escritores judíos en Gran Bretaña que se atreven a contar sus vivencias de forma clara y sin temor, aunque sin dejar atrás ese sentimiento de estar en medio de dos culturas: la judía y la británica.

Dicho sentimiento va a condicionar en un alto grado la literatura de estos escritores, tal y como se evidencia en este trabajo. El exilio y la guerra también van a estar muy presentes en la literatura judía aquí analizada puesto que ésta constituye el principal medio por el cual los escritores relatan sus vivencias. Al mismo tiempo, estas obras contienen elementos culturales, muy apreciados para el objetivo de esta tesis, que los autores mencionan al añorar su país y sus costumbres.

Otro de los discursos ficcionales que ha marcado la historia judía ha sido el cine. Uno de los rasgos más importantes del cine en relación con el judaísmo es su sorprendente ausencia. La industria cinematográfica americana ha sido considerada como cobarde por no representar más a los judíos y su sufrimiento y, aunque hubo un intento de lidiar más con el holocausto y denunciarlo a través de la gran pantalla, se volvió de nuevo a omitir algunos aspectos del mismo. Algunas de las razones detrás de esto se exploran en la presente disertación.

Ya que el principal objetivo de este trabajo es presentar una propuesta didáctica para la enseñanza de la cultura, se proponen una serie de criterios para la selección de textos que han sido usados como guía para una adecuada elección de trabajos ficcionales. En base a ellos, la última parte del estudio es el diseño real de una propuesta didáctica para trabajar con futuros profesores basada en la ficción judía. Para ello, varios trabajos de literatura, cine y fotografía se analizan según varios indicadores de análisis lingüístico, conceptual y cultural. El corpus de trabajos a analizar está compuesto por tres obras literarias (*The Wandering Jews*, *We Were in Auschwitz* and *Schindler's Ark*), tres obras cinematográficas (*Exodus*, *A Stranger Among Us* and *The Believer*) y veintiuna fotografías.

Tanto las novelas como las películas se analizan en base a los siguientes criterios: análisis lingüístico, donde se analiza la gramática, el vocabulario, la coherencia y la cohesión de los textos; análisis conceptual y análisis cultural. Dentro del análisis

cultural, existen tres variables que son valores transmitidos, donde se exploran los sentimientos que tienen los judíos hacia su propia religión; cultura judía, donde se analizan temas culturales como hábitos y tradiciones; y el análisis multicultural, que explora la relación que existe entre los judíos y otras culturas y el éxito o fracaso de sus encuentros interculturales. Las fotografías por su parte se analizan siguiendo un grupo distinto de variables tales como la relación entre los participantes de la foto, o la de éstos y el espectador, así como el significado de la composición de la imagen o el lugar que ocupa cada participante en ella.

Una vez hecho este análisis se presenta una propuesta didáctica para éstos recursos ficcionales dirigida a profesores en formación en el ámbito de la enseñanza del inglés como lengua extranjera. La propuesta se centra en darles herramientas para trabajar la cultura en clase de manera que introducir este elemento no sea un problema añadido a sus quehaceres diarios como profesores. El fin último de dicha propuesta es contribuir a la actual necesidad de formar a dichos profesores en aspectos multiculturales para que ellos, a su vez, sean capaces de formar ciudadanos culturalmente competentes.

## **1. INTRODUCTION**

The present study is divided into four chapters. The first one focuses on the academic training of teachers in EFL. The first aspect it includes is the role of cultural dimensions such as multicultural, pluricultural, intercultural, otherness and identity. Here, the origins of these concepts as well as the reasons for their appearance are explained and definitions by scholars are given. The next part of the chapter aims to raise awareness of the importance of cultural competence for education in general and teacher training in particular. In addition to its importance, it is necessary to mention, and this epigraph does so, the difficulties that teachers encounter when attempting to work on culture in class. In this sense, some general tools to improve it are mentioned. Moreover, as an added proof of the benefits of working in a multicultural way, the chapter includes some experiences of professionals in the field of language teaching.

The role of identity is the following part of the chapter and here the process of comparing cultures and the importance of exploring ourselves are explained. Next, intercultural competence is presented as a very relevant key competence and the reasons for this are given. In addition, a definition of the term according to several authors and

the Council of Europe is presented and the benefits of including an intercultural dimension in class are explained as well as the ways to do so. Examples of real intercultural experiences in class are also included in this part of the chapter.

Later, the relationship between culture and language didactics and the positive effects of such a relationship are explained. Here it is emphasised how, in spite of such benefits for students, there are still many teachers who do not include culture in their classes. Multiculturalism is another aspect addressed in this part, again, because of the necessity to include multicultural aspects in class as a way of eradicating current discrimination for racial reasons.

If we talk about identity it is necessary to talk about otherness as well. The next part of the chapter pays attention to this aspect and to the urgency to teach otherness as a natural process of our world. Added to that, the close relationship between otherness and intercultural competence is analysed.

Next, within chapter one, the role of multicultural fiction (literature, cinema, music and drama) in the didactics of foreign language is explored. Firstly, it is explained why it is relevant to include this kind of fiction and then, the chapter moves on to explain literature, cinema, music and drama individually, explaining their benefits according to a number of authors. In all cases, the emphasis is on teacher training. Teachers need to be trained in order for them to be able to work with multicultural resources as the positive experiences also present in this part show.

The second chapter of the thesis has to do with the Jewish question in particular. Here, Jewish memory, history and fiction are developed. First, memory and history are presented as unrelated concepts in the sense that when talking about history, Jews preferred to rely on their memory rather than on historiography. This relationship is fully explained here. Secondly, it is shown how the Bible also plays a part since it is regarded as a vehicle for memory and fiction. Next, it is explained how and why Jewish history cannot be considered fully accurate. As Jewish historiography is relatively young, the consequences of this new branch of knowledge are addressed.

The next section of chapter two deals with diaspora and antisemitism. Here, the reader is presented with a formal definition of diaspora based on several authors. Afterwards, the way in which we have traditionally thought about diaspora is challenged. The study goes deep into the nature of diaspora as a fact which caused many

people to share their time and space with others. Then, antisemitism is defined and the tools it used to shape people's minds are clarified. Moreover, the chapter explores the reasons why Jews and not others were the object of persecution and torture.

Further in the chapter, it is revealed how antisemitism was prior to the Second World War and how several well-known personalities from the 1920s were already spreading hatred toward Jews. In addition, it is shown how antisemitism was present not only in Europe and how this breeding ground led to the fatal result. The chapter also shows how, far from disappearing after the holocaust, antisemitism remained present and it has been so until the present day mainly in the form of politics and religion. Some revealing examples are provided.

The next topic of the chapter is the holocaust. As it is a widely known fact, the study does not focus on explaining it. The first explanation about it offered in the chapter is how it has been represented through the years, its positive representation and the possible reasons for such representation. After that, the reactions to the holocaust in the American and European contexts are analysed. For some countries the holocaust is considered as a "troubling past" and here it is explained why. The chapter also presents a view of the holocaust by the children who were forced to experience it. Some touching stories are told in order for the reader to appreciate the massacre from the point of view of the most naïve beings in society.

The next important part within chapter two is the analysis of Jewish fiction. When analysing literature several points are touched on. The first one is the influence that some masterpieces of Jewish literature have on any given author. The second is the depiction of Jews in history and literature, where stereotypes have played an important part. In addition, and as it is explained in this part of the chapter, Jewish writers have not felt comfortable enough to write about their experiences as Jews and even to just write. The sense of in-betweenness experienced by Jews in our time is also treated as well the recurrent topic of war, exile and suffering depicted by Jewish writers in their novels. After the holocaust, however, Jewish writers in America began to widely write about Jewish topics and concerns as can be seen in this chapter.

The last part of chapter two is dedicated to Jewish films. More concretely, it talks about the lack of films about the Jewish massacre after the holocaust and the reasons that could have led to it. However, it is also explained how there was a shift of

perspective and films started to systematically denounce antisemitism, although, sadly, in a very quiet manner.

Moving on to chapter three, the criteria for the selection of texts are enumerated. In this chapter, the issue of teachers who do not know how to address multicultural education is explained, including some key actions for teachers to take into account or, in some cases, develop. In addition, some guidelines when teaching literature, are explained. Criteria by renowned authors are presented in order to help teachers to choose the best selection of texts to work with in class.

Multicultural literature is another aspect of such criteria. Certain authors are convinced of the positive outcomes that result when working with multicultural books and several criteria are provided in order to discern valuable multicultural works.

The fourth and last chapter of the thesis consists of the design and planning of a formative program for teachers in EFL. In this section, some fictional works related to Judaism are analysed. The three types of fiction are literature (three items), cinema (three items) and photography (twenty-one items). The variables by means of which literature and cinema are analysed are bibliographical and working information about the author, plot of the work, linguistic analysis (grammar, vocabulary, coherence, cohesion), conceptual analysis (topic treated in the work), cultural analysis (including values transmitted, themes of Jewish culture appearing in the work, inter/multicultural, meaning the relationship between Jews and other cultures). In the case of photography, some photographs are analysed according to a specific model for the analysis of images (Kress and Leeuwen, 2006) which is explained and, at the same time, the importance of the use of images in class is highlighted and the reasons for that importance given. After the analysis of each piece of fiction, each work contains a general didactic proposal to implement in class.

After the general didactic proposal, a more detailed one appears which has been designed for the full didactic exploitation of three works: one from literature, one from cinema and one from photography. The justification of such a proposal is explained based on several of the authors who have been defending the inclusion of intercultural competence in class as well as in the programs of some subjects at the University of Granada.



For each selected work, objectives, competences, contents (both cultural and linguistic) and evaluation are presented before developing the didactic proposal structured in sessions.

## **2. JUSTIFICATION**

Few could deny that the globalised society where we live is eminently multicultural. There are a large number of places where people from varied cultural origins can be found. Since the knowledge of other cultures is the first step to respecting them, today, more than ever, it becomes absolutely necessary to teach culture to students at every level. For that reason, teaching students to see the world in a respectful manner is vital for the understanding and cohabitation of people from all over the globe. However, and this is one of the strongest reasons for the study, students should not be the only ones receiving such cultural instruction. Teachers, as the cultural mediators they should be, need to recognise their own cultural limitations in order to improve them.

In this sense, and here lies the importance of this study for teacher training, when reading about the multicultural and intercultural dimension in class, one of the first conclusions that comes to mind is the lack of intercultural programs to apply when teaching a foreign language, and, most of all, the lack of specific training for teachers in that area. It seems obvious to think about teacher training in intercultural aspects as the first step to form culturally competent citizens. If teachers are the main facilitators of information for children, they need to be prepared to do so in the most appropriate manner and we believe that this appropriateness involves good training programs for them.

The didactics of literature, moreover, is usually a topic of extreme boredom for our students. If we devote our classes just to passing on to them information about a certain period or about the life of a given author, it is not difficult to lose the interest of the students. The teaching of literature then, provides teachers with the opportunity to explore fantastic worlds where the worries and issues of other people become patent. We have in our hands the tools to change the current position of literature in our students' minds. We need to connect their concerns and joys to those of people in different parts of the world.

On the other hand, and as another important reason to carry out the study, it is of utmost importance that people remember one of the most terrible chapters in our entire history: the Holocaust. The oppression suffered by Jews during that period must be remembered exactly as it was, as something that under no circumstances must be repeated. Turning to the idea that it is necessary to know in order to respect, the present study is of invaluable help against the oblivion of certain massacres such as the one we are dealing with here. In addition, it also serves the purpose of a bigger understanding, respect and dignifying of those who are regarded as different because of their belonging to a culture different from the western ethnocentrism.

Added to all this, the United Nations General Assembly, with their declaration of the twenty-seventh of January as the International Day for the commemoration of Holocaust victims, urges the Member States to develop training programs to teach future generations the implications of the Holocaust and to prevent potential genocidal acts. Moreover, the United Nations reject the denial of this historic fact and condemn demonstrations of religious intolerance and harassment as well as violence towards people or communities because of their ethnic origin or beliefs.

All things considered, the present study becomes necessary for a number of reasons. First of all, if we are to respect citizens from other cultures, we, as teachers, need to make sure that this respect starts in our classes. For that reason, it is of utmost importance to be prepared for that by receiving training in that direction in order to promote the knowledge and respect of different cultures. On the other hand, and as previously mentioned, people need to know about certain periods of history, such as the Holocaust, to prevent historic facts from being consigned to oblivion.

### **3. OBJECTIVES**

#### **3.1. General**

The main objective of this thesis is to investigate and plan the inclusion of multicultural issues, as reflected in Jewish fictional texts, in the foreign language area and the training of its teachers.

### **3.2. Specific**

- 1.- To review the literature related to teacher training in terms of multiculturalism and the importance given by national and international scholars to these aspects and to multicultural fiction.
- 2.- To delve into Jewish history through fictional texts created about them, to shed light on the marginalization and oppression suffered by these people during Nazitimes and to know more about the consequences that the Holocaust had during and after its existence.
- 3.- To analyse the political discourse to contrast the discrimination suffered by Jews throughout history with that suffered today.
- 4.-To unmask the procedures used by cinema and literature to trivialise the suffering of Jews which distances fictional discourses from real facts.
- 5.- To design didactic practices for EFL teacher training which take the previously mentioned questions to raise consciousness about the importance of laying the foundations for a society where otherness is understood and respected.
- 6.- To appeal to foreign language teachers and society in general to remember certain chapters of history, such as the Holocaust, in order for us not to fall into the harmful trap of xenophobia.

## **4.THEORETICAL FRAMEWORK**

### **4.1. The role of culture in the training of EFL teachers**

#### **4.1.1. Concepts**

When teaching a foreign language, the main methods have historically been very much focused on how to teach grammar, vocabulary, phonology, etc. However, the concept of culture has been increasingly taken into account in the process of learning a foreign language and, therefore, it has been considered as an important point within the academic training of teachers in EFL.

The concern about teaching culture at the same level as grammar or vocabulary and the attitude change regarding culture were already mentioned in 1983 by Morain. The author dedicated a few words to defend the inclusion of culture within teacher training, mentioning the needed cross-cultural preparation of teachers:

Considering the multi-cultural, multi-ethnic composition of today's classroom, any teacher's lack of preparation for interpersonal communication is lamentable; in the case of foreign language teachers it is indefensible (Morain, 1983: 407).

The topic was also discussed in a workshop on "Designing and teaching the cross-cultural understanding course" celebrated at the 1981 ACTFL conference in Denver. This kind of courses must provide, according to the author, the techniques for teaching culture which every foreign language teacher needs (p. 407).

Morain (1983: 408) emphasized the fact that differences among cultures are not always something to avoid in class; the key is to teach them as something that enriches the world. According to the author, there is no other more suitable area than that of foreign language education for creating harmony among people in the world and making a commitment to culture (p. 410).

When dealing with cultural issues, it is necessary to understand certain concepts. From an anthropological point of view, the concept of culture is basically semiotic. That is, it is thought that human beings are immersed in significanceplots which they have created. For that reason, culture must be an experimental science in search of those significances. According to him, if we want to understand a science we should pay attentionnotto theories about it, but to those who practise that science (Geertz, 1973: 20).

If we understand culture as interacting systems of interpretable symbols, it is not an entity or something to which we can attribute social events, behavioral patterns, institutions or social processes. Instead, culture is a context where all these phenomena can be described in an intelligible manner (p. 27).

As the author (p. 27) reveals,

understanding the culture of a nation is capturing its normal character without reducing its particularity. (The more I exert myself to understand what Moroccans think and feel, the more logical and singular they seem to me). Such comprehension makes them accessible, puts them in the framework of their own trivialities and dissipates their opacity.

The description of a nation's culture must be faced according to the values that each nation assigns to things, paying attention to the formulas they use to define what happens to them. These descriptions are anthropological because they are part of a developing scientific analysis. They must be elaborated according to the interpretations of these experiences made by people belonging to a particular group. For the author, anthropological writings are interpretations of second and third order because only native people of a culture can make interpretations in a first order(p. 28).

The object of cultural analysis is, according to Geertz (1973: 30), "the informal logic of real life". Conduct or the course of it (social action) are, according to Geertz, the place where cultural forms are articulated. All in all, "the forms of society are the substance of culture" (p. 38).

As speakers of a language, we cannot forget the importance of all these ideas, if we are to fully interact with those people who we are trying to communicate with.

If we move now to the terms derived from culture, The Council of Europe (2001) focuses its attention on three concepts which are different, but at the same time, related: multiculturalism, pluralism and interculturalism:

First of all, and in order to understand two of the concepts - multiculturalism and pluriculturalism—we must make reference to the terms plurilingualism and multilingualism:

Plurilingualism differs from multilingualism, which is the knowledge of a number of languages, or the co-existence of different languages in a given society ... Beyond this, the plurilingual approach emphasises the fact that as an individual person's experience of language in its cultural contexts expands, from the language of the home to that of society at large and then to the languages of other

peoples[...], he or she does not keep these languages and cultures in strictly separated mental compartments, but rather builds up a communicative competence to which all knowledge and experience of language contributes and in which languages interrelate and interact (Council of Europe, 2001: 4).

Plurilingualism has itself to be seen in the context of pluriculturalism. Language is not only a major aspect of culture, but also a means of access to cultural manifestations. Much of what is said above applies equally in the more general field: in a person's cultural competence, the various cultures (national, regional, social) to which that person has gained access do not simply co-exist side by side; they are compared, contrasted and actively interact to produce an enriched, integrated pluricultural competence, of which plurilingual competence is one component, again interacting with other components (p.6).

Plurilingual and pluricultural competence refers to the ability to use languages for the purposes of communication and to take part in intercultural interaction, where a person, viewed as a social agent has proficiency, of varying degrees, in several languages and experience of several cultures (Council of Europe, 2001: 168).

There exist in addition certain intercultural skills which are the consequence of this pluricultural competence (p. 104):

- the ability to bring the culture of origin and the foreign culture into relation with each other;
- cultural sensitivity and the ability to identify and use a variety of strategies for contact with those from other cultures;
- the capacity to fulfill the role of cultural intermediary between one's own culture and the foreign culture and to deal effectively with intercultural misunderstanding and conflict situations;
- the ability to overcome stereotyped relationships.

Multiculturalism then is the state where an individual has to co-exist with other cultures. However, pluriculturalism is a step forward; it is a real competence in the sense that the speaker makes use of his/her knowledge about these cultures. The key

term which divides both concepts is comparison. Having a pluricultural condition, the individual is able to compare the target culture or cultures with his/her own culture, taking differences into account and respecting them. In that way, he/she is able to interact with people from different cultural backgrounds, finding these encounters fruitful and productive. The term *interaction* leads us to another sphere and here intercultural competence plays its part. When an individual finds him/herself having a pluricultural condition, his/her intercultural competence develops because he/she uses that condition and it makes him/her a competent intercultural speaker. We can say then that intercultural competence is the consequence of having a pluricultural condition. When we, as speakers, make use of what we know in order to face a culturally diverse situation, we are developing our intercultural competence. This is the ability that we as teachers need to promote in our students. A useful tool in doing so is intercultural texts which will be the main raw material in this study.

#### 4.1.2. Intercultural competence

In the face of an evident multicultural context, the proposal of considering intercultural competence as necessary for learners is already widely accepted. Such importance is reflected in the Common European Framework of Reference for Languages (2001). According to this document, the learner develops his/her intercultural competence during the process of acquisition of a second language. In this manner, teachers of EFL are directly involved in the process itself, because if they are to teach English they need to be aware of cultural elements when teaching it to students (Barros García and Kharnásova, 2012: 101-102).

In addition, the Common European Framework of Reference for Languages(2001) includes intercultural awareness within the scope of General Competences. It is defined as

Knowledge, awareness and understanding of the relation (similarities and distinctive differences) between the ‘world of origin’ and the ‘world of the target community’ produce an intercultural awareness. It is, of course, important to note that intercultural awareness includes an awareness of regional and social diversity in both worlds. It is also enriched by awareness of a wider range of cultures than those carried by the learner’s L1 and L2. This wider awareness helps to place both

in context. In addition to objective knowledge, intercultural awareness covers an awareness of how each community appears from the perspective of the other, often in the form of national stereotypes.

The Council of Europe (2001: 104) also talks about some of the skills which are included within intercultural competence:

- the ability to bring the culture of origin and the foreign culture into relation with each other;
- cultural sensitivity and the ability to identify and use a variety of strategies for contact with those from other cultures;
- the capacity to fulfil the role of cultural intermediary between one's own culture and the foreign culture and to deal effectively with intercultural misunderstanding and conflict situations;
- the ability to overcome stereotyped relationships.

Byram, Gribkova and Starkey (2002: 5) talk about intercultural competence in very accessible terms. According to them, when two people talk to each other, they do not make a simple exchange of information. They see the other as an individual belonging to a specific social group and this has an influence on what they say and the way they say it. It also has an influence on the response they expect and how to interpret it. That is to say, when there is a conversation between people, their social identities are part of this interaction.

Byram and Zarate (1997), for their part, distinguish five components or skills that a competent intercultural speaker must have:

- *savoirs* (knowledge of self and other; of interaction; individual and societal);
- *savoirapprendre/faire* (skills to discover and/or interact);
- *savoircomprendre* (skills to interpret and relate);
- *savoirs'engager* (critical cultural awareness, political education);
- *savoirêtre* (attitudes: relativising self, valuing others).



In terms of origin, the term “intercultural” appeared in the 80s with the expressions intercultural education and intercultural communication. Both terms were aimed to increase dialogue and cooperation among members of different national cultures. In terms of foreign language study, intercultural competence was born in Europe together with the term communicative competence with a social and political orientation (Kramsch, 2013: 69).

What follows constitutes a clear definition of intercultural competence within the scope of language teaching:

The 'intercultural dimension' in language teaching aims to develop learners as intercultural speakers or mediators who are able to engage with complexity and multiple identities and to avoid the stereotyping which accompanies perceiving someone through a single identity. It is based on perceiving the interlocutor as an individual whose qualities are to be discovered, rather than as a representative of an externally ascribed identity. Intercultural communication is communication on the basis of respect for individuals and equality of human rights as the democratic basis for social interaction (Byram, Gribkova and Starkey, 2002: 5).

Therefore, if we include an intercultural dimension in language teaching, it will promote students' ability to

ensure a shared understanding by people of different social identities, and their ability to interact with people as complex human beings with multiple identities and their own individuality (p. 5).

As language teachers, and as we have previously mentioned, it is important to notice that learning the language is one of the first contacts with the culture of the target language (p. 20).

There exists the problem for teachers, however, of implementing intercultural competence in class. According to Byram and Kramsch (2008: 21), it would not be such a problem if we did not rely as much on history as on personal experiences. Language teaching must be both a personal and a cultural/historical event, which places individual experience into a larger social and historical framework.

To help intercultural speakers to achieve greater intercultural competence, it is important to teach them to analyse the representation of events in certain texts rather than studying these events or the information contained in the text itself. As Byram and Kramsch (2008: 31) assert,

Representations make assumptions visible, especially when compared with each other, and by placing them at the center of a lesson, teachers can help students think critically about all of the positions and values involved. The cultural load of terms such as “propaganda” and “public relations” is exposed, and students develop the capacity to comprehend and weigh the import of texts and utterances in both languages.

It is a fact, moreover, that students prefer those teachers who make them think about facts instead of presenting them these facts to be learnt:

After three decades of communicative language teaching, students favor and, indeed, give higher evaluations to language teachers who foster lively interaction in their classrooms and who give them an opportunity to discover things on their own, rather than just feed them facts of grammar or history (p. 33).

All in all, what is necessary in the field of education is talking about how language is used in order to represent different social and cultural realities (p. 33).

It is currently widely acknowledged that students need, not only the grammar of a language, but also the ability to use that language in socially and culturally appropriate manners. In that way, if a language learner becomes an intercultural speaker, he/she will be successful in communicating information, but also in developing a human relationship with people of other languages and cultures (Byram, Gribkova and Starkey, 2002: 4).

An intercultural speaker needs a certain amount of knowledge about the other culture, but also some skills, attitudes and values in order to understand intercultural human relationships. From this statement, a very important implication for teacher training programmes can be drawn, since, according to the authors, a good teacher is the person who

can help learners see relationships between their own and other cultures, can help them acquire interest in and curiosity about 'otherness', and an awareness of themselves and their own cultures seen from other people's perspectives (p. 6).

All in all,

developing the intercultural dimension in language teaching involves recognising that the aims are: to give learners intercultural competence as well as linguistic competence; to prepare them for interaction with people of other cultures; to enable them to understand and accept people from other cultures as individuals with other distinctive perspectives, values and behaviours; and to help them to see that such interaction is an enriching experience (p. 6).

Intercultural competence has a series of characteristics which are very important to take into account. The first one is its character of uncompleted process; that is, we will never have a perfect and complete intercultural competence, because when interacting with other people, we cannot predict what is going to happen in every situation. And, secondly, for the same reason, we need to be aware of the need to constantly adjust to other people's beliefs, values and behaviours. It is very important in that way not to force our students to be a perfect image of a native speaker when communicating in a language. It is just impossible to unveil all the conventionalism present in a certain cultural group (p. 7).

The components of intercultural competence are knowledge, skills and attitudes plus the values one owns as a member of certain social groups (p. 7).

Attitudes are the foundation of intercultural competence. The definition given for them by Byram, Gribkova and Starkey (2002: 7) is

curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own. This means a willingness to relativise one's own values, beliefs and behaviours, not to assume that they are the only possible and naturally correct ones, and to be able to see how they might look from an outsider's perspective who has a different set of values, beliefs and behaviours.

In terms of knowledge, it does not refer to a knowledge of the culture itself but about how social groups function and the implication of intercultural interaction. It refers to the knowledge

of social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction. So knowledge can be defined as having two major components: knowledge of social processes, and knowledge of illustrations of those processes and products; the latter includes knowledge about how other people are likely to perceive you, as well as some knowledge about other people (p. 8).

Skills are the last component in the intercultural dimension. As intercultural speakers, individuals need to take into account the misunderstandings which can arise in communication as well as try to solve them. That is why they need the skills of comparing in order to see how ideas or events can be seen from one culture to another or from other cultures' perspective. In this way, intercultural speakers can see if people misunderstand what is expressed by someone with a different social identity. The definition given by the authors then is:

Skills of interpreting and relating [are] the ability to interpret a document or event from another culture, to explain it and relate it to documents and events from one's own (p. 8).

Another set of skills is that of discovery and interaction. They are important because, as it is impossible to be prepared and to anticipate all the knowledge we need for social interaction; intercultural speakers need to ask people from other cultures about their beliefs, values and behaviours. These skills are defined as

[the] ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction (p. 8).

Finally in terms of skills, intercultural speakers are always influenced by their own values when facing an intercultural situation. That is why they need to be fully aware of that. They need a critical cultural awareness of themselves which is defined as

an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one's own and other cultures and countries (p. 9).

The role of the language teacher then is to develop all these components in their students (p. 9).

In doing so, we will be able to ensure an intercultural speaker fully prepared to interact in today's world, which is one of the main objectives in this dissertation.

Taking into account the previous conceptions about what intercultural competence means, it is important to refresh the idea that teachers do not need to know everything about the target culture because the intercultural dimension has to do with:

- helping learners to understand how intercultural interaction takes place,
- how social identities are part of all interaction,
- how their perceptions of other people and others people's perceptions of them influence the success of communication
- how they can find out for themselves more about the people with whom they are communicating (p. 10).

What a teacher should do is to present a series of activities which allow students to draw conclusions from their own experience of the target culture. Providing them with some factual information is fine, but they need to be encouraged to compare the target culture with their own. The important thing here is to focus on how students respond to others and other's views of themselves and how they interact with people from other cultures (p. 11).

Intercultural competence then is not a matter of knowing a certain amount of information about a certain cultural group. It is about gaining experience and tools in order to interpret, and also understand, attitudes, values or behaviours of people belonging to a different culture from ours.

When introducing intercultural competence in class, it is necessary to bear in mind this statement, which shows once again that the intercultural dimension is not a matter of studying terms or facts, but of interacting with each other as much as possible:

An intercultural dimension involves learners in sharing their knowledge with each other and discussing their opinions. There need to be agreed rules for such discussions based on an understanding of human rights and respect for others. Learners thus learn as much from each other as from the teacher, comparing their own cultural context with the unfamiliar contexts to which language learning introduces them (p. 20).

In terms of teacher training programmes and as we have seen, introducing intercultural competence in class is not a question of acquiring new knowledge about a certain country, but a question of how to organise the classroom and its processes to allow learners to develop the previously mentioned attitudes, skills and critical awareness. If we are to introduce intercultural competence in class, priorities for the authors (p. 27) are:

[First of all], developing skills of group communication and group work in the classroom: this includes knowing how to set procedural ground-rules and determine ways in which learners can make personal responses - not just acquire skills and information. In some countries this is familiar territory for teachers of social studies/citizenship education and similar subjects, and language teachers can learn from them. In other countries, there has been a lack of this kind of pedagogy throughout the last 70-80 years, and there is a need for innovation and experimentation which will not always be easily accepted, although experiments which have been carried out show that young people are very open to this kind of pedagogy. Teachers will need to seek new kinds of materials which allow learners to explore and analyse them rather than learn the information in them. Sources include the internet where it is available. Where it is not, a challenging way of obtaining materials is to have an exchange by post with a school in another country, where for example learners choose a topic and put real objects which they think will explain the topic - accompanied by comments written carefully to suit the language level of the recipients. The class can be in a country other than a target language country, provided the learners are learning the same foreign language.

In that manner, the role of teachers is to help learners to obtain the necessary skills to understand the facts they discover through their study of the target culture.

The second priority is to discuss in class psychological self-awareness and awareness of others. This involves dealing with learners' attitudes, emotions, beliefs and values. It is not a question of teachers becoming psychologists, but a matter of acquiring teaching principles related to emotions (p. 28).

Lastly, there exists the priority of taking part in international projects or associations, considering this as a fundamental part of a teacher's job. In doing so, teachers will have the opportunity to experience for themselves what the intercultural dimension is, because they become intercultural learners themselves. All in all, what teachers need is not more knowledge about other countries, but

skills in promoting an atmosphere in the classroom which allows learners to take risks in their thinking and feeling. Such skills are best developed in practice and in reflection on experience. They may find common ground in this with teachers of other subjects and/or in taking part themselves in learning experiences which involve risk and reflection (p. 28).

It is important to remember that teachers cannot adopt a neutral position in class when presenting intercultural topics. They are human beings, and in such condition they have their own experiences and interpretation of others. What they need to consider is the way in which these thoughts affect their learners.

Teachers cannot be neutral on cultural issues since they respond to other cultures as human beings and not just as language teachers. They need therefore to consider how their own stereotypes and prejudices may influence their teaching subconsciously, and what the effects of this may be on learners. They also need to reflect upon how they respond to and challenge their learners' prejudices not only as teachers but also as human beings subconsciously influenced by their experience of otherness (p. 30).

The final objective of intercultural competence according to Trujillo Sáez (2001: 9) is to be an operative objective in the foreign language class and to reach such objective under a task and content-based approach.

Interculturality then is the educational objective related to culture; that is, it includes an active participation in communication and the appreciation of diversity as the basis of society (Trujillo Sáez, 2002: 109-110). As the author states, interculturality “represents a hopeful point of contact between the individual, school curriculum and society” (Trujillo Sáez, 2002: 116).

Taking into account all the previously mentioned tenets about intercultural competence, if we understand it as a meaning-making process rather than an accumulation of knowledge, we can say that acquiring this competence is an experiential learning. Méndez García and Pérez Cañado (2011: 154) talk about this concept of experiential learning as having

the potential to foster citizens’ global education, widening their horizons and assisting them in their acceptance of diverging points as long as the foundations are laid on a mediated, collaborative and cooperative exchange.

The didactic proposal presented with this work offers the opportunity to experience a number of cultural works and, in this sense, it also aims to be an experiential work which produces in students all the benefits mentioned by Méndez García and Pérez Cañado (2011).

In addition, more initiatives such as the creation in Atlanta of the North Fulton Center for International Studies should be promoted. In 1981, the center had 65 students and in 1983 this number had increased by 190. 52% of them were black, making the project a valuable cross-cultural experience for the period. Students there were asked to study not only languages but also the culture associated with it. It is obvious the labor of these kinds of centers in creating students with a high intercultural sensitivity (Morain, 1983: 410).



An interesting experience in this line of developing intercultural competence is the one narrated by Jay (2005) which he, together with Sandra Jones, carried out at the University of Wisconsin. Their class was composed of a number of students belonging to quite different cultural backgrounds; some of them were members of minority groups and others of majority ones. They started by teaching them literary works from minority groups, but they made an interesting finding. Students needed to understand first their position in the story of multiculturalism and their own perceptions about it. Teachers started to present students a certain amount of works where white supremacy over the past was shown. Some students belonging to this part of society started to feel that they were being blamed for such attitudes.

Teachers needed to change students' attitudes and make them see that it was not an activity to blame them, but to teach them more about white supremacy in history. At the end of this whiteness unity most white students feel the necessity to change oppressive practices and to stand for social justice.

#### 4.1.3. Multicultural competence

In the same way as individuals integrate the knowledge of different languages when learning them, they also integrate their cultural knowledge. The result is both multilingual and multicultural competence. (Trujillo Sáez, 2005: 31). This is very important for teachers, because they need to bear in mind that students acquire at the same time language and culture, so they need to be very careful when teaching a foreign language.

What is also important in this field of multiculturalism in education is to be careful with the contents teachers present to students and the way to do that (Zerbe Enns, Sinacore, Julie R. Ancis and Phillips, 2004: 420).

When we deal with multiculturalism in schools, we can find three kinds of cultural borders (Ruiz-Cecilia, 2012: 226): physical borders, borders of difference (reluctance to accept other's ways of living and behaviour) and inner borders (result of previous social experiences or education), being the latter the most difficult to remove. In order to do so, it is essential to consider multiculturalism as a reality. By doing so, we

will be able to achieve equality and to recognize and respect our personal culture (p. 228).

Clay and George (2000: 206) insist on the importance of the multicultural reality of post-imperial Europe in the twenty-first century. That is why they think that the implementation of a Code of Practice for intercultural education should be based on challenging the dynamics of power and promoting constructive changes (p. 208).

Larzén-Östermark (2009: 417) perfectly synthesises the necessity for a multicultural education:

Finding a balance between contributing to a certain cultural consensus and increasing the ability to live with a cultural multiplicity is one among many challenges facing the contemporary school, its teachers and thereby also teacher education institutions.

Multiculturalism, as it was presented when defining concepts deriving from culture, is the situation where more than one culture co-exist. It is important to first recognise its existence and then to attempt to develop students' intercultural competence, which is a step further.

In order to see the importance of a multicultural context and the necessity of an adequate treatment on behalf of teachers, it is helpful to analyse a very important aspect of cultural experiences: discrimination. It is necessary to investigate to what extent it occurs and in what way it influences teachers' training. Daniel Madrid (2011) has recently studied the case of discrimination in the class of English as a foreign language in Andalusia. A more concrete analysis of this study will follow in the next pages.

As he states (Madrid, 2011: 72), social and racial discrimination are still present in society nowadays, in spite of the efforts carried out by governments from all over the world to eradicate it. The most vulnerable groups of population in terms of discrimination are immigrants and ethnic minorities. Madrid (2011:76) explains that competent teachers from a multicultural point of view are those who care about students as individuals, but also as members of ethnic and social groups. It is the teacher who

is responsible for creating a positive class environment when dealing with multicultural diversity. They must take advantage of this diversity to learn from it, instead of ignoring the multicultural context which could provoke frustration, segregation, discrimination and social rejection among the different ethnic groups.

Going back to the study, it shows very relevant conclusions (p. 86). The first point of the study was to analyze if students with a higher social level were treated better than those with a lower one. At this point, some of the participants in the study (both teachers and students) recognize that there may be some kind of discrimination to lower class students. Regarding the different stages at school, some secondary school students have perceived more social discrimination than university students in the EFL class.

Some of the factors mentioned by teachers to explain discrimination are discipline problems in working class students which makes them cause trouble in class. Sometimes, however, this bad behaviour is just a prejudice on the part of teachers; that is, they expect their lower class students to have worse behaviour and a low interest in class. On the other hand, higher class students are thought to be better prepared and motivated for learning, which makes them have an influence in class.

When looking at the question of discrimination because of race, both teachers and students recognize some degree of racial discrimination, especially in schools with high levels of Roma population. Students recognise having noticed worse treatment from teachers towards Roma students, together with better treatment of students from the teachers' same cultural background. In the same way, teachers say that students also show a certain degree of racial discrimination towards the Roma population.

Younger students, that is, from primary schools, perceive a higher level of discrimination than those at secondary and university levels. In addition, they state that if the Roma student population had a Roma teacher, these students would obtain better academic results. Teachers however give more importance to the school context regarding students' attitudes, interests and outcomes.

The society we live in is still a highly intolerant one. As Madrid (2011:87) explains, there is still a high level of school absenteeism in Roma minority populations as well as very little Roma presence at higher education levels. In addition, discrimination of the Roma ethnic group in school is still very predominant.

The results of the study also have very interesting pedagogical implications for the topic of teacher training. As is well known and as Madrid (2011: 87) stresses, the 21st century school has two important objectives: fostering intercultural education and promoting an education for everyone regardless of people's social or racial background based on equality and social justice.

Another initiative of multiculturalism in the curriculum is the one by The Five College Center for East Asian Studies, as part of the consortium of Amherst, Hampshire, Mount Holyoke and Smith Colleges and the University of Massachusetts Amherst, which supports the teaching of Asian culture in the curriculum. The center's web site includes units with objectives, procedures and recommended book titles. It also has a resource library and conducts seminars, conferences, workshops, etc. Among these resources, a unit integrating the study of Japan into the social studies and language arts curriculum can be also found. In the same way, the University of California Berkeley's Office of Resources for International and Area Studies has interesting online resources on the Middle East, Russia, India, Africa, Eastern Europe and Latin America (Clark, White and Bluemel, 2004: 14).

To appreciate the importance of presenting multiculturalism in class, there is the work of Glazier and Seo (2005: 686) who describe the experience of a group of high school students when they read N. Scott Momaday's *The Way to Rainy Mountain* (1996, University of New Mexico Press). The text focuses on the Kiowa nation. However, as they point out, it is very important not to focus only on minority cultures, but to have a look at majority groups as well. If we do not do so, many students in class belonging to majority cultural groups may feel disregarded, as shown in the study. Students from minority cultural groups were very pleased to have the opportunity to talk about their own culture by connecting it with the text studied in class. Nevertheless, students belonging to majority culture in the United States, although given the opportunity to know more about their peers' culture, were not able to connect the experiences in the

text to their own experiences and traditions. They even felt as though they did not have a culture.

Finland is also a good example of multicultural education. Acquah and Commins (2013: 448) very recently implemented a course on multicultural education for international Master's degree students and exchange students from the Erasmus Programme in an urban university in Finland. Some innovative initiatives of the course were observing classes in a school where 30% of students were immigrants and 50% spoke a different language from Finnish. The idea was to analyze students' previous perceptions on multicultural and intercultural aspects, and contrast them with the new perceptions after the course. The students' response was very positive because they all wanted to learn how to deal with culturally diverse children at school and they showed a wider knowledge about multiculturalism and were better prepared to teach in multicultural contexts after the course. They were also willing to have children from different backgrounds in their future classes.

Students were themselves diverse and that is why the authors think this kind of courses can be carried out everywhere with the adaptation of participants. As they state (Acquah and Commins, 2013: 458), offering a multicultural education course in teacher education programmes is very important for teachers to have a higher awareness about cultural diversity.

#### 4.1.4. Culture in education and teacher training

We cannot deny that the world is a place full of different cultures with their different nuances in terms of customs, values and beliefs. If we assume that each culture, or even each individual within a culture, is different, then, and as Kramsch (2002: 275) points out, we have to assume that

the tension between cultural breaks and cultural continuities, and between the diverse cultures of multicultural societies, seems to call for bridges of tolerance and respect for other cultures.

The Modern Language Association for its part is convinced that understanding another culture should be the aim of every college foreign language major:

The idea of translingual and transcultural competence places value on the multilingual ability to operate between languages [...] Students learn to reflect on the world and themselves through another language and culture. They comprehend speakers of the target language as members of foreign societies and grasp themselves as Americans, that is, as members of a society that is foreign to others. [...] This kind of foreign language education systematically reflects on the differences in meaning, mentality, and worldview as expressed in American English and in the target language. [...] In the course of acquiring functional language abilities, students are taught critical language awareness, interpretation and translation, historical and political consciousness, social sensibility, and aesthetic perception (Byram and Kramsch, 2008: 20-21).

Human beings find who they are by means of their encounters with the other and the understanding of others' experiences. However, in order to understand these experiences they must see them through the eyes of the other (Kramsch, 2013: 61). That is why intercultural competence, as well as the process which helps individuals to develop it, is so important.

To learn other people's language means to perceive the world through the metaphors, idioms and even grammatical patterns used by these people (Kramsch, 2013: 62). In that sense, as Kramsch (2013: 69) points out,

Culture, then, is the meaning that members of a social group give to the discursive practices they share in a given space and time and over the historical life of the group. Learning about a foreign culture without being aware of one's own discursive practices can lead to an ahistorical or anachronistic understanding of others and to an essentialized and, hence, limited understanding of the Self.

The main problem of working with culture in class is that it is quite a difficult task to bring all the mentioned cultural elements to it. It is difficult, but at the same time very important to deal with cultural aspects because language and culture are inseparable (Ruiz-Cecilia, 2005: 141).

In the US National Standards for Education, for example, when talking about foreign language education, it is expressed that the content of the course is not grammar or vocabulary, but the cultures expressed through that language. Culture in fact, appears in the majority of goals in the document, both explicitly and implicitly. The document explains how cultural knowledge and understanding are important to communication. Interaction between interlocutors of different backgrounds requires that students have this understanding. Traditionally, the teaching of culture has only involved literature, arts or history. However, aspects such as daily life and institutions that feature the place where the language is spoken are playing an increasing part in the teaching of culture.

The knowledge, skills, and habits of mind developed through culture learning in the foreign language programme provide the tools for successful cross-cultural encounters and lead to a deeper understanding of one's own culture (Byram and Met 1999: 64).

However, although these approaches seem to be positive and culture has long been a goal of language teaching as the authors state, many teachers do not feel able to cope with the cultural dimension in class. There is still a lot to develop in this field because cultures vary even within the same language group and the same national borders. As the authors explain, this has implications for teacher training programmes,

what might be true of cultural perspectives and practices today may not hold for tomorrow. It might be argued that it is more useful to teach students to become independent culture learners –that is, teach students how to observe and analyse other cultures in order to gain cultural understandings. However, to do so requires significant knowledge and skills –more than most teachers have had opportunities to develop. Teacher preparation programmes provide far more training on teaching language than culture. Methods textbooks generally devote only one chapter to culture teaching, as opposed to many on language teaching. Support for culture teaching is minimal at best. While the professional literature has been rife with guidance on communicative approaches to language teaching, many fewer articles in professional journals focus on culture. Consistent frameworks for teaching culture, that describe what students should learn when, and how, are rare, whereas similar frameworks for language teaching abound (p. 68).

Although the interest in culture has not been widespread in the field of teaching, professional journals and associations have paid attention to it in recent years. The implication of this for teachers and teacher training programmes is outstanding:

There is also widespread recognition that such interest will require extensive professional development to ensure appropriate classroom implementation. There is clearly an agenda here for teachers, teacher trainers, and researchers. Preparing students in the US and Europe for successful participation in an increasingly diverse society and workplace will require careful attention to the teaching of culture in language education programmes (p. 68).

The present work aims to participate in this agenda in order to achieve the objectives mentioned by the authors.

As teachers of English, the current lingua franca, it is important to remember that we cannot tie a culture to a national community and its members, because English does not have national boundaries. We need to attend to the subjectivity of speakers and writers who participate in multiple global communities (Kramsch, 2013: 70). This culture is a way of making meaning mediated by language and other symbolic systems (p. 71).

The teaching of culture is a constant tension between the need to identify and explain people and events and the necessity of changing positions to understand each other. As Kramsch (p. 72) claims, “both needs are reflected in language, which makes the task of the language teacher both more complex and more relevant than ever.”

It is widely recognized that culture as the teaching of factual information about literature, history and arts has already given way to a more context-based culture. The problem now with this kind of culture, which is based on interaction and which is built up at every second, is that it is still not fully admitted as the kind of culture students need to know in order to be competent intercultural speakers (Kramsch, 2013). New teachers and teacher training programmes need to bear this in mind and try to spread this concept of culture among colleges within the field of foreign language. For Kramsch (2013: 68),



in online or face-to-face interactions, students are seen as constructing their own and others' subject positions through the questions they ask and the topics they choose to talk about or to avoid. These subject positions constitute over time a discursive practice that we call 'culture'.

To do so, students have to make explicit the presuppositions behind their beliefs and attitudes. We need to see culture as a process of dynamic discourse constructed and reconstructed in several ways by individuals who are fighting to obtain symbolic meaning and to control subjectivities and interpretations of history (p. 68).

Culture has acquired a significant role in language teaching (although, as previously mentioned, it has not been fully implemented) and this is so due to political, educational and ideological factors. Both in Europe and the US there is a certain amount of political pressure put on language educators who are given the role of preparing people to solve the current social and economic problems of our world. Many teachers, however, do not think that the mere transmission of a language can be useful in that. That is why the intercultural competence plays an important part here (Kramsch, 1996: 1).

There is a strong conviction which emphasizes that teaching culture is not teaching a compendium of texts or factual information. Culture is arbitrary in the sense that different events and patterns of culture could have been recorded if other people had had the chance to record them, and they could also have been recorded in a different manner. Teaching culture then is to show how different things could have been. Teaching culture is to make learners understand that "I could have been you, you could have been me, given different circumstances" (p. 3).

Language constitutes one of the main ways in which culture manifests. Material culture is mediated, interpreted and recorded by language and that mediatory role of language makes culture the major concern of the language teacher. The role of language is crucial both in the construction of culture and in the emergence of cultural change. This is so because teaching members of a certain culture how to use language and how to behave in another one, changes the social and cultural equation of both communities.

This has become an extended view on the social construction of culture for researchers and scholars. However, teachers still consider culture as a set of attitudes and ideas independent of language (p. 3).

The present work aims to be a humble step in the attainment of the extension of this view to the eyes of teachers who still find themselves unable to carry out the intercultural enterprise, because as Kramersch expresses, teaching still does not have a broad conception of language and culture together. Language is still taught as a fixed system of formal structures and culture only reinforces traditional boundaries of self and other. “Teachers teach language and culture, or culture in language, but not language as culture.” (Kramersch, 1996: 6).

Students of a target language must be considered by teachers not as mere producers of certain texts or speeches. They must be seen as potential narrators and creators of a certain culture, who are able to contribute to the construction, perpetuation or subversion of particular cultural contexts (p. 8).

The language teacher then, more than being a mere transmitter of facts, needs to be an agent for social change when introducing intercultural competence in class (p. 8).

Thus, intercultural competence needs not only an adaptation of curriculum, but also and most importantly a very specific training for teachers (Barros García and Kharnásova, 2012: 104).

As can be perceived, cultural aspects are not a new topic of concern in teachers’ training. However, the authors Barros García and Kharnásova (2012: 105) claim that this kind of models has not been widely applied. They highlight the importance of the whole system’s global implication (institutions and individuals as part of multicultural communities).

In order to develop intercultural competence, activities in class are highly important. In this sense, it seems obvious to think of the teacher as the main person responsible for that task. Thus, teacher training is a key aspect to achieving it and to

changing the relationship between teachers and students guided now by their new roles as mediators (p. 107).

When designing activities to develop in class, teachers must evaluate, from an intercultural point of view, all the questions related to the selection of materials and content, the adequacy of these materials and the methodological model to learners and to the learning context, coherence in terms of didactic programming, organization of materials, typology of activities, and even teachers' own conversational behaviour. However, intercultural aspects are not being widely implemented in education models. One of the reasons for that is the lack of precision in teacher training approaches. Such is the importance of intercultural competence that there is increasing interest in suggesting a specific model for the teaching and learning of foreign languages based on intercultural competence (p. 108).

As Clouet (2006: 55) argues, if language is considered as a social practice, then culture is the core of language teaching.

Socio-cultural context in itself has a profound effect on the learning process. That is why teachers will need to adapt the presentation of culture through language, according to the context in which they teach. In addition, teaching the connection between language and culture is not so important now, because what really matters is teaching cross-cultural sensitivity. That is, English should not be linked to culturally specific conditions but should be transferable to any cultural setting (p. 55-56).

The fact of English being a lingua franca can make it difficult to decide whether to include one culture or another in class. However, what is important for teachers to know in that sense is the statement that a cultural approach in class should include more than one culture, including the learners' culture. If this is not the case, the means of communication they are providing students with will be very limited (p. 56).

An important difficulty when facing culture in EFL class is avoiding the use of stereotypes. Without a doubt, it is the teacher's responsibility to help students to discover and refuse such a narrow way of representing certain cultures (p. 57).

In this manner, learners are able to communicate with native English speakers, but also to communicate through their own culture. This connects with the idea of teachers and learners as mediators between cultures making communication possible between them. Again, the importance of teachers as cultural mediators is highlighted. Another important aspect for teachers to take into account is the fact that the teaching of culture should take place within the normal language class and not as a separate subject (Clouet, 2006: 58).

Trujillo Sáez (2005: 25) warns about the risks of considering culture as an object; that is, as something that needs to be learnt by students, without giving it a sense or any kind of practice.

The importance of cultural aspects in teacher training arises from the idea, defended by Clark, White and Bluemel (2004: 13) that educators have the responsibility of helping students to go beyond factual information about other countries and to look for cultural similarities. They add that students must learn from cultural differences of people all around the world. The key to doing so, according to them, is introducing international literature in the curriculum, and this introduction will be reflected within the limits of the present study.

As proof of the importance of cultural aspects for teacher training, an experience in that field will be presented next. It was carried out both in the Spanish and the Anglo-Saxon context as an initiative of the Spanish Ministry of Education, which signed an agreement with the Teacher and Development Agency (TDA) from the Department for Education and Skills of the United Kingdom in November 2003. The aim of this agreement was to cooperate in teacher training and in foreign language teaching in primary education (Durán Martínez, 2011: 116).

Two years later, fifteen Spanish and fifteen British universities were participating in the program. More than two hundred students per year enrolled in teaching training programmes abroad to do their compulsory teaching practice for four weeks. A good example is the relationship established between Nottingham Trent University and the University of Salamanca which has led to links between educational

institutions in both countries including primary schools, local educational authorities, university departments, lectures and teachers' centres (p. 116).

As we know, the communicative approach has very much to do with interculturality because communication is absolutely necessary for today's society. Apart from communicating successfully, it is important to be tolerant towards other forms of culture as well as aware of our own identity. This situation makes the orientation of language teaching towards the acquisition of communicative competence relevant, not only for instrumental purposes but also for cultural understanding (p. 116).

British students, who are usually older and have a wider travelling experience, have a better command in L2 than the Spanish students. In addition, British students are more used to learning more than one foreign language than Spanish students.

In terms of motivation, the main goal for both groups is to communicate with native speakers. However there are differences between British and Spanish trainees. While Spanish students study English mainly to become English teachers, British students are more interested in travelling or living in a Spanish speaking country. This shows that the British give more importance to cultural factors when learning Spanish.

Regarding the place where they learnt a foreign language, Spanish students name primary education, official schools of languages and private tuition as the most important settings, while British students consider secondary education and university as more useful. The presence of second languages in English primary schools has been very limited, but this situation will soon change due to the National Languages Strategy whose aim is to increase the nation's language capability. Spanish policies however, make it possible to introduce English language from an early stage.

On the other hand, the British consider study visits abroad as an important source of learning. This may be due to the fact that British students have a compulsory period of school practice abroad to develop linguistic abilities and intercultural understanding. Spanish students, on the contrary, are not required to do so.

Moving now to the origin of their knowledge about the other culture, British students gave more importance to direct contact with Spanish-speaking people (observing their behaviour and customs and talking to them). Spanish students however rely more on indirect contact with the L2 (language classes or cultural products).

Another important difference is the contact with other countries. In this sense, all British students had travelled abroad before the teaching experience, while the majority of Spanish students had not had any contact with a different country from theirs.

When treating the issue of cultural differences, both groups agree that schedules (particularly meals), food and schools are the most different aspects from their own culture. Regarding Spanish schools, British trainees highlight classroom management and discipline (a closer relationship between teachers and students, the lack of uniforms, the fact of calling Spanish teachers by their first name and the existence of less pressure for staff education. The most noticeable differences for Spanish trainees regarding British schools are classroom layout and innovative didactic approaches (classes are more colourful, teachers do not use course books but rather a very rich variety of materials).

In general, British trainees mentioned as the most interesting elements of Spanish culture, first, the importance of family, tradition and culture; second, the Spanish attitude of not considering work as the most important thing in life; and third, the differences between communities and provinces in Spain. Spanish trainees, for their part, mentioned the importance of cultural minorities, the fact that British are not as distant as represented in the media and the bad behaviour of young people at night in contrast with their good behaviour in the morning.

When asked if learning about the other culture would help them to question their own cultural practices, British trainees mentioned aspects such as the way teachers approach behaviour and organization in the classroom and the fact that in Spain parents and children are seen as more responsible for the child's learning. Spanish students talked about innovative methodologies used by teachers in the UK and the use of many types of materials and resources. They also highlight British teachers' hard work after class to carefully plan and prepare classes.

Both Spanish and British trainees are aware of how influential a different culture can be to their own cultural practices.

Students also experienced situations in which cultural misunderstandings were frequent. For British trainees for example, it was difficult to understand certain Spanish traditions such as bull fighting or Easter. In addition, they sometimes felt uncomfortable because some Spanish citizens do not consider them as part of the European Community just because they do not have the euro as their official currency. Spanish trainees also suffered some uncomfortable situations because of this lack of cultural awareness or understanding. These situations were related to food, greetings (the fact of shaking hands and not kissing) or accent in different parts of England.

In terms of learning about the new culture on their own, British students prefer direct contact with Spanish speaking people (seeking people to practice the language and visit Spain as much as possible). Spanish students give more importance to cultural products (reading or listening to music in English or watching English TV or films).

Finally, when they are asked to describe a situation where their little linguistic knowledge makes it difficult to understand a cultural issue, it is shown that British students have problems only if they are facing a very specific or political topic. However, Spanish students find it difficult to get along in various daily situations such as catching a bus, ordering in a restaurant or watching an English film.

As a conclusion of this study (DuránMartínez, 2011: 128), it can be said that there are certain aspects which strongly influence the impact of students' placement abroad, such as age, experience in foreign countries, and cultural, linguistic and academic background. Although the predominant role of English is evident in all the stages of the Spanish education system, British students' higher linguistic competence makes it less difficult for them to communicate and to access cultural knowledge.

In addition, the British trainees' broader experience in foreign placements conditions their resources for cultural knowledge. This experience is possible by the training schemes of their universities, where it is compulsory for students to spend a period of time in foreign countries as part of their teaching training.

As British students have been previously exposed to cultural immersion experiences, it is easier for them to focus on academic, linguistic, and cultural aspects. For Spanish students, however, the main objectives when arriving to a foreign context for the first time are more related to cultural assimilation and psychological adaptation. They have to integrate their previous learning experiences in order for them to gain self-confidence.

In that sense, providing effective exposure to intercultural experiences in teacher training needs to be an objective for both the host and the guest institutions (promoting this kind of placements abroad) as well as for students if they are to integrate personal, cultural, educational and linguistic challenges within their professional profile.

In terms of difficulties when facing culture in class and of the importance of teacher training, Larzén (2005, in Larzén-Östermark [2009: 403]) proved with an investigation that most Finnish teachers of English found certain difficulties when trying to introduce cultural practices in their class. In addition, teachers acknowledged that their teaching practices should be improved in that specific field. They even blamed their previous training by stating that it was not inclusive enough in terms of how to treat cultural aspects in class.

Likewise, Stallworth, Gibbons and Fauber (2006) carried out a study aimed to discover the level of teachers' commitment to teach multiculturally in class. Seventy two public secondary schools in Alabama were involved. The findings showed that many teachers still think that traditional literature is the only one that should be presented in class without taking multicultural literature into account. Some of the reasons for were censorship of multicultural books by parents, or colleagues; the fact that many teachers only teach what they were taught; the lack of multicultural works in their schools together with the lack of resources to get them; the lack of expertise, which is directly related to our topic of discussion (teacher training); and the lack of time to look for multicultural materials.

An important finding of this study was that teachers with one to five years of teaching experience were much more prone to present multicultural materials in class, because they had participated in training programmes where multicultural perspectives



were widely instilled (Stallworth, Gibbons and Fauber (2006: 484). This fact gives us the idea of the need for implementing more multicultural aspects in teacher training programmes.

Supporting those who claim that multiculturalism is not fully implemented in teacher training, Larzén-Östermark (2009: 405) investigated the way in which cultural aspects were included in teacher training programs in Finland. Teachers informed that much attention was paid to a traditional approach to culture and little to aspects such as traditions, ways of thinking, roles shared by a particular culture, cultural training activities, and lectures or seminars on culture teaching methodology.

An example of an international intercultural experience related to teacher training is the one presented by Jane Mattisson from the Kristianstad University College in Sweden. She describes her experience when teaching the intercultural communication course to preservice teachers at the previously mentioned university, but also when teaching Chinese students in Sweden and China. She is specialized in teaching academic writing and is convinced that students whose mother tongue is other than English find some difficulties when writing academic essays because of a lack of cultural competence. For her, it is important to help students to overcome these situations because most of the time they are required to show their competence in English by writing (Mattisson, 2010: 166).

The author states that culture influences students' performance in the multicultural classroom. In that sense, the English language has enormous spoken and written variations around the world. As a result, recognition of diversity is essential and pedagogy needs to be flexible in that sense. According to her, it is necessary to create a model which incorporates the social and educational factors involved in teaching and learning a second language (p. 166).

She bases her experience on R.C. Gardner's socio-educational model (p. 166) because, according to her, it takes into account the cultural and symbolic elements of an ethnolinguistic community. There are four interrelated aspects of L2 learning in this model: social and cultural environment, individual differences among learners, the setting and learners outcomes. Students' beliefs about language and culture are

influenced by their social and cultural environment. Individual differences among learners are determined by motivation and language aptitude. If motivation is encouraged and language proficiency is integrated with cultural values, beliefs and attitudes, L2 proficiency can be increased. The model explains the relation between setting and proficiency by identifying intervening variables (attitudes, motivation and self-confidence).

What the author explored in her “Teaching English” course at Kristianstad University College (Mattisson, 2010: 167) are aspects such as the fact that international students bring to the classroom a variety of social and academic cultures, different levels of motivation and aptitude, different expectations and views of how it is appropriate to behave in class, and different opinions about what is correct spoken and written English.

This course is designed for practising university teachers whose mother tongue is not English. It is composed of exercises in oral and written English and practical exercises in teaching and supervising international students in multicultural classrooms. The important point is that they have to teach in English because many of their students do not speak Swedish. The main aim of the course is that participants achieve an understanding of how diversity in the multicultural classroom affects the nature of learning and the relationship between teachers and students, as well as an understanding of how English affects students’ perception of information and expression of their own ideas. Participants are also expected to recognize their own weaknesses and strengths in expressing themselves in English.

Participants share their experiences and they also have to write two essays on “the challenges of teaching in a multicultural classroom” and “facilitating learning in the multicultural classroom where the language of instruction is English”. The teacher of the course and the participants provide constant feedback on their performance. Teaching situations are simulated and course participants analyze the way in which they react to these situations and learn from them. Course participants are encouraged to reflect on how culture affects motivation and learner outcomes.

Mattisson (2010: 164) developed another course at Kristianstad University College about intercultural communication. A very interesting aspect of this course is the fact that some guest lecturers with varied ethnic backgrounds were invited to give lectures on the social and academic culture of their countries. Students discuss among themselves and the teachers key points from the lectures, and they are asked to write an essay on a subject of their choice, related to the importance of communication in a cultural context. Students are assigned a supervisor who is specialized in their topic of choice and they meet on a regular basis to discuss topics for the essay.

Some of the extra sessions the author offers to students are the discussion of cultural differences and how they influence writing performance (p. 172). As the author points out, it is extremely important for teachers to understand the culture from which their students come (p. 175).

She also describes another experience abroad: she went and taught a four-week course on English literature at Ningbo University, China. This course was of great importance, because she explains how cultural barriers exist even in the same country. Her students came from different universities in China and there were a certain number of cultural differences that needed to be overcome at the beginning of the course (p. 176). As she expresses, these experiences are very enriching both for teachers and students, because they receive mutual cultural learning from each other even after students' formation is completed.

As a final remark, she emphasizes the fact that it is necessary that teachers revise the theory and practice of teaching in a multicultural classroom. She also mentions the benefits for teachers visiting other countries and their universities to talk to other teachers and learn from their teaching habits and their culture. This all will strongly facilitate the task of teaching international students. Finally, she mentions some good practices described by Carroll and Ryan such as inviting experts to give lectures at universities or creating workshops on teaching international students in order to share experiences. (p. 176-177).

#### **4.2. Multicultural fiction in the teaching of foreign language and literature: cinema, music, literature and drama**

We have mentioned the importance of introducing multicultural topics in class in order to make their existence visible and to develop intercultural competence through them. What we must consider now is how to do it.

As Larzén-Östermark (2009: 416) states, teacher training programmes should include specific training on designing activities with an intercultural focus and on using literature, films and music to foster intercultural awareness in students. In the same manner, teachers should be taught to analyze cultural contexts included in textbooks. Moreover, training programmes should also add games, simulation activities, role-plays and ethnographic tasks so that would-be teachers can use this kind of activities in their own classes (p. 417).

Shanahan (1997: 166-167), in the same line, relates literature and culture with communicative competence. The author is convinced that the former develops the latter and their affective elements engage students and foster the learning of the target language. In addition, the great potential of cultural materials such as television, popular music or commercial advertising is mentioned (p. 171).

Attempts to introduce multicultural fiction in the foreign language class have been carried out previously. The use of mini-drama, for example, was introduced by Morain (1983: 403) suggesting as an activity the depiction of a cultural misunderstanding. He also mentioned the need for working on special areas of culture such as science fiction, children's and young adult literature, dialects, popular culture, folklore, humor, opera, etc. (p. 408).

Morain (1983: 409) also proposed the use of videos to learn cultural aspects such as facial display, posture and proxemic patterns recorded in real social contexts. Advertisements and press were also valued to teach cultural insights.

Materials such as advertisements, songs and literary texts are also important in this respect. They have been used to serve the purpose of teaching just

language; however, they are an excellent source of cultural experience and must be exploited with that aim of teaching culture (Clouet, 2006: 58).

The sources that will be described in greater detail are literature, cinema, music, and drama.

#### 4.2.1. Literature

Regarding the importance of multicultural literature in class, Ruiz-Cecilia (2012: 226) mentions the process of cultural relativism by which it is the teacher who has the task of raising awareness through dialogue and encouraging students to see the world from different perspectives.

In addition, through interaction with multicultural literature, students discover what unites people of all backgrounds (Stallworth, Gibbons and Fauber (2006: 479).

In that manner, “multicultural literature can play an important part in saving the lives of students by validating their existence” (Hinton, 2004: 285). As the author explains, helping students to understand issues of identity (race, class and gender) is quite an important question if we are to avoid social injustice, because by teaching them how to deal with it, students are given the chance to fight against discrimination.

Besides, the Standards for the English Language Arts (International Reading Association and National Council of Teachers of English, 1996) are in favour of incorporating texts with a variety of cultural experiences into the language arts curriculum. The inclusion of multicultural literature allows language arts teachers to help students understand and respect their own culture and that of others (Glazier and Seo, 2005: 688).

In the same manner, Fowers and Davidov (2006: 581) state that

the cultivation of cultural competence, presented as a developmental process of acquiring self-awareness, cultural knowledge and skills, is an important emphasis in the multicultural literature.

Ching (2005: 129) supports this idea and believes that it is good to encourage students to have an intercultural awareness, but, for him, this is not enough. The main benefit of multicultural literature must be the management of power in the sense of both raising awareness about the power others try to impose and the power that students have through multicultural literature to change the world. The author considers this role of questioning matters of power in multicultural education very important. He insists on the idea that multicultural works must explore the reasons of social injustice and discrimination in order for children to understand those reasons and try to change them (p. 131). Cultural awareness is very important too, but both concepts (use of power and cultural awareness) must work together (p. 135).

Wartski (2005: 49) has also made a contribution to this issue of multicultural literature by saying that there is a lot to learn from people with different cultural experiences and that can be done through multicultural literature. She emphasizes its important role in seeing each other as we really are. In the same way, this literature is important to understand that our origins are relevant, what makes identity be a key concept, but it is no less crucial to understand that respecting everybody's identity will make us all be part of a unique race: the human race (p. 51).

Ruiz Cecilia (2007: 254), for example, explains the benefits of the short story and mentions that it can be used in certain tasks in class such as the appreciation of cultural nuances and its didactic application which fosters intercultural skills in children. In addition, as students redefine their own values, express their feelings and share them with their peers, multicultural literature is highly motivating for them because they get to know their inner world (Ruiz-Cecilia, 2012: 228).

Hinton and Berry (2004: 284) also support the importance and benefits of using multicultural literature in class. By doing so, they first mentioned their former teachers as the ones who encouraged their love of multicultural literature, highlighting the importance of teacher training in that field.

Nowadays, however, many topics concerning other cultures are silenced in class in order to avoid uncomfortable situations or discourses. Here resides the importance of multicultural aspects for teachers. If we wish to promote a cultural reality, teachers need

to develop a curriculum to create dialogic discourses and to allow the discussion of multiple literatures and perspectives (Glazier and Seo, 2005: 688).

Louie (2006: 438) aims to provide teachers with some guidelines to present multicultural literature in class. According to the author, the following strategies help students to understand multicultural texts:

- Check the authenticity of the story, without taking it for granted based on the author's ethnicity.
- Understand the world of the ethnic characters, by understanding that the characters may think in a different manner from their own. It is also important that students recognize the context in which events in the story happen, which will lead them to a better understanding of facts.
- See the world through the characters' perspectives. Here it is essential to understand the social context of characters to do so. Students can also compare their own context and how it can lead them to react in one way or another to different situations, to the characters' contexts.
- Identify values that shape the characters' conflict-resolution strategies by reasoning why characters behave in a certain manner when solving conflicts.
- Relate self to the text and critique the portrayal of characters in the text and in popular media. Students compare themselves with culturally different characters in order to find similarities and differences in habits and behaviour. It is also very important to teach students to distinguish stereotyped images in texts and media.
- Use variants of the same story or collection of stories to help students to build schema. It helps students to connect the language, story features and illustrations of various texts and to better understand the genre of texts. What is more important, it helps students to understand the portrayed cultural group.
- Talk, write, and respond throughout the reading of the multicultural texts. Students should be given the opportunity to respond to the text by different means in order to express their feelings, attitudes, beliefs, etc.

As Stallworth, Gibbons and Fauber (2006: 478) express, English teachers must design high-quality and balanced literature curricula that involve the integration of multicultural literature. In the same way, if we are to teach people to be an integral part of a democratic society, a multicultural education has an influence on it (Nieto, 2004). As the previous authors emphasize, the classroom environment must be a space where students are allowed to develop an open-minded attitude and mutual respect, which leads to the respect for culturally and ethnographically different people.

As literary texts are an effective way for students to learn, teachers have the responsibility to select texts that belong to students' cultural heritage and foster students' respect and appreciation of other groups' heritage (Stallworth, Gibbons and Fauber, 2006: 478).

In addition, it is important to select a great variety of texts so that there are several perspectives in class talking about the same group of people. Just one vision could be too narrow and could be biased by author's beliefs (p. 487).

As Landt (2006: 690) states

providing teachers with information on quality multicultural literature and strategies for including it in the curriculum will encourage them to use this vital resource for their students' development.

Hegoes as far as to say that if multicultural literature were a part of teacher training programmes, teachers would not need to understand the necessity of its implementation in class. It would just be an expected part in their curriculum (p. 694).

In terms of intercultural aspects, Orellana (2006: 173) considers that teachers must act as facilitators providing students with opportunities to negotiate differences with each other. In that manner, cultural resources expand students' understanding of how language and culture work. This transcultural work helps students to move among different perspectives and experiences and consider them instead of only celebrating their multiplicity. Teachers must foster students' transcultural abilities which will help them in the globalized world we live in.



Dong (2005: 55) advocates a cultural-response approach in class, because it challenges students' previous ideas about another culture by increasing their cross-cultural understanding. To introduce it, teachers must illustrate the cultural patterns of a society and discuss racial and cultural differences. They have to help students to reflect on their cultural background and to learn from other perspectives. Students must connect their experience to those portrayed in the presented work, reflecting on them and on their own beliefs. Then, they should be encouraged to look at these differences from another perspective; the perspective of people belonging to a certain culture.

There is a very important point highlighted by Dong, which is especially important for teachers who, when preparing a multicultural unit of study, need to take into account certain aspects such as cultural discrepancies, inaccurate interpretations or social issues. (2005: 57):

Taking an ethnographic approach, students observe, listen to, and experience people's behaviors in contexts, thus enhancing their understanding of cultural values and beliefs.

When choosing multicultural literature, the teachers' role becomes very important, because as is the case, for example, for teachers in the United States, they see society as a meltingpot instead of trying to look for differences. This clearly influences their choosing of multicultural literature and its treatment in class which, at the same time, has an impact on students' perception of otherness (Dressel, 2005: 762).

Teachers need to be aware that their own cultural and social experiences will sometimes influence their academic knowledge and that they will not always be able to provide students with the accurate information they may need (p. 762). In the same way, they need to work on it in order to avoid influencing students with their beliefs and teach them to consider a wide range of views (p. 763).

There are however some limitations in the relationship between multicultural literature and teacher training programs. As Hinton (2006: 51) claims, there are very few models to build a multicultural literature course and little talk on how teachers are being taught to use this literature in class. Sometimes, she expresses, the teacher might

expect a too inclusive unit and students might be reluctant to participate. That is why showing teachers how to do it is so important.

Ruiz Cecilia (2012: 225) emphasizes the importance of cultural systems as a way to understand people's behaviour. He remarks that it is very important for a teacher to be aware of this if we are to work in culturally diverse backgrounds. Future generations depend on the education of values they receive at school. That is why all students should interact with people who are culturally different from themselves. There are many educators who strongly believe that a multicultural approach to education is a must in order to prepare students to face our increasingly global society.

Ruiz-Cecilia (2012: 230) developed a study at the Faculty of Education, Granada, in 2009, related to the use of multicultural literature in class. It had the purpose of making would-be teachers aware of the benefits of using multicultural literature in class. The author used fairy tales from India to examine cross-cultural understanding and intercultural empowerment. Students were encouraged to express their multicultural feelings, and they were after introduced to concepts such as multiculturalism, interculturalism, transculturalism, crossculturalism and existential competence. Stories were analyzed highlighting the most outstanding cultural aspects found in them and students were asked to think of ways to introduce the stories in a real class. They also had to compare these stories with the ones from their home culture. The author also invited a person belonging to the target culture to come and join the discussions.

In his results, Ruiz-Cecilia(2012: 237) remarks the importance of educating new generations multiculturally. He emphasizes his students' positive responses to the previously presented study. Most of them expressed their enthusiasm with the experience, because it made them more aware in terms of multiculturalism, and helped them to feel more able to work in multicultural contexts in the future.

In the same line of integrating international literature in the curriculum, librarians and teachers in the United States developed a unit which included the reading of an international novel within the study of another country and its people and the investigation of some facts by students. They were given an outline of factual

information they were to locate in the research part of the project. Students could choose countries according to personal interests. In students' visits to the library, the librarian helped them to find certain documents they might need as well as to discern what kind of information they should look for in the different materials. They were taught to look for details such as food, weather, leisure activities, family celebrations... (Clark, White and Bluemel, 2004: 13).

This combination of reading and researching proved to be very successful and useful for students, who had an emotional response to different cultures. In addition, many students who were at first reluctant to read an international work, finished the activity with a high level of enthusiasm (p. 14).

Ching (2005), as an example of the use of multicultural literature for children, presented students with both a documentary about Los Angeles riots in 1992, *Matters of Race* (Nielsen, 2003), and the book representing those events, *Smoky Night* (Eve Bunting, 1994). This emphasizes the importance of presenting multicultural fiction in various forms; not only literature but also audiovisual supports.

One more example of the use of multicultural literature in class is the study carried out by Dressel (2005) in a school in the United States, where students showed very positive attitudes after reading multicultural novels even though they were quite reluctant to do it at the beginning. They became very involved in the stories; however, they did not reflect a real cultural understanding after reading them. They did not recognize difficulties for non-dominant cultures and they still saw them as "others".

As can be deduced from the study, students who belong to a predominant culture need to read more multicultural literature in order for them to get used to alternative views of the world. The teacher in this study, for instance, learnt the importance of working more on cultural aspects in class before reading, so that students can look at the works both critically and with respect (Dressel, 2005: 763).

The following experience is an illustrative example of how to introduce multicultural literature in class even when difficulties arise. Poole (2005) developed a study in a rural school where 99% of students were white. In this school there was a

marked lack of multicultural literature. When he decided to present his students multicultural works, he received a strong racist reaction from the white group. He thought about how to change these attitudes and decided that his students had to read more multicultural books.

In that experience, students decided what ethnic groups to study and which works from them. The second part of the experience was to interview members of the ethnic groups they had chosen. The experience itself was quite beneficial and some of the students' comments were:

We look at each other and judge, but deep down, we're all the same"; "People are always better when you get to know them"; "No matter what I do or what I accomplish I will always be looked at as a Mexican and I will have to be proud of that"; "I think there will be discrimination everywhere, but I think that if we stop and think about it, the way we feel will change (Poole, 2005: 70).

The author understood that "when students participate in a project, they learn more than if I do the work" (p. 70).

The experience of a teacher in a school in a small town in the U.S. Pacific Northwest is described next (Louie, 2006: 440). This teacher, together with Louie, designed a unit using five variants of the *Mulan* tale as well as the film versions of it. The first thing to mention is the excitement of students about it, as the Disney version is well-known. The experience was very successful because students were able to put themselves in the characters' position and understand some of their attitudes and behaviour in certain situations according to their culture. In addition, they compared these attitudes to their own, comparing too what they would do in certain kinds of situations. This is a way of both looking at other cultures and reflecting on our own. What is more, students learnt to be critical about what they read or watch and the representation of certain cultures in different texts or films. Finally, they also showed a great amount of empathy towards the characters based on the understanding of their cultural context.

DeNicolo and Franquiz (2006: 159) presented a study on the implementation of literature circles using quality multicultural children's literature (*Felita* by Nicholasa Mohr, 1979, in this case), at a bilingual (Spanish-English) school. The book is a multicultural work that depicts a Puerto Rican family and the discrimination they suffer in the United States. The four girls that participated in the study belonged to different cultural backgrounds. Both languages were used during the experience so that all of them could understand everything. Students were given certain responsibilities such as deciding how to do the activity in class. They were given in addition the role of directing the discussion among them.

The teacher helped her students to distinguish social injustice and to work against it, by talking about situations of racial discrimination presented in the book and encouraging them to think of how they would solve the protagonist's problem. The girls started to look for solutions, making references to their own personal experiences and discussing them.

Through this experience, multicultural literature provided the students with opportunities to explore social issues and to understand other perspectives. At the end, students expressed their excitement about the activity and said how much they had learnt from it. It had helped them to put themselves into other people's position and to try to look for solutions when social injustice and discrimination arises (DeNicolo and Franquiz, 2006: 167-168).

To show the importance of including multicultural literature in class, Berry (2004: 287) explains his experience as a teacher of teacher training courses, where there are students of several nationalities who feel very comfortable and proud when their own culture appears as a topic for discussion in class.

Moreover, Dong (2005: 56), for instance, gave a course for teachers on teaching multicultural literature where students expanded their teaching possibilities by reading and discussing multicultural works. They learn to look at a multicultural text as cultural material, developing the capacity to analyze cultural beings and cultural assumptions. They also were able to put themselves in other people's shoes, sometimes, for the first time in their lives. Many of the teachers attending the course acknowledged having real

difficulties when trying to teach multicultural literature for many reasons such as ignorance on the topic. One more reason, again, to make more serious attempts to include the teaching of multicultural aspects in teacher training programs.

What the author did was to take an ethnographic approach, interviewing two people from the studied culture and reading two or three works from that culture. Students had to focus on one cultural aspect from the works and explore norms, values and traditions. Students declared they had learnt a lot from this experience and were more capable now of facing multicultural teaching in class (p. 57).

The experience carried out by Hinton (2006) had the aim of helping teachers learn how to teach multicultural literature to students. She organized a multicultural literature course for them and she started by exploring what her students (aspiring teachers) knew about the term multicultural literature so that they could feel that the teacher is not a mere instructor and that they have certain power in class. Then, they talked about books containing that kind of literature and its different perspectives about multicultural items.

Students start to see themselves as cultural beings and step by step they widen the concept of multicultural literature. Next, students are asked to write a poem about themselves and share it with the class. The teacher also writes her poem and the whole class gets to know more about themselves and others. They also read critical essays about works from a certain cultural group and make their own list of items to critically analyze the works. Some of these items are stereotypes and problematic depictions.

Finally, students pose questions or make comments they find relevant in class. These students, who were aspiring teachers, were encouraged to create their own projects on multicultural literature and the final results were amazing (Hinton, 2006: 53).

#### 4.2.2. Cinema

As has been explained, the current society is a multicultural one. Art is considered a means of expression and it is usually the tool for many artists to express

reality. Many authors such as McKenzie take this fact into consideration. This author concretely analyses cinema in Canada and he asserts that the political and cultural landscape of Canada needs a multicultural cinema (McKenzie, 1999). That is, cinema in particular and fiction in general constitute very useful means to show the world the cultural reality of a certain place.

In addition, many film-makers are moving across national boundaries and they are forming or performing their identities. These film-makers can even move to nations which are suffering a process of diaspora and which can be their homes if they belong to postcolonial or post-Soviet countries (Naficy, 2010: 13).

There is a multiplicity in these films which is represented by multicultural characters. There is also multiplicity of locations, languages, stories and cultures (p. 15).

Hollywood and its audiences have recently become more multicultural in the sense that they are willing to produce and watch films belonging to different cultural backgrounds (p. 16).

Hollywood has noticed the importance of ethnic authenticity to the believability and freshness of its productions. As the author comments, “the hiring of above-the-line personnel of colour and women for these shows has apparently led to a wider multicultural repertoire of representations” (p. 19).

There is a typology of films which is widely accepted as a good model for preservice teachers. Ryan and Townsend (2012) strongly believe in the positive effects of films which feature teachers having to work in multicultural contexts or dealing with multicultural topics. As they say,

Hollywood films can help encourage future teachers to examine their beliefs and perceptions of teachers, construct espoused platforms about their own educational philosophies, and enact instructional methods that align with their educational goals.(Ryan and Townsend, 2012: 241).

With the tools and skills for analyzing the media representations of teachers, future teachers could benefit from using such depictions as a repertoire of experiences for

developing teacher reflection practices [...] In addition to media analysis techniques, teacher reflection models applied to these media images could assist future teachers to develop their reflective processes for analyzing their own teaching(p. 242).

They add that

Future teachers can also use deepening levels of reflection to evaluate media scenes of classroom management and speculate how they would address similar situations in their own instruction (p. 244).

A very important aspect in the featuring of teachers and students in this kind of films has to be taken into account. Traditionally, white teachers have been a kind of salvation for students belonging to minority groups, as if teachers belonging to these groups were not able to help students. In the face of this situation, preservice teachers need to be aware of that in order to stop transmitting this kind of ancestral patterns (p. 245).

Two further reflections of the authors about using media in a teacher training context are:

Using popular media aids reflection by facilitating the broadening of a preservice teacher's thinking beyond the limited focus of implementing a specific lesson plan (p. 246).

Perhaps most important, the use of popular media in teacher-education programs can facilitate higher levels of reflection in advance of preservice teachers' internships in schools and subsequent professional careers. Through analyzing the scenes depicted with ever-deepening reflection, preservice teachers can develop a repertoire of instructional strategies that would otherwise only be achieved after the initial novice years of teaching. In essence, through the viewing and analyzing of popular media images of teachers, a prementoring program happens in advance of student teaching, making future teachers better equipped to improve student learning because they have developed strong reflective thinking practices. Perhaps then our new teachers will become the moral exemplars our profession prizes (p. 246-247).



There is a genre in cinema which is especially interesting for us: migrant cinema. This type of films, as their denomination indicates, describes the lives of people who are suffering or have at any time suffered a migration process. It looks at how new forms of colonialism are responsible for new forms of racism, violent and exclusionary practices. This cinema, made by migrant or European film-makers, who challenge national identity or the so-called “Europeanness”,

attempts to locate and voice how those who have been kept invisible have become centre-stage multi-cultural and multiethnic presences which have revitalized contemporary Europe (Ponzanesi, 2011: 74).

In the author’s analysis of an Italian film, she expresses that some topics which are addressed in the film would otherwise remain restricted to police proceedings (p. 87). That is to say, cinema allows a large number of people to see and be aware of some issues which are kept veiled in today’s society. This is a very well-known fact which teachers need to make the most of.

All in all, and as Ponzanesi (2011) states, migrant cinema “gives a face and a form to those defined as stranger” (2011:88). “Migrant cinema in Europe is a privileged point of departure from which to explore how the ‘stranger’ is aurally and visually rendered” (2011: 89).

Transnational cinema has also become a part of the cinematographic sphere nowadays and one of the main reasons for that is the dissatisfaction of scholars from the humanities field, who do not agree with the concept of national as the only perspective when looking at production, consumption and representation of identity in an increasingly interconnected and multicultural world (Higbee and Lim, 2010: 8).

One of the approaches to transcultural cinema is diasporic or exilic cinema whose aim is to challenge the western construction of nation and its Eurocentric ideology. This kind of cinema is practised by exilic, diasporic and post-colonial film-makers who work in the West and are worried about power relations such as centre/margin or insider/outsider, as well as the host/home binary. They also care about issues of migration, loss and displacement (p. 9).

All these characteristics make this kind of cinema especially suitable to use in class because of the issue that occupies us.

As good examples of multicultural cinema, there are two Australian films whose authors feature characters as protagonists and not as marginalized stereotypes: *The Finished People* (Do, 2003) and *The Jammed* (MacLachlan, 2007) (Khoo, 2008: 141). The interesting feature of these films is that multiculturalism in Australia is still seen as something which erodes social stability and national cohesion rather than as something which builds a harmonious society. That is why some critics considered their authors as “brave” [emphasis in the original] to feature such multiculturalism as something positive. Multiculturalism, in fact, still exists in films in Australia today (p. 143).

There is a very curious fact in this field of multicultural cinema. In Australia, for example, although this situation is progressively changing, there exists a kind of discrimination within discrimination. That is, film-makers who attempt to feature discrimination by means of multicultural cinema where discriminatory practices are shown, still find certain problems to enter into the cinematographic industry. In spite of being in a position to redress dominant filmic practices, “national cinema continues to set certain criteria upon their entry into the fold.” Fortunately, this situation is changing because of the increasing transnationalization of cinema worldwide and because Australia is producing multicultural films which are challenging the national panorama. This multicultural cinema aims to provide a response to principles such as respect and recognition (p. 144).

According to the author, the key characteristic of multicultural films to enter into the mainstream cinema is realism. That is, if the film is realistic in the sense that it offers a real vision of multiculturalism and of what is happening in the country, it deserves to be considered as Australian cinema (p. 145).

However, there exists a potential risk when including these films into the mainstream: the risk of forgetting that we are dealing with a multicultural piece of art which can be very helpful for teachers and students to cope with multiculturalism and develop the desired intercultural competence. That is not to deny that being included into the mainstream cinema and not considered as marginal is good for films. However,

we should not forget the *raison d'être* of these films in order to treat them as the valuable multicultural work they are.

As our teachers are going to work with children, it has been considered interesting to present a didactic proposal by Cano Calderón (1993), which combines children and literature and which can be perfectly adapted to develop intercultural competence.

As Cano Calderón (1993: 53) states, cinema is very important in teachers' training. Children's cinema, for example, can be considered as part of children's literature and it can and must play a supportive role in children's development, adapting it to their age and fulfilling certain requirements to be a valuable teaching resource. Teachers need to have a solid training in cinematographic language, in order to teach children to analyze cinema in a critical way. In that way, cinema will stop being a culturally marginal fact in schools.

Cinema for children has become an authentic vehicle of children's literature. It takes traditional tales and stories of and for children to the screen and it also invents cartoons, creating a specific language in which the most traditional aspects of children's literature are combined: story and illustration. All this makes cinema be one more chapter in children's literature (p. 54).

However, cinema has traditionally suffered rejection in terms of education. It is usual for parents and teachers to think that cinema is a time-eater, and they are not able to look further and see the didactic aspects of it. Children are very much in contact with this cinema created for leisure. However, it is not mentioned in curriculums, textbooks or classes. What is not known is that these films possess their own language and certain structural characteristics which are as easy to analyse as a book of tales (p. 55).

Children's literature and children's cinema share certain aspects: children's perception is different from adult's, children's thinking is full of artificiality and animism, any reading or watching will help them to develop imagination and to evade themselves eliminating innumerable barriers. Fiction must not be rejected because it is a key representation of desirable relationships as invention of a second world (p. 55).

If cinema is then accepted as one more element in children's literature, the process to include it in teaching will follow several stages which will result in the cinematographic formation of teachers, so that they can transmit to students a correct way of seeing and understanding cinema. The key element in teacher training is searching for content similarities with tales and determining what can be interesting for children according to their age.

Cinema presented to children must have certain qualities in order to be universally accepted as beneficial, independently of the culture or society in which they live. These qualities can be human values, acceptance of positive values in cinema which can be summarised as respect towards children rights and the equilibrium in the topic to ensure children's appreciation of the presented cinematographic work.

Another aspect of teachers' training will be the knowledge of cinematographic language, cinema resources and knowledge of vocabulary used. This will be indispensable to have access to their continuous self-training by reading about cinema, comprehending critics or frequenting film libraries. By knowing these aspects of cinema, the teacher will feel less manipulated by the cinema industry and will better appreciate the cinematographic work being analysed.

Teachers must not limit their intervention to just talking about cinema in class. Instead, they have to watch films with students in the school. Teachers have to use cinema as a source of knowledge for children, comparing it with other sources (reading) and other environments (classes). This is the only way in which cinema can stop being a marginal aspect of school with no possibility to take part in curriculums.

The last objective of including cinema in language didactics is to form, from the very beginning of their lives, critical people who distinguish between what is worthy of paying attention to and what is not. In addition, including cinema in class would complement literature because both forms of expression go together and their encounters have often created true works of art (p. 57).

Dressel (2005: 761) gives an important role to authentic films and videos which are helpful in showing aspects of non-dominant cultures.

Next, we are going to present two experiences where cinema has been introduced in class. The first one was carried out by Peter S. Shieh (2015) and both the teacher and the students worked together to implement movies in class. The following are the positive results of this experience (Shieh, 2015: 37):

1. English language proficiency: movies foster multisensory development depending on the skills we want to work with them (listening comprehension, speaking fluency, writing skills, reading competency, critical thinking and imagination).
2. Movies are one form of visual literacy: humans learn better through visual or audio devices.
3. English for specific purposes. Movie across the contents: we can choose whatever topic we wish to show through a film. In our case, cultural matters are going to be the focus of study.
4. Pragmatic competence. Teaching natural conversation: students are presented with authentic language patterns and authentic discourse.
5. Communicative competence: apart from spoken communication, students also learn nonverbal communication signals such as kinestics, gestures, head movement, posture, eye contact, facial expression and intonation.
6. Sociolinguistic competence: it helps students to handle settings, topics and communicative functions in different sociolinguistic contexts.
7. Discourse competence: related to learners' understanding and producing of texts in terms of listening, speaking, reading and writing. It has to do with cohesion and coherence in different types of texts.
8. Cultural awareness: this benefit is the most important for our study since our aim is to develop such cultural awareness through fictional texts (cinema in this case).

The next experience was carried out by Merita Ismaili (2013) at South East European University (Macedonia) in the academic year 2011/2012. The author included cinema in her reading classes in order to increase students' motivation. The findings of her study were the following:

1. Motivational factors associated with movie-based teaching helped to increase the efficiency of the teaching and learning process.
2. Teachers participating in the study agree about the positive effects of such experience students' language learning process. Teachers believed that films helped students become active participants in class. In addition, movies can improve learners' communicative competence and provide them with more opportunities to use English.
3. Using movies in class was new and pleasant for students. They acknowledged to be more motivated and to have learnt a large number of new words.
4. The classroom atmosphere is comfortable and there is cooperation among students.

All in all, there are many advantages of using cinema in class which teachers cannot overlook.

#### 4.2.3. Music

Studying and analysing music in class is a very powerful source of knowledge about different cultures. However, in order to be able to utilise this source, teachers need to be prepared. An example of this lack of preparation comes from Deborah Bradley who in 2009 taught a graduate seminar at a public university in the Midwestern United States. The seminar was called "World Music Pedagogies" and what she found during the development of the course was a constant reluctance on behalf of music teachers to mention in class any question related to race. They alleged that it would be a problem to talk about it because these kinds of questions were mainly political. The main reason for that, according to Bradley was to avoid acknowledging the complicity of whites in past and ongoing racial oppression (Bradley, 2012: 191).

As she explains, “many whites choose to forget, since remembering requires acknowledging that one’s ancestors were complicit in acts of terror against Blacks”. In addition, many teachers do not feel comfortable enough working with these issues, mainly because of a fear of being accused by parents and administrations of using political language in class (p. 192).

Therefore, teachers only pay attention to notes and rhythms and forget about important cultural meanings that should be treated in class. As Bradley points, “A rich, more complex form of cross-cultural understanding may take root when music classroom conversations dare to include these crucial contexts” (p. 193).

As a consequence,

Educators who present sanitized contexts for the music they teach or who avoid contexts altogether contribute to the ongoing devaluation of the arts in education [...] A people’s music holds their histories, their belief systems, their humanity (p. 194).

The implication of this for our work is obvious: multicultural music in particular and multicultural fiction in general represent a great opportunity to develop intercultural capacities. However, teachers do not have the necessary training to implement intercultural classes. Teacher training programmes have to give them the necessary confidence to do so and this is one of the main aims of the present work.

In the multicultural world where we live nowadays, it seems easy that teachers find themselves immersed in class of students with several cultural backgrounds. In this sense, a study in Helsinki, Stockholm and Oslo where in most cases the majority of classes are composed of immigrant students, showed that the music belonging to minority groups was hardly addressed in class. Students who were interviewed explained how they would like their national music to be played in class, so that they had the opportunity to show it to theirpeers (Karlsen, 2012).

However, an important warning also emerges from the study. Students do not wish to be treated as different by their peers and here, therefore, the teacher’s task

becomes crucial. It is clear the opportunity that multicultural music offers us to deal with cultural aspects in class, but we need all our students to feel identified, without feeling different, in order for this initiative to be fruitful.

Another example of implementing music in a multicultural context is that of Gilboa, Yehuda and Amir (2009) who designed a course for the academic year 2004-2005 in Israel based on music therapy. They formed the group with pupils from diverse cultural contexts (immigrants and Israelis) and the results were amazing. Students experienced a great increase in their understanding of other cultures just by bringing to class everybody's music. At the same time that they felt identified with their own music, they also learnt lots of priceless values from other cultures. As the authors commented,

Students discerned that presenting yourself through your music, meeting the others while listening to their music, talking about music, listening together to different musical styles, and improvising together, made them understand the power music has upon people and human relations (Gilboa et al., 2009: 17).

The benefits of using multicultural music in class can be summarized as follows:

Explicitly presenting one's music in a social context is, therefore, quite meaningful, especially if the listeners are of various cultural backgrounds. People presenting their music are actually exposing their inner world of identities. They are admitting, both to themselves and to others, who they are, and to what groups they belong. The people who are exposed to the music receive a point of reference by which they can categorize the presenter. They can make social comparisons and see in what aspects they are similar to the presenter and in what aspects they are different. Naturally, cultural issues are brought into consciousness that can either raise intergroup tension or, if done wisely, create the conditions to work them through. Cultural conflicts and personal discrepancies can be mediated and negotiated (Gilboa et al, 2009: 9).

There are other authors who also want to join this tendency of defending the inclusion of multicultural music. Lubet (2009: 733), for example, states that "vernacular



musics are more accommodative than the classical music cultural system that dominates Western”. The author reflects on it in the following manner:

One wonders whether the Western classics, as iconic as they are supposed – and taught – to be, are truly music which many students call their own; familiar and self-affirming. Conversely, students often embrace ‘world musics’ quickly because of affinities, often rhythmic, to musics they already know, identify with, and perhaps even love (p. 733).

The worrying question of lack of inclusion of minority cultures within the mainstream is also reflected in his words:

For cultural reasons, few American minorities or other non-Western internationals major in music in the United States [...] Although language is the explicit complaint, its superimposition upon race, foreign nationality, and frequently gender appear to magnify these students’ alienation and otherness (p. 736).

Multicultural competent teachers need to be aware of these situations in order to be able to unveil those multicultural pieces which are avoided in the mainstream fiction and make a suitable use of them multiculturally speaking.

Robert A. Davis also wanted to join the generalized view of minority discrimination regarding the inclusion into mainstream fiction:

The genealogy of the Western classical tradition and its complex relations with the teaching and learning of music continues to reveal, nonetheless, the enduring and perhaps insidious influence of representations routinely exposed as the discursive constructions of ideology and power(Davis, 2005: 50).

He defends the inclusion of vernacular musics in music education as follows:

Because of the ‘rootedness’ of group and individual singing, and its organic involvement with the interwoven textures of lived cultural experience, popular song can be mobilised in the active negotiation of cultural resistance and change (p. 56).

There exists a worldwide phenomenon mentioned by the author called “World Music” which recognizes and values the different ethnic musical traditions and which has close affinities to multicultural education(p. 56-57).

For Davis, the definition of music and its task in education is the following:

Music in all its forms, from the cunning simplicities of the lullaby to the abstraction of the twelve-tone row, and forever classified as a cultural universal, occupies a nonraced and depoliticized space within this economy of human behaviour, masquerading as the innocent soundtrack to a progressive humanism ineluctably bound to the enlightened dissemination of Western liberal-democratic values. One of the central tasks of a ‘postmodern’ music education philosophy genuinely attuned to the transformative effects of revitalised Interculturalism is to undo the assumptions supporting this prejudice (p. 59).

However, Davis also warns about the fact of not just recognising multicultural music, but praising its diversity (Davis, 2005: 60). The implication of this statement to teachers is clear. It is not enough to tell preservice teachers that there is certain multicultural music suitable to use in class, without giving them the necessary and adequate tools to make the most of it.

The increasing change in the way to look at different kinds of music is perfectly represented by Davis’ words when saying:

The encounter between the canonical art-music systems of classical music—which continue to play such an important part almost everywhere in the pedagogy and prestige of music education—and the ‘musics’ of a globalised world blur the long-established hierarchies and genre boundaries of the classic tradition itself (p. 60).

Relating our current reality and music, here is the conclusive opinion of Cabedo-Mas and Díaz-Gómez (2013: 457):

The challenge of human coexistence, based on relationships of mutual respect among individuals and societies, lies in the fact that we know and positively value co-existence not only between equals but also, and above all, between those who

are different. In this vein, music education is considered to have evolved competently in recent decades, incorporating new forms and styles, and adapting to a dynamic and changing society. This curricular and methodological expansion in music teaching and learning has opened the way to approaches that consider music education as an appropriate vehicle for developing students' intercultural skills.

As they mention, every kind of music has its own identity and teachers cannot forget that. The following statement supports previously presented approaches regarding the mere presentation of multicultural music without going into its core characteristics:

A prescriptive and homogeneous approach towards intercultural music education may actually reinforce differences, by ignoring inflections in the musical identity that transcend the purely cultural (Cabedo-Mas and Díaz-Gómez, 2013: 458).

Ortiz-de-Urbina (2000) develops an interesting didactic proposal combining literature and music in the foreign language class which will be developed in further epigraphs. She is convinced that combining text and music is a perfect option in the teaching of languages (Ortiz-de-Urbina, 2000: 206).

She talks about German as a foreign language, although she expresses it can be perfectly adapted to other foreign languages. As she explains, choosing a well-known musician or composer regarding music, stimulates students' motivation and provides an opportunity to treat fundamental aspects when teaching a language such as culture and civilization. Regarding literature, she states that poetry is the best genre to teach a language because it allows the teacher to easily combine literary quality and concision. In the same way as for music, it is advisable to choose a known writer for the same reasons previously explained. She is convinced that classical music can be very useful not only in the teaching of German as a foreign language but also of any other language. As she uses both music and literature, her didactic proposal is focused on poetry and classical music (p. 207).

In her didactic experience, she chose a short poem by J. von Eichendorff and its musical version by means of a *lied* (German Art Song) by Robert Schumann. She divided students into three diverse groups (diverse in terms of number, age, language

level and learning centre). In that manner, and as she stated, it allowed her to have a broader perspective in the development and results of this experience.

The didactic objective of groups A and B was to learn German as a foreign language, whereas group C was destined to improve expression in students' mother tongue (Spanish). She emphasizes that positive results in all groups demonstrate the benefits of this proposal when teaching any foreign language.

The didactic strategy was the following (Ortiz-de-Urbina, 2000: 209):

1. Delivery of the text – Previous individual preparation (Task):  
Groups A and B: reading, comprehension, vocabulary.  
Group C: text translation.
2. Lexical and stylistic analysis + cultural references:  
Groups A and B: reading + comprehension + analysis...  
Group C: reading + translation + analysis...
3. Writing competence – personal appreciation: key questions.
4. Oral competence: oral exposition and discussion in class.
5. First listening.
6. Analysis of results: oral competence: “spontaneous” oral discussion.
7. Delivery of supporting material + commentaries.
8. Second listening.
9. Analysis of results: oral competence: “spontaneous” oral discussion.
10. Conclusion: individual writing competence:  
Group A: elaboration of an individual text + delivery  
Groups B and C: elaboration of an individual text (task).
11. Monitoring.

The possibilities of this didactic proposal are the following (Ortiz-de-Urbina, 2000: 214):

- Vocabulary attachment: abstract concepts and adjectives. The expression of feelings and personal perceptions in a written text results in the attachment and automation of vocabulary.

- Oral competence: expression of feelings. The personal perception of the poem and the music results in authentic and spontaneous discussions which contribute to a great fluency in students' oral expressions.
- Written competition. The final writing of a personal text which includes abstract concepts worked in class such as those used to express personal feelings, leads to certain benefits: real attachment of vocabulary and motivation of students when they perceive that an abstract and personal text can be materialized in a language other than theirs.
- Culture and civilization. Through the fusion between these two ways of artistic expression (music and literature), the way of thinking of these foreign countries is perceived by students.

In her final remarks (p. 216), the author comments that it is very interesting to foster further investigations on this area of combining two cultural manifestations such as literature and music, because it is very productive from a didactic point of view. Her students, for example, commented that the activity was gratifying, stimulating and motivating.

#### 4.2.4. Drama

In the field of interculturalism and drama, one of the most prolific authors has been Michael Fleming, who explains the relationship between both saying that “it is not difficult to imagine how this [theatre] could be used in the classroom as a way of learning about other nations and traditions” (Fleming, 2003: 87).

According to him, drama can be used to learn about other cultures by examining how familiar plays have been transformed into other cultures or by exploring theatre traditions which are different from one's own. However, as he says and as it has been previously applied to other fictions, it is by no means easy to avoid fostering the notion that other drama traditions are exotic. It is absolutely necessary to widen students' conceptions about drama forms even in their own culture (p. 88).

As Fleming points out, “drama can provide concrete contexts and affective engagement for the participants and by its very nature can be seen as a form of intercultural education” (p. 97).

In addition, drama offers the possibility to examine cultural contexts in a more explicit way, promoting in that manner cultural awareness (p. 98).

Some of the benefits of drama for intercultural education are:

- To be emotionally engaged yet distant: A participant who takes a part in a play whether scripted or improvised becomes another person. It is not a purely cerebral activity but involves the whole self, physical and emotional.
- To be serious yet free from responsibility: The pupils as participants in the drama have to face up to the consequences of their actions but the fictitious context frees them from any responsibility for what they have done.
- To be participant as well as observer: Traditionally, roles in drama have been distinguished between those who participate as actors and those who observe as audience. More recently, there has been recognition that the educational value of drama in part derives from the fact that one can actively engage in drama while at the same time keep one’s actions under review.
- To be open to the new while rooted in the familiar: Participants bring to the fictitious context their real-life experiences. But the quest to create a dramatic plot takes them to the creation of new meanings captured within the symbolic action of the drama.
- To simplify situations in order to explore their complex depths: Each of the drama “bracketed off” [emphasis in the original] extraneous details which clutter our experience of normal life. In effect the participants create a “close culture” or “form of life” [emphasis in the original] which allows an exploration of complexity because it is a simplification. They have no prior history other than that given to them within the drama (p. 99).

In a drama workshop that he organised, Fleming brought together a group of Norwegian student teachers and 15-year-old pupils. They worked, for example, on an activity aimed to make stereotypes appear in order to be treated: the representation of other countries by means of mime. Another activity was dramatic improvisations of everyday situations, which was a vehicle for exploring cultural differences (p. 91).

The author (2006: 61) also mentions an activity he developed with teenagers that was very helpful in looking at their own culture and that of others. They were asked to act out situations where a person could feel uncomfortable in the student's own culture in order for them to consider the values they take for granted. As the author explains,

It is in this sense that the role of drama can be seen to play an important role in intercultural education—not just in learning about new cultures but also in subjecting familiar practices to scrutiny (p. 61).

Art is in our everyday life and it is well known that many artists express their realities through it. If we acknowledge that artists are from all over the world, we also have to acknowledge the multicultural character of art. As Fleming expresses it,

There is a long tradition in aesthetic theory of linking the arts with our ethical lives, which is often missing in accounts of justifying the arts in education. The particular case of drama and intercultural education brings these considerations to the fore (p. 62).

To the fore is where this dissertation also wants to bring multicultural fiction as a priceless and powerful tool to develop the so desired intercultural competence.

#### **4.3. Jewish memory, history and fiction**

As the present dissertation is focused on the transmission of cultural aspects in general, and the memory of Judaism as a cultural group in particular, this second part will focus on several aspects of the Jewish topic such as antisemitism, holocaust and Jewish fiction.

#### 4.3.1. Antisemitism and its tools

In terms of antisemitism, philosopher Theodor Adorno (1981: 24) described the antisemitic as a person suffering from a fear of being considered the same as those who are thought to be disgusting. In his work, Wheeler (2001: 126) explains how Jews were considered as an impediment to achieve the annihilation of subjectivity. They need to be eliminated because in the domination practiced by a mass culture difference is not allowed. Fascism is totalitarian because it turns rebellion against domination into a useful tool to domination (Adorno, 1998: 185).

Wheeler (2001: 128) suggests that capitalism deliberately shaped citizen's minds to serve its purposes under the veil of the so called *Bildung* which was considered a way to form free citizens, which shaped citizens according to the authorities' wishes. The author (p. 132) also mentions the term "collective narcissism" to refer to what the political power does in order to alienate people. Capitalism makes people think that they do not have certain characteristics or qualities by themselves, but they could gain them by belonging to a group. According to the author, this was the trigger for rousing the identification with the Führer.

Wheeler (2001: 133), for his part, points out that ego is the main reason for totalitarianism to develop. So, the fascist wants everybody and everything to be an extension of himself. In that manner, the antisemitic ego needs to see the Other as an extension of himself too (p. 134).

This piece of information about the tools of antisemitism may be a more or less well-known discourse. However, what is important to stress is that in our current society there are still certain forces which are attempting to convey a negative meaning of certain groups, such as movements of neo-Nazis or even political forces. If our task as teachers is to educate students to be competent citizens who participate actively in society, multiculturalism is a very real characteristic of society and we need to provide people with powerful tools to live peacefully and, happily within it. The key to doing so is that citizens learn how to deal with multiculturalism by developing intercultural competence, and not by allowing themselves to be influenced by others' opinions.



#### 4.3.2. Why Jews?

Jews were the object of extermination because they had been able to take on a life of their own and were considered outsiders. They were opposite to the cultural conformism headed by capitalism. As they fought for individual rights, justice and the dignity of the person defended by the Enlightenment, they were considered a threat as well as the decline of traditional authority. All this fostered the appearance of the antisemitic figure (Wheeler, 2001: 136-137).

Many Jews even decided to abandon their identity and participate in a liberal world (p. 137).

Nowadays, young Jews in America are more open-minded than their ancestors in the sense that, for them, Judaism is not a narrow view of the world, but one more option in today's multicultural society. In past times if, for example, they intermarried, Jews abandoned their Jewish identity. Today, if they intermarry or are descendants of an intermarried couple, they do not think of abandoning their identity because they are fully convinced that it is possible to find a renewed sense of Judaism (Magid, 2012: 105).

The reasons why Jews were the nation chosen as the object of discrimination are many and varied. In fact, we know that they are not the only group who suffered discrimination in the past or are enduring it now. Nevertheless, and as we have previously explained, intercultural competence is giving students the notion that any group or any nation could have been in the Jews' place. They have to feel that they themselves could have been in the position of any minority group suffering from discrimination and oppression.

#### 4.3.3. Antisemitism before the Second World War: Uncovered and veiled

At our current time, we are used to hearing about antisemitism as something that occurred from the Nazi Holocaust on. Movements against the Jews, however, did not occur only from the Second World War on. On May, 22, 1920, the well-known industrialist and founder of the Ford Motor Company, was responsible for an

antisemitic issue. The journal *Dearborn Independent* owned by him published the first of a series of antisemitic articles, where the main topics of *The Protocols of the Elders of Zion* (an antisemitic prank depicting a Jewish plan for global domination) were spread through the American audience (Rifkind, 2008: 71-72).

Louis Marshall, a lawyer widely known for his attempts to fight against Jewish discrimination, was quickly outraged because of that insult to the Jewish community. On June 3 he sent a telegram to Henry Ford in the following terms:

In the issues of May twenty-second and May twenty-ninth of the Dearborn Independent which is understood to be your property or under your control there have appeared two articles which are disseminating antisemitism in its most insidious and pernicious form. . . . The statements which they contain are palpable fabrications and the insinuations with which they abound are the emanations of hatred and prejudice. . . . They constitute a libel upon an entire people who had hoped that at least in America they might be spared the insult, the humiliation and the obloquy which these articles are scattering throughout the land and which are echoes from the dark Middle Ages. . . . On behalf of my brethren I ask you from whom we had believed that justice might be expected whether these offensive articles have your sanction, whether further publications of this nature are to be continued and whether you shall remain silent when your failure to disavow them will be regarded as an endorsement of them by the general public. . . . Three million of deeply wounded Americans are awaiting your answer.(p. 72).

The astonishing answer of Ford, two days later, was the following:

Your rhetoric is that of a Bolshevik orator. . . . You evidently much mistake the persons whom you are addressing. . . . These articles shall continue and we hope you will continue to read them and when you have attained a more tolerable state of mind we shall be glad to discuss them with you.(p.73).

If compared with Marshall's message, that of Ford lacks a coherent explanation and advocates for the "just because" answer typically found in those not able to give a plausible reasoning to their stance. The phrase "you evidently mistake the persons whom you are addressing" is a good example of that because he does not explain why Marshall may be wrong about him and his company. In the same manner, saying "these

articles shall continue” denotes a resolute arrogance as well as an intent to mock the Jewish battle and in particular, Marshall’s. Finally, it is worthy to mention the paradox of Ford using the term “tolerable” as a word he really cares for.

Marshall, for his part, sought the help of his colleagues from the American Jewish Committee (AJC), where he was president, to put an end to these articles. However, his partners gave him answers such as the following:

if we get into a controversy we shall light a fire which no one can foretell how it will become extinguished, and I would strongly advise therefore that no notice be taken and the attack will soon be forgotten” (Jacob H. Schiff) or “While I hate to “lay down” under the attack, I think that . . . such a controversy in the American press would exaggerate what is already too much exaggerated there—Jewish affairs. The Jewish people, my dear Mr. Schiff, are somewhat to blame, in my opinion, for the attacks. We have made a noise in the world of recent years in America and England and probably elsewhere, far out of proportion to our numbers. We have demonstrated and shouted and paraded and congressed and waved flags. . . . I believe that if the American Jewish Committee is to take any real step to ward off such attacks in the future, it must give some constructive advice to the Jews of the United States which will help to obviate these attacks rather than to simply meet them on the defensive when they occur. (Cyrus Adler) (Cited in Rifkind, 2008: 73-74).

Threatening Jews’ rights is obviously a clear form of antisemitism. However, not defending those rights is even a more dangerous fact for Jewish people. The previously mentioned answers which Marshall received are the proof of a veiled antisemitism occurring in the 1920s on behalf of people who were in charge of safeguarding other people’s rights.

In fact, the AJC’s executive committee met soon after to treat the issue and its members decided to take Ford’s articles as not so serious. In addition, they cautioned the Jewish Press not to plan an attack against Ford because it could “produce a counter boycott in which the Jews would greatly suffer” (Cyrus Adler, in Rifkind 2008: 74).

A few months later, Marshall was sadly convinced that this “policy of silence” had been wrong for antisemitic articles from the *Dearborn Independent* were increasing and spreading not only across the United States but also across England. Eventually, the AJC’s executive committee met again on October 10, 1920 to prepare a response against it. Under the name *The Protocols, Bolshevism, and the Jews*, the committee together with other Jewish organizations which gave them their support, presented a statement which expressed “an abiding confidence in the spirit of justice and fairness that permeates the true American”. In the same manner, they were convinced that Americans “will not permit the campaign of slander and libel that has been launched against us to go unproved.” (Rifkind, 2008: 75).

The campaign bore fruit. The press started to depict a negative view of Ford’s propaganda. In addition, in 1921, a significant number of prominent citizens signed a statement titled *The Peril of Racial Prejudice* denouncing antisemitism as un-American. (p. 76).

Surprisingly, a few years later, in 1927, Ford decided to back down in his antisemitic affairs, apologising and closing down the journal *Dearborn Independent*. Whether these actions were due to Marshall’s attempts to prevent him from defaming Jews, is not known (p. 84).

The real impact of Ford’s propaganda on the Americans is still unknown, although it can certainly be said that antisemitic movements did not have the same reach as in Europe, where it became a public policy (p. 87).

Another example of antisemitic organizations was the aptly named movement *Action!*, which started in the province of Silesia (Poland) and ran from 1928 to 1932. Its members were very active launching brochures, leaflets, posters and postcards and they played a very important role in politics and in Polish-Jews relations. The Catholic Bookshop and Printers in Katowice printed the first brochure of the movement (*Action! Upper Silesia is Drowning in the Jewish Flood*, by Alojzy Mach). Both widely supported the organization in order to “fight the Jewish deluge, which has recently flooded our land to such an extent” (Wodzinski, 2001: 27).

Mach described the beating he gave to a Jewish citizen, the robbery of a Jewish tailor and the attack of a Jewish landlord with a wooden mallet by some of his supporters. He also admitted to being glad about the incident carried out by patriotic individuals who drew antisemitic graffiti on some Jewish shop windows (Wodzinski, 2001: 29).

Silesian authorities (courts and police) far from preventing the movement from continuing the harassments, encouraged it by their permissive attitude. In the case of the beating of a citizen, Max Feiler, the court accepted evidence given by Mach's wife but discarded Feiler's. The policeman involved in the incident declared that he had not seen Feiler while he was being beaten but "only" [*emphasis added*] after that moment. On top of that, the court allowed Mach to hand out antisemitic propaganda in the courtroom and totally ignored some Jewish leaders' demands of stopping caricaturing and humiliating Jewish people (p. 29).

With the freedom they counted on, some of the actions carried out by this movement were distributing pamphlets at and outside Catholic churches or, more pathetically indeed, renting a cart and driving through Silesian towns, dressed in traditional Jewish clothes, mocking Jewish shopkeepers. They also blocked the entrance of Jewish shops and threatened their owners. Threats were not only addressed to Jewish people. Mach warned certain politicians, movements and periodicals that if they did not join his organization, he would label them as Jews or disguised Jews (p. 31).

Mach's more common methods of disregarding Jews were treating rumors or hypotheses about them as facts or refuting Jews' decisions as for example that of a Jewish doctor who expressed the decision to see patients at no charge. He alleged that Jewish people never do anything for free. Mach also fostered the boycott to Jewish companies by printing lists of them in order for their supporters to take action. (p. 32-33).

Paradoxically enough, Mach accused Jews of wanting to destroy the Catholic Church just because they did not hide their religion and showed it in dancing parties during Lent, according to him, to provoke Catholics, or because they talk about their

religion at school (p. 33). In fact, it was the Catholic Church which wanted to destroy all that was not Catholic and not precisely by way of dialogue.

When *Action!* stopped running, many other periodicals followed its steps of antisemitism with almost the same ideas. Some examples were: *Blyskawica* (Lightning), *Organ NarodowoSocjalistycznejPartiiRobotniczej* (Organ of the National Socialist Workers' Party), *PolskaBlyskawica* (Polish Lightning), *Jedna Karta* (One Charter), *Polska Karta* (Polish Charter), *Warta* (Guard), *NaszaPolska* (Our Poland), *Front PolskiZbudzonej*, *Pismo BojoweNowejPolski* (Front of Awakened Poland: Militant Magazine of New Poland), *Narodowiec* (Nationalist) and *Szturmowiec* (Storm-trooper) (Wodzinski, 2001: 36). The list, as can be seen, was not a short one.

Antisemitism in the 1930s therefore, did not occur only in Germany, although its consequences here were more devastating. During the 1930s in America more than one hundred political pressure groups and many influential individuals wanted to spread an anti-Jewish message, although they failed to surmount America's liberal democracy (Frankel, 2013: 238).

Antisemitism did not have to wait until the Third Reich to spread. In addition, it was present not only in Germany, but also, as it has been shown, in America. As antisemitism had the same religious foundation as in Europe, governments limited Jewish political rights in 1877. Moreover, negative images of the Jews were shown in magazines, newspapers and articles, depicting them as a distinct race throughout the first decades of the 20<sup>th</sup> century. With the First World War the sense of American Nationalism grew to the point of considering every other race as a threat to it, increasing antisemitism. As one of the most famous and shocking examples of antisemitism in that period, it is worthy to mention the lynching of Leo Frank in 1915 (p. 240-241).

The Ku Klux Klan was also a powerful tool against Jews during the postwar decade. Although the Jewish people were not their main enemy, they would consider them foreigners according to their view of America as a white and protestant nation (p. 242).

As foreigners and dangerous members of society, the Jewish people were an element to be combated. Women within the Ku Klux Klan were in charge of doing so in many cases. They started to fight against what they called “Jewish Threat” by launching campaigns against a film industry which they thought was dominated by Jews. There were several more accusations against them such as exploiting white protestant women for labor and sex (p. 243).

The First Red Scare, the fear of communism which arose in the USA during the 1920s, positioned Jews as a key threat to national security. Leo Ribuffo stated that “many Americans were already disposed to believe the worst of Jews and in 1919-20 nothing seemed worse than Communism” (p. 243).

The fact of considering Jews as a racial problem was a considerable justification for those who supported the limitation of immigration in the 1920s. This rejection of Jewish people even resulted in legislative measures such as fewer employment opportunities, housing restrictions and limitation of their attendance to prestigious universities. Leisure activities were also involved in this series of discriminations and entrance to social clubs or vacation resorts was also banned with shocking signs such as “No Mosquitoes, no Malaria, no Jews” or “No Jews, Dogs or Consumptives” (p. 243).

Antisemitism in Germany for its part, started to gain importance in 1879 after the statement by the historian Heinrich von Treitschke that “the Jews are our misfortune.” Several political parties advocated for antisemitism as its major propaganda in the 1880s and 1890s, although they did not achieve their goals. The outbreak of World War I was the real beginning of the well-known wave of antisemitism in Europe (p. 244).

In 1917, the Fatherland Party was created. It was a conservative, nationalist and antisemitic party whose head, Alfred von Tirpitz, was paradoxically an antisemitic married to a Jew. Its defeat, which provoked a revolution whose consequence was a democratic republic headed by Socialists, Catholics and liberal Democrats, raised antisemitism to a great level of intensity, extending it to wider areas of the population. Within this setting, the German Racial Defense and Defiance League was set as an attempt to gain more supporters for radical antisemitism. However, the Nazis were not

the only ones to spread antisemitic propaganda. The National Democrats in Poland or the Volunteer Army in Russia expanded one of the most frightening antisemitism at the time (p. 245).

After the First World War, and when antisemitism seemed to be at low levels, several antisemitic groups appeared. In the case of America, one of its most famous leaders was Father Charles Coughlin who had an astonishing amount of followers. He published some excerpts of *The Protocols of the Elders of Zion* as Ford had been doing until a decade before. They were published in his newspaper which was ironically called *Social Justice*. He also created an organization called the Christian Front which attacked Jews in several American cities (p. 246-247).

There were also at the time several groups of female activists known as Mother's Movement, accusing the Anti-Defamation League of attempting to defeat the U.S. government. They showed a strong antisemitism to the point of declaring that the main aim of the groups was the elimination of the Jews. Bessie Burchett, who was the leader of the Philadelphia group, expressed that "the seven million lampposts in the country were just enough to hang every Jew" (p. 247).

Christians do not escape from this savage discrimination against Jews. In the 1930s, some of the most radical antisemites belonged to the American Christian Right. Among them were the Kansas preacher Gerald Winrod; the leader of the fascist-influenced Silver Shirt movement William Dudley Pelley, and the former Silver Shirt Gerald L.K. Smith (p. 247).

Moreover, violence from another Christian group, the Christian Front, towards the Jews, was constant during the Second World War in Boston, Brooklyn, the Bronx, Manhattan, Minneapolis, Providence and New Jersey. Not surprisingly, the police did not attempt to prevent the violence and were even accomplices (p. 250).

In the 1930s, however, the most outstanding antisemite in America was Robert Edward Edmonson who, between 1934 and 1936, produced more than five million pieces of anti-Jewish literature (leaflets, pamphlets and books). Some of his works are



an updated version of the *Protocols, Capitalist Jews Backing Communism?, America's Jewish-Radical "Masters" or The Communistic Jews Deal* (p. 247).

By the time that Franklin D. Roosevelt ruled the United States, many antisemitic groups accused him of being surrounded by Jews and of being a Jew himself. According to Gerald Winrod, this fact represented both a biological and political problem. Some of the propaganda dedicated to Roosevelt came from Robert Edward Edmonson who wrote a pamphlet called "Blame the Roosevelts" or from Winrod who talked about the 1936 presidential campaign with the assertive words "He [Roosevelt] is not one of us!" (p. 249).

Jews were even considered responsible for driving America into war. This implication was obvious for Winrod who in 1939 stated:

That there are minority groups at work among us who hope to involve the nation in Europe's coming struggle, every informed person must readily admit (p. 249).

However, as has been explained, America was not the only country to have this feeling. Germany and America were two countries which had a certain confluence in their way of thinking. In that manner, and as Frankel (2013: 251) states, both Germans and Americans were convinced that Roosevelt, helped to a great extent by the Jewish, was the main person responsible for the upcoming war.

#### 4.3.4. Fatal results of the pre-war breeding ground

Discrimination and final annihilation of the Jewish people was being prepared by means of all these ridiculous conclusions. As Frankel (2013: 254) deeply regrets

the very real results of a series of irrational and delusional ideas taken seriously by a relative few, but tolerated by far too many. It is this environment – a fanatical core surrounded by a general population ranging in attitude from indifference to hatred – that is critical to understanding the genocidal dynamic in Nazi Germany and the latent potential for radical antisemitism in the United States.

In fact, between 1940 and 1946, Americans were asked by means of a poll which nationality, religion or racial group was in their opinion a threat to the country. In seven of the nine polls Jewish were first (p. 256), which reflects the influence of political propaganda.

Of the most influential of this propaganda was the news agency *Welt-Dienst* (World-Service) in Germany. Between 1933 and 1945, it was full of articles by well-known antisemitic activists. Apart from being the site of cooperation between Nazi and antisemitic scholars, it was also a new field of investigation developed through National Socialism, which was present, not only in several research institutes such as the Institute for the Study and Eradication of the Jewish Influence on German Church Life in Eisenach, but also in various universities prepared to spend their time and funds on that enterprise of anti-Semitism (Plass and Templer, 2013: 503-504).

The antisemitic news agency *Welt-Dienst* was fully committed to this kind of propaganda, being its publication directly discussed with Hitler. As Plass and Templer (2013: 505) wisely remark, although it is difficult to calculate the impact of this kind of propaganda, it is obviously a distinguishing factor between the genocide of European Jews and that of other genocides. The *Welt-Dienst* provided “the agents of mass murder with an armature of legitimation” (p. 506).

The phrase that best summarizes the tenets of the *Welt-Dienst* is “Jewish-Bolshevik-Free Mason World Conspiracy” (p. 506).

In its articles, some of the facts are even reinterpreted in order to keep with the dominant ideology. In one of them, for example, Vladimir Jabotinsky is quoted as saying:

There is only one power that really counts. The power of political pressure. *We Jews are the most powerful people on earth*, because we have this power, and we know how to apply it. (p. 507); (italics in original).

This statement was clear enough for the *Welt-Dienst* to infer the evil plans of Jews to dominate the world (p. 508).

Apart from distributing its propaganda by means of foreign language editions, the *Welt-Dienst* also organized antisemites in the occupied countries in Europe (p. 512).

Discrimination and unscrupulousness in this news agency went as far as employing Jews as translators, under strict supervision, of course, who were interned in a concentration camp during the execution of the work, and sent to extermination camps when their work was finished and once their talent was fully abused (p. 519).

#### 4.3.5. Antisemitic actions in the Anglo-Saxon sphere

One of the places where Jewish people migrated to was Ireland. Most of the newcomers were from Russia where the state sponsored some pogroms (mass lynching of Jews) in the 1890s as well as the May Laws which set indiscriminate banning for Jews. One of the most infamous actions against Jews there took place in Limerick. As Christians refused to lend money to the poorest population, Jewish people acted as money-lenders to needy Christians. This idea, however, was not welcomed by Father John Creagh, a priest member of the extreme Catholic Redemptory Order, who accused Jews of usury. After that, he went on to say that Jews practiced “blood libel” and that they kidnapped Christian children to use their blood in Jewish religious rituals (Novick, 1997: 35).

As this Christian priest was very much appreciated in the United Kingdom, his words spread very quickly. Fortunately, the *London Times* and the *Irish Times* condemned these statements. The Irish republican Michael Davitt wrote a long letter disregarding such accusations and calling on Irish people to do the same. However, it had little effect on Father Creagh who was able to convince his flock to punish the Jews. The Christian community boycotted Jewish businesses, causing a very harmful economic crisis. It was the Protestant community in Ireland who helped the Jews to surmount this situation (p. 35-36).

Far from stopping the boycott, Jews were once attacked at their own rabbi’s house, and when they went out, three men were stoned. On top of that, when the person responsible for the attack (a fifteen year old boy) was released from prison after a month, he was treated as a hero on his return. The boycott and attacks continued up

two years later, obliging some members of the Jewish community to migrate to other parts such as Dublin or England. As a result, Jewish life in the city was destroyed (p. 36).

The Irish nationalist leader Arthur Griffith followed Father Creagh's steps and he wrote on the *United Irishman* against those attacking Father Creagh's actions, alleging that he protested "against the notoriously dishonest business methods three-fourths of the Jews of Ireland" (p. 36). Griffith wrote in a quite mocking manner what follows:

Those tolerant organs, the *Express* and the *Mail*, are scandalised that an Irish priest should raise his voice in condemnation of the usurious Jew. The organs of National opinion are not behindhand. Their tears gush for the poor Jew, and Mr. Michael Davitt has rushed into his defence (p. 37).

He even described himself as glad because of Father Creagh's advice, expressing his hope for its continuation. He, in addition, was absolutely convinced that Creagh's persecution was unfair. Some of his accusations to the Jews, referring to the "unfairness" of Jews having certain kind of professions and being money-lenders, were as follows (p. 37):

No thoughtful Irishman or Irishwoman can view without apprehension the continuous influx of Jews into Ireland and continuous efflux of the native population ... Twenty years ago we had few Jews in Ireland. To-day we have Jewish magistrates to teach us respect for the glorious constitution under which we exist; Jewish lawyers to look after our affairs, and Jewish moneylenders to accommodate [sic] us; Jewish tailors to clothe us; Jewish photographers to take our picture; Jewish brokers to furnish our houses, and Jewish auctioneers to sell us up in the end for the benefit of all our other Jewish benefactors.

We object to their prospering by usury and fraud. We object to their being given unfair advantages over the people with whom they enter into competition with [sic]. We object to the Jews who land on our shores penniless being financed by the Irish banks, and thus enabled to buy out their own homes and other people's homes into the bargain, while these same banks refuse to advance a single penny-piece to the Irish artisan to buy out his own house, or to the struggling Irish trader to put his

business on a firm foundation. We object to the money deposited in Irish banks by the Irish people being used to secure for aliens a foothold in the country. We object to these people being enabled to borrow money from our banks at 5 per-cent., to re-lend the Irish artisans, traders, and farmers at 60 per-cent., whom these same banks refuse to lend to.

What greater "persecution" could be inflicted upon the Jew than to prohibit him taking his pound of flesh-with interest, three pounds?

Irish journalist D.P. Moran also wanted to give his reasons to discount Jews. He appealed for certain traits of Jews such as sobriety, thrift, financial attitude and a high level of education, to express that they were a threat to Irish society. He persuaded them to believe that they should not occupy high positions in industry or trade, giving contradictory reasons such as the fact that

he [the Jew] abounds in those places where industry is most backward. Even there he becomes but a parasite of industry, the pedlar and petty urserer [sic] of the community. He abounds in certain parts of Russia, and where else is industrial development so backward? (p. 38).

Moran was preoccupied about "an extension of the Jew system to the rural parts, as in Russia" so he even proposed a method to defeat them:

I have indicated the lines along which the Jew himself wins success; why should we not follow suit? ... Let us move forward industrially, and uplift our industrial morale, and we shal[sic] create conditions amidst which the Jew cannot make headway. . . . The Jew does not mind being agitated against; he is used to that... We shall never rid ourselves of his presence by preaching against him, shrieking against him, even by doing violence to him; our only shield against him is industry, thrift, and sobriety. (p. 38).

Some other opinions that Griffith dedicates to Jews regarding their going to Ireland were:

The stalwart men and bright-eyed women of our race pass from our land in a never-ending stream, and in their place we are getting strange people, alien to us in

thought, alien to us in sympathy, from Russia, Poland, Germany, and Austria-people who come to live amongst us, but who never become one of us. When fifteen hundred of our strong men and good women sail on the liner from the Cove of Cork, we can count on receiving a couple hundred Jews to fill their place by the next North Wall boat.

His descriptions of Jewish people were not objective at all, although he was to describe an objective fact:

Some thirty thousand Jews and Jewesses, mostly of phenomenal ugliness and dirt [...] (p. 38).

Most of the previously mentioned Irish antisemites were also nationalists. The link between Irish nationalism and antisemitism was the fact that nationalist leaders used to compare their enemy at the moment, England, with Jews. That is to say, they put at the same level of evil and hatred both the English and Jews. This can be seen through the representation of English personalities featured as Jews and according to the stereotyped characteristic that the Irish attributed to them (p. 39-40).

Such discrimination and its numerous tools could not continue unnoticed and teachers own the most powerful tool to surpass it: education.

#### 4.3.6. Antisemitism after the Second World War and up to our days

Later in 1972, antisemitism continued in the form of politics. J.B. Stoner, an American segregationist, announced himself on a commercial in Georgia to be

the only candidate for U.S. Senator who is for the white people. [...] the only candidate who is against integration. All of the other candidates are race mixers to one degree or another.

He went on so far as to say that other kinds of policies were a threat to the racial purity of white voters and that he would “stop race mixing insanity”. (Webb, 2008: 267).

Up to here, it could just be the opinion of a racist public character. However, what should make the alarm sound is the fact that this opinion was not censured or minimally criticized by The American Civil Liberties Union, alleging “unrestricted freedom for speech.” Only black and Jewish activists reacted launching a campaign against Stoner (p. 268). Stoner was, in addition, a self-confessed fascist and antisemitic who admired Hitler to a great extent (p. 272).

Under the conviction that communist Jews forced the United States to fight on the wrong side in World War II, Stoner urged the U.S. House of Representatives to consider that “Jews are the children of the devil” and so, they should be ejected from the country. In 1945, moreover, he founded his own party, which could not have been more explicit: the Stoner Anti-Jewish Party (p. 272).

Some of the statements by Stoner dedicated to Jews are:

The Jew is THE enemy of our White Race and the Jew is using the negro in an effort to destroy the White Race that he so passionately hates (p. 273).

However, he did not resign himself to mistreating the Jews orally. In 1958, he helped found a segregationist organization which was implicated in attacks on black and Jewish institutions such as a bombing campaign against synagogues in the south. The bombs damaged Jewish institutions in Miami, Nashville, Jacksonville, and Atlanta (Webb, 2008: 273). In addition, he produced a series of antisemitic publications, being one of the most famous *Christ not a Jew and Jews Not God's Chosen People* (p. 274).

Although there were some efforts to curb Stoner's attempts, such as the one carried out in 1963 by Montana Senator Lee Metcalf who asked the U.S. postmaster general to restrict circulation of racist literature (Webb, 2008: 275) or that of the ADL (Anti-Defamation League) which asked the FCC (Federal Communications Commission) to condemn Stoner's declarations (p. 290), the answer was no for the majority of cases.

It seemed impossible to stop Stoner from his segregationist attempts. In May, 1980, he even entered once more the Democratic senatorial primary and, although

having been in prison thanks to an FBI manhunt, when he was released in October 1986, he continued his segregationist struggle with the foundation of a campaign called “Crusade Against Corruption”. His main aim was to blame Jewish and blacks for the AIDS epidemic. He asked the federal government to protect whites by isolating and deporting infected minorities. He continued defaming racial and religious minorities almost until his death in 2005 (p. 295).

Politician Denis, on his part, denounced in 1978 antisemitism of the *Daily Mail* and *Daily Express* in the 1930s in relation to the indifference of British newspapers and television to the problems of black and Asian communities in the UK. He reminded how these newspapers told readers

that too many Jews were being allowed into Britain from Germany and that our small island could not face any more aliens arriving to disturb social harmony or compete for professional jobs [emphasis added].

and how the situation was being somehow repeated with black and Asian people. The reaction, of course, was immediate. Journalist Bernard Levin discounted Macshane’s pamphlet within a whole column faulting him as having used a “noddy language” unworthy of consideration (Macshane, 2009: 31).

Concerning modern Christianity and antisemitism nowadays, Pope John Paul II intended to publically apologize for past Christian crimes and violation of fundamental human rights during the Great Jubilee of the year 2000. However, some personalities within the Vatican hierarchy felt quite upset about that, alleging that

the mighty Church of Rome should stand on its dignity, pomp and power, and celebrate the Jubilee as an unqualified and glorious triumph of Christianity (Bompard, 1998: 20),

showing no intention to remember, not even apologise for, all the cruelties suffered by Jews on behalf of Christianity.

In the twenty-first century as we are, in an era of supposed total respect and tolerance towards other people’s rights and ways of thinking, few could think of a new



rising of intolerance such as antisemitism. However, and as Macshane (2009: 31-32) warns, antisemitism has returned as a powerful political force: Neo-antisemitism. The author expresses that it is an ideology as any other and, as such, it justifies all kinds of decisions to obtain an end which justifies the means. In this manner, this neo-antisemitism attempts to lean on a political foundation for attacking Jews and Israel. This antisemitism has its own propagandists as is the case, for example, with Islamist terrorism or extreme right-wing anti-Jewish parties in France or Britain. Antisemitism has spread through Europe and, as Macshane alerts, it is an ideology to be confronted because “old and new forms of antisemitism blend together to create a force of hate”(p. 32).

There are still certain political personalities such as the British National Party leader Nick Griffin, who thinks that Jews have an *excessive* influence on British television and newspapers [emphasis added]. Europe, however, is not the only continent with prejudices against Jews. Right-wing academics in America still write nowadays about Jews as a secret network whose aim is to control government and the media in their favour (p. 32).

As a British politician, Macshane was asked to establish a committee on inquiry into antisemitism by the British Parliament in 2005. The resulting report revealed, indeed, a certain amount of antisemitic incidents and an alarming complacency on the matter by university authorities, who allowed students to intimidate Jewish students on the campus. This report was taken to other governments from Europe and the acceptance of it was thrilling. As a result, there were several meetings among public institutions from Europe, U.S., Australia and Canada to treat antisemitism as something to be defeated. However, and here resides the importance of emphasizing these meetings, press in any of these places never said a word about it or about the fight that was starting to rise against antisemitism (p. 33).

Nowadays, antisemitism in Russia, for instance, is still a matter of preoccupation, as the Chief Rabbi of Russia Beryl Lazar declared. Although, he says, there is not a general antisemitism in the country, there are occasionally individual expressions of it by young and aggressive individuals. Nicolai Butkevich, Research and Advocacy Director of the Union of Councils for Jews in the Former Soviet Union

(UCSJ), reports how his organization hired a number of Russian Jewish activists to investigate antisemitism in Russia. These activists reported to have discovered neo-Nazi groups, desecration of cemeteries, or beating and harassment of Jews on the street and at work (Butkevich, 2002: 138).

In spite of this, corruption in this century is so extended that even Russian Jewish leaders smooth over fundamental rights and declare that there is no antisemitism in Russia in order to win the government's favour. And, what is more, the media, controlled by the government, distorts Jewish leaders' messages to avoid the broadcast of shameful news on the topic of antisemitism. A very explanatory example of this situation is the following. In a meeting that occurred in November 2001, the Federation of Jewish Communities of Russia (FJCR) declared that, although there was no state antisemitism, the degree of antisemitism on the streets was a matter of concern. What the government's newspaper *Rossiiskaiagazeta* and the government's television channel did in that respect was to ignore the last part of the resolution publishing only the words "there is no state antisemitism in Russia" (p. 138-139).

Government officials have also used the same strategy to reduce the problem. Regarding this, William Korey reported what happened in a meeting in April 1993 in which president Boris Yeltsin was involved:

President Yeltsin, at a meeting with religious leaders, was asked by Russian Chief Rabbi Adolf Shaevich to take a clear position against an increasingly 'organized and open' antisemitism. As in the past, the president chose to avoid a direct response; instead, he simply asserted that antisemitism did not exist on a *state* level [emphasis in the original]. But Rabbi Shaevich was not talking about the state level at all. It was on a public, social level that antisemitism flourished. To this potent danger, the Kremlin's response remained a deafening silence. (p. 139).

In the same manner, Russian Consul General Yuri Popov, at a meeting in San Francisco in February 2000, asserted that "there is no *official* antisemitism" in Russia [emphasis added] (p. 139).

The current problems faced by Russia in this twenty-first century are that many Russians are at the mercy of local leaders mostly beyond Moscow's control, who

participate in activities by antisemitic groups and promote antisemitic feelings by means of the media under their control. In addition, the justice system does not protect Jews from antisemitic actions which are even crimes in most cases. All these are, according to Butkevich (2002: 139), the new forms of state-sponsored antisemitism in Russia.

In recent years, the collaboration between regional and municipal leaders with antisemitic groups such as the neo-Nazi Russian National Unity (RNE) in Russia has been made public. This, as Butkevich (2002: 140) wisely states, provokes serious concerns about Russian authorities' attitudes towards Jews and other minorities.

What is important to remark is the fact that central authorities in Russia justify their inaction against groups as the RNE arguing that they cannot do anything because the law does not punish political extremism and the use of Nazi symbols (p. 141). An article in the Russian newspaper *Izvestiia* in May 2000 reported that, reminding that there exists another kind of legislation which does punish actions committed by groups such as the RNE:

When a Moscow prosecutor was asked "Tell me, does the exhortation to "kill Jews and save Russia!" require a psycho-linguistic expert study in order to bring the person to justice?", the prosecutor honestly replied 'Yes.' Such are the ideas about life held by certain law-enforcement officers, thanks to whom those described as fascists, Nazis, national extremists and ultra-nationalists remain at liberty. It is by no means the case that the legal basis for punishing political extremists of a clearly pronounced fascist persuasion is inadequate. But it is the case that most prosecutors and judges do not wish to punish anti-Semites and deep down some actually support them ... For several years now the authorities have cultivated the myth that the existing legislative base is inadequate to punish people for political extremism. The myth has proved to be somewhat harmful, to put it mildly ... The Criminal Code alone has five articles which enable political extremists to be brought to justice: 'organizing an illegal armed formation or participating in one'; 'organizing an association that infringes the identity and rights of citizens'; 'publicly calling for a violent change of the Russian Federation's constitutional order'; 'inciting national, racial or religious hatred'; and 'publicly calling for the outbreak of an aggressive war (p. 142).

One of the most striking antisemitic crimes committed this century in Russia by neo-Nazi groups was the intrusion of three hundred skinheads in a Moscow market on 30 October 2001, murdering three dark-skinned traders. In spite of their criminal attitudes, it was not until late twentieth century and early twenty-first that the activities of the RNE were made illegal in some cities in Russia (p. 142).

The media is a means of communication which reaches many people worldwide at present. Up to here, it seems reasonable to think of it as a positive influence on society and, of course, it is so. The problem emerges when, as is the case for some local authorities in Russia, it is used as a tool to disseminate antisemitic ideas to the population. As an example, the official newspaper of the Oryol regional administration, *Orlovskaiapravda*, has been publishing articles comparing Zionism to Fascism and lauding a local neo-Nazi leader. Also, newspapers close to the regional administration of Bryansk, such as *Bryanskaiapravda* or *Bryanskyrabochii*, publish antisemitic articles. The official newspaper of the Vladimir regional administration, *Vladimirskievesti*, has even speculated about the fact that Tsar Nicholas II was “ritually murdered” by the Jews and that Zionists are attempting to refute the Russian Orthodox Church’s tenets (p. 143).

As Butkevich (p. 143) strongly states, and it is not difficult to agree with him, although Russian authorities insist on the fact that there is no state antisemitism in Russia, their consistent failing to protect Jews by not banning physical attacks on Jews and their properties as well as the incitement of ethnic and religious hatred, constitute an example of veiled antisemitism.

Many cases are the proof of this failure and of the still existent antisemitism in Russia at present. In 1998, the educational administrator at the *MigdalOr* religious school in Moscow, Yaakov Barotskin, was physically and brutally attacked by eight skinheads on the school’s campus. Not fully content with that, the same individuals beat Barotskin’s assistant with sticks and fists. In October the same year, Zalman Yoffe, chief rabbi of Nizhny Novgorod was beaten by two people to the point of having to be taken to the hospital. In Moscow, in 1999, there were bombing attacks on synagogues and other Jewish sites. On 17 September 2000 fifteen neo-Nazis armed with metal chains attacked a Jewish school in Ryazan, destroying the school and shouting death threats and fascist slogans to the children there. Authorities in this case said that although there

existed “some social danger, there is no need to take them into custody”, and refused to confirm that it had been committed by neo-Nazi supporters. On 29 July there was an unsuccessful attempt to burn down a synagogue in Kostroma. On 16 August 2001, another synagogue in Ryazan was significantly damaged after a deliberate fire. A group of students from the Mesivta yeshiva (Jewish religious seminary) was beaten in the Marina Roshcha synagogue in Moscow on 23 September, and some of them were seriously injured. The Moscow Choral Synagogue was desecrated on 24 September, where antisemitic slogans were painted on the front of the building. There were no arrests on any of the above-mentioned cases (p. 143-144).

There are enough examples to reconsider political roles and attitudes in terms of antisemitic acts of violence in the twenty-first century, when the world is widely and generally considered as a tolerant and respectful place, where these kinds of acts are only supposed to have occurred in ancient times without the possibility of repetition.

As it has been shown, little has been done to confront antisemitism even in the twenty-first century. Mass media, a means which can reach billions of people, is not very helpful, though, in the matter. If we think of people as the motor of change, these people need to be educated in order to efficiently produce this change. Education, once again, is the basis to impress on students’ minds the seed for *asking why*.

#### 4.3.7. Holocaust

It is difficult to describe what this social massacre, known in almost every corner of the world, implies if one was not there at the time it occurred. However, it is not so difficult to think about it as a revolting fact which marked the lives of millions of people not only at that time, but also of those who had to live and go on afterwards with the heavy burden of that memory. There have been countless attempts on behalf of men to show their supremacy over other groups of people considered to be of a lower class. However, none of these can be compared to the one concerning this dissertation. During the holocaust, human beings were reduced simply to the category of nothing, and as a consequence, executioners believed they had the right to eliminate this “kind of useless people”.

Although within a climate of destruction and desperation, fortunately, for them and for the rest of the world, they had a way to show their experiences and sorrows to the rest of human beings: literature. In a time when a piece of paper and a pencil were in most cases their only companion, these victims of persecution by Nazis found an escape from their reality and were able to tell the world their painful stories. These stories constitute nowadays the most valuable resource that humanity owns to know more about those times.

There are many issues in history which, I am sure, deserve a place in our collective memory. However, the holocaust is, in my view, the most touching and, at the same time, mostdeplorable chapter in the world's memory and that is why it should be known, and most importantly, not forgotten by humankind.

#### 4.3.7.1. The Holocaust after the Holocaust: positive representation and its reasons

Given the great amount of multiethnic families that exists in the American Jews society, it is difficult for them to see the Holocaust as something unique because they have many different stories to hear about (Magid, 2012: 106). It is a fact that the Holocaust is not nowadays present in Jews' memory in the same way as it used to be in previous generations (Magid, 2012: 123).

The vision of the Holocaust presented in American Jewish education from 1945 to 1970 is that of heroes or heroines who gave their lives for other people's sake instead of as people who suffered the hostility of Nazis (Sheramy, 2003: 287). Jews were seen as able to control their fate and to defeat Nazism. The goal was to inspire a sense of loyalty and self-identity among the population by integrating American and Jewish values when interpreting current and past events (p. 288). In that manner, the main desire was convincing young Jews that being part of Jewish identity was an advantage rather than a burden (p. 292).

This task was imposed on educators for several reasons. Apart from the increasing amount of new Jewish population in America after the Diaspora which made necessary an education on Jewish values to assure a pacific cohabitation, antisemitism was the main factor for this education to appear. Both educators and parents were

concerned about its impact on children's desire to be Jewish and on the possible insecurity among future generations (p. 294).

The main aim then was to prepare Jewish children to face discrimination in a courageous and brave manner (p. 295).

Some revealing quotations (p. 306-307; 310) will help to understand this aim of presenting the Jewish as heroes who fought for their rights:

The glory of [the Warsaw ghetto fighters] resounded through the world, filling others with courage to defend civilization against barbarism [...] The Jews of Warsaw were not afraid to face death, for they that in their defiance they were protecting the honor of their people.(Deborah Pessin's *The Jewish People*, 1952).

Word of the heroism of the Jews of Warsaw spread throughout Europe. All who fought against the Hitler terror were given renewed courage in their struggle for freedom.(Mordechai Lewittes' *Highlights of Jewish History*, 1957).

Hannah Senesh, who died for freedom of the world, has been the inspiration of the Haganah in Palestine in their fight for freedom of the Jew.(Samuel J. Citron's *Free Jews in a Free World*, 1946).

Nazis never broke the Jewish spirit. They knew they were doomed but [Jews] were determined to die with dignity rather than submit tamely to the will of a dictator. (Mamie Gamoran's *The New Jewish History*, 1953).

If they [the Jews] were going to die, they were determined to bring death to their enemy... Every Jew had become a fighter... Men, women, boys, girls, all were preparing for their final defiance of the Nazi butchers.(Curtis Lubinski, *The World over Storybook*, 1952).

In that manner, apart from increasing Jewish identity, American education was also willing to instill in their pupils values such as the preservation of freedom and the fight against totalitarianism (p. 308).

The fear of repetition is what fosters the discourse about Holocaust today. Some scholars think that it ended in 1945 as a historical event, but it has never ended as a meta-historical reality. In that manner, current antisemitism in Europe is an extension of the Holocaust. In addition, there are certain tensions among American Jews and American history regarding the Holocaust, because American Jews consider the Holocaust as something that belongs to them, and contemporary America, as indicated by the U.S. Holocaust Memorial Museum in Washington D.C., is convinced that it belongs to both, American Jews and American history (Magid (2012: 103).

#### 4.3.7.2. Responses to the Holocaust in the European and American context

Almost everybody today knows, to a greater or a lesser extent, what the Holocaust was and what its consequences were. As it has been previously shown in the previous epigraph on antisemitism, hatred towards Jews was growing since a long time before the Final Solution (the final extermination of the Jews from Nazi-occupied Europe) was carried out. The process by which it took place during the War years is in everyone's minds and, so, it is not necessary to mention it. What will be focused on here, mostly, are the responses it roused in the European context, Poland, specifically, and in the American sphere.

The general perception for the Polish about the Holocaust has always come in the form of historical inaccuracies, distortions and omissions. The Polish nation does not want to look back to the Holocaust times; it has become an inexistent chapter of their history, or, at least, this is their intention. They do not want to make a self-critical examination on the topic of their "troubling past" [emphasis in the original]. For instance, when President Walesa pronounced the words "please forgive us" in the Israeli parliament in May 1991, the Polish became quite indignant at the time. Another example of the rejection of their past is the absence of Holocaust topics at schools. The study conducted by the Jewish Historical Institute in Warsaw in May 1997, demonstrates this (Michnic-Coren, 1999: 75-76).

The main reasons for this desire of not confronting the past seem obvious as Michnic-Coren (1999: 77) puts it. For her, this troubling past is composed of certain elements which make the Polish ashamed such as marginalization of Jewish ethnic



minority, the negative perceptions of Jews and the consequent anti-Jewish attitudes and actions, and the fact that assisting Jews was socially frowned upon or, in most cases, punished with the death penalty.

However, when Poland is attacked by, for example, Western mass media concerning its participation in the Holocaust, the country reacts using data on the number of Polish people sufferings under the Nazi regime or the low record of collaboration with Nazis (p. 77).

The Polish, in that manner, have frequently resorted to what the author calls the narrative of denial (p. 78). That is, Jews do not consider any kind of wrong doing towards Jews at all. Literary critic JansBlonsky published the article “The poor Poles look at the ghetto” in 1987, which deals directly with the task of confronting the past. He wrote these controversial lines which generated a heated debate on the topic:

We must cease to justify ourselves and to haggle over details . . . we must stop blaming political, social, or economic conditions but must first say: yes, we are guilty. We accepted Jews into our house but told them to live in the basement. When they wanted to enter the rooms, we promised their admission if they ceased to be Jews . . . Then talk began about the invasion of Jews... Eventually, we lost our home, and the new occupant began to kill Jews. Did we show solidarity?... how many of us asserted that it wasn't our business?... We didn't even manage to respect and welcome the survivors....

If only we had behaved more humanly in the past, had been wiser, more generous, then genocide would perhaps have been less 'imaginable', would probably have been considerably more difficult to carry out, and almost certainly would have met with much greater resistance than it did. To put it differently, it would not have met with the indifference and moral turpitude of the society in whose full view it took place (p. 78).

Obviously, these ideas were rejected by the majority of participants in the debate and he was accused of launching anti-Polish propaganda (Michnic-Coren, 1999: 78-79).

Sila-Nowicki made a speech which summarized the majority of Polish people's thoughts and which is an example of the abovementioned narrative of denial:

I am proud of my nation's stance in every respect during the period of occupation and in this I include the attitude toward the tragedy of the Jewish nation. Obviously, attitudes toward the Jews during that period do not give us particular reason to be proud, but neither are they any grounds for shame, and even less for ignominy. Simply, we could have done relatively little more than we actually did.(p. 79).

Some of the features of this narrative of identity include, moreover, negative images of Jews including accusations such as lack of gratitude towards Poles who assisted them; Jewish anti-Polish behaviour during the Second World War such as supporting Communism, which is considered an anti-Polish political force; and Jewish collaboration with Nazis. Poles in addition consider themselves brave and culturally superior, whereas Jews are seen as weak and cowardly. They deny all responsibility for what happened to the Jews during the Holocaust and they do not show any remorse or shame for that, emotions which are necessary to confront the past. They wish to save their honor and reputation instead (p. 80-81).

As Poles have always tried to preserve their images as heroes and martyrs at war times, they understand that talking about the martyrdom of Jews is to play Polish martyrdom down. For that reason, Poles often insist on the idea that they have suffered as much as the Jews. Recognizing the Holocaust is, somehow, damaging the image of Poland as a heroic and suffering country (p. 83).

However, and as Berger, wisely states, “each post-Shoah generation is required to confront the chaos of Auschwitz” (Berger, 1990: 239).

In terms of the reaction on behalf of Americans towards the Nazi genocide at the time it was taking place, lack of action was the prevailing attitude. In December 1942, some Jewish leaders asked President Roosevelt to intervene for the sake of European Jews and he promised a postwar punishment for Nazi criminals without proposing an urgent solution while the massacre was taking place. In addition, several Jewish leaders stated that nothing else could be done except for waiting until the victory of the Allied, when the catastrophe would end (Medoff, 2000: 116).

An emissary of the Zionist movement to the United States, Leib Jaffe, expressed his anguish regarding American Jewry's apathetic attitude in a letter to a friend:

I am constantly poring over the official news from Poland, and the blood freezes in my heart. Even more difficult and terrible is the fact that American Jewry is not responding. Only those who read the Yiddish press know what is happening. But there are millions who do not read Yiddish. The non-Jewish and semi-Jewish newspapers occasionally provide fragmentary information. And how are the non-Jewish to react, if they see that their Jewish friends are cold and indifferent? It seems to me that the Jewish masses are shocked, but the leaders do not know how to express the feelings of the masses. In times like these, it is hard to be cut off and separated from EretzYisrael (p. 116).

However, in early 1943, some American Jewish organizations held demonstrations in several cities and created the Joint Emergency Committee on European Jewish Affairs (JEC), in order to help Jews from Europe. Nevertheless, the JEC was not accepted to take part in the Anglo-American conference on Jewish refugees held in Bermuda on 19 April 1943. (p. 117).

In spite of the increasing numbers of reports on Nazi massacres in the spring of 1943, the JEC leadership did not intervene at all. In a letter to Stephen Wise, member of the JEC, in June 1943, Jaffe suggested that the JEC "proclaim a day of mourning and protest for all American Jews" and to lead "hundreds of thousands of Jews into the streets to express their grief and indignation" as was being done in Palestine. Wise, however, declined the proposal (p. 118-119).

Another proof of American impassivity towards the European massacre was Jaffe's words in a letter to Dr. Alexander Goldstein, a colleague from Tel Aviv, in 28 June 1943:

The thing that depresses me most and affects all of my relationships with American Jews is their attitude towards the Jewish Tragedy in Europe. American Jews are undergoing a difficult test, and not passing it (p. 120).

Jaffe found his opportunity to talk, with extremely touching words, and express his ideas and the consequences of American indifference towards the European genocide. He did so at a meeting of the JEC on 28 July 1943 (p. 120).

However, in spite of his talk and several meetings with American Jewish leaders, nothing would be done because of these leaders' belief that they could not intervene in the subject. (p. 124).

What can be concluded from both perspectives is that neither Americans nor Polish gave the Holocaust the consideration of catastrophe that it deserved and deserves nowadays. It is our task, as teachers, to prevent the Holocaust from falling into oblivion, since we have the most powerful tool to do that: education. More concretely, our main tools come in the form of fictional texts which can be retained in our pupils' minds as a weapon against that oblivion. There are at our reach, for instance, texts related to one of the most striking and troubling actions concerning the Holocaust: the indiscriminate murders of children. What kind of threat could an innocent child represent?

#### 4.3.7.3. The most undeserved victims: the holocaust through the eyes of children

As Vice (2001: 38) expresses, these murders are the proof that Nazis' motivations were purely irrational and genocidal. Apart from that, another reason was the prevention of revenge on behalf of Jewish children who could avenge their fathers' death in the future. In addition, children were the first to die because of their inability to work. Though the exact number of children who were killed by the Nazi regime is not known, the figure is estimated to be over one million (p. 38-39).

In terms of literature from the Holocaust, for those readers who do not entirely comprehend the harrowing events that took place during the Nazi regime, there are the invaluable works of literature written by children who had to cope with all that was happening around them at their young age. These are priceless pieces of literature to understand the Holocaust, as Vice (p. 39) expresses it, "from below".

There is a clear example of that in the work by Claude Morhange-Bégué, *Chamberet: Recollections from an ordinary childhood* (1987), where Claude, being

only seven years old, has to experience her mother's deportation from France to Auschwitz and her own narrow escape from it (p. 39).

The most peculiar, as well as pitiful feature of children's literature from the Holocaust is an ironic misunderstanding or a lack of understanding of reality. For instance, Clara Asscher-Pinkhof's collection of fictional stories *Star Children* (1946) about Jewish children in occupied Amsterdam is full of depictions of happy children whose parents spend more time with them at home, because they do not know it is because of curfews imposed by the Nazis. Other stories from that collection include one of a little girl who is very proud of wearing the yellow star because she believes it means she is six years old, or another girl who is happy about being allowed to get on a tram, even though the reader knows this tram will lead her to deportation (p. 41).

In the same manner, Naomi Samson in *Hide: A child's view of the Holocaust* (2000) tells her experience of being three years hidden in a Polish barn. She describes a very representative scene of children's naïveté when she and her brother laughed because of their grandfather's coming home with one side of his head and beard shaved, without knowing what this meant (p. 41).

Although many Jews were physically hidden, this was not always the only way they had to hide themselves. *The Journey* (1994) by Ida Fink describes the story of a Jewish girl who has to fight not to be discovered in Germany. Here is an example of how she tries to conceal her real identity:

I forced a smile . . . With each of these tiny changes, the face in the mirror changed completely. I studied it carefully. It belonged to a girl I didn't know, and as I looked at her, smiling, colourfully dressed, I wondered: Which looks better: bangs down, or pulled back? Which looks more Aryan? (p. 42).

These literary accounts are of great importance to know more deeply about the Holocaust because, as they are named, its protagonists are the "last voices". We really need these valuable pieces of information coming from those, now survivors, who were children at that time (p. 42).

Pieces of fiction, in general, are a priceless way to approach the horrors and suffering of Jews from a first person's account and, as the touching materials they are, they will lead our task of entering our pupils' souls and moving them, at least, for a while.

#### 4.3.8. Jewish Fiction

This chapter will look at Jewish fiction in general and Jewish literature and films in particular. An important aspect to take into account before considering both points is the role that has been given to Jewish people in history and literature as well as the way in which they have been depicted. In that sense, a controversial representation of Jews will be explained as well as the increasing although cautious voices which attempt to change this controversial situation. The main characteristics of Jewish literature (lack of identity, war, exile and suffering) as well as the representation of Jewish issues in America in the eighties will then be analysed and exemplified. Finally, regarding films, the shifting perspective when representing Jews in cinema will also be presented.

##### 4.3.8.1. Literature

###### 4.3.8.1.1. The shadow of Anne

When looking at Jewish fiction, as readers, it is difficult not to think of Anne Frank as one of the most transparent and touching inner stories that showed the world the horrors of the Nazi regime. According to (2012: 28) the same stands for writers. She argues that every Jewish writer has Anne in mind when thinking about writing:

She, with the translucent ghosts of her unwritten books on the shelf, will always be a better writer than us, with our tawdry, mundane, completed works, each one a small failure. She, with all the suffering, will always deserve success six million times more than us- we have survivor guilt for managing to do what she could not. She, with her purity, her innocence, will always be there to say, in the back of our minds: "how can you write that? I would have written it different, better. My books should take the place of yours." Yes, if we're going to be Jewish writers, we're going to have to talk about Anne Frank (Alderman, 2012: 28).

#### 4.3.8.1.2. Jewish role and depiction in history and literature: a controversial matter

In order to understand how Jews have written and have been written about in Britain, it is first necessary to have a look at the role they have been traditionally given in history.

In that sense, some historians such as David Cesarani, Tony Kushner, Todd Endelman, David Feldman or Bill Williams have preferred to depict Jewish tensions and conflicts as the mainstream in British everyday life, representing them as beings with an antisocial behaviour and a nonconforming character. This view was somehow transmitted to literature and texts started to be read as places of conflict (Valman, 2010: 205).

If we follow the development of novels written by Jews in Britain during the nineteenth century, an increasing acculturation can be found in them. That is, Jews were yielding to the acquisition of British culture, even if they had to abandon theirs. In addition, Jews were offensively stereotyped in British novels until the twentieth century (p. 206).

The importance of considering Jewish literature resides in the fact that, as Valman (2010: 206) states, it is a great source of knowledge on the peculiarities of living in an ethnic or religious minority. However, and in spite of its cultural importance, no specific study of Jewish literature can be found in Britain. The most similar studies have to do with religious purposes such as analyzing religious contents, focusing on the Midrash or Jewish adaptations of Christian literary genres. Other studies even consider Jewish writers as a subculture.

As is the case with any other minority group, stereotypical representations of Jews go beyond religion or ways of thinking. Sander Gilman (1991) made an analysis about the physical representation of Jews across Europe which showed them as deformed or diseased in writings of all kinds such as medical, sociological, linguistic, economic or political, apart from literary works. The UK or Europe, nevertheless, are not the only areas where the physical difference of Jews was defended. The American

context was an important centre for discriminatory spread. All in all, Jews were seen as the figure of Otherness in British literature and culture.

George Eliot's *Daniel Deronda* or Israel Zangwill's *Children of the Ghetto*, for example, contain well-known Jewish stereotypes with specifically British narrative conventions (Valman, 2010: 208).

A very striking point referring to literary works produced by Jews is that, contrary to what one may think, Jewish novelists were also able to reproduce stereotypical and deplorable images of Judaism. Such is the case for Amy Levy, a poet and novelist from the nineteenth century, who depicted Jewish people by means of satirical caricatures. However, this is not always viewed as a racial discourse by critics. Some of them are convinced that this featuring is just a way of criticizing discriminatory discourse. In addition, works that were considered antisemitic at some time are now being reinterpreted as not so damaging (p. 209).

As recently as 2010, Anthony Julius's *Trials of the Diaspora: A History of Anti-Semitism in England* is still considering hostility and negative stereotypes rather than increasing acceptance as the core of Jewish history in England. As Valman (2010: 210) accurately states, more attention is needed on "the vast array of fantasies that the British literary imagination has projected onto Jews". The author goes on to say that

we need a more developed theoretical understanding of the complex relationship between cultural texts –whether literature, art or modern media such as film and television –and popular attitudes (p. 210).

Among the tasks of the present dissertation, the last two goals will have a space.

#### 4.3.8.1.3. Increasing although cautious voices

Professor Gilbert (2010: 267) announces that the situation for Jewish writers in Britain is changing, although she also reminds us of Cheyette's words in 2003 when saying that there exists a general perception that Jewish writers in Britain seem not to exist. There are also cultural events such as Jewish Book Week or The Jewish Film



Festival, which serve as valuable evidence that things are changing for Jewish in Britain (p. 267).

In addition, Jewish writers who did not dare to deal with Jewish topics in their works, such as Mike Leigh, now feel free to express them, even remembering old times when they did not do so:

Some of us are old enough to remember what it was like when you didn't say you were Jewish (Mike Leigh, 2005: 8).

Gilbert, however, remains cautious on the revival of Jewish literature in Britain. As the author (2010: 270) explains, although some efforts have been carried out, there is still a long way to go for society to consider British-Jewish literature as a consolidated area of study.

#### 4.3.8.1.4. Between two worlds and its reflection on fiction

British-Jewish literature also reflects the tone of disconnection and non-belonging that Jewish people have experienced in Britain through history.

In *Jacob's Gift: a Journey into the Heart of Belonging* (whose sole title is quite revealing itself), the author remembers a scene where he has to deal with a family tree project at school:

Each of us had to trace our ancestors back as far as we could. Boys with names like Lowe, Sutherland and Blyth returned with hefty, parchment-style scrolls - unfurling forebears whose lives were etched on church records stored since medieval times in villages in Suffolk or Cornwall. One boy had gone all the way back to 1066; his scroll touched the floor. I held a single sheet of A4 paper bearing the names of my great-grandparents and the - estimated - date of 1880. That was as far back as I could go (Freedland, 2006: 14).

Some other examples representing this perception of lack of identity among Jewish in Britain are *Rodinsky's Room* (1999) by Rachel Lichtenstein, who regrets the loss of a Jewish past and tries, at the same time, to find her own Jewish identity.

Through the book, she, as well as many British Jews, moans the displacement she suffers from her past and the loss of a cultural distinctiveness (Gilbert, 2010: 274).

Another touching example of being in-between is represented by the Jewish novelist Tamar Yellin, who was born in England. She related a conversation she had as a teenager with her mother when they were to visit the National Park Yorkshire Moors. She said to her mother that the scenery was really beautiful and her mother replied that it was indeed, but it did not belong to them. When recalling the scene she expressed:

Her words ran me through the heart. It was intensely painful to be denied a sense of belonging in the countryside I loved. At worst I was a traitor; at best an oddity. In that moment I realised that to be a Jew in the English landscape was no less anomalous than to be a Jewish writer in the landscape of English literature. Yet it was in that moment that I began to find myself. To be a writer is to be an outsider(Yellin, 2007: 69).

Far from disappearing, this lack of union between being British and being Jewish is quite a commonplace trend and a matter of discussion on the part of several scholars such as Vice (2013) who focused on the analysis of both identities and their uneasy relation in fictional texts in the twenty-first century. This fact does not mean that Jews have not produced any cultural writing in twenty-first-century Britain; the point is that this cultural production has, too often, to do with subjects such as exile, religion and assimilation.

Regarding exile, Ryan Craig's *The Holy Rosenbergs* (2011) or Jacobson's *The Finkler Question* (2010), are quite representative works on the subject. Simon Amstell's series *Grandma's House* (2010/2012) represents a good example of religious issues, and Robert Popper's television series *Friday Night Dinner* (2011/2012) aims to deal with assimilation by minimizing Jewish difference (Vice, 2013: 100).

In Naomi Alderman's short stories, for example, religion in general and Jewish religion in particular are comically subverted following the unfashionable status of religious belief in contemporary Britain. *The Finkler Question* for its part, tells the story of a man whose aspiration was being a Jew but who was, in fact, manifestly gentile. In the same manner, the characters in Andrew Sanger's *The J-Word* (2009), although led

by their worries about what constitutes Jewishness towards religious identification, they show themselves as beings without a recognized religious belief. Jewish ritual is presented in these works as something believers want to escape from (p. 101).

This relationship between being Jewish or British is especially harsh in terms of religion, because fiction is sometimes used to eliminate or domesticate religious practices. Such is the case for Robert Popper's television series *Friday Night Dinner*. Although it takes place in Goodman's family home on Shabbat evening and there are details such as Sabbath candles, nothing is mentioned in the dialogue about this. In this not highlighting the peculiarities and distinctive features of the family on behalf of the author, Vice recognizes a kind of alienation and homogenization rather than integration and recognition. In addition, she states that Jewishness does not exist in the series on its own, but just as an opportunity for comic social embarrassment (p. 102).

Another example of misunderstanding Jewishness in Vice's opinion, is *Other People's Gods* (2009) by Naomi Alderman. In this short story, Alderman describes a scene where one of the characters is praying to a figurine of the Hindu god, when he is interrupted by his local rabbi who throws the figurine out of the window. In that manner, the rabbi and, by association, Judaism, give a negative image of an intolerant religion which only accepts monotheism as a religious option. For her, the "other people" [emphasis in the original] in the story who the title refers to are Jews themselves represented as a distinctive feature (p. 103).

Changing the focus to another work, as it may be assumed, a Jewish play is meant to represent Jewish facts or features without concealing any of those. Curiously enough and as Vice notes, there exists a Jewish work, in this case, a play, whose playwright does not seem to think so. The actor Henry Goodman, who had the leading role in Ryan Craig's play *The Holy Rosenbergs*, declared in an interview that the playwright advised him not to use "too many" [emphasis added] Yiddish phrases:

If we have too many of them it will just ostracize [sic] the audience, however authentic it might feel. One of the great joys of the play is that people feel they are engaged in a drama that they can relate to –you don't have to be Jewish! (p. 104).

Both *The J-Word* and *The Finkler Question* represent scenes of antisemitic violence, which may lead the reader to think of antisemitism as a “likely feature of everyday life in Britain.” As the author notes, representing this antisemitic violence as a usual aspect transmits a vision of Jews as victims who have to defend their homeland and to identify themselves as members of a discrete community (p. 105). That is, in fact, preserving the sense of otherness by which Jews have always been viewed.

Going back to Craig’s works, his play *What We Did to Weinstein* (2005) is aimed, according to him, to represent a view on the British-Jewish diaspora. However, it is something other than just that. One of its characters only sees possibilities for his future in Pakistan, and the other, who is not religious but alienated, enlists in the Israeli army because it is the only way he can find to take his anger out. Rather than representing a diasporic scene, religion is being showed as a fanatical act carried out by Jews. Mike Leigh’s play *Two Thousand Years* does not escape this trend and when the main character discovers his son is praying in Hebrew, he blurts out, complaining: “it is like having a Muslim in the house” (p. 106).

#### 4.3.8.1.5. War, exile and suffering in Jewish fiction

One of the main aspects which have shaped Jewish history is exile, being literature the main way through which writers express it. Here are Abramson’s words which accurately transmit this idea:

Exile seems to stimulate a form of literary imagination like no other experience. This is compounded by the writer’s detachment from home and roots, the attempts to transcend time and space and the need in extremis to access and imagine other places or to idealise the real past (Abramson, 2006: 171).

Avigdor Hameiri and Haim Lensky are two examples of literature depicting war and exile. Hameiri, an activist in the Zionist movement, joined Austro-Hungarian army when the First World War started and fought against the Russians. He was imprisoned and taken to the inhospitable land of Siberia. All his war experiences were a source of inspiration for two novels, two volumes of short stories, a series of poems and a play.

His second novel, *Bagehenomshelmata (The Lowest Hell, 1932)* talks about imprisonment, torture and suffering (p. 173).

One of the most striking scenes Hameiri describes in his novel shows four prisoners tied to cattle trucks without being provided with food or water. They are obliged to walk through the vast and snow-covered distances and

they encounter the kind of brutality that has been expressed graphically in writing about the Holocaust, some of it, in Hameiri's account, as difficult to read (p. 174).

In Hameiri's novel, there is a point of wandering where the narrator bitterly asks:

Who is this who enjoys hell, for whom the human worms writhe in their agony to the point of a bizarre death? Why, for what reason, for what purpose do they do this? Through hatred certainly not. What kind of hatred do the Circassians or the Russian soldiers or the Russians generally have for us, the Austrians? (Hameiri, 1932: 86).

One of the other prisoners replies: "There is no purpose in this. But they enjoy it" (Hameiri, 1932: 185).

Antisemitism also finds its way in the novel. Hameiri describes it as follows:

Together with this, there is another disease: the terrible hatred of Jews amongst the rotting prisoners. There is no example of hatred like this in normal life (Hameiri, 1932: 109).

Apart from pain, Hameiri also describes kind situations where this kindness comes from Jewish characters who help the prisoners to escape and give them food and shelter. Even the protagonist in the story shows himself as a good Jew, performing an act of forgiveness when, at the end of his imprisonment, he finds a former camp guard in the street.

Lensky did not have the chance provided to Hameiri. After seven years of imprisonment and forced work, he finally died. His literary work, *Somewhere a Nightbird Mourns* (1986) was collected after his death, and some of it was even smuggled out to his wife and friends during his jailing. The strength and hope of returning home always accompanied this writer:

...God has left me a sanctuary  
In my abandoned town,  
Hidden in the shadow of the ruined fences  
A dwelling in my homeland still is kept,  
From a hundred branches apple trees will still offer me  
Their pink-cheeked fruit,  
And at my town's entrance mighty trees will welcome me  
With a rustling consolation:  
Believe, do not falter,  
The years will mend your twisted star.  
(Lensky, 1986: 40).

As Abramson (2006: 186) states, writing for Lensky was his way of survival, because he was able to manipulate reality and escape from it and from his own isolation. He was able to see in writing a great source of power and resistance:

I'm still alive, I still exist  
My pen has not been harmed  
My enemies [oppressors] be prepared  
For a day of reckoning  
Be prepared.  
(Lensky, 1986: 175).

Other motifs in Lensky's poetry during his exile are his home village and family or the memories of Jewish rituals and festivals. The tone of his words is nostalgic, fond, compassionate, elegiac and mystical. He offers details about his life in the camps from working on the railway line, building roads, sawing wood, to being beaten, his guards' indifference, his prison space, his lack of sleep, and his fellow prisoners' suffering such as that of Hameiri. In spite of his strength, his aim sometimes worsens and he writes lines likethese:

This is not the first time we have wandered through lands,/ but we shall not find our birthplace again (Lensky, 1986: 81).

Among these backs, stooping  
To their suffering in stone and concrete  
My back is sentenced to stoop, to stoop for years  
Under the fervour of steel daggers  
(Lensky, 1986: 70).

To both Hameiri and Lensky, religion is not a salvation for them. They do not hope it will save them and God is not even mentioned on their works (Abramson, 2006:188). Far from trusting in God, Lensky identifies his cursed destiny with that of Cain:

We are destined for years of wandering and labour  
Abandoned like Cain, accursed  
On whom to depend, whom to believe?  
From behind the Ural's peaks  
The days of my youth go crouching by.  
What shall I suffer tomorrow?  
What have you hidden, oh fate?  
In the bosom of Siberia, in the purity of its snows?  
More affliction – give it me! Trouble: let it come!  
I will no longer ask: from where.  
I am ready  
(Lensky, 1986: 72).

All the worst characteristics of exile are concentrated in this poem: passage of time, isolation, wandering, a lost past and a terrifying future. In his desperate situation, Hameiri goes a lot further expressing his absolute lack of faith and denying God's existence:

And God? This is the sadness that in the matter of his existence I have come to a complete and total compromise. I no longer need to know about his existence and his image, certainly not. And if there is anything about this that arouses any an interest in me it is the latest conclusion I have come to not from his existence or

image, but through his deeds and my own logic and the conclusion is – nothing.  
Zero (Hameiri, 1932: 287-288).

The crowning moment of his indignation comes when he directly says to God that the things he does to torture him are not innovative enough and that he should try some new techniques to make people suffer:

Outside the wind is shrieking. First in a whisper, afterwards more and more powerfully. I think: in spite of this, God, you lack talent. In the matter of torture, you could have invented much newer things. Cold, pain, rats – yes these things are torture but after all you can do anything. You have the intelligence and the ability. Even your blizzard is old hat.

And I hear the clear reply: Old hat but painful, aren't they? First of all, my friend, get over them and don't feel them! At the moment you are still feeling them (Hameiri, 1932: 409).

Exile, suffering, discrimination, lack of identity or stereotypes are therefore, the main motifs in Jewish literature by and about Jews in Britain.

#### 4.3.8.1.6. American Jewish literature after the holocaust

For the case of America, American Jewish fiction is a kind of reaction to American culture. There has always been a conflict between the demands of Jewish tradition and the expectations of American culture which very often resulted in favor of the latter (Berger, 1990: 221)

However, in the seventies, American Jewish fiction started to advocate the norms of Jewish tradition. A bit later, in the eighties, the problem of the Jews was fully represented in fiction. In addition, Jewish novelists returned to traditional figures and classical texts when telling their tales. They did not worry any more about what Christians would think (p. 221).

The holocaust was very important in this reaffirmation of the Jewish question in the eighties and some important writings of survivors' children were released. It seems that Jewish novelists started to consider the meaning of being Jews from inside and not



from the perspective of American culture. Some of the issues they take into account are the role of memory, family relations or the state of Israel (p. 222).

One of the main topics in this renaissance of Jewish concerns is orthodoxy. Many novels show the lives of people having certain problems, such as, for instance, drugs, until they find their salvation converting into Judaism and being totally covenant (p. 222).

After the destruction of European Jewry, the silence about holocaust in novels was notable. However, some writers started to pay attention to it without remarking theological consequences (Lewis Wallant's *The Pawnbroker*, 1961). A decade later, it was considered as a civilization marker (Saul Bellow's *Mr Sammler's Planet*, 1970). Little by little the holocaust started to be seen as moral teaching, and then, it became a literary exploitation and it focused on the catastrophe's moral and theological scars (p. 226).

Novelists began to wonder about a variety of topics such as God's role, the Jewish response to the destruction, the nature of evil, the nature of Jewish-Christian relations after the holocaust, etc. in order to find an answer to all this questions, Jewish novelists started to look at some theologians' works. The most interesting points on that are those of Elie Wiesel and Cynthia Ozick. Both insisted on the idea of writing about the holocaust, no matter how difficult it could be (p. 227).

Elie Wiesel's novel *The Fifth Son* (1984), for instance, treats a very important topic for the aim of this work. Wiesel is the son of survivors from the holocaust and he concedes a very special role to memory. He considers that survivor's tales are of an incalculable value to memory (p. 229). In terms of holocaust, the main aim of this work is keeping its memory alive.

Other themes described in this kind of novels are traumatic death or disappearance (representing Jews' vulnerability), and children being separated from parents and friends. Some other authors, for instance, use animal metaphors such as mice for Jews, cats for Nazis and pigs for Polish. This is the case for example with Spiegelman's *Maus*. Jewish identity is a very important concern too in second

generation novels (novels written by survivors' children). What all they want is to bear witness, to maintain memory. As the author movingly expresses,

their parent's experience, antisemitism and continuous forms of violence, compel these novelists to write with the hope of both informing and possibly saving the world. Their theological position may be muted [...] but reflects the traditional determination to quarrel with God about the existence of injustice (p. 230).

Other issues appearing in fiction after the holocaust in America are the difficulty of survivors to communicate their holocaust experience, separation anxiety or intrusion into their children's lives (p. 231).

Theology and God are two other recurrent topics. Jewish novelists use God as a redeemer for evil, but also as the guilty being for the bad things which happens to them. Characters asking and begging God because of the holocaust are very much present in Jewish fiction in the eighties (p. 232).

The issue of asking God "why?" has been very recurrent from the thirties as was also the case with the previously mentioned author Hameiri.

#### 4.3.8.2. Films

##### 4.3.8.2.1. The striking lack of the Jewish massacre and its reasons

Nowadays, as we know, there are many cinematographic productions on the Jewish question. However, it has not always been the case with cinema in the American arena. The American film industry has been considered by historians analyzing the image of Jews in American film as a coward industry, because of its lack of representation of the horrible situation of European Jews. Stephen J. Whitfield expressed this idea as follows:

[a]t the very moment in Western history when an entire minority people was being designated for destruction, was being singled out as a fantastically powerful incarnation of evil, Jews were disappearing from the screen, their vulnerability

unnoticed, their victimization unrecognized, their pain and grief unassuaged.(Stephen J. Whitfield, 1988: 155).

But, why did not the cinematographic industry represent Jewish massacre while it was actually happening? Surprisingly enough, it was mostly due to the control that several Jewish organizations exerted over cinematographic depiction of Jews. One of their main fears was that of rising American antisemitism. They thought that films where Nazism was strongly criticized would make Americans think that Jews were extremely warlike and this was not a beneficial image for them (Herman, 2001: 64).

That is why Jewish organizations rejected films where Nazism was openly protested. What they thought as more suitable was the support of American values and the threat that Nazism represented for the United States in general. Some Jewish leaders, such as Rabbi William H. Fineshriber went farther by expressing that films should not contain any Jewish matter “on the ground that the present atmosphere of the country is not conducive to a sympathetic understanding of the Jewish Problem.” Fineshriber also criticized the film *It Can't Happen Here* (1936) claiming that

during these highly critical days for the Jewish people, here and elsewhere, we ought not to thrust the Jew and his problems too much into the limelight...there are times when to say nothing is better than to say something favorable (p. 66).

In fact, some of the films produced at the time depicted quite a negative image of Jews. One example is the film *The House of Rothschild* (1934) where the main character is shown as a greedy Jewish moneylender who cheats people and whose family desire of money and power accounts for their main goal: the end of economical and political restrictions against Jews. Jewish leaders were convinced that audiences, and especially non-Jewish ones, would focus only on this negative view when watching the film (p. 70).

#### 4.3.8.2.2. The shift of perspective and the increasing denouncement of antisemitism through films

However, the effect of the film on audiences was exactly the contrary one. People in America paid attention more to the pro-Jewish content of the film. Audiences welcomed it as a powerful denouncement of Nazi antisemitism. The *New York Herald Tribune* described the film as a “persuasive piece of anti-Nazi argument”, the *New York Sun* as “the most effective anti-Nazi propaganda yet seen in this country” and the *New York World-Telegram* as

filled with burning acerbity against the early nineteenth-century persecutions of the Jews in Frankfurt, which in the light of similar persecutions in Germany today, makes the film a timely and fiery document (Herman, 2001: 72).

Some leaders of Jewish organizations did not want to miss the opportunity to praise the film too (p. 72-73).

The most convincing cinematographic attack on Nazism in 1930s was carried out by the studio Warner Bros. Some of its most famous films on the topic were *Black Legion* (1936), *Confessions of a Nazi Spy* (1939), *The Life of Emile Zola* (1937) or *Sons of Liberty* (1939). (p. 74-75).

Some years later, in the 1960s and with the effort of independent producers, actors, artists and technicians, things would be substantially different for Jewish films. The first purely Jewish film about the Holocaust, *The Pawnbroker*, was born in 1965 out of the novel with the same title by Edward Lewis Wallant. If supposedly Jewish films in the 1930s were not very explicit about the Jewish experience, this film, by Sidney Lumet, “had the rawness of a bleeding wound” (Leff, 1996: 353).

The story revolves around the anniversary of the death of the protagonist’s wife and children in a concentration camp during the Holocaust. Sol, the protagonist, remembers very cruel scenes which are made explicit in the text:

Mountains of emaciated bodies, hands and legs tossed in nightmare abandon, as though each victim had died in the midst of a frantic dance, the hollow eyes and gaping mouths expressing what could have been a demented and perverse ecstasy(Lewis Wallant, 1962: 146).

*The Pawnbroker* might have aroused in Jews a sense of belonging, and pride in that belonging, to a minority group. They might have seen in it a way of unveiling one of the most avoided topics in Jewish history: the Holocaust. The film constituted a novelty and an attraction for both Jewish and non-Jewish people in America in the 1960s (Leff, 1996: 373-74).

#### 4.3.8.2.3. Back to skepticism and exclusion

Nevertheless, there was still certain skepticism when introducing Jewish topics in cinema. The original novel by Edward Lewis Wallant contained some Jewish themes which were undervalued by Bill Zimmerman from Metro-Golden-Mayer:

Granted that he [Sol] is a Jew and one of millions persecuted or murdered by the Nazis, our audience need not be reminded of it to the extent that this script does it. For example, the Hebrew memorial candle on Page 34 (which, aside from this issue, is meaningless for the bulk of our audience); the use of the word “kike” on Page 25; the “Jewish Holiday” reference on Page 124 (Leff, 1996: 359).

In addition, and in spite of being more explicit on Jewish themes, the film still shows discrimination when differentiating Polish Jews from German Jews. Sol is Polish in the novel whereas in the film he is presented as German. The actor Rod Steiger himself, the main character in the film, expressed that German Jews were the most assimilated of Europe and tended to consider themselves superior to others. They were free from the Orthodoxy of Polish Jews and they felt they were German first, and then Jews. By depicting Sol as a German, it added a nuance to the character’s fear because it is more difficult for him to understand why he had been persecuted by Nazis being a German as he was (p. 365).

In the final scene of the film, which was directed by Sidney Lumet, Sol shapes a cry that never comes out. Annette Insdorf sees it as

the helpless reaction to continued anti-Semitism, as illustrated by the client who calls [Sol] a 'money-grubbing kike' and the emblem of the Holocaust survivor, the witness of a horror so devastating that it cannot be told (p. 366).

Even the famous film *The Diary of Anne Frank* (1959) suffered from cutting some of its scenes in the novel when conveying it through the cinema. Its director Garson Kanin deleted Anne's allusions of Jewish persecution arguing:

The fact that in this play the symbols of persecution and oppression are Jews is incidental, and Anne, in stating the argument so, reduces her magnificent stature (p. 372).

As Sidney Lumet and Judith Doneson state, "Jewish particularism was not popular in the fifties." In addition, Jack Warner dared to say about the film *Rope*, that if he had known the connection of this film with Jews, he would not have produced it (p. 372).

Taking into account some of the previously mentioned efforts to condemn Jewish experience to oblivion, this aim of not forgetting is precisely a major concern of this dissertation.

#### 4.3.9. Conclusions

Within the Jewish question there are several issues which have been a topic for discussion in this work, being the first of them the terms diaspora and antisemitism. Apart from having a formal definition, diaspora has been looked at as a social fact with a number of perspectives and considerations. The central point of the definition of the term is the dispersion of a group of people after a disaster together with a sense of alienation within the host country. However, and as it has been explained, not all scholars agree when defining it as a painful process.

Antisemitism, on the other hand, has been analysed as a political tool to gain power by means of alienation. Authorities in general and capitalism in particular, made people believe that they were just nothing by themselves and they needed to belong to a group to become useful pieces in society. That is why Jews were the main target of

discrimination; they fought for individual rights and this was not precisely the goal of totalitarian governments.

Apart from discussing antisemitism as an authoritarian tool, the evolution of it was also presented. Antisemitism had been a common trend long before the real explosion of the Second World War. However, it has appeared not only in open and uncovered forms, but also as a hidden politics whose veil failed to prevent violent antisemitic acts from happening. Unfortunately, this pre-war antisemitism proved to be the main trigger for the holocaust.

Far from disappearing after the Second World War, antisemitism continued up to the present, on the part of both politics and Christianity. In the current twenty-first century it has proved to be quite active in fact, in countries such as Russia. Various examples of it have been presented.

Education after the holocaust in the American context had the goal of presenting a positive depiction of Jews in order to fight against discrimination due to the increasing Jewish population on the continent, whereas during the actual event, America's reaction was a lack of action. Poland, on its part, does not want to hear about the fact of the holocaust happening within its borders and Polish people deny all participation with the Nazi occupation. Instances of both responses to the holocaust have been widely analysed in the present work.

This dissertation has also dealt with the cruelest side of the Nazi perpetrators: the murders of millions of children as a possible act to prevent future revenge. Children's experiences told through literature have been presented as priceless works to understand the holocaust through pure eyes: the eyes of a child.

In terms of Jewish fiction, lack of identity, war, exile and suffering are fully represented as is shown and exemplified within the study. In addition, films on the holocaust have been characterized by a shifting perspective in the way they treated the topic. First of all, the holocaust was not represented at all because of a fear of increasing antisemitism rather than combating it. After that first stance, more and more film producers opted for representing the holocaust in a clear and unveiled manner. Finally,

there was a return to skepticism and many films had the parts depicting the holocaust eliminated.

When discussing Jewish literature in particular, the main trend in British novels has been to represent Jews in a stereotypical way and as antisocial characters with bad behaviour. On top of that, Jewish literature has not been fully studied as a consistent discipline, even being considered a subculture. Although there are some increasing voices which state that the situation is improving for Jewish literature, there is still a long way to go in that sense. The present dissertation intends to represent one more step in that direction.

## **5. METHODOLOGY**

### **5.1. Paradigm**

This thesis conforms to what is known in methodology as a descriptive type of study where the analytical review of bibliographical sources is the basis for the design of a didactic approach to fictional texts. With the revision, an overview has been made about the different variables which were considered relevant for the aim of the study. Apart from discussing certain concepts such as multiculturalism or intercultural competence and topics related to history and Jewish fiction, the review also explores the state of the art in terms of the didactics of a foreign language and the inclusion of culture in class. This revision constitutes our starting point to develop a didactic proposal for teachers of English as a foreign language, which is the main reason for this study.

### **5.2. Corpus**

The corpus of this study is composed of a variety of fictional texts which have been used as the main body of the proposed didactic exploitation. The first one is the novel *The Wandering Jews* by Joseph Roth written in 1976. It is a novel about the migration of the Jews all over Europe because of the persecution they suffered. It is a very valuable contribution to our proposal since, nowadays, stories of migration caused by persecution are, unfortunately, commonplace. In that sense, it can help students to establish a connection between the situation back then and now in order to instil a sense of alarm about this topic in them.



Our second text is *We were in Auschwitz* by Janusz NelSiedlecki, KrystynOlszewski and Tadeusz Borowski, which was written in 1946. In this book, where the reflections of three holocaust survivors are collected, they tell of their experiences as Jews in a concentration camp. Since this work treats the topic of the holocaust, this book gives us the opportunity to know exactly how it was from inside. There is not a more exact account of what the holocaust really implied than that narrated by the real protagonists who were there and suffered its physical and psychological consequences.

The third fictional work that comprises this study is also literary. It is *Schindler's Ark* by Thomas Keneally and it was written in 1982. It is based on the true story of a man who, being an SS general, risked his life trying to save thousands of Jews by employing them in the company he owned. The value of this work resides in showing a different side of the coin. SS generals were not always ruthless beings who killed people in an automatic manner. It is necessary to remember that many people were just forced to commit certain crimes.

Our fourth fictional resource belongs to the sphere of cinema and it is the film *Exodus* by Otto Preminger. It was released in 1960 and it tells the story of the Jews' determination to own the promised land of Israel. Sometimes, Jews have been judged as extremist and radical regarding their claim that they had the right to live in Israel. This film is very important in the sense that it explains how Jews were promised a future in Israel. Knowing this, it is easier to understand their worries and not to stereotype them as violent and uncivilised.

The fifth resource is also a film, *A stranger among us* (1992), whose director is Sidney Lumet and which depicts the story of a woman whose life suffers a radical change from the moment she meets a Jewish family and has to cohabit with them in order to solve a crime. The main value of this fictional work is its ability to show to what extent it is possible to live with people from a totally different culture, which implies different ways of seeing and interpreting life, not only without any kind of problem, but also with a high degree of understanding and comfort.

Our sixth fictional text is another film: *The Believer* (2001), by Henry Bean. It tells the story of a neo-Nazi boy who dedicates his life to beating and torturing people from different cultures, especially Jews. The protagonist takes refuge in his nationalism

and the love he feels for his country to justify all his xenophobic acts. Here precisely is where the didactic value of this film resides. It is of utmost importance not to be carried along by feelings of identity and by the sense of belonging to a community if this belonging means rejection and, what is worse, violence towards others.

The next group of fictional resources is photography. Twenty-one pictures (see annexe) have been analysed according to three different topics within them: in-betweenness, culture and otherness. All of them have been considered of great importance for the present study due to their relation with both the theoretical foundation and the rest of fictional resources. In both parts of the study the three topics have had a relevant place, and the possibility to see these dimensions reflected in photographs has been considered as a valuable option.

### **5.3. Variables**

The variables of the study have been chosen in order to give as complete a vision as possible of the different fictional texts which are the base of the didactic proposal. Both literature and cinema share the same variables of study; that is, they are analysed using the same criteria. The first is a linguistic analysis. The points of analysis here are grammatical structures, vocabulary, coherence and cohesion. All these variables are analysed because it is important to know linguistic aspects about the works in order to decide if they are suitable or not for our students. Added to the point of appropriateness, it is also useful to know such structures to teach them in class.

The next variable is conceptual analysis. The purpose of this dimension is to know more about certain topics treated in the fictional works such as love, death, religion, etc., and how they are treated. Students usually like speaking about general topics in class, especially if such topics have to do with their own interests and concerns (love, for example). Talking about them can be even more interesting when seen through the eyes of characters, especially in a film. It is a great opportunity to reflect on certain subjects of which, probably, they would never speak otherwise.

The next variable is based on culture and it is developed, in turn, in three sub-variables. The first aspect we have aimed to explore in terms of culture is values transmitted. Here, the feelings of Jews about their own religion and position are explored. In the majority of cases, a feeling of in-betweenness can be noticed, which is studied because it is a concept widely mentioned during the whole study. Next aspect is

Jewish culture. The goal here is to analyse and explain every cultural concept, celebration, tradition, etc., which appear in the fictional work under study. If we are to introduce cultural topics in class, the necessity to include this variable becomes clear.

The last variable of culture and of literature and films is the multicultural dimension. What is discovered here are the different relationships, both positive and negative, between Jews and people from another culture, and how the people involved deal with different intercultural situations. This is of great relevance in the sense that intercultural competence is one of the most important aims of this dissertation.

In the case of photographs, a different group of variables have been followed. For those specific fictional resources we have focused on the model proposed by Kress and Leeuwen (2006) whose variables of analysis are the following:

First of all, the semiotic landscape, which includes social, cultural and economic factors in a given society. In this case, all the photographs are going to have the same semiotic landscape because they were taken at the same period and within the same context. This aspect is important to study in order to know the conditions that surrounded photographers when taking a given picture.

The second aspect is narrative representation which determines the existent relationship between the participants in the picture. This is a relevant aspect in a picture because it can tell us a lot about intercultural relationships in the same way as this was done in literature or films.

The next variable in the model is conceptual representations. It includes two main aspects: the relationship between a participant and a taxonomy or part-whole structure and symbolic processes. The first one is important in the sense that many of the pictures (especially those which are drawn) relate their participants with stereotypical ideas and concepts and this is something we treat in class. The second one helps our students to discover symbolism and how innocent objects or signals can be turned into an offence towards someone.

The fourth variable is representation and interaction and it explores the relationship between the represented participants in the picture and the viewer in terms of subjectivity, social distance, involvement or detachment on behalf of the photographer, etc. As was the case with narrative representations, the relevance of this

aspect lies in how much it tells about intercultural relationships. The difference here regarding the narrative sphere is that the people involved in the relationship are both inside and outside the picture.

The last variable is the meaning of composition. Here, the established relationship has to do with participants and the position they occupy in the whole picture. It is interesting to study this variable because it gives us an idea of the importance placed on certain participants (people or objects) over others. This specific position of participants provides us with the opportunity to reflect in class on the reasons for such placement, giving rise to the inclusion of all the previously mentioned variables (intercultural reasons, for instance).

#### **5.4. Criteria for the selection of texts**

The selection of texts for class is very important as shown by very prominent scholars. Starting with the opinions of Brumfit and Carter, they first point to the extended problem that teachers face when selecting works: “In many schools and colleges even the selection of texts is determined more by tradition or the interests of the teachers than by deliberate choice of those texts which are most suitable for the needs of the learners” (Brumfit and Carter, 1986: 22).

Language and cultural references, in addition, are two important aspects that teachers need to take into account when choosing a literary work to present in class. Both need to be accessible enough for students not to dislike the work (p.23).

Important points to consider are, as expressed by the authors, the following:

The key criterion for a literature course is whether the books on the syllabus are accessible for serious discussion and personal experience to a particular group of students [...] So we need to select texts to which students can respond immediately, without the mediation of the teacher. Only then can we guide the students’ response, rather than impose it from the outside [...] we need to be conscious of the intellectual level, the social and political expectations, the cultural presuppositions and the previous literary/aesthetic experience, as well as the linguistic level of each class of students (p. 32).

The commitment for the literature teacher is to texts which can be discussed in such a way that the events, or characters, or anything else in the fictive world of the

book are closely related to the personal needs of readers and learners as they attempt to define themselves and understand the human situation (p. 33).

Regarding minority groups, Brumfit and Carter (1996) express that teachers should be able to present literatures from many traditions.

Littlewood (1986: 181-182), for his part, talks about different perspectives or phases in the teaching of literature, which can serve as selection criteria for literary texts, although we will focus on the last one because of its relevance regarding our subject matter: the author's vision or the underlying theme. It is a matter of uncovering the vision of life and of human nature that the literary work embodies. With this perspective, the intention is to place the work in its context as part of a literary history.

Brumfit (1986: 189), for example, defines the basic criteria for the selection of texts for advanced work in teaching foreign literatures. Of all these criteria the most important for us is the cultural level: different literary works will be close to the cultural and social expectations of different groups of learners and this may affect decisions on behalf of teachers in different ways.

Other authors, such as McKay, agree with some of the previously mentioned criteria and their statements are very much related to them. McKay (1986: 193-194) states that the key to success in using literature in the ESL class is the correct selection of literary works. She argues that a text cannot be difficult on a linguistic or cultural level because these texts will have few benefits for students. The solution to this, according to her, is the selection of texts which are relatively easy to read.

As Carter and Long (1991: 6) express, literary competence can be fostered by those teachers who

select material to read which is motivating and which produces in the reader a desire to read, to read on, to read more and to read into (i.e. interpret) the particular text.

As they state, this motivation is not necessarily found only in canonical literary texts. "Any text which stimulates a sufficient interest to read between the lines will be a good choice" (p. 6).

The criteria for text selection proposed by Carter and Long (p. 141) are several but what follows is a selection of those more related to the topic of the present study:

1. Familiar/established/canonical text vs. unfamiliar/not widely-known text: students of a second literature need to know about established writers and works but this cannot be a reason for not exploring less well-known texts which, in addition, may have greater appeal or other features which make them highly recommendable for students.

2. Selection restricted by syllabus or examining body vs. free selection of whatever the teacher decides is appropriate: free selection is desirable because in that manner the teacher can choose what is more likely to appeal to students. Many teachers only choose established and canonical works, but the inclusion of some non-canonical texts is recommended.

3. Related to the country or culture of the reader vs. unrelated to the culture of the reader: requiring background knowledge of an English-speaking country: sometimes teachers avoid using the second item in order to avoid cultural difficulties of texts. However, the learner must face cross-cultural difficulties and not try to avoid them. There exists a need to balance the local work with literature in English from elsewhere. The way to do this according to the authors is through common themes or subject matter.

Pérez Valverde (2002: 89-90), for her part, also mentions the fact that teachers need to take into account the developmental stage of the students when choosing texts and activities in order to promote an enthusiastic response from pupils. Texts must be accessible to students, considering their level of intellectual and cognitive development, their expectations, cultural presuppositions, literary and aesthetic experience and linguistic level.

The author considers multicultural literature from minorities as a new perspective which widens the range of possibilities when selecting texts (p. 104).

Donna Norton is a very prolific author of books on children's literature and young adult literature. For her, one of the main points to consider when selecting literature for young adults is the plot. Plots and conflicts must be believable and characters must overcome problems in believable ways to readers. That is, readers have to place themselves in the role of characters, to empathize with the protagonists and to understand points of view which may be different from their own (Norton, 2007: 64).

There is a very interesting point highlighted by Norton which has much to do with this dissertation: the selection of nonfiction literature such as biographies. Usually, the works of our didactic proposal will be nonfiction because authors will present their experiences almost as they occurred to them. According to Norton (p. 64) “biographies should bring characters to life so that young adults understand that individuals have survived even when they faced and overcame enormous challenges.” The author proposes some questions as evaluation criteria when selecting young adult literature (p. 65):

1. Do the characters face issues and problems that are believable for and interesting to young adult readers?

2. Do the characters overcome these problems in ways that allow them to gain insights into different ways of handling problems?

3. Are the major characters many sided individuals who experience emotions and conflicts that are meaningful to the young adult readers? Do the characters have both strengths and weaknesses?

4. Does the setting and the issues in literature set in historical times allow readers to gain understandings about the changes in society and to realise that people during those times may reflect different historical points of view?

5. Does the author develop multi-leveled themes that allow young adults to think about and discuss the complexities of life reflected in those themes?

6. Does the literature encourage readers to use higher thought process such as making inferences, evaluating what they read, and authenticating the content?

7. Does the literature motivate and inspire students?

8. If the literature is non-fiction, does it provide accurate and motivating information that expands the young adult readers’ knowledge of the academic field?

In addition, literature should help children understand themselves and other individuals. If children see how characters confront and overcome problems like their own, they will be able to learn how to deal with their problems. Educators, moreover, should introduce literature about people from other times and nations in order for children to see themselves and their reality from a new perspective.

Multicultural literature is another topic treated by the author, which is very convenient for the theme of this dissertation. As we have already expressed and as Norton comments, multicultural literature serves the purpose of educating children in a multicultural world. That is why the selection of multicultural literature becomes so important for teachers nowadays. The importance of evaluating multicultural literature arises because children need many opportunities to read and listen to literature that presents respectful images of people in order to develop positive attitudes towards different cultures. The point is that many stories perpetuate negative stereotypes and that is why teachers should carefully evaluate multicultural works. Some interesting selection criteria for multicultural literature, in the form of questions as the previous ones, proposed by Norton (p. 78-79) are the following:

1. Is the culture of a racial or ethnic minority group accurately portrayed? Is it treated with respect, or is it depicted as inferior to the majority white culture? Does the author believe the culture worthy of preservation?

2. Are social issues and problems related to minority group status depicted frankly and accurately, without oversimplification?

3. Is the setting of a story authentic, whether past, present, or future? Will children be able to recognize the setting as urban, rural, or fantasy? If a story deals with factual information or historical events, are the details accurate?

In the same line as previous authors, Collie and Slater (1987: 6) believe that the selection criteria depend on each group of students, their needs, interests, cultural background and language level. For them, it is also very important to consider if a particular work stimulates personal involvement by fostering learners' interests as well as strong and positive reactions from them. It must be meaningful and enjoyable because in that manner, reading is more likely to have a lasting and beneficial effect on learners' linguistic and cultural knowledge. It is important then to choose books relevant to the life experiences, emotions and dreams of the learners. The authors also talk about the consideration of language since it could be difficult for learners to identify and enjoy a text that is difficult for them. Texts must be chosen according to students' reading proficiency.

Interest, appeal and relevance are important factors to consider when selecting literature according to the authors. In order for students not to reject a



book, some good incentives are enjoyment, suspense, a fresh insight into issues close to students' concerns, the delight of finding one's own thoughts and situations vividly described in a work of art and the delight of finding them expressed in a totally new perspective. With these incentives, learners are able to overcome the linguistic obstacles that may be considered too great in less involving material.

Taking into account all the previous criteria, the texts in this work have been chosen, first of all, not taking into account canonical or traditional texts, but only those which serve the purpose of showing students cultures different from their own. In addition, those texts are both linguistically and culturally accessible for our students since the language level is not of a great difficulty and the cultural aspects they treat are, to some extent, known by everybody nowadays. The experiences narrated in the text, moreover, can be easily discussed and they immediately prompt reactions in the readers.

As some of the previous authors agree, it is of utmost importance to bring to class texts belonging to different cultures and, especially, minority ones. Such is the case of Judaism which has not been taken into account with the same importance as has been the case with, for example, European culture. That is why it has been regarded as an important culture to explore in class.

The selection criteria proposed by Norton (2007) are also very relevant here because our selected texts have much to do with them. First of all, characters face real problems, conflicts and emotions which arouse in readers the curiosity to know how they deal with them. As the protagonists face real life problems, they are an inspiration for students to be brave enough to solve their own hardships. Finally, and as the most important idea to bear in mind when selecting texts to work with in class, multicultural literature gives students the opportunity to know the world beyond their own perspectives.

## **5.5. Instruments**

There are two instruments included in this dissertation: the model for the analysis of pictures and the reading journal.

### **1. Model for the analysis of pictures**

Apart from analysing books and films, the present work includes the analysis of pictures whose importance as a new medium lies in its world-wide presence nowadays. However, as Kress and Leeuwen (2006: 17) mention, although photography plays a central role in contemporary society, it is not treated in schools. In addition, and according to them, this lack in managing what they call “visual literacy” produces illiterates.

Even when we are presented with an image accompanying a text, it is crucial to learn how to interpret it as an independent part of it since “the visual component of a text is an independently organized and structured message, connected with the verbal text, but in no way dependent on it” (p. 18).

As the new visual literacy is present in any public sphere, magazine articles, advertisements, textbooks, websites, etc., their role in our lives is so important that we have to promote the ability to think and talk about them, especially in children. Such ability “should be understood better and developed further, rather than being cut off prematurely as is, too often, the case at present” (p. 20).

Why, then, is it so important to include the visual means of communication in this work? According to Kress and Leeuwen (2006: 23), they are “rational expressions of cultural meanings, amenable to rational accounts and analysis”. In addition, means of analysis of the visual forms of representation have been suppressed in literate cultures, with the consequent lack of a theoretical framework where visual forms of representation can be discussed.

With all this in mind, it is logical to think that the current outlook is asking for a change of perspective in terms of visual analysis, and that is exactly the position of Kress and Leeuwen (2006: 34) on that:

If schools are to equip students adequately for the new semiotic order, if they are not to produce people unable to use the new resources of representation actively and effectively, then the old boundaries between the mode of writing on the one hand, and the “visual arts” on the other, need to be redrawn. The former had traditionally been that form of literacy without which people could not adequately function as citizens or as workers; the latter had been either a marginal subject for the specially gifted, or a subject with limited and specialised applications, as in “technical drawing”. The newly defined area will have to involve the technologies

of the “new screens” – the electronic technologies of information and communication, central now to the semiotic landscape. But above all, such a curriculum is crucially dependent on having the means of analysis, the means for talking about the “new literacy”, about what it is we do when we produce and read images.

These are the main reasons that lead us to include images as one more part in our didactic exploitation. As was the case with books and films, an analysis of photographs will precede the didactic exploitation itself. Our model of analysis will be the one proposed by Kress and Leeuwen (2006):

1. The semiotic landscape → social, cultural and economic factors, present in a given society at the moment of taking a certain photograph
2. Narrative representations: designing social action
  - 2.1. Narrative process → there is an unfolding action or a process of change.
    - 2.1.1. Action process → there is an actor who is the most salient participant.
      - 2.1.1.1. Transactional → there are goals (other participants to whom the action is directed).
      - 2.1.1.2. Non-transactional → only the actor in the picture.
    - 2.2. Reactional process → there is a glance from one participant to another (who looks is the reactor and the other the phenomenon).
    - 2.3. Circumstances → participants that could be left out without affecting the composition.
  3. Conceptual representations: designing social constructs
    - 3.1. Classificational process → relation of participants to each other in terms of a relation or taxonomy. In this process there are:
      - 3.1.1. Subordinates → represented participants
      - 3.1.2. Superordinate → overarching category to which they belong.
        - 3.1.2.1. Covert Taxonomy → the superordinate is inferred from the similarities between the subordinates.

- 3.2. Analytical process → relation of participants in terms of a part-whole structure. Two kinds of participants:
  - 3.2.1. Carrier → the whole
  - 3.2.2. Possessive attributes → the parts
- 3.3. Symbolic process → there are symbols in the picture.
- 4. Representation and interaction: designing the position of the viewer
  - 4.1. The image act and the gaze → there is a direct glance from one participant to the viewer. This glance can be considered as:
    - 4.1.1. Offer → the participant wants to offer something to the viewer
    - 4.1.2. Demand → the participant wants to ask or demand something from the viewer.
  - 4.2. Size of frame and social distance → the closest the shot of the image, the shortest the social distance on behalf of the photographer
    - 4.2.1. Close shot
    - 4.2.2. Medium shot
    - 4.2.3. Long shot
  - 4.3. Perspective and the subjective image
    - 4.3.1. Subjective → the viewer can see only from a particular point of view
    - 4.3.2. Objective → the viewer can see everything there is to see
  - 4.4. Involvement and the horizontal angle
    - 4.4.1. Frontal angle → involvement with the represented situation on behalf of the author
    - 4.4.2. Oblique angle → detachment with the represented situation on behalf of the author
  - 4.5. Power and vertical angle
    - 4.5.1. High angle → the interactive participant (the photographer) has power over the represented participants
    - 4.5.2. Low angle → the represented participants are given a great amount of power over the interactive participant
    - 4.5.3. Eye-level → no power difference

## 5. The meaning of composition

### 5.1. Given and new: the information value of left and right

5.1.1. Left → given information (something the viewer already knows)

5.1.2. Right → new information (something to which the viewer must pay special attention)

### 5.2. Ideal and real: the information value of top and bottom

5.2.1. Top → ideal (something represented as the idealised information, as what would be the ideal situation)

5.2.2. Bottom → real (something represented as it actually is)

### 5.3. The information value of centre and margin

5.3.1. Center → nuclear information

5.3.2. Margin → dependent elements on the nuclear information

### 5.4. Saliency → visual weight of one or more elements in the picture

### 5.5. Framing → connection between the elements of the spatial composition

### 5.6. Linear and non-linear compositions

5.6.1. Linear → reading of an image from left to right

5.6.2. Non-linear → no possibility of reading an image from left to right

(Adapted from Kress and Leeuwen, 2006).

## 2. Reading journal

The reading journal is another of the instruments used in the present work. It is part of the didactic proposal because it is the tool presented to students in order for them to reflect on the proposed topics that emerge from the different fictional works. The model of a reading journal is as follows:

### **Contextual phase**

Date:

Moment of the day:

Emotional Circumstances:

Bibliography:

### **Pre-textual phase**

Expectations before reading/watching:

- What do you expect this fictional work can offer you?
- From the title, what expectations do you have? Does it have anything to do with your previous knowledge?

### **Textual phase**

Reading/watching process:

- How did you solve problems with vocabulary?
- Did you have a lot of grammatical difficulties? Did they interfere with the comprehension?
- While reading/watching, do you mentally translate from English to your mother tongue to better understand the text?
- Has the topic been easy to understand? Is there any idea which is still not clear?
- What do you experience while you read/watch?
  - Can you identify yourself with any character?
  - Which feelings does the topic arouse in you?
- Has your previous knowledge facilitated your comprehension of the story?
  - Which are the elements that contribute to the creation of mystery in the story?
  - Do you feel involved within the plot?
- Which is your interpretation of the story?

## Post-textual phase

Fulfilled expectations after reading/watching:

- Would you recommend the story? Why?
- Has it provided you with anything?
- Which are the reactions this story has aroused in you?

(Adapted from Ruiz Cecilia, 2005).

## 5.6. Beneficiaries

The didactic approach that follows may be of interest for EFL teachers who work in both Primary and Secondary Education. In addition, it can be applied not only in Spain, but also in an international sphere, although the analysed programs belong to the University of Granada. The proposal is especially developed to be implemented in subjects related to English literature or culture.

## 6. RESULTS AND ANALYSIS

### 6.1. Corpus analysis and design of activities for EFL teachers

In this chapter, several fictional works related to Judaism will be analysed and a didactic exploitation will be proposed to work with pre-service teachers in class.

#### 6.1.1. Literature

##### 1. *The Wandering Jews*(1976)

##### 1. Author (Roth, 1976: 141-143):

Joseph Roth was born Moses Joseph Roth to Jewish parents on September, 2, 1984, in Brody in Galicia, in the extreme east of the then Hapsburg Empire; he died on May 27, 1939, in Paris. He never saw his father – who disappeared before he was born and later died insane – but grew up with his mother and her relatives. After completing school in Brody, he enrolled at the University of Lemberg (variously Lvov or Lviv),

before transferring to the University of Vienna in 1914. He served for a year or two with the Austro-Hungarian Army on the Eastern Front – though possibly only as an army journalist or censor. Later he was to write: “My strongest experience was the War and the destruction of my fatherland, the only one I ever had, the Dual Monarchy of Austria-Hungary.”

In 1918 he returned to Vienna, where he began writing for left-wing papers, occasionally as “Red Roth,” “*der rote Roth*.” In 1920 he moved to Berlin, and in 1923 he began his distinguished association with the *Frankfurter Zeitung*. In the following years, he travelled throughout Europe, filing copy for the *Frankfurter* from the south of France, the USSR, Albania, Germany, Poland and Italy. He was one of the most distinguished and best-paid journalists of the period – being paid at the dream rate of one Deutschmark per line. Some of his pieces were collected under the title of one of them, *The Panopticum on Sunday* (1928), while some of his reportage from the Soviet Union went into *The Wandering Jews*. His gifts of style and perception could, on occasion, overwhelm his subjects, but he was a journalist of singular compassion. He observed and warned of the rising Nazi scene in Germany (Hitler actually appears by name in Roth’s first novel, in 1923), and his 1926 visit to the USSR disabused him of most – but not quite all – of his sympathy for Communism.

When the Nazis took power in Germany in 1933, Roth immediately severed all his ties with the country. He lived in Paris – where he had been based for some years – but also in Amsterdam, Ostend and the south of France, and wrote for émigré publications. His royalist politics were mainly a mask for his pessimism; his last article was called “Goethe’s Oak at Buchenwald.” His final years were difficult; he moved from hotel to hotel, drinking heavily, worried about money and the future. What precipitated his final collapse was hearing the news that the playwright Ernst Toller had hanged himself in New York. An invitation from the American PEN club (the organization that had brought Thomas Mann and many others to the States) was found among Roth’s papers. It is tantalizing but ultimately impossible to imagine him taking a ship to the New World, and continuing to live and to write: His world was the old one, and he’d used it all up.

Roth’s fiction came into being alongside his journalism, and in the same way: at café tables, at odd hours and all hours, peripatetically, chaotically, charmedly. His first novel, *The Spider’s Web*, was published in installments in 1923. There followed *Hotel*



*Savoy and Rebellion* (both 1924), hard-hitting books about contemporary society and politics; then *Flight Without End*, *Zipper and His Father*, and *Right and Left* (all *Heimkehrerromane* – novels about soldiers returning home after the war). *Job* (1930) was his first book to draw considerably on his Jewish past in the East. *The Radetzky March* (1932) has the biggest scope of all his books and is commonly reckoned his masterpiece. There follow the books he wrote in exile, books with a stronger fabulist streak in them, full of melancholy beauty: *Tarabas*, *The Hundred Days*, *Confession of a Murderer*, *Weights and Measures*, *The Emperor's Tomb*, and *The Tale of the 1002<sup>nd</sup> Night*.

## 2. Plot:

*The Wandering Jews* is a book of sorrow, a book which tells the story of thousands and thousands of Jews who had to emigrate from their safe home to the unsafe and unknown lands of the West, conforming the process of diaspora. The reasons were various; the fears too many. Some emigrate to avoid war, others because of poverty. They embarked looking for a new destiny which could provide them with a psychological and economical security they did not have.

The work is an essay that goes through several cities where the Jews wandered and narrates the difficulties they had to face both to get there and once there. At the beginning, the author describes how Jews do not know anything about the West and its injustices to foreigners and especially to Jews. Little by little, he introduces the reader to how difficult and unbearable it can be to live and to get to certain places such as Germany, France, Austria or America being a Jew.

In cases where they managed to enter these places, Jews suffered all kind of discrimination and oppression which is described by the author in detail. Surprisingly enough, this discrimination came not only on the part of local people and administrations but it was also perpetrated by coreligionists and people from their same origin.

Apart from discrimination, poverty is a pivotal point in the story. Jewish ghettos are full of it. In the same manner, war also plays its part and is the cause of the many atrocities that Jews did to themselves in order to avoid being recruited.

All in all, it is a book of poor people who spent their days wandering around the world in order to find a place where they could be accepted and not mistreated. Unfortunately, Jewish expectations were far from being accomplished.

### 3. Linguistic analysis:

In terms of syntactic difficulty, the book does not present any difficulty for students with the expected level of pre-service teachers. The sentences are well structured and they do not contain difficult patterns. What mostly predominates is the use of the passive voice: “it was founded by an Austrian journalist” (page 15), “the world isn’t made up of nations” (page 19); and relative sentences: “people come to him with a dear friend who has fallen ill” (33), “they gave the lie to all the bad jokes about Jewish army doctors, in which Jews are said to be afraid of horses” (page 44).

As it is a very descriptive essay, most of the verb patterns are present simple or past simple: “they died, suffered, caught typhoid” (page 21); “the little town lies in the middle of a great plain” (page 25); “they are traders” (page 25); “the only consciously proletarian Jew is the Jewish worker” (Page 51). There are conditionals, but they are usually the zero or first type conditionals: “If an Eastern Jew has money and a lot of luck, he may be able, under certain circumstances, to purchase a “concession” and open a shop (page 65).

Regarding vocabulary, things may get more complex. Contrary to what happens with syntactic difficulty, vocabulary in this essay becomes harder to understand. There are many words (nouns, verbs, adjectives, etc.), that can be new for a person who is not bilingual. Just to cite some examples, we can find the words “jagged” (page 5), “dabbled” (page 17), “betide” (page 33), “funnel” (page 55), “jowl” (page 81), “stifled” (page 113).

In any case, one can easily read the book using a dictionary to look up unknown words. Syntactical problems would make the reading more difficult, but vocabulary is easy to deal with by means of dictionaries.

Moving to cohesion and discourse, the text, as with syntax, does not present much difficulty. Sentences are perfectly linked. Although the presence of linking words (*that is why, for that reason, then, therefore, in addition...*) is not predominant, the text is easily followed. Moreover, the author divides the book into different chapters whose

titles are clear and simple enough to understand what is going to appear in each of them and the discourse he follows is very plain. The fact of being an essay, that is, a nonfiction work, helps the author not to digress and to confine to the description of real facts.

To sum up, it is an easy book to read for our pre-service teachers in terms of both content and form.

#### 4. Conceptual analysis:

This section will cover the different topics which are discussed by Roth in the text. The first one to be analysed is the longing for the West. That is, Jews from the East of Europe were very excited about going to the West looking for a progress which, according to the author does not exist. For Roth, the West is full of social injustice and prejudices. On the other hand, he also warns about the fact that the Eastern Jews are not aware of their own greatness: quality of the people, in whom simplicity can produce holy men and murderers, melodies of melancholy, grandeur, and obsessive passion. He fails to see the goodness of the Slavic people, whose coarseness remains more decent than the house-finean, his secretive perversions, his cringing before the law, with his well-bred hat in his apprehensive hand (Roth, 1976: 6).

Poverty and misery are two recurrent topics throughout the book. On page 6, for example, Roth talks about dirty streets and collapsing houses, whereas on page 25, he mentions that the streets in Jewish towns (*Shtetl*) are so poorly made that they get submerged quickly underwater whenever it rains. One of the Jewish districts in Vienna is described in the following manner:

The Kleine Schiffgasse smells of onions and kerosene, herrings and soap, dishwater and rubbish, petroleum and cooking, mold and delicatessen. Dirty children play in the Kleine Schiffgasse. Carpets are beaten and featherbeds aired in its open windows. Goosedown drifts in the air (p. 64).

I suspect that the Jewish proletariat is worse off than any other. I had my most depressing experience during a tour of the Jewish quarter of Odessa, known as the Moldovanka. The evening there is a curse, the rising moon a mockery. A thick fog presses down like a condemnation. Beggars are not merely the public face of the town, they are beggars three times over, because they are the residents. Every house comprises five, six, or seven tiny stores. Every store doubles as an

apartment. Behind each window, which also serves as a door, is the workshop; behind that is the bed. Over the bed are the children, suspended in bassinets, which misery rocks to and fro. Large, burly men come home: They are Jewish dockworkers from the port. They look strange, surrounded by their small, weak, pale, and hysterical fellow countrymen – a wild, barbarian race in the middle of old Semites. All the workers labor until late at night. The windows leak a drab yellow light. A strange light that doesn't spread brightness but a kind of gloom with a pale kernel. Unrelated to any sacred flame. The soul of darkness... (p. 109-110).

Another important concept is God. In many cases, he is presented as a vengeful God who “is more a vengeful God than a loving God, who condemns pleasure as much as sin” (p. 7). A Torah scribe also talks in the book about the fear of God which is “more dependable than so-called modern humanism” (p. 91).

The relationship between Jews and God has been previously mentioned when studying other authors and it will be analysed here in more detail. This has also been a tempestuous relation with moments of love and complaints. Roth, referring to Jews talks about it in that manner:

In their prayer they inveigh against him, they cry to high heaven, they complain at his severity, they go to God to accuse God, and then go on to admit that they have sinned, that their punishments were just, and that they will be better in the future. There is no other people that lives on such a footing with their god. They are an old people and they have known him a long time! They have experienced his great goodness and his cold justice. They have sinned often and repented bitterly, and they know that while they may be punished they will never be abandoned (p. 27-28).

The author is absolutely convinced of God's power because he states that, in spite of feeling persecuted for being a Jew, a man cannot compare himself with other men who are not persecuted. He must look to God for relief (p. 29).

Another revealing statement about God is the following:

He [the Jew] knows that nothing can happen to him except by God's will, and that nothing will shield him from harm as sublimely as God's will. [...] Nothing truly good can come to him from people. In fact it is almost a sin to try to secure something from them. This Jew is not a “nationalist” in the Western sense. He is God's Jew (p. 30).

He even ridicules other people when talking about God:

What is the rich nobleman, the police officer, the general, the governor, compared to a single word of God, one of those words that a Jew always has in his heart? Even as he greets the nobleman, he laughs at him. What does the nobleman know of the inner meaning of life? (p. 30).

The holy books of rabbis have plenty of descriptions about God's greatness which are "never sufficiently to be learned" (p. 33).

Credibility in religion is such that, in the afterword of his book, Roth talks about the Spanish Civil War and relates it with a curse which was spelt by rabbis on Spain after the expulsion in 1492 (p. 117-118).

As it could not be otherwise, diaspora is a chief topic when talking about Jews. As the author explains (page 8), some Jews wanted to leave the country because of the sheer fear of a war or of progroms:

And so they leave, on foot, by train, on board ship, for Western countries where a different, somewhat reformed though no less dismal, ghetto offers its own brand of darkness to the newcomers who have barely managed to escape the clutches of the concentration camp (p. 8).

There are some Jews, however, who decide to stay in their country and fight for their rights, although, according to the author, they are a minority. In that sense, one of the main reasons to emigrate is the giving up of this struggle due to an exasperating lack of hope. Another important reason seems to be the looking for a work or any means of support. In Roth's opinion, some Jews are wanderers by instinct. That is, they do not know why they emigrate. They just desire to escape the constraints of home in order to earn a life for themselves (p. 10-11).

There is a very moving statement by the author in terms of diaspora which can summarize what this movement means to Jews:

Many return. Many more remain by the wayside. Eastern Jews have no home anywhere, but their graves may be found in every cemetery. Many go rich. Many achieve fame. Many make outstanding contributions to foreign cultures. Many lose both themselves and the world. Many remain in the ghetto, and it is only their children who will leave it. Most give the West at least as much as it takes from

them. Some give it more than it gives them. The right to live in the West belongs to anyone who sacrifices himself by going to look for it.

Anyone deserves the West who arrives with fresh energy to break up the deadly, antiseptic boredom of its civilization, prepared to undergo the quarantine that we prescribe for immigrants. We do not realize that our whole life has become a quarantine, and that all our countries have become barracks and concentration camps, admittedly with all the modern conveniences (p. 11).

Some of the main causes of the increasing number of Jewish immigrants to the West were, according to Roth (p. 13), the war, the revolution in Russia and the collapse of the Austro-Hungarian monarchy.

Even Jewish music talks about diaspora as is shown when Roth illustrates a verse of a song which says “come, come, Jerusalemer, come home to your beloved homeland” (p. 79).

Not only music talks about diaspora. Roth describes a play which he watches, where the situation of a family who emigrates and then forgets about their origins, home and friends is depicted (p. 85).

Diaspora is difficult in many aspects, but also in that of language:

The little Eastern Jew has a somewhat exaggerated fear of a *completely* foreign language. German is almost a mother tongue to him: He would far rather go to Germany than France. The Eastern Jew has a wonderful ear for foreign languages, but his pronunciation is never perfect. It is always possible to pick him out. It’s a sound instinct on his part that warns him against the Romance languages (p. 80).

The other side of language which may also occur was that, once in the new country, the children who were born there, only learnt how to speak the language of the country, forgetting Yiddish (p. 83).

In spite of being in an unfavourable situation when they emigrate, Jews do not seem to worry about language barriers, because they think that they do not need to talk or understand the language of the country. They defend that in America, for example, there are lots of Jews who have lived there for years without even understanding English (p. 97).

Diaspora can also be provoked by poverty:

Every year a few Jews from the East arrive in the great port city of Marseilles. They've come to board a ship. Or they've just disembarked. They were on their way somewhere else and run out of money. They were forced ashore. They drag all their luggage to the post office, while they dictate a telegram and wait for a reply. But telegrams don't always get answered promptly, least of all those that ask for money. Entire families sleep in the open (p. 88).

One of the consequences of diaspora is the lack of a land which Jews can belong to:

They have no fatherland, the Jews, but every country in which they live and pay their taxes looks to them for patriotic commitment and heroism and reproaches them for dying without enthusiasm. [...] But for as long as Jews continue to live in the countries of others, they are required to live and, unfortunately, also to die for these countries (p. 20).

Diaspora and homesickness are very well represented when describing a district of Jewish immigrants in Vienna: "The scents of home still waft through its lofty halls, and it remains the gateway for their possible return" (p. 55).

Another very moving scene of homesickness is that of a play witnessed by Roth which he describes as follows:

When the Russian songs and dances were put on, the actors and the audience wept. If it had been just the actors, it would have been kitschy. But when the audience cried too, it was genuinely sad. Jews are easily moved – I knew that. But I didn't know they could be moved by homesickness (p. 85).

Apart from Vienna, Berlin has also been a city for Jewish immigrants who went there from the occupied lands (p. 69). The United States, however, was difficult for Jews to enter on the basis that "the quotas were usually exceeded long ago" (p. 88). Even though it is difficult to get into America, Jews are so exhausted that America means freedom for them (p. 93).

The Spanish diaspora was a dark chapter for Jews. The author talks about Spain as the original homeland of Palestine with a remarkable sentiment of homesickness.

There is a scene within the book where diaspora is represented by opposing land and water. According to the author, Jews are very much used to being on land. They

feel safe there. However, in the ocean they do not feel at ease because if something occurred on a ship, something like a pogrom for instance, how would they escape? This also represents the constant fear of Jews of being persecuted. In that sense, the ocean represents one more aspect of the fear of diaspora. Another reason for Jews not to like the ocean is that they cannot recognise where cardinal points are. This constitutes a serious problem for them, because they cannot know where the Misrach and, therefore, where God lives (p. 98).

In addition, the old legend of the coming of the Messiah says that if a Jew is buried on foreign soil they will have to roll underground to reach Palestine. What is more, Jews are afraid of not awakening if they are not buried in land and of being cut into pieces by sea monsters because a Jew's body must be returned to dust whole (p. 99).

These statements are the reasons why Jews are so afraid of the ocean.

We can say that diaspora is a mix of hope, suffering and hope again. As the author explains regarding immigration to America, for example, after waiting and suffering humiliations, the borders shut down again, and they have to wait until next year when they will probably suffer the same situations. If he finally manages to enter America, he feels excited again until there is any kind of new problem with papers and he goes into quarantine (prison) for a time. Hope begins again (p. 102-103).

Diaspora, apart from a physical movement, is also a very strong emotional effort made by Jews. Emotional diaspora is described by Roth in this touching statement:

They [Jews] wander away from friends, from familiar greetings, from kind words. They shut their eyes to deny what has just happened, which is to wander into a self-willed illusion of night. They wander away from the shock they have just experienced, into fear, which is the older sister of shock, and try to feel comfortable and at ease with fear. They wander into deception, and the worst kind of deception at that – self-deception. And they also wander from one branch of officialdom to the next, from the local police station to the central police headquarters, from the tax inspectorate to the National Socialist Party offices, from the concentration camp back to the police, and from there to the law court, from the law court to prison, from prison to the house of correction. The child of German Jews embarks on its extraordinary wanderings at a tender age, going from natural trustfulness to suspicion, fear, hatred and alienation. It sidles into the classroom,



past the benches from the front to the back, and even if it has a place, it still has the sensation of wandering. The Jew wanders from one Nuremberg Law to the next, from one newspaper stand to the next, as though in the hope of finding the truth on sale there one day. He wanders toward the dangerous bromide that says: "All things come to an end!" without thinking that he himself is liable to come to an end sooner rather than later. He wanders – staggers rather – into the fatuous hope: "It won't be as bad as all that!" – and that hope is nothing but moral corruption. They stay, and at the same time, they wander: It's a kind of contortionism of which only the most desperate prisoners are capable. It is the prison of the Jews (p. 128-130).

Regarding discrimination without any justification, Jews always seem to be an easy target: "There is a historical feeling, based on plentiful experience, that the Jews will be the first victims in the event of a bloodbath" (p. 12).

In Germany for example, Jews were not allowed to be in public places, only those which were strictly destined to them. This was part of the program of National Socialism which made Jews think of themselves as an inferior race. The sad point is that many Jews began to think that they were actually an inferior group:

The names of their [Jews'] brothers who fell for Germany are erased from monuments and memorials – in a two-pronged attack on the dead and the living – they are legally deprived of bread, work, honor, and property, but they button their lips and carry on. No fewer than five hundred thousand people continue to live in this humiliated condition, go out on the peaceful street, take the street car and the train, pay their taxes, and write letters: There is no limit to the amount of abuse a man is prepared to take, once he has lost his pride. German Jews are doubly unhappy: They not only suffer humiliation, they endure it. The ability to endure it is the greater part of their tragedy. [...] Nothing would have damaged the National Socialist regime as much as the prompt and well-organised departure of all Jews and their descendants from Germany (p. 130-133).

War and suffering, on the other hand, are concepts which have also been previously analysed. In this book, the author talks about the fact of many Jews having died in the war fighting for different countries in Europe (p. 21). In addition, and in relation to diaspora, many Jews were forced to emigrate to the West because of the war. They supported a cause they did not believe in and they continued to be treated as social wastes:

The war caused a lot of Jewish refugees to come to Vienna. For as long as their homelands were occupied, they were entitled to “support”. Not that money was sent to them where they were. They had to stand in line for it on the coldest winter days, and into the night. All of them: old people, invalids, women, and children. They took to smuggling. They brought flour, meat, and eggs from Hungary. They were locked up in Hungary for buying up foodstocks. They were locked up in Austria for importing unrationed foodstuffs. They made life easier for the Viennese. They were locked up for it. When the war was over, they were repatriated, sometimes forcibly. A Social Democratic provincial governor had them thrown out. To Christian Socialists, they are Jews. To German nationalists, they are Semitic. To Social Democrats, they are unproductive elements (p. 67).

However, not all Jews emigrate because of the war. Some of them, usually those who did not have the money to emigrate, did real insanities to escape that, not only for physical but also for spiritual reasons:

There was a regular epidemic of self-mutilation among Jews in the decades leading up to the War. Their fear of military life induced them to hack off a finger, sever the tendons in their feet, pour corrosives into their eyes. They became heroic cripples, blind, halt, hunchbacked, they subjected themselves to the most lasting and painful disfigurements. They did not want to serve. They did not want to go to war and lose their lives. Their brains were always alert and calculating. Their brains worked out that it is better to live as a cripple than to leave a healthy corpse. Their faith supported their logic. Not only was it stupid to die on behalf of some Kaiser or czar or other, it was also a sin to live far from the Torah and in opposition to its teachings. It was a sin to eat pig meat. To bear arms on the Sabbath. To drill. To raise a hand, never mind a sword, against a stranger who has done them no harm. The Eastern Jews were the most heroic of pacifists. They were martyrs for pacifism. They chose crippledom. No one has yet celebrated the heroism of these Jews. [...] The young Jews tormented themselves to become weak, to cultivate some cardiac irregularity. They didn't sleep, they smoked, they walked, they ran, they were licentious in the service of piety (p. 94-95).

Those who had money tried to bribe the army surgeons or went to America.

It was usual at those times to have a justified fear of officials. However, for Jews this fear was even more felt because of their condition as unwanted members of

thepopulation (emphasis added). This is clearly illustrated when the author describes a scene where he is confused with one of these officials:

I had on a short fur coat and high riding boots. I no doubt looked like one of the feared local official, a signal from whom was enough to get someone thrown into prison. Therefore people let me pass. They moved aside for me and were surprised that I thanked them (p. 36).

A very prominent topic within the book is that of disillusionment and loss of hope. According to Roth, “there is a vast crowd of sufferers, oppressed and despised, comforted neither by faith nor by class consciousness nor by revolutionary enthusiasm” (p. 52).

In terms of the place where Jews lived once they emigrated, a Jewish Ghetto is described as a poor place where tiny apartments take in families of six. Hostels, for instance, have fifty or sixty beds on the floor. The poorest Jews do not even have a roof. They live in the vicinity of the station. In addition, they do not have hygiene and cleanliness (p. 56).

Fear of deportation is a constant inthe Jews’ lives and Roth perfectly knows how to summarize it:

Basically, it is still the flight out of Egypt, which has been in progress now for thousands of years. The people always have to be on the alert, be packed and ready, have a piece of bread and an onion in one pocket and the *tefillim* in the other. Who can say whether he won’t have to resume his wanderings in another hour? (p. 75).

Jews have always been fighting for nationalism, that is, to be given a territory of their own. However, the Soviet Union proposed some “changes” [emphasis added] in order for Jews to obtain it:

The unnatural social structure of the Jews must be transformed, for this is a people that – of all the peoples in the world – has the most beggars; the most “welfare recipients”, as the Americans say; the most downwardly mobile. They must be molded into a people with familiar and reliable characteristics. And because this new nationality is to live in a socialist state, its “unproductive” and lower-middle-class elements must be converted into workers and peasants. And finally they will be rewarded by their very own piece of territory somewhere (p. 109).

## 5. Cultural Analysis:

### 5.1. Values transmitted:

Here it is important to mention the feeling of doubt experienced by Jews who have to decide on keeping the observation of Judaism or rejecting it for integrity reasons. Many Jews have had to reject their own religion when having to emigrate and adopt their host-nation's culture and language in order to enjoy social equality, although, even in that manner, things are not easy for them. Even the fact of having a relative with a certain physical appearance, that is, Jewish features, was a reason to put an end to a promising social career or do people social damage.

However, some Jews seemed to be willing to proclaim their Jewishness and fight for their rights, immersed in the desire of creating a Jewish nation (p. 9).

When getting to the West, a very sad part of Jews' immigration is their increasing loss of identity. They have to adapt to their new countries in order to go unnoticed:

They gave themselves up. They lost themselves. They shed their aura of sad beauty. Instead a dust-gray layer of suffering without meaning and anxiety without tragedy settled on their stooped backs. Contempt clung to them – when previously only stones had been able to reach them. They made compromises. They changed their garb, their beards, their hair, their mode of worship, their Sabbath, their household – they themselves might still observe the traditions, but the traditions loosened themselves a little from them. They became ordinary little middle-class people. The worries of the middle classes became their worries (p. 14).

According to the author, there are even Jews who live and die with enthusiasm for the countries where they emigrate:

There are Eastern Jews who have assimilated to the country of their choice, and have completely adopted the local set of values, including “fatherland”, “duty”, “a hero's death” and “war loans”. They have become Western Jews, Western Europeans (p. 20).

Adapting to another culture seems to bring the rejection of one's own and so is expressed by Roth (p. 21-22):

The [Jews] fell in with Western abuses and bad habits. They assimilated. They no longer pray in synagogues and prayerhouses, but in boring temples where the worship is as mechanical as it is in the better class of Protestant church. They came to be temple Jews, in other words: well-bred, clean-shaven gentlemen in morning coats and top hats, who wrap their prayer book in the editorial page of the Jewish newspaper in the belief that it will attract less attention that way. Organ sounds are heard in the temple, and the cantor and rabbi wear headgear that might have been borrowed from a Christian minister. Any Protestant blundering into a Jewish temple would have to admit that the difference between Jew and Christian is not that great, and he might even give up his antisemitism if it wasn't that he had such keen business competition from the Jews.

Their grandfathers were still engaged in a desperate struggle with Jehovah, bruised their foreheads on the drab walls of the small prayerhouse, called out for their sins to be punished and begged for forgiveness. The grandsons have become Westerners. They need the organ to put them in the mood, their God is a redaction of nature, their prayer a formula. And on top of that they're proud of it! They're lieutenants in the reserve, and their God is a commanding officer, the same God by whose grace the kings sat on their thrones.

And the name for all this is Western civilization. Whoever has it is entitled to despise his cousin who, authentic and uncontaminated, comes from the East. Such an Eastern Jew has within himself more humanity and more divinity than all the preachers can come up with in all the theological colleges of Western Europe. With luck the cousin will have the fortitude not to lapse into assimilation.

The author is convinced that the Jews who abandon their religion are seeking to imitate the happy Christians who are not mocked or persecuted, although, according to Roth, it is not enough to escape antisemitism. For him, any kind of assimilation, even the most superficial is a flight from the sad society of the persecuted, "an attempt to gloss over differences that aren't so easily gotten rid of" (p. 29).

However, the braveness of Jews is also presented in this work:

The apparent cowardice of the Jew who doesn't respond to the stone thrown at him by the child and who seems deaf to the shouted insult is, in fact, the pride of someone who knows that he will one day prevail (p. 29-30).

Again, the sense of "in-betweenness" appears when the author says:

Many Orthodox Jews have allowed themselves to be persuaded. They no longer see in the shaved beard the mark of the defector. Their children and grandchildren go to work in Palestine. Their children become Jewish nationalist politicians. They have accepted how things are and have reconciled themselves to it, but they still have not ceased to believe in the miracle of the Messiah. They have made compromises (p. 31).

A very representative scene of in-betweenness is the following:

Émigré German Jews are like a new tribe: Having forgotten how to be Jews, they are learning it all over again. They are unable to forget that they are German, and they can't lose their Germanness. They are like snails with two shells on their backs. Abroad, even overseas, they appear German. It's difficult for them to deny, if they are to be truthful. Oh – the whole world thinks in such tired, worn, traditional clichés. It never asks the wanderer where he's going, only ever where he's come from. And what matters to the wanderer is his destination, not his point of departure (p. 124).

One fairly well-extended accusation towards Jews is that of attributing them the condition of Bolshevik. According to Roth, this is not so true:

None of the many untrue and unjust accusations that are brought against Eastern Jews by the West are as untrue and unjust as the accusation that they are what the gutter press likes to call Bolshevik. Of all the world's poor, the poor Jew is surely the most conservative. He practically underwrites the perpetuation of the old social order (p. 49).

The also typical stereotype which says that Jews have more money than the rest of humanity is also refuted by the author. He states that Jews have little money, the same as their anti-Semitic enemies and he also says that Jews' coreligionists, Christians, are better-off than them. Moreover, Roth tries to justify Jews who have money by saying that if it is the case it is because they have received it from a heritage or because they are good at saving (p. 50). The author wants to prove that Jews do not have more money than for example Christians and when talking about the districts where both Christians and Jewslive, he says that "the Eastern Jews don't live any better than the Christians inhabitants of this district" (p. 56).

Moreover, Roth defends that if Jews have had success it is because they have worked very hard to get it: “Eastern Jews are no magicians. Anything they may achieve costs them effort, sweat, and hunger” (p. 65).

Jews sometimes are thought to be revolutionaries because they fought for having a nation. However, and as the author explains, they have the necessity to have a nation precisely because of the nationalism of others. That is, the rest of nations considered the Jews an inferior group. Roth is convinced that, having the condition of nation, Jews would have more opportunities to be treated as equals by others (p. 52).

The case of conversion to Judaism is a curious one because, although it is frequent in the East, official Judaism opposes it and, as the author says, “of all the religions in the world the Jewish faith is the one that doesn’t set out to make converts” (p. 53).

Geographical location seems to be strong enough as to divide Jews themselves. Roth explains as, both Western European anti-Semites and German Jews think that Eastern Jews are “more Semitic” and therefore “more dangerous”. In the same manner, many Western Jews feel “more Aryan” than Jews just because they are in that part of Europe (p. 53).

What is more, when immigrant Jews arrive from the East of Europe to a city in the West, they are badly treated even by coreligionists and relatives who live there and have forgotten their past. They have already become “native”. In addition, there are many political parties which have anti-Semitic propaganda in their programs. As the author sadly expresses, “it is terribly hard to be an Eastern Jew; there is no harder lot than that of the Eastern Jew newly arrived in Vienna” (p. 57).

In Hungary, for example, a Hungarian Jew would not accept an Eastern Jew to enter the country (p. 89). In addition, a Western Jew who is trying to be accepted in the West may at times be willing to accuse an Eastern Jew of rousing anti-Semitic feelings among the population. German Jews, for example, contributed to the persecution of Jews from the West (p. 122-123).

Apart from their compatriots, Jews are also mistreated by administration when arriving in a new country. The sentence “the man behind the counter dislikes Jews in general, and Eastern Jews in particular” perfectly summarizes that. Papers never seemed

to be correct for Jews; the police always had some objection to them, contrary to what happened to Christians who were not even asked for documentation to enter a country. Some Jews had the necessity to change their names or give false information to enter the country. Once reached the country, things do not go better for them. If they do not abandon their condition of Jews, the only career alternatives are peddler and installment seller (p. 58-59).

On top of that, the police visit Jewish businesses more frequently than it would be expected in search, perhaps, of some embezzlement to arrest them (p. 73).

Nowadays, we are used to hearing about comments defining a certain group of people with the same features and character for everyone; that is, stereotypes. Roth does admit that there are certain Jews who are not as good as the rest, but he uses the correct approach that it is the same for every nation or group of people: "There are Eastern Jewish swindlers and crooks. Yes, I said it: crooks! But then I have heard there are Western European crooks, too" (p. 66).

However, and this is very curious, there is a description made by the author, who talks about an actor at a cabaret, which is rather stereotypical:

The nose in his face looked somehow surprised to be where it was; it was an impertinent, somewhat inquisitive, but still touching and laughable nose, more Slavic than Jewish, broad and flat, coming to an incongruously sharp point (p. 77).

Going back to the rejection of one's own tradition, Roth complains that young Jews are not willing to build temples but roads in Palestine (p. 74).

Equally, when he describes the audience he met at a cabaret, he says:

They were made up of small merchants and their families, not Orthodox but "enlightened", as those Jews are called in the East who shave (even if only once a week) and wear European clothes. Those Jews observe the religious customs more out of pious habit than religious need; they think of God only when they need him and, given their luck, they need him fairly frequently (p. 76).

Surprisingly enough, Sephardic Jews hated Eastern Jews apparently because the former were very proud of their noble old lineage and they did not want to mix with Eastern Jews (p. 90).



Going back to the issue of Jewish names and rejection of one's origins, Roth complains about the ease of Jews to do that:

Once in America everyone is automatically issued with a new name and new papers. Don't be surprised at the Jews' lack of attachment to their names. They will change their names with alacrity, and the name of their fathers, even though those particular sounds, to the European sensibility, are charged with emotional weight. For Jews their names have no value because they are not their names. Jews, Eastern Jews have no names. They have compulsory aliases. Their true name is the one by which they are summoned to the Torah on the Sabbath and on holy days: their Jewish first name, and the Jewish first name of their father. Their family names, however, from Goldenberg to Heschel, are pseudonyms foisted upon them. Governments have commanded Jews to have names. Does that make the names their own? If a man's name is Nachman, and he changes it to the European Norbert, what else is Norbert but camouflage? Is it anything more than a falsification? Does the chameleon feel any respect for the colors he continually keeps changing? In America, the Jews changes Grünbaum to Greenboom. The shift in the vowels doesn't upset him.

Jews are normally very proud of their abilities. Intelligence, for instance, is very much praised by the author who states that Jewish minds are more gifted than those of any other group (p. 111).

## 5.2. Jewish culture:

One character of Jewish culture is Moses Montefiore who was born in an Italian Jewish family. He was a British Banker and Sheriff of London, among other professions, who donated large sums of money to promote economic development, education and health amongst the Jewish community. Seemingly, there were pictures of him at many houses in the East (Roth, 1927: 7).

One of the cultural aspects of Jews mentioned in the book is the moment of dying and the religious customs it entails. Contrary to their Christian fellows, Jews are allowed to die without a rabbi (p. 21).

Another interesting topic in terms of culture is the fact that Jews do not drive or have any kind of business on the Sabbath (p. 26).

Roth explains some typical religious habits practised by Jews. According to the author, they go to pray three times a day. At prayerhouses, apart from praying, Jews also learn Jewish lore. In addition, some Jewish scholars also study there from five in the morning until midnight, but on the Sabbath or on holy days they go home to take their meals (p. 27).

The structure of the family in Jewish culture is another of the topics analysed. It is the wife who maintains the family by means of a small trade of maize in summer and naphtha in winter as well as pickled cucumber, beans and baked goods (p. 27).

In terms of religion, Roth (1927: 28), states that, while there are no sects in Judaism, there are various sectlike groupings.

Religion is very important in Judaism and that is why the author transmits a certain fear of its destruction:

Jews have failed to notice that progress is destroying the Jewish religion, that fewer and fewer believers are holding out, and that the numbers of the faithful are dwindling. They fail to make any connection between developments in their wider world and developments in Judaism. They have a lofty and a mistaken way of thinking (p. 31).

In Jewish culture, rabbis are very much appreciated and attributed considerable qualities. According to Roth, they are able to bless as well as curse with great efficacy. In addition they are supposed not to need a great amount of food and drink to survive and they are widely known for distributing the things they do not need among the poor population. Another curious characteristic of rabbis, which is totally different from Christian priests, is that they have the duty of siring children so that the number of Jews in the world is numerous. In addition, any other woman who is not his wife is totally banished from his circle (p. 33).

According to the author, Rabbis are able to help people with any kind of problem (health, important decisions, etc.) better than any other professionals just because they believe in God:

The arrogant science of the surgeon kills the patient, and the empty knowledge of the physicist leads his students into error. One no longer believes the knower. One believes the believer (p. 34).

Roth acknowledges that rabbis' houses are larger, brighter and wider than Jewish houses and that their wives wear exquisite dresses and have servants but he says it is not for their enjoyment, but to represent (p. 35).

Religion is so important that Roth reports that "the average Jew thinks of philosophy and art as mere "entertainment"- unless they have a religious dimension". Religion and God seem to rule everything:

Religion and morals rule out all forms of violence, rule out agitation, incitement, and even the public display of envy. The poor devote Jew is reconciled to his destiny as much as the poor believer of any other religion. God makes one man rich, the other poor. Incitement against the rich would be tantamount to incitement against God (p. 51).

There is a celebration within the Torah which is called the Feast of the Torah where a typical dance is performed. Here is the description of such dance by the author:

It wasn't the dance of a degenerated race. It was more than the energy given by a fanatical faith. It was a kind of health that took the occasion to break out into religion. The Hasidim took each other by the hand, they danced in a ring broke up the ring and clapped their hands, they tossed their heads left and right in time to the music, they picked up their Torah scrolls and swung them around like partners, clasped them to their bosom, and kissed them and shed tears of joy. There was eroticism in their dance. It moved me deeply to see a whole people that didn't separate physical cravings from spiritual joys but united them, consecrating its sensual pleasure to its God, making the book that contained its strictest laws into a beloved. There was fervor and ardor together, dancing as a form of worship, an orgy of prayer (p. 39-40).

Probably, the most striking aspect of Jewish culture is that of expiation. It is actually called Yom Kippur and it consists of a whole day of forgiveness and remorse on behalf of Jews who look for the redemption of their sins. It is totally forbidden to do certain things on this day such as eating, drinking, working, washing yourself or having sex. But, in order to best illustrate the content of this festivity, here is Roth's view on the topic, which will give the reader a much deeper idea of it:

I had seen them [Jews] losing consciousness once before, but that was through prayer. It was during Yom Kippur. In Western Europe that gets translated as the "Day of Atonement", a phrase that reflects the Western Jew's whole willingness to

compromise. But Yom Kippur is a day not of atonement but of expiation, a heavy day whose twenty-four hours contain enough penitence for twenty-four years. It begins at four o'clock the previous afternoon. In an almost entirely Jewish town, this greatest of all Jewish festivals feels just as a great tempest must feel to those in a frail vessel on the high seas. The streets suddenly go dark as candlelight breaks from windows, and the shutters are closed in fearful haste – and so tightly closed that one has the impression they won't be open again until Judgment Day. There is a general taking leave of all worldly things: of business, of joy, of nature, of food, of the street and the family, of friends and acquaintances. People who just two hours ago walked the public streets in their everyday clothes, wearing ordinary expressions, hasten through the lanes quite transformed, making for the prayerhouse, dressed in the heavy black silk and dread white of their funeral suits, in white socks and loose slippers, head down, their prayer-coats bundled under their arms. The great silence that now deafens an otherwise almost orientally noisy town oppresses even the lively children, whose shouting and crying play such a prominent part in the symphony of the streets. All the fathers now bless their children. All the women now weep in front of the silver candelabra. All friends embrace one another. All enemies beg one another for forgiveness. The choir of angels blows a fanfare for Judgment Day. Soon Jehovah will open the great volume in which this year's sins, punishments, and destinies are recorded. Candles burn now for all the dead. Other candles are lit for the living. The dead are only one step away from this world, as the living are from the next. The great praying begins. The great fasting has been in progress for an hour already. Hundreds, thousands, tens of thousands of candles burn behind or beside one another, they incline together, they pool in one great flame. From a thousand windows there breaks a wailing prayer, interspersed by soft, mild, otherworldly melodies copied from those of heaven. In all the prayerhouses, the people stand, crowded together. Some prostrate themselves on the ground, lie there for a long time, then get up, sit on footstools or flagstones, hunker there, and suddenly leap to their feet, sway back and forth from the waist, and round around incessantly in the tiny space like ecstatic sentries of prayer. Entire buildings are filled with white funeral shirts, with the living who are absent, with the dead who are alive. Not a single drop is permitted to moisten the parched lips and refresh the dry throats that cry out in so much pain – not to the world but to the heavens. They will not break their fast today or tomorrow. It is a shocking thing to know that not one Jew in this town is going to eat or drink. (p. 40-42).

There are also other Jewish celebrations which are described in much detail: funerals and weddings. In terms of funerals, Roth describes them as follows:

The body of the devout Jew lies in a plain wooden box, covered with a black cloth. It is not wheeled but carried, by four Jews running at a brisk clip along the shortest possible way – I'm not sure whether this is part of the ceremonial or because a slower walk would double the weight for the bearers. They almost race through the town with the corpse. The preparations have taken a day. A body is not allowed to remain unburied for more than twenty-four hours. The wailing of the mourners can be heard all over town. The women run through the streets, crying out their grief to every stranger. They talk to the deceased, call him by his pet names, beg him for mercy and forgiveness, reproach themselves terribly, and ask in bewilderment what they will do without him. They declare that they want to die – and all while running down the middle of the public street – as indifferent faces peer out from windows and other people go about their business, carts trundle by, and shopkeepers offer their wares. The most shattering scenes take place at the cemetery. Women refuse to leave the graves; they have to be dragged away; they require taming as much as comforting. The melody for the prayer for the dead is of a monumental plainness, the burial ceremony is almost curt in its brevity. Great crowds of beggars scrap for alms. For seven days the mourners sit in the house of the departed, on the floor, on little stools, walking around in stockinged feet, themselves half dead. In the windows a small, dim light burns in front of a piece of white linen, and the neighbors bring the mourners a hard-boiled egg, suitable food for those whose pain is round, with no beginning and no end (p. 43-44).

This description serves to illustrate that there are both similarities and differences between Jewish and Catholic funerals. As can be seen, in addition, Jews live many aspects of their lives with plenty of sentiment. Regarding weddings, their emotion and paraphernalia can be equally felt:

Joy can be just as violent as sorrow. A wonder-rabbi was marrying his fourteen-year-old son to the sixteen-year-old daughter of a colleague, and both rabbis' hasidim came to the celebrations, which lasted for eight days, with six hundred guests. The authorities had given them the use of an old, derelict barracks. The guests were on the road for three days. They came with carts, horses, sacks of straw, pillows, children, jewelry, and large trunks. They settled into rooms in the barracks. There was a great commotion in the little town. A couple of hundred hasidim put on old Russian costumes, buckled on old swords, and rode into town

bareback. There were some good riders among them, and they gave the lie to all the bad jokes about Jewish army doctors, in which Jews are said to be afraid of horses. It went on for eight days – the noise, the crowds, the singing and dancing and drinking (p. 44-45).

### 5.3. Inter/multicultural:

Christianity, as we know, has been one of the main enemies for Judaism during centuries and so is presented in this work. On page 6, they are presented as a threat to Jews: “Their Christian neighbor threatens them” (Roth, 1927: 6).

In addition, in West Europe Jews are seen as “the unproductive mass of Eastern immigrants” (p. 12) and defined as “unbidden guests” (p. 14). There are even laws which protect native workers from the competition of Jews and that is why a Jew will not be hired in any factory. What is more, even if these laws did not exist, the inclusion of a Jew in a factory would be impossible because of the prejudices of employers (p. 13).

The current conflict between Jews and Arabs is not new. It is well expressed in the book when the author says that Jews are in many cases excluded from work because they have to take up arms and to be soldiers in order to protect the land from Arabs. He also mentions the fact that Arabs should be grateful to Jews because of their contributions to society (p. 18).

The notion of “in-betweenness” which has been analysed in previous sections is also shown here. Jews cannot avoid feeling that they are between two cultures:

Even if the Jews reject Europe’s bad habits and customs, they aren’t quite able to do without them. They are themselves Europeans. The Jewish governor of Palestine is beyond question an Englishman. He’s probably even an Englishman first and a Jew second. The Jews are either victims or helpless tools of European politics. They are exploited or abused. At any rate it will be difficult for them to become a nation with a completely new, un-European physiognomy (p. 19).

On many occasions, hatred does not come only from other cultures towards Jews. It is also the case that, sometimes, Jews hate each other for several reasons:

Nothing gets through to the outside world of the zeal with which individual groups fight one another, the hatred and the bitterness with which the supporters of one

wonder-rabbi assail those sons of their tribe who have conformed to the customs and dress of their Christian surroundings. Most devout Jews are unsparing in their condemnation of the man who shaves his beard – the clean-shaven face serving as the visible sign of breaking with the faith. The clean-shaven Jew no longer sports the badge of his people (p. 29).

Sometimes, it may occur that Jews are seen as exotic beings by Western Europeans. For the author, Jews are in fact different from other Europeans because “they have already come to know the superficial civilization of Europe and they are resolutely unimpressed by such things as film projectors, or binoculars or airplanes” (p. 32). This means that, for Jews, material things are not important and they are most interested in spiritual richness.

Pogroms are also treated in the book. A pogrom is the mass lynching of a certain group without any justification together with the destruction of their goods (houses, shops, religious centres, etc.). The term has been most used to define the violence against Jews.

At one point of the essay, the author talks about the absurd reasons for some of these pogroms. He says that the superiority of the Eastern Jew to the peasants provoked local pogroms in old Russia and anti-Semitic campaigns in Galicia (p. 49).

Returning to the relation with Christians, the author makes a considerable attack on Christians with the affirmation “at a certain stage of drunkenness, even Christians may be kind-hearted” (p. 61).

One of the fears expressed by Roth is that, sometimes, generation after generation, descendents will not be Jews anymore because of the fear of being discriminated: “sometimes it transpires that the peddler’s great-grandchildren will be anti-Semitic Christian Socialists. These things happen” (p. 61).

Anti-Semitism should not have any kind of justification. However, and according to Roth, in Paris it had. He explains how, whereas the population was entertained and they enjoyed themselves, they were kind to everybody. Another reason for this city to house Jewish immigrants is that France needed more inhabitants (p. 82).

A very sad consequence of anti-Semitism and discrimination is that Jews developed a kind of tolerance to it. In Paris at those times, people seemed to be more

tolerant with foreigners than other countries although anti-Semitism did exist. However, Jews became used to it because it was somehow “less intense” (emphasis added): “Eastern Jews accustomed to a far stronger, cruder, more brutal anti-Semitism, are perfectly happy with the French version of it” (p. 83).

There also exists among Jews a fear of being rejected by others. The author was talking to a Jew who expressed that “they [Jews] can’t afford to be on bad terms with anyone” (p. 87).

Once more, Roth puts Jewish qualities before anyone’s abilities. In that sense, when talking about the work of translating, he states: “Christian interpreters might translate. Jewish ones intuit” (p. 88).

In terms of hatred from one culture or ethnic group to another, Jews are sometimes hated but sometimes they are the ones who hate. Spain is among those countries to hate, obviously because of the expulsion in 1492:

Where else is there for Eastern Jews to go? They will not go to Spain. The rabbis placed a solemn curse on Spain when the Jews were forced to leave it. Even nonreligious “enlightened” Jews are wary of going to Spain. The curse, if it happens, expires this year. I heard from some Eastern Jewish students that they wanted to go to Spain. They will do well to leave the universities of Poland, where they imposed quotas; the University of Vienna where they impose quotas and bigotry; and the universities of Germany where they impose the beer stein (p. 89).

The author even talks about Spain as “the perilous country of Spain” (p. 90).

However, Jews are not always the discriminated group. The author puts another race below them when talking about the population in America:

They have people who are more Jewish than the Jews, which is to say the Negroes. Of course Jews are still Jews. But here, significantly, they are first and foremost whites. For the first time a Jew’s race is actually to his advantage (p. 102).

The topic of anti-Semitism in Russia has also been discussed in the previous part of this essay. As it was explained and as Roth confirms, anti-Semitism in Russia was a matter of government. That is, Russian government had special political programs to exclude and oppress Jews. In addition, they were described to people as the worst part



of society, as dangerous creatures who had to be fought against. One of these programs were pogroms (p. 105-106).

However, and fortunately for Jews, there existed in Russia a Jewish railway millionaire, called Poliakov, who was a close friend of the czar and, for that reason, his employees could remain in the big cities. Thousands of Russian Jews became “employees” [emphasis in the original] of Poliakov. It was a dodge to evade persecution. Some Jews were classified as “déclassé” or “unproductive elements” (p. 107).

Soviet Russia, nonetheless, was an example of tolerance towards Jews at the author’s time because there was no anti-Semitism and Jews were free citizens (p. 107).

As it could not be otherwise, this freedom of Jews awakened a sudden rage among Russian inhabitants who did not like seeing Jewish immigrants working in a factory or having an ordinary way of life (p. 113).

In spite of all the suffering, Jews would stay in Germany and have family there in the hope that one day “it will all be different” (p. 135).

Finally, there is a very interesting statement of Roth who somehow foresees what was about to happen to Jews: the Holocaust: “Centuries of civilization are no guarantee that a European people, by some ghastly curse of fate, will not revert to barbarism” (p. 135).

#### 6. Tasks to activate schemata in EFL teachers for *The Wandering Jews*:

##### **Warm up:**

Students are asked to share some of their experiences when travelling abroad. They can do it by means of an exposition in class with several pictures using power point presentations. They will explain how they felt when travelling abroad, how they were treated, etc. (Tseng, 2002).

Afterwards, they can also talk about family stories of immigration (Tseng, 2002).

##### **Main activity:**

Students are presented with some excerpts from the book which they have to make a reflection on by means of a journal. The topics to reflect on are the feeling of leaving everything behind in order to find a better place to live, the discrimination that all immigrants suffer nowadays (focusing especially on Spain), and the abandonment of traditions as the price for being treated a little better. The following are the selected excerpts:

They [Jews] wander away from friends, from familiar greetings, from kind words. They shut their eyes to deny what has just happened, which is to wander into a self-willed illusion of night. They wander away from the shock they have just experienced, into fear, which is the older sister of shock, and try to feel comfortable and at ease with fear. They wander into deception, and the worst kind of deception at that – self-deception. And they also wander from one branch of officialdom to the next, from the local police station to the central police headquarters, from the tax inspectorate to the National Socialist Party offices, from the concentration camp back to the police, and from there to the law court, from the law court to prison, from prison to the house of correction. The child of German Jews embarks on its extraordinary wanderings at a tender age, going from natural trustfulness to suspicion, fear, hatred and alienation. It sidles into the classroom, past the benches from the front to the back, and even if it has a place, it still has the sensation of wandering. The Jew wanders from one Nuremberg Law to the next, from one newspaper stand to the next, as though in the hope of finding the truth on sale there one day. He wanders toward the dangerous bromide that says: “All things come to an end!” without thinking that he himself is liable to come to an end sooner rather than later. He wanders – staggers rather – into the fatuous hope: “It won’t be as bad as all that!” – and that hope is nothing but moral corruption. They stay, and at the same time, they wander: It’s a kind of contortionism of which only the most desperate prisoners are capable. It is the prison of the Jews (Roth, 1927: 128-130).

The names of their [Jews’] brothers who fell for Germany are erased from monuments and memorials – in a two-pronged attack on the dead and the living – they are legally deprived of bread, work, honor, and property, but they button their lips and carry on. No fewer than five hundred thousand people continue to live in this humiliated condition, go out on the peaceful street, take the street car and the train, pay their taxes, and write letters: There is no limit to the amount of abuse a man is prepared to take, once he has lost his pride. German Jews are doubly unhappy: They not only suffer humiliation, they endure it. The ability to endure it

is the greater part of their tragedy. [...] Nothing would have damaged the National Socialist regime as much as the prompt and well-organised departure of all Jews and their descendants from Germany (p. 130-133).

They gave themselves up. They lost themselves. They shed their aura of sad beauty. Instead a dust-gray layer of suffering without meaning and anxiety without tragedy settled on their stooped backs. Contempt clung to them – when previously only stones had been able to reach them. They made compromises. They changed their garb, their beards, their hair, their mode of worship, their Sabbath, their household – they themselves might still observe the traditions, but the traditions loosened themselves a little from them. They became ordinary little middle-class people. The worries of the middle classes became their worries (p. 14).

Once they have reflected and written individually on these topics, they share their reflections in class, engaging in a debate with the rest of the class. Students can also make a dramatic representation in groups about any cultural discrimination and the rest of the class has to guess what it is. In that manner, students will be able to discover that there is discrimination also in their country.

After, students will be asked to do research on the topic of the work. That is, they will be divided into groups and they will look for other literary works that deal with the same topic as the book. They will select extracts from these works and prepare some activities to work on cultural aspects. They will be asked to do similar activities to those previously presented where they and their partners will have to reflect on the topics contained in the extracts. The aim is to develop their abilities as “culture researchers” in the sense of dealing with cultural materials in class in an appropriate manner. They will present their conclusions in class (Tseng, 2002).

This is an important task because as Lee (2007: 322) claims:

For pre-service teachers, however, there is no reason why learning to reflect should wait until the practicum. As pre-service teachers start their teaching practice in school, they often find it difficult to bridge the gap between imagined views of teaching and the realities of teaching.

Thus, it is important that teacher educators help student teachers develop reflective thinking as soon as the teacher learning process starts, so that they can experience success in the classroom when they practise teaching in the classroom both as teacher learners and later as practitioners. By investigating the use of dialogue

journals and response journals with pre-service teachers from the beginning of the teacher preparation process (and before the practicum starts), the present study is designed to add important information to an area in second language teacher education which is under-researched.

### **Post activity:**

After presenting the previously developed didactic proposal in class, a final interview about the workshop can be conducted (Ali NihatEken, 2003: 57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?

### *2. We Were in Auschwitz (1946)*

#### 1. Authors:

Three are the authors of this work: Janusz Nel Siedlecki, Krystyn Olszewski and Tadeusz Borowski. Not much is known about Siedlecki and Olszewski, apart from their camp number: 6643 for Siedlecki and 75817 for Olszewski.

Tadeusz Borowski, however, was more prolific. He was born on 12 November 1922 in the Ukrainian town of Zhytomyr as the son of ethnic Poles. Both parents separately survived several gulags. In 1932, the family was repatriated to Poland in exchange for communist prisoners. After the outbreak of war in 1939, the 17-year-old high-school student studied Polish and English literature in conspiratorial university courses and worked as a night watchman for a builders' merchant. During this period, he wrote many poems and prose pieces for the underground press.

Borowski was arrested on 24 February 1943 and spent two months in the notorious Pawiak prison. From his barred window, he was able to observe the uprising of the Jews in the Warsaw ghetto. His fiancée Maria Rundo, the love of his life, was also arrested, just before him. The two of them were taken to Auschwitz at the end of April 1943, separately of course. His tattooed camp number was 119 198 and he survived

pneumonia thanks to the help of fellow Poles. They were both fortunate in that a short time before their arrival, gassings of non-Jews (except for gypsies) had ceased.

On 12 August 1944, Borowski was transferred to the Dautmergen-Natzweiler concentration camp near Stuttgart, and then in early January 1945 to Dachau-Allach, where he was liberated by the U.S. Army on 1 May. The liberated Poles, among them concentration camp inmates, were then taken to a former SS barracks in Munich-Freimann that was transformed into a "displaced persons camp." In December 1945 he learned that his fiancée Maria Rundo had survived Auschwitz and had reached Sweden with a hospital convoy during the final days of the war. After much deliberation, Borowski decided to return home, arriving in Warsaw on 31 May 1946. On 12 November, Maria, too, returned to Poland and they were married on 18 December.

The publication of his concentration camp texts came as a shock in Poland. Catholic publishing circles accused him of nihilism, decadence and amorality. For the other side, the communists, the world was divided into heroes and traitors, communists and fascists, martyrs for the just cause and criminal enemies of the people and the state. Initially, none of these templates fitted Borowski, but he swiftly decided in favour of communism. He became part of the state and literary nomenclature and published many texts and articles. On 20 February 1948, he became a member of the party and was awarded several prizes. At the end of June 1949, Borowski was sent to Berlin where he worked until March 1950 as cultural adviser to the Polish Information Office.

It was a high point in the Cold War. In West Berlin, Borowski bought the newly published book "The God That Failed", in which six intellectuals, including Arthur Koestler and Ignazio Silone, explain their break with communism. Nonetheless, he later penned polemic articles against supposed enemies of communist Poland and even accepted a commission to write a biography of Feliks Dzierzynski, the blood-thirsty ethnic Polish founder of the Soviet secret service, the Cheka.

With his fanaticism for the truth, this conflict broke Borowski's spirit, probably destroying his will to live. He told one friend it was better to leave the battlefield than to make compromises with oneself. He lost his faith in the reformability of the inhuman Stalinist system, which had victimized his parents 25 years before. His indifference towards Poland's national traditions, the romantic cult of heroism and sacrifice for the fatherland, disappointed many of his friends. On 26 June 1951, his daughter

Malgorzata was born; on 1 July he attempted suicide in his kitchen using gas. He died two days later, barely 29 years old. For Polish literature, decimated by war and persecution, he was the great hope.

On 6 July 1951, the openly anti-militarist Borowski was buried, of all places, in the military section of Powazki National Cemetery in Warsaw to the strains of "The Internationale", and was posthumously awarded the highest honours. An obituary notice in "NowaKultura" was signed by 86 writers. Soon after, a special issue of this weekly newspaper appeared with contributions from the elite of Polish literature. Since then, countless texts, poem and articles by and about Borowski have been published, as well as many books in various languages and editions. ([www.signandsight.com/features/1206.html](http://www.signandsight.com/features/1206.html)).

## 2. Plot:

Many are the books which talk about the Holocaust, but almost all of them do so in a fictional manner. This work is born out of the experience of three Holocaust survivors, three minds with their three hearts which suffered from one of the most horrid episodes in humankind's history.

They tell their stories from a first person perspective which gives the Holocaust a magnitude never seen before. They narrate aspects such as the awful treatment received by prisoners on the part of the SS men, the process of transferring people to the camp as well as to the gas chambers and even the ways used to kill people which were seen by them from a very close distance.

Apart from murders, there were other causes of death inside the camp such as infections from a massive lack of hygiene, especially in hospital, and a predominant lack of food. Deaths for these kind of reasons were not so directly related to the savagery of the SS men, but equally attributable to them.

All the episodes represent a painful reality which makes the readers feel that they are inside Auschwitz at that time. As a non-fiction book, it is not aimed to entertain the public. Its authors' objective was undoubtedly to share their experiences with the rest of the world and to prevent the oblivion of the massacre they and millions more had to live. Its one hundred and eighty pages describe the story, not of three people, but of

millions of people who were violently forced to leave their lives in order to become the puppets of a state that took advantage of them, and then exterminated them.

The audience may like or dislike the book, may want to think about it or not once read. However, and this is for sure, nobody will be left indifferent by it, even those who do not know much about the Holocaust.

### 3. Linguistic analysis:

Considering now the linguistic analysis, syntactic difficulty is not a handicap in this work. Sentences are clearly organised and the grammatical structures used should not be a problem since students at a university level are supposed to appropriately use and understand them. These structures are, for example, the passive voice (“Receiving packages was allowed”, page 9; “I was admitted on a Saturday”, page 38; “Bundles are snatched from their hands”, page 89; “The women are kept behind barred and boarded-up windows”, page 124).

The usual tenses are present simple and past simple or continuous, which do not present a great difficulty: “The shadows of the chestnuts trees are green and soft” (page 58); “She unwrapped it” (page 59); “We are so miserable, so cold, so hungry” (page 154); “The working day was starting [...] Long rows of people in stripes were leaving through the gates of the camp under the careful gaze of the guards and moving at a slow pace beyond the fences” (page 163). Sometimes, as they are constantly wondering about their future, the use of the future simple is common to express it: “They’ll take him to the oven that much sooner” (page 85); “Soon people will start drowning in mud” (page 148);

These examples depict the grammatical difficulty which can be found in the book. However, in terms of vocabulary, and as was the case with “The Wandering Jews”, the challenge may be greater. There are certain words such as “beet” (page 20), “reeds” (page 68), “rave” (page 85), “bedraggled” (page 108) or “wafer” (page 111) which can become a problem for students reading the book. Nevertheless, their meanings can easily be found in a suitable dictionary.

Continuing with vocabulary however, there is an additional challenge. The book has too many words, and expressions, of German origin which have not been translated. Although there is a vast list at the end of the book with some “Auschwitz Terms” (page 188), it does not include all the ones that appear throughout the work. Some examples are “Frauenkonzentrationslager” (page 6); “Blockführerstube” (page 7); “Lagerarzt” (page 46); “Achtung” (page 47); “Bewegung” (page 58); “Was, falschgesungen” (page 70); “Rottenführer” (page 71); “Unterscharführer” (page 110); “Oflags” (page 124); “Stalags” (page 124); “Ordnung” (page 144) or “Bauabschnitt” (page 172) to mention only some of them.

Another possible problem is cohesion and discourse. Although the book is easily understood within every chapter, there may be some difficulty when it comes to changing from one chapter to another. That is, there is a lack of cohesion between one chapter and the next. The fact is that, as the book was written by three authors, it is not clear or indicated which chapter belongs to each author. That is why, at certain points, the story jumps around and can be difficult to follow.

In any case, the book can be easily worked with in class evading the order of chapters and focusing on certain parts of it which are very representative of the topic treated as will be shown in the following conceptual analysis.

#### 4. Conceptual analysis:

Unfortunately, the topic which will occupy most space in this analysis is death. Auschwitz represents the essence of death in its most savage form. From the very preface, Auschwitz is described as the place where the living were gassed and the dead burned. This death is described as pitiless and not on behalf of the nation or honor but death of worn-out flesh, boils, typhus and swollen legs (Siedlecki et al., 1946: 3).

There was not any kind of discrimination when sending people to death. As the authors bitterly remark, “old people, children, pregnant women, the sick, mothers and children were gassed” (p. 14).



In terms of death, there is a very shocking figure given in the book. In June 1943, in twenty-four hours, twenty-three thousand people were gassed and burned afterwards. Gassing was not the only way of killing however:

Children, the elderly and the sick were thrown, alive, into the fire. Human screams from behind the famous little birch forest could be heard without interruption for whole weeks at a time (p. 6).

The people who were taken to the camp were ordinary citizens with ordinary lives. They had been cabdrivers, shopkeepers, lawyers, or people who worked in offices and the city hall. Their lives were like those of any ordinary citizen's life and they were always arrested by force, like proper criminals, with grenades and rifles (p. 169-170).

Moreover, and very shockingly, it was not only the SS men who killed people, but also the prisoners themselves. One of them tells one of the protagonists of the book the new way they have invented to kill people: "You take four little kids with plenty of hair on their heads, then stick the heads together and light the hair. The rest burns by itself" (p. 149).

Apart from being murdered, people in the camp also died of illnesses such as typhus which was quite common and killed thousands of people (p. 6), but there were also many people who died of hunger (p. 15). A revealing assertion of a man in the camp in that sense is the following: "Real hunger is when one man regards another man as something to eat. I have been hungry like that, you see" (p. 61).

In terms of illness, as prostitution was widely extended through the camp, it provoked several infections sometimes causing death (p. 122-123). Apart from that, women were objects of experimentation and sometimes, more often than desired, they were contaminated with horrid illnesses: "The women in Block 10 are being artificially inseminated, injected with typhoid and malaria germs, or operated on" (p. 124). In addition, and as another point of germs, latrines for men and women were built together (p. 159).

Savagery on behalf of the SS men is another leading issue within the work. It was "far beyond the call of duty", and they had a "lust for murder", "delight in killing for its own sake" and "sadism masked by nothing" (p. 3). That is why prisoners lived with a continuous fear of the SS men (p. 17). Inhabitants of the camp were not allowed

to talk to an SS man if they were not asked to do so, and when they were asked they had to remove their caps before talking or when an SS man was present. Not doing so was more than enough reason to be beaten (p. 71).

However, the fear of expression was not limited to the camp barriers. As one of the protagonists explain, his brother told him in a letter how they had hidden his books and poems in order to avoid political reprisals if the SS men visited their house (p. 146).

Some of the punishments they applied can be considered as unbearable or inhuman:

At the edge of the courtyard, one girl is on her knees, holding a large, heavy beam extended above her head. Every minute or so, the SS man guarding the Kommando slackens the leash of his dog. The dog leaps up to the girl's face, barking furiously. [...] Her arms sagged, the beam tumbled down, and she fell forward on the dirt, breaking into loud sobs (p. 74).

If prisoners gave their food to others, they were also punished without any food for the next day. In addition, they were obliged to know how to march because if they did not, some whips would be broken over their heads (p. 74-75). Apart from that, they were not allowed to talk about the war and its results or to speak to their fellows while working (p. 76-77).

Some of their more common actions were forcing people to work in rain, snow and freezing weather, or administering twenty-five lashes for every minute they were late or every word they uttered after the evening gong (p. 135).

Apart from physical punishment, the SS men also performed psychological mistreatment by eating good pieces of food in front of the prisoners. However, the hungry man licking a bowl to extract from it the last drop was severely kicked time and again (p. 72-73).

Memory or the prevention of oblivion about the holocaust has been presented throughout the present dissertation as one of its main objectives. The authors of *We Were in Auschwitz* also seem to defend this stance, which is made clear with statements such as "we do not want the dead to be forgotten" or "we cannot allow ourselves the luxury of forgetting" (p. 4).

The standards of living within the camp were extremely precarious, to the point of being inhumane. When arriving, prisoners were given a number which was tattooed on the left forearm. They were also shaved (even the head) and dressed in stripped clothes made out of nettles. Everybody in the camp had to work and only some of them were employed in their real professions. The majority of prisoners did manual labor with spades, pickaxes and tip-wagons. Work lasted twelve hours a day and it was absolutely prohibited to talk, to sit, to squat, to stand idle or to walk slowly. In addition, the amount and quality of food was not enough for a working day and, as a consequence, the strongest men lost their strength and fell sick. As they were not able to work anymore, they were sent to the gas chamber or died under the SS men's whip (p. 9-10).

For women, their selection for the gas chamber followed criteria based on physical appearance. The skinny, ugly and big-bellied ones were first selected. They were even cheated and invited to visit the hospital where they would be given milk and white bread. When they got out of their block, they were sent to the gas (p. 158).

Not surprisingly, sometimes the delivery of food was made by throwing it to people (p. 107).

They were not even allowed to have water while working: "It is hot, terribly hot. Our throats are dry, each word hurts. Anything for a sip of water!" (p. 93).

As the authors explain, the healthy and the young went to the camp, although they would not escape death at the end. It is only that they had to work first (p. 90).

In spite of not being given enough food, they obviously could not hide any food they stole or found. The following excerpt is proof of what happened in such case:

All eyes were fixed on Ivan. The Unterscharführer slowly raised the whip and struck him across the face, once, twice, three times. Then he began to strike his head. The whip hissed. Deep, bloody gashes stood out on Ivan's face, but he did not fall. He stood erect, hat in hand, his arms straight against his sides. He made no attempt to avoid the blows, but only swayed imperceptibly on his feet. The Unterscharführer let his hand drop (p. 80).

There usually was a second helping at lunch and the SS men did their wise selection. Only those who had worked more, that is, the healthiest men, could enjoy a

second helping. In this way, the weakest men became even weaker and they could soon be sent to the gas (p. 73).

They had just the enough time to eat and sleep so that they could work during the day. In that manner, they would not die wastefully. Dying wastefully was not allowed in the camp. Once people had worked till the death, when they died their ashes were used to fertilize the fields and fill in the ponds. But not only that; “they make soap out of people, and lampshades out of human skin, and jewelry out of the bones” (p. 141).

One of the characters tells how in another camp people were randomly shot because of a lack of food to give to all of them (p. 132).

They had to work but be very careful when working because if they had an accident with some tool and got a stain on it, they were brutally beaten because of their ineptitude (p. 53).

One of the only ways of surviving in the camp was stealing goods from the other of prisoners and even from those who were gassed. There existed within the camp a department called “Effects” where the dead people’s belongings were stored and prisoners got them if they needed (Siedlecki et al., 1946). Moreover, prisoners used their capacity of inventiveness and kept all sorts of things (dollars or letters) in the crack of their shoes (p. 69).

As they took advantage of the dead and their belongings, they had to live in the sad hope of people being taken to the camp because only in this way they would be able to survive: “They can’t run out of people, or we’ll starve to death in this blasted camp. All of us live on what they bring” (p. 84). Such was the case that prisoners even used underwear from the deceased (p. 173).

Moreover, if it was necessary, prisoners fought each other with great violence for a bowl of soup made of water and nettles (p. 17).

In the same manner, women had to sell their bodies to receive better treatment (p. 153).

Exchanging things was another option. They would exchange a certain type of food for another as well as for any kind of goods. Favors such as bringing packages or letters from home were also other highly appreciated bargaining chips (p. 50).

When sleeping, prisoners had to lie only on their sides because there was no space for them to lie face up (p. 18). In addition, conditions were unhygienic in the extreme:

Below us, naked, sweat-drenched men crowd the narrow barracks aisles or lie packed in eights and tens in the lower banks. Their nude, withered bodies stink of sweat and excrement; their cheeks are hollow (p. 85).

In addition, some of them die face to face with the living (p. 23).

In the same manner, in the Block of women, “female corpses piled up along the barracks walls and rotted, unremoved, in hospital beds. [...] Human excrements grew into monstrous heaps inside the Blocks” (p. 154).

Women, moreover had to eat “the soup which nobody in our Blocks would even think of touching” and “they stank of sweat and female blood”. They were given cold coffee and bread with some spread for dinner (p. 158). Besides, in some women’s block the bread was unloaded onto the ground and the water brought in cisterns (p. 174).

Auschwitz was an ordinary city with houses and citizens until it was all destroyed to create the camp. In that sense, prisoners who were working every day in its construction, felt in some way guilty for being part of such a process of destruction (p. 142). It is curious that it was them who felt guilty and not the true promoters of it.

The following paragraphs perfectly synthesize the living conditions in the camp:

Practically every prisoner going to the changing fortunes of the camp experienced a critical moment when no hope of survival remained, and his body, diseased and weakened by work, refused to cooperate. For the average prisoner such a moment usually arrived within a few weeks of arriving in the camp and often ended in suicide at the wires or “normal” death in the Block, at work, in the hospital (p. 22).

In the first period of Auschwitz, the periods of German victories on all fronts, only the odd individuals survived the camp for more than a few weeks. Thousands perished almost instantly from bullets, phenol injections, the SS man’s and the Kapo’s club; died of cold or of heat, from the wind and the rain, from thirst and

from contaminated water. To drink a mug of unboiled water meant dysentery; to scratch lice-bitten skin meant dying of phlegmon; to take one step out of line, to drop a spade, meant to perish under the club. A score or so of people in the camp were well nourished. Thousands ate soup made out of turnips and nettled and dreamed of getting a refill. There was a hospital in the camp. Thousands died on lice-filled straw mattresses in there, went to the “needle” or to the gas. Only individuals returned cured to the camp Kommandos and, a few months later, went back again to the hospital. The most fortunate remained in the hospital as “functionaries”, as nurses, orderlies, clerks, and gained a hundred times greater chance of surviving the camp than their colleagues in the “Lager” (p. 34).

We say that prisoners leave in a delicate, gray smoke through the crematorium chimney, and that Jews from other countries whose transports are unloaded from the ramp every day float out in black smoke. A group of prisoners known as Canada in camp jargon works here. The work of these people was hard, physically exhausting, and psychologically not to be endured by the occasional actor. The work continues without a break for several hours, several days, several years. Lasts without a break through four and half million burned people. However, those who loaded them into the gas weren’t bad people. They were Jews whose families were also burned. They weren’t bad people, they were simply accustomed (p. 83).

Going to the hospital, however, was not easy. Prisoners had to be extremely ill to get there, and if they succeeded in getting there, they were deprived of one of the meals of the day (p. 35-36).

Conditions in the camp were such that prisoners preferred to be in hospital, far away from the SS men: “the room, which stank with pus and creosol, seemed like the hallway to heaven” (p. 38). The sick prisoners are agglomerated and there is a horrible lack of hygiene, apart from the cold which shakes their bodies (p. 41). Morbidity impregnates the authors’ words when describing the situation:

The stench in the clinic gets worse. The pus of huge boils stinks; the heavy odor of artificial iodine acts like a disgusting, stifling narcotic. [...] Boils, tumors, furuncles, necrosis, frostbite. [...] The worst is necrosis. Here’s the external part of the thigh: it runs through a whole gamut of colors from a vivid cold yellow through azure, green, violet all the way to black. [...] I cut the bandages off and expose the wound. Stench hits me right in the mouth. Someone in the corner wheezes, throws

up violently. [...] Rotted feces and the remains of food fill the whole wound and cover the stomach (p. 42).

Even though, prisoners preferred to be in hospital.

In addition, employees at the hospital had to fight in order to obtain some medicines for the ill. They had to come to blows with guards when a truck of medicines arrived at the camp, because those precious goods were not so easily delivered (p. 46). They even risked their lives because they could be taken to the gas if they were discovered (p. 48).

In the same manner, if conditions at the hospital were to be good, it had to be at the expense of employees who stole materials to secretly build some facilities and improve the existing ones (p. 49).

As the authors feel, the bloodiest battle of the war was being performed within Auschwitz (p. 91).

Psychology was a powerful tool used by Nazis. There was a sign on the camp gate which announced that “work makes man free” (p. 9). In addition, they had an incalculable power over people in the sense that prisoners were always afraid of dying. They were constantly feeling the danger of death: “he could have killed me after all” (p. 19). Fear of going to the gas chamber was a constant in the prisoners’ everyday life:

Oh, my God. What’s going to happen? Is it the end? More lists will come in the night. There will be two transports: at midnight and at some time before dawn. Is it certain? Shut your trap! All the Poles are to be taken out as punishment. It’s politics (p. 50).

Certainty of death is a constant feeling in the camp, which of course destroys prisoners’ minds:

Tadek, I want to ask a favor of you. [...] I’m going to the cremo. [...] I’ve been so hungry for such a long time. Give something to eat. Just this last time (p. 81).

Besides, there were rumors of an imminent total liquidation of the camp which made prisoners lose their nerve (p. 183).

But, without a doubt, what most destroyed prisoners' minds was the fact of having to send friends and relatives to the gas. One of the prisoners in Auschwitz tells the story of a Jew who had to do it with his own father:

Go on, Father – I said – wash yourself in the bath-house and then we'll talk. Can't you see I'm busy now? – So my father went on to the gas chamber (p. 139).

Others sent friends, school-mates, and acquaintances from their home town (p. 139).

Although many people did not have to do these things, they were brutally separated from very close relatives such as husbands and children. In that manner, "married women desperately begged for news of their lost husbands, and mothers tried to find a trace of their children" (p. 154). Uncertainty was also an important threat to mental stability.

However, in an outburst of sincerity, one of the women told the rest about their relatives' fate which supposed according to the authors a terrible blow on the women's mood:

You have been asking me about your parents and your children. I haven't told you, I felt sorry for you. But now I'll tell you so that you know, because they'll do the same with you if you get sick! Your children, your husbands and your parents are not in another camp at all. They've been stuffed into a room and gassed! Gassed, do you understand? Like millions of others, like my own mother and father. They're burning in deep pits and in ovens... The smoke which you see above the rooftops doesn't come from the brick plant at all, as you're being told. It's smoke from your children! (p. 157).

If someone escaped and was caught he was first ridiculed by wearing a clown's costume, walking around the camp for a long time and beating a drum. In addition, the prisoner carried a sign with the sentence "Hurrah! Hurrah! I am here again". Then he was murdered and his body exhibited tied to a pole or propped up with spades as a lesson for the rest. If the escapee was not found, the rest of the camp was punished. Ten people belonging to the same Block were hanged (p. 12).

It was very difficult to escape because the fences had electrified wires and the walls extended two yards into the ground (p. 126). Nevertheless, some of them escaped.



Their desire to get away was so great that they invented all sorts of strategies to do so and they succeeded (p. 179).

As another psychological mistreatment, women's heads were shaven and they were laughed at (p. 93). In addition, they were not given underwear, spoons, bowls or a rag to clean themselves with (p. 152).

To show their authority even when they were not present, the SS men built sculptures showing two men whispering to each other and a third listening to them. This meant that all conversations were overheard and, of course, reported, with a consequent punishment (p. 119).

Moreover, above the gates leading to the camp, the words "Work makes you free" were inscribed on metal scrolls so that nobody could ever forget what they had to do there, if they were allowed some time before going to the gas chamber (p. 121).

Such are the horrors prisoners have experienced that they have even become used to them:

Today, having become totally familiar with the inexplicable and the abnormal; having learned to live on intimate terms with the crematoria, the itch and the tuberculosis; having understood the true meaning of wind, rain and sun, of bread and turnip soup, of work to survive, of slavery and power; having, so to say, daily broken bread with the beast – I look at these civilians with a certain indulgence, the way a scientist regards a layman, or the initiated an outsider (p. 126).

In that sense, one of the authors describes the camp in this manner:

Take a million people, or two million, or three, kill them in such a way that no one knows about it, not even they themselves, enslave several hundred thousand more, destroy their mutual loyalty, pit man against man, [...] But this is how it is done: first just one ordinary barn, brightly whitewashed – and here they proceed to asphyxiate people. Later, four large buildings, accommodating twenty thousand at a time without any trouble. No hocus-pocus, no poison, no hypnosis. Only several men directing traffic to keep operations running smoothly, and the thousands flow along like water from an open tap. All this happens just beyond the anemic trees of the dusty little wood. Ordinary trucks bring people, return, then bring some more. No hocus-pocus, no poison, no hypnosis.

Why is it that nobody cries out, nobody spits in their faces, nobody jumps at their throats? We doff our caps to the SS men returning from the little wood; if our name is called we obediently go with them to die, and – we do nothing. We starve, we are drenched by rain, we are torn from our families. What is this mystery? This strange power of one man over another? This insane passivity that cannot be overcome? Our only strength is our great number – the gas chambers cannot accommodate all of us.

Or here is another way: the spade handle across the throat – that takes care of about a hundred people daily. Or, first nettle soup and dry bread and a number tattooed on your arm, and then a young, beefy SS man comes around with a dirty slip of paper in his hand, and then you are put in one of those trucks... Do you know when was the last time that the “Aryans” were selected for the gas chamber? April 4<sup>th</sup>. And do you remember when we arrived at the camp? April 24<sup>th</sup>. Do you realize what would have happened – and you with pneumonia – if we had arrived just a few months earlier? (p. 126-127).

The last part reflects how Jews were the objective of the gas chamber and not the Aryans.

Prisoners in addition had to build crematoria and carry the corpses of their friends when they were murdered (p. 15). They were obliged to participate in the construction of death camps. On top of that, they had to carry their fellows’ bones once they had been burned (p. 62), and they had to see constant columns of smoke rising from the crematoria everyday (p. 98), as well as listen to constant human screams (p. 152). The process of burning people which they saw everyday is described in a disheartening manner:

From the warehouse roofs you could see very clearly the flaming pits and the crematoria operating at full speed. You could see the people walk inside, undressed. Then the SS men would quickly shut the windows and firmly tighten the screws. After a few minutes, in which we did not even have time to tar a piece of roofing board properly, they opened the windows and the side doors and aired the place out. Then came the *Sonderkommando* to drag the corpses to the burning pits. And so it went on, from morning till night – every single day. Sometimes, after a transport had already been gassed, some late-arriving cars drove around filled with the sick. It was wasteful to gas them. They were undressed and

Oberscharführer Moll either shot them with his rifle or pushed them live into a flaming trench (p. 160).

On top of that, the wood in the camp smelled of burned human beings and the pits were full of “melted human fat” (p. 172).

If there is an explanation to be found to the passivity of people in the camp, it is hope. They hope a better future for the world thinking that their being there will help to achieve it:

There will be no borders after the war, I know, and there will be no countries, no concentration camps, and people will never kill one another. [...] It is our last fight (p. 139).

Despite the madness of war, we lived for a world that would be different. For a better world to come when all this is over. And perhaps even our being here is a step towards that world. Do you really think that, without the hope that such a world is possible, that the rights of man will be restored again, we could stand the concentration camp even for one day? It is that very hope that makes people go without a murmur to the gas chambers, keeps them from risking a revolt, paralyses them into numb inactivity. It is hope that breaks down family ties, makes mothers renounce their children, or wives sell their bodies for bread, or husbands kill. It is hope that compels man to hold on to one more day of life, because that day may be the day of liberation. Ah, and not even the hope for a different, better world, but simply for life, a life of peace and rest. Never before in the history of mankind has hope been stronger than man, but never also has it done so much harm as it has in this war, in this concentration camp. We were never taught how to give up hope, and this is why today we perish in gas chambers. [...] And yet, first of all, I should like to slaughter one or two men, just to throw off the concentration camp mentality, the effects of continual subservience, the effects of helplessly watching others being beaten and murdered, the effects of all this horror. I suspect, though, that I will be marked for life. I do not know whether we shall survive, but I like to think that one day we shall have the courage to tell the world the whole truth and call it by its proper name (p. 134).

And they did so.

The transfer of people to the gas chamber constitutes one of the most horrid chapters in Auschwitz. It was the prisoners, together with the SS men, who had to supervise and control the selected victims:

We stand in the doors of the washroom. Naked individuals squeeze by us. We grab them by the arm, checking the tattooed numbers, and count loudly in German. Trucks drive up, brakes squealing; people scramble onto them. SS screams mingle with the weeping and moaning of those who are leaving. Ghostly reflectors shine through the relentless snow. [...] The last truck growls; it is packed solid. The heap of bodies shakes, groans and swears (p. 49).

Of course, if the people counting made a mistake, they faced a high risk of going with the selected victims too (p. 49).

In the same manner, the transfer of people first arriving to the camp is impressively described:

In the tiny barred windows appear pale, wilted, exhausted human faces, terror-stricken women with tangled hair, unshaven men. They gaze at the station in silence. And then, suddenly, there is a stir inside the cars and a pounding against the wooden boards: Water! Air! – weary, desperate cries. Heads push through the windows, mouths gasp frantically for air. They draw a few breaths, then disappear; others come in their place, then also disappear. The cries and moans grow louder. [...] The guard removes the automatic from his shoulder, aims, sends a series of shots along the train. All is quiet again. [...] The bolts crack, the doors fall open. A wave of fresh air rushes inside the train. People... inhumanly crammed, buried under incredible heaps of luggage, suitcases, trunks, packages, crates, bundles of every description (everything that had been their past and was to start their future). Monstrously squeezed together, they have fainted from heat, suffocated, crushed one another. Now they push towards the opened doors, breathing like fish cast out on the sand (p. 88-89).

The only permissible form of charity was to deceive prisoners to the end; that is, they were not told about their fate when they arrived at the camp (p. 89).

It was the prisoners themselves who had to divest the newly arrived of their belongings (p. 89). In the same manner, they were in charge of cleaning the trains once empty. What follows is one of the most awful scenes of life in Auschwitz:

We climb inside. In the corners amid human excrement and abandoned wrist-watches lie squashed, trampled infants, naked little monsters with enormous heads and bloated bellies. We carry them out like chickens, holding several in each hand (p. 91).

I carry out dead infants; I unload luggage. I touch corpses, but I cannot overcome the mounting, uncontrollable terror. I try to escape from the corpses, but they are everywhere: lined up on the gravel, on the cement edge of the ramp, inside the cattle cars. Babies, hideous naked women, men twisted by convulsions. I run off as far as I can go, but immediately a whip slashes across my back. Out of the corner of my eye I see an SS man, swearing profusely (p. 95).

In fact, one of the most common images related to the Holocaust is that of the huge amount of baby carriages which were found in the camp:

Empty baby carriages move down the whole width of the road on the other side of the Quarantine's wires. Thousands upon thousands upon thousands. They stretched along the newly packed road from the crematorium to the station – to be sent out (p. 171).

In addition, they beat people at their arrival. One of the prisoners committed the following act of violence beating a woman brutally:

With one powerful blow he knocks her off her feet, then, as she falls, takes her by the hair and pulls her up again. His face twitches with rage. [...] His huge hand chokes her, he lifts her in the air and heaves her on to the truck like a heavy sack of grain (p. 94).

The scenes described when people arrived are heartrending:

I see a pair of human beings who have fallen to the ground locked in a last desperate embrace. The man has dug his fingers into the woman's flesh and has caught her clothing with his teeth. She screams hysterically, swears, cries, until at last a large boot comes down over her throat and she is silent. They are pulled apart and dragged like cattle to the truck. I see four Canadian men lugging a corpse: a huge, swollen female corpse. Cursing, dripping wet from the strain, they kick out of their way some stray children who have been running all over the ramp, howling like dogs. The men pick them up by the collars, heads, arms, and toss them inside the trucks, on top of the heaps. The four men have trouble lifting the fat corpse on to the car, they call others for help, and all together they hoist up the mound of

meat. Big, swollen, puffed-up corpses are being collected from all over the ramp; on top of them are piled the invalids, the smothered, the sick, the unconscious. The heap seethes, howls, groans. [...] They are dragging to the truck an old man wearing tails and a band around his arm. His head knocks against the gravel and pavement; [...] Several other men are carrying a small girl with only one leg. They hold her by the arms and the one leg. Tears are running down her face and she whispers faintly: ‘Sir, it hurts, it hurts...’ They throw her on the truck on top of the corpses. She will burn alive along with them (p. 95- 96).

Only this time a little girl pushes herself halfway through the small window and, losing her balance, falls out on to the gravel. Stunned, she lies still for a moment, then stands up and begins walking around in a circle, faster and faster, waving her rigid arms in the air, breathing loudly and spasmodically, whining a faint voice. Her mind has given away in the inferno inside the train. The whining is hard on the nerves: an SS man approaches calmly, his heavy boot strikes between her shoulders. She falls. Holding her down with his foot, he draws his revolver, fires once, then again. She remains face down, kicking the gravel with her feet, until she stiffens. They proceed to unseal the train (p. 97).

At that moment, several trucks full of naked women rolled in from the FKL. The women stretched out their arms and pleaded: ‘Save us! We are going to the gas chambers! Save us!’ And they rode slowly past us – the ten thousand silent men – and then disappeared from sight. Not one of us made a move, not one of us lifted a hand (p. 129).

Prisoners could not even sing Polish songs because if they were heard, it meant being punished too, possibly with death (p. 65). What is more, they could not even sing “out of tune” (emphasis added) because they could be arrested for that (p. 70).

When some of them went out of the camp to work, they were disinfected in order to avoid the possible transmission of Germs (p. 66). Such were the conditions within the camp.

However, there is a bit of room for love, or at least for attraction, in this sad development of events. One of the protagonists is highly attracted by a beautiful girl getting off the train which takes people to that hell:

And suddenly, above the teeming crowd pushing forward like a river driven by an unseen power, a girl appears. She descends lightly from the train, hops on to the

gravel, looks around inquiringly, as if somewhat surprised. Her soft, blonde hair has fallen on her shoulders in a torrent, she throws it back impatiently. With a natural gesture she runs her hands down her blouse, casually straightens her skirt. She stands like this for an instant, gazing at the crowd, then turns and with a gliding look examines our faces, as though searching for someone. Unknowingly, I continue to stare at her, until our eyes meet. [...] I look at her without saying a word. Here, standing before me, is a girl, a girl with enchanting blonde hair, with beautiful breasts, wearing a little cotton blouse, a girl with a wise, mature look in her eyes. Here she stands, gazing straight into my face, waiting (p. 94).

One of the protagonists of the book tells his story by writing a letter to his girlfriend, where he shows the love he feels for her:

You know, it feels very strange to be writing to you, you whose face I have not seen for so long. At times I can barely remember what you look like – your image fades from my memory despite my efforts to recall it. And yet my dreams about you are incredibly vivid. They have an almost physical reality. A dream, you see, is not necessarily visual. It may be an emotional experience in which there is depth and where one feels the weight of an object and the warmth of a body (p. 119-120).

I think of how much I longed for your body during those days, and I often smile to myself imagining the consternation after my arrest when they must have found in my room, next to my books and my poems, your perfume and your robe, heavy and red like the brocades in Velazquez's paintings. I think of how very mature you were, what devotion and – forgive me if I say it now – selflessness you brought to our love, how graciously you used to walk into my life which offered you nothing but a single room without plumbing, evenings with cold tea, a few wilting flowers, a dog that was always playfully gnawing at your shoes, and a paraffin lamp. [...] I smile and I think that one human being must always be discovering another – through love. And that this is the most important thing on earth, and the most lasting (p. 125).

There was also love between the prisoners inside the fences of the camp. A love which was over all risks of death to see each other. They risked their lives to be together in spite of the control of the SS staff (p. 155).

There is even a wedding inside the camp (p. 144).

This sphere of feelings is the only private element that prisoners own within the field. It is the only thing that the SS men cannot steal from them:

The face of our parents, friends, the shapes of objects we left behind – these are the things we share. And even if nothing is left to us but our bodies on the hospital bunk, we shall still have our memories and our feelings (p. 143).

Forgetting a little bit about the camp horrors, if possible, there was also a bit of room for pleasure. Prisoners had built a soccer field where they could dedicate a few hours of the day to playing football or just to kicking a ball around. In addition, they were allowed to plant some flowers and decorate the barracks (p. 150).

In spite of all they had gone through and of what was about to happen to them, prisoners were generous people who wanted to share their belongings before dying:

As they passed just outside the barbed-wire fence they would turn their silence faces in our direction. Their eyes would fill with tears of pity and they threw bread over the fence for us to eat. The women took the watches off their wrists and flung them at our feet, gesturing to us to take them (p. 159).

## 5. Cultural analysis:

### 5.1. Values transmitted:

The distinction between Jews and Nazis is clearly made from the very beginning of the book. In the Preface, where the arrest of the protagonists to take them to Auschwitz is explained, it is said that five of “them” [emphasis in the original] waited for the first one in a small apartment [...] Of course, the word *them* here refers to Nazis who were capturing Jews at the time.

The SS men were obviously the clearest opposition to Jews, not only because they were destined to capture them, but also because justice was not the same for one group and another. Whereas Jews were killed for stealing raw potatoes, the SS men’s families received stolen food without any charge (Siedlecki et al., 1946: 3).

### 5.2. Jewish culture:

Jewish culture is not very much talked about in the book, because it focuses on the suffering in the concentration camp. However, it is mentioned briefly at the beginning because, according to the authors, confinement, torture and death in the camp



are the immediate abandonment of ideological principles. That is, once a person enters the camp, it is very difficult to stick to one's culture and follow its moral tenets. Surviving becomes the main objective there. As the authors explain, they often renounced even their humanity because they wanted to survive (Siedlecki et al., 1946: 4).

Jews did not abandon their religion in the camp: "Directly beneath me, in the bottom bunk, lies a rabbi. He has covered his head with a piece of rag torn off a blanket and reads from a Hebrew prayer book" (p. 85).

### 5.3. Inter-multicultural:

The Jews' hatred towards Germans is obvious and reasonable and it can be the case that this hatred spreads through the rest of Europe as was the case for one of the authors who expressed, not exempt from irony, that he "got to know well the structure of that modern feature of European culture, the concentration camp" (Siedlecki et al., 1946: 7).

In addition, as a matter of fact, there was a distinction between Aryans and Jews in the camp. Aryans were allowed to receive packages from home whereas thousands of Jews died of hunger (p. 11).

There is a moving statement which summarizes authors' feelings in that respect: "this earth isn't German earth because in it lays the people murdered by them" (p. 16).

Within the camp, there were also people who blamed Jews and religion for the existence of crematoriums: "Religion is the opium of the people. [...] If they didn't believe in God and eternal life, they'd have smashed the crematoria long ago" (p. 85).

As an intercultural celebration, Christmas was also present in the camp which was even adorned with a Christmas tree of many colourful lights. However, as a camp of death, the holiday was felt by the authors as "the Christmas Eve of those who were burning"

In order to show the difference in treatment between Jews and Aryans at the time, one of the characters tells the other about his time in prison where all of them did some exercise from time to time. The difference came when Jews, naked, were forced to crawl over metal floors while staff at the prison walked onto them with studded boots.

In addition, it was made just as diversion, whereas if Aryans were forced to crawl (of course on other kind of surface and with no one riding them) it was as punishment for misbehavior (p. 131).

In addition, some of the prisoners in the camp acknowledged that “the Jews travel in much worse condition” to which others answered “you know what the Jews are like!” because, according to them, a Jew was able to “sell his own mother for a bowl of turnips” (p. 138).

In fact, there is quite a shocking statement made by prisoners which emphasizes the amount of importance given to Jews: “Anyway, it’s lucky they don’t gas Aryans any longer. Anything but that!” (p. 139).

It did not matter if people were burnt as long as they were not Aryans.

People had in mind that Jews were just different from themselves.

#### 6. Tasks to activate schemata in EFL teachers for *We Were in Auschwitz*:

##### **Warm up:**

An interesting proposal by Tseng (2002) is bringing objects to class with the aim to represent students’ culture. As an adaptation to that, and in order to work on the topic of “We were in Auschwitz” we propose that students bring to class their favourite objects, explaining to their partners why they are so important to them. Then, we will ask students to think about how they would feel if such objects were taken away from them. Once they have shared their feelings, we explain how people who were taken to Auschwitz, lost, not only their most precious objects, but also the majority of basic things in life.

##### **Main activity:**

Next, we will present the following excerpts to students which will help us to reflect on topics such as our easy living conditions in comparison with those of people in Auschwitz and, what is more, comparing them also with people who are in war time nowadays, for example. In addition, it would be interesting to analyse how these people didn’t lose hope in spite of their conditions and how, currently, we give up at the minimal sight of hardships.

Real hunger is when one man regards another man as something to eat. I have been hungry like that, you see (Siedlecki et al., 1946: 61).

Female corpses piled up along the barracks walls and rotted, unremoved, in hospital beds. [...] Human excrements grew into monstrous heaps inside the Blocks (p. 154).

In the first period of Auschwitz, the periods of German victories on all fronts, only the odd individuals survived the camp for more than a few weeks. Thousands perished almost instantly from bullets, phenol injections, the SS man's and the Kapo's club; died of cold or of heat, from the wind and the rain, from thirst and from contaminated water. To drink a mug of unboiled water meant dysentery; to scratch lice-bitten skin meant dying of phlegmon; to take one step out of line, to drop a spade, meant to perish under the club. A score or so of people in the camp were well nourished. Thousands ate soup made out of turnips and nettled and dreamed of getting a refill. There was a hospital in the camp. Thousands died on lice-filled straw mattresses in there, went to the "needle" or to the gas. Only individuals returned cured to the camp Kommandos and, a few months later, went back again to the hospital. The most fortunate remained in the hospital as "functionaries", as nurses, orderlies, clerks, and gained a hundred times greater chance of surviving the camp than their colleagues in the "Lager" (p. 34).

From the warehouse roofs you could see very clearly the flaming pits and the crematoria operating at full speed. You could see the people walk inside, undress. Then the SS men would quickly shut the windows and firmly tighten the screws. After a few minutes, in which we did not even have time to tar a piece of roofing board properly, they opened the windows and the side doors and aired the place out. Then came the Sonderkommando to drag the corpses to the burning pits. And so it went on, from morning till night – every single day. Sometimes, after a transport had already been gassed, some late-arriving cars drove around filled with the sick. It was wasteful to gas them. They were undressed and Oberscharführer Moll either shot them with his rifle or pushed them live into a flaming trench (p. 160).

Despite the madness of war, we lived for a world that would be different. For a better world to come when all this is over. And perhaps even our being here is a step towards that world. Do you really think that, without the hope that such a world is possible, that the rights of man will be restored again, we could stand the concentration camp even for one day? It is that very hope that makes people go

without a murmur to the gas chambers, keeps them from risking a revolt, paralyses them into numb inactivity. It is hope that breaks down family ties, makes mothers renounce their children, or wives sell their bodies for bread, or husbands kill. It is hope that compels man to hold on to one more day of life, because that day may be the day of liberation. Ah, and not even the hope for a different, better world, but simply for life, a life of peace and rest. Never before in the history of mankind has hope been stronger than man, but never also has it done so much harm as it has in this war, in this concentration camp. We were never taught how to give up hope, and this is why today we perish in gas chambers. [...] And yet, first of all, I should like to slaughter one or two men, just to throw off the concentration camp mentality, the effects of continual subservience, the effects of helplessly watching others being beaten and murdered, the effects of all this horror. I suspect, though, that I will be marked for life. I do not know whether we shall survive, but I like to think that one day we shall have the courage to tell the world the whole truth and call it by its proper name (p. 134).

We climb inside. In the corners amid human excrement and abandoned wrist-watches lie squashed, trampled infants, naked little monsters with enormous heads and bloated bellies. We carry them out like chickens, holding several in each hand (p. 91).

I carry out dead infants; I unload luggage. I touch corpses, but I cannot overcome the mounting, uncontrollable terror. I try to escape from the corpses, but they are everywhere: lined up on the gravel, on the cement edge of the ramp, inside the cattle cars. Babies, hideous naked women, men twisted by convulsions. I run off as far as I can go, but immediately a whip slashes across my back. Out of the corner of my eye I see an SS man, swearing profusely (p. 95).

I see a pair of human beings who have fallen to the ground locked in a last desperate embrace. The man has dug his fingers into the woman's flesh and has caught her clothing with his teeth. She screams hysterically, swears, cries, until at last a large boot comes down over her throat and she is silent. They are pulled apart and dragged like cattle to the truck. I see four Canada men lugging a corpse: a huge, swollen female corpse. Cursing, dripping wet from the strain, they kick out of their way some stray children who have been running all over the ramp, howling like dogs. The men pick them up by the collars, heads, arms, and toss them inside the trucks, on top of the heaps. The four men have trouble lifting the fat corpse on to the car, they call others for help, and all together they hoist up the mound of meat. Big, swollen, puffed-up corpses are being collected from all over the ramp;

on top of them are piled the invalids, the smothered, the sick, the unconscious. The heap seethes, howls, groans. [...] They are dragging to the truck an old man wearing tails and a band around his arm. His head knocks against the gravel and pavement; [...] Several other men are carrying a small girl with only one leg. They hold her by the arms and the one leg. Tears are running down her face and she whispers faintly: "Sir, it hurts, it hurts..." They throw her on the truck on top of the corpses. She will burn alive along with them (p. 95- 96).

Only this time a little girl pushes herself halfway through the small window and, losing her balance, falls out on to the gravel. Stunned, she lies still for a moment, then stands up and begins walking around in a circle, faster and faster, waving her rigid arms in the air, breathing loudly and spasmodically, whining a faint voice. Her mind has given away in the inferno inside the train. The whining is hard on the nerves: an SS man approaches calmly, his heavy boot strikes between her shoulders. She falls. Holding her down with his foot, he draws his revolver, fires once, then again. She remains face down, kicking the gravel with her feet, until she stiffens. They proceed to unseal the train (p. 97).

After they have reflected on the previously mentioned topics by writing a journal, they will debate about their reflections in class sharing them with each other. As in the previous work, students can also perform a dramatic play in this case about some hardships they know people experience either nowadays or in the past.

Then, students will be asked again to investigate on the topic of the work divided into groups. They will look for literary works where the topic of the book is found. They will select extracts from these works and prepare some activities to work on cultural aspects to develop their abilities as "culture searchers" in the sense of dealing with cultural materials in class in an appropriate manner. Their conclusions will be presented in class (Tseng, 2002).

### **Post activity:**

After presenting the previously developed didactic proposal in class, a final interview about the workshop can be conducted (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?

3. To what extent has the experience helped you to improve your English?

### 3. *Schindler's Ark* (1982)

#### 1. Author:

Born in Sydney in 1935, Thomas Keneally completed his schooling at various schools on the New South Wales north coast before commencing theological studies for the Catholic priesthood. He abandoned this vocation in 1960 and turned to clerical work and school teaching before publication of his first novel in 1964. Since that time he has been a full-time writer with the odd stint as lecturer (1969-70) and writer in residence.

One of the most successful modern Australian writers, Keneally has been short-listed for the Booker Prize on 4 occasions: in 1972 for *The Chant of Jimmie Blacksmith*, *Gossip from the Forest* in 1975, and *Confederates* in 1979, before winning the prize in 1982 with *Schindler's Ark*. This last novel caused something of a controversy at the time as it was considered by some to be more a work of journalistic reporting than a novel of fiction, which isn't supposed to be in the spirit of things. In any event, by the time Stephen Spielberg filmed his version of the book under the title *Schindler's List* in 1993, the controversy was forgotten.

On the Australian front, Keneally has won the Miles Franklin Award twice with *Bring Larks and Heroes* and *Three Cheers for the Paraclete*. It might be considered strange that he hasn't won the major Australian Literary Award more often, but it must be remembered that the Miles Franklin is awarded for literary works depicting Australian life and settings. A number of Keneally's later works have reflected his wider range of interests and deal with subjects which are not confined to a specific Australian context. In addition, there appears to have been a move away from older, more established writers such as Keneally by the Miles Franklin judges.

In *The Age* newspaper of Saturday 7th November 1998 there is the announcement of Keneally's new book *The Great Shame*. In an article in that paper, Keneally writes: "Some years ago an editor suggested that having written on the Holocaust I should write something on the great Irish catastrophe of the 19th century...We agreed that the 19th-century calamity, particularly the famine, was compelling. But it had been splendidly written about by a number of writers. And it was

not comparable to the Holocaust...In any case, I told the editor that if ever I was silly enough to buy into the tendentious question of Irish history I would want to tell the story not frontally from the point of view of convicts transported to Australia for particular crimes, not those aimed directly at person or property but those designed as social or political protest." The result was his new book. The research and writing took three years - the longest gap between any successive books in Keneally's writing history.

Thomas Keneally was awarded the Order of Australia in 1983 for his services to Australian Literature. He is married with two daughters and lives in Sydney. ([www.middlemiss.org/lit/authors/keneally/keneally.html](http://www.middlemiss.org/lit/authors/keneally/keneally.html)).

## 2. Plot:

*Schindler's Ark* is the true story of a man who, in spite of being immersed in a period when the Jewish hatred was widely spread, was always willing to help Jews recover their identity, and most of all, to keep them alive. This man was Oskar Schindler. He owned a factory of metal work which produced a great amount of weapons for Germany to use in the Second World War, and, in addition, he was an SS official who was supposed to fight for the German cause.

He helped German authorities up to a point with the production of weapons. However, he did not contribute to the aim of eliminating Jews from Germany. In fact, he did his best to protect them. His main tool to do so was the employment of Jews in his factory. He even employed children who, obviously, were not skilled workers and he managed to pass them as such. In this manner, all the people whose names appeared on his list would have the rare opportunity to escape death.

Schindler was constantly negotiating with the SS and other German authorities, apart from bribing them, in order to improve the lives of Jews and protect them. But Oskar risked not only his patrimony for Jews. He also risked his own life because as an SS man his highly developed fondness of Jews was not well accepted. It could easily be a reason to be sent to prison, to a concentration camp or, in the worst case, to death. But he did not mind at all.

At the end of the war, Schindler was left without any wealth. He had spent all he had helping Jews survive by both bribing authorities and employing unskilled workers. He will always be remembered as the good German who did not think twice when it was a matter of helping those with a less favourable part in history.

*Schindler's Ark* is the story of a man whose body was in Germany and in the SS, but whose heart was with the most vulnerable as well as hated people in Germany at those times: the Jews.

### 3. Linguistic analysis:

First of all, with regard to syntactic difficulty and as was the case with the previously analysed works it is unlikely to find a very high level of difficulty in sentences or structures. Sentences are not too long and the most common verbal pattern is past simple: "Schnerer spoke solemnly" (page 180); "So Grün made the arrest" (page 234); "That was how the courting began" (page 259).

Passive voice is again protagonist here: "A reservation had been made for him" (page 169); "The act still had to be faced" (page 196); "they were issued with their striped prison clothes and crowded into barracks" (page 326).

The use of the modal verb *would* becomes very extended in this book, maybe because of the continuous possibility of the occurrence of things and that certainty of danger previously described: "Spira's Political Section would go beyond the demands of grudging cooperation" (page 110); "There was a rumour that the Gestapo would make all OD men swear an oath to the Führer, after which they would have no grounds for disobedience" (page 110); "Their life in such a labour camp, said Schindler, would be no holiday" (page 170); "Dolek Horowitz [...] knew that he would not be allowed to go to Schindler's place himself" (page 219).

Moving to vocabulary, things are somehow different from the previous works. In this case, the vocabulary presented is considerably easier. Although some difficult words may still exist, it presents a much lower level of difficulty. Some of these difficult words are related to Jewish culture. The book mentions a number of rituals and traditions which are characteristic of Judaism, but which can be easily understood with a quick investigation on the topic.



The discourse and coherence in the text are present from the very beginning. Keneally starts his book explaining how he began it, that is, the trigger of the desire to write it, as well as the people who helped him and made it possible. After this, the story is well developed into clear and divided chapters which can be easily followed by the reader.

All things considered, *Schindler's Ark* is, of all, the easiest book to read for preservice teachers since it possesses a great ease in all its aspects: syntax, verbal patterns, vocabulary, discourse and coherence.

#### 4. Conceptual analysis:

The first topic appearing in the book is the transferring of people to concentration camps. It is present from the very beginning when Oskar is described seeing a string of cattle wagons probably containing infantry or prisoners (Keneally, 1982: 17). In addition, Jews were misled because the SS men would always try to make them believe that they were being transported to a place to work (p. 144). In other cases, they were told that they would have the opportunity to escape, and then, they were killed (p. 294).

Poor conditions on these trains appear again:

Each prisoner had been used only three hundred grammes of bread to last the journey, and each wagon had been provided with a single water bucket. For their natural functions, the travellers would have to use a corner of the floor, or if packed too tightly, urinate and defecate where they stood (p. 325).

Furthermore, once released from the train, prisoners were left naked out in the open for the whole night with snow and freezing temperatures (p. 326).

It is disheartening to read the scene where a woman who was being transported recognised her child outside the train, waving at her (p. 354).

They had to travel with dead bodies and without food for more than ten days. They quenched their thirst by scraping ice off the inside walls (p. 384-385).

Corruption was already a common theme at those times and many of the SS men were involved in black market deals, which made them, if possible, still more powerful. They even stole prisoners' food to traffic in the black market (p. 294). In the same line,

they were provided with women for company who are described as “better-class whores” (p. 19-20). In the same manner, justice at the time was quite similar to justice nowadays: “They would kill some poor bloody Pole for smuggling a kilo of bacon while they lived like goddam Hanseatic barons” (p. 124).

The fear of death is an incessant idea prevailing in the text and the expression “ex tempore” executions perfectly expresses it. It refers to Amon Goeth’s actions. This SS man was prone to executing people whatever the day and the moment just because he thought they deserved to die (p. 19). There are several examples of this absurd death sentence whatever the reason, which gives an account of how this man acted.

Once, he just shot a woman passing by who, according to a witness, “didn’t seem fatter or thinner or slower or faster than anyone else” (p. 31). In the same manner, Goeth ordered the killing of a doctor who rejected their patients’ move to another place because of their bad health (p. 192). Another of his misdeeds was the shooting of a boy who did not push hard enough at a cart loaded with limestone (p. 211) or the shooting of another boy just for speaking (p. 228). Moreover, he would flog people at any time for no reason (p. 212), would make his own selections of people for the transports (p. 228) or would drag his women employees by the hair (p. 257). Two more examples of this man’s lack of heart are the killing of a girl because she had not cleaned a car correctly or the shooting of a mother and daughter because they were peeling potatoes too slowly (p. 267).

There was an episode when someone was killed for urinating against some pieces of wood, which made one of the characters in the book reflect about this certainty of death:

If murder was no more than a visit to the bathroom, a mere pulse in the monotony of form signing, then perhaps all death should now be accepted – with whatever despair – as routine (p. 255).

It was also common for him to kill several people if something occurred and the responsible did not confess (p. 258).

Two of the Jewish protagonists talk about “the occasional terror” referring to their everyday life (p. 85), and on another occasion two Jews thought that they “could have been shot for their friendly subterfuge” (p. 131). Moreover, Jews were totally

afraid of even mentioning Hitler, and much less something negative about him (p. 52). They were even afraid of playing music which Goeth might dislike (p. 261).

Terror was present every time the SS men arrived at the ghetto to take people to the trains:

In the deserted streets, and among the tenements in which no one moved, you could hear all the way from the cobblestones of PlacZgody and up by the river in Nadwislanska Street an indefinite terror-sick murmur [...] (p. 196).

Anyway, there was no need of any reason to be constantly afraid; prisoners would always feel certainty and fear for the so called selections (p. 392).

This fear leads to a certainty of death which was devastating for those people's lives. One of the persons working for Goeth told Oskar: "It doesn't matter. I have accepted it. One day he'll shoot me" (p. 31). The author talks about "the occasional terror" to define life at those times (p. 85). Other assertions which emphasise this certainty of death are "Wherever the SS took you, it led in the end to the gas chambers" (p. 203), "They expected to die now. It was apparent from their voices" (p. 300), or "Schreiber inspected the glass and found a smudge, and began browbeating Poldek in the style that was often a prelude to execution" (p. 318).

Even Schindler himself talks about this certainty of death saying that "there was no obedience or obeisance a Jew could make to guarantee survival" (p. 278).

Another consequence of fear is suspicion:

Many took refuge and a sort of comfort in suspicion of everyone, of the people in the same room as much as of the OD man in the street. But then even the sanest were not sure whom to trust (p. 139).

The following excerpt convincingly expresses this fear:

Children suddenly stopped talking at any sound from the stairwell. Adults woke from dreams of exile and dispossession to find themselves exiled and dispossessed in a crowded room in Podgórze, the events of their dreams, the very taste of fear in dreams, finding continuity in the fears of the day. Fierce rumours beset them in their room, on the street, on the factory floor. Spira had another list and it was either twice or three times as long as the last. All children would go to Tarnow to be shot, to Stutthof to be drowned, to Breslau to be indoctrinated, deracinated,

operated upon. Do you have an elderly parent? They are taking everyone over fifty to the Wieliczka salt mines. To work? No. To seal them up in disused chambers (p. 139).

Children and the elderly were the first to be taken away because they were the least productive groups in terms of work. As they could not take advantage of their working force, they soon got rid of them (p. 154). That is why children were hidden by their parents somewhere inside the concentration camps (p. 283).

Such was the case for ill people. Amon Goeth carried out a process which he called the Health Action. It consisted of killing all ill population in the ghetto by injecting benzene into the bloodstream and making the patient be seized by convulsions which ended in a choking death after at least fifteen minutes (p. 281).

In addition, if they did not seem ill at first sight, doctors of the SS looked for some sign of illness in them. They were obliged to strip and run, and were then examined by doctors in search of some disease or muscular weakness, “all of them running for their lives” (p. 282).

Of course, if prisoners were ill at first sight they were eliminated too, such as the following statements declare: “Schindel [...] would then travel with a wagonload of sick women to Auschwitz. The women would be placed in a hut in some corner of Birkenau and left to die” (p. 323); “The limpers, the coughers, were culled at the beginning of each stage and executed” (p. 380).

In spite of all his actions, it is very curious to discover how Amon Goeth did not consider himself a murderer of Jews. He just blamed others for such actions: “Of course they [Jews] did not know, Amon pointed out, that they were better off behind the wire than exposed to those Jew killers, the Polish partisans” (p. 287).

Furthermore, in a display of benevolence, he was convinced that he did not inflict any harm to Jews; that the real harm was still to come for them: “They’re complaining now? They don’t know what complaint is yet...” (p. 288).

The importance given to things which may seem trivial at first sight is also outlined in the book in the sentence “At least I still have my health”. It was so important to be healthy because it meant the difference between being given an opportunity or being sent directly to the gas (p. 33). Likewise and because of that previously mentioned

certainty of death, Jews also had a special appreciation of life, of the fact of being alive: “In the meantime, life for a day was still life” (p. 297).

Love is first of all mentioned when explaining Oskar Schindler’s life and the fact that he fell in love when he was just a teenager (p. 39). However, although he married that girl, Emilie, Oskar was not a proper faithful man. Later, he fell in love with a German girl who he seemed to love heartily (p. 46), although a little time after he also seemed to be in love with a different girl (p. 69).

A different love story is also mentioned between two young Jews. The boy, a young artist, is described as “falling into conspicuous and unconditional love with a girl called Rebecca Tannenbaum” (p. 254). In fact, he was determined to do anything in order to spend just a little time with her. Once, he got a dead woman’s dress, put it on and joined the women’s lines to spend the night in the company of his beloved:

The discomfort, the smell of the other body, the risk of the migration of lice from your friend to yourself – none of that was as important, as crucial to self-respect, as that the courtship should be fulfilled according to the norms (p. 266).

This boy even risked his life taking Rebecca a bunch of flowers to ask for her hand in marriage (p. 267). Another example to prove that love surmounted all barriers was the passing of messages through a loose brick in a wall which separated men and women’s huts (p. 359).

Continuing with love, Schindler allowed workers who had lovers to meet each other without any retaliation (p. 258).

The book describes a love story between two Jews which depicts respect and gallantry:

I’ll come and speak to your mother, he promised. I don’t have a mother, said Rebecca. Then I’ll speak to the Alteste. That was how the courting began, with the permission of elders and as if there were world enough and time. Because he was such a fantastical and ceremonious boy, they did not kiss [...] While I’m here, he told her, I might as well measure you. He ran the tape along her arms and down from the nape of her neck to the small of her spine. She did not resist the way his thumb touched her, marking her dimensions (p. 259-260).

Surprisingly enough, the SS men also fell in love with Jewish prisoners, although some of them took Goeth's recommendations about not being a fool too far and ended killing their lovers (p. 260).

Jews were marked not only within concentration camps, but also outside of its limits. They were obliged to carry a registration card marked with a yellow stripe and an armband. In addition, they had many prohibitions such as the preparation of meat in the Jewish manner (p. 48). The problem with the yellow star, as it is expressed in the book, was that many Jews did not even know what it meant. They thought it just made them part of a club and some were even proud of wearing it (p. 73). In fact, Jews were just simple numbers in Germany as an SS men explained to Oskar:

It makes no difference to us, you understand. We don't care whether it's this dozen or that [...] You think your thirteen little tinsmiths are important? We'll replace them with another thirteen little tinsmiths and all your sentimentality for these will be defeated (p. 138).

In the same manner, Jews were willing to live in ghettos, because, in an illusory manner, they thought its walls would protect them from oppression (p. 93). Leaving aside the fact that, it would just an illusion, ghettos were not what many Jews had dreamed of. The space was so reduced that they had to fight for occupying a minimal area to live (p. 94). Furthermore, ghettos were subject to attacks just like the rest of Jewish dwellings (p. 96) and Jews were separated from the rest of the city by cement walls (p. 96) and barbed-wire fences (p. 98). In addition to all this, the odour was unbearable and diseases were appearing everywhere (p. 109) as well as lice (p. 258). It was not surprising anyway, taking into account that inhabitants of the ghetto used the same container to both wash their underwear and hold their soup (p. 259). Moreover, those walls which were thought to protect Jews served the purpose of killing people. There was an execution wall inside the ghetto (p. 146).

Talking about prohibitions, one of the Jews in the story expressed his gratitude, with a bit of irony, that "a Jew is still permitted to read German newspapers" (p. 51).

Moreover, Jews were badly treated at work. Instead of giving them a job opportunity in their field of knowledge, intellectual Jews were directly sent to shovel coal or to the countryside to hoe beets. They even had people working all day and then

shot them (p. 49). The work for women was excessive taking into account their strength in comparison to men (p. 182).

On top of that, they did not receive any salary for their work. They had to live only on their limited rations (p. 97) and on dirty tricks inside the ghetto such as running illegal goods (p. 108). Some of these goods however were basic food like meat, which were not allowed in the ghetto. Its inhabitants managed to enter with these goods properly hidden in some part of their clothes (p. 214). Ill people were not treated any better. When a hospital had to be relocated, these are some of the scenes that occurred:

They had lined the staff up against the wall and dragged the patients downstairs. D had seen old MrsReisman's leg caught between the balusters, and an SS man hauling her by the other leg did not stop and extricate her but pulled until the trapped limb snapped with an audible thud. That was how patients were moved in the ghetto (p. 195).

Apart from that, Jews were taken on their way to work, to do some community jobs such as clearing snow (p. 80).

If they had some kind of injury, Jews were not allowed to have a plaster on some injured limb (p. 218). In addition, a man who was brutally beaten because he did not know how to handle a hammer, was left at the entrance of the hospital rejected for treatment (p. 244).

In this line of mistreatment, there is a heartbreaking scene when a woman and a child are attacked by some SS men and their dogs:

From 41 came a screaming woman and a child. One dog had the woman by the cloth of her dress, the flesh of her hip. The SS man who was the servant of the dogs took the child and flung it against the wall. The sound of it made Pfefferberg close his eyes and he heard the shot which put an end to the woman's howling protest (p. 204).

On another occasion, Goeth's dogs ripped a woman's breast because she was suspected of idling (p. 217) and also ripped a man's thigh and tore off his genitals (p. 250). A similar event occurred to a different woman (p. 257).

All things considered, it is not a surprise to read (it came as no surprise) that eighty thousand prisoners died in the ghetto where Goeth was in charge (p. 274).

Not all the burning of dead bodies was happening at Auschwitz. In some ghettos thousands of bodies were burnt in the middle of their streets:

The bodies were dug up by male prisoners who worked masked and gagging. On blankets and barrows and litters the dead were brought to the burning site and laid on log frames. So the pyre was built, layer by layer, and when it reached the height of a man's shoulder was doused in fuel and lit. Pfefferberg was horrified to see the temporary life the flames gave to the dead, the way the corpses sat forward, throwing the burning logs away, their limbs reaching, their mouths opening for a last utterance [...] The dust of the dead fell in hair and on the clothing hung in the back gardens of junior officers' villas (p. 275).

Evictions of Jews were frequently carried out, obviously without any kind of compensation, and their houses were reassigned and occupied by Aryans (p. 57). If an eviction was not meant to occur, the SS men entered Jews' houses with that fierce manner which characterized them:

They broke into apartments, dragged out the contents of cupboards, smashed the locks on desks and dressers. They took valuables off fingers and throats and out of watch-fobs. A girl who would not give up her fur coat had her arm broken, a boy from Ciemna Street who wanted to keep his skis was shot (p. 67).

They rampaged through the fetid apartments – as a symptom of their rush, a suitcase flew from a second storey window and split open on the pavement. And, running before the dog, the men and women and children who had hidden in attics or cupboards, inside drawerless dressers, the evaders of the first wave of search, jolted out into the pavement, yelling and gasping in terror of the Dobermans [...] Those who had emerged were shot where they stood on the pavement, flying out over the gutters from the impact of the bullets, gushing blood into the drains (p. 142).

In addition, those who opposed leaving their houses were directly shot (p. 144). Others directly committed suicide in order to avoid being transported to concentration camps (p. 145), and many others hid themselves in small cavities in the wall, which they themselves built (p. 154). However, those cavities were not a guarantee of life since the SS men would finally find them (p. 208). There were other people, however, who thought that there was an alternative to killing themselves: bribery. They would try to



bribe some of the SS officials with the small amount of goods they owned in order to escape death (p. 250).

As a striking fact, the book describes how it was a comfort for some doctors and patients in hospitals in the ghetto to know that they had access to some or other kind of substances such as cyanide which would help them die if they decided to do so (p. 193). In fact, when what was called an *Aktion* (selection of people for the concentration camps) was close, doctors administered these substances to patients in order to avoid mistreatment on behalf of the SS men. Some doctors felt even jealous of them and looked at them “with the envy any ghetto dweller would feel for escapees” (p. 197-198).

As a matter of fact, some people who were going to be executed killed themselves. Such was the case of a man who slashed his wrists with a razor blade he had concealed in his pocket (p. 238).

This is a normal feeling taking into account the scenes described about people who were brutally murdered by the SS: “On the cobblestones was a mound of victims. They lay, some of them, with their heads split open, their limbs crooked” (p. 202).

The SS men did not care about their crimes or about the witnessing of them. That is why children were usually direct witnesses to all these abhorrent murders with all the psychological damage it involved (p. 143).

In addition, they acted as proper cowards because the National Party gave them the opportunity to fight without physical risk and to achieve honour without being shot at. Those men took an invaluable pride in doing so (p. 191-192).

Apart from raiding Jewish homes on Sabbath evenings or feast days, other tortures were stringing up Jews in the synagogues of Silesia, rupturing their systems with water torture, cutting off their praying locks, setting their prayer shawls alight, standing them against a wall (p. 66), docking their beards with scissors or pinking the face flesh with an infantry bayonet (p. 95).

On top of all that, the Jews’ money was administered by the German administration (p. 75).

Discrimination to Jews went as far as the use of transport. They were not allowed to travel by train. Instead, they could only use trolley cars (Keneally, 1982: 94).

In addition, many businesses and universities started to close the door on Jews. If any Jew were admitted to a university, they were obliged to sit apart from the rest of the students and some girls got their faces injured with a razor (p. 95). In any case, education for Jews was abolished at the end of 1940 (p. 107).

However, apart from physical injuries, Jews were also stigmatized because they were said to be responsible for the Black Death (p. 96) and many institutions had on their doors the inscription “Entrance forbidden to Jews and dogs” (p. 168).

In spite of all these sufferings on behalf of Jews, they would always maintain the hope for a better future world: “the situations would settle, the race would survive by petitioning, by buying off the authorities” (p. 49); “At that stage everyone still hoped that things might improve (p. 195). Furthermore, Jews came to believe that “Germans were a civilized nation” (p. 64).

In terms of hope, according to the author,

It was natural for the internees of Plaszów to believe with one part of the mind that each such barbarous exhibition might be the last, that there might be a reversal of the methods and attitudes even in Amon, or if not in him, then in those unseen officials who, in some high office with French windows and waxed floors overlooking a square where old women sold flowers, must formulate half of what happened in Plaszów and condone the rest (p. 238).

As well as in the previously analysed works, diaspora also plays a part in Jewish history. Many Jews moved to other places in order to avoid concentration camps and death (p. 83). Some of them even tried to bribe the SS officials to remain safe (p. 89).

In the same way, hunger is again a pivotal point in the narration. Jews were given a smaller amount of food than that given to Aryans and it derived into a serious health problem affecting not only their physical but also their mental health. As Schindler said: “Once the body fat’s gone, it starts to work on the brain” (p. 170).

As it was seen in the first part of this work when dealing with the point of disbelief on behalf of Jewish leaders towards the suffering of the Jewish people, here we have a similar incident. When Schindler explained the atrocities suffered by Jews, Samuel Stern, the president of the Jewish council, faulted the speech because, to his view, it was “pernicious fantasy” and “an insult to German culture” (p. 172). It was

difficult then for Jews to escape atrocities if their own representatives did not act against them.

Another topic of the previous works appearing again here is the fact that almost everything in people's bodies was usable. In this case, there is an episode where it is described how long a prisoner's hair should be to make socks with it (p. 263).

Concentration camps and the treatment of prisoners are not forgotten in this book. As an example here is the experience of a prisoner who was hurt with a razor:

Ukrainian barbers passed among them, shaving their heads, their pubic hair, their armpits. You stood straight, eyes front, while the Ukrainian worked at you with his unsharpened razor. "It's too blunt," one of the prisoners complained. "No," said the Ukrainian, and slashed the prisoner's leg to show that the blade still held a cutting edge (p. 326).

The placement of men to sleep is again the same as in the previous books:

The SS sat them in lines, like galley slaves, one man backed up between the legs of the man behind him, his own opened legs giving support to the man in front. By this method, the two thousand men were crammed into three huts. German Kapos, armed with truncheons, sat on chairs against the wall and watched. Men were wedged so tightly – every inch of the floor space covered – that to leave their rows for the latrines, even if the Kapos permitted it, meant walking on heads and shoulders and being cursed for it (p. 326).

Living conditions in general in the camps were not much better. Some women lived in a windowless hut without bunks having to sleep two or three on a thin straw pallet. Moreover,

The clay floor was damp and water would rise from it like a tide and drench the pallets, the ragged blankets. It was a death house at the heart of Birkenau. They lay there and dozed, frozen and uneasy in that enormous acreage of mud (p. 332).

As they were badly dressed to bear the extreme cold, some women wore strips of blankets under their clothing. However, they were punished for it and the punishment was not a soft one. They could even be penalised with death (p. 335).

It is not surprising that they tried to protect themselves against cold since they lived in a room whose windows had no glass. Most of the women were, moreover, seriously ill (p. 336).

Apart from the gas or the shootings, another method for killing people in concentration camps was throwing them against the electrified fences, frying them alive (p. 334).

Deceit was a common occurrence in concentration camps. Prisoners were told that they were going to the “bathhouses” although, instead of water, they were soaked with gas (p. 336).

Such were the conditions there that a woman tried to commit suicide by throwing herself against the electrified fence (p. 348).

However, women were not the only ones suffering atrocities in the camps. Children would sometimes be selected to be used in medical experimentation (p. 349), apart from the gas, of course. Children were very much concerned about it: “All the children knew about the gas. They grew petulant when you tried to deceive them” (p. 351).

To add more severity to conditions in the camps, some of them had been until little time ago Jewish cemeteries where there still existed shattered gravestones and a mortuary building which, as the author explains, declared that death was a natural process for all who were in the camp (p. 18).

Despite the appalling conditions and treatment, some women were still brave enough to give children food in front of the SS officials and, what is more, with a defiant look (p. 350). In addition, some of the SS men were not as bad as the rest and did not give prisoners such a horrible treatment (p. 351).

## 5. Cultural analysis:

### 5.1. Values transmitted:

The sense of in-betweenness is also mentioned in this book. A Jewish Rabbi for instance says that it is good to be both a German and a Jew. Moreover, he dressed in German style, he spoke German at home and he called the place of worship temple and not synagogue. In the same manner, his children attended German schools and he used

to say: “We are secular scholars as well as sensible interpreters of the Talmud. We belong both to twentieth century and to an ancient tribal race” (Keneally, 1982: 37-38).

Some of the Jewish characters in the book seemed to be willing to hide their Jewish identity either because of shame or because of fear. One of them told Schindler “I have to tell you, sir, that I am a Jew” (p. 48) as if it was a reason to be ashamed.

Sometimes, this in-betweenness could lead Jews to death. For instance, a man who belonged to the SS but was Jew at the same time, was shot because he refused to commit a vandal act against a Torah scroll (p. 68).

## 5.2. Jewish culture:

There is a reference to the Talmud (Jewish book about Jews’ laws, traditions, customs and legends) by a Jewish character who mentions a Talmudic verse saying “he who saves the life of one man, saves the entire world” (Keneally, 1982: 52).

There is a Jewish celebration, Hanukkah, which is also mentioned in the book, although it is not explained. It lasts eight days and consists of lighting the lights of a unique candelabrum, the nine-branched *menorah* or *hanukiah*, one on each night of the holiday. What is mentioned about this is that Jews were mugged, humiliated and badly treated usually during this festivity by the SS men (p. 58).

In terms of culture, the ancient synagogues in Cracow are also part of the book, although, unfortunately, in the same abhorrent manner. They, together with the houses in ghettos, were a target of destruction on behalf of the SS (p. 65).

Culturally speaking, there is also a reference to a Talmudic legend which a Jew used when comparing Schindler to an honest nation in terms of the Talmudic tradition (p. 75).

There is a very moving scene where Jewish culture is a symbol of both freedom and death. Some Jewish women who were made prisoners, started to sign a prayer from the Torah called *Shema Yisrael* as a symbol of their braveness and their unwillingness to hide their culture, although they were finally shot (p. 210). This same prayer is also recited by a rabbi who is about to be murdered, although in a more private way (p. 229).

Regarding Jewish religion, it is also present in the book, since there is a reference to the influence of some prophets to Judaism as well as to some concepts in Taoism (p. 226).

Shabbat (the weekly day for rest or worship in Judaism) is very important also and considered as a festivity. Schindler himself knew and respected it. He told a rabbi that he should go and prepare for it, instead of working on that specific day. This rabbi also prayed what is known as Kiddush, another cultural element of Jewish religion, which is a blessing recited to sanctify the Shabbat (p. 231).

Furthermore, some Jews in the book are described as fervent servants who are very much connected to religion in everything they do. Schindler described a Jewish man as very keen on Babylonian Talmud and purification rites (p. 242).

There is an excellent comparison between music and a cultural element of Judaism: Kohen (hereditary priest). One of the characters is said to have inherited a musical gift in the same way as a person inherits this quality of being a priest (p.261).

Wedding rituals are also mentioned in the book; the rites of *kiddushin* (the first of the two stages of the Jewish wedding process) and *nissuin* (the second of these stages) (p. 268). The first stage consists of a betrothal where the couple is already considered as husband and wife, but they cannot yet live together. They will have to wait one more year to do so, at the second stage of marriage, *nissuin*. These stages are given special importance within the book due to the complex situation of a young Jewish couple who knew that, with the fear and possibility of going to Auschwitz or dying before, it would be difficult for them to complete the two stages.

In the same manner, there is another part in marriage which is also noted in this story: *ketubah*. It is a written prenuptial agreement where the rights and responsibilities of the groom in relation to the bride are specified. Finally, the couple also performs some Jewish marriage rites: the bride circled the groom seven times and the groom crushed glass beneath his heel (p. 268).

Jewish traditions are so inherent to Jews that a fifteen-years-old girl was delighted with the tattoo she was given because it had two fives, a three and two sevens, numbers present in the *Tashlag*, the Jewish calendar (p. 332).

Burials are another interesting aspect of Jewish culture. According to the book, the orthodox manner of burying people did not permit the breaking of bones, which would be difficult because some of them had their limbs deformed by the cold (p. 386).

In Judaism there exists the concept of *minyan*. It is a quorum of ten males who are needed to read certain prayers in some rituals. It is mentioned in the book because they were needed for a burial, where they had to recite *Kaddish* over the dead. *Kaddish* is one of the main prayers in Judaism and it asks God for redemption (p. 386-387).

### 5.3. Inter-multicultural:

The most shocking example within the book of intercultural values is the friendship between the protagonist himself, a man belonging to the SS, and Jews (Keneally, 1982: 37). Although a very good example of interculturality, this friendship would be later of little importance taking into account the risks that Oskar took in order to save thousands of Jews. He was even once arrested for kissing a Jewish girl (p. 124). Subsequently to this event, an SS man told Schindler: “You’d be a fool if you got a real taste for some little Jewish skirt. They don’t have a future, Oskar. That’s not just old-fashioned Jew-hate talking, I assure you. It’s policy” (p. 127). The SS even thought that Oskar’s love for Jews was a virus:

Old drinking friends of Oskar’s. Amon and Bosch among them, had sometimes thought of him as the victim of a Jewish virus. It was no metaphor. They believed it in literal terms and attached no blame to the sufferer. They’d seen it happen to other good men. Some area of the brain fell under a thrall that was half bacterium, half magic. If they’d been asked whether it was infectious, they would have said, yes, highly (p. 379).

Likewise, some people were sent to Auschwitz just because they helped Jews (p. 134).

Oskar’s wife, Emilie, for instance, also had a very good relationship with a Jewish girl since they were children and until the girl was executed in 1942. A parish priest, told Emilie’s father that “it was not good *on principle* for a Catholic child to have a particular friendship with a Jew” [emphasis added] (p. 41). However, and as Oskar mentioned, Christianity has its base in Judaism (p. 52), which should imply a higher respect of Judaism by Christians.

Both Oskar and Emile were so immersed in Jewish culture, that at the end of the war they would even be able to seem Jews themselves if they were asked about Jewish issues (p. 420).

In the same line, one of the measures proposed at that time by the Economics Ministry was *Aryanising* [emphasis added] businesses. That is, the total elimination of Jews from companies (p. 51).

Some of the SS men for instance expressed that the city of Cracow was intolerable because of the great number of Jews in it and that Jews should be far from European sensibilities (p. 66).

In that sense, *Aryan purity* [emphasis added] was the main aim of Germany at that time (p. 71), and that is why German authorities wanted to make Cracow *judenfrei* (free of Jews) (p. 79).

Nazi soldier Hans Frank even declared that if Jews were eliminated, Germans could breath “good German air” and they could walk without seeing the streets “crawling with Jews” (p. 80).

However, German authorities were not the only entity which hated Jews. As one German technician said, Jews were better placed in ghettos because “the Poles hate them” (p. 93). Poles even went out hunting Jews with scythes and sickles for a certain amount of money (p. 119).

Among the propaganda used by German authorities were posters placed on the city walls with the words “Jews-Lice-Typhus”, depicting the Jews as a direct cause of diseases, or “Whoever helps a Jew helps Satan”. This last sentence was accompanied by a rather stereotypical image of a Polish girl giving food to a hook-nosed Jew whose shadow was the shadow of the Devil (p. 108).

Other examples of this propaganda included pictures of Jews outside grocers’ shops mincing rats into pies, watering down milk, pouring lice into pastry or kneading dough with filthy feet (p. 108). Moreover, some German authorities also said that:

Jewish prisoners from Poland would be a peril to the health of Moravian Germans. Spotted fever would likely appear in the region for the first time in modern history [...] The population of Jewish criminals in the proposed Schindler camp would



outweigh the small and decent population of Brinnlitz and be a cancer on the honest flank of Zwittau (p. 312-313).

As Schindler himself sensed, Germany would not stop until it achieved a “racially impeccable empire” (p. 111). With that in mind, they carried out indiscriminate slaughters which were considered actions of “racial purification” (p. 135).

German culture seemed to be behind all these thoughts. That is, it was considered a strong culture which had to prevail over the rest. However, and as Oskar thought, the crimes against humanity were of such proportion that “no one could find refuge any more behind the idea of German culture” (p. 143). In fact, some people were condemned to death for singing Russian songs (p. 237).

This strong belief in German culture led them to the stereotyping of not only Jews but also of other nations such as Russia. Russians were seen as “barbarians, men of strange religion and uncertain humanity” (p. 397).

6. Tasks to activate schemata in EFL teachers for *Schindler's Ark*:

**Warm up:**

An interesting warming up activity related to the topic of this work is to give students the chance to reflect on who the most important people in their lives are. They will talk in class about it explaining why they are important, what they do to enrich their daily routine, etc.

As they may talk about some friends, we can also comment on social conventions for friendship and, especially, those which lead us to reject some people because of their origins or cultural background.

**Main activity:**

In this case, the most relevant value to comment on would be the fact of risking our lives in order to save others', as Schindler did. For that reason, we will put the emphasis on those chapters of the book which highlight this value and show the little importance that the protagonist gave to Jews' belonging to a different and, at those times, dangerous culture. The following are the excerpts to work with:

So, this winter night, it is both early days and late days for Herr Schindler's practical engagement in the salvage of certain human lives. He is in deep, he has broken Reich laws to an extent that would earn him a multiplicity of hangings, beheadings, consignments to the draughty huts of Auschwitz or Gröss-Rosen. But he does not know yet how much it will really cost. Though he has spent a fortune already, he does not know the extent of payments still to be made (Keneally, 1982: 33).

At times throughout the year, Stern would call on Schindler to arrange employment for some young Jew – a special case, an orphan from Lodz, the daughter of a clerk in one of the departments of the Judenrat. Within a few months Oskar was employing one hundred and fifty Jewish workers and his factory had a minor reputation as a haven (Keneally, 1982: 79).

Then, in the butt-end of 1941, Oskar found himself under arrest. Someone – one of the Polish shipping clerks, one of the German technicians in the munitions hall, you couldn't tell – had denounced him, had gone to Pomorska Street and given information (Keneally, 1982: 114).

That afternoon someone, perhaps the same malcontent as before, contacted Pomorska and denounced Schindler for his racial improprieties. His ledgers might stand up to scrutiny, but no one could deny he was a Jew-kisser (Keneally, 1982: 121).

The Oskar Schindler who comes down from his office on the frosty mornings of an Aktion to speak to the SS man, to the Ukrainian auxiliary, to the Blue Police and to OD details who would have marched across from Podgórze to escort his nightshift home; the Oskar Schindler who, drinking coffee, rings Wachtmeister Bosko's office near the ghetto and tells some lie about why his nightshift must stay in Lipowa Street this morning – that Oskar Schindler has endangered himself now beyond the limit of cautious business practice. The men of influence who have twice sprung him from prison cannot do it indefinitely even if he is generous to them on their birthdays (Keneally, 1982: 153).

Oskar did not seem to realise that throughout Poland that summer of 1943 he was one of the champion illicit feeders of prisoners, that the pall of hunger which should by SS policy hang over the great death factories and over every one of the little, barbed-wire forced-labour slums was lacking in Lipowa Street in a way that was dangerously visible (Keneally, 1982: 233-234).

Madritsch would always and justly be revered by his surviving prisoners. The bread and chickens smuggled into his factory were paid for from his pocket and at continuous risk. He would have been considered a more stable man than Oskar. Not as flamboyant and not as given to obsession. He had not suffered arrest. But he had been much more humane than was safe and, without wit and energy, would have ended in Auschwitz (Keneally, 1982: 305).

Many of you know the persecutions, the chicanery and obstacles which, in order to keep my workers, I had to overcome through many years. If it was already difficult to defend the small rights of the Polish worker, to maintain work for him and to prevent him from being sent by force to the Reich, to defend the workers' apartments and their modest property, then the struggle to defend the Jewish workers has often seemed insurmountable (Keneally, 1982: 401).

Oskar also risked his life by accusing other SS officials of an excessive authority and by defending his workers:

Oskar made a number of confidential complaints to Hassebroeck about the excessive behaviour of Herr Commandant Liepold. [...] The next day Oskar called Hassebroeck and others with predictable accusations. The man rages round the factory, drunk, making threats about immediate [emphasis in the original] executions. They're not labourers! They're sophisticated technicians engaged on secret weapons, etc., etc. (Keneally, 1982: 393).

Once the war finished, Schindler made the following statement which, in spite of all his dedication and struggle, was full of modesty:

Don't thank me for your survival. Thank your people who worked day and night to save you from extermination. Thank your fearless Stern and Pemper and a few others, who, thinking of you and worrying about you, especially in Cracow, have faced death every moment. The hour of honour makes it our duty to watch and keep order, as long as we stay here together. I beg of you, even among yourselves, to make nothing but human and just decisions. I wish to thank my personal collaborators for their complete sacrifice in connection with my work (Keneally, 1982: 402).

The process after that would be the same as in the previous works. That is to say, students will express their impressions in a journal and they will share them afterwards.

In the same way, they can perform a play on situations where people risk their lives for others who are at a risk of discrimination and exclusion.

They will work autonomously again on researching literary works where the topic of the book appears.

**Post activity:**

After presenting the previously developed didactic proposal in class, a final interview about the workshop can be conducted (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?

6.1.2. Cinema

1. *Exodus*

1. Author:

The bombastic Austrian-born film director and producer Otto Preminger (1906-1986) had a long Hollywood career making movies that defied conventions of the time. Nicknamed "Otto the Terrible" for his legendary tantrums on Hollywood sets, Otto Preminger directed countless stars in dozens of films from the 1930s through the 1970s. His movies ranged from the delicately crafted suspense classic *Laura*, to the colossal epic *Exodus*, and included many commercial and critical successes as well as failures. Preminger had no single specialty, but his films ranged over a wide variety of styles and subject matters.

Otto was a teenager when he first started acting in plays in Vienna. At 17, he starred as Lysander in a production of *A Midsummer Night's Dream*, and at 19, he was already managing a Vienna theater. By 20, he was almost bald and had earned his law degree. He spent his twenties becoming one of Europe's most successful theatrical producer-directors and at 26, he directed his first film, *Die Grosse Liebe*.

Preminger was Jewish, and in 1935, he left Austria to escape the Nazi threat and took up an invitation to direct Broadway plays in the United States. There, he directed *Libel* and *Under Your Spell* and *Danger- Love at Work* for Daryl F. Zanuck's 20th-Century Fox. He also directed the plays *Outward Bound*, and *Margin for Error*, in which Preminger also acted-playing a Nazi official. In 1942, Preminger played Nazi heavies in *The Pied Piper* and *They Got Me Covered*, and the next year, he directed and acted in a film version of *Margin for Error*. In 1944, he directed the comedy *In the Meantime, Darling*.

During the rest of his tenure with Fox, Preminger made a number of films, such as *ARoyal Scandal*, *Where Do We Get from Here*, *Centennial Summer*, *Fallen Angel*, *Forever Amber*, *Daisy Kenyon* *That Ladyin Ermine*, *The Fan*, *Whirlpool*, *Where the Sidewalk Ends*, *The Thirteenth Letter*, and *Angel Face*. In 1953 Preminger formed his own company, Carlyle Productions. For the rest of the decade Preminger produced and directed several taboo-breaking films. He had directed a highly successful stage production of Hugh Herbert's light sex comedy *The Moon Is Blue*, and he made it into his first independent movie in 1953. *The Moon Is Blue* was the first commercial feature to be released without a seal of approval from the Motion Pictures Association of America, and it earned a "condemned" rating from the powerful Roman Catholic Legion of Decency. It also was banned by local censorship boards until Preminger won a U.S. Supreme Court case ordering the film to be shown.

In 1954, Preminger directed *River of No Return*, and *Carmen Jones*, a musical adaptation of Bizet's opera *Carmen*. In 1955, he brought to the screen *The Court Martial of Billy Mitchell*. In 1956, Preminger directed Frank Sinatra as a junkie in *The Man With the Golden Arm*. It was Hollywood's first serious look at drug addiction. The film was banned in Boston among other cities, but Preminger went to the courts and beat the censors. His films paved the way for directors to tackle formerly taboo subjects frankly and openly. More films were *Bonjour Tristesse*, *Porgy and Bess*, and *Anatomy of a Murder*.

In 1960, Preminger unleashed his epic *Exodus*, based on Leon Uris's best-selling novel about the founding of the state of Israel. In 1961 Preminger directed the successful *Advise and Consent*. Preminger's pace had begun to slow. In 1963, he brought out *The Cardinal* and two years later, he directed *In Harm's Way*. Preminger

clearly was fading in the late 1960s. In 1967, he directed *Hurry Sundown*, and in 1968, he made *Skidoo*, considered a feeble attempt to appeal to the counter-culture of the era. In 1970, Preminger followed with what was regarded as another flop, *Tell Me That You Love Me, Julie Moon*. Writer Elaine May penned *Such Good Friends*, which Preminger released in 1972, a "satiric parable which alternates between sex comedy and medical expose." Preminger's next film, the 1975 release *Rosebud*, about Middle Eastern terrorists, was ignored by the public, as his final film was *The Human Factor*, released in 1979.

Despite all his success, however, his personal life was less smooth. In 1971, after the death of stripper Gypsy Rose Lee, Preminger revealed he was the father of her son, Erik Kirkland, who became his chief assistant. In 1986 at the age of 80, Preminger died of cancer at his home in Manhattan. Critics sharply disagree on his legacy. Sarris noted: "His enemies have never forgiven him for being a director with the personality of a producer." And Purtell contended: "Of all big-name Hollywood directors, possibly none has had as bad a repertoire as Otto Preminger." (<http://biography.yourdictionary.com/otto-preminger>)

## 2. Plot:

This film is a story about a Jewish man (Ari) who wanted to transport more than six hundred Jews from Cyprus (ruled by Great Britain) to Palestine in a ship named *Exodus*, in spite of having to face British negatives. It is inspired in 1947, the year of the approbation of the Partition of Palestine which was divided to create two states: the Arabic and the Jewish state. This partition provoked a very serious conflict between Arabs and Jews because the former were not willing to share their land with the Jews. As a consequence of this conflict, several Jewish terrorist organizations emerged to defend what they consider to be their land too.

However, in the midst of this environment of fighting and death, there is also a place for friendship and love, both developed between two different cultures. In that sense, the pivotal character is an American woman (Kitty) who travels to Cyprus to learn more about the death of her husband, who was a war reporter. There, she meets a young Jewish girl (Karen) with her own worries about Jews who teaches her the importance of belonging to a nation. On the other hand, she also meets Ari who fights

for Jewish rights. In spite of their initial differences and misunderstandings, they finally fall in love.

Apart from esteem between Jews and Americans, there is a very remarkable friendship between the previously mentioned Jewish man and an Arab. Although they belong to different cultures and they have moments when they strongly feel they belong to them, they always show their friendship without any fear.

All in all, it is a film which shows three important aspects: the fight of Jews to own the land they were promised, no matter the means; the importance given to belong to a certain culture; and the possibility of a growing esteem and love between people of different nations and cultures in an atmosphere of fight and destruction.

### 3. Linguistic analysis:

In terms of linguistic analysis there is a point which is worth mentioning. It is the fact that, contrary to that of books, the language in films is not written but spoken and it is obviously more difficult for the majority of Spanish speakers to understand it. For that reason, we find the first linguistic difficulty which was not found in books.

In addition, the diversity of characters and their accents can also result in an added difficulty when understanding the film. At the beginning, for example, there is a Cypriot tourist guide who has a non-native speaker accent. Moreover, the female protagonist is American whereas the British officials have their own British accent.

Apart from that, there are also some idioms such as “I changed my mind”, “the braver the bird, the fatter the cat”, “lend a hand”, “leave me alone”, or “I can’t help it” which can make the film difficult to understand, but, at the same time, they will contribute to increase students’ lexical competence.

Some of the grammatical structures used are the modal verbs “shall” (“Shall we go through the castle now?”) or “may” (“I may travel the world”), the passive (“it is included in the tour”) and verb tenses without a great difficulty such as present simple, past simple or future simple.

With regard to vocabulary, and unlike the previously analysed books, it does not present much difficulty to understand the movie. There are some medical and scientific

words, although they are quite similar to Spanish because of their Latin origins. Two examples are “adrenaline” and “plasma”.

In minute 60.10 there is a conversation between two Cypriots in what is supposed to be Cypriot, which is not translated. Although, it is not very important and is explained after it takes place by one of its protagonists, it is not certain if the explanation is correct or not, because this is given to a British general who may be being deceived.

In terms of coherence and cohesion, the film is easy to follow since the author does not move from one topic to another in the narration and there is a clear development of facts, although, as is the case in the majority of films, it narrates several stories at the same time, intercalating them during the whole movie.

All things considered, the most difficult aspect of the film is the fact that it is spoken language with several different accents from America, United Kingdom and Cyprus. In addition, there are some idioms and collocations which may also be considered as a language barrier. Grammatical structures and verb tenses are not complex, the same as vocabulary which does not present a great difficulty to understand the film.

#### 4. Conceptual analysis:

In this film, some of the topics which are going to be analysed are new, but others are already familiar. Such is the case with the transport of Jews which appear in minute 4.37. As can be seen, the conditions on these transports are slightly better. Although they are still crowded, Jews travel in the trailers of vans where the air is allowed to enter. However, not all the means of transportation provide appropriate conditions. As it is shown in minute 46.06, the sanitary conditions of a ship which is supposed to go to Palestine are inadequate because of an important lack of bathrooms which may cause health problems. Nevertheless, these conditions are still better than they were some years before.

The fugacity of rights on a certain territory in minute 7 is also mentioned when discussing the conquest of certain territories by certain nations that expel others. Although this statement is not directly referred to Jews, it seems to be a simile launched



by the author of the film to remember the situation of millions of Jews who have always been expelled from some territories.

Love seems to be a must in every fictional work and *Exodus* is not an exception. It appears in minute 24.45 in the form of a letter from a Jewish woman to her Jewish beloved; in minute 114.50 with the reference to the same love reflected in this letter; in minute 186.35 where these two lovers meet after a long time; in minute 188 where the love between two young Jews is staged; and in minute 171.33 where the love between the two protagonists of the film, an American woman and a Jewish man, is shown. This love has very much to do with cultural differences and follows a process of illusion and disillusion influenced by them. At first, the two lovers seem not to be worried about their differences (minute 110.35) although shortly after, the woman considers that these differences are insurmountable (minute 119.20). Finally, both of them realise that they really love each other, regardless of their culture.

Prohibitions for Jews remained a constant after the holocaust. They were not allowed to leave the camps yet (minute 26.50) and a more painful prohibition for them was the banning of going to Palestine (min. 29.20).

The typical stereotypes about Jews appear in minute 39.35 when a British official says that Jews are communist and have a strange face which he is perfectly able to distinguish. It is quite curious when, immediately after this statement, a Jew, the protagonist who pretends not to be Jew, asks him to examine his eye from a close distance with the excuse that something is wrong with it. Obviously, the British official does not recognise him as a Jew.

The sad topic of children's deaths reappears some years later. It is remembered how two millions of children were killed because nobody wanted to take care of them, no country was able to look after them and the same happened to those who had the chance to survive after the holocaust (minute 47.25).

Britain made Jews the promise of a land to establish; a land where they could settle and live forever: Israel. Great Britain promised this in gratitude to the Jewish people for having fought in their favor, although they did not fulfill it (minute 53.55). The Jews really loved this land of Israel before owning it as is expressed when a Jew says to his nephew that he is good-hearted as Israel (minute 155.30). Not only do they

want this land, but they need it as the main character expresses in minute 64.20 saying that they need a home, a place to go, a homeland.

The desire of the Jews to own Israel is justified if we take into account that more than three thousand years ago, and according to the Bible, Jews were already established in Palestine as the main character in the film explains in minute 109.50.

A very well known topic is the marking of Jews with the star. Preminger also wanted to make reference to it and one of the protagonists, a Jewish girl, talks about the Nazi's order in Denmark of all Jews wearing a bracelet with the yellow star (minute 71.50).

The star was even present in Jewish businesses. Such is the case of a Jewish odontologist on whose door the star can be seen in minute 113.40.

Poor conditions in ghettos are also present in this film. According to one of the characters, Jews were absolutely crowded there having only one and a half metres per person to live (minute 87.50). In addition, and as it has been mentioned in previous works, they had to live on dirty tricks to survive (minute 88.15).

After the destruction of ghettos Jews continued to be persecuted and their situation was even worse than in the ghetto. The same character who talks about ghettos, tells how he had to hide for five months in a sewer eating scraps or rats (minute 86.15).

Conditions in concentration camps after the holocaust were not much better. They did not have beds, provisions or nurses and prisoners were absolutely crammed (minute 10.40).

There is a new and important topic in this film: terrorism. Palestine was under British occupation after the holocaust and those Jews who lived there practised terrorism to fight for the territory. This is shown in minute 94.30 when a Jew joins a terrorist group, in minute 104.45 when the main character of the film rejects this group and in minutes 123.30 and 149.30 when the action of this terrorist group is shown with an attack on a British building.

Another new topic is the historical event of the partition of Palestine to create an Arabic and a Jewish state in 1947. It is very relevant in the film, appearing in minute

134.55 when the main character talks about it and the possibility of its approbation, and in minute 165.15 with the actual voting process occurring. This event would cause a lot of trouble and conflicts between Arabs and Jews which will be further analysed in the chapter about cultural values.

Senseless death was very common in previous works and it appears here again at the end of the film when the main character shows his indignation towards it (minute 195.50).

In terms of psychology, some Jewish children feel ashamed of having relatives who have been persecuted or killed by the Nazi regime because they feel guilty for having lived when others did not. This is a psychological consequence of the holocaust for children, “a scar that embarrasses them” (minute 31.50).

All this provokes a terrible lack of love of child survivors of the holocaust who have lost everything they had (minute 32.40).

As a final topic, a very strong reproach to God is found, as was also found in the theoretical framework and in other analysed works. In minute 195.30 the main character asks himself why God chose to let a young Jewish girl who loved life die.

## 5. Cultural analysis

### 5.1. Values transmitted

After the pain and sorrow of Auschwitz, it was very difficult for Jews to trust anybody, even other Jews. In minute 17.30, one of the characters displays a suspicion of Jews without precedent by accusing a Jew of having collaborated with the Nazis.

In the same line, Jewish organizations which fought for the same rights in Palestine did not trust each other (minute 135.50).

The familiar sense of in-betweenness is clearly expressed by a Jewish girl who is willing to go and live in America but who also feels that she belongs to Palestine, to the land they were promised long time ago (minute 29.50). Shortly after, this desire of going to Palestine and not to America is even stronger (minute 48.30).

This desire is provoked by the strong sense of belonging that Jews have to their land and family, as the same Jewish girl expresses in minute 49.45 and 158.40 when she says that her place is there in Palestine.

In turn, this sense of belonging leads to their tireless fight for rights, to the recovery of their land. As it is stated in minute 70.55, Jews in Palestine fight, they don't just talk. On some occasions, this fight has severe forms. In minute 51.05 Jews in a ship which has been banned entrance to Palestine, declare a hunger strike which involves adults and children.

Regarding children, the scene where some mothers express their ideas about their participation in the strike gives a clear perspective of the determination of the Jews to fight for their rights. A mother says that their children were born between fences and that nobody will lock them in again. They do not mind at all if their babies die fighting for such rights (minute 66.50).

It is no surprise then to see how Jewish teenagers fight with enormous rifles in their hands (minute 176.20) or Jews dying tortured in the hands of Arabs because of not revealing information (minute 116.55).

Turning to another point, it is worthy to mention the general belief that if you appreciate Jews, you must be a Jew. Otherwise it was considered impossible to appreciate them. People at those times seemed to need a justification to have certain esteem towards them (minute 67.50).

In the same line, if a person professed certain affection for Jews and was not a Jew, it was thought that this person was becoming a Jew as the assertion "you are becoming a Zionist" expresses (minute 68.10).

Another of the values transmitted is the contempt of human beings towards others. When the ship going to Palestine is stopped and Jews in it start a hunger strike, one of the British officials expresses this contempt asking himself how a man can permit that (minute 68.20).

Fear is also present in *Exodus* as a terrifying shadow. Such fear made Jews do horrible things to themselves such as collaborating with Nazis to erase the traces of what they did to the Jews. All for the guarantee of not being killed (minute 91.25).

There is a very moving scene at the end of the film, where a Jew who has been fighting for rights during the whole movie in the terrorist group and who considered himself a good Jew, rejects Jewish traditions because of sorrow, the sorrow produced by the death of his beloved Jewish girl in the hands of Arabs. He refuses to throw soil to the dead body (this will be analysed in the following epigraph as a Jewish tradition). In this moment, he discovers that fighting and terrorism have been the wrong way because they have taken the life of the person he most loved.

## 5.2. Jewish culture

The first sign of Jewish culture appears in minute 20.50 with the Jewish greeting “Shalom” which will be a constant throughout the rest of the film. This greeting is used to say both “hello” and “good-bye”.

There is an element having to do with Jews which, although not a cultural element, can be considered as an integral part of Jewish history. It is the organization which was given the name of *Haganah*(minute 52.15). *Haganah* Hebrew means defence and, in fact, it was a Jewish paramilitary organization active from 1920 to 1948 during the British mandate of Palestine whose function was the defense of the Jewish population. According to the film, it was a very active organization which fought tirelessly for the land of Israel.

A very characteristic symbol of Jews is the Star of David. We have seen how they have been marked with it through history. However, it is not just a way of marking them; this star represents for Jews a high pride in their lives as the lifting of a Jewish flag with this symbol represents in minute 55.15.

The Bible also has an important place in this film. In minute 65.45 the passage of a conversation between God and Moses is recited by the main character. It is the conversation where God says to Moses: “Go to the Pharaoh and say to him: let my people go so that they may serve me”. He is referring to British Generals who should let Jewish people go to Palestine.

Another mention to the bible is also made in minute 109.30 which has to do with the arrival of Jews to Palestine more than three thousand years ago.

One of the main cultural elements of a nation is its language. In this film, we attend to the adoption of Hebrew as the official language of the Jews when a Jewish girl says that now they have their own language (minute 116.35).

Finally, we are going to focus on two cultural aspects related to burials which are present at the end of the film. The first is the use of Tajrijim (white shrouds that wrap the corpses) (minute 196.15).

Second, these burials also show the Jewish tradition of several people throwing soil on the corpses with a shovel (minute 197.20).

### 5.3. Inter-multicultural

The first intercultural reference is made as early as minute 4.20 when a tourist guide in Cyprus explains the situation between the Jews and the British as well as between Jews and Arabs. The situation seems to be prejudicial for Jews who are not accepted by either the Arabs or British.

In fact, Jews were sometimes subject by British forces to curfews which confined them to their homes (minute 153.20) and they were also under submission with the British mandate as it is shown in the scene where a citizen says to a British official that they are at their disposal (minute 160.10).

This tension in the relationships has always led to fighting and resistance. In minute 8.10 there is a clear reference to the group of Jewish resistance which committed some attacks as the terrorist groups did.

In addition, there exists a noticeable contempt from British forces towards the Jews. A British commandant expresses in minute 10.20 his disapproval about having Jews in Cyprus. He says that they are fed up with Jews and that they should be sent to Germany at once.

Apart from contempt there is also a feeling of strangeness toward Jews, a feeling of not knowing how to behave with them as if they were different from the rest of humanity (minute 11 and 25.20).

In fact, there exists here a topic which also appears in *Schindler's Ark*: the criticism of fondness toward the Jews; that is, toward those people who feel certain esteem for Jews. It is shown in minute 11.50 and in minute 12.10 when the female main

character expresses her desire to work as a nurse in the Jewish camp. It appears again in minute 40.50 when a British commandant says that the British general has a Jewish part with a tone of both mystery and sorrow in his voice. This same commandant also expresses his incredulity about having Jewish origins or relatives as something impossible or even shameful (minute 11.50).

The little importance given to Jews is expressed in minute 15.05 when that commandant talks about the Zionist organization and adds “or whatever they call that” as if it was an insignificant thing which deserves no attention. In addition, he treats Jews in a disrespectful manner because he says that they obey those of their own kind as if they were submissive beings (minute 15.15).

Following with some assertions by this character, he seems to feel a great relief when he is informed that more than six hundred Jews are going to be sent out of Cyprus (minute 38.50). Moreover, he states that, although he does not care about Jews at all, they always look for trouble (minute 39.20).

All this leads to a conflict between Arabs and Jews to conquer Israel which is present through the whole film. In minute 54.05 the fact that Arabs do not agree with Jewish immigration is mentioned. In the same way, in minute 65.15 the female protagonist is convinced that, although Jews had their part in Palestine, Arabs would not stop bothering them. In fact, some of the actions of Arabs against Jews are mentioned in minute 157.40 where two ambushes are said to have occurred, as well as some uprisings described in minute 176.50. A very young Jewish girl is also killed at the hands of Arabs (minute 193.10). Nevertheless, Jews also committed some attacks. In minute 192.20, the dead body of an Arab appears with the Star of David on his chest and on the walls of the place where he has been killed.

As a matter of fact, when the Partition of Palestine is approved, the Grand Mufti (the highest official of religious law in a Muslim country) refuses to share Israel with the Jews (minute 171.50) and announces that he will exterminate all the Jews living there (minute 172.15).

These conflicts lead Jews to have the sensation that there is no place left for them in the world (minute 62.05) and that they are different from other people. Here lies the debate about differences between people. In the film, they are seen from two different perspectives which are both meant to be positive. On one hand, there is the

perspective that there is no difference between people, that we are all people, and on the other hand, the perspective that we have the right to be different (minute 110.35).

However, discrimination, stereotypes and hatred are attitudes not reserved only for the British or Arabs towards Jews. Jews also profess some hatred towards the British and other countries as can be seen in minute 71 where a Jewish character makes plans to attack the British and criticizes other countries.

In the midst of all these conflicts, the director of the film has wanted to leave some room for cohabitation and understanding between Jews and other cultural groups. In minute 71.30 for instance, a Jewish girl charmingly remembers how she was accepted and adopted by a Christian family in Denmark.

On the other hand, Arabic religion is also present when in minute 83.25 an Arab is remembered after death and it is said that he left to be with Allah, or in minute 129.30 when an Arabic mass is celebrated and some of its leaders are covered by umbrellas. This act is supposed to be a traditional way of celebrating religious worship in Arabic religion. Another Arabic cultural aspect is their traditional prayer to the Mecca and all the rituals it entails which are practised by Arabs in the film in minute 140.10.

The cohabitation and friendship between Arabs and Jews is made possible and it is shown by means of some cultural elements such as the Arabic greeting “Salam” which, the same as “Shalom”, means *hello* or *good-bye*, but also *peace*. There is a scene where an Arab mentions both words by saying that they mean the same and, for that reason, it is normal that both Jews and Arabs live together in peace. Shortly after, the expression *Le’ Jaim* is mentioned. It is the Hebrew toast for life and it is used by the same Arab as a symbol of friendship and connection between Jews and Arabs (minute 84.10). This Hebrew toast for life appears again in minute 99.55.

In minute 159.50 the hospitality of Arabs towards Jews is shown when some Arabs transport the hurt body of a Jew or when an Arab warns a Jew about an assault to be committed by Arabs (minute 174.05). A cultural element appears here when the Arab expresses to the Jew his desire that Allah protect him during the rest of his life (minute 175). Here, it is worth mentioning how this Arab helps his Jewish friend, although emphasizing that he feels Muslim (minute 174.40). The intercultural relationship here is more prominent than in any other part in the film: an Arab who strongly feels he is Muslim but who cannot avoid helping a Jewish friend.



The contrary case also happens, that is, the hospitality of Jews towards Arabs, when a Jew saves the life and wealth of an Arab friend (minute 162.10).

There is also an acknowledgement on behalf of Jews to British soldiers who, as a Jew says, risked their lives to help Jewish refugees (minute 168.10).

The willingness of Jews to cohabit in peace with Arabs is made clear several times during the film. In minute 168.35 for instance, the previously mentioned Jew asks Arabs after the approbation of the partition to stay in their homes and live in peace with them. At the end of the film, the male protagonist expresses his conviction that Arabs and Jews will live in peace some day in the future (minute 196.20).

In fact, he expresses it when at the end of the film a Jewish girl and an Arab man are buried together, symbolizing the sharing of the land by Jews and Arabs. The protagonist regrets the fact that they have to be dead to live together forever (minute 180.10).

6. Tasks to activate schemata in EFL teachers for *Exodus*:

### **Warm up:**

As this film mainly focuses on the conflict between Arabs and Jews and it is set in the year it began, the warm up activity will be aimed at raising awareness in terms of that. Students will be asked about their knowledge of it and whether they have read or heard about it in the media. It will be interesting to share their opinions on this topic mostly regarding Jews' rights when claiming a land of their own. In addition, and as another interesting activity, students can bring to class news on the topic from British newspapers, and we can analyse them as a group.

### **Main activity**

The most beneficial values to reflect on that this work offers are the previously mentioned conflict and the existent friendship between a Jew and an Arab within this context of fighting and destruction. Having this purpose of reflection in mind, we will work on several extracts from the film which reflect these values.

The first one will be minute 53.55 where the unfulfilled promise that Britain made to Jews about providing them with a land of their own is explained. In addition, and according to the Bible, Jews were already settlers in the land of Israel more than

three thousand years ago. This will also be dealt with through the scene where it is mentioned in minute 109.50.

Moreover, terrorism is not an aspect only of our times. When Jews were promised a land to settle in and they were not given it, terrorism started as a way of fighting for what they considered as theirs. This will be analysed in minutes 94.30, 123.30 and 149.30 in the film.

The feeling of in-betweenness is visible in minutes 29.50 and 48.30 when the Jewish girl expresses her wanting to go to America without forgetting that her land is Palestine. However, the sense of belonging to a land is stronger and, finally, she is convinced that her place is Palestine (minutes 49.45 and 158.40).

After watching these extracts, students will be asked to reflect on them in their journal focusing more on what they think now about the conflict and the reasons of Jews to fight for Palestine. In the same line, they will have to express their feelings about in-betweenness and talk about whether they have felt like that at any time in their lives.

Finally, it would be interesting to know their opinions on an intercultural friendship and whether they are friends with a person from a different culture or know somebody who is.

Opinions will be shared in class after the writing of the journal and students will perform a play about possible cultural conflicts and their solutions.

The autonomous work this time will be related to the search of films with similar topics.

### **Post activity:**

After presenting the previously developed didactic proposal in class, a final interview about the workshop can be conducted (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?

## 2. *A Stranger Among Us*

### 1. Author:

Lumet was born on June 25, 1924, in Philadelphia, Pennsylvania. His parents were actor Baruch Lumet and dancer Eugenia Wermus Lumet, both performers in Yiddish theater. Eugenia Lumet passed away when her son was a child. Lumet began his acting career at age four at the Yiddish Art Theater in New York City. He played many roles on radio and on Broadway, where he first performed in 1935. Lumet appeared in his only film role at the age of 15 in *One Third of a Nation*, in 1939. World War II interrupted his acting career; he spent three years in the U.S. army, including stints in Burma and India, where he served as a radio repairman.

Lumet studied acting and in 1947 he founded a theater that taught acting and directed plays. In 1950 he joined the Columbia Broadcasting System (CBS) and became a respected director of live television programs, including a crime series called *Danger* and a program titled *You Are There*. Many television directors, like Lumet, progressed to films, often focusing on complex social and psychological themes and retaining a style derived from their informal origins in television.

Lumet creates "message pictures," movies that tackle social problems, and has been viewed as among the most perceptive and unsentimental directors of this genre. He creates the appearance of spontaneity, an improvisational look achieved by shooting much of his work on location. His work falls into several categories: the message picture; adaptations of plays and novels; large, showy pictures; films about families; tense melodramas; and New York-based black comedies.

In 1957 Lumet directed his first film, *Twelve Angry Men*. The film received the Golden Bear Award at the Berlin Film Festival and was nominated for Academy awards for best picture, best director, and best screenplay adaptation. Lumet proceeded to direct three films that were adapted from plays. In 1960 he made *The Fugitive Kind*, based on the play *Orpheus Descending* by Tennessee Williams and starring Marlon Brando. Next came *A View from a Bridge*, an adaptation of a play by Arthur Miller. *Long Day's Journey into Night*, based on the Eugene O'Neill play, starred Katharine Hepburn and Jason Robards. In 1965 Lumet made the film *The Pawnbroker*, a powerful work about a

Holocaust survivor haunted by his past and trapped in a lonely present, which starred Rod Steiger.

After *The Pawnbroker* Lumet's career entered a slump. He made a number of films in the second half of the 1960s, but not until 1971 did he have another hit with *The Anderson Tapes*, starring Sean Connery, followed by *The Offense*. Lumet's next work, *Serpico*, marked the beginning of the most respected period of his career. In 1974 he made *Murder on the Orient Express*, based on the Agatha Christie mystery, for which Ingrid Bergman won an Academy award. In this period, his work *Dog Day Afternoon*, received Academy Award nominations for best picture and best director. In 1976 Lumet made *Network*, a satire about television. The film received ten Academy Award nominations and won four, including best actor, best actress, best original screenplay, and best supporting actress. Lumet also walked away with a Golden Globe and two Los Angeles Film Critics Association awards for *Network*. In 1981 Lumet won the New York Film Critics Circle Award for best director for *Prince of the City*, a three-hour film about police corruption. He also received an Oscar nomination for the screenplay, which he co-wrote. Lumet's *The Verdict*, a courtroom drama starring Paul Newman, was nominated for best picture and best director in 1982. The 1980s also saw the release of Lumet's *Deathtrap*, *Daniel*, *Garbo Talks*, *Power*, *The Morning After*, *Running on Empty*, and *Family Business*. *Running on Empty* won awards for two actors, and the screenplay won a Golden Globe.

In the 1990s Lumet directed *Q&A*, *A Stranger Among Us*, *Guilty as Sin*, *Night Falls on Manhattan*, *Critical Care*, and *Gloria* and in 2000 *The Beautiful Mrs. Seidenmann*, the story of a blonde-haired, blue-eyed Jewish woman who attempts to use her Nordic looks to escape the concentration camps during World War II.

Lumet has been married four times. His first marriage, to Rita Gam, a television actress, ended in divorce. His second wife was Gloria Vanderbilt, the heiress who made a name for herself as a very successful designer. Married on August 27, 1956, the couple remained together for seven years. When Vanderbilt ended the union, Lumet attempted suicide by taking an overdose of pills. Lumet and Gail Jones, a journalist and author, were married from 1963 until 1978 and have two daughters, Amy and Jenny, both actors. After his third marriage ended in divorce, Lumet married Mary Gimbel in 1980. He died on April 9, 2011 as an honorary Academy Award recipient.

(<http://www.biography.com/people/sidney-lumet-9388909>)

and

(<http://biography.yourdictionary.com/sidney-lumet>)

## 2. Plot:

Emily is a policewoman who has been assigned the case of the disappearance of a Jewish boy. It is not long before she discovers that the boy has been murdered. In order to investigate the murder, she decides to move and live with the Jewish family. This decision takes her to live one of the most difficult, but, at the same time, gratifying experiences of her life.

At first, cohabitation is quite difficult because of their cultural differences, which lead them to think in many different ways. Later, however, a change is observed between them. Emily gets used to their customs and habits and is very respectful and enthusiastic about them.

There is another main character: a Jewish boy called Ariel. He is the rabbi's son and he is supposed to become the new rabbi. Emily and Ariel also have their initial differences and misunderstandings although, almost without noticing, something stronger than friendship will emerge between them. However, their story, unlike other films of the kind, will not surmount cultural barriers and Ariel will marry the Jewish girl he was engaged to.

This intercultural relationship will make Emily understand that generalizing about people's behaviour is not a good way to understand it. It is important to know each individual in a more personal manner before judging his/her actions.

*A Stranger Among Us* is the perfect film to understand multicultural exchanges which become intercultural relationships by means of understanding and respect towards a different culture. It does not obviate the initial difficulties of the process but it takes them as a natural part of the progress.

## 3. Linguistic analysis:

As was the case with the previous film, the understanding of *A Stranger among Us* by Spanish viewers will be more difficult than the reading of books. However, it presents easier accents than *Exodus* which is an advantage for viewers. The main characters are performed by American actors whose accents are easier to understand

than in the previous film, although not so easy as to understand everything they say during the whole film.

In minute 16.05 in addition, all characters speak in German for a moment without any subtitles or translation. Perhaps it is not an important part in the film, but it could add complexity and frustration when attempting to understand it.

As compared with the previous film, vocabulary and expressions are still easier to understand here, since there are no difficult words or idioms which can make the film difficult to follow. The only words that may be totally new for preservice teachers are the specifically Jewish words which have to do with Jewish vocabulary and culture. These words will be analysed and explained to avoid difficulties.

In the same manner, grammatical structures are not a problem because they are mainly present simple, past simple, going to future, future simple (*will*) and modals such as *should* or *can*. One of the more complex structures is the pattern verb + object + infinitive: “They told us not to stay too long” which, in any case, should not present much difficulty for students.

Regarding coherence and cohesion, all the scenes in the film are perfectly linked so that the plot is very easy to understand. Moreover, the process of knowing and understanding each other between characters is clearly shown with this clever succession of events, where everything is developed according to coherence laws.

All in all, this film is even easier to understand than the previous one. Although it still presents some obstacles because of the fact that it is spoken language, its vocabulary or grammatical structures are not a problem for students to understand once the cultural words and expressions are explained. All this, added to the large number of cultural expressions that can be found, make the film very suitable for an in-depth analysis of it in class.

#### 4. Conceptual analysis

One of the first topics of our conceptual analysis is love. The first mention of it appears in minute 10.25 when a Jewish boy talks to his friend about his marriage to a girl. In minute 31.35 it is the girl who talks about this love when the boy has been murdered, as well as in minute 55.40 when she describes how she met the boy. In minute 71.35 the two main characters talk about love, although not about their own love

for each other, whereas in minute 73.05 the female character (Emily) confesses to the male character (Ariel) that she is in love with him.

On the other hand, there is another man in love with Emily who asks her to marry him in minute 82.25, although she is not very happy with the idea. Love in the film flows everywhere since, after that, Emily asks Ariel to kiss her (minute 86.35) and in minute 87.50 they actually kiss.

If in previous works we have been discussing discrimination and persecution towards Jews, *A Stranger among Us* shows a very different side of Jews' lives. In minute 12 a Jew walks in the street in the middle of the night and a policeman passes by him hardly noticing him. Jews are treated as ordinary citizens.

Concentration camps are also mentioned in the film, although nothing is explained about them. Auschwitz is mentioned because one of the Jews in the film was there (minute 33.15). Unfortunately, it seems almost impossible to talk about Jews without talking about some or other concentration camp.

The existence of Jewish ghettos did not end with the war and is still present at the time of the film (1990s) as can be seen from minute 13.55. Of course, their conditions are not the same as those during the war. Life for Jews is considerably better as the film conveys.

The last topic before moving to the cultural analysis is the submission of women, still present in late twentieth century. At the end of the film in minute 98, a Jewish girl says to her fiancé that if he wishes so, she will leave, with a face that denotes fear more than comprehension.

## 5. Cultural analysis

### 5.1. Values transmitted

The first expressed value in Jewish culture is the fact that Jews care about each other and feel this as something absolutely normal in human nature. In minute 32.20, when the female protagonist says to a Jewish girl that they really care about each other, the girl answers "of course" as if it had to be the usual behaviour between people.

Shortly after, in minute 33.55, this same girl shows an inner value which has been transmitted to her. When she is asked about her future, about what she would like

to do in life, she convincingly answers that her desire is to be a wife and a mother and that nothing is more important than that.

The question of being or not a Jew appears in minute 36.30 when a man says he is Jewish but he attends the synagogue from time to time. What is more, he expresses that Jews provoke in him a feeling of embarrassment. The contrary case also happens and there are many people who, looking for spiritual reassurance, convert to Judaism, although, as a Jewish girl states, it is not easy to convert to Judaism if you were not born as one of them (minute 32.35).

There is also a moment of doubt in the Jewish protagonist when he is explaining that destiny, according to rabbis, is already fixed. When he is asked if she is sure about his destiny because the rabbi says so, he starts saying “I think”, then he follows with “I hope” and finally he just says “I pray”. His voice increasingly goes down as his credulity in his previous explanation does.

In the same manner, this same character who relied so much on the Cabala, tries, at the end of the film, to say something related to it, although, after some doubts, he desists as if it were not worth it (minute 96.45).

Another value transmitted through the film is that of not wasting one’s time. In that sense, when the Jewish protagonist (Ariel) is listening to rabbinic lecturers while he is working so that time is not wasted (minute 42.10) he is conveying an example of this value.

Cabala will be further commented on in the next chapter. Nevertheless, it is worth mentioning here, since it is considered such an important value in Hassidic Judaism that Ariel, the Jewish protagonist, is fond of having it always near the heart. For that reason, he places that sacred book in the pocket of his jacket closer to the heart (minute 66.50).

## 5.2. Jewish culture

From the very beginning of the film, the viewer is presented with a Jewish ritual where a group of several children is singing a Jewish song in what seems to be a synagogue since the Star of David is drawn on the windows (minute 2.50).



Shortly after, in minute 7.05 the Star of David appears again in a Synagogue and from this minute the preparation of a rabbi for a ritual can be seen, as well as the ritual itself. The rabbi wears what is known as *Tefillin*. They are a set of small black leather boxes containing scrolls of parchment inscribed with verses from the Torah. They have leather straps. One of these boxes is placed on the arm in order for it to be placed in front of the heart (the place of emotions). The leather strap is wrapped around the arm. The other box is placed on the head with the purpose of being close to the brain. In that manner, they are focused on the mind and the heart, the world of emotions and the world of reasoning. Another habit is that all the people in the synagogue bow several times when the rabbi is passing through them.

Jewish people also have another praying custom which is carried out in the evenings. It is called evening prayers and is represented in minute 5.50. It is a collective prayer where a group of Jews pray all together in the evenings. In minute 18.50, the viewer is revealed the actual Jewish name of these prayers: *Maariv*.

A very valued object in Jewish culture is the candelabrum, which is called Menorah. It is present through almost all their religious customs including these evening prayers (minute 6.15). Another moment when this object is present is during the celebration of Sabbath (minute 59.55) which will be analysed later.

The Cabala is another aspect of Hassidic Judaism which is very much taken into account during the whole film, since the Jewish protagonist is very fond of it. The Cabala is a very mystic interpretation of the Torah which seeks to discover its hidden meaning. It is not accepted by many Jews and rabbis as it is inferred in minute 9.35.

However, Ariel is reciting sentences from the Cabala through the whole film. In minute 11.05 for instance, he reads “God counts the tears of women” (which will be explained almost at the end of the film as having the meaning that women understand the world much better than men and that is why they cry more [minute 98.20]) or “In every evil action it can be found a measure of Goodness” in minute 93.50. This doctrine also considers that women are in a higher spiritual plane than men (minute 25) and that a man does not have to leave his house to find what he is looking for (minute 73). Moreover, it also treats topics such as love, passion, desire and eroticism (minute 67.15-68.45). Perhaps, these topics are the reason why rabbis do not like Cabala at all.

Seemingly, a whole life is needed to understand Cabala (minute 67.15) and, in fact, many of the Hassidic Jews spend the whole day studying (minute 45).

Jewish appearance is clearly pointed out from the very beginning of the film. All male Jewish characters are featured with their beards, hats and their long pieces of clothing, which could be interpreted as a pattern of stereotyping on behalf of the author.

The importance given to the rabbi is a very well known topic in Jewish culture. In minute 17.25 it is made clear that the rabbi must be present in the most crucial moments of a Jew's life such as, for instance, the declaration made to the police. Another example appears in minute 19.50 when the rabbi is escorted to enter a place. His subjects never leave him alone. He is, in addition, followed by them everywhere when he says so (minute 22.35).

In the same way, a Jewish girl tells in minute 32.55 that the rabbi is a great authority, while her eyes shine with enthusiasm. Finally, the male Jewish protagonist expresses even more enthusiasm when he says that he is going to be the next rabbi in minute 73.45.

Likewise, God, as we previously analysed, is a very important figure for Jews. In this film, it is shown in minute 18.30 when the rabbi is asked if he is in charge there, and he answers stating that the Almighty is the one in charge.

Another aspect of Jewish culture is the prohibition of a man and a woman to be together alone. It is made clear in minute 19.20 when the male Jewish protagonist expresses that it would not be correct to stay alone with a woman and in minute 96.35 when he is alone with the female protagonist and she charmingly says that he has broken a rule. In addition, in minute 39.30 it is shown how women are separated from men in public transports.

In that line, there is a scene when the rabbi says to Ariel, the Jewish protagonist, that meditating under stars should bring him closer to God, not to women, because he has been alone under the stars with Emily (minute 74.35).

In this film, the Jewish greeting appears again, although it is used in a more complete manner than it was in the film *Exodus*. Here, the whole expression is used (*shalom aleijem*) and the answer given is also the long form which is *aleijem shalom*. (Minute 20).

Jewish agreements and transactions are also a topic for discussion in the film. It seems usual for them to do business by just shaking hands without any contract or legal document which justifies that business. They base their agreements on honor (minute 20.10).

There is a very outstanding topic through the whole film: Jewish appearance, and most of all, Jewish hair. Jews in the film have two locks of curly hair over the ears because they are Hassidic Jews. In Hassidic Judaism, these two locks are called *peyéh* and, according to the film, they wear them because it is a precept in the Torah. They must not shave that part of the hair because, although the Torah does not give a reason, rabbis say that in ancient times those who adored idols used to shave that part of the hair and Hassidic Jews are not allowed to imitate them (minute 20.40).

Burials have also been a central topic in previous works. In this case, the film teaches us about the tradition of tearing a piece of the jacket in a burial. This ritual is called *K' riah* and it consists of tearing a piece of clothing over the heart if it is the father or in the right part of the chest if it is another close member of the family. The father will use this torn piece of cloth for thirty days whereas another member of the family will do so for seven days (minute 23.10).

To continue with the topic of burials, in minute 23.25, all the assistants to a burial pray *Kaddish*, which is considered the prayer of the dead, and which was also present in the film *Exodus*. On the other hand, the Star of David appears again as a very honorable Jewish symbol, since, apart from appearing in Synagogues, it is also present in cemetery fences (minute 23.35).

The funeral, unlike in Christian culture for example, is celebrated after the burial and it has a series of Jewish traditions. First of all, when a person enters to give condolences, s/he touches the door and kisses his/her hand. Second, in the room the mirrors are covered and people are barefoot with a rip in their clothes, which has been previously analysed. All this has an explanation offered by a Jewish girl: mirrors are covered as a symbol of not worrying about vanity. The rip in the cloth means that they do not try to be attractive. Finally, people are barefoot because in ancient times leather shoes were a symbol of richness and when people die, they are not rich anymore (minute 30.55-32.20).

Prohibition for Jews appears again. In this case, it is the prohibition to eat anything apart from *Kosher* which is featured here. Kosher in Hebrew means suitable or accepted and it refers to the food or the products that Jews are allowed to eat. Out of that *Kosher* list, they cannot eat or drink anything (minute 26.15).

Another prohibition is swearing. They cannot swear they are going to do something; they are only allowed to promise (minute 42.55).

What may be a more shocking prohibition for other cultures is the banning of watching television or going to the cinema (minute 84.45).

In fact, Jewish rules are quite numerous. They have six hundred and thirteen precepts, of which two hundred and forty-eight are positive and three hundred and sixty-five negative (minute 26.35).

In terms of clothing, there is a typical piece called *tallit* which is the prayer shawl and which has what is known as *tzitzits* attached to its four corners. Their purpose is to remind Jews of their religious obligations. Each of the letters in the Hebrew alphabet has an equivalent number and the word *tzitzitis* the number 600. But if we add all the knots it has, it corresponds to the number 613, which is the number of precepts in Judaism (minute 34.30).

Another aspect in Jewish culture is sex. In the film, the rumour that Jews have sex through a sheet is spread (minute 37.20), although when a Jew is asked about it, he acts as if he did not know anything about this fact (minute 67.55).

In the same manner as Christians bless the food before eating, the Jewish rabbi carefully washes his hands, standing at the table, in a recipient by pouring water with a jug first in one hand, then in the other. After that, he recites a short prayer before sitting at the table (minute 38.15).

There is a very curious habit in Jewish tradition, although it could be considered as a precept more than a habit. When storing or eating food, Jews are not allowed to mix meat with dairy, because it is written so in the Torah (minute 44.10).

As we know, Sabbath is a very important day in Jews' lives. From minute 58.35 on, we can appreciate some of the most traditional habits to celebrate it such as cooking and baking for all the family to eat; saying a prayer before preparing a cake; lighting the

candelabrum and praying in front of them, and immediately after it, desiring a happy Sabbath to everyone (the candelabrum will be on the table during the whole meal). Before the Sabbath meal, the rabbi blesses the food with a cup in his hand and with a short prayer. During this day, children read the Torah and it involves a very nice and sweet tradition: after reading it, they dip their finger in honey and they lick it at the same time that an adult says “so God will be sweet on your lips”. After the meal, everybody enjoys and celebrates singing and dancing Jewish songs, although men and women never dance together (minute 58.35-64.35). Apart from other prohibitions, in Sabbath Jews are not allowed to smoke (minute 75.10).

The announcement of a marriage is depicted as being very important for Jews, since when it happens they clap and dance in a very energetic way (minute 64.55). However, as it happened some centuries ago, in many cases, Jews do not know the person who they are going to marry until nearly the very day of the wedding (minute 69.15).

In terms of marriage, Jews believe in destiny and in the fact that the person who you are going to marry has already been chosen for you by destiny or by God who created all soul mates when he created the world. In fact, they have a word to denote that person: *bashert* (male) and *basherte* (female) (this word in fact means destiny in Hebrew). For them, it is the person destined to be your partner, your soul mate (minute 70).

In order to know if a certain person is your soul mate, Jews have a system called *shidduch*. It is a mechanism of matchmaking in which Jewish singles are introduced to one another in orthodox Jewish communities for the purpose of marriage. It is like the process of getting to know each other to check if they are suitable to marry (minute 77.25).

A Jewish marriage is featured at the end of the film (from minute 98.50 on). There, some of the cultural elements presented are the following: first of all the fact that the bride (*kalá*) enters the synagogue accompanied by her mother who holds a candle in her right hand. They both enter while all the people there sing. The bride is covered by a veil which symbolizes that external beauty is not important. Some people in the synagogue hold a candle too. The groom (*jatán*) is waiting for her in the *Jupá* (wedding canopy) which is open in the same way as Abraham and Sara had their shop open to

receive friends and family with cordiality. The groom is wearing the *Kittel* (the traditional white tunic). When the bride arrives at the *Jupá* she walks around the groom seven times. It means that, in the same way that the world was created in seven days, she is building the walls of their new world.

Love and sex in Jewish culture are also present. For Jews, love cannot exist without marriage; that is, they think they need to be married to feel love. If a person is not married s/he is just like half of a person. Regarding sex, it is considered sacred; it is a *Mitzvá*, a Jewish precept, although they cannot practise it without being married (minute 71.50).

The topic of death and what happens after it is featured in minute 66.20. In this case, the Jewish protagonist talks about what happens when someone kills another person. According to him, rabbis teach them that they are obliged to defend themselves, but also that when a person is killed a whole universe is annihilated too. That is why Jews so strongly reject the act of killing someone (minute 24.25).

The Bible is directly mentioned in the film when one of the Jewish girls compares Emily with some of the women in the Torah. She mentions Deborah and Yael as great warriors (minute 75.50).

### 5.3. Inter-multicultural

The first multicultural sign in the film appears in minute 14.05 when the American protagonist arrives at a Jewish district and she walks among Jews. The contrast between them is clearly made by their clothing and appearance. This first encounter is multicultural although, as will be analysed, it will become an intercultural exchange as the plot develops.

When the American protagonist, Emily, introduces herself to the rabbi (minute 16.25), she finds that he does not want to shake hands with her, which represents the first cultural clash for her.

Immediately after that, when she sits down, she shows her knees in front of the rabbi and another Jewish man (Ariel), which seems to create an uneasy situation for both men. They look in another direction while a Jewish girl covers Emily's knees with a blanket (minute 16.35). In this same scene, Emily gets up several times and she has to cover her knees every time when she sits down again (minute 17.35 and 19.35). In the

same manner, when she takes off her jacket, although she only shows her arms until her elbow, the same girl covers them with another blanket (minute 16.55).

All these first encounters with a different culture, overwhelm Emily and make her nervous to the point of dropping her notebook on the floor (minute 17).

The cultural clashes continue and in minute 18.20, when Emily suggests a possible theft by a Jewish boy to their parents, the rabbi answers that maybe it is common in Emily's work, but not in the Jewish world. Emily's anxiousness increases with every moment.

As we have seen, the Jewish greeting *Shalom* is very important for them. It is so to the point that when Emily says "hi" to a group of Jews nobody answers which represents one more cultural clash for her (minute 20.05).

However, Emily does not quit, and she is determined to know more about them as she shows in minute 20.35 when she asks Ariel about the way of wearing his hair and what they call that.

Emily is pretty sure about knowing everything about human nature. However, her experience with Jews will show her the importance of knowing each individual person and not human nature in general. In that sense, the first reality check comes with the rabbi's words "you do not know our nature" (minute 21.15) when she says that she has a lot of experience and that she perfectly knows human nature.

There is an attempt on behalf of the Jewish protagonist of connecting the Cabala with the work of a detective in minute 25. He says that the Cabala has a certain sensitivity which may be needed for a detective to work. In that sense, if we try to connect one culture to another, it does not seem to be extremely difficult. It is just a matter of trying.

However, shortly after, a new cultural difference is presented when Emily states that Ariel is not very used to women like her and he seems to agree (minute 26.50).

In addition, when Emily proposes that she should live with the Jewish family to have more possibilities of resolving the case, this idea is not well accepted by the rabbi who expresses his disappointment (minute 28.05).

It is usual, moreover, that people from a majority culture have doubts when addressing people from a minority culture, and most of all doubts about if they are being understood by them. There is an example of that in minute 28.30 when Emily asks the rabbi if he really understand what she says. Concretely, the words that she uses are “do you understand what I’m saying?”

There is an additional moment of misunderstanding when Jews talk in German in front of Emily and she feels out of place in the conversation. However, they say sorry for their behaviour (minute 29.15).

The moment when Emily will begin understanding Jews is the moment when she is accepted to live with them since, if she wants to live with them, she will have to respect and observe Jewish habits and traditions. This is the turning point when her understanding of Jewish culture starts (minute 29.25).

However, she will still need more time to understand them and not consider them as exotic beings. In minute 29.45, when she shows her new Hassidic clothes and style to Ariel he gets very angry with her because she asks him how this new style suits her and if she is attractive on a Hassidic scale. In addition, she tells him that he is handsome. For Hassidic Jews external beauty is not important and that is why he gets so angry.

When Emily discovers that the rabbi was in Auschwitz (minute 33.20), she realises that she has been very hard on him all this time and that what you previously know is not important or useful to judge other people. It is very important to know each person and his/her past and present situations to judge him/her.

The film is a continuous roller-coaster in the intercultural relationships between characters. In minute 33.40, Emily blunders again when a Jewish girl asks her why she became a policewoman. Emily’s father was a policeman and the Jewish girl says that, for that reason, Emily did not have a choice. Emily gets upset and says that she did it because she wanted to, since she is a very independent woman. What Emily implies is that she is independent and the Jewish girl is not; that maybe this girl had no other choice in life but doing what she was told due to her culture.

Almost without noticing it, Emily is becoming an expert in Jewish culture and is increasingly appreciating Jews, as it can be seen from minute 34.20 when she explains



things about them to another person in a very enthusiastic manner. Nevertheless, she expresses that her new life style is not very exciting (minute 35.40) which gives an idea about the complex process of being immersed in a different culture. Sometimes you find things extremely exciting and others you feel totally out of place.

In one of her meals with the Jews, Emily does not know how to behave at the table because of different Jewish habits, which again make her feel like a stranger among them (minute 38.10). Something similar happens when she is introduced to a Jew in the street and he does not want to shake hands with her (minute 44.50).

The intercultural relationship does not follow only one direction; Jews also learn from Emily. The previously mentioned Jewish girl learns the word “scum”. This fact is not pleasant for the rabbi who does not want his people to learn English slang (minute 54.55).

One of the most crucial moments regarding interculturality which shows the real possibility of understanding between two cultures is when the rabbi says to Emily that they have a lot of things in common (minute 58.10).

From that moment on, Emily is absolutely interested in Jewish culture to the point that she asks Ariel to read something from the Cabala for her (minute 67). However, there still remains a certain amount of misunderstanding between one culture and another. In minute 68.45 for instance, Ariel gets angry again with Emily because of a comment she makes after listening to a passage from the Cabala, the same as in minute 69.25 when she makes fun of the fact that Ariel has never met his future wife.

Likewise, there is a scene when Ariel explains something about the Cabala and he says that everybody knows that. Emily feels excluded from “everybody” because she did not know it and Ariel says that it is very sad that there are people who do not know what he is talking about (minute 70.10). Shortly after that, Emily is convinced that Ariel deserves another type of life than being a Jew governed by Jewish rules, but, as he says to her, he does not want to have a different life. She does not understand that it is his culture, and he has been brought up within it (minute 72.55). Again, the complex process of becoming immersed in a new culture is featured.

In spite of the usual misunderstandings, it is gratifying to discover how the Jewish girl considers Emily her friend (minute 75.30), and how Emily professes the

same feeling towards her (minute 76.05) or how, at the end of the film, the rabbi charmingly tells Emily that he considers her as his own daughter (minute 95.10).

At the end of the film, Emily shows a completely intercultural behaviour when, after her stay with the Jews, she acknowledges that she is a new woman (minute 101.50). Likewise, when she tells a partner from the police that she is waiting for her *bashert* (her soul mate) in minute 102.10, we know that the intercultural process has been completed.

6. Tasks to activate schemata in EFL teachers from *A Stranger Among Us*:

**Warm up:**

The didactic exploitation of this work can begin by asking students if they have ever witnessed any act of prejudging people because of their cultural origin. In addition, we can bring some pictures to class of people from different backgrounds or with a different life style which students have to analyse in terms of what they would think of that person at first sight and how they think people in Spain would react when meeting that person.

**Main activity:**

The most meaningful aspects of this film are the fact of prejudging people before we know them, the cultural clash, the existence of citizens still living in ghettos, the idea of women as perfect wives, and conversion from one religion to another.

The cultural clash will be shown through the very beginning of the film when the main character, the American woman, meets the Jewish family for the first time and a series of misguided events happen to her.

Minute 21.15 will be our springboard to prejudices, since the protagonist is sure she knows everything about human nature.

When it comes to the existence of ghettos, the very beginning of the film will show us how they still exist and are part of our current society.

The submission of women can be analysed in minute 33.55 and at the end of the film in minute 98 when a Jewish girl expresses fear in front of her fiancé.

Finally, the topic of conversion is covered in minute 32.35

Therefore, the topics for reflection will revolve around how many times we have prejudged someone without knowing them, about whether students have ever experienced a cultural clash and what it was like, about ghettos and isolated people in our cities, about the traditional concept of women whose only aim in life is to marry and be the perfect wife, and, finally, about conversion in religion and its possible reasons.

Once students have written about it in their journals, they will speak about their thoughts with the rest of the class as usual.

The play to perform this time will be about possible situations which could provoke a cultural clash among different cultures. Preferably, students will look for information on different cultures and their most relevant aspects before preparing the play.

Autonomous work will be focused on finding films with a similar topic *in A Stranger Among Us*.

#### **Post activity:**

After presenting the previously developed didactic proposal in class, a final interview about the workshop can be conducted (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?

#### 3. *The Believer*

##### 1. Author:

Henry Bean was born in Philadelphia (United States) in 1945 and received his formal education at Yale and Stanford. He is an American screenwriter, film director, producer, novelist, and actor. He has worked in Hollywood for more than thirty years. Most famous as a screenwriter, Bean wrote the screenplays for *Internal Affairs*, *Deep Cover*, *Venus Rising*, *The Believer*, *Basic Instinct 2* and *Noise*.

Bean is also the inspiration for the main protagonist of *Noise*. He was so tired of constant noise around him and his home in New York that he decided to take the law into his own hands. If a car alarm was going off and the owner of the vehicle didn't rectify the situation, Bean would break into the car to disable the offending car alarm. Bean was eventually arrested and jailed. He admits to doing it a few more times since then.

He has participated in many films including *Enemy of the State*, *Man on Fire*, *Murder by Numbers*, and *The Golden '80s*. (He claims to be the only screenwriter who has worked with both Tony Scott and Chantal Akerman.) He was “head writer” on HBO's *K Street*, an unscripted show. He wrote and directed *The Believer* (2001), where he also acted and which won the Grand Jury Prize at the 2001 Sundance Film Festival, as well as many other awards, and *Noise* (2007). His novel *False Match* was published in 1982 and won an L.A. PEN award. He lives in New York with his wife, Leora Barish. (<https://www.themoviedb.org/person/30458-henry-bean>)

and (<http://www.forumonlawcultureandsociety.org/bio/henry-bean/>)

## 2. Plot:

*The Believer* could be considered as one more of the stories about Jews and Judaism. However, it is not difficult to find its different treatment of the topic from the very beginning of the film. Daniel is, at first glance, a Nazi boy determined to beat and destroy Jews. He even joins a neo-Nazi organization where some attacks against Jews are carefully planned.

He is featured as the perfect Nazi wearing Nazi symbols and proclaiming the necessity of a world free from Jews. Daniel becomes a real leader among Nazis and he is seen as the person that the Nazi movement needed to finally be successful. His loquacity and anti-Semitic discourse play an important part to achieve this.

Through the film, however, his identity starts changing substantially as some memories from his past come to his mind. In addition, he witnesses some abuses against Jews such as the assault on a synagogue and the mockery of its sacred elements, which make him reconsider his position as an attacker.

Daniel begins to suffer a transformation. In his inner nature, and as it is shown at the beginning of the film, he has Jewish origins which seem to be blossoming to a certain extent, although, at the same time, he still considers himself a Nazi. This battle he is fighting leads Daniel to challenge his own beliefs and limits to a point he was not even aware of.

His mind experiences such a contradiction that his final reaction will definitely come as a surprise for the viewer. This is in balance, a shocking film depicting the dangers of the previously analysed sense of in-betweenness.

### 3. Linguistic analysis

Without fear of error, we can say that this film is the easiest to understand by non-native speakers of English, at least in pronunciation. Many of the sentences are read from a biblical text and their rhythm is much slower than in spoken language. Anyway, the rest of speech pronounced by characters is not very difficult to understand. It is normally composed of short sentences with grammatical structures which should be familiar for students at the level we are going to work with.

As an exception, there is a sequence at the end of the film which is totally narrated in Hebrew, although it is not necessary to understand it to follow the plot because it is a Jewish ritual.

The grammatical structures in the film are very similar to the previous works. One of the first grammatical patterns to appear is passive: “The soul of his country is being destroyed”. Others are modal verbs such as *can* (“I can make you do anything I want”); *will* (“a mountain that I will show you”); *would* (“That would be a catastrophic mistake”; “I would say nothing”); or *should* (“What should we learn from you Daniel?”).

Another structure is the pattern subject + verb + object + to infinitive (“We want you to talk to people”), which is not difficult to understand, or the form *used to* (“They used to”). The expression *be about to* is also present (“I was about to ask you the same thing”). In terms of verb tenses, present (“Once someone say it aloud”); past continuous (“that is exactly what I was thinking”) and past simple (“The sergeant became in rage”; “It never happened”) are the most common verbal patterns in the film, which make it very easy for students to comprehend.

In terms of vocabulary, there are some words which can be new for students such as *shipyard*, *IPO (Initial Public Offerings)*, *deep down*, *forklift*, *fundraising*, or *thug*. However, these words are not crucial to understand the main line of the plot and they can be easily managed with the help of a dictionary.

There is a phrasal verb in the film, *come out*, which may not be understood by the majority of viewers, although in general, the presence of one of the most complex parts in the English language, phrasal verbs, is not very noticeable.

Regarding coherence and cohesion, the film does not present any difficulty and each scene is perfectly matched to the previous and subsequent one. In addition, the beginning of the film where the beating of a Jew is shown makes it clear what the film is about.

To sum up, this can be considered the easiest film to understand. Although it can still present some complexity regarding characters' pronunciation or Jewish words, it is not complex as a whole.

#### 4. Conceptual analysis

The first topic appearing in the film is Nazi symbolism. Whereas in the previous films it was not present, here it can be seen in minute 1.05 with the tattoo of the protagonist featuring the swastika. Later, in minute 7.55 the protagonist is wearing a t-shirt with this symbol. In minute 19.45, a book with a swastika on the cover is lying on the floor and in minute 53.35 the protagonist is wearing a pin with the runic insignia of the Schutzstaffel (the SS), which has been worn during almost the whole film.

Another important topic already seen in previous works was the importance of God. In this case, the contrary occurs and when the protagonist was a child doubted about God because he considered that God made people do whatever he wanted without any consistent reason (minute 1.25). In the same manner a Jewish man is convinced that God created Hitler as a punishment for Jews who had abandoned the Torah (minute 42.35). In this same line, a Jew in minute 38.50 says that religion is not about making sense (minute 38.50)

In minute 7.55 the importance of belonging to a community and to a culture is mentioned. Belonging to a culture is fine and it is important that every person has the right to do so. However, objections to that come when there is a political force, such as

fascism, which takes advantage of it and promises people unity and belonging to do whatever they want with them. This happened with Hitler and his fascism and is again represented in the film when a new fascist movement rises and this discourse of the need of belonging is used. The promoters of the movement even think of launching it with intellectual foundations and, what is more important, they plan to use those who they are going to eliminate. They want to invite Jews and black people to win their favor and then, to destroy them (minute 56.50). They also call that process the conversion of leftists (minute 36.30). These are the actual foundations of a fascist movement.

With this state of things, the killing of Jews becomes something usual and in minute 11.40 a complot to kill them starts and it develops through the whole film. This killing of Jews is even seen as an event which everybody should see or know about.

Hitler is very much present through the film, since it is mainly a film about fascism and Nazism. He is mentioned in minute 13.45 when the protagonist is in prison and he says that Hitler had his best ideas in prison, or in minute 73 when he states that real Nazis such as Hitler always talked about Jews and not precisely because they liked them. There is even a moment when he is criticised because he did not exterminate the whole population of Jews (minute 31.55). All in all, however, he is mainly considered as a hero by Nazis for having killed six million Jews (minute 42.20).

Friendship is very important in the film to the point that when the protagonist is about to leave the prison, he says that he will not go without his friends (minute 14).

Contrary to what happened in previous works, love is not a very predominant topic in this film. Although it is present in minute 34.40 and 58.35, always between the protagonist and the same girl, what is more predominant here is the eroticism of power; that is, the desire of the girl to be dominated by her lover. In minute 16 she desperately asks him to hurt her and, in fact, seconds later, she appears with a bruise on her mouth. In the same manner, in minute 73.10 when the boy asks if she wants him to punch her in the mouth, she seriously answers yes. In this case therefore, the eroticism of power leads to a permitted mistreatment.

In a similar way, the protagonist feels empowered to intimidate people, as the Nazi character he thinks he is, and in minute 16.55 he opens his jacket letting his Nazi t-shirt be seen when he encounters two black boys on his way.

Concentration camps are also remembered when a woman shows her tattooed camp number and tells her horrible story of the SS officials who asked her to have sex with them and killed her sister in front of her when she refused. She states that concentration camps destroyed millions of people without the possibility of doing anything about it (minute 43.10). Another man tells how an official cruelly killed his three-years-old child (minute 39.30).

One of the neo-Nazis in the film even dares to question the holocaust; that is, the fact that the holocaust really happened. He says that the number of Jews killed was lower than it is believed and that it was all a farce (minute 42).

Antisemitism, which is one of the roots of fascism, is explained by the protagonist who gives the reasons of why anti-Semites hate Jews. He gives several possible reasons, but, finally, he ends up saying the real reason of this hatred: they hate Jews just because, just because they exist, which gives a clear idea of the weak foundations for such hatred (minute 63.15). In addition, they consider that antisemitism is a Jewish phenomenon, that is, that Jews are the ones who have developed the movement (minute 87.40).

Patriotism is another cause of fascism and antisemitism and it is present in the film when one of the Nazis sings a patriotic song while he waits for a bomb to explode (minute 70.10).

## 5. Cultural analysis

### 5.1. Values transmitted

The whole film portrays a constant feeling of being Jewish one moment and not being Jewish the moment after; that is, of that feeling of in-betweenness. The first of these moments occurs in minute 17.50 when the protagonist remembers himself as a child, as the Jewish child he was. He is seen looking at his things where he finds a notebook with some Hebrew notes which makes him remember his childhood with nostalgia.

However, from the moment he was a child, he started to doubt about God and about the Jewish faith and started to question why he was a Jew. In the previously mentioned notebook there is Nazi symbolism, just after the Hebrew notes, which shows how he evolved from Jew to Nazi (minute 17.50-19.30).



After that, Danni's sister shows her indignation when she sees his Nazi t-shirt and asks Danni how he can wear that. He says that he does because he does not care about Jews; Jews are not his people. In addition, when she asks him about the reasons to hate Jews he does not even know how to answer (minute 20.45).

Likewise, Danni's father is a Jew who does not care at all about Jewish traditions such as Sabbath and its precepts (minute 21.40).

The negation of being a Jew is taken to the point of violence. In a scene when he is asked if he is a Jew, he loses his temper and puts a gun into the mouth of the person who asked the question (minute 27.05).

There is a very crucial moment when Danni feels that he is actually a Jew. When he and his friend break into a synagogue to install a bomb, he takes one of the books there and starts reading it with an enthusiastic faith. In addition, some of them mock some of the sacred elements there and one of the boys takes the torah and tears a part of it. Daniel feels very upset and uneasy and he even asks them to stop mocking and touching the torah. When everyone has gone, he takes the torah home to restore it (minute 45-49.10)

Once at home, he restores and cleans it with great care and dedication. Apart from this incident, there are other crucial moments which represent Daniel's Jewish origins and his desire to feel Jewish again. He finds his *talit* and puts it under his clothes around his waist. Moreover, he starts praying some Jewish prayers (minute 50.20-52.40).

Daniel cannot avoid remembering his childhood through the whole film and remembering himself as a non-conformist boy who always had something to say about God and Jews that irritated the Jewish community (minute 55.25 and 92.50).

The signs of his being Jewish increase more and more as the film develops to the point that the fact of being a fascist leader makes him vomit in the middle of the street (minute 58).

As another example, in minute 59.35 he gets angry with his girlfriend because she is naked in front of the Torah. However, he still does not like to be asked about Jewish subjects and gets upset when she asks him if he knows how to read the torah,

(minute 60.40) although, obviously, he does know (minute 61.05), and when she asks if his purpose in becoming a Nazi was to talk about Jews all the time (minute 73.05).

In addition, he decides to attend a Jewish ritual in the synagogue and remember his Jewish times. This moment is symbolised when he puts on his Kippah (Jewish hemispherical cap). In fact, when he is asked why he has gone to the ritual he says that he has attended it to study the torah (minute 75.30).

When he acts as a fascist leader and he gives a discourse on how to destroy the Jews, Daniel explains that Jews have to be loved in order to be destroyed. His reasons are that Jews like to be hated, that they are used to it and feed on it. Therefore, if fascists want to destroy them, they have to follow the contrary process from hatred (minute 78). Obviously, these reasons seemed to be more a strategy to avoid mistreatment and hatred toward Jews.

In fact, when he is asked if he wants to kill Jews, unlike at the beginning of the film when he was sure about it, he now does not know what to say and he keeps silent (minute 82.05). Moreover, when a Jew, who he had previously planned to kill, is actually murdered, he feels devastated (minute 87.15).

All this sense of in-betweenness and feeling of having betrayed his people, unfortunately leads Daniel to suicide.

## 5.2. Jewish culture

The first reference made to culture is the Bible. When the Nazi protagonist is beating a Jew, he shouts at the Jew asking him if he believes that God will make a ram appear (minute 5.10). The ram is a symbol of sacrifice. It is given to God as a sacrifice so that he can help someone or forgive someone's life as it is explained in minute 19.

The term *Midrash* is also mentioned (minute 18.45). It is a method that interprets the Bible beyond religious facts in order to understand difficult parts of it. There are several *Midrash* according to different authors.

The Torah is again mentioned here, and concretely, two of its precepts: not lighting a fire on Sabbath because it is considered to be work (minute 21.45) and not to answer the phone unless they think it can be someone asking for help. In that case, they are allowed to lift the phone with their elbow and listen, not touching it with their hand

(minute 68.05). Another sacred book of Judaism is present in the film: Talmud (minute 69.45), which is important but not as important as the Torah.

There is a new term in this film which did not appear previously: bar mitzvah. A bar mitzvah is a Jewish boy (bat mitzvah for girls) who becomes responsible for his acts in Jewish law. He becomes so at the age of thirteen and several rituals and celebrations are made because of this event. The film does not show the ritual itself but it mentions it (minute 27.30).

An already analysed topic in Jewish culture, the topic of *Kosher* (food Jews are allowed to eat) and of not serving meat with cheese is featured in minute 37.35. Moreover, it is explained here that the reason for this custom is because the Bible says “do not cook the kid in its mother’s milk” (minute 38).

The Star of David is also shown here. It appears inside a synagogue, on the front of the altar (minute 45.25) as well as on the synagogue door (minute 88).

Returning to the Torah, in minute 46.50 it is explained that its calligraphy is called the Flame Alphabet because it is considered the word of God written in fire. In addition, it is not allowed to touch the Torah letters (minute 47.35 and 60.50), to be naked in front of it because they think that God’s word is holy and flesh is not (minute 59.35) or to swear in front of it (minute 71.50). Apart from separating meat from cheese or Saturdays (Sabbath) from the rest of the days, Jews also like to separate wool from linen (minute 60). This prohibition is called *Shaatznez* and it says that wool and linen cannot be together in the same piece of clothing.

According to the film, the Torah does not have punctuation marks because Jews know it by heart and they do not need it (minute 60.20).

In minute 47.15 Kaddish and Kiddush are mentioned. The first refers to a hymn of praises to God whose main theme is the magnification and sanctification of God while the second is a blessing recited over wine or grape juice to sanctify the Sabbath and Jewish holidays. They appear again in minute 73.20.

The number thirteen is another Jewish cultural element which has an important meaning. For Jews God has thirteen attributes being the most important the fact that God has no end and he is the purest form of spirit (minute 49.30).

*Minyan* is another example of Jewish ritual (minute 69.35). It is a quorum of ten Jewish adults required for certain religious obligations and the most common activity requiring it is public prayer.

Another well known topic of the Bible appearing in the film is the fact that it is not permitted to give God a form or a shape. That is, God does not look like anything else, and believers cannot adore images or idols (minute 70.50).

Judaism, moreover, is explained as something that does not only require one to believe, but to actually do certain things such as observing Sabbath, lighting candles or visiting people who are ill. However, it is also explained as a doctrine followed by people who do not think if it is right or wrong; they only do it because the Torah says so and you are obliged to do it (minute 71.25).

Returning to Sabbath, and apart from Saturday, Sabbath also involves Fridays. Jews light candles before the sunset on Friday to receive Sabbath (minute 73.20).

In this film, as in the previous one, stereotypes or fallacies about Judaism also appear. As two examples, we find the fact that Jews have sexual relationships through a sheet or Jewish women shave their head. The stereotyping is presented as a reality when the person who talks about these topics adds “and all that stuff” (minute 73.35).

Another Jewish ritual is *Yom Kipur*. It is also known as the Day of Atonement and it is the holiest day of the year for Jews. It is a day focused on atonement and repentance which is observed with a 25-hour period of fasting and intensive prayer, sometimes spending almost the whole day in synagogue services (minute 83.30). In addition, Jews cannot do certain things such as reading a newspaper (minute 90.20). In relation to this, there is a prayer called *KolNidre*, which is a declaration recited in the synagogue before the beginning of the evening service (*Minjá*) on *Yom Kipur* (minute 83).

The person in charge of this declaration recites it with his back to the attendants and he and all men there wear the *Tallit* (Jewish prayer shawl) and *Kippah* (Jewish hemispherical cap) (minute 90.45). There are some letters inscribed in the *Tallit* (minute 90.05) which make reference to God and praise him.

The lighting of candles also takes place here, and this is the moment which denotes the beginning of *Yom Kipur* and fasting (minute 84.35).

### 5.3. Inter-multicultural

The first multicultural exchange appearing in the film is in minute 3 when Daniel harasses a Jew in the underground getting very close to him and stepping on his feet. This harassment continues in minute 4.20 when Daniel chases the Jew in the street and beats the book he holds in his hands throwing it to the floor. Additionally, Daniel beats the Jew up in the middle of the street.

Shortly after in the film, Daniel explains how the hatred toward Jews is a matter of race, a matter of the superiority of the race, showing that this old premise proposed by Hitler is still unshakable in people's minds. He ends up saying that there is not even a reason to hate Jews and that it is just a physical reaction that all humans have (minute 8.20).

His proposal is killing Jews without any explanation, because, according to him, when the rest of people knew that rich and successful Jews were killed, they would be happy for that. In that sense, jealousy would be a good reason to kill Jews. In addition, he touches a very interesting point which already happened in Germany: generalization. That is, when a great amount of Jews were killed, people would take it as something absolutely normal and worthy of being carried out (minute 8.45).

The argument "I don't care about Jews" is again used as a way for Jew killers to defend and justify themselves. They say "I don't care about Jews", but they are in favour of eliminating them as if it was the right thing to do, always making clear that it is not because of their not liking Jews but because it is necessary for society (minute 12.30).

Usually, people who hate Jews also hate other racial or cultural groups such as black people as the film shows in minute 13.15 with the attack of Black people by Nazis beating them up and calling them *Nigger*.

In addition, Daniel is convinced that there is a racial hierarchy where white people are on the top and Jews and black people are underneath. Some of the feeble excuses Daniel makes to hate Jews are their sexuality or sexual habits alleging that they are promiscuous and perverse, the supposed fact that they dominate the media and the banks, that they uproot society because they do not have a land and that is the reason why they do not plough the land and they dedicate their time to selling and buying as

well as to books, numbers and ideas. He even blames Jews for the differences between social classes (minute 23.15).

In fact, in minute 64 Daniel even says that Jews are hated just because, for no reason. They are hated just because they exist. For him, it is like an axiom, a principle which does not need any proof. What is more, he even says that Jews want and need to be hated (minute 78.20).

In minute 32.50, when some Nazi boys are training to shoot, it is quite shocking to see how the figures they use to shoot at are of a black and a Jewish family to motivate them (minute 32.50).

Another example of intolerance is in minute 37.15, when this group of Nazis goes to a Jewish restaurant to humiliate the owner and staff ordering food which they know is not served there as the *Kosher* restaurant it is. They make offensive remarks and the dispute finally comes to blows.

The turning point starts when, in a meeting between the Nazi group and holocaust survivors, Daniel hears a story told by a man, survivor of the holocaust, whose three-years-old child was killed by a Nazi soldier in front of his eyes. Daniel blurts out to the man that he should have killed the soldier because of this act of cruelty (minute 41.30).

Moreover, when another holocaust survivor says to the Nazi group that they are miserable, Daniel does not know what to say (minute 42.45). However, shortly after he gets up and leaves saying that these people have nothing to teach him at all, and the multicultural encounter fails again (minute 43.35).

However, in minute 44.30 it is shown how that multicultural meeting has not made much impact on the boys who enter a synagogue throwing sacred books and destroying some religious elements. In addition, some of them express how much they hate Jews (minute 47.05) and, on top of that, they profane the Torah spitting at it and tearing it (minute 48.10).

Again stereotypes make an appearance when one of the boys belonging to the Nazi group says that he knows that a person is a Jew just because “he can tell” (minute 54.13). Moreover, as another instance of dislike toward Jews, he says that, when killing a Jew, he must always be shot in the head (minute 54.30).

In terms of interculturality, there is also an example of conversion to Judaism on behalf of the female protagonist. It starts with the determination to learn Hebrew (minute 61.35) and the actual learning of it (minute 70.35) and follows with the desire to follow Jewish traditions such as *Yom Kipur* (83.35) and the actual observance of it (minute 88.20).

The differences between cultures are also a topic for discussion in the movie. In the process of learning Hebrew, the girl mentions Christianity to compare it to Judaism as two totally contrasting religions. In her opinion, Christianity is better because, at least, Christians have something to believe in, whereas for Jews, Judaism does not consist of believing but of doing as it has been previously mentioned (minute 71.15). It could be easily argued that doing something for people is better than believing in it, although this is a discussion which would not conform to the purpose of the present work.

The girl, being Christian, even infers that Jews believe themselves to be the most intelligent creatures in the world and only Jews like talking about Judaism (minute 72.40)

Multicultural conflicts are a constant during the film. In minute 74.10 for instance there is an argument between Daniel and another Jew because he does not understand some of the things that are being recited in a Jewish ritual such as God's command to Abraham of killing his son. Daniel calls this Jew Zionist as an insult because he believes that they are extorting groups (Zionists were the first in fighting for the acquisition of a land for Jews). He even says that the first Zionists talk in the same manner as Goebbels and that, in the same manner as Nazis did everything that Hitler said, Jews do all they are told by the Torah.

As the last multicultural element, a very offensive word will be mentioned. In minute 82.35, Daniel calls a Jewish woman *kike* when she tries to convince him that he does not want to kill Jews. *Kike* is the pejorative word for Jew the same as *Nigger* is for a black person.

All in all, a substantial difference is found in this film with respect to the previous ones. Here, the intercultural motif is hardly present, that is, there is not a real interest and understanding of Jewish culture on behalf of the protagonist. If he feels any attraction for Judaism, he successfully hides it from the people around him.

## 6. Tasks to activate schemata in EFL teachers for *The Believer*:

### **Warm up:**

Students will be asked to bring to class symbols which they consider as representative of their culture or of their country. In addition, they will share whether they belong to different clubs or associations and which are their experiences on that. They will talk about tattoos, saying whether they have some, and explaining their meaning. We will also talk about patriotic people who love their country. Finally, we will come to the point of what reasons they think might exist to hate and kill Jews and which are the most common stereotypes they know about different cultures.

### **Main activity:**

There are six interesting topics in this film to talk about in class. The first one is the Nazi symbolism which can be seen from the beginning to the end of the film. Students will reflect on how a symbol can become the emblem of fear and destruction for a certain group of people.

The second topic is the belonging to a group which is shown in minute 7.55 in the film. Students surely belong to different social groups such as tennis club, gym, reading groups, etc. and, after watching this part, they will have to think what would happen if they were controlled and manipulated by these groups and if they would succumb to their orders even if they meant causing serious harm to others. In this same line, students can watch an extract in minute 70.10 where patriotism is represented and discuss whether patriotism can be dangerous if it is taken to its limit.

From minute 43.10 on in the film there are shocking testimonies of survivors from the holocaust and a woman shows her tattoo with the prisoner number while she tells her horrible story. In that manner, tattoos, such trivial elements nowadays, marked at that time people who were, for the most part, selected to die.

Regarding possible reasons to kill Jews, the perfect part where they are mentioned is from minute 8.20 and from 78.20. Once students discover that the protagonist hates Jews for no specific reason and just because of a physical reaction, a fructiferous debate is expected to arise on the matter.



As the final part of the while activity, the ridiculous stereotypes of Jews will be shown in minute 54.13 when a Nazi boy explains that he knows a person is Jew from the very moment he sees him/her.

After writing about this in their journals and sharing their views with their partners, we can talk about a topic which is now in the limelight: Neo-Nazi groups. Students can look for new items on the topic and we can discuss them in class. The play may even be inspired by this topic.

Lastly, students will look for films with similar content to *The Believer*.

### **Post activity:**

After presenting the previously developed didactic proposal in class, a final interview about the workshop can be conducted (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?

### 6.1.3. Photography

#### 1. Analysis of pictures

The photographs presented here are going to be analysed according to the model adapted from Kress and Leeuwen (2006).

The first point in the model is what the authors call the semiotic landscape. It can be mentioned before presenting the images since it is going to be the same for all of them.

According to the authors, the semiotic landscape is determined by social, cultural and economic factors, which are present in a given society at the moment of taking a certain photograph. In the case of our pictures, as all of them are related to the Holocaust and the life of Jews in ghettos, we understand that they will share the same semiotic landscape: one of poverty in the majority of spheres, but especially in terms of society and economy. Jews were deprived of all what they had owned, apart from being

branded as the worst of all ethnic groups. As the pictures will show, these aspects will not be difficult to notice.

Before we go on, it is of utmost importance to make a bibliographical note about the author of the first three pictures that are going to be analysed in this part of the thesis. Henryk Ross was born in Warsaw, Poland, in 1910, becoming a sports and general press photographer in Lodz before World War II. As a Jew, he was incarcerated in the Lodz ghetto by the Germans where he became one of two official photographers, producing identity and propaganda photographs for its Department of Statistics. His duties afforded him access to film and processing facilities and he used this to create a record of the ghetto, risking his life to secretly document the deportations, hangings and other atrocities. As the Germans began the liquidation of the ghetto in 1944, he buried his archive of 3.000 negatives and other ghetto records for safekeeping. Surviving the Holocaust (as a member of the ghetto clean-up squad intact at the time the Red Army liberated Lodz), he was able to recover the archive after the war. From his post-war home in Israel, where he worked as a photographer and zincographer, he circulated images showing the horrors of Lodz, including in his 1960s book *The Last Journey of the Jews of Lodz* and at the trial of the Holocaust-mastermind, Adolf Eichmann. He catalogued his photographs in 1987. Ross died in Israel in 1991 (Ross, 2004).

The first of our pictures (#1)<sup>1</sup> (*The “Aryan” street – Zigerska – cuts the ghetto in two*), represents a bridge which crosses the ghetto of Lodz dividing it into two parts. According to the model, there are four possible types of representation in a picture: narrative, classificational, analytical and symbolic. In the case of this picture, we can find a combination of some of them. First of all, there is a narrative representation because an action is taking place. There are several people in the picture who are crossing the bridge and one of them, who seems to be an SS official, is placed under the structure taking control of the situation.

There are several types of narrative processes. In this case, we are presented with an action process whose *actor* or more salient participant is the SS official. This action process is non-transactional because the actor (the official) is not addressing the people crossing the bridge. Apart from that, we can also find what is known as *circumstances*. They are participants that could be left out without affecting the composition, and in this

---

<sup>1</sup> See annex 1

picture, this role could also be assumed by the people crossing the bridge, since the official would be there even if they were not present.

Apart from the narrative process, a symbolic process can also be found here. The bridge is a clear symbol of Aryan supremacy. It was considered the only Aryan zone within the ghetto and it is in an elevated position with respect to the rest of the place.

The second aspect of the model is the representation and interaction which seek to design the position of the viewer. In this case, the picture represents a long shot which means that there is a bigger social distance between the interactive participant (the photographer) and the represented participants. In addition, the perspective of the photograph, not focusing on a particular point, makes it an objective image because the viewer can see everything that was there to see.

When talking about the involvement of the photographer, this picture shows an oblique angle which, according to the authors of the model, represents a feeling of detachment. That is, a way of seeing that he is not very involved with what is happening there. If we focus now on the angle from which the photograph is taken, there is a correlation between power and angle. With regard to the official, the picture is taken from a high angle which means that the interactive participant has power over the represented one. However, regarding the people crossing the bridge, the picture is at eye level which shows no power difference.

The last part of the model has to do with the meaning of composition, that is, the things we can learn from the place where the different participants are located. From this picture, concretely, we can obtain several pieces of information. First of all, what is placed at the bottom of an image is considered to be the real situation whereas what is at the top is regarded as the ideal one. In this case, the real situation would be the SS official watching everybody and the ideal situation or what every Jew would have liked to be real is the free circulation of people around what was considered Aryan parts of the city.

Another aspect of the composition is center and margin. As it can be inferred, what is placed at the center is the most important part and the marginal participants are dependent elements. The official and the bridge, therefore, are the controlling elements in the picture, most of all, in terms of attention and meaning.

Salience is another aspect here. Obviously, and as we have previously mentioned, the bridge is the most salient object in the picture because of both its color and size. However, one cannot overlook the building behind it, which is another salient element, also functioning as a reminder of the buildings in the ghetto, which are very much alike.

Within the composition there are still more elements such as framing. This refers to the framing of each element in the picture. That is, the stronger the framing of an element, the more separate unit of information it is. In this picture, both the SS official and the bridge have their own framing. This separation means that they are independent units of meaning and that each of them could exist without the other.

The last part of the composition is the distinction between linear and non-linear compositions. When a picture has to be read from left to right without any other alternative, it is regarded as a linear composition. In our picture, there is a clear non-linear composition since we have several separate objects to look at which are not placed in a linear and structured way.

The next picture (1940) (#2)<sup>2</sup> is a very representative one of the importance placed by Jews on their cultural elements. It shows a Jew with a Torah scroll in his hands, after saving it from the rubble of a destroyed synagogue. It represents a clear narrative process because the man is walking in the street. Within the narrative process, we can find an action process which is non-transactional. The actor is not looking at anyone else, because there are no other people in the scene.

As was the case with the first photograph, this one also has a symbolic process. The symbol here is the Torah scroll. Not only is it a sign of their culture, but it is also a synonym for resistance and hope. This scroll is one of the few objects they have left which connects them with their spiritual selves in such a world of chaos and destruction.

In terms of representation and interaction, and contrary to what happened in the previous photograph, here we can find a medium shot which brings the viewer closer to the actor in the picture. It creates a feeling of closeness not present in the previous image which can make the viewer feel he/she can even touch the represented participant.

---

<sup>2</sup> See annex 1

Regarding perspective, this is a totally subjective image since we can see it from the particular point of view in which the photographer was interested. He could have shown the whole building in the background and all the rubble of the synagogue. However, he chose to show the world only the boy holding the scroll with a tenderness that can be guessed even without seeing his face.

The angle of this picture, in addition, is nearly frontal, which means an involvement on behalf of its author. With this angle we are told that the photographer felt utterly involved and he wanted to say that what he was photographing was part of his world. In fact, and as we have mentioned, Henryk Ross was Jewish and, although his position as the official photographer of the ghetto gave him an easier occupation, he perfectly knew the ordeal they were bearing. The picture, in addition, was taken at eye level what denotes no difference in power between the interactive and the represented participant.

Finally, if we turn to the meaning of composition, we can firstly focus on the informational value of center and margins. At the center of the image, there is the man, the actor in the picture who is the most important element there, and who also acts as the most salient element together with the Torah scrolls that he is carrying.

Unlike the previous picture, here there is not a separate framing for each of the elements in the photograph. Both the man and the scroll belong to the same framing giving the impression that they share not only physical space but also spiritual connectivity.

Lastly, the picture is non-linear because what first calls the viewer's attention is the man and he is not placed on the left. Once we have seen him, we move to the building behind.

Our third picture (1941) (#3)<sup>3</sup> is the pure representation of the widely mentioned feeling of in-betweenness. There, we can see several people in general, but more specifically a woman who is being registered for deportation. Up to here, there is nothing different from what we have been analysing. However, it turns out to be shocking, at least, that the man who is registering her is a Jew too. Many Jews helped

---

<sup>3</sup> See annex 1

the Nazis in their tasks as a way of gaining their favour, as if the act itself was really a means of salvation.

The picture follows a narrative process which is, at the same time, an action one. It is so because there is an actor (the Jewish man registering the Jewish woman) and a goal towards which the action is directed. There is, in addition, a new process in this picture: a reactional process. This takes place whenever there is a direct glance from one participant to the other. In that case, there is another Jewish woman standing in front of the two main participants. She is staring at the first woman (the *Phenomenon* in this kind of process) and plays a role called reactor. Here, there are also participants who act as circumstances and whose absence would not affect the composition. They are located behind the main participants.

Again, a symbolic process occurs here. There are two elements in the picture which act as a symbol. The first one is the Jewish woman's bag which represents a whole life. All that Jews were allowed to take was just a paltry bag, with no time to fill, and which was stolen anyway once they arrived in the ghettos or the concentration camps. All their lives could be placed into a bag, which more often than not, would be removed at the end.

Moving now to representation and interaction, the social distance here is not prevailing. That is, the photographer tried to approach as much as he could, giving the viewer a medium shot of the image. Moreover, it is clearly a subjective image since the author tried to capture a reduced image which was describing a particular event. In that manner, we can only see what the photographer wanted us to see.

In terms of the angle, it is a totally frontal one, which gives us an idea of how involved the author was in that particular situation. It is clearly something he did not want to lose track of, as well as something that, as we previously mentioned, was a very close part of his own world. Moreover, it is an eye level picture which shows no difference of power between interactive (author) and represented participants.

Finally, focusing now on the meaning of composition, and more concretely on center and margins, the central element is, without a doubt, the Jewish woman with her large bag. Her face is the richest one in feelings and she is the one towards whom everybody else in the picture is directing their actions. The other participants are located in the margins and they are totally dependent on her and her movements.

As we said before, and apart from the woman, the most salient element in the photograph is her bag which is before her and is a lighter colour than the woman's clothes, highlighting it. There is, however, another element in the picture which also stands out because of its clearer colour: the bracelet with the Jewish star which the Jewish man is wearing.

With regard to framing, all the main participants are engaged in the same train of action. All of them are paying attention to the woman and that is why they do not represent separate units of meaning. Eventually, it is worth mentioning that it is a non-linear composition because, as we have highlighted there is a central element (the Jewish woman) which prevents us from seeing the image straight from left to right.

The next picture (1937) (#4)<sup>4</sup> constitutes a very illustrative example of otherness. It shows how Nazis depicted Jews as vile and subhuman creatures in order to create a negative image of them, as well as the supposed efforts of the Jews to bolshevize Germany. Unlike previous images, this one does not represent a narrative process, but an analytical one. When an image is part of an analytical process, it is because it relates participants in terms of a part-whole structure. There are two kinds of participants: the *carrier* (the whole) and a number of *possessive attributes* (the parts). In that case, the carrier is the depicted Jew, whereas the possessive attributes are all the features that make them look like a Jew, according to Nazis' criteria (hook-nosed, beard, and disproportionate body shape).

This picture then, aimed to relate that figure of a Jewish man to the rest of Jews in the world. That is, it tried to convey that all Jews had a similar evil appearance to the one in the picture. In addition, it is also a symbolic process because of the communist symbol that the participant has under his arm, which infers Jewish supposed intentions to bolshevize the world by force.

When it comes to the representation of social distance by means of the size of frame, this image has a medium shot which shows both that there is a certain social distance from Jews, but also that they want to be close enough as to clearly depict the "true" appearance of a Jew. Moreover, it is clearly a subjective image because of the absolutely biased version that it gives of its represented participant. The point of view of the author is the only one that we can see here. What is more, as it is a frontal angle, it

---

<sup>4</sup> See annex 1

indeed shows the intention of the author to draw viewers' attention to the fact that Jews are part of the world and that citizens must be very careful when facing one of them.

Finally, it is not an especially complex composition. There is a first salience, which is the Jew himself, and, once we have noticed the person, there is another eye-catching element, which is the piece with the communist symbol under the Jew's arm. It is easy to see because of its lighter colour with respect to the Jew's clothes. It is also worth highlighting that the symbol doesn't have a different framing from the Jew, which denotes that they belong to the same unit of meaning for the author: Jews and Bolshevism.

In terms of the way of reading the image, it is not a linear picture, because of the position of its participants. The communist symbol may make it easy to divert the direction of seeing towards it, instead of making the viewer look at the person first.

If the last picture was an example of otherness and humiliation by means of a drawing, our next image (1938) (#5)<sup>5</sup> represents them through a real photograph. It depicts the public humiliation of Austrian Jews who were forced to get on their knees and clean the pavement in front of hundreds of people.

Obviously, it constitutes a narrative process where the unfolding action is the cleaning of the streets. It is a transactional action process where the main actor is the SS official standing behind the Jews who are the goals. At the same time, the picture represents a reactional process because of the glance from the SS official, acting as the reactor, to the Jews, acting as phenomena.

Curiously, the participants in the background could be regarded as circumstances, according to the definition of the concept. However, if we give it a closer look, it mentions that circumstances are participants that could be left out without affecting the composition. In this particular case, however, if these participants were not in the picture, it would in fact have a different meaning. The element of humiliation would not be present without those viewers. Consequently, they cannot be circumstances because their absence would in fact affect the whole composition of the picture.

---

<sup>5</sup> See annex 1



In terms of symbols, the only element that could turn the picture into a symbolic process is the Swastika on one of the SS officials' arm. Needless to say, it represents the Jewish oppression under the Nazi regime.

When it comes to the determination of the social distance, although a long shot like the one in the picture is meant to represent a large social distance, we do not consider it the case here. The long shot has been taken in order to show all the Jews on their knees and the humiliation it represents.

The picture is, in addition, subjective. The photographer took it from a particular point of view to make sure the viewer was able to clearly distinguish the position and faces of both SS officials and Jews.

According to the authors of the model we are using to describe images, the oblique angle from which the picture is taken means certain detachment on the author's behalf with the situation described. However, and like in social distance, we would not say that such detachment existed. In our opinion, it was just a matter of respect towards Jews who may have felt somehow uncomfortable having a camera right in their faces while being humiliated in such a way.

In fact, the picture is taken from an eye-levelled angle, which shows no difference in power between the interactive participant (the author of the picture) and the represented ones.

To finish the analysis of this picture, let's move to the meaning of composition. The informational value of center and margins is of special relevance here. The Jews in the center represent the nuclear information because they are the center of attention of everybody else in the image. Without them, the situation would not even be taking place. People watching them in the margins are just mere spectators.

In terms of salience, perhaps the elements that stand out more are the Jews on their knees, although the SS official looking at them is also a salient eye-catcher.

When speaking about framing, there are three clear groups. On the one hand, we can distinguish the Jews, who are clearly under the same fate. On the other hand, the SS officials as instigators are in the same framing, and, finally, the citizens at the background, as spectators, belong to the last framing in the picture.

It is a non-linear composition because it is less clear cut whether the viewer would look first at the Jews or at the officials, as both are clear saliences in the image.

The next picture (1939) (#6)<sup>6</sup> is one of the most shocking examples of Nazi's practices. It shows two Jewish men forced to dig their own graves. As an action is taking place, it is a narrative process. It is a transactional action process, where the main actor is what seems to be an SS official looking at a Jewish man digging inside a hole. This man can be considered the goal of the process.

In addition, it is also a reactional process, because of the glance from the Jewish man (reacter) to the official (phenomenon). Although we have previously presented pictures where there was a glance from one participant to another, none has been like this one where the glance from the Jewish man is impregnated with desolation, desperation, but most of all, fear. It is a true representation of some of the horrors suffered by Jews during the Holocaust.

Behind the Jewish man and the SS official there is another Jew digging too. He may be regarded as pertaining to the category of circumstances since his face is not even shown and he is not interacting with the other two participants.

Regarding symbolism, the only aspect that could be considered as a symbol is the shovel used to dig, which represents humiliation first, and ultimately, death.

The size of frame here is a medium shot which represents certain social proximity on behalf of the photographer who, surely, wanted to show the Jew's grief as closely as possible. Moreover, it is a clearly subjective image because the author could have taken it from a different perspective. We cannot see, for instance, the faces of the other Jew and the SS official. The author decided to take the picture in a way that the viewer was able to see the pain through the Jew.

On top of that, the picture holds a frontal angle which is a sign of involvement in what is happening. The photographer wanted to show how concerned he was about the action involved in the picture. There is not, therefore, a high or a low angle from which the picture is taken. It is at eye level with the absence of difference in power relations that it implies.

---

<sup>6</sup> See annex 1

Not surprisingly though, a great deal of power relations could be inferred from the picture. Although not between the interactive participant and the represented one, there is a clear difference of power in the position of the two main participants within the picture. Whereas the Jew is looking at the SS official inside the hole, the latter is looking down on the Jew from a much higher position. This act utterly denotes the power that Nazis had over their Jewish prisoners.

Moving now to the meaning of composition, the informational value of center and margins is not as relevant as in the previous images but still important. Here the center is composed of the human participants and the margins by several trees that surround them. Obviously, the two Jews and the SS official are the important elements here.

The most salient participant is the SS official because of his position in the picture. However, the Jew who looks at him is also quite prominent in the image because of the pale colour of his face which reflects the previously mentioned fear. Both of them, each for different reasons, could be considered important salient parts in the whole composition.

In terms of framing, the three human participants belong to the same one since they are part of the same scenery of horror, anguish and fear. Finally, this picture, like the previous ones, has a non-linear composition due to the protagonists' position. We cannot confirm whether the viewer will start the viewing looking at the SS official or at the Jew.

Our next picture (1939) (#7)<sup>7</sup> is a new example of in-betweenness where Jews were forced to participate in their own persecution. If they dared not to do so, they were summarily executed. This particular picture shows a Jewish boy selling armbands with the Star of David which served to recognise and persecute Jews.

The picture is an example of a narrative process, and concretely, an action one. The main action here is the selling of armbands. In this case, we cannot speak of a transactional process since the only participant in the picture is the Jewish boy. He is the main actor but, as there are no goals, we are dealing with a non-transactional process.

---

<sup>7</sup> See annex 1

Apart from being a narrative process, this image could also be described as an analytical one. If we remember the definition of analytical processes, it can be found in the images which relate participants with a whole structure. Here, the Jewish boy would be the whole, which is called the carrier, whereas the possessive attributes, which are called the parts, are the elements that distinguish him as a Jew. The most characteristic of those elements are, of course, the several Stars of David he carries both on his arm and in his hands. In fact, he could not be distinguished as a Jew had it not been for Nazis' will.

With regard to the presence of a symbolic process, the Star of David is the most outstanding symbol in the picture. Curiously enough, what was a symbol of Jewish identity that made them proud of their nation became, under Nazi manipulation, the symbol that distinguished Jews as beings to be persecuted and tortured. Another symbol worn by many Jews was the extremely large coat which gives a devastating impression of poverty and misery.

The next aspect of analysis in the model is the representation and interaction. In this sense, there is a very important element of interaction: a direct glance from the represented participant to the viewer. It is a glance of begging, a glance defined in the model as demand. The represented participant is clearly demanding a better life, a life without suffering and persecution.

In addition, the proximity to the participant (medium shot) denotes the intention of the photographer to show his cruel reality in the closest and clearest possible way, and it therefore also shows the social proximity that the author of the picture feels he has with respect to the Jewish boy in the picture.

The image is subjective according to its perspective, since the viewer can only see what the author wanted to show. Surely, there was some scenery surrounding the boy, although the photographer decided not to show it in order to focus on the Jew's expression. The level of involvement is conveyed, in addition, by the frontal angle of the picture, which shows how willing the author is to call the viewer's attention in terms of the ordeal suffered by Jews. Finally, the picture is at eye level which eradicates all possible differences in terms of power between both the represented and the interactive participant.

Lastly, and within the meaning of composition, again the importance of center and margins decreases due to the fact that the only outstanding figure in the picture is the Jewish boy. He is in the center and represents, obviously, the most important element. The margins are nearly empty here.

As we have just mentioned, the most salient participant is the Jewish boy who also constitutes the only existent framing. Again, this is a non-linear picture because, although the Jew's face is easy to notice, we cannot deny the fact that the armbands with the Star of David are also observable due to their position and fair colour.

The following image (1941) (#8)<sup>8</sup> is one of the best examples of in-betweenness. There is a Jewish policeman patrolling a ghetto and maintaining the order, whereas the rest of Jews living in the ghetto look at him with true contempt. In spite of being a Jew, he and many other men had to collaborate with the Nazi system if they were to enjoy a little more indulgence than the others. Sometimes it was little however sometimes this indulgence meant the difference between life and death.

The picture represents a narrative process composed of a transactional action process. The actor here is the policeman and the goals are the rest of Jews towards whom the action of maintaining order is directed. As was the case with some previous images, it contains a reactional process. That is, there is a glance from one or several participants towards other or others who are usually the actors. In that case, the reactors are the Jews in the ghetto whereas the Phenomenon is the Jewish policeman. That reaction, as it has been previously stated, is full of anger and contempt.

There are some participants who, at first glance, could be considered as circumstances. However, the picture gains in strength with these participants. If there are a greater number of people looking at the police with contempt, the impact of the image will be stronger. For that reason, we do not consider those participants as circumstances.

Before moving to the next step in the model, it is worth mentioning the presence of a symbolic process which is not new in our essay, but which reappears in the present image: the widely known Star of David. As it could not be otherwise, it involves again the way employed by Nazis to recognise and persecute Jews. In this case, they wear it

---

<sup>8</sup> See annex 1

on their jackets at chestheight, which was also common at the time, instead of on their arms.

When it comes to social distance, within representation and interaction, the author chose a long shot which does not necessarily means a great social distance. Surely, the situation with a policeman invigilating people was not very favourable to take a short or even a medium shot. Even so, he risked quite a lot and took a very close long shot.

This is one of the most subjective images we have analysed because of its consciously taken perspective. From the photographer's position, we can observe both the glance from Jews to the policeman and the policeman himself. Nevertheless, the angle is not frontal which means a certain level of detachment according to the authors of the model. We prefer to think of an improved perspective as the reason for this angle. Without it, it would not have been possible to capture the whole mass of Jews looking angrily at the policeman. Again, this picture is an example of no difference in power between the interactive and the represented participants due to the eye-levelled shot.

Curiously enough, the informational value of center and margins in this picture is directly non-existent or transformed. The center is mainly occupied by the street, which cannot be considered a really important participant, whereas the actually relevant participants (Jews and policeman) are located in the margins.

In terms of salience, the Jewish policeman is the predominant element here. He is at the front of the picture and, for that reason, his size is a little bit larger. This, together with the darker colour of his clothes, makes him the most salient participant in the image.

When focusing on framing, there are two clear parts. The first one is the policeman who is isolated from the rest of participants and the second one the group of Jews looking at him. Both constitute clearly distinguishable framings with their differentiate meanings. Whereas the Jewish policeman represents the side of a privileged position, the rest of Jews are on the side of poverty, fear, persecution and death.

Finally, this image is one of the most linear ones since the most salient participant (the policeman) is on the left and the rest is on the right. This may seem a

linear reading in the sense that what can be seen first is on the left and then we continue watching the picture, going from left to right. However, this statement is maybe a little bit pretentious, since each of us as viewers can see the picture in one way or another. Maybe what first calls our attention is the group of Jews because they are more numerous.

The next picture (1942) (#9)<sup>9</sup> is another example representing Jewish culture. It depicts several Jewish men holding the Shield of David in a synagogue within a concentration camp. In spite of deprivation Jews were not willing to lose their religious community. It is a magnificent picture showing the Jews' faith in times of desperation. In addition, in spite of knowing they were risking their lives, they decided to maintain what kept them alive and united: their religious symbols.

In this picture there isn't any action process because we cannot find any unfolding action or process of change. The Jewish men are only posing for the photographer to take the picture. Some of the participants in the picture, in addition, could be considered as circumstances, especially those at the background, since their elimination from the image would not suppose a big change for the whole composition.

However, a different kind of process can be found here: a classificational process. It relates participants to each other in terms of a relation or taxonomy. The set of represented participants (the Jewish men) play the role of what is known by the model as subordinates, with respect to another participant who is usually not shown or named and which is called the superordinate. When the superordinate is not named, as it is the case in this image, the structure is called Covert Taxonomy and the superordinate may be inferred from the qualities or similarities that can be perceived between the subordinates. Here the superordinate may be the term "Jew" and the represented participants, the Jewish men, are classified as such.

In addition, another characteristic of covert taxonomies is the fact that the subordinates are placed at equal distance from each other, given the same size and the same orientation towards the horizontal and vertical axes. As it is also the case with this picture, in classificational processes the background is plain and neutral and depth is reduced or absent.

---

<sup>9</sup> See annex 1

Symbolism is also present here as the two Stars of David show. As we know, it can be a negative symbol under Nazi's influence, meaning persecution and oppression. However, these two Stars are seen here in their original meaning of Jewish identity and symbol for pride. It is the symbol of Jewish union which made them forget, at least for a while, about their stormy daily routines. In that sense, more than a symbol for Jewish identity, it can even be a symbol for spiritual and psychological freedom.

Regarding representation and interaction, this image also contains a direct glance from the represented participants to the viewer. Unlike in previous images, the majority of represented participants are smiling, which invites the viewer to enter into a kind of social affinity. They give us the sensation that they are inviting the viewer to participate in their festivity, in their celebration of Judaism.

The medium shot of the image involves how closely related the author thought he was to these Jews, minimising social distance to a great extent. The image is, moreover, subjective because the photographer focused only on what he considered of more importance within the scenery where he and the Jews were located.

The angle of the picture is frontal which can be due to two main reasons: first of all, and as we have been explaining, the reason for that can be both the high level of involvement on behalf of the photographer, or simply the fact that in pictures belonging to classificational processes the angle is frontal and objective, according to the authors of the model we are using to analyse our pictures.

In terms of power relationships, an interesting mixture can be found in the present image. Whereas two of the Jewish men are at eye level with respect to the viewer, showing no power difference, the rest of them are shown from a low angle which gives the curious impression that these Jewish men somehow have power over the photographer, and even over the rest of the world. Taking into account the track of suffering that Jews leave behind, it is nice to have a little illusion of something different happening.

When it comes to the meaning of composition, center and margins gain importance again. The Stars of David are at the center of the image, while the Jews are in the margins. The Stars are the most important elements because they represent which is the main reason for the meeting: the remembrance of Jewish culture and tradition.



The Jewish men are the dependent elements because, without the Stars and what they represent, they would probably not be there.

Moving to salience, the most outstanding aspect in the picture is the Star of David at the front. It is the most easily noticeable element in the photograph. When thinking about framing, a curious process takes place here. All of the elements are supposed to belong to the same unit of meaning, and therefore, to the same framing. However, because of some of the participants' position, they form two different framings: one composed by the group of men and the Star of David at the bottom, and another by the two men at the bottom holding another Star of David.

Lastly, and taking into account the previously mentioned salient element in the picture, it cannot be a linear composition. It is more than likely that the viewer directs his sight towards the Star of David, located at the center, first than to any other aspect in the photograph.

The next photograph (1942) (#10)<sup>10</sup> is a very illustrative example of otherness and the transformation of that otherness into humiliation. Unlike the picture depicting a Jew, this one is a real image where some SS officials are trimming a Jew's beard while laughing at him. As we have mentioned in other occasions, Jews' beards are for them a symbol of their identity, religion and traditions, with the consequent humiliation their trimming or shaving involves. Whether these SS officials knew about this fact or not, they seemed not to have limits when it came to humiliation and mistreatment.

The picture constitutes a narrative process with a developing action. Therefore, it is a transactional process where the main actor is the SS official trimming the Jew's beard and the goal is the Jew himself. In addition to the action process, a reactional one is also present. In that case, four of the SS officials, who act as the reactors, are looking at the Jew while his beard is being manipulated. Subsequently, the Jewish man is the phenomenon of this reactional process.

This image also contains participants who could be regarded as circumstances at first glance, but giving the image and its meaning a second look, we realise they do not deserve such consideration. We have had several examples of images where some participants were in fact circumstances and others where they were not, depending on

---

<sup>10</sup> See annex 1

the meaning and interpretation of the image. When images are full of certain actions such as humiliation, to give an example, a greater amount of people gives the action, and therefore, the interpretation of the picture, more strength and power. In that manner, and following with this picture, if there is a lot of people looking at the Jew while being humiliated, few could deny the extent to which the humiliation gains in magnitude.

In terms of a symbolic process, two kinds of symbols can be analysed. The first one is the hats of both the Jew and the officials. Both types of hats clearly identify the different social group to which they all belong. It was of utmost importance for the Nazi system to tell people apart from Jews and Jews apart from the rest of people. The hats were, therefore, a symbol for difference, but, as we know, not a positive one.

A different symbol is the Jew's beard. As we have expressed, the beard for the Jews was a symbol for identity and pride. However, and as was the case with the Star of David, what used to be good for the Jewish nation, turned out to be a symbol for persecution thanks to Nazi's machinery. It was common practice for them to transform symbols for pride into symbols for death.

Moving now to representation and interaction, there are two glances in this picture from the represented participants to the viewer. However, they are not just two more glances. The first and most noticeable one belongs to the Jew. His is the look of contempt, the look of a person who is angrily begging the photographer to stop taking pictures and to start helping him escape from such an atmosphere of physical and psychological harm.

The other glance comes from an SS official who is not participating, at least at that moment, in the humiliation, and who is not even looking at the Jew. His way of looking at the interactive participant (the photographer) is absolutely shocking. He stares at the camera with a mix between regret and demand. Two possibilities arise when thinking about this glance. On the one hand, he may have stopped humiliating the Jew because of the photographer's presence or, on the other hand, he is really begging the author to stop that non-sense that his partners are carrying out. Whether he is in the first or the second position, it does not lessen the depth with which he looks at the camera.

The social distance is equally shocking in this picture. It is the image with the closest shot we have analysed so far, making it clear how involved the author felt he

was in the situation. With such a shot, it is obviously a subjective image where the photographer wanted to show just the humiliation suffered by the Jewish man.

Unlike in other pictures where Jews were suffering humiliation, in this one the photographer dared to take the image from a frontal angle, giving us the rare and marvellous opportunity to scrutinise the gaze of those being undervalued and showing the extent to which he/she was involved in what was happening. In addition, the author of the picture focused on the Jew and not on the SS officials to create a frontal angle. On top of that, the picture is at eye level which places the Jew in the same power level as the photographer.

Within the meaning of composition, center and margins are again one of the leading indicators when analysing the image. The center here is occupied by the Jew, who is the nuclear information of the picture as the object of the humiliation, whereas the margins are left for the officials who are focused on the Jew, and, therefore, are dependent on him.

The concept of salience is maybe more diffuse in this image because of the equal position of all its participants and the similarity of their colour clothes. The only salient element is the stick used by one of the officials to point out to the Jew.

Framing is also very meaningful. Whereas the Jew is alone in the center constituting a separate unit of meaning and showing that he is indeed alone there, the SS officials form two separate framings (the ones on the left and the ones on the right) but both with the same meaning and purpose.

To finish the analysis of this picture, the composition of the image is non-linear because the most likely figure to look at first is the one of the Jewish man, who, because of his position in the middle, makes it nearly impossible to read the image from left to right.

Next picture (1942) (#11)<sup>11</sup> is a simple but meaningful depiction of a Jewish girl photographed prior to her deportation. The process which this picture entails is an analytical one where the carrier is the Jewish girl and the possessive attributes, which distinguish her as a Jew thanks to Nazi's ideals, are the Yellow Star and a numbered tag around her neck.

---

<sup>11</sup> See annex 1

As the reader will have noticed, whenever there is a Yellow Star in an image, there is a symbolic process accompanying it, which has been widely explained. In this particular picture, the Yellow Star is not alone. A word has been inscribed inside it, *Jude*, in case there is any doubt about the racial origin of the person wearing it. Apart from the Star, the girl is wearing a numbered tag hanging around her neck, which symbolises the objectification of people and their treatment as mere goods.

Shockingly enough, although the girl is the only one in the picture, and it is supposed to be a portrait, we cannot speak of a direct glance from the represented participant to the viewer. The girl is so full of horror that she does not even want to look at the camera.

Social distance cannot be appreciated here, since the photo is taken with a medium to close shot, which gave the author the perfect distance to capture the girl's horror. The image is notably subjective because of its exclusive focus on the girl and its frontal angle is possibly due to the mere purpose of the picture as a way of identification. However, we could also entertain the idea that the author was deliberately determined to show the world the unnecessary pain suffered by such an angelical face.

The angle is eye-level as usual which, as we know, shows no difference in power relations.

When looking at the composition and its meaning, there is no clear center or margins because of the image composition. The girl occupies nearly the whole picture, as nuclear information, leaving no room for other participants in the margins. This leads us to the aspect of salience. In general terms, she is the most salient participant in the picture. However, the numbered tag she is wearing is also very outstanding because of the contrast between its white colour and the girl's dark clothes, apart from its unnecessarily large size.

In the same line, she constitutes the only framing in the photograph because of the previously given reasons when talking about center and margins.

Finally, if we think of the girl as the only figure in the image, we could infer that it is a linear composition since there are no other participants to look at. However, the tag hanging from her neck to her chest is very noticeable and it makes it difficult to confirm a linear reading of the picture.

The next picture (1942) (#12)<sup>12</sup> is again a representation of Jewish culture and identity. It is one of the most touching pictures so far. There is a Rabbi sitting on the floor with a Jewish boy on his left. The Rabbi has a book in his hand, which is possibly a sacred book, and the boy is looking at him in a very tender and respectful manner.

Probably, the Rabbi had just finished some sacred ritual, was about to perform it or was even in the middle of one. This leads us to think of the picture as a narrative process, and more concretely a transactional action process where the main actor is the Rabbi and the goal is the Jewish boy who was listening to the Rabbi's prayers.

Added to the action process, a reactional one is also noticeable. As we said before, the boy is tenderly looking at the Rabbi, acting as the reactor and turning the Rabbi into the phenomenon of this reactional process.

As it could not be otherwise, symbolism is a key feature also in this picture. The protagonist symbols here are, first of all, the prayer book which symbolises Jewish religion and, consequently, Jewish culture and tradition. Secondly, the Rabbi's cap as a representation of Jewish costumes constitutes, again, a symbol for customs and tradition. In addition, the large piece of clothing worn by the Rabbi is a new symbolic element in our pictures but not in our essay. It is called *tallit* and, like the cap, it represents Jewish religion and, consequently, Jewish culture. Our last symbol is the old man's beard. As we have mentioned in a previous image, it is one of the most significant symbols of Jewish identity. Losing it means the loss of an essential part of such identity.

Within representation and interaction, this image contains a direct glance from the Rabbi to the viewer. This glance, like previous ones, also tells us something in a deep manner. In this case, it is a glance of tiredness, a glance of a lifetime fight which tells us a lot about the suffering these people have gone through. At the same time, this man's gaze represents calmness and wisdom, which are presumably the outcome of so many years of enduring this ordeal.

Again, no social distance is observable due to the medium shot of the picture which brings us closer to the represented participants' reality. We are before a subjective image since the surroundings have been forgotten by the author, focusing on

---

<sup>12</sup> See annex 1

what he wanted us to see. The frontal angle of the image reinforces the idea of the author's involvement in the scene and his intention to show to what extent Jewish culture and traditions were important for them. Every religious practice was abolished in ghettos and Jews risked their lives in order to find reassurance in their traditions.

There is no high or low angle in this picture which avoids any difference in power between the represented participants and the interactive one of the viewers.

In terms of composition, margins and center are again of little importance, since the two protagonists of the image occupy the whole composition, without the possibility of structuring it into clear margins and center.

Both protagonists are quite salient in the image, although maybe the old man may have a greater degree of salience due to his position looking at the camera, his white beard and the clear colour of his *tallit*.

When considering framing, both belong to the same one. They are sitting very close to each other and their mutual understanding is clearly visible not only thanks to their position, but also to the kind glance from the young boy to the Rabbi.

For all the previously mentioned characteristics related to the Rabbi's salience, we could speak of a linear composition, where the first element that catches the viewer's attention is the Rabbi, going on to see the young boy besides him.

The next photograph (1943) (#13)<sup>13</sup> is another representation of otherness taken to the limit. It shows a verbal threat to Jews where the sentence "Mort aux Juifs" (Death to Jews) can be read. It depicts three boys in a vehicle on whose door the threat is written.

It is a narrative process and more specifically a non-transactional action one. It is an action process because there is a developing action. Whether the vehicle is moving or not, the boys must be there to do something, although we cannot know what it is. On the other hand, it is non-transactional because, even though there are other boys in the picture, the main actor (the boy on the right) is not directing any kind of action towards them, which leads to the absence of goals in the scene.

---

<sup>13</sup> See annex 1

Those other boys in the picture could be regarded as circumstances. We have said that when there are a large number of people in an unpleasant situation the interpretation of the image becomes more dramatic. Bearing this in mind, we should not consider those boys as circumstances. However, we include them in that category because the photograph does not even show their faces. A person's face always gives an idea about what that person's reaction is towards a certain situation. Here, therefore, if we cannot see their faces, there is no point in thinking of them as participants of any kind.

Curiously enough, there is no symbolic process in this particular image. The boys are not wearing particular symbols and the sentence about wishing death to Jews is not precisely a symbol for anything. It is rather quite clear and concise.

Moving to representation and interaction, there is a direct glance from the main actor to the interactive participant and, therefore, to the viewer. This glance differs greatly from previously analysed ones. In this occasion, the boy who looks at the camera is smiling and no sign of fear, regret or tiredness is apparent on his face. It is easy to deduce then on which side of the war he was fighting.

The picture was taken with a medium shot whose only purpose, we consider, was to take a clear sight of the sentence on the side of the vehicle. For that reason, no social distance can be measured here. Obviously, we are dealing with a subjective image by means of which the photographer wanted to call the viewer's attention the radical sentence written there. The author could have chosen to photograph the whole vehicle or, at least, some of the other boys there. However, he preferred to leave people outside the picture with the only intention being to immortalise the words.

The oblique angle of the image represents the detachment on behalf of its author in terms of the represented participants, the main goal being that of capturing the cruelty of the sentence. Apart from the oblique angle, there is a low one which gives the sensation of power from the represented participants to the interactive one. Given the purpose of the image, it is difficult to think that the photographer had any intention to give such importance to the boys in the picture. However, even though he did not have such intention, this angle gives the participants an air of superiority that, together with the inscription on the vehicle, may make the viewer look at them with certain contempt, perhaps not lacking in justification.

Finally, when considering the meaning of composition, center and margins become crucial again. The nuclear information, and the trigger for the photographer's decision to take the photo (the racist message), is located in the center of the picture. The boys, who look as if they had written the text or, at least, seem to share the same thought, are placed at the margins as dependent elements, since they pose very proud of the conveyed message.

The most salient element in this picture is the main actor (the boy on the right) whose body stands out leaning on the window. There are two distinguishable framings in this composition, the first one being that formed by the main participant and the sentence. Looking at the image from that perspective, it would not be difficult to think of the boy as the author of the message. The second framing is composed of the rest of the boys, who do not seem to participate in the scene. In fact, we cannot even see their faces as we have previously explained.

Finally, this composition cannot be a linear one since, as it has just been said, there is a very salient element on the right (the smiling boy) who prevents the image from being read from left to right.

The next picture (1943) (#14)<sup>14</sup> is an image of destruction, not a new image in those times. It represents the demolition of a synagogue in Warsaw and is apparently one of thousands of scenes of destruction of the time. However, there is an element in the picture which prevents the photograph from being considered just one more: a Menorah (Jewish candelabrum) standing on a wall.

This is the first picture that we analyse without people, which leads us to distinguish no action or reactional process. What can be found however is a symbolic process where the symbol is the Menorah. It is not the first time that this object appears in the present work and, for that reason it will only be analysed in terms of its function as a symbol for the time being.

The candelabrum is usually a symbol of Jewish culture and Judaism. However here, it takes on, if possible, a much more special meaning. It is a symbol for resistance. When everything else is destroyed in the surroundings, it keeps standing as if it could not be damaged by anything. Somehow, it represents the thousands of Jews who, in

---

<sup>14</sup> See annex 1



spite of the war and the oppression they suffered, managed to finally escape Nazi's violence.

In terms of representation and interaction, there is no direct glance from any participant, since there are no people in the picture. The low degree of social distance here is represented by a medium shot and the perspective of the image makes it clear how subjective the image is. This perspective, in addition, puts the candelabrum in a very special position which makes us think about the subjectivity of the image as an outstanding feature of the picture.

The angle, nonetheless, is oblique, which may lead to the conclusion that the author was not very involved. Even if it was the case, the perspective obtained in relation to the Menorah is worth mentioning and, of course, contemplating. In terms of power relations, the picture seems to have been taken from a low angle which gives still more strength to the composition. It enhances their participants, especially the Menorah, making the picture sublime.

When thinking about the meaning of composition, there is a new part that exists in the model, but has not been used yet. It is the informational value of left and right. According to the model, what appears on the left of a picture is considered as something given, something that the viewer already knows. On the other hand, what appears on the right is supposed to be the new information which the viewer must pay attention to.

Knowing that, it is not difficult to identify a left and a right part in this image. The left represents what everybody, then and now, knows: destruction. On the contrary, on the right part of the picture is the Menorah which, in line with the model, represents a fresh flow of information, something that the viewer should notice. In that case, the candelabrum is like that breath of fresh air, which gives hope to Jews; the hope that they can survive in an atmosphere of continuous demolition.

A well-known concept is that of the informational value of center and margins. However, it is not worth considering here, because nothing of importance appears in the center, apart from the ruins of the synagogue. The candelabrum, as we have just said, is on the right.

When dealing with salience, the Menorah competes with the dome of the synagogue, making it difficult to determine which one is more salient. If the viewer

focuses on the ruins, then the cupule is more evident. However, if s/he happens to first look at the right part of the image, the candelabrum will be the most salient element. To put it briefly, both participants can be considered equally salient.

There are two clear framings in the composition: the one formed by the ruined synagogue and its cupule and the one composed by the Menorah and the wall where it is standing. The former has a clear meaning of destruction and hopelessness whereas the latter implies resistance and hope.

For the previously mentioned reasons of salience, we cannot speak of a linear composition. If the reader first focuses on the Menorah, on the right, the linearity of the composition is not guaranteed.

The next picture (1943) (#15)<sup>15</sup> is very similar to a previously analysed one because it is a drawing depicting a Jew. In this case, the Jew is praying at an altar of wealth where there is a bag of money. There is also a Torah scroll on the floor, holding a much lower position than the bag. With this, Nazis wanted to represent that Jews were much more interested in material values than in their own religion, which was a recurrent topic used to diminish Jews.

It is a narrative process, and more concretely a transactional action process, where the action is the praying of the Jew towards the bag with money. Curiously enough, the process is transactional because, although there are no more people in the image, objects can also be considered participants. In that manner, the Jew is the main actor while the bag on the altar is the goal.

Apart from a narrative process, there is also an analytical one in the sense that the author relates the Jew with a part-whole structure: Judaism. The carrier is the Jew and the possessive attributes are all that, according to Nazism, represents Judaism. In this particular depiction, those attributes are several and all of them of great relevance. First of all, we can notice quite a mocking depiction of the Jew. He represents all the stereotypes specifically developed to undermine them.

To start with, the most stereotypical feature is the hooked nose, which was perfectly designed for the occasion. Also the beard and the tallit are present here, which is not so stereotypical in the sense that Jews actually used to have them and use them as

---

<sup>15</sup> See annex 1

a symbol for identity. Apart from features in the Jew himself, there are also other elements related to Judaism such as the Torah scroll and the Star of David.

In terms of symbolism, we can find the typical Jewish elements that have already been mentioned such as the tallit or the Torah scroll, which, as we know, are true symbols for Judaism with all the attributes they have for Jews. However, a different symbol, or at least a common one represented in a different manner, is interesting here. The Star of David has widely appeared in our pictures, although, in this one, it acquires a different meaning.

On the altar where the bag of money is placed, the Star has an added element: the symbol for the dollar, for money. In this manner, the author of the picture made sure that the Star lost its conventional meaning to become a symbol for meanness in order to depict Jews as mean worried only about money and wealth. Once again, a typical Jewish symbol for identity and tradition adopts a distorted role thanks to the Nazi's inventiveness.

Concerning representation and interaction, there is not direct glance from the represented participant. In this picture, the social distance has nothing to do with the kind of shot, since here a medium shot is used. This kind of shot is usually applied when there is not a great deal of social distance between the interactive participant and the represented ones. Nonetheless here the social distance is obviously quite high due to the nature of the picture as a mocking device.

In addition, it is a subjective image because drawings, even to a greater extent than photographs, are commonly subjective resources used by a particular person to convey a certain meaning.

The oblique angle here coincides with the more than likely detachment that the author of the drawing felt towards what he was representing. The concept of detachment, however, is very relative. This is so because it depends on the way we look at it. It could be said, for instance, that the author felt detached towards Jews, although, on the other hand, he must have felt involved in what he was doing. That is, he was involved in the act of depicting a Jew in a contemptuous manner.

The power relation between author and participant is not unequal. That is, the picture is at eye level, what shows no intention on behalf of the author to establish any power superiority or inferiority.

In the meaning of composition, there is a new point in the model that can be used here: the informational value of top and bottom. These values are usually common in advertisements and, since the intention of the picture is to “advertise” Jews’ bad praxis, it could be perfectly applicable here. When something appears at the bottom of a picture, it represents a real situation. On the contrary, when something appears at the top, it represents an ideal or desired situation.

In the case of the present image, the Torah scroll can be found at the bottom, representing the real situation of Jews. The bag of money, on the contrary, is at the top, or, at least, in a higher position than the scroll. This position may be representative of what Jews, according to the author, desire: a world of wealth and luxury rather than a life of religious observation.

Center and margins are again of no relevance because both the bag with money and the Jew are located in the margins. No specific or important element is situated in the center. In terms of salience, determining which is the most salient element does not come as an easy task. On the one hand, the Jew and his black clothes are salient with respect to the rest of fair colours. However, on the other hand, the bag with money is the whitest participant of the composition, which makes it stand out also. For that reason, both can be regarded as salient elements. It only depends on the eyes which look at it.

Two framings can be distinguished here. First, the Jew and the Torah scroll, which are together representing a Jew’s ordinary life, and second, the altar and the bag with money, depicting the distorted reality of the Jewish community.

Finally, it is a non-linear composition, precisely because it is not clear whether the reader will look first at the bag or at the Jew.

Next picture (1944) (#16)<sup>16</sup> is one of the most touching and thought-provoking ones so far. In it, three Jewish men force a Jewish woman to go to a gas chamber in Auschwitz, probably because they were told to do so by Nazis in the concentration camp. Therefore, it is an example of the very common process of in-betweenness which

---

<sup>16</sup> See annex 1

was almost impossible to avoid, since those who disobeyed Nazis' commands were very likely to suffer fatal consequences.

The picture implies a narrative process, which is more concretely a transactional action process. The actors here are the three men grabbing and pushing the woman, whereas the goal is the woman towards whom the action is directed.

Moreover, the picture also contains a reactional process. In fact, there are three glances from one participant to the other. First of all, the woman, a reactor, looks at one of the men, who is a phenomenon. Second, one of the men, another reactor, looks at another man, who acts as another phenomenon. And, lastly, the other man, the last reactor, looks at the woman, who is also a phenomenon. To sum up, the Jewish woman is both a reactor and a phenomenon, and she is the only participant in the picture fulfilling both functions.

Circumstances are again controversial because the participants at the bottom, several SS officials, seem not to have any role there. However, they hold a great part of the meaning in the composition, without which the picture would probably not be the same. Just by their presence they are forcing the men to take the woman to the gas chamber.

Surprisingly enough, there is not any kind of symbolism in this picture. Everything is quite neutral in this aspect and nothing seems to mean anything apart from what it really is.

Regarding representation and interaction, there is no direct glance from any of the participants. The medium shot of the image coincides with the social distance in this case, since the author of the image approached the participants to an extent that makes it clear how close s/he felt to them. Apart from closeness, it also denotes a high level of confidence when approaching them. At those times, not everybody was willing to come close to Jews.

Obviously, it is a subjective image because it can be deduced from the background how wide the scenery was. That is, the author could have shown a much wider perspective, but he focused on the ordeal the Jewish woman was enduring.

In addition, the angle is absolutely frontal, which accounts for the exacerbated involvement of the photographer in the image and his/her desire to tell the world

this Jewish woman's story. What is more, there is no difference in power between author and participants as the eye-level angle shows.

The first value in this picture related to the meaning of composition is the informational value of center and margins. Although the represented participants are not exactly in the middle of the composition, if we focus on their silhouettes, this value acquires great significance. The woman, placed in the center, is the nuclear information towards whom the rest of participants, in the margins, revolve. She is the cause of the fight in the sense that, if she were not there, the situation would not be happening.

If we speak about salience, the four main participants can be considered as salient elements with respect to the rest of the composition. Among them, however, the woman may be the most salient element because of her central position and her different clothes. The handkerchief on her head is what most distinguishes her among the men.

The two framings here are the four people (the three men and the woman) at the front and the rest of participants (the trees and the SS men) in the background. All participants in the first group are part of the same story, a story of fighting for survival, on the one hand, and of renouncing one's own identity for survival on the other hand. The second framing is the representation of oppressors, of those who cause the first group's misery.

Linearity here can be seen in two ways. First of all, if we only focus on the first framing, a linear composition is not guaranteed because of the woman's salience over the men. However, if we take into account the whole composition, we can be speaking about a linear picture because the protagonist participants are just on the left, whereas the rest of the image develops in the background and on the right.

Next picture (1944) (#17)<sup>17</sup> is absolutely amazing. We have been talking about otherness on several occasions, and more concretely about otherness transformed into humiliation. The situation depicted in this picture is also related to humiliation but it is quite different from previous images in that the roles have changed. Here, the humiliated person belongs to the other side; it is a woman, accused of helping the Germans, the one forced by members of the resistance and the local population to march through the town

---

<sup>17</sup> See annex 1

wearing a large swastika on her clothing. Although it occurred after the liberation of the Jews, it is still a shocking picture; it is the picture of the long-awaited change.

It is a narrative process because the woman is in fact marching in the street. It is a transactional action process where the main actor is the woman marching and the goals are the people in the street. Apparently, there is not any action directed towards the people. However, on taking a closer look, an underlying action can be observed. She is showing some photographs, some of them of SS officials, which she is holding in her hands.

Curiously enough, although the woman is supposed to be looked at by people in the street, nobody seems to have noticed her. Everybody is looking anywhere else except at her. For that reason, no reactional process can be mentioned here.

The same as in other pictures of the same kind, some doubts could arise regarding the labelling of some participants as circumstances. There are some people behind the woman who, at a first glimpse, do not seem to play a special role. However, and as we have commented in other occasions, those participants actually play a significant part in the composition, because they add more humiliation to the situation.

Symbolism reappears here with more strength, if possible. The most appreciable symbol is the swastika, which needs no further explanation because it has been widely mentioned in previous sections. Suffice it to say that it was the main Nazi symbol with all that it implies. There is a second symbol, nonetheless, which is represented by the photographs that the woman is showing. They are the symbol of shame, the symbol of all those who made the war and the Jews' horror possible.

Added to these two kinds of symbols, there is another one which is not so evident but equally important. Looking back on the means of humiliation and torture used by Nazis, this one of just making a person march in the street does not seem very cruel. For that, the sheer way of humiliating the female protagonist is a symbol for humbleness, a symbol for passive resistance which says a lot about the Jewish population. In spite of having suffered abominable tortures at the hands of the Nazis, they decided not to treat them in the same manner and give them many more opportunities.

When it comes to representation and interaction, a weird, but at the same time, curious event happens. There is a direct glance from several participants, but contrary to what could be expected, none of them comes from the protagonist. There are two participants at the front who look at the camera with an expression that differs so much from that of those SS officials that were trimming a Jew's beard in a previous picture. Here, the participants are calm. They do not show any evidence of a smile or satisfaction in what they are doing. It could be said that they are even surprised about the presence of the camera. Apart from them, there are also two other participants who look at the camera in the same calm manner.

The small degree of social distance is represented by the medium shot of the picture, which reveals to us the author's close relation with the narrated situation. From the perspective of the image, subjectivity on behalf of the author can be detected. Presumably, there many more people accompanying the woman's march, although the photographer chose to take a close shot of her.

In addition to that, the frontal angle of the image reinforces the idea of the involvement and commitment that the author displays in relation to the picture. The lack of a high or low angle also marks an equal power relation between the represented participants and the interactive one, also showing respect for the humiliated individual.

In composition, there is again special relevance in terms of center and margins. The centred element here is the main actor (the woman) who makes the rest of the people be around her. That is why she is the nuclear information. The other persons are, therefore, the dependent elements.

When focusing on salience, the most salient element is the swastika on the woman's clothes. She and the closest individuals to her are wearing dark clothes whereas the swastika has a white background that makes it stand out over the rest of participants and elements in the image.

This picture has also two framings. The first one is composed by the woman and the people who are at the front of the image with her because they seem to be the main leaders of the woman's march. On the other hand, the people behind them form the second framing because they do not participate so actively in the march. They just look from a more distant position.



Lastly, the composition cannot be linear because, probably, the reader will first notice the woman in the center due to the swastika on her chest.

Next picture (1945) (#18)<sup>18</sup> is a mix of tenderness and religious tradition. It depicts a group of children who are celebrating Chanukah at a camp in Germany. Maybe unaware of the horrors of the war, they celebrate their traditions with touching illusion and hope.

The picture is enclosed in a narrative process which is, more specifically, a transactional action process. The main actor is a child located at the front of the picture and the action he is doing is lighting the candles in the Menorah. Curiously, the goal towards which the action is directed then is the Menorah.

Due to the fact that the boy is lighting the candles and all the rest of children are looking at him, there are a lot of reactional process in the image. Almost every child (acting as reactors) is directly looking at the boy at the front, who acts as the phenomenon in this kind of process.

Again, the subject of circumstances is relevant. There are a lot of children in the background who could be considered circumstances. However, taking into account the previous premise about the number of participants in certain situations, a clear conclusion emerges: those children play an important role in the composition because without them, the image would not have that sense of unity between Jews who gather together, in great numbers, when it comes to celebrating their traditions.

It is a picture fraught with symbolism. First of all, the Menorah is one of the strongest symbols for Jewish culture. As we have seen in previous sections, they have it present in many different celebrations. Secondly, the act of the celebration itself is a symbol for resistance, a symbol for risking the most precious of their possessions, their lives, in order not to renounce their identity. This kind of symbolism constitutes one of the most touching and emotional representations of Jewish life at the time.

In terms of representation and interaction, the boy lighting the candles is not precisely the one who offers a direct glance to the viewer. There are several of these glances, but they come from some children at the background. Their reactions to the camera vary. Some seem to feel curious about the camera, whereas others give the

---

<sup>18</sup> See annex 1

sensation of being shy and even frightened, maybe thinking about the possible repercussions of their celebration if discovered.

Here again, the medium shot of the image stands for the closeness of the photographer to the represented participants. His/her emotional proximity is made clear with this size of frame. This picture is also subjective since surely there were more children at the background. However, the author decided to focus on the main actor presumably because of the importance of the act he was carrying out.

On top of that, the image was taken from an absolutely frontal angle, which highlights how involved the author was in the situation. The photographer wanted to make a record of that widely celebrated Jewish tradition which, in addition, was being celebrated by the most fragile and vulnerable creatures in the world: children. Once again, the image is at eye level with which the author wanted to show an equal relation with the represented participants, with the absence of any difference in power.

When dealing with the meaning of composition, it is possibly the picture where center and margins acquire most importance. Its participants are perfectly distributed according to this point of the model. The boy constituting the nuclear information is located in the very center, while the dependent elements, the rest of children, are surrounding him in the margins. The presence of the main actor determines the presence of the rest of children in the sense that they would not be part of the composition if he was not there preparing the celebration.

Focusing on salience, the most salient element is the Jewish boy ahead of the rest because he is the closest participant to the camera. His position makes him stand out. He is even more visible than the Menorah before him.

All the previous points lead us to distinguish two clear framings which dominate the image. The first one is the boy and the candelabrum he is lighting. They are part of the same framing because the Menorah is at the head of the ceremony and the boy, in the same front position, prepares it for the occasion. The rest of the children, who form the second framing, are part of the same mass of people patiently awaiting the start of the celebration.

Finally, it cannot be a linear composition precisely because of the front and central position of the most salient element. Therefore, the image cannot be read in a linear manner from left to right.

Next picture (1945) (#19)<sup>19</sup> is a picture of otherness, a picture that confronts two different people from two different bands. It depicts a Russian prisoner pointing out a guard who had brutally beaten prisoners. Here again things have changed. It is a Jew who rebels against the system and dares to directly point out the official. The importance of the picture resides in that change of roles, in otherness seen from the other side.

The process of the picture is narrative. Concretely, it is a transactional action process where the action is the act of pointing out, the actor is the prisoner and the goal is the guard. In addition to this process, there is a double reactional one. The Jew, who was also the actor of the action process, is a reactor whose phenomenon is the SS official. He looks at him at the same time that he points out him. His glance reflects all the feelings that could be expected after years of mistreatment: anger but, at the same time, a feeling of impotence for not being able to carry out a fair punishment for the guard.

Apart from this glance, there is another one coming from a person at the background of the image. He, therefore, also acts as a reactor being his phenomenon the SS official too. In that manner, the SS official becomes the phenomenon of two different reactional processes. This double process well deserves a further look. As the picture was taken once the Allied troops arrived, the two reactional processes are quite different from previous ones. Here, they are the glances of liberation, the looks of those who felt relieved and safe enough to express their anger towards those who had caused them so much harm.

Next step in the model is the analysis of circumstances. There are three people in the background who could be considered as such. However, one of them is one of the reactors previously mentioned and, for that reason, he plays a relevant part in the composition. Therefore, he is not framed within the category of circumstance.

---

<sup>19</sup> See annex 1

The other two, on the contrary, are back towards the actor and the goal and are not even paying attention to what is happening behind them. For this, they are circumstances and act as participants that could be left out of the composition without altering its meaning or decreasing its strength. With these two examples, the difference between participants that are classified as circumstances and those who are not is made clear.

Although at first sight not many symbols could be singled out, the uniforms of actor and goal are part of a great symbolism. On the one hand, the prisoner's stripped uniform is the symbol for oppression, and for those who were unlucky enough to be on the wrong side. The official's uniform, on the other hand, is the symbol for privilege and for the right to torture every single being that was on its way. The clothes were a symbol for destiny.

When dealing with representation and interaction, this picture does not include a direct glance to the viewer from any of its represented participants. In terms of social distance, the size of the frame is determined by a medium shot which conveys the feeling of closeness of the photographer to the represented participants. No social distance is therefore noticeable.

Subjectivity is also obvious from the perspective of the picture. The photographer focused on that specific scene rather than on the rest of the people that were most likely in the surroundings. The angle however is oblique but, rather than representing certain detachment on behalf of the author, it is probably the consequence of wanting to show both the actor and the goal from a perspective that could tell a lot more about the participants.

To finish with representation and interaction, this picture is at eye level, which denotes a total lack of inequality between the represented participants and the interactive one in terms of power relations.

Moving to the meaning of composition, again a curious process can be found. Whereas there are elements in the center and elements in the margins, we cannot speak about the actual informational value that it implies. That is, the participants in the center are not nuclear information since they are, on the one hand circumstances, and on the other hand, reactors. They are the previously mentioned participants at the background

of the image. Paradoxically, the most relevant information of this picture is in its very margins; the prisoner on the left and the SS official on the right.

Surprisingly enough, the most salient element of this image is one of the participants classified as circumstances. The whole picture is quite equal in terms of size of its participants, although this particular one is wearing darker clothes than the rest, which makes him stand out.

There are two clear framings in the composition. The first one is formed by the participants at the front (actor and goal) who are enclosed in the same story of visual argument and placed in the same position in the picture. The second framing is composed of the represented participants at the back who, apart from being situated in the same position as well, are not part of the same story.

Finally, when analysing linearity, two possible processes take place. Firstly, if the salient element is taken into account, the composition cannot be linear because what is noticed first is that participant. However, the prisoner's pointing finger traces an itinerary that can be perfectly followed by the viewer's sight, making it easy to read the picture from left to right. Therefore, the linearity of the composition is subject to each viewer's perception of the picture. The possibility of a linear reading exists, although it depends on the spectator.

Next picture (1945) (#20)<sup>20</sup> is the best, and nearly the only representation of joy and happiness so far. It depicts three young Jews travelling to Palestine after being released from a concentration camp. Their excitement can be clearly appreciated from their faces.

The picture is enclosed in a narrative process which is a non-transactional action one. The unfolding action here is the travel itself and it is non-transactional because, although there are three main actors in the picture, there are no goals towards which the action is directed. The young Jews are just looking at the camera or just before them.

In this case, no reactional processes can be observed since none of the represented participants are looking at each other. In the same manner, none of them is classified under the category of circumstances because there are only three participants

---

<sup>20</sup> See annex 1

and all of them are important for the meaning of the composition. Each one of their faces adds strength to the picture in the form of joy and excitement.

It is curious to notice how, in spite of representing Jews, the picture does not present an analytical process; that is, it does not relate participants in terms of a part-whole structure. Looking back on some analytical pictures, they depicted Jews relating them to certain characteristics or features such as physical defects or a particular kind of clothes.

However here, the three Jews look like three ordinary people who are not wearing “typical” Jewish clothes or who do not have specific Jewish appearance, specially designed by Nazis who were very keen on differentiating people one way or another. In this way, this picture is a true representation of liberation and of not being under Nazi pressure and obsessive control.

The symbolism in this picture is very nicely related to the represented moment. As it could not be otherwise, the present symbol in this image is the Star of David, which recovers its positive original meaning of Jewish identity. Concretely in this image, the Star is a symbol for freedom and recovery of Jews’ rights, and, most importantly, of Jews’ lives.

When it comes to representation and interaction, there are two direct glances from the represented participants to the viewer. Two of the protagonists are directly looking at the interactive participant with a glance which has nothing to do with previous glances. Unlike in previous pictures where the participants’ glances were of total fear and desperation, here these glances are charged with happiness, illusion, and, most of all, hope, the hope of a promised better future.

The photograph was taken with a long shot. The social distance, we believe, has little to do with this kind of shot since, according to the model, a long shot means a great social distance. However here, it is quite clear that the author had to choose this shot because of the higher position of the represented participants in relation to the interactive one, which made it nearly impossible to take the picture otherwise. For that reason, we do not think there is any social distance between both kinds of participants. It was just a matter of convenience.

Clearly, it is a subjective image. Its author chose a very specific point of the surrounding area. So specific was it that the viewer cannot even know what kind of vehicle or transport the passengers are travelling in. The photographer specifically focused on the three young boys and the flag they were holding with the emblematic Star of David.

The angle of the image is totally oblique which usually means a certain level of detachment on behalf of the author. Nonetheless, we can think of different reasons for this type of angle such as the probable movement of the means of transport which did not allow a right shot, or at least, not the one that the photographer was interested in.

The vertical angle here plays a symbolic role. The picture presents a low angle which gives power to the represented participants over the interactive one. It would not have such importance if the represented moment was a different one. However, as the picture depicts a moment of freedom and hope for Jews, it is as if they now had power to decide their own future and nobody could look down on them.

Finally, in terms of the meaning of composition, the informational value of left and right is relevant again. As the new is represented by what is located on the right of the picture, according to the model, the Star of David has this value of new here. That is, it is that element which, as we said before, represents the new life that Jews are determined to have: the recovery of their identity, starting with the symbols which represent it.

Center and margins do not have much interest due to the fact of the decentralisation of the picture. The center is not occupied by any important element and, although all the important participants can be found in the margins, we cannot speak of them as dependent elements because of the lack of clear nuclear information located in the center.

The most salient element is, without a doubt, the flag with the Star of David on the right of the picture. The main reason for that is its clear colour in relation to the rest of the participants who are clearly darker than the flag.

When thinking about framings, there are, as in the majority of compositions, two clear ones. The first one is composed of the three young Jews whereas the second one is formed by the flag situated a little further from them. However, this is so in terms of

position or location in the picture. If the image was looked at in terms of meaning, only one framing could be distinguished. In that case, both the boys and the flag would belong to the same story of freedom and hope previously mentioned.

Lastly, the composition cannot be linear simply because the flag is very likely to capture the viewer's attention before anything else and it is located on the right of the picture. This prevents the image from being read in a linear way from left to right.

Our last picture (1959) (#21)<sup>21</sup> is a representation of the aftermath. It was taken in 1959 when the Nazi horror had, for the most part, disappeared, at least in a physical way. However, its mark was still present many years after, as this picture shows. It depicts a synagogue in Germany which was rebuilt and reconsecrated with several swastikas and the words *Judenraus* (Jewish, get out) on its walls. Nazi oppression and discrimination was not over yet.

The image implies a narrative process, specifically, a non-transactional action process. The unfolding action here is a woman's entering the synagogue. This woman is precisely the actor of that action. It is non-transactional because she is alone in the picture; no goals appear in the composition.

There is no reactional process and, as was the case with some previous pictures, although the main actor is a Jewish woman, she is not part of any analytical process. At those times, Jews did not look like Jews any more. They were ordinary people with ordinary clothes and not with those imposed by Nazis for them to wear.

The sheer presence of the swastikas on the walls turns the photo into a symbolic process. Even after Nazism, its symbols were present as a reminder of Jews' low condition, according to them. In that sense, the swastikas are not a symbol for Nazi's supremacy here because of the period of the picture, however, they are still the symbol for what it used to be. Even after the death of Nazism, they are symbols of oppression, discrimination and lack of acceptance. Unlike the Star of David, which used to have both positive and negative connotations depending on who used it and where, the swastika has always had a negative meaning regardless of the time and place it is used.

With regard to representation and interaction, there is no direct glance from the actor since the woman has her back towards the camera. At first glance, the size of

---

<sup>21</sup> See annex 1



frame represents a high level of social distance, although in this kind of picture where the represented situation is so touching, we are tempted to think in a different way. The long shot was presumably chosen firstly because the photographer did not want to intimidate the woman with an unsuitable proximity, and secondly, because only in this way, was he able to capture the swastikas on the walls.

This image is also subjective because the viewer can see only from a particular point of view: that chosen by the author. Nothing else from the surrounding area can be seen. It is true that the angle of the image is oblique, which should denote certain detachment by the photographer. However, it is surely again a matter of respect towards the represented participant, who might feel intimidated if a camera had been placed just behind her. For that reason, the oblique angle here, we believe, does not imply such detachment, or at least, not intentionally.

The previously mentioned respect is confirmed with the type of vertical angle from which the picture is taken. The image is at eye level, which means that there is not a noticeable difference in power between author and represented participants.

Finally, the meaning of composition starts in this picture with the informational value of center and margins, which is quite relevant here. The actor (the Jewish woman) is in the center of the image, being the nuclear information of the composition. The swastikas, especially one of them, are in the margins being the dependent elements. They are dependent because if the woman and Jews in general, did not attend the synagogue, the swastikas would not have any meaning.

The most salient element in the picture is the Jewish woman mainly because of the colour of her clothes which are dark in contrast with the fair colours of the rest of the composition. In this sense, also the swastikas also stand out, although not so strongly as the woman.

This particular image only has one framing. The Jewish woman and the swastikas are part of the same unit of meaning. They belong to the same story of discrimination since the swastikas are there due to the presence of Jews in the place. This only framing is quite well represented with the woman passing through the two swastikas in order to enter the building.

It is a non-linear composition due to the strong salience of the woman, who is located in the middle of the composition, preventing the viewer from reading it in a linear manner. That is, the reading of the image from left to right becomes a very weak possibility.

## 2. Didactic exploitation of pictures

In order to develop a clearer and more useful didactic exploitation, the pictures will be divided into three different groups according to the three main topics which can be distinguished in them: in-betweenness, culture and otherness.

To start with, the pictures whose main topic is **in-betweenness** are five (numbers one, three, seven, eight and sixteen). The didactic exploitation for the first group is as follows:

### **Warm up:**

A convenient warming up for this first group of pictures is explaining the students the concept of in-betweenness so that they can share if they have ever experienced such feeling. It would be interesting to know when they have felt it, that is, in what kind of situation students were involved. In addition to that, a group practice could be the identification of the possible reasons to experience that feeling.

Apart from that, students can do some research on family stories of immigration, but most specifically on the feelings of in-betweenness narrated by their family members.

### **Main activity:**

The class will be divided into five groups which is the number of pictures in this first part. Each group will be presented with a picture and they will have to reflect on the topic of in-betweenness by means of a journal, as was the case with the didactic exploitation of the books and films. After each group's reflection, a debate will arise where all the ideas will be shared and discussed. The main aim of this activity is to make sure that students are able to distinguish, and most of all, to explain why a certain picture conveys a feeling of in-betweenness. As future teachers, they should be able to use and apply the fictional instruments we are using here in order to make the most of their job. This is one of the main aims of the present dissertation.

As in the previous sections where books and films were exploited, here students can also prepare a dramatic representation about a situation of in-betweenness. In the same manner, the idea of doing some research on their own about other fictional resources is, in our opinion, an excellent opportunity to develop students' skills in terms of looking for resources for their future classes. In this particular case, students will have to look for pictures where the topic of in-betweenness can be identified and, explain how it can be didactically used in a class. Previous to the research, students will be taught how to use the previously developed model (Kress and Leeuwen, 2006) by means of a picture in order for them to prepare their own didactic exploitation using it.

### **Post activity:**

As was the case in previous sections, a final interview about the workshop can be conducted (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?

The second group of pictures consists of those containing the topic of **culture**. They are numbers two, nine, twelve, fourteen, eighteen and twenty and what follows is the proposal for their didactic exploitation.

### **Warm up:**

Tseng (2002) proposed bringing objects to class with the aim of representing students' culture. For that reason and using this proposal, students will be asked to bring to class the elements that they regard as representative of their culture. In addition to that and more related to our fictional resource in this specific section, students will bring some pictures to class where cultural elements can be appreciated. The pictures can belong to both old and present times and can represent, for instance, cultural or sacred ceremonies such as weddings. They can be shared with the rest of the class by means of power point presentations, for instance.

### **Main activity:**

Students will be divided into six groups (the number of pictures representing cultural aspects) and each group will be given a photograph. They will have to reflect on the cultural elements appearing in the picture as well as on their meaning by means of a journal. Then, they will share their reflections with the rest of the class. The aim of this activity is to check that students are able to distinguish Jewish cultural elements and to explain them to an audience.

In addition to this activity, students can also reflect on what would happen if they were banned from celebrating their traditions and ceremonies because a certain government said so. Once the pictures have been presented and discussed, they will be informed that this was exactly the case with Jewish people: they were deprived of their culture and identity.

The dramatic representation is also a feasible part in this group of pictures. Students can perform a play where some elements of Jewish culture are present. Obviously, we do not want to forget about the positive autonomous research carried out by students. In this particular case, they will look for pictures where cultural elements belonging to Judaism can be found. In addition, they will prepare a didactic exploitation for them, using again the model by Kress and Leeuwen (2006).

### **Post activity:**

Here, a final interview about the workshop can be conducted too (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?

Our third group is that of images containing elements of **otherness**. They are numbers four, five, six, ten, eleven, thirteen, fifteen, seventeen, nineteen and twenty-one and this is our didactic proposal for them:

### **Warm up:**

First of all, it is of paramount importance to present the concept of otherness to students. In order to do so, they will be asked if they know something about it. It is possible that they will not know what it is at first, but once the concept has been explained, students can be encouraged to remember if they have ever seen or experienced a situation which could be considered as otherness. Then, it is very important to get to the point of a possible humiliation; that is, it is relevant that students recognise if the otherness they experienced or saw was turned into a situation of humiliation as was the case in the majority of the presented images depicting otherness.

Apart from explaining the situations of otherness or humiliation, students will share their feelings when being involved in such situations. Now is the moment to present to them the different experiences that otherness provoked for Jews, and especially, those situations of humiliation.

**Main activity:**

This time, the number of groups to divide the class into is ten. As usual, each group will be given a picture and the topic to reflect on in the journal will be otherness. Each group will have to decide how otherness is conveyed in their particular picture and, as usual, share their opinions with their classmates. Everyone can discuss the reflections of others. In that manner, the activity becomes more productive.

The dramatic representation here can be aimed to depict possible or real situations of humiliation that students have read about or listened to. If possible, that humiliation must be derived from a previous state of otherness among its protagonists.

Finally, regarding the part of autonomous research, the task for students is to look for pictures where otherness is a main component as well as to design a didactic proposal for use in class, basing their exploitation on the model by Kress and Leeuwen (2006) as was the case with the previous groups of pictures.

**Post activity:**

The final interview about the workshop is conducted in this last part of the didactic exploitation too (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?

2. To what extent has the experience helped you to improve your critical thinking skills?

3. To what extent has the experience helped you to improve your English?

## **6.2. Selection of relevant fictional works for pre-service teachers and design of a formative program for them**

### 6.2.1. Justification

The didactic exploitation proposed here perfectly matches the current programs of several subjects in the Primary Education teaching plan designed by the University of Granada as those programs reveal. The three subjects that can have a deeper connection with our proposal are “Didáctica de la Literatura Infantil en Lengua extranjera” (DLILE), “Didáctica de la Cultura de la Lengua Extranjera” (DCLE) and “Didáctica de la Ficcionalidad en Lengua Extranjera” (DFLE).

In the first case, DLILE, one of the contents in the subject program is the teaching of a foreign language through literary resources. As it has been shown, this didactic proposal uses literature as a tool to teach both culture and language.

In addition, when it comes to specific competences, there are three of them which can be fulfilled by means of the designed activities. The first one is to address with efficacy situations of language learning in multicultural contexts as well as to promote the reading and critical commentary of texts from diverse scientific and cultural domains in the school curriculum. Obviously, with the use of texts written by or about a cultural minority as in this case, students will be able to read texts from a cultural domain which they are not used to and will also have the opportunity to reflect on their own reactions to such texts.

The second specific competence of this subject is to reflect on class practices in order to innovate and improve the teaching task as well as to acquire habits and skills of autonomous and cooperative learning. This competence is clearly reinforced with the proposed activity in which students have to look for resources to work on a certain topic in class. In that sense, they develop the highly valued capacity to innovate when looking for new activities to do in their classes.

The third useful specific competence for us is to discern the audio-visual information which contributes to learning, civic formation and cultural richness. Our visual information in this case will be the films used to increase pre-service teachers' cultural awareness and, of course, richness.

In the second of the subjects, DCLE, the first of the contents is original concepts in the study of culture: culture, civilization, identity, otherness, ethnocentrism, cultural relativism, multiculturalism, inter-culturalism, intercultural competence, etc. All these concepts play a part in our didactic proposal, not only in a theoretical but also in a practical manner. Students will be able to acquire intercultural competence once they deal with fictional resources from a different culture, and, what is more important, they are expected to successfully transmit this competence to their future pupils.

Another content of this subject is related to ethnic multiculturalism in the countries where the foreign language is spoken. Students will notice the possibility of different cultures in the foreign country and concretely the possibility of finding Jews living in English speaking countries.

The next content deals with the cultural offering of those countries where the foreign language is spoken: art, cinema, music, sports, leisure, society, tourism, festivities, celebrations, etc. Our proposal covers the sphere of cinema, apart from literature and photography, and it is an opportunity to replace the consideration of works by consecrated artists as the only ones worthy of attention.

The last of the contents is devoted to the didactic treatment of cultural contents in the Primary Education class. Undoubtedly, this work is mainly aimed at this treatment of culture on behalf of pre-service teachers of Primary schools.

There are three competences of this second subject which match our present aim. The first one is to design, plan and evaluate teaching and learning processes both individually and in collaboration with other teachers. As previously mentioned, our didactic proposal includes the design of activities for students to use in class.

The other two interesting competences have already appeared in the previous subject: to address with efficacy situations of language learning in multicultural contexts as well as to promote the reading and critical commentary of texts from diverse

scientific and cultural domains in the school curriculum; and to discern the audio-visual information which contributes to learning, civic formation and cultural richness.

Lastly, the objectives that are more interesting for this work appearing in the second subject are the domain of original concepts in the study of culture and their application to the teaching of culture and the design, planning and evaluation of teaching and learning processes of the culture in the foreign language working individually or in a collective manner. The contribution of this work to both objectives has already been explained.

The last of our subjects, DFLE, specifically promotes the use of fictional resources such as cinema and mass media and puts them as an example of contents for the subject. In addition, one of the competences is to know and master techniques of oral and written expression and develop a positive attitude towards literary reading and other fictional material liable to be used in the foreign language class. The present didactic exploitation includes both literary and other fictional materials.

In addition to the previously mentioned subjects, it is of utmost importance to remember the significance given by some authors to the inclusion of culture in the curriculum. Morain (1983), for instance, was fully convinced about its inclusion in teacher training:

Considering the multi-cultural, multi-ethnic composition of today's classroom, any teacher's lack of preparation for interpersonal communication is lamentable; in the case of foreign language teachers it is indefensible (Morain, 1983: 407).

Byram and Met (1999) are also great defenders of the inclusion of culture in class and they are fully aware that this inclusion must begin with the training of pre-service teachers:

There is also widespread recognition that such interest will require extensive professional development to ensure appropriate classroom implementation. There is clearly an agenda here for teachers, teacher trainers, and researchers. Preparing students in the US and Europe for successful participation in an increasingly diverse society and workplace will require careful attention to the teaching of culture in language education programmes (Byram and Met, 1999: 68).



This fact becomes even more evident because in Europe and the US there is certain amount of political pressure put on language educators who are given the role of preparing people to solve the current social and economic problems of our world. (Kramersch, 1996: 1).

However, teaching still does not have a broad conception of language and culture together. Language is still a fixed system of formal structures and culture only reinforces traditional boundaries of self and other (p. 6).

In that manner, the development of intercultural competence needs not only an adaptation of curricula, but also and most importantly a very specific training for teachers. (Barros García and Kharnásova, 2012: 104).

In order to develop intercultural competence, activities in class are very important. In that sense, it seems obvious to think about the teacher as the main person responsible for that task. Thus, teachers' training is a key aspect to achieve it and to change the relationship between teachers and students guided now by their new roles as mediators (Barros García and Kharnásova, 2012: 107).

Nevertheless, teachers find serious problems when attempting to implement intercultural competence in class. If we remember Byram and Kramersch (2008: 21), it would not be such a problem if we did not rely as much on history as on personal experiences. Moreover, they firmly believe that teachers must learn to analyse the representation of events in a text rather than studying these events and their information (Byram and Kramersch, 2008: 31).

In that sense, the following didactic exploitation will focus on such experiences and events from an analytical point of view because, moreover, it has been shown that students prefer teachers who make them think about facts rather than having to study those facts:

After three decades of communicative language teaching, students favor and, indeed, give higher evaluations to language teachers who foster lively interaction in their classrooms and who give them an opportunity to discover things on their own, rather than just feed them facts of grammar or history (p. 33).

Three fictional works, which have been previously analysed, will be used for our exploitation: a novel, a film and a picture. As Larzén-Östermark (2009: 416) states,

teacher training programmes should include specific training on designing activities with an intercultural focus and in using literature, films and music to foster intercultural awareness on students.

The content and frequency of multicultural courses is not as important as the way in which such courses are taught. This means that it is necessary to encourage critical social perspectives and provide opportunities for field experiences. As they say, pre-service teachers need to be immersed in multiple cultural perspectives in order to challenge societal and preconceived stereotypes. They conclude by saying that, all in all, teacher education programmes must include multicultural perspectives (Acquah and Commins, 2013: 460).

In addition, and taking into account the criteria for the selection of texts previously presented, our proposal meets several of those criteria.

As Brumfit and Carter (1986: 33) state, language and cultural references are two important aspects that teachers need to take into account when choosing a literary work to present in class:

The commitment for the literature teacher is to texts which can be discussed in such a way that the events, or characters, or anything else in the fictive world of the book are closely related to the personal needs of readers and learners as they attempt to define themselves and understand the human situation.

Regarding minority groups, moreover, Brumfit and Carter (p. 34) express that teachers should be able to present literatures from many traditions

#### 1. *The Wandering Jews*

The chosen novel is *The Wandering Jews*. As we mentioned in previous sections, this is the story of the migration of Jews who had to flee their countries in order to avoid persecution and death. This work could be included within the subjects of “Didáctica de la Cultura de la Lengua Extranjera” and “Didáctica de la Ficcionalidad en Lengua Inglesa” because it is a cultural piece as well as a fictional work.

### **Objectives**

1. Mastering of original concepts in the study of culture and its application to the teaching of culture.

2. Design, planning and evaluation of teaching and language processes of the culture in the foreign language both individually and in a collective manner.
3. Raising students' awareness on the topic of migration and its psychological implications for immigrants due to culture shock.
4. Improvement of teachers' skills when dealing with cultural materials in class.
5. Promotion of self-evaluation in teachers as well as cooperative work with other teachers.

### **Competences**

1. To be able to design, plan and evaluate teaching and learning processes both individually and in collaboration with other teachers in the center.
2. To be able to deal with multicultural contexts.
3. To be able to make an effective use of ICTs.
4. To be able to reflect on the class procedures in order to innovate and improve the teaching task.
5. To be able to acquire habits and skills for autonomous learning.
6. To be able to acquire intercultural competence and to transmit this competence to students.
7. To be able to approach texts in a critical manner reflecting on the topics they contain.
8. To be able to understand other people's realities and problems, especially those derived from having a different culture or ethnic origin.

### **Content**

#### **Cultural content**

1. Didactic treatment of cultural contents in class.
2. Teaching of a foreign language through literary resources
3. Original concepts in the study of culture such as multiculturalism, intercultural competence, otherness and identity.
4. Topics of migration, multiculturalism, intercultural competence, otherness and identity.
5. Discrimination due to cultural choices.
6. Abandonment of traditions.
7. Refugees in Europe

## **Linguistic content**

1. Present perfect
2. Present perfect with just
3. Future simple
4. Relative pronouns
5. There is
6. Use of would (conditional sentences)
7. Comparative and superlative with adjectives
8. Use of might (modal verbs)
9. Expressions at ease, liable to, rather than
10. Any vocabulary that presents difficulty for students.

## **Evaluation**

The three basic foundations of the evaluation criteria are going to be, first of all, the previously mentioned test with the following questions which is a self-evaluation process:

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?
4. Would you say that your teaching skills have improved with the activity?
5. Can you think of any other way of improving your teaching skills?

Secondly, the other aspect of the evaluation will be a revision on behalf of the teacher of each student's didactic proposal, and thirdly, the journal students have written reflecting on the proposed topics.

The marks obtained through these evaluations will give us an idea of the following aspects:

1. The extent to which students have reached a certain level of critical thinking when it comes to cultural matters.

2. Their teaching abilities.

### **Development of sessions**

First and second sessions:

The Warm up will be divided into two sessions: In the first one, students will be introduced to the topic of migration and the topics of multiculturalism and intercultural competence by asking them to share some of their experiences when travelling abroad. They will explain how they felt, how they were treated, etc. (Tseng, 2002). They will be asked to do some research on the topic of migration within their families (Tseng, 2002) and to prepare a brief exposition on it in groups of four or five students. For this activity, they will collect their relatives' impressions, feelings, etc., and they can also explain some of their own experiences when travelling abroad during the presentation.

In the second session, they will present their findings by means of a power point presentation and a debate about migration and the feelings it provokes will follow. The concepts of multiculturalism, intercultural competence, otherness and identity will be presented on the basis of their experiences.

Third session:

Our main activity will start in the third session. Students are presented with some extracts from the book "The Wandering Jews". As Kramsch points out, human beings find who they are by means of their encounter with the other and the understanding of others' experiences. However, in order to understand these experiences they must see them through the eyes of the other (Kramsch, 2013: 61). These are the selected excerpts:

They [Jews] wander way from friends, from familiar greetings, from kind words. They shut their eyes to deny what has just happened, which is to wander into a self-willed illusion of night. They wander away from the shock they have just experienced, into fear, which is the older sister of shock, and try to feel comfortable and at ease with fear. They wander into deception, and the worst kind of deception at that – self-deception. And they also wander from one branch of officialdom to the next, from the local police station to the central police headquarters, from the tax inspectorate to the National Socialist Party offices, from the concentration camp back to the police, and from there to the law court, from the

law court to prison, from prison to the house of correction. The child of German Jews embarks on its extraordinary wanderings at a tender age, going from natural trustingness to suspicion, fear, hatred and alienation. It sidles into the classroom, past the benches from the front to the back, and even if it has a place, it still has the sensation of wandering. The Jew wanders from one Nuremberg Law to the next, from one newspaper stand to the next, as though in the hope of finding the truth on sale there one day. He wanders toward the dangerous bromide that says: "All things come to an end!" without thinking that he himself is liable to come to an end sooner rather than later. He wanders – staggers rather – into the fatuous hope: "It won't be as bad as all that!" – and that hope is nothing but moral corruption. They stay, and at the same time, they wander: It's a kind of contortionism of which only the most desperate prisoners are capable. It is the prison of the Jews (Roth, 1927: 128-130).

The names of their [Jews'] brothers who fell for Germany are erased from monuments and memorials – in a two-pronged attack on the dead and the living – they are legally deprived of bread, work, honor, and property, but they button their lips and carry on. No fewer than five hundred thousand people continue to live in this humiliated condition, go out on the peaceful street, take the street car and the train, pay their taxes, and write letters: There is no limit to the amount of abuse a man is prepared to take, once he has lost his pride. German Jews are doubly unhappy: They not only suffer humiliation, they endure it. The ability to endure it is the greater part of their tragedy. [...] Nothing would have damaged the National Socialist regime as much as the prompt and well-organised departure of all Jews and their descendants from Germany (1927: 130-133).

They gave themselves up. They lost themselves. They shed their aura of sad beauty. Instead a dust-gray layer of suffering without meaning and anxiety without tragedy settled on their stooped backs. Contempt clung to them – when previously only stones had been able to reach them. They made compromises. They changed their garb, their beards, their hair, their mode of worship, their Sabbath, their household – they themselves might still observe the traditions, but the traditions loosened themselves a little from them. They became ordinary little middle-class people. The worries of the middle classes became their worries (Roth, 1927: 14).

Once every student has a copy of the excerpts, they are given time to read through them and to comment on any linguistic difficulty they may have found. As it is

important to also work on the linguistic aspect of the language, in this third session we are going to work on the following grammatical aspects through the texts:

- Present perfect
- Present perfect with *just*
- Future simple
- Relative pronouns
- There is
- Use of *would* (conditional sentences)
- Comparative and superlative adjectives
- Use of *might* (modal verbs)
- Expressions *at ease*, liable to, rather than
- Any vocabulary that presents difficulty for students.

At the end of the session, students will be asked to make a reflection for next session on the following topics, appearing in the texts, by means of a journal: the feeling of leaving all you have behind in order to find a better place to live, the discrimination that all immigrants suffer nowadays (focusing especially on Spain), and the abandonment of traditions as the price for being treated a little better.

Fourth session:

The fourth session will be devoted to sharing their reflections in class, engaging in a debate with their peers. In addition, and looking at the current political arena in Europe in terms of refugees, a comparison between their situation and that of the Jews can be made. This gives students the opportunity to compare the current reality with the similar situation experienced by Jews. At the end of the session, students will be asked to investigate the topic of the work. That is, they will be divided into groups and they will look for literary works where the topic of the book is found. They will select extracts from these works and prepare some activities to work on cultural aspects. The aim is to develop their abilities as “culture searchers” in the sense of dealing with cultural materials in class in an appropriate manner (Tseng, 2002).

This is a very important task because as Lee (2007: 322) claims:

For pre-service teachers, however, there is no reason why learning to reflect should wait until the practicum. As pre-service teachers start their teaching practice in

school, they often find it difficult to bridge the gap between imagined views of teaching and the realities of teaching.

Thus, it is important that teacher educators help student teachers develop reflective thinking as soon as the teacher learning process starts, so that they can experience success in the classroom when they practise teaching in the classroom both as teacher learners and later as practitioners. By investigating the use of dialogue journals and response journals with pre-service teachers from the beginning of the teacher preparation process (and before the practicum starts), the present study is designed to add important information to an area in second language teacher education which is under-researched.

Fifth session:

Students will present their conclusions in class in the fifth session so that their peers can benefit from their findings, as well as work together in the revision or modification of ideas.

Sixth session:

In the sixth and last session, after presenting the previously developed didactic proposal in class, a final individual and anonymous test about the activity can be conducted as a post-activity which will serve, at the same time, as the evaluation of the activity (Ali NihatEken, 2003: 57):

4. Have you found the experience useful? Why (not)?
5. To what extent has the experience helped you to improve your critical thinking skills?
6. To what extent has the experience helped you to improve your English?

Apart from the questions presented by Eken, we would add the following:

1. Would you say that your teaching skills have improved with the activity?
2. Can you think of any other way of improving your teaching skills?



## 2. *The Believer*

The film chosen to work on in class is *The Believer*. It tells the story of a boy who firmly follows Nazi principles and who even hits people from racial minorities for no apparent reason. Cinema plays a fundamental role within a certain culture since, according to McKenzie (1999), it constitutes a very useful means to show the world the cultural reality of any given place. In addition, Hollywood and its audiences have recently become more multicultural in the sense that they are willing to produce and watch films belonging to different cultural backgrounds (Naficy, 2010: 16). This film can be included within the previously mentioned subject “Didáctica de la Ficcionalidad en Lengua Extranjera” because of its great possibilities of exploration as a didactic work.

### **Objectives**

1. Mastering of original concepts in the study of culture and its application to the teaching of culture.
2. Design, planning and evaluation of teaching and language processes of the culture in the foreign language both individually and in a collective manner.
3. Raising students’ awareness on the topic of stereotypes and how they can lead to violence.
4. Improvement of teachers’ skills when dealing with cultural materials in class.
5. Promotion of self-evaluation in teachers as well as cooperative work with other teachers.

### **Competences**

1. To be able to design, plan and evaluate teaching and learning processes both individually and in collaboration with other teachers in the center.
2. To be able to deal with multicultural contexts.
3. To be able to make an effective use of ICTs.

4. To be able to reflect on the class practices in order to innovate and improve the teaching task.
5. To be able to acquire habits and skills for autonomous learning.
6. To be able to acquire intercultural competence and to be able to transmit it to students.
7. To be able to approach texts in a critical manner reflecting on the topics they contain.
8. To be able to understand other people's realities and problems, especially those derived from having a different culture or ethnic origin.

## **Content**

### **Cultural content**

1. Didactic treatment of cultural content in class.
2. Teaching of a foreign language through cinema.
3. Cultural symbols.
4. Patriotism and its potential risks.
5. Stereotypes.
6. Sense of belonging and its potential risks.
7. Neo-Nazism.

### **Linguistic content**

1. Passive voice
2. Use of *will* (future simple)
3. Use of *can* and *should* (modal verbs)
4. Use of *would* (conditional sentences)
5. Pattern subject + verb + object + to infinitive ("We want you to talk to people")
6. The expression *used to*
7. The expression *be about to*
8. Any unknown word asked about by students

## **Evaluation**

The three basic foundations of the evaluation criteria are going to be, first of all, the previously mentioned test with the following questions which is a self-evaluation process:

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?
4. Would you say that your teaching skills have been improved with the activity?
5. Can you think of any other way of improving your teaching skills?

Secondly, the other aspect of the evaluation will be a revision on behalf of the teacher of each student's didactic proposal, and thirdly, the journal students have written reflecting on the proposed topics.

These marks will give us an idea of the following aspects:

1. The extent to which students have reached a certain level of critical thinking when it comes to cultural matters.
2. Their teaching abilities

## **Development of sessions**

First session:

As a warm up activity, in the first session students will be asked to bring to class for the next session symbols which they consider as representative of their culture or of their country. In addition, they will share in this session whether they belong to different clubs or associations and their experiences of that. They will talk about tattoos, saying whether they have any, and explaining their meaning. We will also talk about patriotic people who love their country.

Second session:

Students will talk about the symbols they have brought. After their explanations about the symbols, they will be asked if some of those symbols or the fact of belonging to association can lead people to hate others. Finally, we will come to the point of what reasons they think might exist to hate and kill Jews and which are the most common stereotypes they know about different cultures.

Third session:

This session will be devoted to the watching of the whole film which lasts one hour and thirty-five minutes. While the movie is on, students will take notes of the possible linguistic difficulties as well as the most shocking aspects of the film for them.

Fourth session:

Some linguistic aspects of the film, apart from the ones students considered confusing, will be analysed:

- Passive voice
- Use of *will* (future simple)
- Use of *can* and *should* (modal verbs)
- Use of *would* (conditional sentences)
- Pattern subject + verb + object + to infinitive (“We want you to talk to people”)
- The expression *used to*
- The expression *be about to*
- Any unknown word asked about by students

In this session, students will be asked to reflect on several topics by means of a journal for the next session. There are five interesting topics in this film to talk about in class. The first one is the Nazi symbolism which can be seen from the beginning to the end of the film. Students will reflect on how a symbol can become an emblem of fear and destruction for a certain group of people.

The second topic is the belonging to a group which is shown in minute 7.55 in the film. Students most likely belong to certain social groups such as tennis club, gym, reading groups, etc. and, after watching this part, they will have to think what would happen if they were controlled and manipulated by these groups and if they would succumb to their orders even if that meant causing serious harm to others. In this same line, students can watch an extract in minute 70.10 where patriotism is represented and discuss whether patriotism can be dangerous if it is taken to the extreme.

From minute 43.10 on in the film there are shocking testimonies of survivors from the holocaust and a woman shows her tattoo with the prisoner number while she tells her horrible story. In that manner, tattoos, such trivial elements nowadays, marked at those times people who were, for the most part, selected to die.

Regarding possible reasons to kill Jews, the perfect part where they are mentioned is from minute 8.20 and from 78.20. Once students discover that the protagonist hates Jews for no specific reason and just because of a physical reaction, a fructiferous debate is expected to develop on the matter.

As the final part of the main activity, the ridiculous stereotypes of Jews will be shown in minute 54.13 when a Nazi boy explains that he knows a person is a Jew from the very moment he sees him/her.

Fifth session:

After writing about this in their journals and sharing their views with their partners in class, we will talk about a topic which is now in the limelight: Neo-Nazi groups and their influence on people from other cultures and on potential radical behaviours. At the end of the session, students will be asked to look for films with similar content to *The believer*, and, as was the case with *The Wandering Jews*, to prepare a didactic proposal to work with children.

Sixth session:

They will present their proposals in class in the fifth session so that every student can benefit from other students' findings, as well as work together on the revision or modification of ideas.

Seventh session:

After presenting the previously developed didactic proposal in class, a final interview about the workshop can be conducted (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?

Further questions will be:

1. Would you say that your teaching skills have improved with the activity?
2. Can you think of any other way of improving your teaching skills?

### 3. Photography

The selected picture to work on in class is the following:



It represents Jewish children celebrating Hanukah at a concentration camp. It may be included within the subjects “Didáctica de la Cultura de la LenguaExtranjera” because it represents a cultural matter and “Didáctica de la Ficcionalidad en LenguaExtranjera” because it represents an innovative approach to the traditional fiction students are used to.

As the picture above clearly represents a cultural matter in Jewish history, our sessions will be mainly devoted to cultural aspects.

### **Objectives**

1. Mastering of original concepts in the study of culture and its application to the teaching of culture.
2. Design, planning and evaluation of teaching and language processes of the culture in the foreign language both individually and in a collective manner.
3. Raising students' awareness on the topic of Jewish culture and the importance for every person in the world to maintain their customs and traditions.
4. Improvement of teachers' skills when dealing with cultural materials in class.
5. Promotion of self-evaluation in teachers as well as cooperative work with other teachers.

### **Competences**

1. To be able to design, plan and evaluate teaching and learning processes both individually and in collaboration with other teachers in the center.
2. To be able to deal with multicultural contexts.
3. To be able to make an effective use of ICTs.
4. To be able to reflect on the class practices in order to innovate and improve the teaching task.
5. To be able to acquire habits and skills for the autonomous learning.
6. To be able to acquire an intercultural competence and to be able to transmit it to students.
7. To be able to approach texts in a critical manner reflecting on the topics they contain.
8. To be able to understand other people's realities and problems, especially those derived from having a different culture or ethnic origin.

### **Content**

#### **Cultural content**

1. Didactic treatment of cultural content in class.
2. Teaching of a foreign language through the art of photography.
3. The meaning of celebrations for people depending on their culture.
4. Jewish culture.
5. Analysis of pictures.

### **Linguistic content**

1. Have you ever...?
2. Use of would (conditional sentences)
3. Passive voice
4. Use of mustn't (modal verbs)
5. Words related to Jewish culture.

### **Evaluation**

The three basic foundations of the evaluation criteria are going to be, first of all, the previously mentioned test with the following questions which is a self-evaluation process:

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?
4. Would you say that your teaching skills have been improved with the activity?
5. Can you think of any other way of improving your teaching skills?

Secondly, the other aspect of the evaluation will be a revision on behalf of the teacher of each student's didactic proposal, and thirdly, the journal students have written reflecting on the proposed topics.

These marks will give us an idea of the following aspects:

1. The extent to which students have reached a certain level of critical thinking when it comes to cultural matters.
2. Their teaching abilities.



## Development of sessions

First session:

First of all, students will be encouraged to talk about the celebrations, festivities or ceremonies that they have in their culture, the meaning those events have for them and what they represent for the majority of people in the country.

As Tseng (2002) proposed bringing objects to class with the aim to represent students' culture, in our first session students will also be asked to bring to class the elements that they regard as representative of their culture for the second session. In addition to that and more related to our fictional resource in this particular section, students will bring some pictures to class where cultural elements can be appreciated. The pictures can belong to both old and present times and can represent, for instance, cultural or sacred ceremonies such as weddings. They can be shared with the rest of the class by means of power point presentations, for instance in the second session.

Second session:

Once they have presented their pictures, objects, etc., students are invited to discuss what, in their opinion, would happen if they were banned from celebrating their festivities and traditions.

Third session:

Students will have the opportunity to look at the selected picture and to write down the first impressions that come to their minds in relation to that picture. Once we have discussed their impressions, we will work on grammatical and lexical aspects. The grammatical structures will be the following:

- *Have you ever...* → this will be practised by asking students the question “have you ever felt threatened for celebrating a tradition from your culture?”
- Use of *would* (conditional sentences) → the question here will be “what do you think would happen if someone stopped you from celebrating a certain festivity or tradition?”

- Passive voice → here the question can be “what if you were told to do something that you did not want to or if you were not allowed to do something you like”.
- Use of *mustn't* (modal verbs) → in the same manner and talking about prohibitions, we will work here with the question “how would you react if you were told that you mustn't practise some custom that you are used to practising?”

With this last question, we can work in a joint manner all the grammatical aspects previously presented.

The vocabulary will be related to words belonging to Jewish culture. In groups, students will be provided with a set of words and each group will try to guess the meaning of every word. At the end, they will be given the definition and some pictures of them will be shown. The words are the following:

- Menorah, Tallit, Shtetl, Mizrah, Sabbath, Tefillin, Talmud, Hanukkah, Kiddush, Kohen, Kiddushin, Nissuin, Ketubah, Tashlag, Kaddish, Shalom aleijem, Haganah, Tajrijim, Le' Jaim, Cabala, Maariv, Peyéh, K'riah, Torah, Kosher, Tzitzit, Bashert/e, Shidduch, Kalá, Jatán, Jupá, Kitel, Mitzvá, Midrash, Bar mitzvah, Bat mitzvah, Shaatnez, Kiddush, Minyan, Yom Kipur, KolNidre, Minjá, Kippah, Kike.

For the next session, students will be required to reflect in a journal on the cultural elements appearing in the picture as well as on their meaning.

Fourth session:

During this session, students will share their reflections with the rest of the class. The aim of this activity is to confirm that students are able to distinguish Jewish cultural elements and to explain them to an audience.

Fifth session:

The aim of this session is to develop students' autonomous work. For next session, they will look for pictures belonging to both Jewish history and culture. The number of pictures can vary from 2 to ten, but, in the following session, they will have

to present an analysis and didactic proposal only for one of them. In this session, the teacher will present the model of analysis for images by Kress and Leeuwen (2006), in order for students to do a similar analysis.

Sixth session:

Here students will present the photos they have found and the analysis and didactic proposal they have done for one of them. The idea of sharing it in class is always the same: giving students the possibility to learn from their peers and to know the benefits of working together to improve their teaching practices.

Seventh session:

After presenting the previously developed didactic proposal in class, a final interview about the workshop can be conducted (Ali NihatEken, 2003:57):

1. Have you found the experience useful? Why (not)?
2. To what extent has the experience helped you to improve your critical thinking skills?
3. To what extent has the experience helped you to improve your English?

Further questions will be:

1. Would you say that your teaching skills have improved with the activity?
2. Can you think of any other way of improving your teaching skills?

## **7. CONCLUSIONS**

Our first objective in this paper was to review aspects related to teacher training in terms of multiculturalism and the importance given by scholars to these aspects and to multicultural fiction by presenting experiences both in Spain and in the Anglo-Saxon sphere. The first part of the present dissertation has focused on the explanation of terms such as multiculturalism and intercultural competence. Once the revision of such concepts was made, the importance of them for teacher training was made clear by means of the exploration of several researchers' experiences.

The main conclusion that arises when relating such concepts to teacher training is that it becomes absolutely necessary to train teachers in the field of multiculturalism and, most of all, intercultural competence. Only in this manner will our students be completely competent citizens.

All these discussions about intercultural competence have their ground in the experiences of authors and teachers. Such experiences have proved to be extremely valuable for students who regarded the activities as very positive accounts of their personal values. This is what we ultimately pursue: the contribution of our classes to our students' personal experiences, especially if those experiences have to do with multicultural encounters.

The best way to present cultural aspects in class is demonstrably the use of fictional resources which have the capacity to create a sense of sympathy on behalf of students towards the protagonists of such resources. The variety and quality of the resources can be used by teachers to enrich classes and, at the same time, to provide the cultural encounters which may not be faced otherwise. Through fiction, teacher trainees can better understand the complexities of the world's cultures.

Our second objective was to delve into Jewish history through fictional texts created about them, to shed light on the marginalisation and oppression suffered by these people during Nazi times and to know more about the consequences that the holocaust had during and after its existence. The third chapter of this study focuses on Jewish fiction giving an account on how Jews have been represented throughout history in the fictional texts where they appear.

In that sense, the foregone conclusion about Jewish representation in literature is that stereotypes have played an important part when having to speak about Jews and their behaviour, but not only that; Jews have always been ridiculed in terms of their physical appearance, making them all look alike, as a means of differentiation from the rest of the citizens in the world.

Marginalisation and oppression have been the protagonists of Jews' lives. Taking into account all the information presented in this study on that topic, the main reason for such persecution seems to have been capitalism. Citizens were pressed to belong to a system without which, they were told, they would be nothing. As Jews

preferred to fight for their rights individually, they proved to be a burden on the system and, therefore, were a target to erase.

As we all know about the consequences of the holocaust in terms of death and destruction, one of the objectives of the present study was to know more about the responses that this chapter of history generated in some contexts. Curiously enough, while the holocaust was actually being carried out, America, for instance, did not take any action to stop the massacre, whereas after it, there was a massive goal of representing Jews in a positive manner in order to avoid discrimination towards the increasing Jewish population in the country. On the other hand, Poland is not willing to hear or talk about the Holocaust, presumably, in order to avoid all suspicions in terms of their participation with the Nazis.

Objective number three was to contrast the discrimination suffered by Jews in those times with that suffered nowadays, including an analysis of the political discourse in order to find certain similarities. Antisemitism was a clear policy before and during the holocaust. What is relevant to notice here is if it continued to be so once the holocaust finished (at least the sheer act of killing people) and, what is still more important, if such anti-Semitic behaviour has continued up to the present day.

After the holocaust, antisemitism was still present in society in both oral and procedural manners. In addition, after a revision of political discourses and policies, there is a clear and alarming consequence: there are still anti-Semitic policies in several countries nowadays. The worrying aspect is precisely that it occurs under the veil of politics, a system that is supposed to protect all citizens without exceptions and under any circumstance.

We believe too that, apart from not committing anti-Semitic acts, it is important to apologise for past actions of antisemitism. In this line, institutions that caused great harm to Jews in the past seem to be hardly willing to repent of their actions. Such is the case of Christianity that shows little willingness to apologise for cruelties suffered by Jews on behalf of Christianity.

Unfortunately, politics and the church are not the only parts of society fomenting antisemitism. The increasing rise of neo-Nazism is a topic of general concern which needs to be treated in class. One of the best places to fight against certain movements or

ideas in school and that is why we advocate for an inclusion of the topic, first of all, in teacher training programs and, secondly, and as a result, in schools.

The fourth objective is to unmask the procedures used by cinema and literature which trivialised suffering, distancing the public from what really happened. Regarding this objective, the first thing to conclude is that after the holocaust, there has been a nearly inexistent production in literature on behalf of Jewish writers, with the subsequent lack of Jewish narrative of their own suffering. This situation is, fortunately, changing and there are more and more Jews who dare to tell their stories.

When looking at cinema, something similar occurs. Although, currently there are a large number of films where the topic of the Jews' suffering is treated, this was not always the case in America which was considered a cowardly country for not showing such an abominable massacre. However, there are some reasons behind this decision. Jewish organizations, which had certain cinematographic power, decided not to speak about the Jewish question in order to avoid the potential discrimination that could arise if they criticised Nazism.

Taking all these considerations into account, we can conclude that, having unmasked how fictional resources can conceal or transform certain aspects of a cultural group or a historic fact, it is our task as teachers to make students aware of such aspects of fiction in order to encourage them to develop a critical skill which will be of help to them in every aspect of their lives, especially when having to decide the reliability of any source of information they face.

Our fifth objective was to make a contribution to the current programs of EFL teacher training by designing a didactic model which takes the previously mentioned questions into account in order to be able to transmit to pre-service teachers the importance of laying the foundations for a society where otherness is understood and respected. Such a didactic proposal has been designed, and, moreover, it has been done taking into account the spirit of this dissertation: the teaching of values which allow students to face intercultural encounters in a competent but also positive way.

First of all, the model is directed to EFL pre-service teachers, who, as we have been explaining through the whole work, are the main agents of this desirable change in society. In that manner, our contribution to the improvement of teacher training

programs is made in a way we hope will be fruitful for a great variety of users from the fields of teaching, research and the interested public in general.

Secondly, since we are speaking about culture and its inclusion in class, it is an eminently cultural proposal in the sense that it uses cultural fictional resources as its basis. The fictional texts have been chosen taking into account a variety of factors, most of which are included in the selection criteria in chapter three. At this stage, it is of utmost importance for teachers to know certain selection criteria but also, and most importantly, they have to create their own criteria. The way to do so is, mainly, the research of their own students' characteristics in terms of previous knowledge on the topic, level of English and personal interests.

On the other hand, as Jewish culture has been explored as an example of fictional resources, such culture has been used for the didactic exploitation and every work that has been used belongs to it. There are, of course, many culture and minority groups that can be analysed in class. The choice of one or another depends on each teacher's criteria and, more importantly, on each group of students and the concerns they may or may not have.

Added to that, this proposal has used a variety of fictional resources (literature, cinema and photography) taking into account the positive effects that, according to several authors, they have for students. In that manner, would-be teachers get to know the endless possibilities that fiction offers. As was the case with previous aspects of the proposal, there are endless resources to use in class. We are sure that even what seems to be a secondary type of fictional text can convey wonderful cultural messages.

Lastly, our sixth objective was to appeal to society to remember certain chapters of history, such as the holocaust, in order for us, not to fall into the harmful trap of xenophobia. Several are the examples that have been presented narrating xenophobic acts throughout this study. All of them are aimed to be an appeal to consider how harmful the holocaust was, not only for those who lost their lives, but also for those who remained in this world after having experienced such horror. This thesis aims to be both a memory of all the victims, dead or not, and a reminder for those who have a tendency to forget the evil acts that should always be kept in mind and heart.

## CONCLUSIONES

Nuestro primer objetivo en este trabajo era revisar aspectos relacionados con la formación del profesorado en términos de multiculturalidad y la importancia dada por eruditos a estos aspectos y a la ficción multicultural presentando experiencias tanto en el ámbito español como en el anglosajón. La primera parte de esta disertación se ha centrado en la explicación de términos como multiculturalidad y competencia intercultural. Una vez hecha la revisión de dichos términos, se evidencia su importancia para la formación del profesorado mediante la exploración de las experiencias llevadas a cabo por varios investigadores.

La principal conclusión que se genera al relacionar tales conceptos con la formación del profesorado es que es absolutamente necesario formar a los profesores en el campo de la multiculturalidad y, sobre todo, en competencia intercultural. Sólo de esta forma haremos que nuestros estudiantes sean ciudadanos completamente competentes.

Todas estas discusiones sobre competencia intercultural se basan en las experiencias llevadas a cabo por autores y profesores. Tales experiencias han probado ser extremadamente valiosas para los estudiantes, quienes consideraron las actividades realizadas como experiencias positivas para su desarrollo personal. Este es nuestro fin último: la contribución de nuestras clases a las experiencias personales de nuestros estudiantes, especialmente si estas experiencias tienen que ver con encuentros multiculturales.

La mejor forma de presentar aspectos multiculturales en clase es el uso de recursos ficcionales que tengan la capacidad de crear un sentido de afinidad por parte de los estudiantes hacia los protagonistas de tales recursos. Su variedad y calidad tienen que ser usadas por los profesores para enriquecer sus clases y, al mismo tiempo, para producir encuentros culturales que puede que no se produzcan de otro modo. A través de la ficción, los profesores en formación pueden entender mejor la complejidad de las culturas del mundo.

Nuestro segundo objetivo era adentrarnos en la historia judía a través de los textos ficcionales creados sobre ellos, para arrojar luz en la marginación y opresión sufrida por este pueblo durante el período Nazi y para saber más sobre las consecuencias que el holocausto tuvo durante y después de su existencia. El tercer capítulo de este estudio centra su atención en la ficción judía, mostrando cómo los judíos han sido representados a través de la historia en los textos ficcionales donde aparecen.

En este sentido, la conclusión inevitable sobre la representación de los judíos en literatura es que los estereotipos han jugado un papel importante a la hora de hablar de judíos y su comportamiento. Además, los judíos siempre han sido ridiculizados en términos de su apariencia física, representándolos de idéntico modo como forma de diferenciación del resto de ciudadanos del mundo.

La marginación y la opresión han sido las protagonistas en la vida de los judíos. Teniendo en cuenta toda la información presentada en este estudio, la principal razón



para tal persecución parece haber sido el capitalismo. Los ciudadanos eran presionados para pertenecer a un sistema sin el cual, se les dijo, no serían nada. Como los judíos prefirieron luchar por sus derechos de manera individual, resultaron ser una carga para el sistema y, por lo tanto, un objetivo a eliminar.

Como todos sabemos cuáles son las consecuencias del holocausto en términos de muerte y destrucción, uno de los objetivos del presente estudio era saber más sobre las respuestas que este capítulo de la historia generó en algunos contextos. Curiosamente, mientras el holocausto estaba teniendo lugar, América, por ejemplo, no hizo nada para parar la masacre. Cuando todo acabó, sin embargo, hubo una representación masiva de judíos destinada a evitar discriminación hacia la creciente población judía del país. Por otro lado, Polonia no desea oír o hablar sobre el holocausto, presumiblemente para evitar toda sospecha en cuanto a su participación con los Nazis.

El objetivo número tres era contrastar la discriminación sufrida por los judíos en aquellos tiempos con la sufrida hoy día, incluyendo un análisis del discurso político con el fin de encontrar ciertas similitudes. El antisemitismo fue una política clara antes y durante el holocausto. Lo que es importante destacar es si siguió siendo así una vez el holocausto terminó (al menos el acto en sí de matar gente) y, lo que es aún más importante, si tal comportamiento antisemítico ha continuado hasta nuestros días.

Después del holocausto, el antisemitismo estaba aún presente en la sociedad tanto de manera oral como a la hora de actuar. Además, una revisión de discursos políticos, muestra una clara y alarmante consecuencia: aún hoy día hay políticas antisemíticas en varios países. El aspecto preocupante es precisamente que están escondidas bajo el velo de la política, un sistema que supuestamente protege a todos los ciudadanos sin excepciones y bajo cualquier circunstancia.

Pensamos también que, aparte de no cometer actos antisemíticos, es importante disculparse por acciones antisemíticas pasadas. En este sentido, algunas instituciones que hicieron mucho daño a los judíos en el pasado no parecen estar dispuestas a arrepentirse de sus procedimientos. Tal es el caso del cristianismo, donde se muestra poca predisposición a disculparse por las crueldades sufridas por los judíos a manos suyas.

Desafortunadamente, la política y la iglesia no son los únicos sectores de la sociedad que fomentan el antisemitismo. El aumento creciente del neo-nazismo es un tema de preocupación general que necesita ser tratado en clase. Uno de los mejores lugares para luchar contra ciertos movimientos e ideas es el colegio y por eso advocamos por una inclusión del tema, primero en los programas de formación del profesorado y, segundo, como derivación, en los colegios.

El cuarto objetivo era desenmascarar los procedimientos usados por el cine y la literatura, los cuales trivializaron el sufrimiento, distanciándose de lo que realmente ocurrió. En cuanto a este objetivo, la primera conclusión es que después del holocausto, ha habido una producción casi inexistente de literatura por parte de escritores judíos, con la consecuente falta de narraciones judías acerca de su propio sufrimiento.

Afortunadamente, esta situación está cambiando y hay más y más judíos que se atreven a contar sus historias.

Al fijarnos en el cine, algo similar ocurre. Aunque hoy en día hay un gran número de películas donde se trata el tema del holocausto judío, éste no era siempre el caso en América que fue considerada un país cobarde por no mostrar tal abominable masacre. Sin embargo, hay algunas razones detrás de esta decisión. Organizaciones judías que tenían cierto poder cinematográfico, decidieron no hablar sobre la cuestión judía para evitar la potencial discriminación que podría darse si criticaban al nazismo.

Teniendo en cuenta todas estas consideraciones, podemos concluir que, habiendo desenmascarado cómo los recursos ficcionales pueden esconder o transformar ciertos aspectos de un grupo cultural o hecho histórico, es nuestra tarea como profesores hacer que los estudiantes sean conscientes de tales aspectos de la ficción para crear en ellos una habilidad crítica que les será de ayuda en cada aspecto de sus vidas, especialmente cuando tengan que decidir la fiabilidad de cualquier fuente de información a la que se enfrenten.

Nuestro quinto objetivo era hacer una contribución a los actuales programas de formación del profesorado en lengua extranjera diseñando un modelo didáctico que tenga en cuenta las cuestiones previamente mencionadas para ser capaces de transmitir a los profesores en formación la importancia de sentar las bases para una sociedad donde la otredad sea entendida y respetada. Se ha diseñado tal propuesta didáctica y se ha hecho además teniendo en cuenta el espíritu de esta disertación: la enseñanza de valores que permita a los estudiantes enfrentarse a encuentros interculturales de una forma competitiva y positiva.

Esta propuesta se dirige a profesores en formación en el campo del inglés como lengua extranjera quienes, cómo se ha explicado a lo largo del trabajo, son los principales agentes de este deseable cambio en la sociedad. De esta forma, nuestra contribución a la mejora de los programas de formación del profesorado se hace de una forma que esperamos será productiva para una gran cantidad de usuarios de los campos de la enseñanza y la investigación y del público interesado en general.

Ya que estamos hablando de cultura y su inclusión en clase, ésta ha sido una propuesta eminentemente cultural en el sentido de que se han elegido recursos ficcionales culturales como base. Los textos ficcionales se han elegido teniendo en cuenta una serie de factores, la mayoría de los cuales son incluidos en los criterios de selección del capítulo tres. Es muy importante para los profesores conocer ciertos criterios de selección, aunque es aún más importante que ellos creen los suyos propios. La forma de hacerlo es, principalmente, mediante la investigación de las características de sus propios estudiantes en términos de conocimiento previo sobre el tema, nivel de inglés e intereses personales.

Por otro lado, como la cultura judía ha sido explorada como ejemplo de recursos ficcionales, tal cultura ha sido usada para la explotación didáctica y cada trabajo que ha sido usado pertenece a ella. Hay, por supuesto, muchas culturas y grupos minoritarios

que pueden ser analizados en clase. La elección de una u otra depende del criterio de cada profesor y, principalmente, de cada grupo de estudiantes y las preocupaciones e intereses que ellos puedan o no tener.

Además, en esta propuesta se han usado una serie de recursos ficcionales (literatura, cine y fotografía) teniendo en cuenta los efectos positivos que, según varios autores, tienen para los estudiantes. De esa forma, los profesores en formación pueden llegar a conocer las infinitas posibilidades que la ficción ofrece. Como era el caso con aspectos previos de la propuesta, hay recursos infinitos que se pueden usar en clase. Estamos seguros de que incluso lo que parece ser un tipo de texto ficcional secundario puede transmitir maravillosos mensajes culturales.

Finalmente, nuestro sexto objetivo era hacer que la sociedad recordase ciertos capítulos de la historia, tales como el holocausto, para que no recaigamos en la dañina trampa de la xenofobia. Son varios los ejemplos que han sido expuestos narrando actos xenofóbicos a través de este estudio. Todos ellos tienen la intención de hacer un llamamiento para considerar cómo de dañino fue el holocausto, no sólo para aquellos que perdieron su vida sino también para aquellos que permanecieron en este mundo después de haber experimentado esa dura experiencia. Esta tesis pretende ser tanto un recuerdo de todas las víctimas, muertas o no, como un recordatorio para aquellos que tienen cierta tendencia a olvidar actos funestos que siempre deberían estar guardados en la mente y el corazón.

## **8. RESEARCH LIMITATIONS**

Although the present study has attempted to be as exhaustive as possible, we are fully aware of the limitations it presents. The main one is that it has not been implemented in an empirical manner; that is, it has not been put into practice in a real context of would be teachers. For that reason, we propose the following avenues for future research.

## **9. AVENUES FOR FUTURE RESEARCH**

The field of EFL is a very complex and fruitful one in the research arena. The present study has been aimed at playing a part in this richness, although we are conscious of its limitations. For that reason, the following possibilities are suggested as future research which, we believe, could fulfil some of the needs of our field.

1. The first suggestion in terms of research is the design of a didactic proposal based on different fictional resources from the ones presented here. Such resources can include music, drama, publicity, etc., and they will belong to the field of foreign language (English).
2. The second proposal has to do with the study of a greater variety of cultures, not only Judaism. We are referring specifically to those cultures which are located in the Anglo-Saxon sphere. In this manner, this research can serve the purpose of helping pre-service teachers to get to know the different cultures of English speaking countries, with the consequence of a better professional practice.
3. Our third possibility is a further study of antisemitism in the present, focusing on neo-Nazism and its real influence on society. Again, the Anglo-Saxon sphere is proposed as the area of research, so that the treatment of neo-Nazism in these countries can be known.
4. The third suggestion is the application in a teacher training program of a didactic proposal in order to know the real effect that this kind of teaching has in pre-service teachers.
5. The fourth proposal is its application in real classes of children to know how they react to this kind of instruction. It would be interesting to do this in the context of EFL (our area of study) and apart from the researcher, would-be teachers should have the opportunity to participate in the application to be fully aware of the benefits of working with culture in class. In order to do so, however, the adaptation of the texts we have presented would be required to be suitable for children.
6. The last suggestion is carrying out a survey directed to teachers in particular and the public in general in order to know more about their knowledge of cultural or historic aspects. When talking about teachers, we believe that foreign language teachers are the most adequate to do it because of their direct contact with culture in the EFL class. In the same manner, would-be teachers could also be the object of such a survey. This will give us an idea of the weak points on cultural matters of future teachers, with the possibility of including such points in a teacher training program.

## 10. REFERENCES

- Abramson, G. (2006). "Exile, Imprisonment and the Literary Imagination", in *Jewish Studies Quarterly*, 13: 171-191.
- Acquah, E. and Commins, N. (2013). "Pre-service teachers' beliefs and knowledge about multiculturalism", in *European Journal of Teaching Education*, 36, 4: 445-463.
- Adorno, T. (1981). *In Search of Wagner*. New York: Rodney Livingstone.
- Alderman, N. (2012). "Anne Frank: The ghost that haunts every Jewish writer", in *Jewish Quarterly*, 59, 1: 26-31.
- Barros García, B. and Kharnásova, G. (2012). "La interculturalidad como macro-competencia en la enseñanza de lenguas extranjeras: revisión bibliográfica y conceptual", in *Porta Linguarum*, 18, junio 2012: 97-114.
- Berger, A. (1990). "American Jewish Fiction", in *Modern Judaism*, 10, 3: 221-241.
- biography.yourdictionary.com/otto-preminger
- biography.yourdictionary.com/sidney-lumet.
- Bompard, P. (1998). "Towards the Third Millennium. The Pope Atones for the Anti-Semitism of the Church", in *Jewish Quarterly*, 45, 1: 20-22.
- Brumfit, C. J. (1986). "Reading Skills and the Study of Literature in a Foreign Language", in C. J. Brumfit and R. A. Carter (eds.), *Literature and Language Teaching*. Oxford: Oxford University Press.
- Brumfit, C. J. and Carter, R. A. (1986). *Literature and Language Teaching*. Oxford: Oxford University Press.
- Bradley, D. (2012). "Avoiding the "P" Word: Political Contexts and Multicultural Music Education", in *Theory Into Practice*, 51, 3: 188-195.
- Butkevich, N. (2002). "The new face of state-sponsored anti-Semitism in Russia", in *East European Jewish Affairs*, 32, 1: 138-148.
- Byram, M., Gribkova, B. and Starkey, H. (2002). "Developing the Intercultural Dimension in Language Teaching: a practical introduction for teachers", in *Language*

Policy Division, Directorate of School, Out-of-School and Higher Education, Council of Europe, Strasbourg. Available in:

[http://www.coe.int/t/dg4/linguistic/Source/Guide\\_dimintercult\\_EN.pdf](http://www.coe.int/t/dg4/linguistic/Source/Guide_dimintercult_EN.pdf)

Byram, K. and Kramsch, C. (2008). "Why is it so difficult to teach language as culture?", in *The German Quarterly*, 81, 1: 20-34.

Byram, M. and Met, M. (1999). "Standards for foreign language learning and the teaching of culture", in *Language Learning Journal*, 19: 61-68.

Byram, M. and Zarate, G. (1997). "Defining and assessing intercultural competence: Some principles and proposals for the European context", in *Language Teaching*, 29: 14-18.

Cano Calderón, A. (1993). "El cine para niños, un capítulo de la literatura infantil", in *Revista Interuniversitaria de Formación del Profesorado*, 18: 53-57.

Carter, R. and Long, M. N. (1991). *Teaching literature*. UK: Longman.

Ching, S. (2005). "Multicultural Children's Literature as an Instrument of Power", in *Language Arts*, 83, 2: 128-136.

Clark, R. et al. (2004). "Using international literature to enhance the curriculum", in *Journal Teacher Librarian* 31, 5: 12-15.

Clay, J. and George, S. (2000). "Intercultural Education: A Code of Practice for the twenty-first century", in *European Journal of Teacher Education*, 23, 2: 203-211.

Clouet, R. (2006). "Between one's own culture and the target culture: the language teacher as intercultural mediator", in *Porta Linguarum* 5, enero 2006: 53-62.

Collie, J. and Slater, S. (1987). *Literature in the Language Classroom: A resource book of ideas and activities*. Glasgow: Cambridge University Press.

Council of Europe (2001). *Common European framework of reference for language: Learning, teaching and assessment*. Cambridge: Cambridge University Press.

Davis, R. (2005). "Music Education and Cultural Identity", in *Educational Philosophy and Theory: Incorporating ACCESS*, 37, 1: 47-63.

- DeNicolo, C. and Franquiz, M. (2006). ““Do I have to say it?”: Critical Encounters with Multicultural Children’s Literature”, in *Language Arts*, 84, 2: 157-170.
- Dong, Y. (2005). “Taking a Cultural-Response Approach to Teaching Multicultural Literature”, in *English Journal*, 94, 3: 55-60.
- Dressel, J. (2005). “Personal response and social responsibility: Responses of middle school students to multicultural literature”, in *The Reading Teacher*, 58, 8: 750-764.
- DuránMartínez, R. (2011). “Spanish and British Teacher Trainees on Exchange in Primary Schools Abroad: An Intercultural Experience in Educational Settings”, in *Porta Linguarum*, 15: 115-133.
- Fleming, M. (2003). “Intercultural experience and drama”, in G. Alred, M. Byram and M. Fleming (eds.), *Intercultural experience and education*. Great Britain: Cromwell Press Ltd, 87-100.
- Fleming, M. (2006). “Justifying the Arts: Drama and Intercultural Education”, in *The Journal of Aesthetic Education*, 40, 1: 54-64.
- Fowers, B. and Davidov, B. (2006). “The Virtue of Multiculturalism. Personal Transformation, Character and Openness to the other”, in *American Psychologist*, 61, 6: 581-594.
- Frankel, R. (2013). “One Crisis Behind?: Rethinking Antisemitic Exceptionalism in the United States and Germany”, in *American Jewish History*, 97, 3: 235-258.
- Freedland, J. (2006). *Jacob's Gift: A Journey into the Heart of Belonging*. London: Penguin.
- Geertz, C. (1973). *La interpretación de las culturas*. Barcelona: Gedisa.
- Kress, G. and Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design*. Cornwall (Great Britain): Routledge.
- Gilbert, R. (2010). “Displaced, Dysfunctional and Divided: British-Jewish Writing Today”, in *Jewish Culture and History*, 12, 1-2: 267-280.

Gilboa, A. et al. (2009). "Let's talk music: A musical-communal project for enhancing communication among students of multi-cultural origin", in *Nordic Journal of Music Therapy*, 18, 1: 3-31.

Gilman, S. (1991). *The Jew's Body*. New York and London: Routledge.

Glazier, J. and Seo, J. (2005). "Multicultural literature and discussion as mirror and window?", in *Journal of Adolescent and Adult Literacy*, 48, 8: 686-700.

Hameiri, A. (1932). *Bagehenomshelmata*. (The Lowest Hell). Tel Aviv: Yosef Shreberk, n. d.

Herman, F. (2001). "Hollywood, Nazism, and the Jews, 1933-41", in *American Jewish History*, 89, 1: 61-89.

Higbee, W. and Lim, S. H. (2010). "Concepts of transnational cinema: towards a critical transnationalism in film studies", in *Transnational Cinemas*, 1, 1: 7-21.

Hinton, K. (2006). "Trial and Error: A Framework for Teaching Multicultural Literature to Aspiring Teachers", in *Multicultural Education*, 13, 4: 51-54.

Hinton, K. and Berry, T. (2004). "Literacy, literature and diversity", in *Journal of Adolescent and Adult Literacy*, 48, 4: 284-288.

Ismaili, M. (2013). "The effectiveness of using movies in the EFL classroom. A study conducted at South East European University", in *Academic Journal of Interdisciplinary Studies*, 2, 4: 121-132.

Jay, G. (2005). "Whiteness Studies and the Multicultural Literature Classroom", in *MELUS*, 30, 2: 99-121.

Karlsen, S. (2012). "Multiple repertoires of ways of being and acting in music: immigrant students' musical agency as an impetus for democracy", in *Music Education Research*, 14, 2: 131-148.

Keneally, T. (1982). *Schindler's Ark*. London: Hodder and Stoughton.

Khoo, O. (2008). "Cinemas of value: multicultural realism in Asian Australian cinema", in *Studies in Australasian Cinema*, 2, 2: 141-156.



- Kramersch, C. (1996). "The Cultural Component of Language Teaching", in *Zeitschrift für Interkulturellen Fremdsprachenunterricht*, 1, 2: 1-13.
- Kramersch, C. (2002). "In search of the intercultural", in *Journal of sociolinguistics*, 6, 2: 275-285.
- Kramersch, C. (2013). "Culture in foreign language teaching", in *Iranian Journal of Language Teaching Research*, 1, 1: 57-78.
- Landt, S. (2006). "Multicultural literature and young adolescents: A kaleidoscope of opportunity", in *Journal of Adolescent and Adult Literacy*, 49, 8: 690-697.
- Larzén-Östermark, E. (2009). "Language Teacher Education in Finland and the Cultural Dimension of Foreign Language Teaching – A Student Teacher Perspective", in *European Journal of Teacher Education*, 32: 401–421.
- Leff, L. (1996). "Hollywood and the Holocaust: Remembering *The Pawnbroker*", in *American Jewish History*, 84, 4: 353-376.
- Leigh, M. (2005). "Mike Leigh Comes Out', Interview with Golda Zafer Smith", in *Jewish Renaissance*, October 2005: 6-8.
- Lensky, H. (1986). *Me'evernaharhaleti*. (Somewhere a Nightbird Mourns). Tel Aviv: Am Oved.
- Lewis Wallant, E. (1962). *The Pawnbroker*. New York: 28.
- Littlewood, W. T. (1986). "Literature in the School Foreign-Language Course", in C. J. Brumfit and R. A. Carter (eds.), *Literature and Language Teaching*. Oxford: Oxford University Press.
- Louie, B. (2006). "Guiding principles for teaching multicultural literature", in *The Reading Teacher*, 59, 5: 438-448.
- Lubet, A. (2009). "The inclusion of music/the music of inclusion", in *International Journal of Inclusive Education*, 13, 7: 727-739.
- Macshane, D. (2009). "Why Anti-Semitism Matters", in *Jewish Quarterly*, 56, 1: 31-33.
- Madrid, D. (2011). "Racial and Social Discrimination in the EFL Class: the Case of the Roma Minority", in *Porta Linguarum*, 15: 71-91.

- Magid, S. (2012). "The Holocaust and Jewish Identity in America: Memory, the Unique, and the Universal", in *Jewish Social Studies*, 18, 2: 100-135.
- Mattisson, J. (2010). "Teaching International Students in English. A Matter of Culture", in *Porta Linguarum*, 13: 165-178.
- McKay, S. (1986). "Literature in the ESL Classroom", in C. J. Brumfit and R. A. Carter (eds.), *Literature and Language Teaching*. Oxford: Oxford University Press.
- McKenzie, S. (1999). "National Identity, Canadian Cinema, and Multiculturalism", in *Canadian Aesthetics Journal*, 4.
- Medoff, R. (2000). "'Our Leaders Cannot Be Moved': A Zionist Emissary's Reports on American Jewish Responses to the Holocaust in the Summer of 1943", in *American Jewish History*, 88, 1: 115-126.
- Méndez García, M. and Pérez Cañado, M. (2011). "Multicultural teamwork as a source of experiential learning and intercultural development", in *Journal of English Studies*, 9: 145-163.
- Michnic-Coren, J. (1999). "The Troubling Past: The Polish Collective Memory of the Holocaust", in *East European Jewish Affairs*, 29, 1-2: 75-84.
- Morain, G. (1983). "Commitment to the Teaching of Foreign Cultures", in *The Modern Language Journal*, 67, 4: 403-412.
- Naficy, H. (2010). "Multiplicity and multiplexing in today's cinemas: Diasporic cinema, art cinema, and mainstream cinema", in *Journal of Media Practice*, 11, 1: 11-20.
- Nieto, S. (2004). *Affirming diversity: the sociopolitical context of multicultural education*. New York: Pearson.
- Norton, D. (2007). *Through the Eyes of a Child: An Introduction to Children's Literature*. Ohio: Pearson.
- Novick, B. (1997). "No Anti-Semitism in Ireland?", in *Jewish Quarterly*, 44, 4: 35-40.
- Orellana, M. (2006). "Stances on Multilingual and Multicultural Education", in *Language Arts*, 84, 2: 171-174.

- Ortiz-de-Urbina, P. (2000). "Música y literatura: Una propuesta didáctica", in *Encuentro. Revista de Investigación e Innovación en la clase de idiomas*, 11: 205-217.
- Pérez Valverde, C. (2002). *Didáctica de la Literatura en Lengua Inglesa*. Granada: Grupo Editorial Universitario.
- Plass, H. and Templer, B. (2013). "Der Welt-Dienst: International Anti-Semitic Propaganda", in *Jewish Quarterly Review*, 103, 4: 503-522.
- Ponzanesi, S. (2011). "Europe in motion: migrant cinema and the politics of encounter", in *Social Identities: Journal for the Study of Race, Nation and Culture*, 17, 1: 73-92.
- Poole, J. (2005). "Journey toward Multiculturalism", in *English Journal*, 94, 3: 67-70.
- Rifkind, R. (2008). "Confronting Antisemitism in America: Louis Marshall and Henry Ford", in *American Jewish History*, 94, 1-2: 71-90.
- Ross, H. (2004). *Lodz Ghetto Album*. London: Chris Boot Ltd.
- Roth, J. (1976). *The Wandering Jews*. New York: W. W. Norton and Company Ltd.
- Ruiz Cecilia, R. (2005). *Historia corta y lectura extensiva en I.L.E. El género juvenil de misterio y su recepción entre el alumnado de magisterio* (Doctoral dissertation). Granada: University of Granada.
- Ruiz Cecilia, R. (2007). "Fundamentos Didácticos de la Historia Corta en el Aula de Lenguas Extranjeras", in *Didáctica (Lengua y Literatura)*, 19: 247-255.
- Ruiz Cecilia, R. (2012). "Narrowing Cultural Boundaries in the EFL Classroom: Fairy Tales from India", in *Dialnet*, (RESLA 25): 225-243.
- Ryan, P. and Townsend, J. (2012). "Promoting critical reflection in teacher education through popular media", in *Action in Teacher Education*, 34, 3: 239-248.
- Shanahan, D. (1997). "Articulating the Relationship between Language, Literature, and Culture: Toward a New Agenda for Foreign Language Teaching and Research", in *The Modern Language Journal*, 81, 2: 164-174.
- Sheramy, R. (2003). "Resistance and War': The Holocaust in American Jewish Education, 1945-1960", in *American Jewish History*, 91, 2: 287-313.

Shieh, P. (2015). "What if the classroom is like the cinema for ELLs?", in *International Journal of Multidisciplinary Academic Research*, 3, 2: 31-41.

Siedlecki, J. et al. (1946). *We were in Auschwitz*. New York: Welcome Rain Publishers.

Stallworth, B. et al. (2006). "It's not on the list: An exploration of teachers' perspectives on using multicultural literature", in *Journal of Adolescent and Adult Literacy*, 49, 6: 478- 489.

Trujillo Sáez, F. (2001). "Objetivos en la enseñanza de lenguas extranjeras: De la competencia lingüística a la competencia intercultural", in *Congreso Nacional "Inmigración, Convivencia e Interculturalidad"*, Ceuta: Instituto de Estudios Ceutíes.

Trujillo Sáez, F. (2002). "Towards interculturality through language teaching: argumentative discourse", in *Cauce*, 25: 103-120.

Trujillo Sáez, F. (2005). "En torno a la interculturalidad: reflexiones sobre cultura y comunicación para la didáctica de la lengua", in *Porta Linguarum*, 4: 23-39.

Valman, N. (2010). "British Jewish Literature and Culture: An Introduction", in *Jewish Culture and History*, 12, 1-2: 204-212.

Vice, S. (2001). "The Holocaust "From Below"", in *Jewish Quarterly*, 48, 2: 38-42.

Vice, S. (2013). "'Becoming English': assimilation and its discontents in contemporary British-Jewish literature", in *Jewish Culture and History*, 14, 2-3: 100-111.

Wartski, M. (2005). "The Importance of Multicultural Themes in Writing and Teaching", in *English Journal*, 94, 3: 49-51.

[www.biography.com/people/sidney-lumet-9388909](http://www.biography.com/people/sidney-lumet-9388909)

Webb, C. (2008). "Freedom for All?: Blacks, Jews, and the Political Censorship of White Racists in the Civil Rights Era", in *American Jewish History*, 94, 4: 267-297.

Weber, L. (2009). *The Holocaust Chronicle: A History in Words and Pictures*. Lincolnwood (Illinois):Publications International Ltd.

[www.forumonlawcultureandsociety.org/bio/henry-bean/](http://www.forumonlawcultureandsociety.org/bio/henry-bean/)

Wheeler, B. (2001). "Antisemitism as Distorted Politics: Adorno on the Public Sphere", in *Jewish Social Studies*, 7, 2: 114-148.

Whitfield, S. (1988). *American Space, Jewish Time: Essays in Modern Culture and Politics*. New York: Armonk.

[www.middlemiss.org/lit/authors/keneally/keneally.html](http://www.middlemiss.org/lit/authors/keneally/keneally.html)

Wodzinski, M. (2001). "Action!: An Anti-Semitic Organization ahead of its time", in *East European Jewish Affairs*, 31, 1: 26-40.

[www.signandsight.com/features/1206.html](http://www.signandsight.com/features/1206.html)

[www.themoviedb.org/person/30458-henry-bean](http://www.themoviedb.org/person/30458-henry-bean)

Yellin, T. (2007). "A Jew in Bronteland", in *Jewish Quarterly*, 54, 4: 68-69.

Zerbe Enns, C. et al. (2004). "Toward Integrating Feminist and Multicultural Pedagogies", in *Journal of Multicultural Counseling and Development*, 32: 414-427.

## **ANNEX 1**

### **Pictures**

# 1



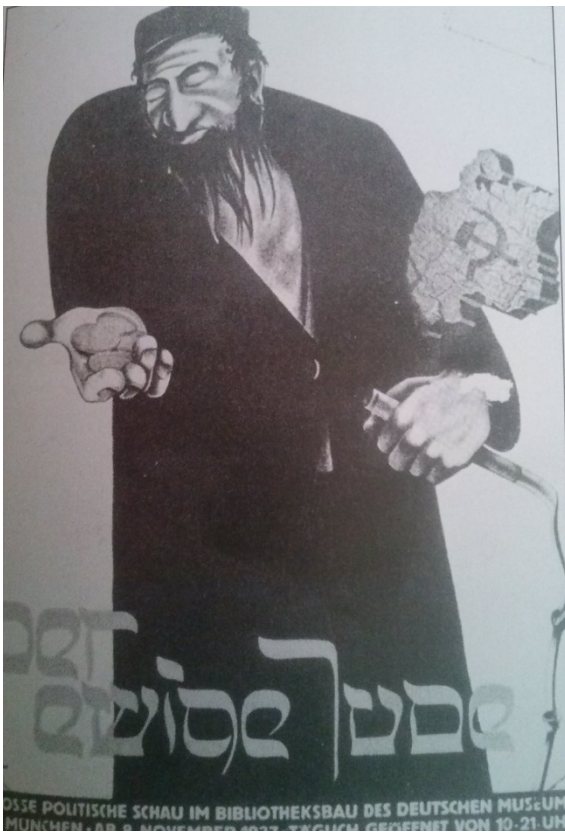
# 2



# 3



# 4



# 5

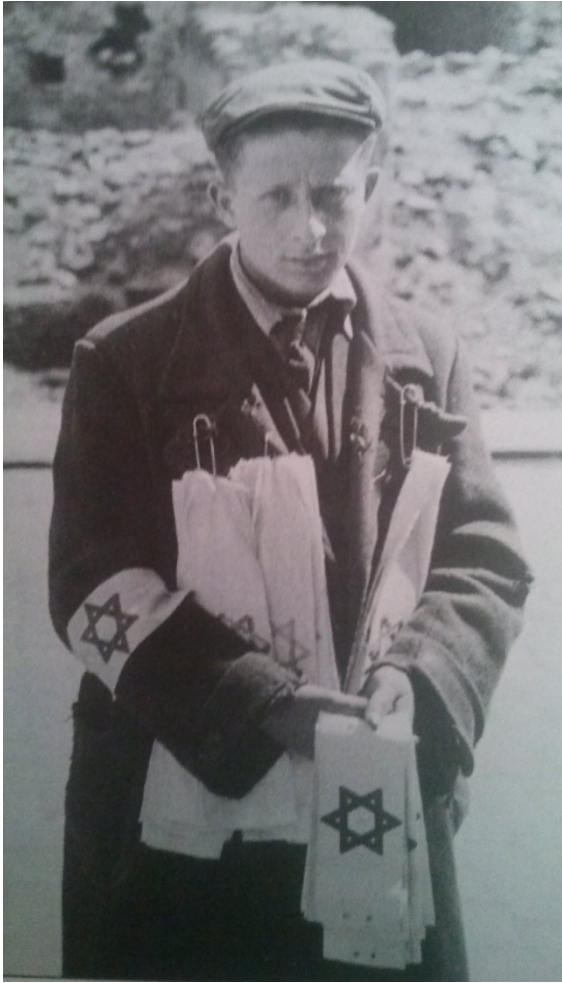


# 6



# 7





# 8



# 9



# 10



# 11



# 12



# 13



# 14



# 15



# 16



# 17



# 18



# 19



# 20



# 21

