

## Promoting Reading in the Classrooms of Bachillerato. The Relationship Spaces between *El Manuscrito de Piedra* by Luis García Jambrina and *La Celestina* by Fernando de Rojas

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### ABSTRACT

*This study considers a didactic proposal that aims to promote the reading of a classic novel such as *La Celestina* for students in the first year of Bachillerato. The method followed is based on the use of an intertextual reader through contrasting it in relation to the classic work and contemporary novel *El manuscrito de piedra* (2008) written by Luis García Jambrina. For this, we set out a didactic sequence to the student body which allows them to immerse themselves thoroughly within the *Celestina* world and fully experience it.*

*This classroom procedure will be carried out taking into consideration students' previous literary knowledge, as well as their personal experiences with reading. In this respect, we present a series of activities directed at the revitalization of classic texts through which teachers and trainees must employ critical and reflexive thought. All of this will be carried out from the proposals that the investigation-action establishes.*

**Keywords:** *promotion of reading; classics; intertextuality*

### INTRODUCTION

In this study we carry out a didactic approach whose main objective is to facilitate the integration and knowledge of classical works in the different educational stages. Recall, in this regard, that one of the most important functions of the teacher of Language and Literature is to propose didactic sequences that allow students to be able to approach the reading of the works best considered by literary criticism, which are collected in the different curricula of the different academic levels.

More specifically, our research is focused on promoting the reading of a classic such as *La Celestina* in the classrooms of the first year of Bachillerato. For this, we use a text like "El manuscrito de Piedra" in which Luis García Jambrina introduces the reader into the historical, cultural and literary context in which the tragicomedy of Fernando de Rojas was composed. We intend to take advantage of the innumerable resources offered by the work of this contemporary author to awaken the curiosity and interest of young readers for the pre-Renaissance work.

Likewise, this novel will allow us to carry out a metaliterary reflection with our students, a fact

that we consider very valuable for the development of the intertext space of the reader. This space of encounter between the different texts can be analyzed in *The Stone Manuscript* from two confluent perspectives: the first in which we account for some of the sources that could have served Rojas as inspiration for the creation of his work and a second in the that we analyze the influences, genres and textual models that overlap and interrelate in the contemporary text. All this network will serve as an axis to encourage the reflection of our students looking for them to consider, as González (2003, p.127) points out, that "the reading of a text acquires meaning in relation to certain models that are part of a tradition poetic, linguistic and cultural that is always present and waiting to be recognized and valued by the competent reader in its complex process of reception".

### READING AND THE CURRICULUM OF THE FIRST YEAR OF BACHILLERATO: LA CELESTINA, A LITERARY CLASSIC

In the Royal Decree 1467/2007 of November 6, the minimum teachings to be taught in the subject of Castilian Language and Literature are

included following the framework of the Organic Law of Education (LOE). In it, it is established that the primary objective is to develop the communicative capacity of students in all kinds of discourses and reach an intellectual maturity; all in order that students are able to participate effectively in the different verbal exchanges of their daily lives.

In this sense, the curriculum grants a special value to literary academic discourse, since, through it, it seeks to improve comprehension reading and communicative expression. For this reason, it promotes the reading practice of classical literary works that, in the first year of Bachillerato, have to be selected between the period from the beginning of the Middle Ages (SS XII-XIII) to Spanish Literary Romanticism (S. XIX). Through the approach to these key works is pursued that the student has the opportunity to immerse in the so-called universal memory of humanity and is, thus, a participant in the collective experiences and emotions that are reflected in these texts.

Among these texts we find *La Celestina* by Fernando de Rojas, a work published in 1499 and endowed with an invaluable literary value. The same is usually read by students of this educational level as it serves, among other things, to better understand the process of literary transition between the Middle Ages and the Renaissance. So much so that this work has reached the status of "classic" because it meets many of the categories that Ítalo Calvino (2008) established for such consideration. Let's see some by way of example:

- "A classic is a book that never finishes saying what it has to say" and "Every reading of a classic is a discovery reading like the first one". *La Celestina* is, without doubt, an ambiguous text that presents different levels of reading. On the one hand, it offers a didactic or counterexample reading; and on the other hand, a provocative or heterodox vision (De Miguel, 1996). In this way it is the reader who decides which of the two fits more with him and may even be surprised after checking that a rereading has aroused just the opposite interpretation.
- "A classic is one that can not be indifferent and that helps you to define yourself in relation and perhaps in contrast to it". If something is *Celestina*, is precisely a character that does not leave anyone impassive, hence the work will become more

known by the old assassin *Celestina*, not by the lovers *Calisto* and *Melibea*, as happened in the first editions. It is one of the most famous antiheroes of our literary history, which is perfectly characterized by the author, both in his criminal and cunning personality, as in his repellent and old physicist. In this way, *Celestina* serves the reader as a paradigm that personifies *pillería*, shamelessness and the absence of bad conscience when it comes to obtaining personal benefit, even if it is to the detriment of another. However, if the reader experiences a contrast with *Celestina*, it is no less the attraction, almost involuntary, that he feels towards his shrewd personality and towards his invitation to live the carnality.

- "A classic is one that tends to relegate the news to the category of background noise, but at the same time it can not do without that background noise". *La Celestina* is a timeless and "dimensionless" work. A factor that contributes to this is the non-specification of the city in which the events take place; This allows the reader to apply the story to any place where reality appears sordid and confused. On the other hand and in a paradoxical way, it is one of the works that helps us to understand not only the literary state, but also the social and historical state of Spain at the time.

Another factor, which is not the one that unmistakably gives *La Celestina* the qualification of "classic" is one of the most contributing to it, is the success that the work had among the reading public of his time. We are referring to the enormous editorial reach of the one who enjoyed the work in spite of being given in an era like the Golden Age, in which the cost of a book was really high and, therefore, its purchase was a luxury. As noted by Botta (1999), there were hundreds of editions that emerged at that time in Spain and Europe, which makes us think of the first universal success of Spanish literature before *Don Quixote*. So much so that a whole celestial tradition was created during the sixteenth and seventeenth centuries with works that meant a continuation of the original, as Feliciano de Silva's *Second Celestina* or the daughter of *Celestina de Salas Barbadillo*, also leaving an important mark on the picaresque genre.

Also, proof of success not only in the Renaissance and Baroque period, but also in

later centuries, is the existence of one hundred and thirty two modern editions, the presence of almost a thousand studies revolving around the work and the near of eighty translations of the work to other languages. In addition, they also emphasize the constant adaptations of the work to Spanish of our days and the maintenance of this work as a compulsory reading in Secondary Education Institutes.

Another factor that has made the work a classic text is its originality, since it is a work that broke molds in Spanish letters because its author, Fernando de Rojas, decided not to follow the traditional thematic correspondences in our literature, as it was to relate the members of the upper class of society with serious and serious matters and those of the lower class with comic deeds. On the contrary, in the work they are mixed, placing gentlemen, like Callisto, in the center of comedy, while the servants are forced to deal with tragic situations. The same does with the linguistic register; so that the servants or the same *Celestina* use, in numerous moments, a very elaborate language, while Callisto speaks to us, occasionally, using popular voices.

All these traits have contributed to create a world and characters "celestinescos", which are so skillfully and subtly characterized, they have managed to penetrate the pages and inserted in the imagination of readers. So this is how, according to De Miguel (1996), the word "*Celestina*" does not need more qualifiers, because it is loaded with meaning by itself.

### STRATEGIES TO PROMOTE READING: THE HYPERTEXT

As indicated by López and Encabo (2013), reading is a basic linguistic skill for human beings that constitutes a refined source of knowledge since it helps us to improve our linguistic-communicative manifestations. In this regard, it is necessary to look for strategies that favor contact with reading by students in order to integrate them into their lives and not only relate them to academic purposes. This normalization of reading has to deal with the numerous and varied offers of leisure that come to adolescents from abroad. For this reason the specialists in literature didactics have thought appropriate to incorporate into the classroom a series of textual modalities that are not supported by canonical literary criticism, but that constitute true incentives that make reading

more attractive. Among them we have three of those that are currently more in vogue and are:

- Conjugating the format of the image with the textual, as in the case of comics, illustrated albums, graphic novels, etc. These stories conjugate drawings and text and require readers to make use of imagination and logic when reading and interpreting the images and the text that accompanies them. In addition, it is a type of narrative that admits different types of didactic applications (description of the protagonists of the stories, creation of new narrative situations from the one offered, analysis of the message the author wants to convey, etc.)
- Use the New Technologies of Information and Communication to attract young readers through the use of transmedia narratives. In this respect, the use of works that combine messages from various means of production is very common today. Thus, stories are constructed from the combination of classical and modern elements through the combination of literary, cinematographic techniques, typical of videogames, the web, etc. The aim is to create a type of networked and participatory literature, in which it is essential, as Martos (2013, p.143) points out, "the integration of the reader-player-spectator in the development of the stories".
- Introduce in the classrooms literature created expressly for children and young people (LIJ). It is, as Mendoza (1999) points out, to present to our students "works that initiate them into the world of literary culture" since, as argued by Nobile and Colomer (1992), from them one can address the young readers to a global maturation of their personality. It is also about texts that imply or explicit the keys for their reception, that is, they lead the reader to the total comprehension of them.

On the other hand, already for some decades, teachers in the area of literature have an instrument that, well used, can be very powerful for the promotion of reading. We are talking about the didactic use of what Genette (1982) called literary hypertextuality. And this we do following the proposal of Taberner (2013) in which he advocates finding current books that "illuminate" the school tradition to delve into those others that are part of the cultural legacy for its undoubted artistic value. That is, we must find, using the expression of Umberto Eco, the

"books (motivators) that tell us about other books (classics)"

In this way, the hypertextuality placed at the service of pedagogy, is one of the best strategies that serve the promotion of reading. In the first place, because it does so from the literature itself and fosters a metaliterary reflection and, secondly, because it can be used as a different literary genre or even as a textual modality more related to the public that wishes to encourage the reading another work. This is the case of the proposal that concerns us in which we seek that the students of first year of Bachillerato read with pleasure *La Celestina* (hypotext) after having introduced them at the time and in some of the main problems surrounding the work. Through a reading closer to the tastes of students as is *El manuscrito de Piedra* (hypertext)

#### **HYPertextUALITY RELATIONSHIPS BETWEEN LA CELESTINA BY FERNANDO DE ROJAS AND EL MANUSCRITO DE PIEDRA BY LUIS GARCÍA JAMBRINA**

As we have pointed out previously, the link that unites the text of *La Celestina* and that of *El Manuscrito de Piedra* is that of hypertextuality. Specifically, the medium that the contemporary novel uses to bring its pages to the classic is, on the one hand, through the transfer of reality to the fiction of its enigmatic author, Fernando de Rojas; and on the other hand, through the literary recreation of the famous old *Celestina*. In this sense, we can point out that the author of *El manuscrito de piedra* plays with the metafictional elements of the classic since it places the creator and his character on the same narrative level.

As the author himself states, the choice of these two figures, as key characters in his novel, is due to the mystery that surrounds in real life, both the author Fernando de Rojas, and the writing of his work *La Celestina*; These enigmas serve to Jambrina to give shape to an intrigue that culminates offering a theory about the authorship of *La Celestina*. And it is that, contrary to what one might think, this work does not constitute a continuation of the classic, but rather places us in the years prior to its writing, thus offering an original idea to the reader (since it imbricates him with his detective plot) of the reasons that could drive Rojas to the writing of this classic. Two of these reasons are: on the one hand, the encounter with the old *Celestina*, a

prowler responsible for a lupanar, sorceress and at the same time instigating the crimes of the novel and, on the other, the discovery of some papers that constitute the first act of the tragicomedy of Rojas (thus resorting to the topic of the manuscript found).

Similarly, Jambrina offers us in his text an epilogue in which the line between fiction and reality is blurred, because here the omniscient narrator has things that Rojas himself says in the prologue of his classic work, such as the fifteen days it takes in completing the call *Comedia de Calisto y Melibea*, or hypothesis about the author of the first act; all this, mixed with elements of fiction as their possible investigations together with Bishop Diego de Deza; Other data that it offers us are possible theories that give sense to the discretion of Rojas by not signing the work, and also, we are told about the enrichment of the printers, as well as the imitators and followers of the story.

On the other hand, focusing on the characters, we see that Jambrina takes advantage of the few autobiographical data that are known or attributed to Rojas, as his condition of conversion, to become a "humanist, with great intelligence, a deductive mind and with a infinite curiosity", besides being the undisputed protagonist of the work. As for *Celestina*, we see that this maintains its essential features as mischievous, "shrewd in how many evils there are" (Rojas, 2006, p.33), brothel, procuress, sorceress, and if possible, with a more gloomy air in *The manuscript of stone*, given the conditions and the cave in which he lives, as well as the bloody intentions he has for the protagonist Rojas. In addition, the physicist with whom it is characterized is the same as the one presented in the classic: discolored eyes, face full of wrinkles and beard and bent body.

Also, another literary element that can be observed in both works is the realistic tone, reflected in the degraded environment and in the tricks used by *Celestina* to achieve what it claims. Similarly, we also find aspects that differentiate both productions, as is the case of the literary genre, then, leaving aside the controversy of whether *La Celestina* is a novel or drama, what is indisputable is the absence of the proper features that make up the historical genre or the crime novel. Another dissimilarity is found in the register used by the characters, because in *The Stone Manuscript*, we find that they respect the classic decorum, that is, the

generality in the work is that they are expressed according to their social condition. As an example, we point out some words of the old *Celestina* that show that she does not hesitate to express herself in an insulting or vulgar way: "Because of loyalty to that animal, you say?! Before, I would go to bed with a crocodile to sit down and eat with that hypocrite" (Jambrina, 2009, p.281); in the case of Rojas, the normal thing is that he speaks flaunting a respect for his interlocutor and even applying proverbs in his speeches, such as: "Without a doubt, Your Excellency knows the saying: those who give certain advice to the living are the dead" (Jambrina, 2009, p.33). This, however, does not happen in *La Celestina* where the servants express themselves as gentlemen, reinforcing, in addition, their speeches with philosophical sentences or with the authority of famous people of history. So it is with the servant Sempronius: "I said that you, who have more heart than Nemrod and Alexandre, are desperate to reach a woman, many of whom [...] submitted to brute animals. Have you not read of Pasife with the bull, of Minerva with the can?" (Rojas, 2006, p.28)

In addition, reading *El manuscrito de Piedra* as if it were a palimpsest, we locate many of the traces of other texts in it and that, indirectly, come into relation with *La Celestina*. One of the first literary winks we find in the work of Jambrina is the anecdote remembered by the omniscient narrator about the "sonora calabazada" (Jambrina, 2009, p.23) that gives Rojas against the stone bull of Salamanca some students of greater age, which points univocally to Lázaro de Tormes; other allusions are made to the rogue in this work, such as the recurring appearance of the banks of the Tormes River, which are the scene of numerous scenes of *The Stone Manuscript*; also the names of Tomé González and Antona Pérez (parents of Lázaro) as distant relatives of Sabela, a wench of the mancebía, pay homage to the picaresque work. In this sense, it draws attention to the use of characters that could perfectly be the protagonists (antiheroes) of productions of this novelistic genre such as *Celestina* or the treacherous student Hilario. So much so that it is also possible to see in Jambrina's work, although not explicitly, a reflection of the student environment described in *El buscón*, as well as a link with a "conquerer of wills [...] that is the same as *alcagüeta*" (Quevedo, 2008, p 153).

Another allusion is the one that Rojas makes when he recites the first of the Coplas on the death of his father Jorge Manrique, about the death of Prince Juan, son of the Catholic Monarchs. We also find veiled references to the *Divine Comedy* and the *Entremés de la Cueva de Salamanca* to characterize this ambivalent space and also, there is in the work a nod to the detective method that Conan Doyle followed in the characterization of his Sherlock Holmes. And, ultimately, and as Jambrina rightly says about the comparison that the critic has established between his work and *The Name of the Rose* of Umberto Eco, "We are all heirs of someone. The important thing is what we do next with that inheritance received."

### OUR DIDACTIC PROPOSAL: A COMPLEMENTARY READING OF BOTH WORKS

The didactic proposal that is shown below is thought to be carried out with students of the first year of the Baccalaureate, in the subject Spanish Language and Literature. From it we intend that the students approach this pre-renaissance work and make it theirs, that is, renew it with their vitality of adolescents of the 21st century. The procedure to procure this is, first of all, the reading of a current text, *The Stone Manuscript*, with which *La Celestina* has a hypertextuality relationship. This is complemented by the development of a series of activities that combine playful and educational elements, since they develop in the students a creative spirit, in the sense of encouraging them to elaborate new and imaginative answers to questions by many well-known, a researcher and a capacity of self-criticism

In this regard, we have developed a possible didactic implementation in the classroom that is structured around the development by students of an intertextual competence. This, as Mendoza Fillola (1996) points out, seeks to legitimize the contributions of personal variables in reading, without having to accept, as a principle, a process of unlimited semiotic interpretations that contradict textual references. Thus, our proposal would be divided into:

- Approach phase to the subject: in it the teacher must make known the socio-historical context of the late medieval period in which *La Celestina* is inscribed. Here the teacher plays a very important role, as it must adequately transmit those knowledge that

will help the student to get closer to this work. For this, it is based on the historical novel *The Stone Manuscript* and, specifically, on the character of Rojas, through which the student will get to know the prevailing thought in such a historical period and the rules that governed society. In turn, this novel serves the teacher as a starting point to present the characters of *Celestina* and Rojas, through the portrait that Jambrina makes of them so that, as the students progress in reading, they must exchange with their classmates. and with the teacher himself the image that both characters begin to forge. Subsequently, the teacher must explain, in very broad strokes, the problems surrounding the authorship of *La Celestina*, as well as the literary genre to which it belongs. In this sense, it will pose, in a very simple way, the different existing theories without positioning for any, thus leaving the student to draw his own conclusions; for this, it will have a support in the novel by Jambrina, who offers an original solution to part of this problem. All this leads to a kind of participatory and constructivist learning, as the student is constantly expanding knowledge that modifies what he already had, and also to contrast his incipient conception of *Celestina* and the world that surrounds it with that of other people. This thought will culminate with the reading of the classic work by Fernando de Rojas, which we hope will arrive moved by the curiosity aroused by the contemporary novel.

- Intervention phase: this phase is the most important of the proposal since, after reading both productions, the students have to carry out a total of five activities, which require total involvement on their part and work of guidance by the teacher. These activities are of a very varied nature and are aimed at allowing the students to experiment and play with both works. Some are made up of fragments of texts that invite them to go from one work to another to find the answers, others by model texts that help them to create their own productions displaying their own imagination and, finally, there are also some linguistic ones, because we believe that the student must perceive the Language and Literature as two complementary disciplines and that they feed back to each other. Finally, this cycle of activities would end with an exercise of introspection on the part of the

students, which will allow them to reflect on what has been done.

As you can see, reading is the germ that will flourish with a personal shine in each student throughout the activities, in which you can appreciate much of the creative ability of each student. In addition, it is very important in the development of these activities that students work both individually and as a group and, in this way, become aware of the essential contribution of each group member to lead to success (Jiménez Velarde, 2006).

- Evaluation phase: this phase includes the evaluation of the work and will be carried out jointly by the teacher and the students. The evaluation will be formative (may include a final quantitative note or not) and will be made throughout the development of the didactic proposal. For the same, the teacher will observe the progress of each student based on how he receives and executes the tasks that are requested. For this, it will have a notebook that will work as a class diary. In any case, apprentice and teacher must carry out a final reflection in which they inquire into the suitability of the work done according to whether the learning has been significant or not.

Deepening in the type of activities proposed, we must indicate that they are focused on "learning by doing" (Caro and González, 2013). This means that throughout the same, the students will work, through very different procedures, the contents specified in the curriculum about this work and this literary period. Next we describe, following a logical order, the activities that we would present to the students:

1st. "Celestinesque expressions" (one session). With this activity we intend to familiarize students with the expressions of *Celestina* and the world around him, so that they can better know, through the language, the characters and can contrast the Spanish of the fifteenth century with the current. A first part will consist of the students explaining the meaning of a series of sentences that we provide them (taken from both *La Celestina* and *The stone manuscript*) and a second one, in which the students must find the right word to the definition that is provided to them. It is, therefore, an activity in which the student will be forced to use logic sometimes, and in others, to dust off words that, even knowing them, do not use frequently.

2nd. "Play to be Sherlock Holmes" (two sessions). The purpose of this activity is for the student to carry out research work, so that he becomes familiar with the search for information in various sources and learns to draw conclusions. The object of this search will be Fernando de Rojas, which is intended to clarify, as far as possible, the enigma that surrounds his figure, mainly in terms of the authorship of La Celestina, and why it was not published under his sign. As for the clues that the student should seek and examine are, among others, the following: acrobatics and prologue of La Celestina, hypothesis given by the narrator of the work of Jambrina in the "Epilogue" on the causes that could push Rojas not to sign the work; characteristics of the personality of the author that appear scattered in the text of Jambrina, as well as in the "Preliminaries" of La Celestina. The results of the investigation should lead the student to write a short portrait of the author, which allows to explain why the work was signed as anonymous.

3rd. "Literary games" (three sessions). The objective of this activity is for students to experiment with the possibilities offered by writing and put into play the literary knowledge they already had before making this didactic intervention and also the new ones acquired. It is a group activity (4 people) in which the students must build a theatrical act in which the protagonists are the Celestina procuress and two characters that they choose from the history of literature (preferably opposed), which will be seen entangled in loves for this; in this way, they will be practicing a writing technique similar to the one that Jambrina applies when confronting the author and his own character in the same work.

4th. "Theatrum mundi" (one session). This exercise consists of the students dramatizing the text created in the previous activity before the rest of the classmates. Good pronunciation, establishment of pauses and adequate body expression will be important in it.

5th. "Fabric manuscript" (one session). This is the closing activity of the didactic proposal and it is considered as an exercise in introspection. In it, students should carry out a brief reflection about what they have learned and experienced with their classmates and how this has influenced them. With this purpose, the teacher will place on a wall of the classroom a canvas, in whose center the Socratic phrase "Know

yourself" will be written. Around it, each student must leave their testimony that accounts for the effects that, on a personal level, have left both the reading experiences and the activities carried out.

### **Formative Value**

Talking about the formative value of the literary work The stone manuscript requires, firstly, to highlight the benefits that the fact that it is a historical novel can bring. Illustratively, we use the words of Marco Tulio Cicero, recreated by the researcher Lobatón Badillo (2013, p.53), who point out that "not knowing what has happened before our birth is always being children. What is, in effect, the life of a man, if he does not join the life of his ancestors, by remembering the ancient facts? ". These words of the Roman thinker in defense of History as a social science, connect with the main objective of the educational stage of Baccalaureate that is to achieve the global maturation of the student and his passage from childhood to adulthood through the development of a thought critical. This being so, the historical novel, as Le Goff points out (In Lobatón Badillo, 2013, p.51), allows the student "to establish a dialogue between the present and the past, which is a way of understanding the present by the past and the past for the present".

For this reason, The stone manuscript is a timely novel for the students of Bachillerato can form a fairly accurate conception of what was the decline of the Middle Ages and its passage to a new Renaissance mentality; because through the work, young people can know the thinking of the time, the laws that governed society, the weight that had the different social institutions, the environment charged with conflicting interests that existed in the cities, the bustle of ideas in the student world, the situation of the universities and the confluence of different ethnic groups in the same spaces.

Thus, this historical-social contextualization that the work offers helps the student to understand the past and contributes to his/her better understanding of the present, since it allows him / her to compare the current situation with the one presented in the work. A good reference for comparison would be given by the description that is made of the spaces of the city of Salamanca in the work. In it, as indicated by Rodríguez Pequeño (2012, pp. 16-17), there is an almost perfect panorama of the main places in the city, which, beyond serving as the stage

for each and every one of the actions, they have to do with the characters that are associated with them, that define them or help define them. This is classified by the aforementioned author:

- The University and its buildings: Major Schools, Minor Schools, Major Colleges, especially San Bartolomé, classrooms... The characters associated with these spaces are the marginalized professors of the University, the heterodox: Pedro de Osma, Fernando de Roa, Elio Antonio de Nebrija..., and from where he excludes Diego de Deza and the professors of Prima Theology, official and former.
- The Church, with its own buildings, such as the Main Church, the door of the Azogue, the Convent of San Esteban, the Obispal Palace, the secret prison of the Inquisition ... To this space would correspond Fray Tomás, Bishop Diego de Deza and in general all the clerics except Fray Antonio de Zamora, the herbalist of the convent of San Esteban, of which the researcher points out that he represents heterodoxy, the investigation of the unknown, the taste for the forbidden, disobedience, freedom of thought, aspects that correspond to the University. It also includes Prince Don Juan himself, who, when he lodges in the bishop's palace, represents the union between Church and Crown, and also because his preceptor was Diego de Deza.
- The mundane spaces, represented mainly by the Casa de la Mancebía, the Taberna de la Plaza de San Martín and the Mesón de la Estrella, near the Tormes. Add here also the same streets of Salamanca, often mentioned by their old or current name, perfectly located by the author. The main inhabitants of this space would be the tavern owners, the moneylender Alonso Juanes and the prostitutes.
- The cave of Hercules, expression of the lower world, of the dark, the hidden, the counterpoint of the royal city of Salamanca and expression also of heterodoxy, of the most modern knowledge, of suffering for intolerance, of survival. In the cave, modernity and science would coexist with superstition and evil. It would be the interstitial world between light and darkness, represented both by those persecuted by their unorthodox ideas and by Celestina.

On the other hand, as Álvarez Méndez (2012, p.34) points out in the plot of the novel, "transcendental issues such as freedom, tolerance, the importance of classical culture and the humanities, and the implications that come with it are introduced power". Therefore, as we can see, the work favors this process of personal maturation of the student, in the sense that this is going to find characters of very different ideologies, which are moved by different interests, and that will invite him, in a almost involuntary, to the reflection and to position oneself with some, at the same time as to challenge others. Also, it will be very useful to better assimilate the value of the literary issues that should be studied around the medieval period, as well as to better understand certain notions of subjects such as History, Philosophy or Classical Culture.

### Playful Value

Although García Jambrina's text is not properly a work of juvenile literature, it contains many elements that are undoubtedly capable of attracting and arousing the curiosity of the students, provided that the teacher previously makes a general introduction to the celestinesque work and the context in which it was conceived. Among other inducements we find, first of all, that the novel is a kind of biography in which the author delineates with great historical precision certain details and episodes of the enigmatic life of Fernando de Rojas. Secondly, because in this text there are answers to some of the most controversial issues around which the discussion of specialized researchers has traditionally focused (authorship, diffusion, inspiration for the creation of the characters, incipient Humanism...)

However, the main reason why this work, *The Stone Manuscript*, is attractive to students at the Baccalaureate level is because all the historical-social contextualization of its argument is presented under the halo of intrigue, persecution and mystery surrounding to the investigation of some unresolved rugged crimes. In addition, the presence of magic and dark places are other inducements that make this novel a powerful means to capture the attention of the adolescent reader.

### CONCLUSIONS

Throughout this study we have tried to show the positive effects of the development of the



reading habit among adolescents in the first year of Bachillerato, especially with regard to the maturation of their critical thinking and their personal growth. Specifically, we have focused our attention on a classic work such as *La Celestina*, because we believe that it can be very enriching for students to approach them the challenge of approaching a text that has transcended time due to the vividness and uniqueness of its characters and actions. controversial of these.

To achieve this meeting of adolescents with the aforementioned classic, we have considered that the role of the teacher is fundamental, since it is his figure who has to transmit enthusiasm for literature and who should be responsible for devising strategies to encourage reading. In this case, we have opted for a methodology based on the development of the intertextual capacity of the students by connecting the work *The stone manuscript* by Luis García Jambrina with *La Celestina* by Fernando de Rojas. In this regard, we can say that the link between the two is drawn by Jambrina in an exceptional way, imbricating Rojas and *Celestina* in the same fictional plane. With this literary game the author provokes the interest of readers to read both works and know how they relate to each other.

After reading, we have designed a didactic proposal aimed at making students think, investigate, play, write and imagine. To do this, we have tried that in the activities some questions lead to others and closed answers do not occur. According to this, we have to conclude by indicating that with our contribution we have tried to make the students know what, some time ago, others said about *La Celestina*; and so that once this is done, students and teachers reinterpret it according to our personal experiences and as readers and enjoy it. And if all this has happened and if this work has enlivened both the brain and intended, as well as conquered their wills with the strength and temperament of their characters, we will see how they will not abandon the work, so that at various times of their lives will reappear in their minds the tricks of the old procuress *Celestina*.

Finally, we must mention the fundamental role that the teacher must play to achieve the meeting of their students with reading. This has to try to transmit enthusiasm for literature and devise strategies that encourage their students to read texts that, in principle, may not be

attractive. It has to try to broaden its literary horizons by making them read, think, investigate, play, write and imagine, doing, as far as possible, a research work in action that allows them to observe and analyze the progress of their students and his same performance. We believe that this fact would greatly contribute to improving teaching on the various literary aspects and enrich their own perspective on the texts.

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**Promoting Reading in the Classrooms of Bachillerato. The Relationship Spaces between El Manuscrito de Piedra by Luis García Jambrina and La Celestina by Fernando de Rojas**

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