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LEARNING SPANISH SAYINGS IN THE SPANISH AS A FOREIGN LANGUAGE CLASS

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ABSTRACT

Teachers are aware of the importance of using idioms, proverbs and slang intertwined in grammar lessons in order to make students to learn language and culture at the same time. The main goal is to achieve natural interaction, by the writing or the speaking, between students and native Spanish speakers. When students are able to write or speak in a natural and authentic way they prove that they understand not only the grammar but the culture and the habits of Spanish speakers. To reach this goal sayings must be included in the learning process as Spanish native speakers use them frequently in the day to day communication, in literature and in the media. This paper is a proposal to develop some activities focused in the usage of sayings in the E.L.E. (Spanish as a Foreign Language) classroom. Teachers of foreign language usually complain about the lack of time in the class to carry on cultural topics. For this reason we have designed the activities of this paper as complementary material for the language course. These activities are short, specific, entertaining and easy to include in the class routine. The practise of idioms, proverbs and slang must not be only part of the vocabulary learning as they help students to put into practise grammar structures and cultural knowledge.

Keywords: Learning Spanish sayings, Spanish, foreign language, class, natural interaction, native Spanish speakers

INTRODUCTION

SAYINGS. PROVERBS. IDIOMS. SLANG.

The Spanish language amongst the world's languages uses regular and fixed expressions called idiomatic expressions, fossilized metaphors, similes, maxims and proverbs. These sayings are commonly used as practical tools for recurrent topics. They constitute an important sample of the Spanish culture. Through this type of sayings, the speaker adds flavour and colour to his speech, along with the wit and humor with which these structures are often used. The knowledge and practice of these expressions contribute to fluency, naturalness and rhythm in the conversation (Miquel, 2008). Such expressions are learned in a superficial and sporadic way in the E.L.E. classroom. Spanish language text books do not present enough specific activities for learning sayings. Traditional methodologies such as these teach a standard language which does

not include common oral expressions. This standard is usually a rigid language which lacks naturalness and emotion.

OBJECTIVE

What is sought in this paper is to provide a higher profile and a detailed study of sayings at an intermediate level (B1-B2) so that students will put into practise the aforementioned communication skills. In other words, the main objective of this paper is, therefore, to learn and to be able to use a living, real, dynamic and colourful spoken Spanish language, with cultural and emotional references. By learning these sayings, the students will master the spoken and everyday life language. The students will also practise commonly used grammatical structures that can be fluently used in oral and written language. The activities proposed in this paper have been practiced in the classroom and the results have been positive as the students showed more confidence and more variety in their oral expression.

THE METHOD AND THE STUDENTS

The communicative method adopted in this paper is shown through the activities focused on the practical use of everyday life language, meaning the oral context. The study of these expressions will provide natural oral communication skills to the students, by expanding vocabulary knowledge at various levels of expression. It will also provide some interesting hints about the Spanish popular culture itself. Some of the proposed activities are also focused on the practice of certain commonly used grammatical structures in Spanish that the students already know (Baralo, 1999). The activities will also help to strengthen these structures. It is necessary a group of students who possesses an intermediate proficiency of the Spanish language to carry out activities containing idiomatic expressions and proverbs. These sessions are designed for a group of approximately 20 students with an intermediate level of Spanish. These six sessions of 50 minutes each can be intertwined in several didactic units and they can be adapted to other languages. The teacher is advised to write in a diary the daily classroom experience results. Students should collaborate in the evaluation of the teaching and learning processes. It is important that both teacher and student work together closely on improving the method and the activities proposed, learning from the analysis of the obtained results at the end of each session. The most common mistakes made by the students will be registered and explained in class.

THE MATERIAL

Different material will be used to carry out the activities proposed such as fiction books, printed advertisements, dictionaries, videos and the Internet. At the end of this work, a dossier is attached, with sayings from Miguel de Cervantes, to be used in similar activities as proposed in session D. (See Appendix C)

A. Session

Objective: This activity is aimed at developing the students' oral and written expression. It will present idiomatic comparative structures in order to put into practise descriptions and to acquire specific terms about the Spanish culture. Activity: As a fresh and fun start we propose a game in which the teacher will explain to the class that comparative structures are commonly used in Spanish to describe people and situations. S/He will

remark that many of these structures are used in the colloquial language as idioms or idiomatic expressions. The teacher will give the students some flash cards with hieroglyphics and they will try to figure out what is the expression represented. It must be pointed out that all these expressions are built with the comparative grammatical structure: "más ... que" (more... than). Thus, they will be asked to use this structure in the game.

The drawn expressions are: -ser más listo que un zorro (to be cleverer than a fox), -estar más solo que la unall (to be more lonely than the number one), -estar más rojo que un tomate (to be redder than a tomato), -tener más cara que espaldas (to have more face than back), -estar más sordo que una tapia (to be deafier than a wall), -dormir más que un tronco (to sleep more than a trunk) (Vranic, 2004). (For example, for the first expression, the flash card represents the plus sign next to a face with a light bulb over his head, then "que" followed by the drawing of a fox.) The teacher will write the expressions on the whiteboard and ensure that they are correctly understood by all the students. This activity will take 15 minutes.

After this game, the teacher will ask the students to be grouped into teams of four. Students will be asked to choose a celebrity and write a description of him/her using the expressions previously learnt. For example, students can create new expressions such as -el personaje tiene más novias que Brad Pitt (the character has more girlfriends than Brad Pitt) or -sale más que el portero de un hotel (he goes out more than the doorman of a hotel), etc. The description of the character can be creative and hilarious as it is proposed in the following example: *"Este político es más flojo que un sofá y menos activo que un reloj sin pilas. Habla más que la tele y tiene más kilos que una vaca suiza. Su mujer está más harta de él que los alumnos de las clases de gramática. Sus hijos ven más películas que los directores de Hollywood."* (This politician is lazier than a sofa and less active than a clock without batteries. He talks more than the TV and has more kilograms than a Swiss cow. His wife is more fed up with him than the students are with the grammar classes. His kids watch more movies than the Hollywood directors.) (AAVV, 1999) Then the description will be orally presented to the rest of the class. This second activity takes about 30 minutes.

B1. Session

Objective: At the end of this session, students will be able to understand the gist of literary texts, expand their vocabulary with regard to short stories and learn new idiomatic expressions. They will also practice written literary language and learn about an important figure in Spanish and Latin American literature. Activity: The teacher will use a short tale of the Uruguayan writer Cristina Peri Rossi: "Entre la espada y la pared" (-In Between the Sword and the Wall). (See Appendix A) The teacher will provide

students with copies of this short story and will have the opportunity to introduce orally Cristina Peri Rossi. Then he will tell them that the writer has taken the title "Entre la espada y la pared", which is an idiom, literally to develop a story. The students will be asked to read it individually and then some students will read parts of the text aloud until the reading is completed. It is also necessary to encourage students to read the text with appropriate intonation. After the reading, the teacher will make any clarification about vocabulary and then he will ask the students whether they can figure out the meaning of "Entre la espada y la pared" from the content of the short story. Then, students will express their personal opinion about the tale. This activity will take 35 minutes.

They will recognise and use grammar structures with verbs such as -tratar|| (to deal), -contar|| (to tell), -gustar|| (to like), -interesar|| (to be interested in), -divertir|| (to enjoy), -aburrir|| (to get bored), conditional sentences, etc. The literary language used by the author will be also discussed to discover the hidden meanings and interpretations, the figurative meaning and other aspects of style. To conclude, the teacher may mention additional stories written by the same author using idioms as title and plot. For example, "Punto Final" (-Final Mark||), "En la cuerda floja" (-On the Losen Ropell), -Darles margaritas a los cerdos|| (-Giving Daisies to the Pigs||), -Sordo como una tapia|| (-Deaf as a Wall||), -La oveja rebelde" (-The Rebellious Sheep||), etc. The teacher can explain briefly the meaning of these idiomatic expressions. Moreover, he can also summarize the plot of these tales to encourage the students to read them.

To finish with, the teacher will ask students to recall any idiomatic expressions used in their native language and they will be written in the whiteboard together with the Spanish equivalent expression, if there is any. It will be interesting to especially highlight those ones that have a counterpart in Spanish and then explain the cultural similarities. Students and teacher will hypothesize about the reasons that explain these similarities or differences. It will be interesting for students to use tenses and verbal modes as the conditional and the subjunctive. This activity may take place within 15 minutes. This type of cultural comparisons free of prosecutions attracts and motivates students and also teaches them to accept the transculturation, far from conceptions affected by prejudice or chauvinism (Lee Su, 2003). Thus, the students will soak in the Spanish culture in an open, funny and positive perspective.

-B2. Session

Objective: With this activity, students are expected to express their imaginary world in written language, including naturally idiomatic expressions in a literary context. The handling of the literary language is an interesting challenge for learners: it puts into practice all their Spanish language knowledge. Activity: This activity will consist on imitating the model of Cristina Peri Rossi's short story presented in session B1. Each team of four students will choose a saying or idiomatic expression and recreate the meaning in a literal and ironic way writing a short story. Students should try to use metaphors and comparisons, but also new and creative expressions to give better quality to the text. The structure is simple: the title and the introduction of the story should

contain the expression. This introduction should include the narrator, the characters, the time and the space in which the action or anecdote occurs. In the plot, students should consider how the story is represented. Finally, in the conclusion, students may include again the idiomatic expression by adding some new information into it.

The teacher will advise the students in writing the story and clarifying any possible doubts. The results are read in class and the best and most imaginative stories will be rewarded with applause. If students make short stories (about 30 lines, for example) this activity can last 50 minutes. These stories will be later compiled to publish a newsletter and put them on the bulletin board of the center. The newsletter will be illustrated with photos of the class, drawings or cartoons from each group. Each student will get a copy.

This editorial work is performed outside class or during tutorial hours by the teacher and a volunteer team of students. At least, one student from each writing group must participate.

-C. Session

Objective: In this session, the focus would be on learning idiomatic expressions, proverbs and slang expressions. At the end of the session, students will be able to use them in a meaningful way. **Activity:** The teacher will present several semantic fields such as food, work, family, animals, etc., and a printout of fixed metaphors, idiomatic expressions, some proverbs and slang. No more than 10 entries will be provided in each semantic field. Students are supposed to include each expression in the appropriate semantic field in an individual way and then they will share the results with the rest of the class (AAVV, 1988). Some examples: La comida (food): -hacerse un cacao/una paella (to make a mess), -estar como un bollo/un queso (to be attractive), -pasarse el arroz (to be late for having a baby), -el melón por la cabeza (the head), -irse a freír espárragos (to go away), -no importar un pimiento (to not care), -caer la breva (to have luck), -ser más bueno que el pan (to be better than anyone), etc. La familia (family): -ser un primo (to be naïve), -tío como hombre (dude), -abuelo como anciano (old man), -los míos por la familia (my folks), -ser más pesado que una madre (to be an annoyance), -no tener abuelo (to flatter oneself), etc. El trabajo o los estudios (work and studies): -ganarse el pan/las habas (en relación al bloque de la comida) (to earn the money), -hacer la pelota (to flatter someone), -hincar los codos (to study hard), -fichar por entrar a la hora (to clock in), -hacer pellas/novillos (to miss the class), etc. Los animales (animals): -ser un burro (to be stupid), -ser un lince (to be smart), -ser una serpiente (to be slithery or cunning), -andarse por las ramas (to not speak straight), -ladrar por gritar enfurecido (to yell), -pavonearse (to show-off), etc (Vranic, 2004; www.floresdenieve.cepe.unam.mx). The teacher will make sure that the terms are properly understood and clarify any possible doubts. This classification will take 15 minutes.

After that, the students will be asked to elaborate in pairs a written dialogue including some of these expressions. This dialogue will be checked by the teacher before it is performed in front of the class. The performance must be dramatic, funny and the pronunciation must be clear for the class to follow the depicted situation. This activity

will take about 35 minutes. If time allows, the teacher can propose a vote for the best dialogue and the best actors, encouraging students to verbally justify their votes with the use of verbs such as "gustar" (to like), "preferir" (to prefer), etc.

-D. Session

Objective: This activity will allow the students to learn how to use the idiomatic expressions depending on the social context of the conversation. With this activity students will also appreciate the different styles of Spanish communication, depending on situational and social context. The students will better understand, for example, how to speak to their age group and those people aged above or below. They will also observe the use of certain educated or more colloquial structures depending on the receptor (a

friend, a teacher, a boss, etc) and the field of communication (at work, at home, study center, etc.).

Most of these expressions belong to colloquial language. The teacher shall make clear which expressions are dysphemisms to prevent students to use them in the wrong context. **Activity:** The teacher will present a video of 3 minutes which contains some idiomatic expressions. This video can be prepared by the teacher or by students of Spanish with a high level of proficiency in the language. The students are asked to identify any idiomatic expression in it and try to guess the meaning with the support of the image, intonation and kinesics gestures. Then, the students will be given a form with a diaphasic and diastratic classification of these idioms by categories, such as formal and informal, dysphemisms, context (age of the speakers, status and location) and the students should complete it with the appropriate information and discuss the results. To finish with, students and teacher will develop an analytical reflection about the Spanish culture emerging from those expressions (AAVV, 2006). The teacher will ask what can be inferred from such expressions about the people who use them and the students will be asked to creative hypothesis to justify the origin of such expressions, etc. This playful quiz is a flexible and funny way to make students participate in the session. The most original occurrence will be rewarded with applause. The whole activity shall last approximately 30 minutes.

In the second half of the class, students will read a fragment of *Don Quixote* in which one of the main characters, Sancho Panza, utters a long number of proverbs. Notoriously known, Sancho Panza is often taken as an example of peasant man raised on the basis of popular wisdom of proverbs. The teacher shall provide copies of the fragment, linking idiomatic expressions with proverbs, to give an example of this way of speaking. Next, the teacher will ask the students to tell some proverbs from their native language. Before reading the text aloud, the teacher will provide students with the necessary keys for a better comprehension of the story and the new words. (See Appendix B)

After the reading, the teacher will provide a series of written explanations about the proverbs in the text and the students will look for the proverbs and match them with the appropriate meaning. The activity must be agile and open, providing clues when necessary, but allowing them to make their own discoveries. This activity will take

about 20 minutes. At the end of the session, the teacher will clarify any possible doubts. A compilation of Sancho's proverbs with its explanations can be found at the end of this proposal. The teacher can select some of them and use them in this or other sessions.

-E Session

Objective: In this session the students are expected to recognise, explain and use some new idioms, proverbs and slang taken from advertisements with the help of the context.
Activity: Advertisements from magazines, newspapers or other articles will be distributed in class. In pairs, students will prepare an oral explanation of the proverbs and idioms (1 advertisement per student), then they will provide everyday examples in which these expressions may appear and finally they will have to include these idioms in a dialogue. Some examples of proverbs and idioms included in an advertisement could be: "*Orange no te vende la moto, te la regala*" (-Orange does not sell you the motorbike, it gives it to you!) and "*llévate un viaje por la cara*" (-book a trip for free!).

Furthermore, the humorous content involved in these expressions can be exploited in some jokes or cartoons. If time permits, the topic of advertising also serves as a tool to examine the advertising language which uses supposition, argumentation and persuasion. Noteworthy is the presence of imperative verbs, using short and striking sentences, ellipses, etc. Naturally, this analysis requires a separate session, but if it is possible, the teacher can comment some aspects during this session. Students will notice the aspects that coincide with the advertising language of their country and will be able to grasp the use of the images (shapes, arrangements and colors) as a support or base of many magazines and newspapers ads. Such activities are usually fun since authentic material motivates students: texts from the press and various publications can be extracted out. On the other hand, advertising videos are easily available as we have internet sites such as Youtube for broadcasting short videos and movie clips in the classroom. This activity can be done in about 25 minutes if the teacher focuses only on the first activity proposed.

Moreover, to complete this session we propose an activity that last about 25 minutes. This activity has as main objective to make students look for Spanish idioms on the Web and to use them appropriately in the spoken language. Having a multimedia classroom, students can seek Spanish-language ads on the network and discuss them in class to settle their meaning clearly. The teacher will ensure that these expressions are also noted in everyday contexts and will ask the students to talk about everyday subjects using these expressions naturally. Students can develop this dialogue in couples and propose other new situations to use them.

CONCLUSIONS

Throughout this work various Spanish grammatical structures and lexical items have been put in place. Students will have used comparative and conditional sentences and also sentences with postponed subject to the verb "gustar" (to like), "aburrir" (to get

bored), etc... They will have learnt to use verbs to express assumptions and mandate and vocabulary related to different semantic fields.

The four communication skills will be developed throughout this paper. Thus: listening comprehension has been exploited by viewing videos; reading comprehension has been practised by reading photocopied texts and advertisements; oral expression has been developed through the proposed activities and the presentations of tasks, such as the performances of everyday life situations, the conversations used in the development of hypotheses and debate and so on; writing expression has been exploited by writing dialogues, stories, advertisements and notation of new expressions with explanations. Examples of different material have been proposed to avoid excessive reliance on manuals and traditional exercises such as filling the blanks activities, transformations or short answers. It is particularly interesting to make students discuss and develop intuition as second language speakers, and reinforce reading and writing of different texts. Therefore this paper seeks the students' motivation to talk not only when asked by the teachers, but also on their own initiative, previously involved with various activities and games.

The activities presented in this paper have been put into practise with ERASMUS students of level B1 at the University of La Coruña (Center of International Languages, Spain, 2010) and the results have been positive. The students showed an initial limited

use of the standard language although after the practice of the activities we include in this paper we observed an improvement in their oral skills. This improvement consisted of a more natural and fluent conversation, more vocabulary and more variety in the expression of feelings and facts. The students learned how to suitably include sayings in the conversation and they admitted to feel more confident and integrated in the Spanish culture after this experience.

The idiomatic expressions have the potential to expand vocabulary and provide a direct access to Spanish language and Hispanic culture. The student who has acquired a number of these expressions and has successfully introduced them in the various proposed activities possesses a greater fluidity in establishing a colloquial conversation with a Spanish native speaker (Encinar, 2010). Idiomatic expressions lead to the naturalization of a second language and one of the most motivating ways to teach some topics of Hispanic culture for a student of intermediate Spanish. It is noteworthy that in the Hispanic culture proverbs are used more in rural areas and amongst elderly speakers, while idioms, some fossilized metaphors and similes are used more in urban areas and among younger age groups. Spanish culture is attached to witty expressions and quick funny words as we have well been taught by our literary classics. This paper will show students the Spanish tendency to irony, humor and verbal wit, and how Spanish speaking people consider the various aspects of life. Briefly, to understand the idiomatic expressions, students have to understand the Spanish culture first, because these expressions are linked to the culture which has created them.

However, the excessive use of sayings can impoverish the vocabulary of students who rely too much on them. The teacher should be attentive to clarify this in the classroom. This paper is just a supporting tool for learning Spanish. It is therefore essential that the teacher teaches how to use these expressions in an appropriate and relevant context. The student, as a natural speaker, is able to recognize himself when he

can or not use vulgar, slang or cultured expressions in a conversation. S/He is aware that it depends on who the speaker is and how the communicative situation is. For this reason, the teacher must provide the necessary keys so that students can apply this prior knowledge in the use of idiomatic expressions during the conversation and the writing.

Moreover, in the development of this proposal we have maintained the intention to use the translation only as a secondary and occasional resort. The translation will help explain students some expressions and phrases that are completely different from the previously assumed structures. Thus, the session will be held entirely in Spanish, using the student's native language when he is not able to understand some new or abstract meaning of Spanish language that appears during the development of the session. As these sessions are intended for students with intermediate level of Spanish language, the fact the lecture is entirely in Spanish should not propose a great challenge.

Finally, the objectives have been established at the beginning of each session: vocabulary development, strengthening learned structures, knowledge of Spanish culture and verbal fluency. It is interesting to follow the implementation of this paper for an evaluation of it, both by the teacher and the student, to note any possible improvement or correction needed. Of course, the duration proposed for each of the activities is only approximate, since it is not possible to establish a precise chronology in these sessions. The teacher should not be obsessed in carrying out this proposal

literally for he can adapt and alter it, according to his taste, requirements and the needs of the students. Shortening or lengthening the different activities depends on the teacher as well as simplifying them to adapt them to the level of the students. These activities can also be used for teaching other languages. They can be translated and adapted to any language which shows a frequent use of sayings in the oral context.

At the end of this paper, we have included a collection of proverbs of Don Quijote and Sancho Panza, a good number of them along with their explanations, which we hope will be useful to teachers. Many of the expressions of this collection are still valid, while others belong to the literature or are used in restricted areas. The uses of the expressions are noted at the end of the explanation of each proverb.

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APPENDIX A

El espacio que queda entre la espada y la pared es exiguo. Si huyendo de la espada, retrocedo hasta la pared, el frío muro me congela; si huyendo de la pared, trato de avanzar en sentido contrario, la espada se clava en mi garganta. Cualquiera alternativa, pues, que pretenda establecerse entre ellas, es falsa, y como tal, la denuncio. Tanto el

muro como la espada sólo pretenden mi aniquilación, mi muerte, por lo cual me resisto a elegir. Si la espada fuera más benigna que el muro, o la pared, menos lacerante que el filo de aquélla, cabría la posibilidad de decidirse, pero cualquiera que las observe –la espada, la pared- comprenderá en seguida que sus diferencias son sólo superficiales. Sé que tampoco es posible dilatar mi muerte tratando de vivir en el corto espacio que media entre la pared y la espada. No sólo el aire se ha enrarecido, está lleno de gases y de partículas venenosas: además, la espada me produce pequeños cortes (que yo disimulo por pudor) y el frío de la pared congestiona mis pulmones, aunque yo toso con discreción. Si consiguiera escurrirme (imposible salvación), la espada y el muro quedarían enfrentados, pero su poder, faltando yo entre ambos, habría disminuido tanto que posiblemente el muro se derrumbara y la espada enmoheciera. Pero no existe ningún resquicio por el cual pueda huir, y cuando consigo engañar a la espada, la pared se agiganta, y si me separo de la pared, la espada avanza.

He procurado distraer la atención de la espada proponiéndole juegos, pero es muy astuta, y cuando deja de apuntar a mi garganta, es porque dirige su filo a mi corazón. En cuanto al muro, es verdad que a veces olvido que se trata de una pared de hielo, y, cansado, busco apoyo en él: no bien lo hago, un escalofrío mortal me recuerda su naturaleza.

He vivido así los últimos meses. No sé por cuánto tiempo aún podré evitar el muro, la espada. El espacio es cada vez más estrecho y mis fuerzas se agotan. Me es indiferente mi destino: si moriré de una congestión pulmonar o me desangraré a causa de una herida; esto no me preocupa. Pero denuncié definitivamente que entre la espada y la pared no existe lugar donde vivir.

(Cristina Peri Rossi, 1983)

APPENDIX B

- (...) "Sanchica mi hija nos llevará la comida al hato; pero guarda, que es de buen parecer, y hay pastores más maliciosos que simples, y no querría, que fuese por lana, y volviese trasquilada; y también suelen andar los amores, y los no buenos deseos por el campo, como por las Ciudades, y por las pastorales chozas, como por los Reales Palacio; y quitada la causa, se quita el pecado, y ojos que no ven, corazón que no quiebra; y más vale salto de mata, que ruego de hombres buenos.

–No más refranes, Sancho, pues cualquiera de los que has dicho basta para dar a entender tu pensamiento; y muchas veces te he aconsejado que no seas tan pródigo en refranes y que te vayas a la mano en decirlos; pero paréceme que es predicar en desierto, y "castígame mi madre, y yo trómpogelas".

–Paréceme –respondió Sancho– que vuesa merced es como lo que dicen: "Dijo la sartén a la caldera: Quítate allá ojinegra". Estáme reprehendiendo que no diga yo refranes, y ensártalos vuesa merced de dos en dos.

–Mira, Sancho –respondió don Quijote–: yo traigo los refranes a propósito, y vienen cuando los digo como anillo en el dedo; pero tráelos tan por los cabellos, que

los arrastras, y no los guías; y si no me acuerdo mal, otra vez te he dicho que los refranes son sentencias breves, sacadas de la experiencia y especulación de nuestros antiguos sabios; y el refrán que no viene a propósito, antes es disparate que sentencia. Pero dejémonos desto, y, pues ya viene la noche, retirémonos del camino real algún trecho, donde pasaremos esta noche, y Dios sabe lo que será mañana."

(Miguel del Cervantes Saavedra, 1996)

APPENDIX C

Refranes y sentencias de Don Quijote y Sancho Panza

(www.alcozar.net/quijote/refranes.htm)

(www.cervantesvirtual.com)



Illustr. Gustave Doré

DIME CON QUIEN ANDAS Y TE DIRÉ QUIÉN ERES. Refrán que indica que cada cual suele buscarse amistades y compañía semejante a sí mismo. "pues soy más mentecato que él, pues le sigo y le sirvo, si es verdadero el refrán que dice: "Dime con quién andas, y decirte he quién eres" (El Quijote, capítulo X, 2ª parte) // "Aquí encaja bien el refrán —dijo Sancho— de dime con quién andas, decirte he quién eres" (El Quijote, capítulo XXIII, 2ª parte). Vigente.

EL QUE A BUEN ÁRBOL SE ARRIMA, BUENA SOMBRA LE COBIJA. Refrán que se refiere a los beneficios que se pueden obtener de las buenas relaciones interpersonales. "Y pues la experiencia enseña- Que el que a buen árbol se arrima- Buena sombra le cobija-" (El Quijote, al libro Don Quijote de La Mancha, 1ª parte) // "—Sí soy —respondió Sancho—, y soy quien la merece tan bien como otro cualquiera; soy quien "júntate a los buenos, y serás uno de ellos", y soy yo de aquellos "no con quien naces, sino con quien paces", y de los "quien a buen árbol se arrima, buena sombra le cobija" (El Quijote, capítulo XXXII, 2ª parte). Vigente.

A QUIEN DIOS SE LA DÉ, SAN PEDRO SE LA BENDIGA. Refrán empleado en señal de conformidad. "Tomad, pues, la parte del campo que quisiéredes, que yo haré lo mesmo, y a quien Dios se la diere, San Pedro se la bendiga" (El Quijote, capítulo LXIII, 2ª parte). Poco uso.

QUIEN CANTA, SUS MALES ESPANTA. Refrán que recomienda enfrentarse con buen humor a las adversidades. "Antes he yo oído decir -dijo don Quijote- que quien canta, sus males espanta" (El Quijote, capítulo XXII, 1ª parte). Vigente.

TANTAS VECES VA EL CÁNTARO A LA FUENTE... Sentencia que se emplea para señalar que, cuando una mala acción se repite fiándose de la buena suerte, al final ésta se acaba y se pagan las consecuencias. "mira, Sancho, lo que hablas; porque tantas veces va el cantarillo a la fuente..., y no te digo más. (El Quijote, capítulo XXX, 1ª parte). Vigente, pero en desuso.

SI DA EL CÁNTARO EN LA PIEDRA, MAL PARA EL CÁNTARO; Y SI LA PIEDRA DA EN EL CÁNTARO, MAL PARA EL CÁNTARO. Sentencia que indica que el mal y los perjuicios siempre los recibe el más débil. "— ¿Qué mejores —dijo Sancho— que «entre dos muelas cordales nunca pongas tus pulgares», y «a idos de mi casa y qué queréis con mi mujer, no hay responder», y «si da el cántaro en la piedra o la piedra en el cántaro, mal para el cántaro», todos los cuales vienen a pelo?" (El Quijote, capítulo XLIII, 2ª parte). Poco uso.

EN TU CASA CUECEN HABAS, Y EN LA MÍA A CALDERADAS. Refrán que señala que los hechos comunes suelen suceder en todas partes. "—No hay camino tan llano —replicó Sancho—, que no tenga algún tropezón o barranco; en otras casas cuecen habas, y en la mía, a calderadas" (El Quijote, capítulo XIII, 2ª parte). Vigente, sobre todo la primera parte.

LA CUDICIA ROMPE EL SACO. También se suele emplear: LA CODICIA ROMPE EL SACO o LA AVARICIA ROMPE EL SACO. Refrán que indica que el excesivo afán de acumular bienes hace a veces que se pierdan todos. "Yo salí de mi tierra y dejé hijos y mujer por venir a servir a vuestra merced, creyendo valer más, y no menos; pero como la cudicia rompe el saco, a mí me ha rasgado mis esperanzas" (El Quijote, capítulo XX, 1ª parte). Vigente.

EL DAR Y EL TENER, SESO HA MENESTER. Refrán que indica que la prodigalidad se ha de ejercer con medida y que conviene ser prudente cuando se es generoso. "—No debió de ser eso —dijo Sancho—, sino que se debió de atener al refrán que dicen: que para dar y tener, seso es menester" (El Quijote, capítulo LVIII, 2ª parte). Poco uso.

LOS DUELOS, CON PAN SON MENOS. Cuando se dispone de medios económicos es más fácil solucionar nuestras penas y problemas. "los duelos, con pan son menos; pero tal vez hay que se nos pasa un día y dos sin desayunarnos" (El Quijote, capítulo XIII, 1ª parte). Poco uso.

LA DONCELLA HONESTA, EL HACER ALGO ES SU FIESTA. Refrán que ensalzaba a la mujer trabajadora. "y la doncella honesta, el hacer algo es su fiesta" (El Quijote, capítulo V, 2ª parte). Poco uso.

LA EXPERIENCIA ES LA MADRE DE LA CIENCIA. Refrán que alude a las enseñanzas que atesoramos como consecuencia de experiencias pasadas. "porque todos son sentencias sacadas de la misma experiencia, madre de las ciencias" (El Quijote, capítulo XXI, 1ª parte). Vigente aunque moderadamente.

UNA GOLONDRINA NO HACE VERANO. Sentencia usada para dar a entender que el caso no es significativo y que no puede tenerse como regla. "Señor, una golondrina sola no hace verano" (El Quijote, capítulo XIII, 1ª parte). Poco uso.

JÚNTATE A LOS BUENOS, Y SERÁS UNO DE ELLOS. Refrán usado para indicar la influencia que ejercen sobre nosotros las personas que nos rodean. "—Sí soy —respondió

Sancho—, y soy quien la merece tan bien como otro cualquiera; soy quien "júntate a los buenos, y serás uno de ellos", y soy yo de aquellos "no con quien naces, sino con quien paces", y de los "quien a buen árbol se arrima, buena sombra le cobija" (El Quijote, capítulo XXXII, 2ª parte). Poco uso.

IR POR LANA Y SALIR TRASQUILADO. Refrán que se emplea cuando los resultados de una acción son totalmente contrarios a los que se esperaba obtener de ella. "¿No será mejor estarse pacífico en su casa, y no irse por el mundo a buscar pan de trastrigo, sin considerar que muchos van por lana y vuelven tresquilados?" (El Quijote, capítulo VII, 1ª parte). Vigente.

LA LETRA CON SANGRE ENTRA. Refrán que señala las dificultades y esfuerzos que son necesarios para aprender. "menester será que el buen Sancho haga alguna disciplina de abrojos, o de las de canelones, que se dejen sentir, porque la letra con sangre entra" (El Quijote, capítulo XXXVI, 2ª parte). Vigente.

NO ES LA MIEL PARA LA BOCA DEL ASNO. Refrán que expresa lo poco indicadas que son las cosas exquisitas para las personas rudas. "No es la miel para la boca del asno —respondió Sancho—; a su tiempo lo verás" (El Quijote, capítulo LII, 1ª parte). Vigente.

LA MUJER HONRADA, LA PIERNA QUEBRADA Y EN CASA. Refrán que aludía al comportamiento que se esperaba de una mujer. "por el siglo de mi madre que no nos hemos de mudar un paso de nuestra aldea: la mujer honrada, la pierna quebrada y en casa" (El Quijote, capítulo V, 2ª parte). Poco uso.

NO CON QUIEN NACES, SINO CON QUIEN PACES. Refrán que alude a que, más que el nacimiento o la familia, es el roce el que estrecha los lazos afectivos. "y el otro de "No con quien naces, sino con quien paces" (El Quijote, capítulo X, 2ª parte) // "Sí soy —respondió Sancho—, y soy quien la merece tan bien como otro cualquiera; soy quien "júntate a los buenos, y serás uno de ellos", y soy yo de aquellos "no con quien naces, sino con quien paces" (El Quijote, capítulo XXXII, 2ª parte). Vigente en la variedad: —dime con quién andas y te diré quién eres||.

CADA OVEJA CON SU PAREJA. Refrán que denota que cada cual se siente mejor cuando se halla entre los de su misma clase. "¡A mi mujer con eso!, dijo Sancho Panza, que hasta entonces había ido callado y escuchando; la cual no quiere sino que cada uno se case con su igual, ateniéndose al refrán que dice: cada oveja con su pareja" (El Quijote, capítulo XIX, 1ª parte) // "Cada oveja con su pareja, y nadie tienda más la pierna de cuanto fuere larga la sábana; y déjenme pasar, que se me hace tarde" (El Quijote, capítulo LIII, 2ª parte). Vigente.

AL BUEN PAGADOR NO LE DUELEN PRENDAS. Refrán que se refiere a que quien piensa pagar, nunca pone excusas para no hacerlo. "Así es verdad -respondió Sancho-; pero al buen pagador no le duelen prendas" (El Quijote, capítulo XXX, 2ª parte) // —Haya lo que hubiere —replicó Sancho—; que al buen pagador no le duelen prendas|| (El Quijote, capítulo XXXIV, 2ª parte). Vigente aunque moderadamente.

PAGAR JUSTO POR PECADORES. Sentencia que expresa cómo las consecuencias de una acción individual pueden repercutir en un colectivo. "Aquella noche quemó y abrasó el ama cuantos libros había en el corral y en toda la casa y tales debieron de arder que merecían guardarse en perpetuos archivos; mas no lo permitió la suerte y la pereza del escudriñador, y así, se cumplió el refrán en ellos de que pagan a las veces justos por pecadores" (El Quijote, capítulo VII, 1ª parte). Vigente.

PREDICAR EN DESIERTO, SERMÓN PERDIDO. Refrán que indica lo inútil que resulta intentar convencer a alguien que no quiere entrar en razón. "pero todo era predicar en desierto y majar en hierro frío" (El Quijote, capítulo VI, 2ª parte). Vigente, sobre todo su primera parte.

DONDE UNA PUERTA SE CIERRA, OTRA SE ABRE. Refrán que aconseja no desanimarse ante el primer fracaso. "especialmente aquel que dice: Donde una puerta se cierra, otra se abre" (El Quijote, capítulo XXI, 1ª parte). Vigente.

QUIEN BIEN TE QUIERE, TE HARÁ LLORAR. Refrán que alude a la necesidad de emplear a veces mano dura con aquellos a los que más queremos. "que yo he oído decir: Ese te quiere bien que te hace llorar" (El Quijote, capítulo XX, 1ª parte). Vigente.

A DIOS ROGANDO Y CON EL MAZO DANDO. Indica la necesidad de poner algo de nuestra parte cuando solicitamos un favor. "porque en la tardanza suele estar muchas veces el peligro, y a Dios rogando y con el mazo dando" (El Quijote, capítulo LXXI, 2ª parte). Vigente.

DIJO LA SARTÉN A LA CALDERA o DIJO LA SARTÉN AL CAZO. Refrán que se usa cuando alguien critica la actitud de una persona y ésta es semejante a la de quien habla. "- Paréceme -respondió Sancho- que vuesa merced es como lo que dicen: "Dijo la sartén a la caldera: Quítate allá ojinegra" (El Quijote, capítulo LXVII, 2ª parte). Vigente.

AL HIJO DE TU VECINO, LÍMPIALE LAS NARICES Y MÉTELE EN TU CASA. Refrán que aconseja emparentar con personas de la misma condición. "no os queráis alzar a mayores, y advertid el refrán que dice: "Al hijo de tu vecino, límpiale las narices y métele en tu casa" (El Quijote, capítulo V, 2ª parte). Poco uso.

VIVA LA GALLINA, AUNQUE SEA CON PEPITA. Refrán que se emplea para indicar que es preferible contar con algo, aunque no sea de la mejor calidad, que quedarse sin nada. "Eso no, marido mío -dijo Teresa-: viva la gallina, aunque sea con su pepita" (El Quijote, capítulo V, 2ª parte). Vigente la primera parte.

QUIEN YERRA Y SE ENMIENDA, A DIOS SE ENCOMIENDA. Refrán que recomienda reconocer los propios errores. "y advierta que sé poco, y que si hablo mucho, más procede de enfermedad que de malicia; más quien yerra y se enmienda, a Dios se encomienda" (El Quijote, capítulo XXVIII, 2ª parte). Vigente moderadamente resumido como: —quien yerra a Dios se encomiendall.

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