

9-1-1985

Que Ondee Sola- September 1985

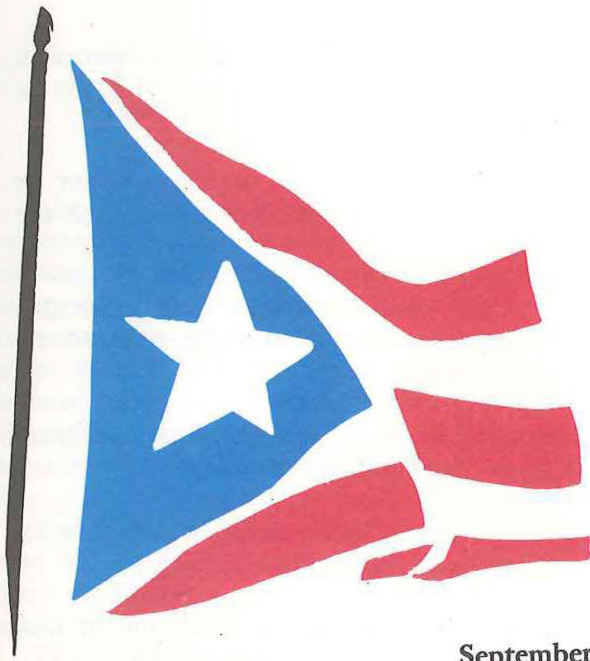
Antonia Rodriguez

Follow this and additional works at: <https://neiudc.neiu.edu/qos>

Recommended Citation

Rodriguez, Antonia, "Que Ondee Sola- September 1985" (1985). *Que Ondee Sola*. 119.
<https://neiudc.neiu.edu/qos/119>

This Book is brought to you for free and open access by the NEIU Archives at NEIU Digital Commons. It has been accepted for inclusion in Que Ondee Sola by an authorized administrator of NEIU Digital Commons. For more information, please contact neiudc@neiu.edu.



Que Ondee Sola

September 1985, VOL. XIX, NUM. 3

Welcome Freshmen!

The staff of **Que Ondee Sola (QOS)**, the **Union for Puerto Rican Students (UPRS)** and the Latino student body extend a warm welcome to all incoming freshmen students. We welcome you to a new year of educational enhancement.

QOS is a student newspaper that tries to encourage students to actively participate in their education by supporting and contributing to the latino organizations on campus. We also try to educate students on the history of Puerto Rico and the other Latin American countries, and give an analysis of current events that take place outside of Northeastern. **QOS** offers workshops in Journalism, Photography, Spanish and Layout.

The **UPRS** is a group of mainly Puerto Rican students who bring Puerto Rican history and culture on campus through seminars, workshops and cultural presentations. **QOS** and **UPRS** proudly encourage students to learn more about Puerto Rican history and culture.

This Fall Trimester **QOS** and **UPRS** are proud to announce the official opening of the *Mexican/Caribbean Studies (MCS) Minor*. This minor program is the product of long struggles and sacrifices by many students, professors and faculty members at Northeastern.

(continued on pg. 4)

Register for Mexican/Caribbean Studies Minor!

The **Union for Puerto Rican Students (UPRS)** and **Que Ondee Sola (QOS)** proudly announce the official beginning of the Mexican/Caribbean Studies Minor (MCS) this Fall Trimester.

After over 5 years of struggles and sacrifices the MCS was finally approved by the Board of Higher Education this past Winter Trimester. There have been many students, professors and UNI staff members who have supported the MCS since the very beginning. They have supported the struggles of the latino students, in particular, because of the need to study more extensively the history of Puerto Rico, Mexico and the Caribbean.

The **UPRS** and **QOS** encourage any interested students to enroll in the newly approved Mexican/Caribbean Studies Minor. For more information contact any **UPRS** member at ext. 514.

Minor in Mexican/Caribbean Studies

The Mexican/Caribbean Studies Minor is an interdisciplinary program designed to serve the curricular needs of all students, and especially those with Mexican/Caribbean backgrounds. Its existence within the University will expand intellectual horizons throughout the University by concentrating study on the

(continued on pg. 2)

(continued from front page)

socio-historical experience of peoples who are a significant part of the total U.S. citizenry. Developed partly in recognition of the fact that 10.3 percent of Northeastern's student body are of Latino origin, and partly as a logical extension of Northeastern's curriculum development in the areas of international and intercultural studies, the minor will provide a coherent framework under which students will choose from among existing courses in sixteen cooperating departments to construct an 18 credit hour program which has thematic integrity.

The objectives of the minor program are to enable students to:

- a. understand the modern world and the role played by various Mexican and Caribbean people.
- b. appreciate the similarities and diversities among Mexican and Caribbean people.
- c. understand the socio-political and economic conditions under which various Mexican and Caribbean people live.
- d. understand the psychological impact of contemporary life on various Mexican and Caribbean people.
- e. develop an appreciation for and knowledge of the language and literature of various Mexican and Caribbean people.
- f. acquire relevant research skills.
- g. become familiar with careers that could potentially serve the needs and interests of various Mexican and Caribbean people.

The minor will be coordinated by the Department of Inner City Studies Education, which will be responsible for advisement of participating students. An advisory board made up of representatives from the various academic units and the student body will be appointed by the Department. The board will be consulted on all matters relating to policy.

The program will consist of one required course: ICSE 201 – History and Cultures of Ethnic Groups, which includes instruction in research methods. Under close advisement, students will select an additional 15 credit hours from a select list of existing courses in sixteen academic departments. Of the 15 elective credit hours, nine must demonstrate thematic consistency. For example, a student could concentrate on Mexicans and Caribbeans in the United States, or on a specific region in Central of South America, or on Latin American economies. Numerous thematic options are available. Additional program features are as follows:

1. The minor will fulfill the General Education requirement for a "second area of study in addition to the major".
2. Up to six credit hours in independent or tutored study may be counted toward the minor.
3. Up to six credit hours in field internship or practicum courses may be counted toward the minor.
4. Courses must be drawn from at least three different disciplines or departments.
5. A maximum of nine hours of transfer credits may be counted toward the minor.
6. The student must take a minimum of nine credit hours of courses at the 300-level.

In summary, the minor in Mexican/Caribbean Studies will coordinate and consolidate existing course offerings in Latin American studies. The minor combines maximum flexibility with close advisement in order to address students' interests within academically sound sequences.

(continued on page 4)

TABLE OF CONTENTS

ENGLISH SECTION

<i>UPRS Fall Activities</i>	3
<i>Editorial</i>	7
<i>Literary Section</i>	9

SECCION EN ESPAÑOL

<i>Sección Literaria</i>	9
<i>Grito de Dolores</i>	12
<i>Grito de Lares</i>	13
<i>Lola Rodríguez de Tío</i>	14
<i>Sección Poética</i>	15

UPRS Upcoming Activities

The Union for Puerto Rican Students (UPRS) welcomes students to another year of struggle and learning. In the last 13 years the UPRS has been able to sponsor many successful activities with the cooperation of many students and professors. The latino student body has always supported the UPRS because of its commitment to struggle for quality education. In the past years the UPRS has undertaken the tasks of bringing Puerto Rican history on campus through forums, seminar and cultural events.

The UPRS plans to continue with its commitment to struggle for the needs of latino students. This Fall Trimester the UPRS plans to have several activities that will highlight Puerto Rican Heritage.

The following is a list of some of the activities the UPRS will sponsor this Fall Trimester:



CALENDAR OF ACTIVITIES FOR THE FALL TERM U.P.R.S.

Date: Thursday, September 12, 1985

Freshmen Welcome Reception

Time: 12:30 - 2:00 (Student Activity Hour)

Place: Brown East Portable (outside Village Square)

Date: Thursday, September 19, 1985

Birth of the Puerto Rican Nation - El Grito de Lares

Speaker and Film

Time: 12:30 - 2:00 (Student Activity Hour)

Place: Golden Eagle

Date: Friday, November 1, 1985

Commemoration of El Grito de Jayuya/Attack on Blair House

Special Feature, Singer directly from Puerto Rico

Time: 12:00 - 2:00pm

Place: Golden Eagle

Date: Friday, December 6, 1985

X-Mas Show

Cultural Presentation

Time: 6:00 - 9:00 pm

Place: Golden Eagle

NOTE: Puerto Rican Food Will Be served In All Of The Activities

UPRS meets every Thursday at 12:30

(in front of the GAME ROOM)



E-041



(continued from front page)

The **MCS** offers courses under 16 different departments including History, Anthropology, Sociology, etc.

The **UPRS** and **QOS** have existed at Northeastern for 13 years. In these past 13 years we have been able to develop programs according to the needs of latino students. One of these programs is **Proyecto Pa'Lante**, established to help latino students have a better chance in entering the University. Another service the **UPRS** and **QOS** struggled for was the establishment of book waiver usage at UNI. After much struggle book waivers were established. Almost all the latino students at Northeastern receive Federal Grants to pay their tuition. After the processing of these grants students receive any leftover money that was not used towards the payment of their tuition. This money is given to students to help them with different expenses at the University, such as books. The students do not receive this money until October or November, even though they need books by September. With the book waivers a student can buy his or her books and avoid falling behind in their courses. The **UPRS** and **QOS** are proud of the services they have been able to develop and will continue to work and struggle for student rights.

QOS holds their meetings every other Tuesday at 12:30 (Student Activity Hour) in their Office E-041, located across from the Game Room. The **UPRS** holds their meetings every Thursday at 12:30 (Student

Activity Hour) in the **QOS** office. Information tables will be set up every week in Village Square. All interested students are welcome to stop by the tables or the **QOS** office (office hours will be posted). Once again, we welcome you to another year of struggle and learning. We hope you will become active and participate in our upcoming activities. ☆

(continued from page 2)

An example of a Mexican/Caribbean Studies Minor program with emphasis on peoples of Latin American ancestry in the United States.

* ICSE 201	History and Culture of Ethnic Groups	3 cr
* ANTH 233	Racial and Cultural Minorities	3 cr
* FL-SPAN 364	The Hispanic American in Chicago	3 cr
* HIST 354	Central America and the Caribbean	3 cr
* PSCI 355	Politics and Governments in Mexico, Central America and the Caribbean	3 cr
* SOC 301	The Mexican American in the Urban Context	3 cr

The following listing displays the sixteen academic departments cooperating in the minor, together with the approved courses in each department from which students will choose 15 credit hours.

Anthropology

- ANTH - 216 Latin American Archeology
- ANTH - 233 Racial and Cultural Minorities
- ANTH - 300 Peoples of Mexico, Central America and the Caribbean
- ANTH - 341 Culture and Poverty

Criminal Justice

- CRJU - 313 Prisons and Jails
- CRJU - 314 Police in the Minority Community
- CRJU - 315 Pro Seminar in Criminal Justice
- CRJU - 324 Women as Political Prisoners

Educational Foundations

- EDFN - 205 Social Foundations of Education
- EDFN - 314 Social Issues in Educational Settings

(continued on page 5)

(continued from page 4)

Elementary Education

- ELED - 315 Teaching in the Inner City Elementary School
- ELED - 338 Bilingualism and Education
- ELED - 339 Methods of Teaching Spanish Language Arts - Elementary School

Foreign Language (Spanish)

- FL-SPAN - 224 Intensive Reading of Spanish
- FL-SPAN - 316 Extensive Reading of Spanish
- FL-SPAN - 329 Introduction to Spanish American & Spanish Literature
- FL-SPAN - 330 Cultura Hispanoamericana atraves de la Musica
- FL-SPAN - 331 Hispanic World Cultures
- FL-SPAN - 334 La Literatura Negrista
- FL-SPAN - 364 The Hispanic Americans of Chicago
- FL-SPAN - 365 Pro-Seminar in Foreign Languages, Puerto Rican Literature

Geography

- G & ES - 302 Regional Geography

Health, Physical Education, Recreation and Athletics

- HPER-PESV - 127 Latin American Dance

History

- HIST - 200G U.S., Castro and the Caribbean
- HIST - 200I Chicano History
- HIST - 200P Themes in History: Puerto Rico
- HIST - 200Z Chicano History, Part Two
- HIST - 200 History of Puerto Rico, 1898 to Present
- HIST - 204 Latin American History to 1825
- HIST - 205 Latin American History Since 1825
- HIST - 345C Historical Perspective: Puerto Rico in Pre-Colonial 1785
- HIST - 345E Historical Perspective: Puerto Rico in the 20th Century
- HIST - 354 Central America and the Caribbean

Human Services

- HSRV - 101 Problem Solving and Decision Making Skills
- HSRV - 301 Community History
- HSRV - 303 Analysis of a Multi-Cultural Community
- HSRV - 312 History and Culture of Hispanic Americans.

(continued on page 6)

(continued from page 5)

Inner City Studies

- ICSE - 201 History and Culture of Ethnic Groups (required)
- ICSE - 327 Seminar in Administrative Internship
- ICSE - 328 Administrative Internship
- ICSE - 329 Pro-Seminar in Inner City Studies:
 - I History and Cultures of the Caribbean
 - J The Caribbean City
 - K Political Progress of Mexican American Communities

Linguistics

- LING - 304 Teaching English as a Second Language

Music

- MUS-DANC - 127 Latin American Dance
- MUS-DANC - 253 Social Dance and Latin American Rhythms

Political Science

- PSCI - 321 Pro-Seminar in Political Science
 - B American Political Process: Poverty, Racism, Sexism in Urban Areas
- PSCI - 355 Politics and Governments in Mexico, Central America and the Caribbean

Secondary Education

- SCED-FL - 303 Teaching Modern Foreign Language in the Secondary School

Sociology

- SOC - 216 Contemporary American Institutions
- SOC - 310 Mexican American Experience in the Urban Context
- SOC - 311 Marxist Sociological Theory
- SOC - 357 Pro-Seminar in Sociology

Philosophy

- PHIL - 291 Philosophical Foundations of Oppression

(continued on pg. 8)

Editorial

Once again the **Union for Puerto Rican Students (UPRS)** and **Que Ondee Sola (QOS)** initiate the boycott against Ignacio Méndez' classes. This Fall Trimester marks the 5th year that latino students at UNI have boycotted his classes. Because of Méndez' betrayal to the latino students the Puerto Rican History courses, previously taught and developed by Professor José E. López since 1973, have been destroyed.

Five years ago the UNI administration fired Professor López, using the excuse that he did not have his Ph.D. The administration knew perfectly well that he was finishing his doctorate. The reason behind the termination of Professor López was that he was helping the latino students learn more about their history and culture. For example, many of his office hours while at UNI were used for the needs of his students. Professor López, through his work at UNI, encouraged many students to struggle for their needs. This represented a threat to the UNI administration. They saw only one solution, to fire Professor López.

In the summer of 1980 the **UPRS** and **QOS** learned that the University had offered Professor López' position to Ignacio Méndez. The students met with Méndez that summer and explained why they wanted Professor López. Méndez agreed and seemed sympathetic towards the students. He promised the students that he would not take the position. Two weeks later the UNI administration coaxed Méndez into accepting the position with **\$25,000 a year**. Since the Fall of 1980 the **UPRS** and **QOS** have been able to successfully boycott his courses.

Since the latino students have boycotted the Puerto Rican History courses the UNI administration now has Méndez teaching courses required for graduation. For example, this trimester he is teaching History of U.S. Culture — a course offered under the General Education Requirement for graduation. Many of his courses have been cancelled because of lack of students. But this has not stopped Méndez or the UNI administration, he has been granted tenure (permanent teaching position) after the History Department had voted against it. The **UPRS** and **QOS** has learned that since Méndez has received tenure he has been earning more than **\$30,000 a year**.

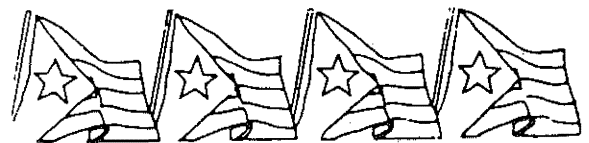
Ignacio Méndez is a traitor to the latino student body and a puppet of the UNI administration. He has had students violently removed and thrown out of his classes. In the 1985 Winter Trimester, he had three students illegally arrested. These students were forcefully removed from his classroom and resulted in the injury

of one student. The students tried to press charges against Méndez, but soon discovered how unjustly the UNI administration was going to deal with the situation. The students tried to meet with Méndez, but he cowardly refused and the students met with the Chairperson of the History Department. In turn the Chairperson of the History Department, as well as the **UPRS** and **QOS**, sent a memo to Dean Dobbs. As expected, Dean Dobbs did nothing. After this ordeal the students discovered that it is easy for a professor to press charges against a student, but yet it is very difficult for a student to press charges against a professor. The student must try to resolve the matter by meeting with different boards and sending memos everywhere and really not accomplishing anything. Eventually, the student will give up, because he has wasted much time and energy without any results.

Since the boycott was first initiated five years ago, Méndez has always had a security guard with him or sitting in front of his classroom. Méndez uses this security guard to intimidate students not to boycott, he tries to prove he has power at UNI. The **UPRS** and **QOS** have gone into his classes to talk to students and ask Méndez questions about Puerto Rican History —

(continued on pg. 8)

Que Ondee Sola is published at Northeastern Illinois University. The opinions expressed in QOS do not necessarily reflect those of the administration. Responsibility for its contents lies solely within its staff. We appreciate and encourage any and all suggestions or contributions.



*Editor Antonia Rodriguez
Co-Editor Lillian Mercado
Staff . . Lisa Salgado, Luis Vasquez, Myrta Reyes, Anita Melendez, Lourdes Lugo, Alex Salazar, Carmen López, Luz Rivera, Luis Ortiz
Contributors Union for Puerto Rican Students*

(continued from pg. 7)

which he has been unable to answer or answers incorrectly. After Méndez has the students evicted, he tells his students a "sob story" emphasizing how these terrorist students are always harassing him. Through his bold face lies he tries to get sympathy by discrediting the UPRS and QOS. He has been lying to the students since the summer of 1980, when he accepted a position to teach a history line he knows next to nothing about. The real terrorists are those who use their power or authority to intimidate. For example, it is not

the UNI students who walk around the campus armed. The administration is making it very difficult for latino students to study their history as long as Méndez remains a history professor.

Once again the UPRS and QOS encourage all students not to register for any courses offered by Méndez (see back page). The last five years have been very successful because of the cooperation of many students. We hope that this new school year more students become aware and take action for their needs as students.



(continued from pg. 6)

The following course will be offered under the Mexican/Caribbean Studies Minor in the Fall 1985 trimester.

Criminal Justice

CRJU - 313 Prisons and Jails
CRJU - 315R PRSM: Nicaragua & U.S. Prisons

Foreign Languages (Spanish)

FL-SPAN - 224 Intensive Reading of Spanish
FL-SPAN - 329 Introduction to Spanish American & Spanish Literature

Linguistics

LING - 304 Teaching English as a Second Language

Social Work (Human Services)

SWK - 303 Analysis of Cross Cultural Interaction

Elementary Education

ELED-BLBC - 339 Methods of Teaching Spanish Language Arts — Elementary Schools

Inner City Studies

ICSE - 201 History and Culture of Ethnic Groups
ICSE - 327 Seminar in Administrative Practicum
ICSE - 328 Administrative Practicum

Program for Interdisciplinary Education

PIE - SEM 283I ISM: Gangs in Chicago

Sección Literaria

Literary Section

La Carreta

Por: René Marqués

La Carreta es una tragi-comedia de tres partes que toma lugar en una de las épocas más decisivas en la sociedad y economía puertorriqueña. Se conocía a Puerto Rico como *La Patria Errante* no por quijotismo aventurero sino por necesidad económica. Pero bajo ese tema aparente fluye una corriente más honda que trasciende de lo externo a lo interno del problema y nos hace meditar en la posibilidad de otro tema: Puerto Rico sólo puede hallar el camino seguro de la libertad verdadera en la unión de todos, con fe en el trabajo honrado de la tierra, conformida sin entrega a los designios del momento y temple de acero ante el fracaso.

El trama de la obra toma lugar durante la inmigración puertorriqueña del campo a la ciudad y de ahí a los EEUU. El protagonista de la obra es uno colectivo, es una familia campesina que se ve ahogada ante la deuda y los cambios radicales en la economía del país. Cada miembro de la familia tiene una personalidad, unas características propias que al mezclarse se complementan y hacen del personaje uno completo. El personaje de más altivo carácter y de más simbolismo de la cultura, tradición y moral puertorriqueña es Doña Gabriela. Doña Gabriela como miles de mujeres es la cabeza del hogar, que conserva ante todas las situaciones su enraizado carácter, duro como el ausubo, de campesina. El lector de *La Carreta* se contagiará con la fortaleza de su presencia en la cual se presiente la imagen patria llevada y traída al garete por los senderos múltiples de siglo 20, pero serena y firme en todo momento, anclada a la piedra inmovible de su verdadero ser. Los otros personajes son Don Chago, abuelo de 73 años que decide nunca dejar su tierra. Luis, el hijastro mayor de Doña Gabriela, es el hombre sin rumbo siempre de camino, huyendo del fracaso y de si mismo. La impotencia y el dolor de este personaje, el bastardo a quien se le oculta el secreto de su origen piadosamente, tiene un tinte romántico y fatalista. Luis, el más viejo y cansado de todos a pesar de sus 24 años y su juventud decrepita, agobia y deprime en contraste con la vitalidad del abuelo y la madre. Chaguito es el niño enérgico cuya vitalidad no encuentra cause y se pierde en el violento crimen, siendo así despachado por la

(vea página 10)

The Oxcart is a tragic-comedy divided into three acts and takes place during a crucial period in the social and economic development of Puerto Rican life. The play is set during the 1950's, a time when Puerto Ricans were migrating by the thousands to the US, principally to New York City. In this work, the protagonist is the family as a collective. Each member has his/her own individual personality.

Doña Gabriela, the head of the household, has a strong and determined character and preserves all the Puerto Rican traditions and moral values. Her strength, serenity and courage are overwhelming. In many ways, Doña Gabriela represents an ambivalent Puerto Rico due to the fast, changing pace of the 20th century.

There are other important characters including Don Chago, the 73 year old grandfather who refuses to leave his land; Luis, Doña Gabriel's stepson, a man without direction, afraid of failure, always running from reality. The weakness and anguish of this character, the bastard whose origin has been mercifully hidden, has a romantic and fatalistic aura. He is the oldest and most pessimistic of all the characters. At the age of 24, his decaying youth is depressing in contrast with the vitality of his grandfather and mother. The youngest son, Chaguito, is filled with life but finds no outlet for his energy and finally ends up in a life of crime and prison. The author also introduces us to Juanita, a young woman who emulates her mother's values and must constantly fight to preserve her virginity. She is unbreakable even when raped and forced to confront the crude realities of life.

The first act introduces the different characters and the struggle that takes place within the family as a result of moving to La Perla, San Juan. This move is seen as the only possible solution to their living situation. The author greatly succeeds in portraying the sites and sounds of the countryside with scenes of Puerto Rico's natural beauty. The native language used by the characters manifests their ties to their culture and traditions.

The strongest struggle is between Doña Gabriela and Don Chago. Don Chago sustains that to progress it is not necessary to leave the mountains. Doña Ga-

(continued on pg. 10)

(de página 9)

sociedad a la cárcel. Juanita, joven soñadora, luchadora y conservadora de su virginidad, buena guardadora de la semilla fuerte de la madre, erguida, inquebrantable ante la crueldad del rapto, la prostitución y ante las lecciones de la vida aprendidas abruptamente.

El primer acto es la presentación de los personajes de la obra y su lucha ante la movida del campo a la ciudad de San Juan. Este acto está lleno de cuadros de la naturaleza de Puerto Rico, con efectos onomatopéyicos audazmente desarrollados por el autor. El lenguaje, en toda la obra manifiesta el origen campesino de todos los personajes; lenguaje que permea y permanece en todos los ámbitos de sus vidas y no los deja olvidar su origen. La lucha más fuerte está entre Doña Gabriela y su padre Don Chago. Don Chago sostiene que no es necesario dejar las tierras, que en la ciudad van a encontrar más problemas y suciedad. Doña Gabriela entiende esto, pero también ve su pobreza y mira a la ciudad de San Juan como una alternativa y una esperanza para mejorar su situación. En este argumento comienza la mudanza a *La Perla*, San Juan, terminando así el acto primero.

El segundo acto es el de mayor calidad del autor. Se debe a su habilidad de darle unidad a tantos elementos plásticos reunidos en esta estampa — desde el sillón de Doña Gabriela hasta el trompo de Lito (niño huérfano de *La Perla*) — sin caer en lo pintoresco, acoplando hábilmente la música estridente de la vellonera con la carga de emociones en la voz y el gesto. El gallo y el santo de palo trasladados de la montaña al arrabal con jirones del alma en fuga, son relacionados con la angustia del jíbaro trasplantado. El gallo y el santo de palo se pierden para siempre en el arrabal y con ello se pierde la virginidad de Juanita, desgraciada por un desconocido. También aparecen nuevos personajes en *La Perla*. Lito, niño piojoso, busca el calor maternal que le brinda Doña Gabriela, transportándose Lito a la ilusión infantil bailando el trompo y luego drásticamente volviendo a la realidad, su miseria corrosiva que los abarca a todos. Al final Lito queda solo y sin trompo. Doña Isa es la comadre del barrio y Matilde, vieja cínica y vulgar endurecida por la sordidez del arrabal. Doña Isa es la idealista que le presenta a Doña Gabriela las *maravillas* de la metrópoli Newyorkina. Ella es “la carreta” que hace posible el traslado a Nueva York. Luis sigue aun sin resolver sus deudas y su lucha interior, con sus hipotecas que se erguían como un monstruo de mil cabezas ante su impotencia; en *La Perla* las deudas y el trabajo esquivo redoblaban su amargura. La vida de todos se volvió prisionera en una algarrabía sensual y triste de pasiones y violencias, ensueños y descontentos, un vivir angustioso de unos seres apiñados en un callejón sin salida. Juanita tomando la carreta tallada en palo por su antiguo novio Luis, él

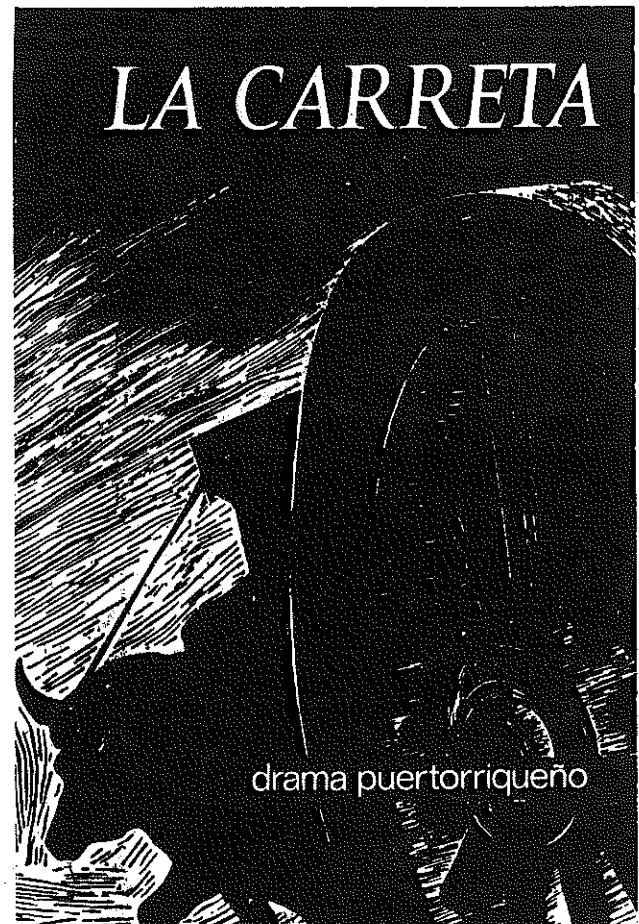
(vea página 11)

(continued from pg. 9)

briela looks at San Juan as a possible solution to their problems. The family's needs determines the road, so they move to San Juan.

The second act is the best one in the drama for various reasons. The author unifies the different elements of the scenario from Doña Gabriela's rocking chair to Lito's spinning top. He joins the strident sounds of the juke box with the emotions and gestures in the characters voices. The author brings life to the rooster and the wooden saint, anguished symbols of the transplanted *jibaro* and the inconsequential life of the ghetto. The rooster and the wooden saint are lost forever, and with them, Juanita's virginity. The new characters added in this scene at *La Perla* are: Lito, the orphan boy who seeks for Doña Gabriela's warmth. In her presence, he transports himself to his infancy, playing with his spinning top, but soon awakens to his cruel reality—a victim of poverty and corrosive misery. In the end, he is left alone and even his toy is lost. Doña Isa is known as the godmother figure of the barrio and Matilde as a cynic and vulgar old lady who has been hardened by life. Doña Isa is the idealist that introduces Doña Gabriela to New York City. She becomes *the oxcart* that will make it possible for the family to move. Luis is still the same. His debts have

(continued on pg. 11)



(de página 10)

que dejó en las montañas, nuevamente empaqueta llenándose así todos a la ciudad de Nueva York.

La tercera y última estampa de la obra es en el *Bronx*. La metrópoli se yergue alrededor de la familia sin apenas sentirla en su seno. Doña Gabriela sigue igual, segura de sí misma sin dejar sus principios tradicionales, que nunca se han quebrantado. Luis sigue torpe, pareciendo un cuerpo deshabitado, sin esperanza. Está trabajando ganando dinero, creyendo haberle proveído a la madre todo lo necesario. Pero Luis muere destrosado por aquello que tanto lo obsesionaba, *la máquina*. Juanita ha cambiado exteriormente y ha madurado por dentro. Ahora era una mujer atrevida, capaz de campear por su respeto. Otros personajes añadidos para completar el acto son: Paco, el literato frustrado, amigo de Juanita, cuya oferta de matrimonio es rechazada; Lidia, joven puertorriqueña que es también ejemplo de la feminidad resistente; Mr. Parkington, ministro protestante, cuyas conversaciones con Doña Gabriela sobre Jeová se vuelven estériles. Todo esto se complementa para crear un ambiente boricua en la metrópoli. La tragedia de Luis, la carta del hermano de Doña Gabriela dando la noticia de "prosperidad" en las montañas de Puerto Rico, el conjunto de hechos y emociones en las vidas de Juanita, Chaguito, Don Chago y Doña Gabriela hacen precipitar el desenlace. Doña Gabriela y Juanita quedan solas leyendo la carta. Juanita tiene la carreta de palo en su mano simbolizando nuevamente el vehículo que los ha trasladado a través del tiempo. El pensamiento está dirigido a volver a aquella montaña añorada. Ambas mujeres se disponen a volver a la tierra con la voluntad de reconstruirla dignamente.

La Carreta lleva dentro de sí un hondo sentir puertorriqueño y una descripción correcta de la realidad del pueblo. Rompe todos los mitos sobre la mujer de Puerto Rico ya que no es ni débil, ni llorona, ni dependiente del hombre; es ella el símbolo de la fuerza y la dignidad. Expone la realidad de la inmigración del puertorriqueño; que no es por gusto propio sino por necesidad económica y que siempre añora volver a la patria. Se sobrentiende que el puertorriqueño conserva sus tradiciones y su moral en todo lugar en que se encuentre y aquel que así no lo haga es que ha perdido su sentimiento humano y su dignidad.

La Carreta es la tragi-comedia puertorriqueña de más valor escrita en lo que va del siglo. Ningún dramaturgo puertorriqueño del presente abarca, como lo hace René Marqués, la totalidad del sentimiento trágico del puertorriqueño en la acción y en la inercia, las dos paralelas de la existencia en un mundo desquiciado por el colonialismo.

(Partes de este reporte fueron tomados de la introducción del libro mismo escritos por María T. Babin).



RENÉ MARQUÉS

(continued from pg. 10)

grown so much that it becomes like a monster of a thousand heads in front of his weakness. He became more bitter. The life of all the characters become a prison of violence, passion, dreams and disillusion. Their lives are filled with anxiety, like people trapped in an alley without an exit. Juanita holds the wooden oxcart, made by her old boyfriend Luis, and thinks of New York as a solution.

The third act takes place in the Bronx, New York. Doña Gabriela continues the same without abandoning her traditional values. Luis is also the same—clumsy and hopeless. He is working and now he thinks that money is the only thing that can offer happiness. Luis dies, destroyed by his greatest obsession the machinery he operated at work. Juanita is more mature. She became a daring woman and fought against all obstacles to preserve her respect and dignity. In this act the reader is introduced to other characters including Paco, a frustrated intellectual, whose marriage proposal to Juanita is rejected; Lydia a young woman also an example of fortitude and strong character; and Parkington a Protestant minister whose endless conversations with Doña Gabriela about Jehovan become sterile. All these characters create a Puerto Rican atmosphere in New York. The conclusion of the drama begins with Luis' death, the letter sent to Doña Gabriela about the economic progress on the island, and the hardships lived by Doña Gabriela, Juanita, and Chaguito in New York. Doña Gabriela and Juanita are alone, reading the letter from Puerto Rico. Juanita reaches out for the wooden *oxcart*, which symbolizes the vehicle that transported them throughout their lives. Their thoughts are to go back to the mountain. Both women hope to reconstruct their home with dignity in Puerto Rico.

The Oxcart contains a deep Puerto Rican sentiment and also gives a realistic description of their daily lives. It breaks all the myths created about the Puerto Rican woman. She is not weak, fragile or dependent on men, she symbolizes power and dignity. It exposes the reality of Puerto Rican immigration to the US which was due to their economic conditions. It gives the reader the knowledge that Puerto Ricans preserve their traditional values wherever they go.

Grito de Dolores

Los conceptos de igualdad, libertad y autodeterminación fueron los que influenciaron los sucesos que tomaron lugar el 16 de septiembre de 1810. Con los ejemplos concretos de la revolución francesa y la lucha por la independencia estadounidense se inicia el proceso de liberación de Nueva España, hoy México y centroamérica. El pueblo formado por criollos, indios y negros se unió por su profundo deseo de liberarse del yugo español.

Nueva España era controlada por españoles, dirigido por un Virrey elegido por el Rey de España. La administración estaba en manos de los ricos déspotas españoles y la iglesia católica. La iglesia estaba dividida en dos clases principalmente; los arzobispos, obispos y cardenales a la cabeza y los sacerdotes quienes hacían el arduo trabajo de mantener la congregación. Por su contacto con el pueblo, los sacerdotes entendían el sufrimiento de la opresión colonial. No es coincidencia que fuese un sacerdote el que creara y dirigiera la conspiración contra la corona de España.

El Padre Miguel Hidalgo y Costilla fue quien propuso que se independizara Nueva España. Su amor y su abnegado compromiso a la patria le llevan a ser conocido como "El padre de la patria."

La Conspiración de Querétaro, dirigida por el Padre Miguel y Don Ignacio Allende, Miguel Domínguez, Doña Josefina Ortiz de Domínguez, Juan de Aldama y otros, fue el punto de partida que avanzarían los hechos del 16 de septiembre. En la intendencia de Guanajuato (hoy el estado de Hidalgo) fue el lugar donde se manufacturaban las armas. La conspiración fue descubierta en Querétaro por un delator a la Audiencia de la Ciudad de México.

La original fecha del ataque, el 8 de diciembre, fue adelantada al 16 de septiembre. En esa mañana el



Miguel Hidalgo y Costilla (1753-1811).

Padre Hidalgo congregó al pueblo sonando la campana de la iglesia y les declaró: "Hijos míos, una nueva tarea nos llega hoy. ¿La aceptarán, aceptarán liberarse ustedes y sus tierras robadas hace 300 años de nuestros padres por los odiados españoles? ¿No defenderán su religión y sus derechos como verdaderos patriotas? ¡Que Viva nuestra Señora de Guadalupe! ¡Que Muera el mal gobierno! ¡Muerte a los Gachupines! Con este grito dio vida, el Padre Hidalgo, a la lucha por la independencia de México que duró once años. Dirigiendo y muriendo heroicamente por la causa estuvieron presentes: Ignacio López Rayón, José María Morelos y Pavón, Mariano Matamoros y Vicente Guerrero.

Con el Tratado de Córdoba se logra el reconocimiento del pueblo mexicano como nación.

La lucha por la justicia y los derechos del pueblo, principios por los que se batallaron en el 1810, continúa hoy con el mismo fervor y deseo de lograr la libertad y la igualdad en el pueblo mexicano, utilizando todos los medios necesarios.

¡Feliz Cumpleaños!

Adolfo Matos

18 de septiembre

Félix Rosa

23 de septiembre



Carlos Alberto Torres

19 de septiembre

Julio Veras y Delgadillo

27 de septiembre

Grito de Lares

—Importancia Histórica

Este año se conmemora el 117 aniversario de *El Grito de Lares*. ¿Qué significado tiene o debe tener esta fecha para los puertorriqueños? *El Grito de Lares* es el evento histórico en que se afirma la existencia de una nación. O sea la separación entre el criollo, el mulato y el español es abolida para dar cabida a una entidad cuya cultura mezcla las tres grandes culturas de América: la indígena, africana y española.

El 23 de septiembre de 1868 tiene varios significados para nuestro pueblo. Primero porque es el alzamiento armado que establece la existencia de nuestra nación. Segundo porque logra la abolición de la esclavitud y del sistema de libretas. Tercero porque afirmó y afirma que la lucha armada es en realidad el paso más importante en todo pueblo que busca su liberación.

Los dirigentes de *El Grito de Lares*, los padres de la patria, fueron: **Ramón Emeterio Betances**, el cual organizó las sociedades secretas, que luego dirigirían el levantamiento y proveyó desde el destierro armas y dirección al Grito de Lares. **Mariana Bracetti**, diseñadora y confeccionadora de la bandera de Lares y activa participante y dirigente en la batalla. **Matias Bruckman** bajo el liderato de Betances comienza el levantamiento. **Manuel Rojas** líder y compañero de Bruckman dirigente del levantamiento. **Lola Rodríguez de Tió** compositora del himno revolucionario *La Borinqueña* y fiel luchadora en la batalla de Lares. Otros líderes fueron **Obdulia Serrano**, **Manolo "el Leñero"**, **José Padilla** y otros. Bajo la dirección de todo este heroico liderato 400 hombres y mujeres armados toman el pueblo de Lares. Simultáneamente otros ataques toman lugar en otros pueblos de la isla como San Sebastián, Mayagüez, Aguada y otros. Antes de que entrara el ejército español a Lares todo aquel pueblo tomó el juramento de cumplir los *Diez Mandamientos de la Constitución de la República de Puerto Rico* que declaraba:

- * *La abolición inmediata de la esclavitud*
- * *Libertad de no pagar impuestos a España*
- * *Libertad de Religión*
- * *Libertad de Expresión*
- * *Libertad de Prensa*
- * *Libertad de Comercio*
- * *El derecho de Asamblea*
- * *El derecho a tomar armas*
- * *El derecho a elegir nuestros propios representantes*
- * *Protección a todos nuestros ciudadanos contra las búsquedas ilegales y la represión*



La toma en Lares solo duró unas 24 horas. Por la debilidad de un *chota* el levantamiento fue derrocado y cientos de personas, acusadas de ser independentistas, fueron encarceladas. Las mazmorras de *El Morro* fueron saturadas de luchadores. Derrocado el *Gobierno Provincial de la República de Puerto Rico* todo el liderato fue encarcelado y asesinado. **Bruckman** y **Rojas** fueron acribillados inmediatamente después de su captura, **Betances** y **Ruiz Belvis**, estando en el destierro, fueron encarcelados. **Mariana Bracetti**, la cual estaba embarazada, dio a luz un hijo muerto en su encarcelamiento.

(vea página 14)

La Unión de Estudiantes Puertorriqueños

Celebra

EL GRITO DE LARES

Jueves, 19 de septiembre
12:30 p.m., en el Golden Eagle

Habrà comida puertorriqueña

Lola Rodríguez de Tió

Poetisa Puertorriqueña

Lola Rodríguez de Tió conocida como *La hija de las islas*, nació el 14 de septiembre de 1843. Desde muy joven mostró su genio poético, al igual que sus tendencias independentistas. Es por esta razón que es deportada varias veces junto a su compañero **Bonocio Tió**. En el primero de estos incidentes va a radicarse en Venezuela donde publicó su libro *Mis Cantares* y tres años después publicó la antología *Poetas Puertorriqueños*.

Regresa a Puerto Rico en 1885 donde escribe *Claros y Nieblas* y *A mi Patria en la muerte de Corchado*. Debido a su participación activa en el **Grito de Lares** es nuevamente deportada, pero antes de irse publica *Nochebuena*. De ahí radica en Cuba y publica *Mi libro de Cuba*. Sus ideas separatistas chocan una vez más con las autoridades en Cuba y la deportan a Nueva York. En Nueva York colabora con José Martí y otros líderes cubanos en el movimiento independentista cubano.

Al finalizar la Guerra de Independencia Cubana fue a vivir en Cuba. Durante este periodo tuvo varios cargos en el Ministerio de Educación de este país. Fue también designada **Miembro Correspondiente de la Academia de Artes y Letras** y más tarde de la **Sociedad de Escritores y Artistas de Puerto Rico**.

Falleció en La Habana el 10 de noviembre de 1924. Su obra más profunda y patriótica legada a Puerto Rico fue *La Borinqueña*, Himno Revolucionario Puertorriqueño.



(de página 13)

Aunque el Levantamiento fue detenido por el ejército, el espíritu de Lares quedó grabado en la memoria de todo puertorriqueño. Desde el 23 de septiembre de 1968 historiadores, literatos, poetas y todos los sectores del pueblo han dado continuidad a los hechos de Lares y se ha mantenido vivo el recuerdo y el fuego que se encendió en 1868.

El 23 de septiembre de 1984 se dieron cita 15,000 puertorriqueños en la plaza de Lares. Cada uno entendía lo que significaba ese día, tenían claro que en Lares no se rogó, ni se votó por el nacimiento de la nación puertorriqueña, sino que se peleó.

Este 19 de septiembre en el salón *Golden Eagle* la UPRS ofrecerá una presentación cultural y un orador que enfocará en el evento que ocurrió el 23 de septiembre de 1868.



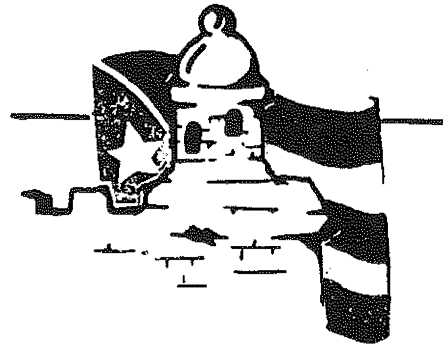
Lola Rodríguez de Tió

La Borinqueña

*Despierta Borinqueño
Que han dado la señal
Despierta de ese sueño
Que es hora de luchar
¿A ese llamar patriótico
No arde tu corazón?
Ven nos será simpático
El ruido del cañón
Nosotros queremos la Libertad
Nuestro machete nos la dará
Vamonos borinqueños
Vamonos ¡Ya!
Que nos espera ansiosa
Ansiosa la Libertad
¡La Libertad!
¡La Libertad!
¡La Libertad!
¡La Libertad!*

LA RAZA MIA

*Sigo andando y andando
Sale una voz que dice,
Coje cranio porque nunca
Vas a llegar a ningún
Sitio!"*



*Get off my back
Don't mess w/me bro,
I know I come from
The streets pero
Todavía soy listo.*

*Yo sigo y sigo
Hasta el destino
El Padre me escuchará.*

*Yo adoro a mi madre que es
Latina,
Y a nosotros los blancos
No nos facinan.*

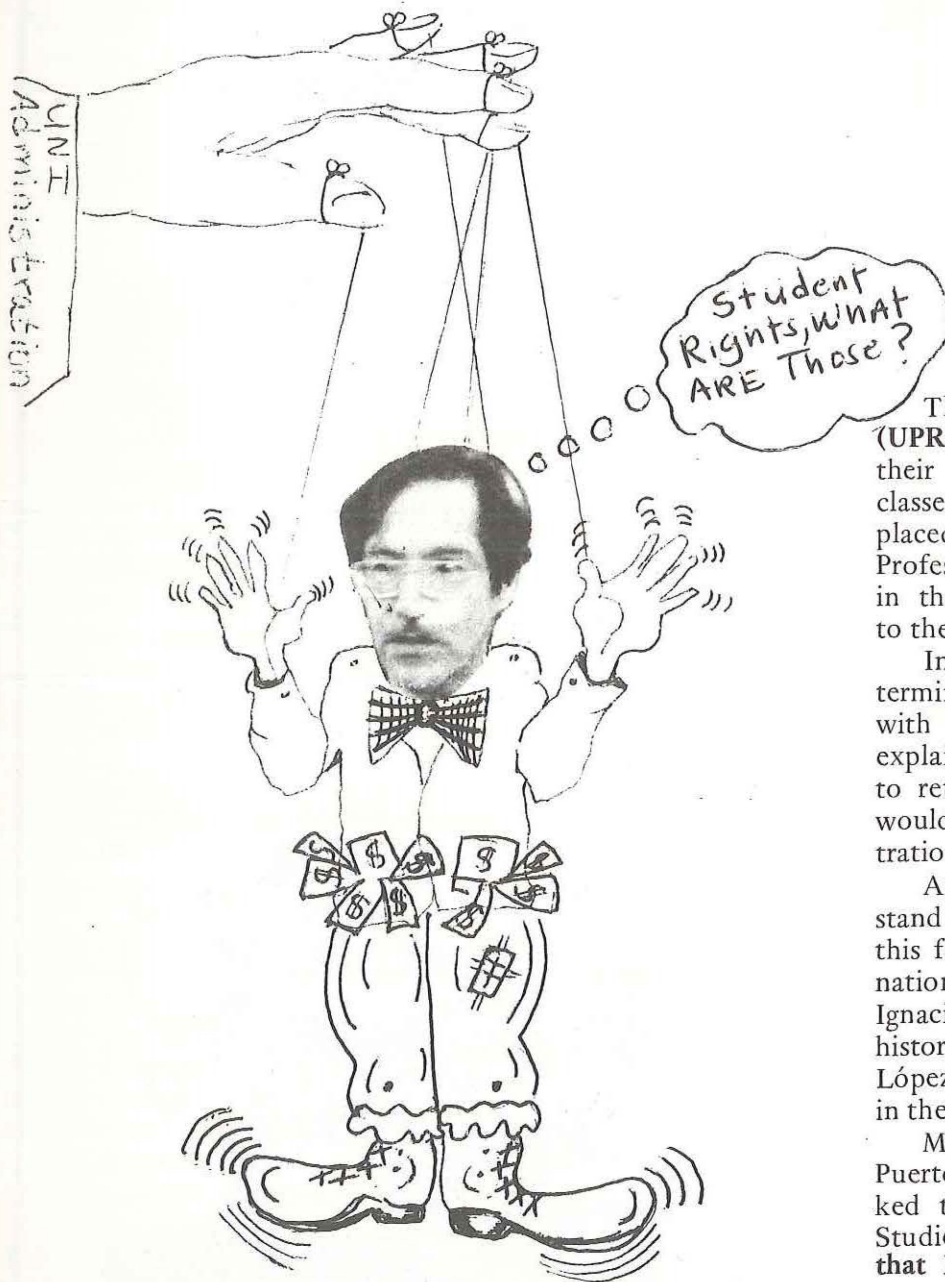
*La raza mía vale mucho!
Me escucho?*



*Myrta Reyes
UNI Student*

Do Not Register for these Courses:

DEPT	COURSE	TITLE	REF. NO.
Hist	105-31	History of US Culture	14031
Hist	109-01	Intro. Latin America	14062
Hist	200P-01	Themes in Hist: Puerto Rico	14144



MENDEZ MUST GO!

The Union for Puerto Rican Students (UPRS) and Que Ondee Sola (QOS) renew their call for a boycott of Ignacio Méndez' classes. Mr. Méndez is the professor who replaced Puerto Rican historian José López. Professor López stood by the latino students in their struggles, and this posed a threat to the UNI administration.

In the summer of 1981, prior to the termination of López, Ignacio Méndez met with UPRS and QOS representatives, who explained to him the latino students wish to retain López. We also explained that he would be manipulated by the UNI administration, should he sign a contract.

At first, Mr. Méndez seemed to understand the legitimate student demands, but this facade rapidly crumbled after the termination of José López. With a bait of \$25,000 Ignacio Méndez immediately accepted the history position so recently vacated by López, thus becoming a willing partner in the administration's charade.

Mr. Méndez has tried to destroy the Puerto Rican History line and has also attacked the validity of the Mexican-Caribbean Studies Program. The UPRS and QOS demand that Ignacio Méndez resign from the Puerto Rican History position!

BOYCOTT IGNACIO MENDEZ'S CLASSES!