



STOCKCERO TEACHING KIT (090)

TEXT: *Aves sin nido* (1889)

AUTHOR: Clorinda Matto de Turner

EDITOR: Stockcero Edition

PART 1: CONTEXT & CRITICAL ANALYSIS

(Based on the "Proemio" and "Contracubierta" by Clorinda Matto de Turner, and critical studies)

1. "AVES SIN NIDO" AS A SOCIAL NOVEL AND INGENISTA MANIFESTO:

Novel as "Photograph":

Clorinda Matto de Turner (1854-1909), a prominent Peruvian writer, explicitly states in her "Proemio" that the novel serves as a "photograph" to "stereotype the vices and virtues of a people," with a corrective moral aim, especially for a young Peruvian literature.

Indigenista Critique:

The novel is a powerful socio-ethnic allegory, exposing the systematic exploitation and abuse of the Indigenous population in the Peruvian Andes. It denounces the "trinity" of corrupt local authorities: the priest, the governor, and the *cacique*.

Pioneering Indigenismo:

Matto de Turner's work marks the beginning of the *indigenista* literary movement, anticipating later calls for social justice for Indigenous peoples, as articulated by José Carlos Mariátegui.

2. THE TRAGIC REALITY OF KILLAC:

Killac as Microcosm:

The fictional Andean village of Killac, based on Matto de Turner's experiences in her native Cusco and Tinta, serves as a microcosm of Peruvian rural society. It reveals the stark contrast between the picturesque landscape and the harsh reality of deep socioeconomic disparities.

Systemic Exploitation:

The novel details various forms of exploitation, including forced labor (*mita, pongos*), debt peonage (*yanaconaje*), and fraudulent commercial practices (e.g., wool trade with rigged scales), all perpetuating the marginalization of Indigenous communities.

Degrading Forces:

Beyond economic and social abuses, Matto de Turner highlights the physical and intellectual degradation of Indigenous people through malnourishment, ignorance, and the absence of education, which, combined with the "feudal position of property," create an oppressive environment.



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3. HUMANITARIAN INTERVENTION AND ITS LIMITS:

The Marín Couple:

Don Fernando and Lucía Marín represent the enlightened urban middle class, embodying the author's reformist ideals. They advocate for Indigenous rights based on a purified Catholic morality and liberal positivist theories, seeking to bring "popular instruction" and civilization to the region.

Tragic Outcome of Philanthropy:

Despite their well-intentioned interventions, the Marín couple faces violent resistance from the local power structures. The novel's controversial ending, revealing an unwitting incestuous relationship due to the abuses of power, underscores the deep-seated corruption and the tragic futility of individual philanthropic efforts against systemic injustice.

Feminist Perspective:

Matto de Turner, as a female author, implicitly critiques the patriarchal system that allows such abuses, using the novel to give voice to the voiceless, particularly Indigenous women subjected to exploitation.



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PART 2: TOPICS FOR CLASS DISCUSSION

The Novel as a Tool for Social Reform:

Discuss Matto de Turner's explicit goal for *Aves sin nido* as outlined in her "Proemio." How effectively does the novel serve as a "photograph" to expose social vices and advocate for change?

Indigenismo as a Literary Movement:

Analyze *Aves sin nido* as a foundational text of *indigenista* literature. What are its key characteristics, and what aspects of Indigenous life and oppression does it highlight?

The "Corrupt Trinity":

Examine the roles of the priest, the governor, and the *cacique* in Killac. How do these figures collaborate to maintain power and exploit the Indigenous population?

The Marín Couple's Role:

Discuss the function of Fernando and Lucía Marín in the narrative. Are they purely heroic figures, or do they represent the limitations of urban, liberal intervention in a deeply entrenched rural system?

Controversial Ending and its Implications:

Analyze the ending of the novel, particularly the discovery of the incestuous relationship. How does this "melodramatic" twist serve to underscore the novel's critique of systemic corruption and its impact on family structures?

Colonial Legacies and Contemporary Relevance:

How do the forms of exploitation (e.g., *mita*, *yanaconaje*) depicted in the novel, originating from Inca and colonial times, resonate with contemporary issues facing Indigenous communities in Latin America?

PART 3: SELECTED BIBLIOGRAPHY

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PART 4: QUIZ BANK (Multiple Choice)

1. Who is the author of *Aves sin nido*?

- A) Eduarda Mansilla
- B) Clorinda Matto de Turner
- C) María Luisa Bombal
- D) Flora Tristán

Correct Answer: B

2. What literary movement is *Aves sin nido* a foundational work of?

- A) Romanticism
- B) Modernismo
- C) Indigenismo
- D) Surrealism

Correct Answer: C

3. In her "Proemio," Matto de Turner describes the novel's purpose as:

- A) Purely entertainment for the masses.
- B) A "photograph" to expose societal vices and promote reform.
- C) A historical chronicle of the Inca Empire.
- D) A love story set in the Andes.

Correct Answer: B

4. The novel critically exposes a "trinity" of corrupt local authorities. Which group is not part of this trinity?

- A) The local priest
- B) The governor
- C) The *cacique* (Indigenous chief)
- D) The benevolent landowners

Correct Answer: D

5. What controversial revelation at the end of the novel serves as a powerful critique of the colonial system's abuses?

- A) A hidden treasure.
- B) An Indigenous uprising.
- C) A long-lost family secret.
- D) An unwitting incestuous relationship.

Correct Answer: D

Explore the "Pioneering Women Writers" Collection: This book is part of our comprehensive collection celebrating the groundbreaking contributions of two women authors who challenged societal norms and redefined literary landscapes: *Aves sin nido*, *Índole, Herencia, Viaje de Recreo* (Clorinda Matto de Turner); and *Recuerdos de Viaje* (Eduarda Mansilla).

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