

소설을 통해 살펴본 남미 역사 이해

15차시

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- ✓ **Dictated: 최성조, 김혜지, 김윤정, 나기현**



🔊[2:00] Okay, I don't see an image back there, but I see one here, so we're under way.

🔊[2:11] I am going to hand this attendance sheet to you before we start.

Can I hand out to you, Amenda? Okay, thank you.

🔊[2:19] All ready, we still with the general and his reverence and I think we talked quite a lot and satisfactorily about this novel we concernedly called it a novel, though It is a very historical novel, that is you could say It is a history that's novelized.

🔊[2:39] It is the closest to that the dividing line between history and fiction that I think we're going to see in this course.

🔊[2:47] I want it to, I think we can leave the form and almost leave the content of the course you know that the end of this is fourteen days I counted the mop after all that the novel takes place in the last fourteen days of Simon Bolívar we go back and we come to the present and we go back.



🔊**[3:05]** He sailing slowly down the Huriyo Magdalena and what I didn't point out, but I want to with you is to go the end of the, let's call it novel for now, and look at what García Márquez says about his own processes his own thinking about this.

🔊**[3:23]** Now, we remember we've seen this with Galliano, he announces the kind of history he is writing a literally history, then he says It is not history It is literature.

Every one of the three volumes has his comments in the prefersang what he is doing he doesn't want us to miss that and we don't.

🔊**[3:42]** We remember the Carlos Puentosis consistently putting little a nut shells of within the book to say this is what we are doing, so here what long story shorts García Márquez is going to do the same.

🔊**[3:55]** You will see what the story teller and we will changing next week to the story teller don't forget that, so for anyone who isn't here today.

🔊**[4:08]** The story teller also has a [4:10] character for the author. His name happens to be Bargas the same as the authors, so even and the story teller we are going to have, I mean not even, and the story teller we are going to have a consideration how you remember and how you record what happened.

🔊**[4:28]** So, memory and the way that we remember and the way that we write down what we remember is kind of seems throughout this course that would be very good final question, question for your final.

🔊**[4:41]** Think about the historiography, the way that the history is written in the novel. In fact I think there will be a question along those lines.

🔊[4:48] Look at, It is page, It is not number, but It is page 271, My Thanks.

🔊[4:56] Usually acknowledgement come before the text, but not in this case.

🔊[5:04] He tells about his colleagues still quite alive out of our Moodies, interesting novelist in a Columbian novelist, also living in Mexico City for many years, there is very known that they are great friends.

🔊[5:19] He says, well Moodies was going to write this novel or this story in the first paragraph, but then he didn't. Moodies didn't, he wrote a short story and he didn't pursue it, so he says I there that last sentence, well two sentences.

🔊[5:35] Up from the last paragraph there, I mean in the first paragraph, from the bottom of the first paragraph and only then that I there ask his permission who write it myself, it was a direct hit after ten year and Bush.

🔊[5:48] Therefore, my first thanks go to him when we notice that the novel is dedicated to him from whom I got this idea, so that's the first.

🔊[5:57] Then the second is interesting.

It is that time the Rio Magdalena, the Magdalena River.

🔊[6:03] Look at your map if you have any doubt.

This is the route that Bolívar follows Santa Marta on the coast.

🔊[6:11] Look at your map here, the beginning of the novel.

You will see, you remember that It is flowing north and down to the sea from the end



this.

We talked about that radical difference either the Andean or the coastal cultures and weathers of Columbia, and so García Márquez is from the coast.

He is from the town near and It is not mentioned here, Barranquilla called Aracataca.

🔊[6:44] His house now been made a museum there.

🔊[6:48] But in the very hot coastal area.

That's García Márquez. He is a costeno, it was they say from the coast.

🔊[6:56] And, so the Rio Magdalena would interest him because it was the main right route of transport even in to the fifties and sixties.

They weren't roads between Cartagena and Bogota or they may have been, but poor ones.

🔊[7:13] So, if you read this autobiography when he goes off to college to law school and Bogota from the coast he takes a boat.

🔊[7:22] That's how he got there in 1949.

🔊[7:25] So let's what he says, that time the Rio Magdalena, the Magdalena river interested mean more than the glories of the central character.

🔊[7:33] Begin to know it, the river is a child traveling from the Caribbean coast were had a good fortune to be born to the distance fogbound city of Bogota.

🔊**[7:43]** Where from my first visit I thought moreover an outsider than any other city in the world.

🔊**[7:48]** As a student I sailed the river eleven times in both directions, traveling on steamed boats came out of the shipyards the Mississippi already condemn to [7:58] and possess [8:00] that no writer could resist.

🔊**[8:03]** The old steamed boats from the Mississippi. Right?

🔊**[8:07]** So, this call of the countryside, the landscape begins hook for him in the life of Bolívar, but then he said, wait a minute, we will just look through this a minute.

But on the other hand it was not particularly trouble by the question of historical accuracy.

🔊**[8:23]** Since the last voyage along the river is the least documented period of Bolívar's life.

🔊**[8:30]** During this time, he wrote only three or four letters. A man who must have dictated over ten thousands and none of these companions left written memoir of those fourteen calamitous days.

🔊**[8:40]** Nevertheless beginning with the first chapter, I had to do a casual research and so forth.

🔊**[8:45]** Look down three or four lines, I spent too long years thinking into the quick sense of voluminous contradictory often uncertain documentation and so forth.

🔊**[8:56]** Now go down to the next paragraph, you see It is the writer attracted by



this river that's his from the time he is born and then, yeah, but history actually had a biddable call on me here too, I had to go through this document.

🔊**[9:13]** And then he says this book, the next paragraph down, would not have been possible without the help of those whose thresh the same ground for century and a half before me and made my literally audacity easier.

I would recount a [9:26] documented life without renouncing the extravagant progressive of the novel.

Do underline that phrase 'the extravagant progressive of the novel'.

To lie up one side and down, the other to make a history something completely a documented and undocumentable, so you see here he is walking that line we talked about all semester long.

🔊**[9:48]** He says, but My Thanks go, he continues to a very special, in a very way special way to group of friends old and new who took as their own affair and one of the at most important.

🔊**[9:57]** Now only my serious questions, such as the real nature of Bolívar's political thought admit all his flagrant contradictions.

We see that about him in the novel.

🔊**[10:08]** But also the most trivial such as the size of his shoes.

He is talking about the calling of the novelist.

🔊**[10:15]** You have to fill in the blanks, if you are writing about historical thinking.

You have to say the size of shoes, you have to make it feet real.

🔊**[10:23]** And that's funny because It is fiction.

No historian is going to be so interested in the size of Bolívar's shoes.



He is going to be interested in the battles, the politics and so forth.

🔊**[10:32]** Okay, so I leave it to you to read the Thanks in the paragraphs that follow his singles out several people.

🔊**[10:41]** I love the last paragraph because It is about an editor and having edited thinks myself and edit every student paper I see.

That is I am doing my job, editing means pointing out to you that you need to look again comma rules because you got comma missing or extra comma.

🔊**[11:02]** And if any of you, by the way, have doubted about your writing skills, please do workshop your paper at the writing center.

There are people who will edit for you before I edit and I have been known to offer if you feel have a particular weakness in writing to read a draft.

There is no point in your handing me something that I am going to give a bad grade on when I will have to do say it “Look, you set off subordinate clauses with comma”.

🔊**[11:28]** So, commas are the worst debit, but you have to, You will know about yourself if you can write good sentences.

Some of you have corrected your website text, and those of you whom I’ve done that for I would thank you, you might want to think about workshop your paper at the writing center.

🔊**[11:44]** Taking in a draft, sitting down with tutor and saying “Read this over with me, how does it sound?”

🔊**[11:50]** Read it out loud yourself, if you doubt about your sentence structure.

You can hear sometimes what you can see.



🔊**[11:57]** All right, so I love this last paragraph in the this acknowledgement section, It is a bottom of 237 and finally Antonio Bolívar Goyanes.

🔊**[12:09]** A distant relative of protagonist that preps the last old fashion type setter left in Mexico.

🔊**[12:16]** He had the kindness to revise seven different versions of manuals good for me and a millimeter by millimeter hunt for contradictions and repetitions, irrelevancy, mistakes, and type of graphical errors and a [?12:28] examination of language and spelling.

🔊**[12:31]** In this way, we surprised in Plagante in the act cut in the act this often used for someone or couple cut in the act of interpose.

Here we surprised and this is the funny García Márquez.

We surprised the soldiers who want battles before he was born

🔊**[12:50]** Otherwise cut a date mistake, right?

🔊**[12:52]** a widow who want to [?12:54] with Bolívar husband, well widows don't have husbands that's why they called widows.

🔊**[12:59]** And then intimate luncheon for Bolívar and Sucre in Bogota when one was in Cradacas and the other one in Quito.

Another way, he concerned here with fact, he didn't want to put them together in Bogota, when neither of them was there.

🔊**[13:13]** Nevertheless I am not very certain I should give thanks to two these



final pieces of assistants for.

It is seems to me that such of solidity might have edited if you drops off involuntary and perhaps desirable humor to the whole of this book.

🔊**[13:26]** So, it to the last is arguing for fiction over fact, even though he says we changed this fact surround, so that they, we don't have them launching in a place for neither what.

🔊**[13:37]** So It is just a wonderful play of García Márquez with fact and fiction and that's part of subject if not desubject of our course.

🔊**[13:46]** So I want it to point that out to you, what is followed by acknowledge?

🔊**[13:50]** Year by year by year, fact by fact by fact.

🔊**[13:53]** so, this is prepared by someone else we told, but if you don't find Amenda's web paper adequate in terms of detail you have the dates here. It will be fun to compare these dates what goes on to, what we are going to now look at in Galliano.

🔊**[14:09]** But, before we leave this kind of texture analysis, I want to go Galliano and just see what he does with Bolívar, we learned a lot about Bolívar, we hear the echoes, we see these two great authors working with this great protagonist as García Márquez calls him.

🔊**[14:26]** But, where do you want to point out things that, certainly plenty in this novel we haven't pointed out

🔊 [14:30] places you want to go, questions you want to ask, or should we start to look at how [14:38] looks in Galliano and how she looks in García Márquez, that's my idea.

🔊 [14:43] Start to compare the two texts. Yeah, Lisa?

🔊 [14:47] I just wanted to, I hadn't finished when we were here Tuesday, and I did read after that some interesting passages about tragedy that had right [14:59] on those points from Tuesday.

🔊 [15:02] I'm going to try to find it and you might want to skip to someone else but I didn't mark it so let me find it, but I thought it was interesting that there were certain repeating kind of quotes that we talked about in class from old tragedy.

🔊 [15:13] Shakespearean type tragedy.

🔊 [15:15] Okay, very good. Thank you. I appreciate that.

🔊 [15:18] Someone else was referring to page 99. I made that note.

🔊 [15:22] Who did that last time? (Student Speaking)

🔊 [15:24] Okay, what was that about?

🔊 [15:26] Lisa, what were you telling about 99? I forgot.

🔊 **[15:28]** That was the sort of beating the point of the.. This isn't a magical realism,

🔊 **[15:35]** The fact that the woman was really not documented but that his assistant tracked down every single thing that happened in his life in the end,

🔊 **[15:52]** And this was something that he couldn't quite hammer[?15:55] it down, but they sort of went back to mention that.

🔊 **[15:58]** Yes. Thank you. They didn't wanted phantoms flying around.

🔊 **[16:04]** Okay, are there other comments or places you all want to go here in the text?

🔊 **[16:09]** Well, Lisa is looking up her ideas about tragedy or her references to tragedy.

🔊 **[16:15]** Since we're on 99, go to 97.

🔊 **[16:18]** Will you? I just happen to have this mark at the top of 96 [?16:25] of Alexander von Humboldt, as you know the great German naturalist, who travels America and writes of the wonders of the nature,

🔊 **[16:35]** The mountains, the rivers, the fauna and flora of Latin America.

🔊 **[16:46]** And I just was interested in Humboldt,

🔊 **[16:50]** It would be a great paper [16:52] von Humboldt and Bolívar though you would have very little points of conjunction but nonetheless there they are.

🔊 **[17:01]** It is the 97 on the top, Palacio says "Humboldt opened my eyes," and then this whole real Magdalena thing comes up here.

🔊 **[17:10]** We get stacked in this one paragraph four different moments in time, right?

🔊 **[17:17]** That's what I find so interesting about García Márquez's work in its totality.

🔊 **[17:23]** He can do more in a paragraph to comprehend beginning middle and end of something than anyone I know.

🔊 **[17:28]** He does it all the time in One Hundred Years of Solitude.

🔊 **[17:31]** It was the fourth time he traveled along the Magdalena.

🔊 **[17:35]** We'll just look at it, and he could not escape the impression that he was retracing the steps of his life.

🔊 **[17:39]** He had sailed his waters for the first time in 1813 when he was a kernel in the Malicia who had been defeated in his own country

🔊 **[17:50]** And had come to Cartagena de Indias, that's Cartagena, from his exile in Cruso [17:56] in search of the resources to continue the war.



🔊 **[17:58]** Okay, he's gotten us a lot of history right there.

🔊 **[18:01]** We'll going to look at 1813 in Galliano in a minute.

🔊 **[18:05]** New Granada, that's the vice royalty, the Spanish political entity,

🔊 **[18:13]** Had been divided into autonomous fragments, the cause of independence was losing popular support in the face of savage repression by the Spaniards,

🔊 **[18:22]** And final victory seemed less and less certain.

🔊 **[18:24]** On the third voyage, just we now skip the second, notice, now we're onto the third on the third world voyage

🔊 **[18:30]** Aboard on the paddle boat as he called it, that would be one of those Mississippi steam boats with the paddle wheel, on the paddle boat as he called it

🔊 **[18:39]** The work of liberation had been concluded but his almost maniacal dream of continental unity was beginning to crumble.

🔊 **[18:47]** We don't have the date of that third voyage, and on this his final voyage we know this date, 1813,

🔊 **[18:55]** The dream was already destroyed but it survived in the single sentence he never tired of repeating,



🔊 [19:00] "Our enemies will have all the advantages until we unify the government of America."

🔊 [19:06] And so, just go one more sentence, and we haven't even talked about Jose Palacios,

🔊 [19:11] Whose kind of the vicelle[?19:13] as Henry James would say, the character who kind of goes through all and ties it like Cruso as in[?19:20] Bolívar.

🔊 [19:21] Bolívar is never out of his sight.

🔊 [19:22] It is like this movie I just went and saw and maybe you've seen it much tauted, Michael Clayton, where the vehicle, this vicelle[?19:29],

🔊 [19:30] That's the word that means thread or string in French, the unifying guy is George Clooney.

🔊 [19:38] He's never off the screen!

🔊 [19:39] And when his face isn't on the screen the back of his head is on the screen.

🔊 [19:43] Now I think he is quite cute, and I think he is quite a good actor but It is just so interesting

🔊 [19:47] It is a bit like this when you have someone who saw[?19:49] in the



middle of the story.

🔊 **[19:52]** That there aren't surplus.

🔊 **[19:54]** So anyway, we have Jose Palacios and Bolívar here throughout but we haven't commented on this man servant, right? Palacios?

🔊 **[20:03]** Just look at the one more sentence.

🔊 **[20:05]** Of the countless memories he shared with Jose Palacios, one of the most moving was that first voyage, when they had waged the war to liberate the rivers.

🔊 **[20:14]** So here's this river that García Márquez..

They go on about the Magdalena Basin,

🔊 **[20:19]** He had led 200 men armed with whatever weapons they could find

🔊 **[20:22]** And in some 20 days there was not a single monarchist Spaniard left in the Magdalena Basin.

🔊 **[20:28]** Mon Pos, that town were [20:30] by the middle of the novel where he is on the Magdalena river or in the basin, let's say.

🔊 **[20:37]** So, I just, being here, I thought it would point that kind of technique out.



🔊 [20:42] Pay attention to that layering of historical moments.

🔊 [20:44] García Márquez is the master of it.

🔊 [20:47] It is not so easy. Yeah.

🔊 [20:50] I don't know if It is stroking[?20:52] but it [?20:53] when I was reading this novel he's kind of like Don Quixote.

🔊 [20:57] And.. is it Sancho? I forgot the name.

🔊 [21:00] Sancho Panza. Yeah.

🔊 [21:01] Yeah, Jose Palacios, I..

🔊 [21:03] That's kind of interesting, yeah, the pair, the knight and his man servant, or in the case of Sancho Panza It is kind of sidekick,

🔊 [21:11] But you wouldn't even say man servant, you would just say he's kind of hanger-on, but trying to help him.

🔊 [21:18] Yeah, that's a very interesting.. yeah, and that's a picaresque novel, and then the way this is a picaresque one too,

🔊 [21:23] That means a Picardo in Spanish, a rogue as It is translated in English



goes from one adventure to another.

🔊 **[21:31]** It is kind of like a road novel.

🔊 **[21:33]** You know where one thing after another after another, this is that kind of linear,

🔊 **[21:37]** If you want structure, that along the way you can get a paragraph with 4 pieces of history interlarded

🔊 **[21:43]** And so there is also that kind of historical depth, let's say that gives us a sense of what was going on 30 years ago

🔊 **[21:51]** Even as we're watching him go down the river one day at a time.

🔊 **[21:55]** So It is kind of interesting structure, actually.

🔊 **[21:57]** Did you find your references or shall we go on to Galliano?

🔊 **[22:04]** (Student Speaking)

🔊 **[22:05]** Okay. But I'm glad to know that your reading supports our discussion on Tuesday.

🔊 **[22:13]** Let's leave it for now, I'd like to go and look at some of Galliano.

🔊 **[22:17]** Oops, she got it, yay!

🔊 **[22:19]** 201 at.. I didn't think this was far back.

🔊 **[22:22]** It just..[?22:22]

🔊 **[22:25]** Top of 201. I mean that we skipped[?22:26] that exact phrase in class...(Student Speaking)

🔊 **[22:29]** Yeah, that's why...

🔊 **[22:31]** And there's something that leads up to that but you know, he kind of [?22:35] that demon.

🔊 **[22:36]** Okay. Thank you, I see this is the interchange with the [22:41] Sebastian, yeah, interesting.

🔊 **[22:46]** The word, the official word if you study Greek tragedy is a Greek word which I bet is in English dictionary, I'm sure it is.

🔊 **[22:52]** Hubris. H-U-B-R-I-S, those of you who studied Greek tragedy know that.

🔊 **[22:58]** It means the pride of a man of the high estate.

🔊 **[23:01]** That's how it is often said.

🔊 **[23:02]** The king, a general, we see it all the time.

🔊 **[23:09]** Another way to say this is power corrupt.

🔊 **[23:12]** Important powerful people imagine they have lots of room to move, to make decisions, to defy the god, if you're Prometheus,

🔊 **[23:22]** To, if you are King Lear, to be stupid.

🔊 **[23:25]** King Lear gives away all his property to his daughters and he begins to test them to see who's loyal to him.

🔊 **[23:31]** And then he starts to think that one of them isn't [?23:34].

🔊 **[23:34]** Or Macbeth, who lets his wife talk him into murdering people.

🔊 **[23:39]** You see that so power corrupts and pride [?23:43] are combined in a nice word.

🔊 **[23:45]** "Hubris."

🔊 **[23:47]** And it depends on whether you're Prometheus or you're Macbeth, whether that hubris is a good thing or bad thing.



🔊 **[23:54]** Prometheus steals fire from the gods to give it to men.

🔊 **[23:59]** The fire means knowledge.

🔊 **[24:01]** Men think that's a good thing the gods don't like it.

🔊 **[24:03]** So it depends, whereas Macbeth's bloody hands are hard to think of as anything but bad.

🔊 **[24:10]** A murderer. Yeah.

🔊 **[24:13]** I had a question about 169 and 170.

🔊 **[24:19]** It seems like he's not referring straight out of *Of Love and Other Demons*.

🔊 **[24:24]** There's a lot of language that replicates the language in his other novels.

🔊 **[24:27]** The rabid dog, and the dog hanging from the tree, and that whole scene.

🔊 **[24:31]** Okay, thank you, that's wonderful.

🔊 **[24:33]** I just thought it was fun to read about.



🔊 **[24:35]** it goes on for about 2 pages kind of back and forth about our heroine from Of Love and Other Demons.

🔊 **[24:42]** Yeah, thank you so much for reminding us of that.. that is wonderful.

🔊 **[24:47]** Sometimes authors are tempted to put their characters into the historical situation.

🔊 **[24:51]** It is.. where would you start? In the Media Luna,

🔊 **[24:55]** (Student Speaking)

🔊 **[24:56]** The Media Luna has of course the one [24:58].

🔊 **[24:59]** That's what sort of tricked my mind and I..but it starts about there,

🔊 **[25:04]** "There were still traces of panic caused that morning by a rabid dog who had bitten several people of various ages,

🔊 **[25:10]** And among them a white woman from Castillo, who had been snooping where she had never visited.."

🔊 **[25:14]** And it kind of goes on, and.. It actually filled in a little more information for me about our previous novel

🔊 **[25:22]** Because the whole idea here talks about hiding some of the people that had been bitten had been hidden,

🔊 **[25:30]** And so that idea of how sort of dangerous it was for our young 12-year-old in the last novel

🔊 **[25:39]** because she would be a risk, I guess, to other people.

🔊 **[25:42]** Yes, thank you very much for pointing that out.

🔊 **[25:44]** Yeah, it does feel in a bit historical treatment of rabies at the time.

🔊 **[25:51]** I can't resist another war story, that's what we used to call it in the Peace Corps when you tell something that it happened.

🔊 **[25:58]** Did I..Have I told you my rabie story from Colombia?

🔊 **[26:01]** Colombia, actually, I don't know now but then, which was 40 years ago, had the highest incidents of rabies in the world.

🔊 **[26:10]** So when you hear about rabies in Colombia, you know, and I don't know why that is, but it was the case,

🔊 **[26:16]** And aren't if I didn't get bitten by a dog.

🔊 **[26:20]** In Colombia, that time especially, in the villages there was one reason



to have the dog and that was security.

🔊 **[26:25]** The people didn't have dogs for pets, they had them on chains to protect their property.

🔊 **[26:32]** And so I got too close to one of those, that was my mistake and the guy bit me

🔊 **[26:37]** But I said "Well, he's not rabid, I just made a mistake and got too near him."

🔊 **[26:42]** But then a month later, I'm walking down the [?26:45] Street in our little town[?26:46], and this dog just comes up and bites me.

🔊 **[26:49]** And it was a rare case of a dog who was actually not chained and taking care of a property.

🔊 **[26:54]** So I sat in the plaza and I looked for the dog, but I couldn't find him and so then I had to call the Peace Corps doctor

🔊 **[27:00]** And go to a town 4 hours away and get rabie shot.

🔊 **[27:03]** And I took some of them there and then I brought the rest of the vaccine back to our village, there was a little hospital and I took the rest of vaccine there.

🔊 **[27:13]** It wasn't as horrible in my case as it was supposed to be,



🔊 **[27:18]** They kept alternating arms for 16 days and usually there's this talk about putting in your stomach.

🔊 **[27:25]** But It is because usually your arms can't take anymore but my arms never were affected.

🔊 **[27:30]** I came to think that it was probably not good vaccine, but the fact is it took me about 3 weeks after all of this,

🔊 **[27:36]** And being terrified, by the way, to see that same dog.

🔊 **[27:41]** And I said to someone, "Who's that dog?"

🔊 **[27:43]** "Oh, that dog belongs to Don Somebody."

🔊 **[27:45]** I said "Oh, really? Why is this dog out and about?"

🔊 **[27:48]** I was terrified of the dogs for years after that, by the way.

🔊 **[27:52]** So then I spoke to the wife of the man, and I said "Why do you let the dog go like that?"

🔊 **[27:58]** And actually she had come to a class of mine and she brought the dog.

🔊 **[28:00]** And I was panicked.

🔊 **[28:03]** I understand phobias now.

🔊 **[28:05]** I understand it after that, because I knew that that dog wasn't going to come up and bite me again, and it was this pet,

🔊 **[28:11]** But then I made the woman take the dog home.

🔊 **[28:13]** I said "I can't go on with this class if you don't take the dog home,"

🔊 **[28:16]** And she said "Well, okay, but the dog is perfectly okay."

🔊 **[28:19]** And after she left, Oh that dog bites like crazy!

🔊 **[28:23]** So, anyway that's my rabie story.

🔊 **[28:25]** The good news is I'm still here to tell the story,

🔊 **[28:28]** That I didn't have the terrible fate of exorcism placed upon me

🔊 **[28:33]** But the fact is that It is very interesting that rabies comes up here,

🔊 **[28:38]** Because it is a real, or was a real problem in Colombia.

🔊 **[28:43]** So anyway that's a long story about nothing in very germane, but thank you for pointing this out.

🔊 **[28:48]** Other comments or questions, places we need to go?

🔊 **[28:54]** Do cross reference novels as we go along,

🔊 **[28:56]** I think that's very useful you've done that. Thank you.

🔊 **[29:00]** Okay. We're going to cross reference Galliano now with García Márquez as much as we have time to do.

🔊 **[29:09]** But we learned quite a lot about in fact in a funny way I think Bolívar comes more alive on Galliano's (?29:15) than he does on García Márquez's, at least in a couple of he instances.

🔊 **[29:21]** Let's for example think about Simon Rodriguez. We've already looked at a passage I called you're attention to a passage about Simon Rodriguez who was Bolívar's teacher and whom as you remember Galliano admires a great deal.

🔊 **[29:37]** I took you to page 173 one of those few passages where there's no date or place by which Galliano means It is timeless.

🔊 **[29:50]** It is true, it transcends its own moment of history and geography to say something, just look at that.



🔊 **[29:56]** We're not going to look at it again, but I told you I think here Galliano puts one of his little nuts in this book, saying this is what I want to do too. So this is a model within the model right?

🔊 **[30:11]** The way this idea of Simon Rodriguez, he and the inventor were both lost and will remember I hope we went through that together, if not make a note of it.

🔊 **[30:21]** I went to the index I asked you to do and looked up other citations of Simon Rodriguez the tutor and really in some ways the inspiration for at least according to Galliano and Iest, but also according to Gabriel García Márquez the inspiration for Simon Bolívar's own crusade for liberation for Spain.

🔊 **[30:44]** And I loved 81 82 the first time according to the index and the way that we see Simon Rodriguez

🔊 **[30:57]** It is the bottom of page 81 called Simon Rodriguez 1798.

🔊 **[31:07]** Amongst his ear burben nose mouth like a mailbox a red tassle straggles from the cap that covers his premature baldness.

🔊 **[31:15]** The spectacles wedged above his eyebrows rarely helped the blue avid darting eyes Simon Cardano Rodriguez by chosen name wonders about preaching strange doctrine.

🔊 **[31:26]** Top of 82 you don't have your book look on with somebody sitting next to you maybe you'll find its better to look on as we're reading yeah so oops everybody's around Lexy that's okay.

🔊 **[31:43]** Wake up over there and we'll get going okay.

🔊 **[31:50]** Okay let me start that again if you have a chance let's see, Catherine is there anybody around your general who doesn't have your, Sarah do you have it and Danny do you have it no, you look on with Sarah and let's see who else has it?

🔊 **[32:04]** Holly you're going to have to share it with everybody over there. Jenny look over with Holly and Heimer you looking over with Holly too.

🔊 **[32:14]** Yeah its terrible for me to be up here blah blah blahing I wish I'd reminded you on the internet to book okay.

🔊 **[32:20]** Back to the beginning of Simon Rodriguez page 81 the bottom 1796 thanks Lexy yeah come up here and look over.

🔊 **[32:34]** Well I don't know if anyway.

🔊 **[32:36]** Amongst his ears he's describing Simon Rodriguez we just read it okay.

🔊 **[32:40]** We're done with that first paragraph, now we're turning page to 82, this reader of Rousseau that's Simon Rodriguez, this Rousseau claims that schools should be open to people to those of mixed blood that boys and girls should share the same classrooms and that it would be more useful for a country to raise blacksmiths and carpenters than gentlemen and monks.

🔊 **[33:02]** What does that mean, let's get modern, let's get out of this colonial situation where the only educated people are gentlemen and monks.

🔊 **[33:10]** Simon the teacher and Simon the pupil .

🔊 **[33:14]** Those are Bolívar and Rodriguez, Simon Rodriguez is 25 years old and Simon Bolívar the richest orphan in Venezuela inheritor of plantations and mansions, owner of 1,000 black slaves is 13.

🔊 **[33:30]** Far from Kredacars the teacher initiates the boy into the secrets of the universe and speaks to him of liberty, equality, and fraternity.

🔊 **[33:37]** He reveals to him the hard life of the slaves who works for him and tells him that the forget me not is also called myostosis, he's teaching him the Latin name for plants.

🔊 **[33:50]** He shows him how the foal is born of the belly of the mare and cacao and coffee complete their cycles.

🔊 **[33:56]** Bolívar becomes a swimmer, a hiker, a horseman. He learns to sew, to build a chair, to name the stars in the sky of Bernagua.

🔊 **[34:04]** Master and pupil cross Venezuela camping wherever they may be and together get to know the land that made them.

🔊 **[34:14]** By the light of the lantern they read and discuss Robinson Crusoe and Putark's lives.

🔊 **[34:17]** Did anybody write 3 paragraphs about me as the teacher and my some student or all of my students so celebrates the teaching, I'd be real happy, not going to happen but the point is Galliano is celebrating him and we already know that from when we looked at the passage on 173 the ideas of Simon Rodriguez.



🔊 **[34:39]** This reader of Rousseau, I'm not going to go on right at the moment about Rousseau but we're talking about Josh Jacque Rousseau, French author from the mid to late 18th century whose ideas are along with Thomas Paine and others.

🔊 **[34:59]** To mention another in English or Irish I think, Thomas Paine now I'm not sure but Rousseau's ideas of freedom and nature were very important for the revolutionaries in the Americas.

🔊 **[35:12]** So by saying just that one word were to take a whole set of ideas that Simon Rodriguez is passing along to Simon Bolívar.

🔊 **[35:22]** Now there are 1,2,3,4 more entries on Simon Rodriguez but let's just for the moment skip around and go to Manuela Saenz.

🔊 **[35:32]** There are very interesting ones, she comes alive on the page of Galliano in ways that you know she's an old woman, this is the end of Bolívar's career whereas she's not as old as he is but then the passion and the excitement is lost because this is the last two weeks of Bolívar's life in García Márquez's novel.

🔊 **[35:52]** Whereas Galliano's giving us the blow by blow, so look at 117 if you will.

🔊 **[36:00]** I asked you to do this and I do count that on your knowing this middle section that is complementary to García Márquez and Galliano.

🔊 **[36:09]** I hold you responsible for all of the entries on Santander, on Bolívar, on Simon Rodriguez, on Saenz and so forth.

🔊 **[36:15]** Look at we have a whole section here at the top of 117 dedicated to Manuela Saenz.

🔊 **[36:24]** Keeto was worn between volcanoes high far from the sea and between the cathedral and the palace and the central plaza was born Manuela.

🔊 **[36:32]** That first sentence tells you she's rich.

🔊 **[36:36]** Between the cathedral and the palace she was born on the central plaza. If you had a house on the central plaza that was fine.

🔊 **[36:43]** She arrived in Keeto on a satin bed with sheets from Brussels, daughter of a secret love affair of Don Simon, Saenz kill her with creoles who rose in rebellion here.

🔊 **[36:54]** At 15 she wore men's clothes, this also reminds us of Sierva Maria in a love of another demons her best friend was her black slave, she was said at 16 to the convent to become a good girl.

🔊 **[37:11]** She learned to embrate her play the cord, etc said at the last paragraph at 20 she sparkles all the men want to be the oyster of this pearl.

🔊 **[37:20]** They marry her to James Thorn a respectable English doctor.

🔊 **[37:26]** The party lasts a whole week.

🔊 **[37:28]** So here she is la nina bien, as they say in Mexican Spanish, the good



girl, the rich little girl, la nina bien.

🔊 **[37:34]** Okay now we're going to go to 124 and 125.

🔊 **[37:43]** We see the meeting of these two figures, Bolívar and Manuela Saenz.

🔊 **[37:48]** I'm not going to read the whole thing, look at the last this is 1822 top of 125 the last paragraph that night they danced.

🔊 **[37:58]** He's entering in triumph in the Keeto, he's the hero right?

🔊 **[38:03]** There's a big party they dance they waltz until they're giddy and the world spins around and around and rustle to that pureless woman's gowns and petticoats and the sweep of her long black hair.

🔊 **[38:14]** Does Galliano like Manuela Saenz? Yes sir, yes ma'am.

🔊 **[38:17]** This pureless woman's spouse and petticoats and the sweep of her long black hair. She's upper class but she's still not being criticized.

🔊 **[38:28]** Unless we say that's ironic, maybe it is yeah.

🔊 **[38:31]** I was just thinking It is really ironic that way Galliano he calls Bolívar's spear in slow motion which is so different from my case of skinny shanks.

🔊 **[38:42]** Yeah look at that, that's such a nice phrase, the very last line bottom



line of 124.

🔊 **[38:50]** He fastens, he raises his head she's up in a balcony and fastens his spear in slow motion, yeah that's very nice.

🔊 **[38:57]** Yeah by the time we get to the last two weeks of his life, there's not the kind of magnitude about this protage and essence there.

🔊 **[39:07]** And at a different attitude maybe two on García Márquez's part.

🔊 **[39:11]** Okay so there's that and then if you read in between, I just want to go to the last line of Manuela Saenz, but you see page 125 the following page 1823 Lima 1824 Lima 1824 Monte video.

🔊 **[39:28]** He's focusing on what is the revolutionary context, there's lots going on in Mexico, there's stuff going on in Paraguay.

🔊 **[39:35]** But there are lots and lots and lots of references here to Bolívar so we can follow those and I'll ask you to do it, because we don't have time in class to do it all.

🔊 **[39:44]** But look at page 134 135 again Manuela.

🔊 **[39:48]** This kind of woman that clearly Galliano admires, we can say that this whole trilogy has about 10 men to every woman, if not 20, even in this kind of idiotic critic history which isn't just about kings and generals alone that we don't find a lot of women protagoness, but here we have one.

🔊 **[40:15]** She really is that one.

🔊 **[40:17]** Look at actually page 134 we get two passages and we don't have time to read them all together, but Manuela Saenz is still the skunkiest, completely the wrong word, the electrifying presence.

🔊 **[40:38]** We see here the irreverent, not the nina bien, the nina de vida, if you know that word the daring the triviesa even, mischievous, that is she's going in convention and getting away with it unlike Sierva Maria by the way, getting away with it.

🔊 **[40:55]** So at the top of page 135 we see her saving Bolívar's life, remember that that is referred to by García Márquez and by the time we will compare the passages.

🔊 **[41:07]** But It is a thing in the past by the time but not that far in the past, at 1828 only 2 years earlier.

🔊 **[41:14]** Look at the top of 135, shots ring out, guards fall, the assassins burst up the stairs thanks to Manuela who lies to put them up, Bolívar manages to escape up the window.

🔊 **[41:25]** We saw that same event in García Márquez.

🔊 **[41:27]** And then this letter all her own language because we know that from the italicized passage, remember that italicized passages in Galliano mean that they are direct quote from this source.

🔊 **[41:40]** What is the source?



🔊 **[41:41]** We look in our it is 238 in the bibliography, It is from 238 you'll read it in Spanish Memorias by Daniel O'Leary and we've heard a reference to him in the thank you note at the end of García Márquez's novel.

🔊 **[41:59]** Let's just look at Manuela Saenz's letter to her husband.

🔊 **[42:03]** As she has her long affair with Bolívar, she's married right? To a English diplomat, aren't we told he's a diplomat?

🔊 **[42:15]** We just looked at it, we're told that she's married that's the first one, sorry got to go back 117 I just want to check whether diplomat is the right term.

🔊 **[42:23]** Doctor. Respectable English doctor thank you.

🔊 **[42:27]** Let's read this letter.

🔊 **[42:33]** No no not again man, she's writing to her husband, by now 1822 she's been with Bolívar since they met and we saw them meet and that was 22 I think, sorry let me 22, yeah, just want to check these dates.

🔊 **[42:49]** So they meet for 6 years, her husband is still begging her to come back.

🔊 **[42:52]** That's what you can tell by the answer, no no not again man for god's sake why do you make me write, breaking my resolution?

🔊 **[43:00]** We know she's all I'm never going to write you again.



🔊 **[43:03]** Look what's good for you, what good are you doing only giving me the pain of telling a thousand times no.

🔊 **[43:09]** Mister you were excellent, mister they would say Senor in Spanish and I expect she translated that way of addressing her husband and said Mister you were excellent but you are unamidable.

🔊 **[43:17]** I will never say anything else about you but my friend leaving you for General Bolívar's something, leaving another husband without your qualities would be nothing.

🔊 **[43:20]** Addressing her husband and said "mister, you are excellent but you are inimitable.

🔊 **[43:26]** I will never say anything else about you but my friend leaving you for General Bolívar or something leaving another husband without your qualities would be nothing."

🔊 **[43:34]** I was just saying It is a compliment. I left you but it was hard for me to leave you because you are quite a few qualities

🔊 **[43:37]** "I know very well but nothing can unite me to him under the osmosis[?43:44] of what you call honor."

🔊 **[43:46]** Husband says "You are mistress it doesn't look good, thus why do you want to do that?" She says "I know that." "I know I can't be married him.

🔊 **[43:56]** Do you think me less honorable for having as I love her and my husband?



🔊[44:00] Oh, I don't live by social concerns invented for mutual torture, Marriage." This is some of very outrageous.

🔊[44:07] "Leave me alone my dear Englishman. Let's do something else in heaven will be married again but on earth, No.

🔊[44:14] There everything would be English-style because a life of monat[?44:16] is research your nation in love I mean.

🔊[44:20] Because in other ways who are clever in trade and navies.

🔊 [44:23] They take love they, Englishman take love without pleasure conversation without humor, and walks without vigor.

🔊[44:29] They greet with bows and curtsies get up and sit down with caution joke without laughing.

🔊[44:34] These are divine formalities but I retch the mortal who laugh at myself at you and this English solemnities. How badly I will do in heaven."

🔊[44:41] It is a great quote. Um, so anyway, that's where we go the index gives us one more reference to manguela [?44:49] but I think It is wrong one ninety three I could not find manguela [?44:54] maybe I didn't try hard enough.

🔊[45:01] I see no reference to her there.

(Student Speaking)

🔊[45:02] It is one seventy seven. One seventy seven...did I...

(Student Speaking)

🔊[45:05] One seventy six to seven.

(End)

🔊[45:07] One seventy six, did I write down one ninety three wrongly? Hmm, okay.

Thank you. One seventy six.



🔊 **[45:14]** No wonder I couldn't find it, thank you.

🔊 **[45:16]** Umm, tell us about this one Billy.

🔊 **[45:19]** I see her down here underline, yes bottom of one seventy six, what goes on in this one.

🔊 **[45:24]** Can you help us? Have you read it?

(Student Speaking)

🔊 **[45:29]** If you haven't, that's okay.

(Student Speaking)

🔊 **[45:30]** It is... no I haven't.

🔊 **[45:32]** Okay. Well, I haven't either.

🔊 **[45:34]** Because I didn't get at least I haven't this go around. So let's leave that pending.

🔊 **[45:39]** Would you look at one seventy six on your own?

🔊 **[45:41]** That's very (tit) tempting because here we see Simón Rodriguez as well. We get our three players that we are looking at.

🔊 **[45:55]** Look at the last paragraph just now there, there in the Peruvian port of Paita exile there... manguela [46:04].

🔊 **[46:05]** This is 1853. Twenty three years after the death of Bolívar.

🔊 **[46:11]** She is there where told at the bottom of one seventy six. She makes her living by sweets and fruit preserve ships stopped to buy her goodies enjoy fame and so forth.

🔊 **[46:22]** At nightfall just read it with me top of one seventy seven at nightfall manguela[?46:25] amuses us up[?46:26] by doing scraps to stray dogs... which she is baptized with the names of General toward disloyal to Bolívar.

🔊 **[46:35]** Santander fight sequeral alamar and Santa Cuz fight over the bombs. Etc. [?46:35]

🔊 **[46:40]** Next paragraph, sometimes an old friend comes to town the wandering Simón Rodriguez sits in a rocking chair beside manguela[?46:46] and the two of them smoke in chair in a silent together the persons Bolívar most loved the teacher in the lover change the subject if the heroes named filters into the conversation.

🔊 **[46:59]** When don Simón leaves manguela[?47:01], sends for the silver copper.

🔊 **[47:04]** She opens it with the key hidden in her bosom and fondled for many letters Bolívar had written to the one and only woman worn out paper that still says I want to see you and see you again touch you and feel you and taste you.

🔊 **[47:16]** Then she asked for the mirror and very carefully brushes her hair in case he might come and visit her in dreams.

🔊 **[47:23]** Very beautiful. So we see the during and then we see this kind of postscript where manguela has long long outlived her lover.

🔊 **[47:32]** So thank you for the that page reference. I somehow didn't get that right.

🔊 **[47:37]** Let's look at one more down here just below one seventy seven and then I think we can go to Bolívar for a couple.

🔊 **[47:45]** Now we've seen signs and we've seen ... Simón Rodriguez in Galliano's version. Right?

🔊 **[47:52]** Just a quote here it seems a witness describes Simón Rodriguez, his farewell to the world is death, Right?

🔊 **[48:01]** 1854, as soon as he saw the amulet tate priest[?48:03], Amotabe I don't know what that is I have to look it up.

🔊 **[48:09]** Priest entered don Simón sat up in bed waved the priest to the only chair in the room and started making something like a speech on materialism.

🔊 **[48:16]** The priest thought there stupid fight and scarcely had the hard to pronounce a few words trying to interrupt him.

🔊 **[48:23]** Okay how do you read that, how would you read that last?



🔊 **[48:27]** I see Amotabe is the place I beg your pardon I thought it was some old word I hadn't heard of it can be.

🔊 **[48:32]** Alright ... How do you read that last?

🔊 **[48:38]** How do you read that team C yeah, Billy.

🔊 **[48:40]** Would you push the button? Yeah, thank you.

🔊 **[48:42]** (Student Answering)

🔊 **[48:43]** It is honorable death that the priest comes to give his last rites and It is still so full of life and he wants to discuss philosophy rhythm instead of... because last rites.

🔊 **[48:51]** True, excellent and what is he wanted to discuss materialism what does that suggest that he thinks about the priests? He's not interested in religion.

🔊 **[49:00]** (Student Answering)

🔊 **[49:01]** Yeah, no.

🔊 **[49:02]** I didn't get into a religion. No you broadly... Absolutely right

🔊 **[49:08]** Yeah he is rejecting the priest and the priest hardly dares interrupted and so even at the end is kind of breaking his iconoclast.

🔊 **[49:18]** He is breaking models. Yeah no but you know you actually right what you said I was just pushing at the little further toward the materialism.

🔊 **[49:24]** (Student Speaking)

🔊 **[49:25]** Plus, He is like 87 years old too. Which is kind of pretty old for special that time period. Yeah, good point. Yeah.

🔊 **[49:31]** Yes so we get these figures now just a couple more on Bolívar if you are not dying of boredom... even if you are.

🔊 **[49:39]** I'm sorry that I didn't make it more of a point of your reading books because It is interesting to follow and mark your texts we talk about them in class and I hope you generally to do that.

🔊 **[49:49]** Bolívar, I wrote down on a piece of paper I hope I got this right the various references to Bolívar one two three weather at least a dozen or more fifteen.

🔊 **[50:04]** I'm interested in one twenty four and one pages one twenty four one twenty five go there, I mean we can go to any of these and I want you to go to all of them.

🔊 **[50:14]** I just I want you to see what's going on here.



Oh, we've already seen the manguela[?50:19] signs that's the one twenty four, one twenty five.

🔊 **[50:23]** Look at... I pointed it out and then we went on to look at the rest of manguela[?50:28] but now look at the middle of one twenty five. 1832 Lima.

🔊 **[50:34]** Swollen hands from so much applauding.

🔊 **[50:37]** Boy, that's not a Bolívar we're seeing in García Márquez but here we see him entering in triumph into Lima, the capital of Peru a huge deal.

🔊 **[50:50]** Lima... just look at the first paragraph.

🔊 **[50:53]** He writes from El Cayao between two files of soldiers on a road of flowers.

🔊 **[50:59]** Lima receives General Bolívar with a hundred gun salute, a hundred flags, a hundred speeches and a hundred cover banquets

🔊 **[51:09]** We won't go on, we get italicized language from him... It is actually not from him.

🔊 **[51:16]** It is from someone else victory awaits few on the icy peaks of the end.

🔊 **[51:21]** These two crown you with the role and so forth.

🔊 **[51:24]** This is the glory days. Now look at the next one. One year later in Lima.



Things had turned bad.

🔊 **[51:32]** Galliano was great. So much happen in that space, that blank space between the text.

🔊 **[51:40]** In spite of everything, he writes for El Cayao between two files of soldiers on a road of flowers where we read that line before just above.

🔊 **[51:49]** Lima receives the chief of the Spaniards. Now It is the Spaniard coming in same way.

🔊 **[51:55]** General Monet hoisting and cheering the king's flag. Oh, the Spaniards are back in charge not the rebels, not the revolutionaries under Bolívar.

🔊 **[52:05]** See how the repeating for sends twice it just says at all. Wow one year is them and next year is the others. This is going back and forth

🔊 **[52:14]** The flag flutters and the speeches flatter the Márquez of [52:17] who is just celebrating a minute ago.

🔊 **[52:20]** The entrance of Bolívar now melts with gratitude and pour Spain to save Peru from the menace of the (cursive) Bolívar, the Colombian monster.

🔊 **[52:30]** Okay, what's going on here?

🔊 **[52:31]** Bolívar has managed to descend in gray shade himself in one year.

🔊 **[52:37]** Lima prefers to continue sleeping amid rippling heraldry and slumber dada... Turn the page.

🔊 **[52:44]** All of this coming in going, we already sense it in García Márquez but here's really laid out for us.

🔊 **[52:51]** You know how he... people of release in the last week it was it can't wait for him to go away out of Colombia because the... don't want him to be the dictator of this territory.

🔊 **[53:05]** Top of one twenty six far from Lima Bolívar seek on the coast town of Pativilca, I don't know about that town. On all sides he writes between fevers I hear the sound of disaster.

🔊 **[53:15]** Everything is born into life and dies before my eyes as it split by a bolt of lightning dust. Ashes nothing all Peru save for... sorry, Dust ashes nothing end of it is quotation.

🔊 **[53:27]** All Peru save for a few valleys of fallen back into the hands of Spain and so forth.

🔊 **[53:32]** You can trace this through, almost every page between here and one thirty five well then it keeps one thirty eight.

🔊 **[53:41]** Then one seventy two.

🔊 **[53:42]** Let's look at the last few. We will see the ending here. Look at one page one thirty nine, one thirty eight, one thirty nine.



🔊 **[53:52]** This is 1813 Magdalena river now... yeah, Billy. Did you want to say something?

🔊 **[53:59]** (Student Speaking)

Just I have it when you clevered date for me when did he split Peru too?

🔊 **[54:05]** Didn't see it used to be out of Peru and a...

🔊 **[54:08]** When he created Bolivia that's right.

🔊 **[54:11]** Now I'm going to look to my... It is going to be something like eighteen twenty four, twenty five.

🔊 **[54:16]** So maybe that's why you thought a favor.[?54:17]

🔊 **[54:18]** Yes. And It would be yes, that would be... let's just look at it.

🔊 **[54:22]** Yeah that would be what might have happened between twenty four, twenty five, eighteen twenty four, twenty five.

🔊 **[54:29]** And noticed the name of Bolivia he names it after himself.

🔊 **[54:33]** If you look at the chronology which is really very detailed at the end of the General in his labor and you'll see two pages two seventy nine to eighty.



🔊 **[54:44]** Eighteen seventy, eighteen twenty three, the president of Peru ask the liberator for four thousand soldiers that eighteen twenty four... so It is eighteen twenty five that's what happens.

🔊 **[54:55]** You are very good. That's very good Billy.

🔊 **[54:56]** How about date twenty three, twenty four?

🔊 **[54:59]** Oh, well by twenty five... Announcing exactly well yeah, eighteen twenty six he...but then there's the Bolivian constitution in eighteen twenty six.

🔊 **[55:19]** So it seems that he creates or separates Bolivia from Peru, you would see it eighteen twenty six.

🔊 **[55:25]** Oh, no here it is the decides to create eighteen twenty five, decides to create the republic of Bolivia.

🔊 **[55:31]** So It is eighteen twenty five, eighteen twenty six.

(Student Speaking)

🔊 **[55:38]** Would you put your finger on the button will you? Thank you.

The congress of Peru and gratitude decrease honor for the liberator

🔊 **[55:46]** (Student Questioning)



🔊 **[55:56]** Well It is interesting thing because why he give them all that moneys so there may be yet more backs in force, I'm not sure.

🔊 **[56:03]** (Student Questioning)

🔊 **[56:04]** My question, I forgot to ask you that letter from manguela[?56:09] to English Dr., her husband.

🔊 **[56:12]** He takes that as historically accurate from that source and Márquez says it was not worth and it...

🔊 **[56:21]** Who says García Márquez?

🔊 **[56:23]** He was remembering and saying everything was a... he said he tried to find stuff and went through the thirty-four tones of that guy was name was forget.

🔊 **[56:32]** It is same guy Daniel Furdencio Oriary[?56:33] who provides... oops! We're running out of time here who provides the letters.

🔊 **[56:41]** So let's look into that, I'm going to go look at the source and see... clearly Galliano is taking it is true.

🔊 **[56:50]** Let's continue this do bring this...