

소설을 통해 본 남미 역사의 이해

English Literature - Lecture 17

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🔊[02:00]

More time, umm, semester is moving right along.

🔊[02:03]

I did want to address the issue speaking of the semester moving along of your final paper.

🔊[02:15]

Jenny had just asked me about a topic and as I have said I like all of you to run your topics by me.

🔊[02:17]

Just send me an e-mail on the vista site because I think maybe I could a be of help depending upon the topics that you decide to treat.

🔊[02:25]

The question was asked was well as to rather you can write on the same topic as your web paper.

🔊[02:31]

Yes you can, as long as you don't plagiarize yourself.

🔊[02:35]

Another words, there would be something like different medium and different way of going about an analytical papers one thing on the website is another.

🔊[02:43]

But, of course, yes, you can use some of the research you have done if you like to booster your paper on a similar or related or even the same topic.

🔊[02:52]

What was yours again, Julie? I've forgotten now.

🔊[03:04] (Students speaking)

Yeah, will you have to make sure that you check your topic with me, because your one would be hard to relate to the literature we have been reading.

🔊[03:10]

So that was the other point that I wanted to make is that this is of course it looks at history and fiction and a single glance as it were.

🔊[03:19]

And I do think that your paper should take into account the theme of the course which is thinking about how history is narrated in fiction, in especially Latin American history.

🔊[03:27]

So I would expect you to refer to some of the works, least one of the works that we have read in class and bring in historical thinking, one way or another.

🔊[03:38]

So for example Jenny and I think Ronny you will still going to do the [03:43] 오블라 변 오브 demons and actually Lisa is doing something [03:47]오블라 변 오브, you guys can talk to each other.

🔊[03:49]

That's fine, share ideas.

🔊[03:51]

Umm, there for instance one would want to talk about the way that [03:57] Garcia Mendelez handles the 18th century [03:59] Cartehina.

🔊[04:01]

That's real.

🔊[04:02]

That is real, historical context and it's fictional, handlings let's say.

🔊[04:09]

It seems to me that almost have to do that with your novel.



🔊 **[04:12]**

I like the general in his [04:15] reverent, how can you talk about that without talking about [04:20] Simon Baulivare, the real historical figure.

🔊 **[04:21]**

So I think most of the fiction that we talked about, not all of it, but most of that we had and will talk about demands a kind of thinking that is historical.

🔊 **[04:31]**

Because the authors are giving us the historical setting as this one the story teller thus that were, discussing today.

🔊 **[04:37]**

So are there other questions about the final paper?

🔊 **[04:41]**

I will put up on the website if it's not there already a sheet that tells you how I conceive a final paper.

🔊 **[04:49]**

There are also several great final papers from previous classes that I posted on the website.

🔊 **[04:54]**

So look at those and I will give you a model of a paper.

🔊 **[04:57]**

Um, so I don't want to be any mystery of what it is, that I want.

🔊 **[05:03]**

And apparently I do contradict myself, some place, 5 to 7 pages is fine with me.

🔊 **[05:08]**

The reason I contradict myself, I think in someplace else I have said 7 to 10, I hate saying length.

🔊 **[05:13]**

Because you have to strive, and kill yourself to pa...

🔊 **[05:17]**

I mean, padded papers I hate.

🔊 **[05:21]**



Because I have enough to read already.

🔊 **[05:22]**

I don't want to read the same things several times.

🔊 **[05:24]**

So you do have to think about the topic that's going to give you ample to do 5-7 pages.

🔊 **[05:29]**

But the fact is if you could do that in 5, that's fine, if you want to do it in 10, that's fine, as long as it is well done.

🔊 **[05:36]**

So, um, if any of you have doubts about your writing capacity, please go to the writing center and have your rough draft work shopped with the tutor there.

🔊 **[05:44]**

They are for that purpose and they might give you some good suggestions.

🔊 **[05:49]**

And I mean, I am willing to do read rough drafts, so if you really think you have horrible problems with at ease, we will sit down in my office and will go over the paper together, because um, you must not leave this university without knowing how to write an expository essay or analytic, analytical essay as this one is.

🔊 **[06:00]**

And we will [06:07] you already.

🔊 **[06:01]**

You're history and literature majors, so that speaks for itself.

🔊 **[06:13]**

But, anyway that's what I have to say about papers first, Jenny anything else that I should be saying?

🔊 **[06:17]**

No, you will be going to turn them into turnitin.com.

🔊 **[06:21]**

That numbers on your ID number, and the password are on the top of the syllabus.

🔊 **[06:25]**

So, okay.

🔊 [06:27]

That done.

🔊 [06:29]

Um, let me start with the frame narration, issue that I raised with you.

🔊 [06:35]

Who can give me some ideas about why you think that Garcia [06:41] markez, I almost say [06:54] mariosa, gives us this older writer, kind of sabbatical, it seems like not quite of occasion in Florence, which for some odd reasons, he uses the Italian name, Firenze.

🔊 [06:58]

I suppose because in Spanish he did too.

🔊 [07:01]

I haven't check that to be sure, but we were told that he is in Firenze, we were told that he goes into a photo shop and guess what he sees the picture of March [07:12] quienga which, let's say, releases all the [07:17] scenaration that follows.

🔊 [07:18]

Thinking back on himself as a young man, masquerita(?,07:22), and so forth.

🔊 [07:24]

Visual, memory, let's say or this visual tweak to his memory, unrighteous the novel that we've read.

🔊 [07:34]

And at the end, we come back, and I think some really important things were said at the end.

🔊 [07:38]

So who wants to comment on that?

🔊 [07:40]

Who got that part?

🔊 [07:41]

Ily, do you have any insights there?

🔊 [07:44]

You were a very good reader of text.

🔊 [07:47]



So you don't say that much back there.

🔊 **[07:48]**

I've discovered you.

🔊 **[07:51]**

(Student Speaking)

Um, in the back, somewhere he, um, he mentions about the oil industry coming in to the, uh.

🔊 **[07:59]**

(Professor Speaking)

Make sure you speak into the little mike because I want future generations to hear you.

🔊 **[08:02]**

Could you pull it toward you a bit [?08:04]

🔊 **[08:04]**

Yeah. Okay, good.

🔊 **[08:06]** (Student Speaking)

Sure.

🔊 **[08:07]** (Professor Speaking)

I'm sorry would you start again?

🔊 **[08:08]**

I beg your pardon.

🔊 **[08:09]** (Student Speaking)

He mentions the old industry coming into the Peru, which he had the [?08:13] machiguenga, I thought that was interesting.

🔊 **[08:14]** (Professor Speaking)

The oil industry and does he mention that at the end or you are saying, that's why the retrospective narrative is important or what was that ...

🔊 **[08:23]** (Student Speaking)

I was just commenting on that you asked if I was my thought you asked.

🔊 **[08:29]** (Professor Speaking)

I was asking really about the frame narration, how you evaluate that?

🔊 **[08:33]**

An other words, why do you think, I mean, I don't mean calling you and pick on you particular, I just wanted to know if you had any ideas, I mean oil industry, yeah, we will be going to get to, let's think about the frame narration for a minute.

🔊 **[08:45]**

Why does he do that?

🔊 **[08:49]**

Do you have any series about that?

🔊 **[08:50]**

Um, I think he wants to unravel the story of masquerita(?,08:54) slowly the way he slowly discovered.

🔊 **[08:58]**

So when you read it as a recollection the way he does, and spiced it into the story that way.

🔊 **[09:04]**

He, um, you as a reader slowly unravel that mystery will...

🔊 **[09:09]** (Professor Speaking)

Yeah, but do you think that he has to be, that we have to know about the narrator is in Florence for him to tell the story the way he did?

🔊 **[09:17]**

It seems to me that he could have done exactly what you are saying, and what he does do without the frame, why does he wanted us to see the narrator in the present?

🔊 **[09:25]**

And maybe it gives some temperament perspective.

🔊 **[09:27]**

... Are you going to say something of on this [?09:29] line?

🔊 **[09:30]** (Student Speaking)

I was just going to say that I think that it makes us a story telling about a story telling, and it kind of puts the story back inside boxes, and I think it started being the trinity concept that we touched on the other day, and the concept.

🔊 **[09:45]**

It just brings religion a little bit into the picture again.

🔊 **[09:48]** (Professor Speaking)

I haven't thought of that.

🔊 **[09:51]**

You mean because of Florence, of course the Florence is great Renaissance center would even necessarily say religious centers so there are plenty of churches and so forth.

🔊 **[10:00]**

Yes, but um, that's a possibility.

🔊 **[10:03]**

I think you're right that any frame narration.

🔊 **[10:05]**

Think of the turn of the screw.

🔊 **[10:07]**

You remember how Henry James' that turn of the screw begins

🔊 **[10:12]**

With this jolly English man sitting around the roaring fire, yeah, it's a mystery, it's a ghost story, the turn of the screw.

🔊 **[10:18]**

And this very solid English men that are sitting around the roaring fire, having there [10:24] chary or their beer whatever, just being very convivial and one of them says the other.

🔊 **[10:28]**

You know, I just heard the story lately that kind of worries me, let me tell it to you, or kind of it's interesting.

🔊 **[10:35]**

And then he tells the story and it's often said well that Henry James wanted to give more credibility to the guy telling a ghost story.

🔊 **[10:43]**

So it gives him, it gives us the picture of him this kind of solid upstanding citizen.

🔊 **[10:47]**

And then it makes the readers think, well this is going to be, this isn't some nut telling the story.

🔊 [10:54]

So it's to give credibility to the story that follows.

🔊 [10:57]

Well here I think there is something different going on.

🔊 [10:59]

And I think that what we have is absolutely what you've said.

🔊 [11:02]

Especially the first point is that it raises the historical narration, it raises the history of it.

🔊 [11:08]

If you, it's like the end of a hundred years of solitude what we learned that the narrator is [?11:13] Mel Kiades, and that he has been working on this story forever, and he has been telling it, but we haven't known it all along.

🔊 [11:19]

And I would say why would we find this out for 3 pages before the end of the story.

🔊 [11:24]

And part of it is to raise the theme of how he tells the story.

🔊 [11:28]

So I think there is that, we see this kind of process of memory, it heightens the issues of memory and it heightens the fact that this is one fellow story.

🔊 [11:36]

Not, not an [?11:38] omnition narrator, we know who is the narrator is.

🔊 [11:39]

And we see that he is moved by all this.

🔊 [11:43]

Um at the end, let's just move to the end, and look at it.

🔊 [11:46]

Part of the reason he put himself, if you want because it's hard not to think of this narrator as [?11:55] Vargasio.

🔊 [11:53]

So don't we must not do that.

🔊 [11:54]

It's constructed character.

🔊 [11:57]

But one perhaps that is similar to the author himself.

🔊 [12:02]

If you look at this last business, it starts on page, let's see it's not marked, but I will give it to you.

🔊 [12:08]

It's uh, 235. Page 235.

🔊 [12:14]

We are back now to the what we have to call narrative present.

🔊 [12:20]

We have been in this retrospective narrative, you know, let me tell you about what happened 25 years ago.

🔊 [12:26]

That and that's what we have seen, with [12:30] masquerita.

🔊 [12:30]

And then, we come back to the narrative present.

🔊 [12:36]

Okay, then we see him, trying to figure out his own past, trying to figure out the history of Peru, the indigenous question that we've talked about in last time.

🔊 [12:45]

So yes, it raises and makes even thematic the issue of how you'd tell the story.

🔊 [12:52]

Yeah, Amanda.

🔊 [12:54] (Student Speaking)

There's also and I was looking for it.

🔊 [12:56]

There is [12:56] q here, Rachel's father, the people of Florence bringing hate this invading tourists.

🔊 [13:02]



And I was, I thought it's kind of uh remark on the [13:07] maquachang.

🔊 **[13:08]** (Professor Speaking)

Yes, yeah I think that's the other thing that I would say well, there are several important things here.

🔊 **[13:13]**

Because we get a recap of what the narrator thinks about the [13:17] masquerita, we can think about the [13:18] machguenga, we can look at that.

🔊 **[13:20]**

But it is the very last paragraph, where if you ever been in Florence in summer, you can't walk down the sidewalk.

🔊 **[13:27]**

It's so crowded; and it's not all the tourist, but basically Florence is a very small town.

🔊 **[13:33]**

But incredibly important, you can stand in line for 2 or 3 hours to see Michelangelo's David, the fabulous statue.

🔊 **[13:41]**

I didn't have to stand in line quite that long, but I said okay.

🔊 **[13:43]**

I'm just going to do this and I hate standing in line and blah,blah,blah..

🔊 **[13:47]**

But I did it and I was very glad.

🔊 **[13:50]**

So if you forever debate seeing at it in real life, you've seen a thousand pictures of it.

🔊 **[13:55]**

Still, it's different, yeah, it's there.

🔊 **[13:59]**

But when we get then is a picture of the modern world, don't we?

🔊 **[14:03]**

This globalized planet that we live on.

🔊 **[14:05]**



Look at the very last paragraph and he celebrates it.

🔊 **[14:09]**

This contact of cultures as a, let's say recent phenomenon, we can talk about you know 1492 and the conflicts of cultures that happened after that the ultimate converges of cultures.

🔊 **[14:24]**

But don't think we are done yet.

🔊 **[14:25]**

So this whole theme we've been following of syncretism and of transculturation is going on Florence of the today, of the narrative present.

🔊 **[14:37]**

Just look at that, uh, it's a kind of lyrical ending in a way 245, the second to last page, the last paragraph.

🔊 **[14:46]**

Darkness has fallen and there's stars in the Florence tightened night.

🔊 **[14:50]**

Florentine night, I guess.

🔊 **[14:51]**

Go down to middle of that paragraph.

🔊 **[14:53]**

I could mingle with the young people, do you find it?

🔊 **[14:57]** High on music and marihuana and [?15:00] apianto santianto of [?15:02] spiritue, spirito or the [?15:06] piazza del senoria because at this very hour I [?15:10] mahdrid la coolacra.

🔊 **[15:11]**

We are four or five even ten different impromptu shows are simultaneously.

🔊 **[15:19]**

Look at that word "motley".

🔊 **[15:22]**

Anybody have the etymology of that? motley?

🔊 **[15:25]**



How do you use it?

🔊[15:26]

We often say a motley crew meaning really mixed.

🔊[15:30]

Motley means stained or [?15:39] derogated.

🔊[15:35]

That's the word, [?15:40] derogated.

🔊[15:39]

Motley, if you look up the word in the dictionary and used to be the clowns in Renaissance were motley.

🔊[15:43]

What's that motley? Well, like camouflage suits of the current army of US, that kind of spotty, blotchy.

🔊[15:55]

So that motley crew here, Caribbean Moroccan players and acrobats Turkey [?16:00] shrub workers, Moroccan [?16:01] fire readers, Spanish student serenaders, French mimes, American jazz musicians, Gypsy fortunetellers, German guitarists, Hungarians flutists.

🔊[16:09]

Sometimes it's enjoyable to lose one of this colorful useful multitude.

🔊[16:13]

But tonight I know that we are going to might wander blah-blah-blah.

🔊[16:17]

Keep going on, skip that he's talking about the different places he might wander in Florence.

🔊[16:23]

Wherever I might try to find refugee from heat from mosquitoes might wrap through my spirit like I would still here close but unceasing crackling the immemorial machiquenga(?16:31) story teller.

🔊[16:33]

So it's kind of [?16:33]amage at the end and to the story he is told.

🔊[16:37]

We know all along that he, he's fascinated by the Saul but he has not evaluated for



us until now.

🔊 **[16:46]**

He actually even more um, specific about his amazement at this cultural achievement of Saul which I want you to question somewhat, I kind of do myself but 244.

🔊 **[17:02]**

He summarizes for us his evaluation, of this, let's say, total cultural conversion of Saul.

🔊 **[17:12]**

He seems like other change of identity.

🔊 **[17:15]**

Talking the way the storyteller talks means being able to feel in live in the very hard of that culture means having penetrated its essence, reach the marrow of its history in mythology, given body to its taboos images ancestral desires and terrors.

🔊 **[17:28]**

It means being in the most profound way possible a rooted [?17:33] machiguenga.

🔊 **[17:34]**

One of that ancient [?17:34]renethood in the period in which this this Firenze where I am writing produces dazzling effervescence of ideas, painting, buildings crimes and intrigues that the [?13:44] quattrocento 14 hundreds, when Michelangelo was working there.

🔊 **[17:52]**

When Leonardo and others were there, this height of Florence, he says at the same period, these people of this ancient lineage of roam the forest of my country bringing and burying way those tails, lies, fictions, gossip and jokes make a community of that people of scattered beings.

🔊 **[18:12]**

Keeping alive among them the feeling oneness of constituting something for fraternal and solid.

🔊 **[18:16]**

That my friend Saul gave up being all he was it might have become so as to roam through the Amazonian jungle for more than 20 years now, perpetuating against the wind and tide.

🔊 **[18:27]**

And above all against the very concepts of modernity in progress.



🔊[18:30]

That's important that little above all.

🔊[18:34]

The tradition of that invisible line of wandering storytellers is something that memory now and against bring back to me and so forth.

🔊[18:40]

So he's admiring Saul's move into [18:45] thus other culture, and indeed, he is admiring cultures that can maintain their separation from modernity.

🔊[18:56]

That is from refrigerators and canal funnels and that kind of thing.

🔊[19:02]

So we can question that admiration, we can wonder whether Saul is an actually invading a culture in ways that he shouldn't be.

🔊[19:10]

We talked about this last time.

🔊[19:12]

He certainly goes against his own ideology which is you live in indigenous culture themselves.

🔊[19:21]

But anyway, other comments about the frame tale?

🔊[19:27]

Yeah.

🔊[19:29] (Student Speaking)

Um, I think it creates a really interesting contrast that kind of parallels the inversion of Saul's purist standpoint and then his immigration into that, into a culture that is not his.

🔊[19:50] (Professor Speaking)

And you think that the frame tale does that because the narrator is in Florence...

🔊[19:54] (Student Speaking)

Which is...

🔊[19:57]

I've always learned or been taught that the Renaissance is kind of the beginning of modernity.



🔊 [20:05]

So you have be a place which is revered and visited by all over the world.

🔊 [20:13]

As its birth or rebirth of classical culture which is kind of ironic.

🔊 [20:22]

Because it is a rebirth of something from the past whereas the [20:28] machuaengae culture is they don't have a theme western perspectives of present , past and future and...

🔊 [20:47] (Professor Speaking)

Right. So you just saying that Florence is contrasting a lot with the Amazonian jungle and absolutely true.

🔊 [20:54]

Obviously, yeah, one is high western, the other is not western at all.

🔊 [20:59]

So there is something to that, I think that's an interesting point the narrator himself is very far away from the story he's telling.

🔊 [21:09]

And what that contrast does for us I'm not exactly sure does it makes the [21:16] machiguaenga is the more exotic?

🔊 [21:18]

We wouldn't go there exactly.

🔊 [21:20]

Just sort of the point out difficulties of narrating the story or wonder.

🔊 [21:24]

Well, we would go that

🔊 [21:26]

Yeah, Lisa

🔊 [21:27] (Student Speaking)

I just feel like it just makes you more contrast maybe of how far Saul's journey was.

🔊 [21:34]

I mean I think just sort of this, you know, Monday normal world it's not quite as, you

know, they don't go that far into how badly the old company is doing this for that.

🔊[21:46]

You know I think that he's on sabbatical so he is just sort of there but it shows you it planned Saul as a god who could have that same life.

🔊[21:55]

And so sort of he's long journey through religious issues with his dad and beyond in back.

🔊[22:04]

I think this makes the journey more descriptive.

🔊[22:07] (Professor Speaking)

Yeah, that's interesting.

🔊[22:08]

Because the difference against the contrast that July was pointing out the contrast between the [22:12] machiguanga Amazon and Florence and then between the Saul and narrator.

🔊[22:18]

That's very interesting. Thank you.

🔊[22:21]

Those are good points.

🔊[22:24]

Do you want to talk about the Jewish question that you're looking at now Lisa that kind of might fit in here a bit.

🔊[22:33]

Lisa was asking questions about difference between Portuguese.

🔊[22:37]

This is a bit of digression when a comeback to novel but I think we may be set enough for about the frame tails.

🔊[22:43]

So the frame structure, so Lisa, just the couple worlds about.

🔊[22:47]

This is what Lisa is going to write paper on and it's about Jewish and Portuguese et cetera you tell what it's about.

🔊[22:56]

It's very interesting research.

🔊[22:59] (Student Speaking)

Well, the Portuguese question came up because [23:03] 아브리넨시오 and 엘브리
브드 in demons and I just going back and looked at it.

🔊[23:07]

Because I did know that Dr. Lois Zamora asked me to look at it we never talked about in class she asked me to look at what was difference about the expulsion of the Jews from Portugal versus Spain.

🔊[23:30]

And it was very different and that sort of... put beyond a course of being very interested in all the ways that Jews are treated in the books for reading was just keep popping up.

🔊[23:29]

But 아브리넨시오 be in Portuguese turns out that... at the 1500s there were large exodus of the Jews... into the new world they thought that there were safe, it thought that they were...

🔊[23:42] (Professor Speaking)

From Portugal

🔊[23:43] (Student Speaking)

They thought they were safe from inquisition because they thought percentagewise the number of non-Catholics in the new world meant that they would be able to sort of finding the place for they could establish themselves.

🔊[23:57]

The difference in the way they were kicked out just...

🔊[24:00] (Professor Speaking)

Now we talking about the Portugal, there's an exodus from Portugal of Jews to the Portuguese's new world.

🔊[24:07] (Student Speaking)

Right

🔊[24:08]

Right, as supposed to Spain, which didn't want Jews or even people were Jewish blooded all going to the new world until after four generations had past.

🔊[24:19]

So the Portuguese policy was much more lenient.

🔊[24:23]

Let's say....

🔊[24:24] (Student Speaking)

Less lenient.

🔊[24:25] (Professor Speaking)

The Portuguese was less lenient?

🔊[24:27] (Student Speaking)

What happen when Jews were kicked out of Spain in 1492 and many of them want to Portugal and they spent one or two generations there before they kicked out of Portugal.

🔊[24:38]

But when they were kicked out of Spain, they were asked to leave their belongings behind and sent on the road but when they kicked out of Portugal and it was a really kind of trick like a first day of pass over.

🔊[24:49]

It's been a couple weeks since I first looked at it.

🔊[24:51]

That's details [24:52] don't might have, but the first or the second pass over, they were asked to go to Lisbon.

🔊[24:58]

Well, Lisbon had been designated as the only port that Jews could exit from because the king and man, well, the second I think was his name, was very rare much more so it maybe Isabella and Ferdinand that the Jews were presented at tremendous knowledge based administrated skills and all the things that we've talked about before.

🔊[25:17]

So he'd really want to get them kicked out but he needed to secure his claim to the throne.

🔊[25:25]

So he was negotiating to marry a Spanish infanta one of the Isabels and he [25:34] going to dated ~ marriage contract five days later.

🔊[25:39]



He had to take part of contracts stipulated he had to kicked the Jews out of Portugal.

🔊[25:44]

So when they arrive in Lisbon they didn't know why coming and when they arrive in Lisbon, they were told that they need to either convert and they were basically forced to right there spot to convert either they must convert or their children will be taken from as they left and they will be settled into...

🔊[26:05]

They supposed to bring their children ages five thorough fourteen something like this.

🔊[26:09]

So the ideal was the children were going to be confiscated and put into Catholic homes and raise this Catholic says good Catholics and so on, course, you know, complete unacceptable to the Jews.

🔊[26:20]

So they, the stories go that some smother their children, kill their children, kill themselves, all kinds of horrible things happen and so that's sort of the summary of how that went.

🔊[26:36]

But what I read indicated that the fifteen hundred was a period of a lot of Jews living regardless of this go with or without the children whatever still being kicked out.

🔊[26:46]

They had to convert or leave.

🔊[26:47]

And If somebody's interested in actual paper topic there are also interesting Group of Jews that until this, like in the last fifty years, were living secretly kind of border of Portugal and Spain and didn't know where other Jews in the world

🔊[27:04]

And when Jewish God comes in there, It's kind of a known group, I can't tell you the name at this moment.

🔊[27:09]

But there are a lot of interesting things about Jews hiding in the sort of thing.

🔊[27:13] (Professor Speaking)

Ok. Thank you.

🔊[27:14]

So and then you want to extend this to [27:16] magritta because that was...



🔊[27:18] (Student Speaking)
Right.

🔊[27:19]

I think that he is doing his aliyah his returned to the homeland by becoming the storyteller and it actually mentions aliyah later on the book so does talk about it but I think that it's exactly what he's doing he's identified himself with the minority people.

🔊[27:37]

And he is... I think he's doing what he needs to do as a good Jew.

🔊[27:43] (Professor Speaking)

Yeah, references is on page 243 in the frame tale.

🔊[27:46]

Actually the idea of the Jews finding himself finally at home if you want.

🔊[27:52] It's about five lines up from the bottom of the page 243 in a very [27:58] **تجسد** and personal way by going to the [28:01] **아우토우로암바** to be born again Saul made his aliyah if that's how you pronounced it, aliyah.

🔊[28:09]

So, I think it's one more function of the... thank you, that really work to wonderfully talk also about the frame narration.

🔊[28:17]

It allows the narrator to give his opinion of the story he just told to access as I asked you to do the voyage of the journey if want of Saul.

🔊[28:30]

It is also obviously in this novel functions to make him even more than outsiders than... at the outset, more of an outsider than he would have been otherwise.

🔊[28:40]

His birthmark is Jewish heritage and so forth in a very Catholic situations more likely, more credible that he should wish to do this almost impossible thing of becoming [28:54] **amachiguaenga** somehow that background suggest.

🔊[28:59]

Well, it's makes more likely that he might do this than say [29:04] **아르기따** who is the mainstream guy who doesn't have any real need to leave his own culture in particular.

🔊[29:11]

Yeah, July,

🔊[29:13] (Student Speaking)

Could you repeat what the definition of aliyah is?

🔊[29:16] (Professor Speaking)

It was just brought up, why don't you do that for us?

🔊[29:19]

It's... I think, it comes from the Hebrew words that means that can going up and it's a concept that returning to the homeland came after World war 2, which was...

🔊[29:35]

I think that the date that Saul's father died was actually kind of consistent with the start finding Israel.

🔊[29:40]

I'm not sure, I tried to find out before class.

🔊[29:43]

So I think it the day, the year anywhere is stated that is the same year as that Israel was founded whatever.

🔊[29:48]

But this concept of aliyah is not only Jewish but an idea that people have homeland and it is built in to, I think, the legal system in Israel that people who were Jewish anywhere in the world of course [30:06] holocaust survivals had no place to go, have this right to return to that Israel is their homeland.

🔊[30:13]

It although they may not have another.

🔊[30:16] (Professor Speaking)

Yeah, so all of that wondering elicits to desire to cease wondering which is why the US has the policy it does with respect to the states of Israel today.

🔊[30:33]

We very much support Israel and there is a lot of doubt about whether we should be doing that given problems of middle east.

🔊[30:39]

So it's a huge contemporary question.

🔊[30:45]



Dudes I'm glad to mention dates do notice this novel ends the frame tales ends with dates again like the note Garcia Marques puts before of love another demons dated 1994 this dated 1985 from Florence July to London 1987.

🔊[31:05]

It strikes me, I mean, I'm likely to believe the those with the date the novel was written I happened to know the [?31:11] Ragatious doesn't live the part of the year in London.

🔊[31:14]

The book has published in 1989, so perfectly possible that these are fact for they that these we know that the flashback goes back to the late 40's and then through the 50's.

🔊[31:26]

He'll give us dates every once in a while 1958, 1954, he wants us to see where this history fits.

🔊[31:36]

And he does also want us to see the beginning of the end of Amazon, I think, the oil exploitation and entry of commercial interested in big ways, though there was also before the rubber boom until World War 1, I thinks, also World War 2, when synthetic rubber became was invented and no longer whether were people trips in around.

🔊[32:00]

Exploiting rubber we've heard about the timber exploitation before that, so, oil exploitation isn't first commercial venture to damage the religion.

🔊[32:18]

Ok. Thank you for that... We do have to keep thinking, yes, about the policies of the colonial powers that settled Latin America were practiced Brazil in this course which of courses is a... was a Portuguese territory.

🔊[32:34]

It's almost invisible in this course and I'm sorry about that.

🔊[32:35]

We could have read in Brazilian novel or least of more about Brazil.

🔊[32:42]

I pointed out the place for Portugal and Spain are compared in the buried mural because this policies of Portugal worse somewhat different from those of Spain and in terms of the Jewish question as well.

🔊[32:55]



Lisa, the reason I apparently wrongly said that what you were saying the Jewish policy Jews and Portugal was more lenient is because they were allowed to go to the new world.

🔊**[33:06]**

That really is huge difference Spain did not want.

🔊**[33:09]**

Jews or recent converts new Christians as they were called to go to the new world.

🔊**[33:16]**

So, one point Lisa made very interesting thing that when you set in the colonial context in new Spain if [33:23] spot to say importugues someone from Portugal it was almost the same as saying a Jews because there were so many Portuguese something that I hadn't realized.

🔊**[33:33]**

So, one keeps on learning.

🔊**[33:34]**

Thank you.

🔊**[33:35]**

That's very interesting research.

🔊**[33:37]**

And what else have you seen Jews in our reading?

🔊**[33:40]**

[33:42]아브리넨시오, 마스카리따

🔊**[33:43]**

The question comes up big time and in Huantes?

🔊**[33:46]** (Students questioning)

🔊**[34:05]**

Yeah. Right. And today, obviously Latin America there... strong flourishing Jewish communities in Mexico and Argentina and so forth

🔊**[34:15]**

That's not the saying that Jews are that the same situation exists now as it did during the colonial period far from it so.

🔊[34:27]

Okay. Scot if we could see my little black board here.

🔊[34:34]

This is very hard to read.

🔊[34:37]

I'm sorry I'm not very good at writing and I guess I should on this black board... I should write bigger.

🔊[34:41]

But if you want to... this is my little index.

🔊[34:41]

You have your own of the world view of the [34:48]마치고잉가.

🔊[34:49]

And you can either copy this or I can even put it up on our website if you like.

🔊[34:53]

But I was reading this novel and as I read it, I make notes to try to understand the culture.

🔊[35:01]

We looked at some of the passages that have to do with number one, animism, and this issue, that is animism meaning that the world is animated.

🔊[35:10]

The earth is animated.

🔊[35:12]

It has... it's like people are animated in the western view and dogs well and cats in certain privileged animals, so we eat unprivileged ones.

🔊[35:20]

So, trees, stars, and the sun, we don't consider have spirit or life or soul or mind.

🔊[35:29]

Animated cultures that are animistic believe that the world, trees, flowers, I don't know.

🔊[35:37]

Natural phenomena have power.

🔊[35:41]

They have minds of their own, the stars, Venus was a huge concern for the Aztecs, what was Venus doing.

🔊[35:51]

Very dangerous of positions and so forth, which is why some of ancient cultures especially in Latin America but elsewhere were great astronomers.

🔊[35:58]

They had to figure out what the stars had in mind, what their disposition it was.

🔊[36:04]

So we talk about that.

🔊[36:05]

I'd written down some pages where we see [36:07] 마치구엔가 add towards to life and death pages 38, 43, 52 though those, it's random, it's not a complete index the body soul question the body in soul are not separated.

🔊[36:19]

We have in western culture kind of dualist thinking we will think of mind one thing body is another mind body problem we think of the body in the soul.

🔊[36:30]

The soul exists outside of the body after death if you have a certain set of beliefs that kind of things.

🔊[36:36]

We can look it all of the pages but since we're running out of time, I want to just point them out.

🔊[36:42]

The self we looked at some of these pages the way that the self was relational and functional, that identities is not stable that the self can go in actually number 8 has related to that metamorphosis the fluidity of forms.

🔊[36:59]

Remember we've seen that the self can become another animal can become or have claws and so forth, we read a passage along that so selves morph into other selves and so forth.

🔊[37:13]

That fluid subjectivity that we'd talked about and then I want to, maybe we will have enough time look at time.

🔊[37:25]

The concept of time we said loosely and correctly, there isn't a concept of past, present, and future, the concept of progressive history that things that is so basic to modernity.

🔊[37:38]

The idea that tomorrow we can make the world better place if we just develop it.

🔊[37:42]

Never mind that the development turns out not always be such a great thing.

🔊[37:46]

So here there is a kind of perennial now.

🔊[37:49]

Let's look at few of those pages.

🔊[37:50]

[?37:50] This should quantity.

🔊[37:52]

Remember they had numbers only after three and we're told [?37:55] 'quai'?

🔊[37:56]

We'll look at that,

🔊[37:57]

We mentioned last time that there absolutes against change that is part of not being modern, in the western sense.

🔊[38:06]

Because if you don't have a sense of today and tomorrow, yesterday, today and tomorrow, sense of progress.

🔊[38:11]

Then more likely you're not wanting to change make things better every year we get bigger and better and we change in, changes are good things and so forth.

🔊[37:57]

we mentioned last time that their absolute gets change that is part of not being modern in the western sense because if you don't have a sense of today and tomorrow, yesterday today and tomorrow a sense of progress, then more likely you're, you are not wanting to change to make things better.

[38:17]

Every year we get bigger and better and we change and change is a good thing and so forth.

[38:23]

We just, that's what, why we still believe in education in this culture, why everybody needs an education.

[38:28]

Because education will change you.

[38:30]

In fact one of [38:31] models is changing minds and I sort of like that.

[38:37]

I think if you get I am totally American in that belief system, I think if you get an education, you probably should be different when you walk out of the door with your diploma than you were when you walked in, otherwise why bother?

[38:50]

You see, I have this very American notion that change is good in that sense that you learn things you didn't know, you may be questioned your beliefs absolutely [39:01] un machiguinga.

[39:03]

No need for change when you change you upset the order of the cosmos the order is there already before you ever set foot in the idea that you know make it better null.

[39:14]

If you change it by definition is worse.

[39:19] (Student Speaking)

Saul didn't take his degree.

[39:21]

Ah, Saul didn't take his degree, interesting

[39:24]

And yet he certainly made a huge personal change in his own life so that the way that one for a minute but the other, interesting.

[39:32]

And then the very last point nine is the importance of the oral tradition the storytelling tradition that separates the [39:41] machiguanga tremendously from our own print-

oriented culture, and just because we now are totally glued to the internet for everything doesn't mean that we're not still print-oriented.

[39:54]

The granted, there are lots of visual images that aren't language that aren't print, but we still on the internet depend upon language tremendously that isn't heard isn't unspoken so we have music of course.

[40:08]

But its importance of the orality in the storytelling, we already said it, it's part of the idea of transmitting the past to the future.

[40:22]

It is what keeps the traditional society traditional, and it's a bit what we've lost in our own culture, so this constant reminder that storyteller is only a medium through which the story is passed.

[40:38]

That's why I think the perhaps is there that's why, that's what they tell me anyway that phrase gets repeated again and again.

[40:44]

The storyteller keeps things from changing, even as he moves from place to place.

[40:50]

But obviously the orality, as we've just read in the final pages of the novel also has to do with the cultural glue that keeps this dispersed culture up on what the weather, other branches and wings are doing, how was it put keeps them out unified, I believe.

[41:09]

Let's hang on.

[41:18]

Now I wish, there's just a nice phrase.

[41:20]

It's on page 244, but I can't, oh yes there it is.

[41:27]

Keeping alive among them, the feeling of oneness.

[41:31]

It's about one two three four five six seven eight lines up from the bottom of two forty four.

[41:37]

Keeping alive among them, the feeling of oneness of constituting something fraternal and solid.

[41:46]

So this, what does that in our own culture well, not storytelling anymore it might have been world communities and so forth but obviously we all have a tradition of which we were apart, but education is shared values, shared views that we get through a print, largely.

[42:10]

And I like to say, you know, you can't get out of freshman English if you get out of your freshman year at universities and without end or any place at a high school without being able to read and write.

[42:21]

You can't get out of umpteen years of graduate school without drawing a straight line without being able to draw without being able to judge spatial.

[42:30]

Let's say, think of a lot of things you can [42:34] auto shop, you don't have to learn to repair anything mechanical, goodness.

[42:40]

If we, I had, I think I would never gotten out of eighth grade, but I couldn't have gotten of eighth grade without reading and writing, so there's a moment where our culture decided that it's print that matters, and to be able to read and write is more important than anything.

[42:57]

So an oral tradition isn't part of what... modernity values, in particular though we love a great stand-up comedy and we'd like to go, you know watch movies for people speak their lines very well.

[43:08]

It's not the same thing as this kind of storyteller, yes.

[43:13] (Student Speaking)

Plus, I heard the move, um, in modernity mass mediums of communication is totally different from the very personal storytelling what you're sitting in a circle kind of like you listen to your grandmother's story and they mean something for you.

[43:37]

When you go see the... you know Hollywood film, it's... I don't find cultural significance.



🔊[43:45] (Professor Speaking)

Yes sure, no, mass huge difference between our contemporary mass media and the individual nature of the storytellers circumstances, so yes thank you, that's another good point.

🔊[43:59]

Okay, let's look at a couple of these issues then that we are on my blackboard.

🔊[44:08]

Through the one, let's look at the time issue just for the moment, go to page 93, will you?

🔊[44:14]

And we can just knock off some of these worldview issues if you want fairly quickly because there is very clearly stated in the western chapters what these groups believed.

🔊[44:30]

At the top of ninety-three about [44:32] are first-person narrator tells us about that the [44:37] 마치구엥타 saying.

🔊[44:40]

He tells us through [44:42] 미슈스니엘 who might doubt existed though somebody maybe like her deed, some are institutes for linguistic.

🔊[44:50]

He may have gotten this information the author from the two books that are in our library that were written in the nineteen forties by priests studying the [45:00] 마치구엥가 and we can look at those two in a minute, the references.

🔊[45:07]

Top of the page that first full paragraph, [45:10] interrupted to explain to me that it was difficult to be sure of that.

🔊[45:13]

The [45:13] 마치구엥가 verb system was complicated and misleading among other reasons because it readily mixed up past and present.

🔊[45:21]

Now that traditional culture would do that, the present isn't that different from the past.

🔊[45:26]

Just as the word for [?45:30] Manny told by Tee was used to express the quantity above four.

🔊[45:34]

Now, also included at least today and yesterday and the present tense of verbs was frequently used to count events used in the recent past.

🔊[45:42]

It was as though to them only the future with something clearly defined.

🔊[45:57]

Our conversation turned to linguistics in and end of a string of examples of the humorous an unsettling implications of a form of speech in which before and now or barely differentiated.

🔊[46:00]

I was deeply moved by the thought of that Bien those Bien and their unhealthy in the unhealthy for us of eastern [?46:07] 쿠엘스코인마드레디오스, making long journeys of days or weeks bringing stories from one group of [?46:12] 마치구엥가스 to another and taking away others and there is a issue of community.

🔊[46:18]

Let's keep, this is a different issue, but let's just keep going here because it's important.

🔊[46:22]

A group of one for bringing the stories from one group of [?46:24] 마치구엥가 another and taking away others reminding each member of the tribe that the others were alive that despite the great distances that separated them, they still formed a community.

🔊[46:38]

Shared a tradition in believes ancestors misfortunes and joys, the fleeting, perhaps the legendary figures of those [?46:45]아블라르도레스 who by occupation out of necessity to satisfy human whim, using the simplest most time how would've expedience the telling of stories or the living septs circulated and made the [?46:56] 마치구엥가스 into a society of people of interconnected and interdependent Biens.

🔊[47:01]

We just saw that kind of praise for this social glues as I call it the storytellers, we just saw that in the final pages.

[47:11]

Okay there are, so back to the business that before and now but are virtually indistinguishable.

[47:17]

Now let's go to page one sixteen where we're going to get a little more insight, we can say what does that mean I said for one thing, it's a traditional society that now and before are virtually the same because there hasn't been changed but he say that then the future he says to us or tells us that the future seems the only thing that's clear to them or clearly separated.

[47:42]

Well, that may still be a traditional society but we wonder why that the future is defined fairly clearly, let's see if we can figure it out, page one sixteen.

[47:57]

We see an example of [48:01]마치구엥가 linger storytellers, lexicon of this vagueness about time and about the passage of time.

[48:12]

It's simple here, it's below the middle of well, the figure of the middle paragraph, let's just start there.

[48:18]

They're furious at what they've done to [48:19] 카슈리더문, his father the son stayed put burning nasty dried up the river, parts the fills.

[48:28]

This is Animism, right?

[48:30]

That the sun is animate has power over humans and is doing here this year to be to avenge himself made the animals die of starves.

[48:40]

He is never going to move again so thus [48:41] 마치구엥가 tearing their hair, they were so frightened, they were frightened.

[48:44]

We're doomed to die they sang sadly.

[48:47]

So then the [48:48] 세리피가리 went up to [48:50] 인키테이, he spoke to the son.

[48:55]

[?48:55] 세리피가리's the wise men, remember the source for the medicine manned the priest?

[49:02]

He spoke to the son, he persuaded him it seems.

[49:06]

He would move again, will walk together, they say he said.

[49:10]

Notice that embedded narrative.

[49:14]

I get this from a lot of the tellers you think, they say he said.

[49:18]

That's the way life was from then on the way it is now.

[49:21]

That's where before ended and after began.

[49:26]

That's why it we'd go on for walking.

[49:28]

That phrase [?49:29] I swear(as for), before ended and after began, and speak of the before and after pictures you know of change here it is, talking about a change that happened.

[49:42]

The sun decided not to continue punishing them and so but that phrase that's where but before it ended in after began suggest that it's not as if it was fourteen ninety-two.

[49:55]

It's very different view of accounting.

[49:58]

One more passage on time just said, continue here, look at one ninety one.

[50:04]

Let's see what we can, I mean all of this is a bit like are trying to figure out exactly what who would have [?50:10] 후타수린치 is last time.

[50:13]

Finally, it's better not to because there aren't the categories that are so defined, so time seems to blur, identity is fluid, the gods become the fathers of communities become whatever.

[50:31]

But it's clear that there is some sort of importance attached to other [50:34]포밀리오 or cosmic to someone called [50:38] 카타수린치 and so forth.

[50:39]

So we have to kind of leave some of these categories, I think, a bit more fluid than we'd like.

[50:46]

I'm just pointing to the phrase that the middle of one ninety one what happened to him?

[50:52]

This happened to him.

[50:53]

That was before and he starts that, I just that business was, that was before again that kind of a vagueness of about temporal relations, which is so different in a way from well, so different in many ways from our own sense of the passage of time.

[51:15]

Let's a look also a quantity, the issue quantity again this unwillingness to count beyond three.

[51:22]

It's so interesting.

[51:23]

You'd think that can up to 12 or something.

[51:26]

We're so used to thinking in terms of discrete things whether pieces of money, how much we make whether years, whether distances.

[51:40]

We are very specific as a culture and I should say that includes the western world as a world Europe and the parts of the world colonized by Europe and probably to some extent China and Japan who weren't colonized by Europe as well.

[51:58]

Let's see eighty three.

[51:59]

It's just an example again we can do what we want that we've seen this page before because it tells us about the god, [52:05] 타수린치, creator of everything that existed and so forth, but I want to go down one two three four five six seven lines.

[52:17]

In here the reference to quantity, their language had expressions only for the quantities one two three and four.

[52:25]

All the others were covered by the adjective 'many'.

[52:29]

Their notion of paradise was modest, a place where the rivers had fish in the woods, had game.

[52:34]

They associated their nomad life with the movement of the stars through the firmament, but there's only that one well two sentences, their language had expressions only for the quantities one two three and four.

[52:46]

All the others were covered by the adjective 'many'.

[52:49]

Okay now what do we say about a world view like that? That they're intuitive nature, that they are not acquisitive, that they're not merchants or traders or they would certainly, that they are not astronomers, I mean that Aztec, the Mayas and Incas had hugely complicated ways of calendrical calculations, so especially the Aztecs and Mayas.

[53:13]

He certainly had numbers in a much more elaborate way than [59:20] 마치구엥가 so we have to say that [59:21] 마치구엥가 weren't great astronomers.

[53:23]

They watch the stars they think of their walking as stars moving through the firmament, but they're not calculators they're not mathematicians in any way.

[53:33]

Well I will let you speculate further on this, so I think if you will feel you were in charge of this novel we can go on to [53:42] 일레나가르호 on Tuesday, if not and

we feel like we still are floundering because of the difficulty of the novel, we can go we can go back.

[53:50]

Are you ready to go on to [53:52]일레나가르호 or shall we continue with this a bit more?

[53:57]

Or are you tired of this?

[53:59]

Okay we'll go on [54:00]가르호.

[54:02]

See you on Tuesday.