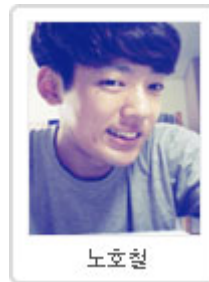


# Title: 소설을 통해 살펴본 남미 역사 이해

- ✓ **Instructor: Professor Lois Zamora**
- ✓ **Institution: LearnersTV**
- ✓ **Dictated: 김우리엘, 이유진, 노호철, 박성연**



🔊[1:55] Ok, all right, here we are one more time, I don't know, I hope some of you look this weekend on the web at our website to see that I had emailed you all to ask you to bring the Storyteller back to class because remember I was sort of saying what are we done, what are we not done, took me about three steps out of class.

🔊[2:15] Chatting with some of your colleague students...so that we really haven't gone over some of the aspects of the Storyteller.

🔊[2:21] So, if you don't mind and even if you don't have your novel with you, I would like to just point out some passages that I feel really are important for the understanding of this important and difficult novel.

🔊[2:35] I think it is a difficult novel, the Storyteller.

🔊[2:38] So, I might take the first fifteen minutes or so, before we get onto our next novel Elena Garro recollections of things to come and just try to fill in some of the gaps that I probably should have earlier where we didn't have time to.

🔊[2:56] On the cover of my book, my ancient paperback, all I have lots of things pasted on the covers of my book and lots of stickies where was the word, what did we do without stickies.

🔊[3:06] But one of my little sticky says the existence of anything, the existence of anything depends upon fitting it into the image of reality valid at a particular moment.

🔊[3:20] What that means is we can't see something or anything that isn't in the world view that we inhabit.

🔊[3:29] I put it on the front of this novel for obvious reasons because this book is so much about two conflicting world views and what is invisible to one culture is visible to the other and vice versa.

🔊[3:45] So, I just kind of like that the idea.

🔊[3:48] We have one of the ideas of our culture, American mainstream U.S culture

🔊[3:54] It is that we can dream up new things at any time that we can just be very original how we value originality.

🔊[4:00] You know, some is not an original

🔊[4:02] they're not anything but it's not true.

🔊[4:05] It's, I think in a way. It's not true.

🔊[4:09] Of course originality paradigm shifts that phrase that was invented by somebody or rather Thomas Kuhn, K-U-H-N, who wrote about those moments when Galileo.

🔊[4:19] For example, well it's really an Copernicus figured out that the world went around the sun rather than vice versa until then with, and we can think of a million examples where, you know, women can't be doctors for example the paradigm shift of feminism in the mid to late twentieth century.

🔊[4:35] So, I just like that phrase and I thought, I would share with you the existence of anything depends upon fitting it into the image of reality valid at a particular moment.

🔊[4:46] It is, we know it to from when we start, say, we learned I don't know how if you've had this experience but I expect you have if you learn a new words suddenly you see it in the newspaper the next day, or if you, a friend, I spend a lot of time talking to people who do what I do literature professors, and I've number of friends and one will be working on a project, and she will tell me about it or he will tell me that happen pretty soon.

🔊[5:10] I'm seeing books that are relevant to that topic that I would never notice that otherwise and sending the friend references on the internet.

🔊[5:17] So, it is like once we have been eye for it, we can see it, but how do you get the eye for, well to experience or whatever, but anyway I do think one of the great strength of the Storyteller is this of capacity to suggest.

🔊[5:32] How hugely different human beings can be and how hugely different human cultures are and how raise the whole issue of how such differences can be mediated if they can be mediated, and indeed the novel although it celebrates the Storyteller, and it celebrates in particular one of them.

🔊[5:52] I think's suggests a pretty unhappy future for the contact of primitive.

🔊[5:58] I use the word primitive with quotes around that I don't mean it has a negative term, but let's say how ancient cultures or in this case indigenous Amazonian cultures can ever survive against the oil companies against modernity.

🔊[6:17] Modernity with its capitalism with its exploitation of nature indeed our notion of developing nature is considered to be good rather than bad these incredibly conflicting worldviews.

🔊[6:30] Okay, now I wanted to point out you two references which I know it's clear that Vargas Llosa and his surrogates narrator that I narrator who seems to be a young Vargas Llosa that we have to remember of his creative fictional character, but nonetheless very close it seems to be author.

🔊[6:48] Surely, he read these sources and I have mentioned to you there in our library.

🔊[6:54] I just, we don't have to go there but there are Dominican friars to in their twenties and thirties, no thirties and forties lived with the Machiguenga group and wrote books that describe their belief systems.

🔊[7:05] You can be sure that Vargas Llosa was using this as he's creating the narratives that his Storyteller tells because these reflect the world view that you wrote about in your quiz last time.

🔊[7:16] I didn't finish quite all of the quizzes but most of you we're quite good at noticing the animism, noticing the nomadism, noticing the on practically non boundary between life and death, the various worldview.

🔊[7:35] Let's see aspects of the worldview that Vargas Llosa puts into his storytelling Storyteller.

🔊[7:42] So if you marked down pages eighty one and one fifty seven.

🔊[7:47] We have references to be Cenitagoya, C-E-N-I-T-A-G-O-Y-A.

🔊[7:55] It's right on the printed page, page eighty one.

🔊**[7:58]** On page one fifty seven, again reference to not only Cenitagoya but to others, Ferrero and someone named Aza if you look at, well, we can.

🔊**[8:09]** I will turn to one fifty seven.

🔊**[8:11]** I'm afraid many of you don't have your books because I told you not to bring them last time, but the Dominican missionaries' father's Pio aza, Vicente de Cenitagoya and Andres Ferrero who wrote about them in the thirties and forties.

🔊**[8:28]** When they were frequent illusions the storytellers here, the narrator is considering why storytellers were so obvious to the earlier ethnographers and then become hidden and invisible, and you remember that discussion.

🔊**[8:44]** Those of you that have your books if you are on page one fifty seven, I that particular and just take a little note if you don't have your book to go back when you're reviewing for the final and when you're just underlining and thinking about the issues raised here.

🔊**[8:59]** Here we have what we have at the very end of the novel and we did read together the narrator celebrating the tradition of the Storyteller.

🔊**[9:07]** On one fifty seven, he is as lyrical as kind of enthusiastic. It's we are ever going to see him.

🔊**[9:13]** If you look just down, well little bit below halfway down the page, the question here about why didn't modern anthropologist never mention storytellers.

🔊**[9:25]** This is after the reference to the Dominican missionaries who wrote up their belief systems in the thirties and forties.

🔊**[9:33]** It was a question I asked myself each time one of these studies are field observations came to my attention, and I saw once again that no mention was made even in passing of those wandering tellers of tales, I listen to this.

🔊**[9:46]** who seem to me to be the most exquisite and precious exemplars of that people numbering on mere handful and who in any event had forged that curious emotional link between the Machiguengas in my own vocation.

🔊**[10:02]** The guys are writers.

🔊**[10:03]** We know that from the very first pages of this framed narration that would be another reason to talk about why this frame this older writer looking back on his youth in this fellow, he knew, in college in this trip to the amazon because the Storyteller is the earlier version of the writer.

🔊**[10:26]** Right? So, this emotional link between the Machiguengas in my own vocation, novelist. Then, in parentheses not to say quite simply my own life.

🔊**[10:37]** So, the narrator here is clearly are very taken by this tradition of storytelling and by the cultural importance that the Storyteller has in the world. It would be like a novel, or if I find a culture where literary criticism and professors of literature are so important to the culture.

🔊**[10:57]** I say, gee whiz. I wish I would in that culture, or I'd say I admire that culture because they value what I do so in a way that's what's going on here.

🔊**[11:09]** Okay, so those two references to what our historical sources if anybody's dying for a paper topic, this is a good one.

🔊**[11:17]** Take the two books on the historians, sorry historical treatments by the Dominican missionaries. Look at how Dominican missionaries write history because they write it from a very particular point of view which would be a Catholic one.

🔊**[11:30]** And we know that this chenille embodied in the novel are doing something like the same thing studying the culture for the purposes of converting the people.

🔊**[11:41]** So, you end up with that irony which we've seen lots of times already before which is the irony that those very people who are hoping to extirpate the culture to pull it up by the roots that's what that means extirpate as you know extirpate the culture and replace it with Christianity are recording that culture that they're hoping to evangelize and ultimately to destroy.

🔊**[12:09]** Now, I'm not saying that converting to Catholic, Catholicism in Latin America with destruction of spiritual structure. I don't make a value judgment but eventually that this is a western form that we'll overtaken and subsumed indigenous cultures.

🔊**[12:27]** As even though, we can celebrate hybridity and synchronicity and syncretism and so forth.

🔊**[12:35]** So, we can in the end if we go to Mexico we can say well who conquered whom because Mexican culture is so marked by indigenous culture but that doesn't mean, that's not radically changed as well.

🔊**[12:45]** Ok, so those historians I wanted to point out to you now.

🔊**[12:50]** The issue of Kafka in this novel I just, I don't know why we didn't talk about this in class but we didn't.

🔊[12:57] Next time, I teach this novel and even now I'm going to get the Metamorphosis the short story by Franz Kafka, scanned and put up on our web site and I'll ask you to read it is a short story many of you already know it.

🔊[13:08] It's almost like Moby dick you say Moby dick, you say whale, you say the Metamorphosis and you say cockroach, right?

🔊[13:15] It's the story of a young man named, Gregor Samsa who wakes up one morning in his apartment in Prague, and realizes, there's a cockroach, and he yells to his mother, 'Help, help I can't get out of bed' in his little legs are flailing in the air, and his mother takes his one of the early examples of metaphor realism as mother says, 'Oh dear, dear, dear you do seem to be a cockroach in somehow they take him but he can't get out of, it's a kind of existential angst nightmare.

🔊[13:43] You know, I don't know if you have what kinds of nightmares you have, but sometimes I have nightmare. I can't walk. I mean really in a hurry but I'm trying to dial the phone see how old I am. I remember when does dials were like that I can't dial the phone.

🔊[13:55] This is the story of the kind of terrible psychological frustration.

🔊[14:01] So, I want you to read the Metamorphosis because what's important about it. It's a, this is a story about metamorphosis. It's the Metamorphosis. That metamorphosis means change, changing from one shape to another. We now more and more use that verb to morph, to morph. It's in the dictionary with not a high English I suppose but.

🔊[14:25] The word protean also can be used, P-R-O-T-E-A-N, protean.

🔊[14:30] Proteus was the god who changes shapes all the time. The Greek, Latin version of Proteus, we speak of a protean figure meaning, one who can, you know, be a housewife one moment and a student the next mother, the next protean.

🔊[14:46] Usually, we use it in larger, larger terms, but this is the story of metamorphosis. It's a metamorphosis of Saul. And there is, therefore, not surprising that Saul loves the story and that he integrates it, and he's also Kafka as said last time Jew, German speaking, check, Jew grew up lived in a Prague rather solitary life.

🔊[15:15] You can look up his life if you like, but the fact is he is one of the great modernists middle European, or central European writers.

🔊[15:26] And so the Metamorphosis needs to be read. I want to just take you to a couple of references there to Gregor Samsa who is the guy who wakes up and finds that he has become a giant bug.

🔊**[15:40]** That's, how it's lately translated instead of insect. We always used to read it became woke up. It's a famous for Sense. He woke up to find to become insect, giant insect.

🔊**[15:49]** In the lately, translated as giant bug, I don't read German. So I can't tell which is better.

🔊**[15:54]** Look at page sixty three, and if you don't have it, I will just.

🔊**[15:59]** This is with embedded in the Storyteller story. This is what we're starting to get the idea that this isn't your normal Machiguenga storyteller.

🔊**[16:08]** It's a reference clearly to cuff because metamorphosis. If you count up to, let's say one, two, three, four, five, six, seven, eight, nine, ten, eleven, ten or eleven lines from the bottom of page sixty three that sends until certain things started happening to them.

🔊**[16:25]** Do you find it there?

🔊**[16:28]** Three quarters to the way down if you want to count from top-to-bottom.

🔊**[16:31]** One fine day Tasurinchi woke up covered with fish scales, with a tail where his feet had been.

🔊**[16:39]** Remember, we talked about that, in another passage last time, how people were suddenly have clothes over this idea that the shapes of people and things and animals are permeable cells, morph, ok?

🔊**[16:56]** So, here we have Tasurinchi woke up one day covered with fish scales with a tail where his feet been. He looked like an enormous carachama. We don't know quite what that is.

🔊**[17:09]** We are going to assume it's the fish.

🔊**[17:12]** What if is won't leave you a doubt very long about what the word is. Yes, the fish that lives in water and on land, the fish that swims in walks. See, it's already a protean figure, a fish that walks, a fish that can live on land.

🔊**[17:26]** It's a shape changer. It is someone that doesn't listen to those. It's an animal that can do more than one thing.

🔊**[17:32]** All right, well we can say crocodiles do that. We have some like that

🔊**[17:35]** Yeah, okay, so this one does do. Dragging himself painfully along, he took refuge in the pond, muttering mournfully that he couldn't bear life on land because he missed the water. A few moons later, when he woke up, wings had sprouted where Tasurinchi's arms used to be.

🔊**[17:48]** He gave a little hop, and they saw him take off and disappear above the trees, beating his wings like a hummingbird.

🔊**[17:55]** A snout and tusks grew on Tasurinchi.

🔊**[17:57]** And his sons, not recognizing him, shouted excitedly: "A sajino! Let's eat it."

🔊**[18:03]** When he tried to tell them who he was, all he could do was snort and grunt. He's becoming something else yet, a pig, a snout.

🔊**[18:11]** He had to make his escape trotting clumsily on his four stumpy legs he hardly knew how to use, pursued by a hungry horde aiming arrows and stones at him.

🔊**[18:20]** Let's catch it. Let's chase it down.

🔊**[18:23]** The earth was running short of men. Some had turned into birds, some into fish, others into tortoises and so forth. Then says we're about to disappear, this is what we saw last time, but I wanted to connect to the Metamorphosis now hang on because you say well that kind of a stretch.

🔊**[18:38]** You know it's a fish and it's a pig in... This is in the cucaracha. There's a famous season, scene was father. The cucarachas in the corner and the father knows it's his son Gregor, but he throws an apple at it. The apple becomes embedded in the cucaracha's back, the insect. I should say the insect's back.

🔊**[18:58]** Well, that wouldn't happen, and apple would crush such an insect, but then it becomes all festering and so forth.

🔊**[19:06]** So, you can say, well there really aren't any other identifiers, but you, let's keep going. First of all, we know at the very beginning we're told that he is a big fan of the Metamorphosis by Kafka. That's Saul. So, we've already been you know we've been given a hint, yeah.

🔊**[19:19]** Would you push the button, please Lisa? Thank you.

🔊**[19:24]** In the metamorphosis, I don't think there's a lot of talk about him, not knowing how to use his legs.



🔊[19:29] Oh yes, this is a very good point.

🔊[19:31] The leg issue yet. No, he can't get off his back because he has been lying there up a person. We assume and then suddenly his this other thing, and he can't get turn over.

🔊[19:40] It really is a nightmare vision of incapacity. Let's say, and so thank you. So that's an interesting point.

🔊[19:46] Even so, if we hadn't been told at the outset. We poorly wouldn't say, Kafka's Metamorphosis.

🔊[19:52] We're starting to see the Saul's fascinated not only by Kafka's Metamorphosis which had been as college student, we've been told he is, but we see it because he is, himself, transforming himself to something else.

🔊[20:05] Now look at 203.

🔊[20:07] Here it's quite explicit.

🔊[20:10] So, here we can hardly ignore it.

🔊[20:15] Even if we hadn't been told...

🔊[20:17] It's the top of 203 where we get Gregor-Tasurinchi.

🔊[20:21] Now, you can say Gregor wouldn't be enough either without the earlier indications.

🔊[20:26] Maybe not... but it's a bit like saying a have and you say oh melo of it, you know Gregor if you said to me or if I said Ana and said what famous heroine is Ana, I say Ana Karenina, there are really some characters that become very associated with their name.

🔊[20:41] So, who knows.

🔊[20:42] Maybe we'd say that, maybe it wouldn't.

🔊[20:44] If we hadn't read it, we wouldn't.

🔊[20:45] Which is why I do want to put it up and have you take a look at it.

🔊[20:50] Page 203 top. That was after, by the tapir-river.

🔊[20:54] I was people, I had a family, I was asleep, then I woke up.

🔊[20:58] This is actually Gregor here.

🔊[21:01] I'd barely opened my eyes when I understood.

🔊[21:03] Alas, poor Tasurinchi!

🔊[21:05] I'd changed into an insect, that's what.

🔊[21:08] A buzz-buzz bug, perhaps.

🔊[21:09] A Gregor-Tasurinchi.

🔊[21:10] I was lying on my back.

🔊[21:12] The world had grown bigger, it seemed to me.

🔊[21:14] I was aware of everything.

🔊[21:16] Those hairy, ringed legs were my legs.

🔊[21:18] Hear comes the leg part.

🔊[21:19] Those transparent mud-colored wings, which creaked when I moved and hurt me so much, had once been my arms.

🔊[21:26] The stench that surrounded me: was that my odor?

🔊[21:29] I saw the world differently and so forth.

🔊[21:32] So you see now and this is one more story of Metamorphosis.

🔊[21:36] You know Ovid's Metamorphoses, Ovid, the very famous stories that as often others also pick up on the obvious Metamorphosis our stories regards of

turning from one thing into another Greek gods and Ovid, the roman writer, writes this up.

🔊[21:53] You know 2000 years ago.

🔊[21:56] So the Metamorphoses, if you look, if you google Metamorphoses you will going to get a lot of Ovid stories like Apollo chasing Daphne and Daphne doesn't want to be caught by Apollo, so she turns into a tree, et cetera.

🔊[22:10] There are lot's ...we should read that one, too. I guess.

🔊[22:13] Because here, what's so interesting about the world view, you know we talked about Nomadism, the keeping, moving but moving here implies more thing.

🔊[22:24] Is that, so what are we do with that.

🔊[22:28] I mean, what are we make of that, well, I just have been doing the same thing about three times or do the fourth time maybe it's not very clever the fourth time and that is the say the Saul himself moving in more thing.

🔊[22:39] What are we do with that well just happens to be is the world moving in more thing well that lasts paragraph that we looked at in Florence where everybody you know the motley group of different people from different areas of the world.

🔊[22:56] I'm not sure what we want to do with the emphasis the stories on the Metamorphosis both Kafka's and Saul's and Saul's stories of Metamorphosis but at least first thing we can do is notice that it's that it's there.

🔊[23:11] I wanted also to look at the parrot, you see that there's a lot we didn't look at.

🔊[23:16] I'm just going to give you the page numbers, I don't think we need to look at them too much, but actually one of you in your quizzes says very interesting which I had never thought of that is...that the parrot is such a pal? Of the storyteller because the parrot is a storyteller.

🔊[23:32] The parrot talks.

🔊[23:33] And the parrot ...maybe all of you had thought of that, but you know it could have been some other kind of let's say pet that would identify this particular storyteller, but it's pages 48, 122 and 130 where we see specific references to the

parrot Saul Mascarita becoming... referring to his own parrot.

🔊[23:58] So we know that's him.

🔊[24:02] We don't necessarily know that... I should say that's he.

🔊[24:04] I should speak correct English, shouldn't I? We know that's he.

🔊[24:10] We may or may not figure it out but by the end we know for sure because the narrator in Florence at the end of the beginning.

🔊[24:18] Seeing but especially the end seeing that picture seems to think there's a parrot on the shoulder of one of the pictures of the storyteller.

🔊[24:29] So I just call that again it's a little let's say little crumbs like are left that wall like Hansel and Gretel were to have to follow to solve if you want this plot question of who is this storyteller.

🔊[24:48] By the end it's clear that Vargas Llosa wants to know that it's Mascarita.

🔊[24:52] And he celebrates him for his total emersion in Machiguenga culture.

🔊[25:00] And as I've said some of you on your quizzes also said there some troubling aspects of that.

🔊[25:05] Becoming the other is one thing to respect the other and another to become the other.

🔊[25:10] First of all is possible probably not et cetera.

🔊[25:15] So that theme of otherness and relation of different cultures is certainly there.

🔊[25:20] One last look here. So we see Gregor Samsa's story coming in we just look that it 203 where this Kafka becomes a part of the storyteller and the Machiguenga tradition, then there it's a Christ story that I really do think we have to look at that...that's interesting because we know Mascarita is Jewish and we know that he's terribly oppose to Christianizing or evangelizing indigenous cultures.

🔊[25:49] So, it's very odd that here he integrates but he absolutely does the story



of Christ into his...one of his narratives. It's 215 and we don't need to look at it too closely, but I wanted to point it out we actually even get Jehovah Tasurinchi we told before we had Gregor Tasurinchi and now we have Jehovah Tasurinchi just below the half way point on the page there.

🔊**[26:17]** And then just look a little bit at the last paragraph, for we get the Trinity, and so forth.

🔊**[26:26]** Until one day, in a remote little ravine, a child was born.

🔊**[26:29]** He was different.

🔊**[26:30]** A serigorompi? Yes, perhaps.

🔊**[26:33]** He started saying: "I am the breath of Tasurinchi, I am the son of Tasurinchi, I am Tasurinchi. I am all three things at once." Sound familiar...That's what he said.

🔊**[26:45]** Then he'd come down from Inkite to his world, sent by his father, who was himself, to change the customs because the people had become corrupt...I'm sorry he was sent by his father who was himself.  
another words his father sends him in another form, to change...shape changing as well, to change the customs because the people become corrupt, et cetera.

🔊**[27:10]** They must have listened to him in astonishment.

🔊**[27:13]** Saying: "He must be an hablador."

🔊**[27:15]** Saying: "Those must be stories he's telling."

🔊**[27:16]** He went from one place to place.

🔊**[27:18]** I'm not going to read the whole thing, you read it.

🔊**[27:20]** And think about...let's say intervention.

🔊**[27:26]** This intervention of the Christian story by this particular storyteller.

🔊**[27:32]** All the way through page 217 there's a long description of Christ, the next page 218, there's a reference to anti semitism, to anti Jewish, sentiment and so

forth.

🔊**[27:51]** So this whole section here, Now becomes...and you know what it becomes easier to understand, too.

🔊**[28:02]** You think when you first read this, I don't know your experience. Mine was so non-western chapters I had to flog myself through them... can't understand who's what...you know. But I'm studying the book because I'm going to teach the story guess I better know what I am doing and so I make myself by the time when you get to the later non-western chapters they read much more like western narrative like this. It's much... it's easier.

🔊**[28:27]** Well maybe I've just gotten use to this odd form of narration but the fact is I think the Western stories are becoming more integral into the storytellers.

🔊**[28:38]** Okay... that's a quick run through.

🔊**[28:42]** Anybody... I mean there is so much in this novel but I do ask you once I get the Metamorphosis by Kafka upon the web to read it.

🔊**[28:52]** It's very different from this story but it obviously is important illusion within this novel and if you haven't read it then you miss something.

🔊**[29:02]** So, that I guess I wanted to make a point of.

🔊**[29:05]** Other comments or questions about the novel?

🔊**[29:08]** Please do persevere and make yourself to read the non-western chapters because they will become clear you because the chapter following usually they are explained in one way or another.

🔊**[29:20]** But it's an exercise for us I think we are interested in Latin America, we are interested in Latin American culture to try to put ourselves into the mindset of a culture that is so far from our own.

🔊**[29:32]** We test that statement which I begin in the existence of anything that depends upon feeding it into the image of reality valid at a particular moment.

🔊**[29:42]** So, we will see if we can do that.

🔊[29:43] Comments or questions about Vargas Llosa?

🔊[29:46] Okay, now.

🔊[29:48] We get to go on to the Elena Garro.

🔊[29:51] And I hope you are enjoying the novel.

🔊[29:55] Everybody got a copy by now?

🔊[29:58] I think in a sad way, wholly won't teach this novel again or maybe I will you never know...we are having this film for future generations, we will see but I'm sorry that you had so much trouble some of you in getting hold of it.

🔊[30:09] Carls, did you find to get it out of the downtown library?

🔊[30:14] Yes. Good.

🔊[30:20] Oh, good. Everybody else are okay?

🔊[30:22] Okay, good.

🔊[30:24] You are reading in Spanish, that's good.

🔊[30:26] You can help us with the...oh, good.

🔊[30:32] You know when I thought maybe Carls had disappeared on me... I knew you wouldn't because I went to find my Spanish copy, I thought I will do that, too.

🔊[30:37] I couldn't find mine so now I've got two mysteries this one and the next but it will surround someday.

🔊[30:43] Okay, first I want to fill in the historical background here I said I was going to have you write a little bit and I may yet.

🔊[30:49] We may finish little early and I will ask you to...just curious about your take on this novel...I know that Amanda saying that she loves it even better than Garcia Marquez, which is a lot to say.



🔊**[31:02]** I actually find it very rhetorical beautiful novel, Elena Garro was the wife of... terrible thing that I shouldn't start with who her famous husband was...but I will.

🔊**[31:15]** Octavio Paz. The great novelist and essayist...not novelist, a poet. He did write fiction but great poet and essayist.

🔊**[31:23]** We read his essay at the very beginning of this class.

🔊**[31:26]** Garro was married to him for I think quite a while into the forties and into the fifties.

🔊**[31:31]** I need to look up those...that trajectory little more closely, but it's a bit ...well, she was certainly not the famous writer than he was... and became...over the years, she is really gotten to be more and more known and appreciated...it is hard to figure as Amanda was commented last time how University of Texas lets this book a lot of print...they can make money selling it to us and it's even hard to get used copies apparently, so it's not a novel that well known or that thought after but I find it very admirable and I hope you are enjoying it.

🔊**[32:13]** Okay. So, contemporary Mexican novel about a period in the 1920's and into the 1930's in Mexico.

🔊**[32:23]** This has a very particular historical setting and the setting is the Cristero Rebellion, C-R-I-S-T-E-R-O.

🔊**[32:35]** The Christ Rebellion. You know about this and we are going to look at some pages...it's very specifically discussed, I want to start with the historical context.

🔊**[32:47]** Who knows about the Cristero Rebellion? Who is a student of Mexican, fairly recent Mexican history? Anybody?

🔊**[32:56]** Yeah, did you check it out, Lisa?

🔊**[33:00]** Because it relates to Juan Rulfo which was my paper and one Rulfo grew up in the area where there were a lot of decisive battles but the Cristero revolution...and I probably shouldn't raise my hand because I can't read that specific but it was a rebellion took place after that constitution was over thrown and it had to do with people...rebellion against the church because the church was the power at the time.

🔊**[33:33]** Well, that's the Mexican revolution...is the rebellion against the church. This is a kind of backlash by Catholics against revolution because they want the church.



🔊 **[33:43]** Power. Yes.

🔊 **[33:45]** So, you are on the right track. Maybe I will back up for a minute and a fill it in.

🔊 **[33:53]** You want to keep going? Thank you.

🔊 **[33:56]** Mexico is very interesting in its relationship to the Catholic Church.

🔊 **[34:02]** It's the most Catholic of the countries...highly practicing Catholic country, there are other denominations of Christianity and there is Jewish community and so forth.

🔊 **[34:17]** But basically, it's pretty much Catholic.

🔊 **[34:20]** What happens with the liberally forms of the middle of the 19th century in Mexico?

🔊 **[34:27]** You know the name Juarez. Well, Juarez was the president of Mexico in the 1950s, there's what are called the liberal reforms.

🔊 **[34:40]** There's a new constitution of 1857 over seen by the president Juarez which limits the power of the Catholic Church. Why?

🔊 **[34:51]** Because the Catholic Church hasn't wanted to give up control of the country.

🔊 **[34:56]** The Catholic Church and he did the Spanish bureaucracy, we have learned...we saw a bit of this in Carlos Fuentes.

🔊 **[35:07]** We didn't look closely at it, but it was in the section we were asked to read.

🔊 **[35:11]** Okay. So Juarez is a liberal. By liberal he means we will say for now in favor of democracy.

🔊 **[35:20]** In favor of...or let's say against oligarchic or hierarchical institutions that limit freedom...limit in the visual freedom.

🔊 **[35:33]** So that Juarez starts the process what happens after Juarez in Mexico?

🔊 **[35:39]** Well, there's the French invade in theirs Maximilian for 3 years...so there's a French empire in Mexico.

🔊 **[35:46]** But, Juarez basically comes back while there's the battle of the Cinco de Mayo that 1870 I believe...no no no...it's got to be 1865...still I have to check that.

🔊 **[35:57]** And the French are kicked out. By general named for Porfirio Diaz who becomes for 40 years of dictator of Mexico from 1872 to 1910 more or less.

🔊 **[36:12]** He's elected and then re-elected...there's not supposed to be re-election but he puts up somebody in then...it turns out somebody is really him.

🔊 **[36:20]** And so there's a long period of dictatorship.

🔊 **[36:22]** We are going to see it that word Porfirista in this novel quite a lot. It comes from Porfirio Diaz.

🔊 **[36:29]** What happens in 1910 Francisco Madero among others? This is all very schematic.

🔊 **[36:33]** Decide that he can't be re-elected again. This is enough.

🔊 **[36:39]** And so Francisco Madero whose name comes up is also... unites support against Porfirio Diaz and for something that looks more like a democratic regime with real elections.

🔊 **[36:56]** So, figure 1910 that is...1910 to 1917 is the Mexican revolution.

🔊 **[37:01]** It is a civil war, it is called the Civil War in here...it's the liberals against conservatives...we've seen it.

🔊 **[37:08]** If you read A Hundred Years of Solitude, there's the problem in Who are the liberals and conservatives.

🔊 **[37:14]** Well, the land owners versus those who don't own land...there are various ways, but basically the conservative prefer a dictatorship.

🔊 **[37:22]** It's more comfortable and so forth.

🔊 **[37:25]** We have to look at the way that Galeano treats this subject.

🔊 **[37:29]** So we get leaders coming up like Zapata and like Pancho Villa whose in another story Pedro Angelis mentioned here, revolutionary leaders who are really fighting against government and for land reform and for the end of peonage, the ends of basically futile system for labor is attached to the land...people live on the land work for land and the owner of the land leaves the profits.

🔊 **[38:01]** So, we have the Mexican revolution...the reason we say 1910 to 1917...there's new constitution under Carranza... Venustiano Carranza who's president at the time C-A-R-R-N-Z-A, this name is going to come up here, too.

🔊 **[38:15]** We are going to these in a minute.

🔊 **[38:16]** Carranza writes a new constitution. It's the one that still operates in Mexico.

🔊 **[38:23]** The constitution of 1917, this outlaws the church almost entirely.

🔊 **[38:30]** This constitution says... No, there are liberal reforms in there constitution of 1857. We are not strong enough to church still has too much power, it has too much property, the priests have too much, too much authority, we're going to make the church all government property, so all church properties expelled expropriated some of it had already been in the middle of the 19th century people got rich on that.

🔊 **[38:55]** The post-revolutionary period priests are forbidden to walk on the street with their collars, their nuns cannot walk on the street with their habit.

🔊 **[39:05]** In this most catholic of countries and indeed priest at this time after the revolution... let's say starting in the 1920's had to hide out.

🔊 **[39:14]** The most famous novel of the Cristero period is Graham Greene's novel.

🔊 **[39:20]** The power and the glory. if you happen to have this movie.. it's about a priest in Mexico who has to go into hiding a bit like the one in this...this novel.

🔊 **[39:30]** So, it's a period of terrible repression against the church.

🔊 **[39:34]** And we say well isn't that great? That's another liberal reform the church can no longer be the kind of heavy-handed forth that it's been...but indeed there were a lot of people who didn't feel that way at all and that's what this novel is about.

🔊 **[39:46]** Because those people rise up particularly in the northern states of Jalisco where Juan Rulfo for the great writer of the Mexican revolution and other thing was from the...in the north... north of Mexico city... northwest really.

🔊 **[40:00]** ...was the area where it really a lot of people died what happened it's a counter revolution.

🔊 **[40:04]** It's that the people are say now... wait a minute. We like the church we want baptism, we want marriage, we want priest. We want it like it was. So, you can say it's a conservative reaction to liberal reforms. But liberal reforms went very far.

🔊 **[40:25]** It's very interesting that only...I think in 1992, the president of Mexico ,then Salinas de Gortari reestablish relations with the Vatican.

🔊 **[40:36]** So, one of the most Catholic countries in the world, really had no official relation to the Catholic church after the revolution.

🔊 **[40:45]** So, one of those odd ironies, Salinas de Gortari reinstated official diplomatic relationship between Mexico and the Vatican.

🔊 **[41:00]** And when Vicente Fox, the past president of Mexico, was inaugurated in 2000 and when 2000, He actually went to Mass he is very Catholic, he went to Mass before he went...then to be inaugurated. All of the Mexico was saying "Oh, no you know our government is going to go back not all of Mexico...some I think thought of it was very admirable and very open gesture.

🔊 **[41:23]** And others felt notice was, you know, it's been a very much of tradition of separation of church and stated brought that separation was bought at huge cost and now what's Vicente Fox is going to ask him before he goes to be politically inaugurated.

🔊 **[41:43]** So, it's part of this whole struggle between the Catholic church and the nation state of Mexico for autonomy and for coexistence. What we get dramatized tear is the moment when is not working at all well.

🔊 **[41:39]** That their armies that were called Cristeros and the other soldiers were called Cristeros that ERO Zapatero's the show maker the E.R.O means ,I can't even do it in English, we don't have the same. But it's someone who does ... so Cristero is the one who is of Christ. And Cristero rebellion is what it's called the army's road into battle against the government trips yelling viva cristo rey. Long live Christ king they carried flags with the version of Guadalupe on them.

🔊 **[42:34]** If anybody one's a great topic that's this. You can put this one in a historical context very well. The historian Frenchman actually lived in Mexico forever name is Jean Meyer, J-E-A-N, M-E-Y-E-R is the great historian of the cristero rebellion. His books are like that. You may not want to get into too much, there are also huge picture. Pictographic. Photographic records of the cristero rebellion. So, it's a very rich territory.

🔊 **[43:04]** Can you read this novel and not know anything about Cristero rebellion? Of course, you can.



🔊 **[43:14]** It seems a bit in the back ground. But, I think it's important especially because the point of this class is to see how novel is treat historical context to look at its couple of passages here.

🔊 **[43:25]** This novel...then should take you and does take you to the Mexican revolution and the post let's say the fall out or the backlash against liberal reforms of the Mexican revolution.

🔊 **[43:35]** Okay, I want you to look at couple of pages where names are named. Let's start 64 and 65.

🔊 **[43:45]** This, of course, general Rosas who is the dictator of this village, this town, this ghost town, by the way, we will start next time by looking at how this novel begins that beautiful voice comes out of the earth.

🔊 **[44:02]** The rock upon which the town used to sit, We know that this is a kind of ghost town, don't we? It seems we will go back, we see the people, but this is a very depressing novel and sensitive predicts very bad things for such a villages this one and such a history as this one. It does seem to say that things are going to end well.

🔊 **[44:24]** But, look at top of 64, it's a one quarter of the way down, our troubles began with Madero, now I just mention Francisco Madero, the leader, he was the president of Mexico, he was elected after for Porfirio Diaz got himself to France, he left an exile and already 17 years old Diaz.

🔊 **[44:44]** And Madero becomes a president.

🔊 **[44:46]** He is a president between 1911~1913 at which point he's killed assassinated by someone name Huerta this is what's being discussed at the moment.

🔊 **[44:57]** Clearly back by the US, by the way, we didn't like it that there was an uprising we preferred our dictator to south all that nice ability and everything and you know we always been very friendly exception of Castro to dictators in...

🔊 **[45:16]** And now Chavez to causing us a little concerned but so anyway you can look up Madero when you can look up how he is assassinated but he becomes as you would understand for liberals hero and murdered and for conservatives somebody who upset the apricot so he is a hero for some and he is villain for others and that's what's going on the two pages that we are going to look at here.

🔊 **[45:48]** It's Dona Elvira and Martin Moncada are talking and we know the Martin Moncada is liberal and clearly Elvira is not. So look at what happens. "Our troubles began with Madero," she said, sighing perfidiously.

🔊 **[46:00]** She knew that an argument would bring the dying conversation back to life. She knows she's saying something that Martin won't agree with. This is all his fault. That guy that got uppity and wanted after 40years Porfirio shouldn't continue.

🔊 **[46:13]** "The forerunner of Francisco Rosas is Francisco Madero," Tomas Segovia said sententiously. Okay now, he is disagreeing with her. He is saying that... I am sorry maybe he is agreeing with her.

🔊 **[46:25]** It is very hard to sell where they are coming down the forerunner of this dictator was his other dictators so that's his position. The figure of General Rosas appeared in the dark center of the garden and came up to the forlorn group on dona Matilde's porch. "He is the only one who has a right to live," they said to themselves bitterly, and felt they were caught in an invisible web that left them without money, without love, without a future. "He is a tyrant!"

🔊 **[46:53]** Okay, so go back to Segovia. Segovia is basically saying Rosas wouldn't be here if he weren't for Madero...so he... like Elvira saying it it's all Madero's fault. This guy upset the apricot because they didn't like a dictator he wanted democracy.

🔊 **[47:11]** And it's actually true that Madero was considered to be...and is considered to be hugely important figure because at least he gets the ball rolling of the Mexican revolution many years later Mexicans were proud of their revolution. They say "yes". There was land reform. Yes. The church was probably over control but at least was brought into something like a reasonable realm a power and so for it.

🔊 **[47:41]** So he is a tyrant, this is referring to Rosas. "You don't have to tell our guest — he saw it with his own eyes.". "Since the General has been here, he has done nothing but commit crimes and crimes and more crimes."

🔊 **[47:54]** There was ambiguity in Segovia's voice: he almost seemed to be envying Rosas, whose job it was to hang agrarian reformers instead of sitting on the porch of a mediocre house saying useless words.

🔊 **[48:10]** Okay so, what's Rosas is doing? Hanging agrarian reformers. He's



putting back the land owning system where it was.

🔊**[48:17]** Who would hang agrarian reformer? Someone who is a big landholder who don't want to give his land to the peasants. So there's a bunch of stuff going on here.

🔊**[48:30]** He must go through some terrible moments. He said to himself feeling in intense emotion.

🔊**[48:35]** Let's skip the Roman part.

🔊**[48:37]** Go down to the last sentence three lines up at the end we have reference here to mestizaje. "We are a people of slaves with a handful of patricians," That is handful of oligarchs...of privileged one and he placed himself with the patricians to the right of Francisco Rosas.

🔊**[48:55]** So, so far we have heard from the conservatives, right? Although it's hard to say Segovia.

🔊**[49:01]** Now, here comes to opposite perspective. Since we assassinated Madero we have had long night of expiation Martin Moncada that exclaim still with his back in to the group.

🔊**[49:13]** He is basically saying, when Madero died we will lost somebody important. We have paid for it ever since. That's what that long night of expiation... to expiate is to pay for your crimes basically here to expiate.

🔊**[49:30]** It actually means to get over your crimes do along if you walk to the Basilica Guadalupe on your knees who are expiating your sins. So, we have this long night of expiation.

🔊**[49:45]** His friends looked at him virulently. Why? Because they disagree with him. They don't think Madero was any good.

🔊**[49:50]** There were not in favor of the revolution. Look what's become, look what's happened... the churches had go underground. Hadn't Madero been a traitor to his own people? He belonged to a wealthy creole family, and yet he headed the rebellion of the Indians. His death was not only just but necessary. This is the opposite point of view from Moncada's.

🔊**[50:11]** He was to blame for the anarchy that prevailed in the country. The years of civil war that followed his death had been atrocious for the mestizos who resisted the hordes of Indians fighting for rights and lands that did not belong to them.

🔊[50:25] Well... that's the landowner's point of view if you are reformer you think yeah the land belongs to the Indians they were their first and their systems will supposed to predict indigenous lands. But they didn't. People you know there was land grabber, right? Just they were here. So. Yeah.

🔊[50:46] Student: What's interesting is that the Indians for actually protected better in terms of land rivers and communal land under the Spaniards and when the Spaniards pulled out that's one I was really know... organization and the institution that had legitimized the Indians holding of the land was no longer valid.

🔊[51:20] Yeah, unfortunately even under the Spaniards though legally you are so right.

🔊[51:23] There were legal provisions made for Ejidos and areas of communally on lands for indigenous people.

🔊[51:30] Even under the Spanish those who lost one very well in force. So but still you're right after independence and certainly into the 20th century forget indigenous land holding. There are now actually in Mexico Ejidos that are respected as communally held lands rather than ones that can be bought and developed and so forth. But that's a good point.

🔊[51:58] Keep on going here we going to see the mention of Venustiano Carranza, I already mentioned him. Okay?

🔊[52:03] Let's just go back and read that sentence one more time.

🔊[52:07] The years of civil war that followed his death, followed 1913. Madero's death. Have been atrocious for the mestizos who resisted the hordes of Indians. Okay, so we've got the land owners, mestizos who are also criollos, we have heard about patricians, this is all about classes.

🔊[52:29] There seem to be three classes, the landowners but the mestizos would be those mixed race people, Mexicans who would have some stake in land owning who resist the holds of Indians fighting for rights and lands that did not belong to them. Well, that's a point of view. Did they belong to them? Or didn't they?

🔊[52:53] According to the France antis, There is nobody speaking here. This is narrator. But narrator here... I am going to see where the narrator actually reveals herself...I like to think of the narrator here is a woman and her own position but here we are getting the position of the conservative, but when Venustiano Carranza betrayed the victorious Revolution and took the power into his own hands, the moneyed classes had some relief.



🔊 **[53:18]** Then, with the assassination of Emiliano Zapata, Francisco Villa, and Felipe Angeles, they felt safe. The moneyed classes. Villa is assassinated 1922, Zapata... I think after 1923 but the fact is here that saying well after while the conservatives felt ok again about it.

🔊 **[53:43]** Because you know the revolutionary leaders were killed, Carranza betrayed the Victorious revolution, I don't know quite how he did that except with overseeing the constitution the 1917.

🔊 **[53:55]** But, then here you see, this is just packed with...also it's confusion.

🔊 **[54:00]** But the generals who betrayed the Revolution installed a tyrannical and voracious government that shared the wealth and privileges only with their former enemies and accomplices in the betrayal.

🔊 **[54:10]** The big landholders of the days of Porfirio Diaz.

🔊 **[54:12]** So, then what's a ledge tears after the revolution and it's exactly what happened in the generals people who were the Victoria's rebels the generals take over and they become to free...they become the single ruling party until the year 2000. .

🔊 **[54:33]** So the revolution is accomplishing somethings but what we are learning ,at end here of this with this reference to the landholders Porfirio Diaz, the generals get very comfortable and power. They sell out the revolution in some ways. And feel comfortable again with the big land owners

🔊 **[54:52]** Okay, so then let's see what goes on... this is a paragraph giving a couple of points of view basically the conservative point of view. On the other hand, after that word safe, they felt safe, it seems like we switch points of view and we see the liberal point of view. That the veracious government now feels friendly with the land holders again.

🔊 **[55:15]** The first two thirds of that paragraph are from the conservative point of view and the last sentence or two...no the last one sentence, the last sentence which seem to be from the liberal point of view.

🔊 **[55:30]** It does seem that Martin has said this for us "Martin, how can you talk like that? Do you really think we deserve Rosas?" dona Elvira Montufar asked. Her friend's words made her ashamed. That would be Martin. "Not only Rosas but Rodolfito Goribar and his thugs from Tabasco.

🔊 **[55:52]** In other words, after the revolution the thugs take over... that's what our revolution is been spoiled by the leadership.

🔊**[56:00]** You accuse Rosas, forgetting that his accomplice is even more bloodthirsty.

🔊**[56:04]** But, after all, it was a follower of Porfirio Diaz who gave Victoriano Huerta the money to assassinate Madero.”

🔊**[56:11]** So, here’s the liberal saying,

🔊**[56:13]** Look. All you have to do is look around to see what’s going on.

🔊**[56:17]** It’s the friends of Porfirio that assassinate Madero.

🔊**[56:23]** So for him, Madero is the great hero.

🔊**[56:26]** There’s even been a talk about beatifying Madero seems to me in Mexico.

🔊**[56:30]** Hmm, anyway, so you see either for or against Madero, depending on you are for or against the revolution.

🔊**[56:40]** The others were silent.

🔊**[56:42]** They were really surprised at the bloody friendship between the Catholic followers of Porfirio Diaz, known as the Porfiristas, and the atheistic revolutionaries.

🔊**[56:53]** The two groups were linked by greed and the shameful origin of the

mestizo.

🔊**[56:58]** They had inaugurated in era of barbarism unprecedented in my memory.

🔊**[57:04]** Look at that “my.”

🔊**[57:05]** Say we get that most of us are forgetting this tone, this voice, this town now disappeared that is telling the story.

🔊**[57:14]** So it’s a kind of communal narration if you want, or you can think of it, I think that as I’ve said that is a woman.

🔊**[57:20]** But here we see I think where the author comes down.

🔊**[57:26]** It’s a terrible period where greedy reigns, where people like Rosas can impose their power and hang agrarian reform...people and so forth.

🔊**[57:38]** Let’s keep going.

🔊**[57:38]** “I don’t think they paid to have Madero assassinated,” the widow said uncertainly.

🔊**[57:43]** “Elvira dear, Lujan paid Huerta six million pesos,” Moncada said hotly.

🔊**[57:49]** “You’re right, Martin, and we’re going to see worse things yet.

🔊**[57:53]** Why do you think Rodolfito brought those gunmen from Tabasco?

🔊**[57:57]** To hurt stray dogs?“ and so forth.

🔊**[57:59]** Then there’s this whole thing about the Dessapharthosisos?

🔊**[58:03]** Let’s just keep going.

🔊**[58:04]** “Gummen!

🔊**[58:05]** It’s the next paragraph.

🔊**[58:05]** That was still a new word, and it left us stunned.

🔊**[58:10]** I love the communal “us.”

🔊**[58:13]** We just saw in “me”, now it’s “us.”

🔊**[58:15]** The gunmen were a new class that came into being when the perfidious Revolution merged with the movement of Porfirio Diaz.

🔊**[58:25]** The generals are on the take and Porfiristas are on the old regime.

🔊**[58:32]** Stuffed into expensive gabardine suits, wearing dark glasses and soft felt hats, they performed the macabre task of making men vanish only to reappear as m mutilated corpses.

🔊**[58:43]** The generals called this kind of legerdemain, you know that from the

French leger, sleight of hand, um, leger is light and main is hand.

🔊**[58:55]** This kind of magic, this kind of trick.

🔊**[58:58]** “Building a country,” and the Porfiristas called it “Divine Justice.”

🔊**[59:03]** Both expressions meant dirty business and brutal plunder.

🔊**[59:05]** Okay, I think with that, you can see where the author and the author’s narrators stand, and we are watching the village essentially be killed by the forces of this moment in Mexican history.

🔊**[59:24]** Okay, so there is one other place I want you to go.

🔊**[59:27]** And I’m sorry that this is a little boring, more than a little, but let me just keep on boring you for another minute.

🔊**[59:34]** Would you go to page 146 please?

🔊**[59:38]** It’s actually 147.

🔊**[59:40]** A reference at the very bottom of the page to Calles

🔊**[59:46]** Calles Plutarco Elias; C-A-L-L-E-S.

🔊**[59:55]** Double L is pronounced like a Y in Spanish as you know.

🔊 **[60:00]** A reference to very big strong men; one of these men stuffed into gabardine suits that we've just read about and that would be the way that the narrator would feel about him who consolidates the power of the generals, consolidates the political party known as the "Pri"; P-R-I; Partido Revolucionario Institucional; the single party system that as I said that endured until the year 2000 when Vicente Fox was finally elected from another party unfortunately, it was a failure as the president but never mind that.

🔊 **[60:35]** Ok, I mean, most Mexicans feel so.

🔊 **[60:38]** My husband actually defends him for reasons which I've kind of forgotten right now.

🔊 **[60:43]** Anyway, look at the bottom of 147.

🔊 **[60:48]** Um, up six lines, "Politicians have no delicacy."

🔊 **[60:53]** "Delicacy?"

🔊 **[60:54]** "Yes. How do they dare to consider themselves indispensable?" Isabel smiled.

🔊 **[60:58]** Only her mother was capable of saying that Calles had no delicacy, when he was ordering the execution of anyone who seemed to be an obstacle to his remaining in power.

🔊 **[61:10]** "It's a little more serious than a lack of delicacy."

🔊**[61:13]** And Martin Moncada continued to read the paper.

🔊**[61:17]** Clearly, Martin Moncada is the character here in this village that sorts of sees things clearly, the rest are little less clear, it seems.

🔊**[61:26]** In those days a new political calamity was beginning; relations between the government and the church were strained.

🔊**[61:33]** There were conflicts of interest, and the two factions in power were ready to embark on a struggle that would distract the people from the only issue it was necessary to obscure: the distribution of land.

🔊**[61:45]** See here, the narrator has been very sarcastic.

🔊**[61:47]** So we have a little wall here between the church and the government to keep people from paying attention.

🔊**[61:52]** Land owners from noticing if you want; or peasants from noticing that the distribution of the land was not happening.

🔊**[62:01]** The newspapers spoke of the "Christian faith" and "revolutionary rights."

🔊**[62:06]** The Catholic followers of Porfirio Diaz and the atheistic revolutionaries,

🔊**[62:10]** So we get the same a b... bad fellows... kind of alliance, the ones who, like Calles, the ones who have won the revolution who was the atheist, lead against the church and the Catholic followers.

🔊 **[62:25]** They were digging the grave of agrarian reform altogether.

🔊 **[62:29]** Less than ten years had passed since the two factions had agreed on the assassination of Emiliano Zapata, Francisco Villa, and Felipe Angeles, the same trio of revolutionary leaders that we have just heard about before and the Indians, okay, let's start that sentence again.

🔊 **[62:47]** Less than ten years had passed since the two factions had agreed on the assassination of Emiliano Zapata, Francisco Villa, and Felipe Angeles and the Indians still had the vivid memories of the revolutionary leaders.

🔊 **[63:00]** The church and the government fabricated a cause to irritate the discontented peasants.

🔊 **[63:06]** "Religious persecution!"

🔊 **[63:10]** Martin Moncada read the news in the paper and was depressed.

🔊 **[63:14]** Harassed by misery, the people would enter that fight.

🔊 **[63:18]** And while the peasants and the rural priests prepared for atrocious deaths, the Archbishop played cards with the wives of the atheistic leaders.

🔊 **[63:27]** This is very sad, and so forth.

🔊 **[63:28]** So you see there, how this is being understood.





🔊**[63:33]** This religious war as the diversion the peasants are dying in order that land should be maintained in the hands of the landowners.

🔊**[63:46]** Okay, let's see.

🔊**[63:50]** I want to just go one more page.

🔊**[63:52]** Would you go to 152 please?

🔊**[63:57]** Here, the Cristero war is mentioned quite explicitly.

🔊**[64:07]** The chapter begins with Afternoon, the newspaper vendors' shouts announced that religious worship had been suspended.

🔊**[64:14]** So now what's being proposed here is the government is doing this on purpose in order to divert attention from land distribution.

🔊**[64:23]** But the fact is that it's not quite, I think that's not altogether the reason.

🔊**[64:27]** The reason is also that the Catholic church was being suppressed by the revolutionary government because the Catholic church actually had had a lot of power and the revolutionary government didn't want them to have that power.

🔊**[64:39]** Their cries crossed my streets, entered stores, penetrated houses, and put the town in motion.

🔊**[64:44]** People came out on the street, formed in knots, and went to the church

courtyard, "Let's see if they've taken the saints away!"

🔊 **[64:50]** Under the violet light of afternoon the crowd was growing. "Let's see who's taking the mother away from whom!"

🔊 **[64:58]** That's a hard sentence unless you who have your Spanish vamos a ver, I looked up this in Spanish, vamos a ver quien es madara a quien.

🔊 **[65:10]** It's a very vulgar way of saying who's screwing whom.

🔊 **[65:18]** So, who's taking the mother away from whom, I would not have even translated that because it wouldn't make sense in English, no.

🔊 **[65:23]** Who's screwing whom? I guess I'd say.

🔊 **[65:30]** Enveloped in low-voiced anger, their bare feet tanned like leather by the stones, their heads uncovered, the poor people grouped beneath the branches of the almond trees.

🔊 **[65:38]** "Virgin of Guadalupe, help us get these bastards!"

🔊 **[65:42]** From time to time a shout was heard, and then there was silence.

🔊 **[65:45]** While they waited, the men smoked cheap cigarettes and the women minded their children. What were we waiting for?

🔊 **[65:50]** So that "we", that always come as surprise.

🔊 **[65:52]** We forget that this is voice of this town telling us the story.

🔊 **[65:57]** What were we waiting for? I don't know.

🔊 **[65:59]** It's brilliant actually, brilliant narrative technique, very original, I'd say, we should appreciate that.

🔊 **[66:05]** I don't know, how many narratives go back and forth between the first person plural and first person singular.

🔊 **[66:10]** And who represent, that first person represents some kind of vague entity.

🔊 **[66:17]** Usually first person narrate, narratives like a Vargitas, you know we know who he is. He is a character and so forth.

🔊 **[66:23]** Here, it's a much more abstract voice, let's say.

🔊 **[66:28]** I only know that my memory is always an interminable wait.

🔊 **[66:31]** The ladies and gentlemen of Ixtepec arrived and mingle with the Indians, as if for the first time the same evil was afflicting them both.

🔊 **[66:40]** So Cristero was cause across these boundaries because the Catholicism does.

🔊 **[66:46]** The importance of the church is discussed on the next page.

🔊 **[66:52]** If you want to look more closely at this particular page, this particular section, you will see this Cristero rebellion unfolding as the church, as the government suspends mass, suspends everything.

🔊 **[66:59]** There is no religious practice is to be tolerated so a lot of it went underground.

🔊 **[67:15]** As I said the power and glory by Graham Greene is an interesting novel on that front.

🔊 **[67:21]** Okay, let me see, there are other reference to Obregon, also president of Mexico.

🔊 **[67:27]** What was his first name? Alvaro Obregon.

🔊 **[67:30]** He was the president from 1924 to 1928.

🔊 **[67:33]** Calles Plutarco, Calles comes in 28 in Atlante and he doesn't want to give up power, either.

🔊 **[67:40]** But it's this period than let's say between 1910 but the actual action of the novel is going in the 20s during this period, let's say from 24, 25, 26 after the death of the revolutionaries.

🔊 **[67:59]** That's referred to the death of Villa and Zapata into the 30s, into the

Plutarco Elias Calles.

🔊 **[68:09]** So at least you get a little bit of the background, okay, I can say the least of it.

🔊 **[68:16]** You can read this novel, it's very beautiful in vocation of memory of loss of communal complications... it's a small town.

🔊 **[68:28]** So forth we can get into the magical realism of the novel.

🔊 **[68:32]** It's very beautiful in a way how things happen that don't really happen, that disappearance of Julia, the ethics of some of the characters and we can really do a lot with the novel besides located in Mexican political history.

🔊 **[68:48]** But I thought we'd better do that first.

🔊 **[68:51]** Does anybody think of the Murals of Diego Rivera as you read this novel?

🔊 **[68:57]** Are you aware of the Murals?

🔊 **[68:59]** Maybe we should do that slideshow but I decided not to show the Peruvian images that I put on the syllabus as showing you because it don't seem to me to be terribly relevant.

🔊 **[69:09]** But maybe we will look at some of Diego Rivera's Murals.

🔊**[69:12]** There's a lot of this period depicted in kind of a same style in a way as the novel; the different factions fighting for a stuff: for land, for power, for prestige.

🔊**[69:30]** Okay, I want to let you go any questions or comments at this point.

🔊**[69:34]** I know, I can see some of you are into the novel, some of you finished it, some of you love it.

🔊**[69:39]** Yeah, Julie.

🔊**[69:41]** Student: Um, so, I know religion was a main point, the focal point of the Cristero rebellion but what about Agrarian land reform?

🔊**[69:53]** Well, the point of the novel, I have to study more but, the point of this novel is that it didn't happen and we see that it doesn't.

🔊**[70:02]** We don't see any social changes going on in this novel.

🔊**[70:07]** Indeed, what we see is some system is kind of so ineffectual that the town itself dies, so clearly this novel is not saying that.

🔊 **[70:17]** If you talk to Mexican historians, they say, in fact, the Mexican Revolution was a novelist.

🔊**[70:25]** Was it a real revolution? What does that mean?

🔊**[70:27]** A real revolution in modern terms is something that actually changes

things.

🔊 **[70:33]** So the French Revolution actually changed the way people think about the government.

🔊 **[70:37]** The Mexican Revolution did result in some land reform, it did.

🔊 **[70:41]** There was a land taken away from people including the church, and distributed although church properties were basically taken by those “atheistic” revolutionaries, a lot of them, and used, just appropriated for personal reasons.

🔊 **[71:00]** But Carlos Fuentes has been acquainted sort of mine for a long time mainly because I’ve been invited him to the university of Huston several times to give lectures which he was glad to do if I can raise this huge thee which I usually can, so he’s come a lot of times, he is a friend.

🔊 **[71:18]** I was asking him about Columbia at one point during the drug wars in Columbia because you know I have a particular interest in Columbia and how it was Columbia simply could fall into this chaos of drug wars and before that chaos of La Violencia and he saws lawyers, he says, they didn’t have their Mexican revolution.

🔊 **[71:39]** And I said Oh really and he says, yeah, the beginning of the 20<sup>th</sup> century, Columbia did not have what Mexico had, which was a major civil war that did throw up things into the air and did change structures and did democratize and did distribute.

🔊 **[71:57]** That’s Carlos Fuentes speaking and he’s Mexican but he knows the history up onside and down the other and I guess I sort of have to agree with him.

🔊 **[72:06]** The other thing one might say is that Columbia is farther from the United States.

🔊 **[72:10]** Now, what does that mean that it is good to be a neighbor of the United States?

🔊 **[72:13]** Absolutely not.

🔊 **[72:15]** But on the other hand, Columbia for example, had to form an army in the Southern Cone.

🔊 **[72:22]** Mexico's never had an army but Gulf do them just South of the U.S.

🔊 **[72:27]** If they were going to be invaded, they know that the U.S. has a huge army and furthermore they are going to invade the U.S. they know that they will lose so they don't bother with an army.

🔊 **[72:35]** So the proximity of Mexico to the U.S. has had some effect, it's a very different history in the 20<sup>th</sup> century from, say, Columbia.

🔊 **[72:44]** So there are, Julie, all this is to answer your question, there are thinkers who thought a lot about it and say yeah, the Mexican revolution did have the huge social changing effects.

🔊 **[72:59]** Still, on the other hand, when you think of the "PRI", the single party system that lasted basically from 1930, 1928 to 2000, then you wonder what kind of democratic reform that really was.



🔊**[73:13]** So I guess that depends on your definition of democracy, in part.

🔊**[73:17]** Okay, listen, I will let you go, I'm sorry that I did all the talking today but I wanted to cover a lot of territory.

🔊**[73:22]** We don't have class on Thursday and I will see you on Tuesday, we have a quiz on Tuesday on this novel.

🔊**[73:28]** Have a nice week.