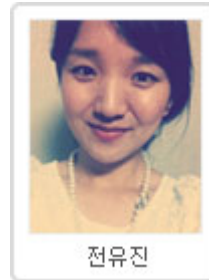
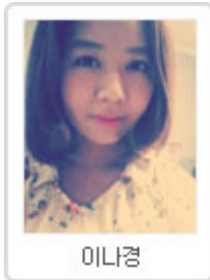


Title: English Literature-LECTURE 21

- ✓ **Instructor:** Lois Zamora
- ✓ **Institution:** LearnersTV
- ✓ **Dictated:** 이나경, 나채현, 김하림, 전유진



- 🔊 **[01:43]** Okay. We are going to look at some passages from “Century of Wind” today.
- 🔊 **[01:47]** I sometimes do this in classes that I... take something we’d looked at early on in the class and I’d like to look at it again at the [?01:56], leads himself to death since there are so much that we haven’t seen together of his text.
- 🔊 **[02:03]** You’ve seen all three volumes of trilogy together, each of you separately, I know, but together we haven’t.
- 🔊 **[02:10]** So I wanted to go back to the “Century of Wind”, the third volume of the trilogy and just look at some of the material that we’ve seen in other contexts, in other novels, in other... indeed in some slides that we’ve seen... and so I just picked out a few and I hope maybe you will have some suggestions as well.
- 🔊 **[02:29]** Does anybody have a place or passage, one of these nice pieces of text, these mosaics, as he refers to them, that you’d like to look at in particular? I mean, not that you should have necessarily, but maybe something caught your eye or maybe you haven’t reviewed it for a while, but let me... let me go ahead.
- 🔊 **[2:51]** Anybody dying to talk about some passage or another?
- 🔊 **[02:54]** Yes, Eli, dying to, yeah this is great.
- 🔊 **[02:58]** (Student Speaking) Oh, I just got question about; he has

Hollywood in there several times. How does he get away with mentioning that... when he was about... like Latin base...

- 🔊 **[03:11]** No, it's all of the Americans. It's pole to pole.
- 🔊 **[03:14]** So, no, we have passages at 19th century, Whitman on Melville, so you kind of forgotten that he pays great attention, of course, to Latin American, being an Uruguayan, but his intention is... inter-American history.
- 🔊 **[03:29]** For me, I love that, because my field is comparative literature, if you know, contemporary US and Latin American fiction.
- 🔊 **[03:36]** And I've got more and more into Latin American but I'm constantly arguing, it's polemic of mine, that US residents don't know enough even about Mexico, much less about central and south America, and so we can't think of ourselves as all of American.
- 🔊 **[03:52]** So in a funny way, that's his point, too.
- 🔊 **[03:53]** He wants to say that the hemisphere, the America's plural is something that we need to look at all together.
- 🔊 **[04:01]** Of course, you know Eli, we could say he'd get away easily even from a Latin American perspective, because Hollywood had plenty of 'entrada', plenty of entrée into Latin America, but he's looking at it from a Californian perspective as well.
- 🔊 **[04:16]** So keep that in mind, in fact I'm glad that you raised that issue, because I do want you to think in terms of the entire spectrum, pole to pole, instead of sea to siding sea, as Carlos Fuentes puts it.
- 🔊 **[04:30]** So think of America pole to pole, not North Pole to South Pole, in Galliano terms, he wants us to do that.
- 🔊 **[04:40]** Other comments or questions about Galliano?
- 🔊 **[04:43]** Tell me, I asked you when we were doing this the first time, and they were first three weeks of class, how you read this and whether you read it consecutively or whether you just dipped in, and I confess that I tend to open any page and dip in and then I'm interested in how things connect and sometimes I go to the index and I look for everything on a particular; writer or particular historical figure, particular situation.
- 🔊 **[05:07]** I did that this time, I wanted to go and look and find particular topic so I went to the index.

- 🔊 **[05:14]** Are you all satisfied with your 'grasp' of Galliano?
- 🔊 **[05:19]** I think it's, maybe it's a book that you never feel like grasped of their books.
- 🔊 **[05:24]** Anybody wants to comment on that, or should we just let that go?
- 🔊 **[05:29]** I'll let you all have own particular relationship to this set of texts maybe we are not used to a trilogy for one thing, and it's nice to see this is chronologically organized so when we want to look back at 20th century, we just go to the third book on the trilogy, but... I mean, when I look at the 400 of 500 cites in the bibliography which he is read for one of these... volumes, and how he, encapsulates so much in the small narrative texts.
- 🔊 **[06:02]** I'm odd... I don't know, wow, what scholarship, what creativity etc.
- 🔊 **[06:08]** So I hope you are a bit as well.
- 🔊 **[06:11]** I thought I'd like to go to the Cristero Movement, we just saw the novel, "Recollections of Things to Come", that has to do with the Cristero Rebellion as it's called, and you remember of course, that's the 20s in Mexico, Elena Garro gives it to us in novelistic form of course, but we talked about it plenty.
- 🔊 **[06:31]** Let's just see what we remember some of these things, it's the church's rebellion against the Mexican revolution, and the people who did not like the church suppressed.
- 🔊 **[06:39]** So it's a conservative counter revolution.
- 🔊 **[06:45]** Some of you are little vague on that, in your quizzes, it's a conservative counter revolution, the church has been suppressed by the revolution, because it was negative force, in terms of the revolutionaries' view of things.
- 🔊 **[07:00]** It was too powerful, it was too autocratic, it was anti-democratic, so the constitution of 1917 takes the property completely from the church, already the liberal forms of 1850s under Benito Juarez, had taken away lots of the power of the church.
- 🔊 **[07:16]** The churches wouldn't give it up, and we've seen in the colonial period, and we know how strong the church was, Catholic Church.
- 🔊 **[07:23]** And so, this Cristero Rebellion is called that, Cristero refers to the

fighters, those who are of Christs, you know Sapathero, 'ero' is shoemaker, Sapathero 'patha' is the size of the revolutionary figure is meant shoes.

- 🔊 **[07:44]** So somebody who's in 'ero', someone who practices shoes or who makes shoes or works on shoes.
- 🔊 **[07:50]** A 'cristero' is someone who is of Christ, and we are going to see that Galliano picks up on that interesting linguistic term.
- 🔊 **[07:59]** Go to 67, will you? in "Century of Wind".
- 🔊 **[08:01]** We'll just read it... in both cases he talks about, and you will see the middle and the bottom entry on page 67, 1927, the planes of Jalisco in 1927, San Gabriel de Jalisco.
- 🔊 **[08:16]** Jalisco is the state of Mexico, to the north west of the Mexico city.
- 🔊 **[08:22]** It's north, one of you said southern, which might be a mistake for Ixtepec.
- 🔊 **[08:27]** There is Ixtepec in south Mexico, and I don't know why she calls, Garro calls her fictional town Ixtepec, but she does.
- 🔊 **[08:34]** But the Cristero Rebellion was largely in the states of Jalisco Sonorda, and...around there, there's another that is often mentioned but right now it escapes me but you may [08:49] the city, where you know of it, maybe you've been there, the city that is the capital of the state of Jalisco, the third city of Mexico after Montrel and Mexico City, of course, the largest city in Mexico and in the world.
- 🔊 **[09:04]** So Jalisco, J, A, L, I, S, C, O.
- 🔊 **[09:10]** You pronounce the 'J' as an 'H' in English, you don't say 'jalisco', you say 'halisco'.
- 🔊 **[09:15]** Let's read it.
- 🔊 **[09:16]** Behind the huge cross of sticks, church, the Cristeros, rebelling at Jalisco and other states of Mexican, search of modern demon glory.
- 🔊 **[09:27]** They shout, "Vivas" for a Christ the king, crowned with jewels instead of thorns, and "vivas" for the pope, who is not, who designed himself to the loss of few clerical privileges still remaining in Mexico.

- 🔊 **[09:41]** These poor Campessino, farmers, peon, P, E, O, N, might be an accurate English term for campessino, people who live in the campo, people who are countrymen.
- 🔊 **[09:58]** These poor campessinos have just been dying for revolution that promised them land.
- 🔊 **[10:04]** Now, condemned to a living death, they start dying for church that promises them heaven.
- 🔊 **[10:13]** OK, I want to go back to that “Vivas”.
- 🔊 **[10:15]** Remember that I told you that the cristeros became called cristeros because their battle cries, when they went into battle.
- 🔊 **[10:22]** Here we see behind [?10:23] stick, sticks made into a cross, that yell “Viva Cristo Rey”, long live Christ the king.
- 🔊 **[10:31]** And so they became, that’s where the ‘cristero’ term came from.
- 🔊 **[10:36]** So they shout “vivas”.
- 🔊 **[10:38]** That’s a plural, it’s been anglicized.
- 🔊 **[10:40]** You would never say “vivas” in Spanish.
- 🔊 **[10:42]** They shout viva, viva cristo rey.
- 🔊 **[10:46]** But here they are shouting this phrase various times so the translators decided to give it to us in plural, which in Spanish makes no sense, in English it’s kind of an anglicized Spanish, if you want.
- 🔊 **[10:58]** They shout Vivas for the Christ, Christ the king and so forth.
- 🔊 **[11:02]** Now, just go right down to the next one.
- 🔊 **[11:04]** First of all, let’s turn to 279, the parenthetical number and see his source.
- 🔊 **[11:09]** It’s most likely to be in Spanish, [?11:12] 297, I don’t know what I said, did I said that?
- 🔊 **[11:17]** John Meyer, M E Y E R, I mentioned to a couple of you, who

thought you might be interested in writing on the Cristero Rebellion and writing on Elena Garro.

- 🔊 **[11:30]** I bet some of John Meyer, he's a man, he's a French man who's lived in Mexico forever and ever, and he is the great expert on Cristero Rebellion, la Cristiada, as he calls it in his title, which is interesting.
- 🔊 **[11:46]** The epic of Christ, [11:48] at the end, would suggest epic as in Iliad, the Iliad.
- 🔊 **[11:54]** In any case John Meyer, unfortunately those of you who don't have Spanish won't be able to look into that, but I'm sure there will be something on the final about the Cristero Rebellion, so do, sort of think about that as reviewing your notes on Elena Garro.
- 🔊 **[12:10]** Let's go on then to next page and we will see [12:14] Meyer, note he's got two more, we will look at those in a minute.
- 🔊 **[12:20]** The mother covers his eyes... sorry, the title is "The Child Looks On".
- 🔊 **[12:23]** The mother covers his eyes so he cannot see his grandfather hanging by the feet, and then the mother's hands prevent his seeing his father's body withered by the bands and bullets, or his uncles twisting in the wind over there on the telegraph posts.
- 🔊 **[12:42]** Now the mother too has died, or perhaps just tired of defending her child's eyes.
- 🔊 **[12:48]** Sitting on the stone fins that snakes over the slopes, Wan Rutho, this is a real life person, we've talked about it even remind you this is the child, Wan Rutho contemplates his [13:00] land with the naked eye.
- 🔊 **[13:02]** He sees his horseman; federal police of cristero makes no difference.
- 🔊 **[13:07]** The government troops that would be general rothas or the town's people, the Campesinos, the country people.
- 🔊 **[13:15]** He sees horseman, he doesn't distinguish he's a child, whether we're told 9 years old.
- 🔊 **[13:25]** He sees horseman emerging from small, behind them the distance of fire.

- 🔊 **[13:29]** He sees bodies hanging in a row, nothing now but ragged clothing empty by the vultures.
- 🔊 **[13:34]** He sees a possession of woman dressed in a black keep turning.
- 🔊 **[13:39]** Wan Rutho, a child of 9, is surrounded by ghost who look like him.
- 🔊 **[13:45]** Here, there's nothing alive.
- 🔊 **[13:46]** The only voices, those of howling coyotes, the only air the black wind that rises in gas from planes of Jalisco where the survivor are only dead people pretending.
- 🔊 **[14:00]** This refers to Elena Garro, as well as the Wan Rutho.
- 🔊 **[14:03]** Remember I told you about a novel called Pedro Páramo? P, A, R, A, M, O with an accent on the first A?
- 🔊 **[14:11]** It's also a book of the dead, just like Elena Garro's "Recollections of Things to Come".
- 🔊 **[14:18]** It's narrated Pedro Páramo, the novel by Wan Rutho, which is probably, if you ask someone in Mexico, anyone practically, what the most famous novel of 20th century in Mexico, they'll say Pedro Páramo.
- 🔊 **[14:32]** It's a widely loved, it's like that.
- 🔊 **[14:34]** It's a tiny little novel.
- 🔊 **[14:36]** It's beautiful, please read it.
- 🔊 **[14:38]** You'll find it very consonant with "Recollections of Things to Come".
- 🔊 **[14:44]** Because it's also told of stories about a town that's dead.
- 🔊 **[14:50]** The voices echo and there's this underground scenes where there's the narrator who's the son of this man called Pedro Páramo, and at first you think he's alive.
- 🔊 **[15:01]** He's going back to find this town, and then you realize eventually that either, it's hard to locate who's living in, who's not.
- 🔊 **[15:08]** And I love that about Galliana, he gets it perfectly about the novel,

why I would believe he is a genius but this idea that you can't really distinguish between the living and the dead in this kind of territory... a territory where there corps were hanging... including his own family's corps hanging from trees and from telephone poles.

- 🔊 **[15:30]** So, I noticed it's Jalisco... that he lived, he was young, during the Cristeral Rebellion, wrote the novel, Pedro Páramo.
- 🔊 **[15:40]** It was published in 1955 in Spanish, Much readers... reflecting this...this land of... well, this disaster which was Cristeral Rebellion in this part of Mexico.
- 🔊 **[15:54]** Let's say one more time bad news... one more time, it's a story of disasters... story of death, story of bad government, to put it mildly, and so that, that's what we see there.
- 🔊 **[16:15]** So I want now, the first time you read this book, which was our third week of class or fourth, if you happen upon this or if you noticed these passages that would have meant much to you I suppose as they now do with their resonance with the novel that you all have read.
- 🔊 **[16:32]** I think going back to Galliano makes sense at this point, and of course we barely stretched the surface...but anyway that's Cristeral Rebellion, any questions or comments, observations about all of these?
- 🔊 **[16:50]** Do make a point to read... I made a plan to myself with Garro the next time I teach my class, if I do, and I may not who knows, but the two pair very nicely.
- 🔊 **[17:03]** Is anybody [?17:04] on Garro... yes, have you taken a look at Pedro Páramo [?17:10]? Have you read that book?
- 🔊 **[17:13]** Pick it up, I think it would enrich your reading of Garro.
- 🔊 **[17:18]** I know it would, and Garro certainly knew about Páramo, remember this comes... the Garro novel comes out about in the next 10 years later.
- 🔊 **[17:28]** Well, 8 to be exactly, it was 1963... Garro, I don't have my book but some place... there so she would have read Piedro Páramo
- 🔊 **[17:36]** It was interesting about Wan Rutho that he only wrote that novel.
- 🔊 **[17:42]** He wrote the collection at least, he wrote a lot of things, he was a great photographer and on our web paper, you see that Lisa B. who is not

here today because she's taking care of her three sons whose under the age of six, a lot of kids.

- 🔊 **[17:55]** She's got a web paper on Pedro Páramo, sorry, on Wan Rutho's photography, and you will get a sense of that kind of wasteland, black and white beautiful, pictures, Rutho was a photographer and also a writer, but he only really wrote during his lifetime, or published, let me say, one collection of short stories called Elliano and Miyamas.
- 🔊 **[18:20]** The Fire on the Plane is translated into English, The Plane and Flames, the Elliano and Miyamas had literally, what is it called the burning plane.
- 🔊 **[18:28]** That's how, it's translated in English but also the university of texts, press, beautiful stories about this kind of landscape, what you feel... it's like South Dakota during the Dust Bowl.
- 🔊 **[18:43]** We don't, we also have our analogues in North America.
- 🔊 **[18:46]** OK, so you will see in here and I will ask you to look at all the web papers for the final so you will see Lisa's beautiful site on Wan Rutho's photographs.
- 🔊 **[18:58]** OK, but all this is to illuminate Lina Garro not Rutho, and I want to go next to the passage on the Amazon, which I hope will [19:06] for you... a storyteller with Barsiotha, that's on page 222.
- 🔊 **[19:23]** It's entitled in 1975 Amazon river, this is the father of all rivers.
- 🔊 **[19:28]** Again, Galliano, this is a great work of protest.
- 🔊 **[19:31]** I mean, it's not about all the great, I mean there's certainly positive aspects of Latin American and North American reality that are recorded in this book but... there aren't as many positive.... there is a negative, and this is about the destruction of the Amazon.
- 🔊 **[19:50]** We saw it in the storyteller that the peoples of the Amazon, the indigenous peoples, and also of course the resources.
- 🔊 **[20:00]** We've saw the missionary, all of the discussion as we call, in the storyteller of the various dangerous western civilization for non-western or indigenous groups.
- 🔊 **[20:15]** The worst of which it seems to be the oil company.

- 🔊 **[20:17]** University faculty considered and had a debate on how to approach the indigenous people whether the socialist model, whether the purest model, remember Saul's idea of "leave them alone", etc. where they are trying to raise their standards of living.
- 🔊 **[20:36]** But once the oil company, the oil business interest come in, all the rest looks pale by comparison and that's what Galliano is pointing to.
- 🔊 **[20:43]** Here, 1975 Amazon river, this is the father of all rivers, mighty river in the world, and the jungle sprouting from the bread is the last lung of this planet, the Amazon is called the lung's of the globe by people who refer to the Amazon.
- 🔊 **[21:05]** In huge rainforests and it's being deforest, see that's the point.
- 🔊 **[21:08]** The adventures and the avaricious have [21:13] to Amazonia, since the first European who came this way discovered Indians with reversed feet who walked backward instead of forward over this land promising, prodigious, fortunes.
- 🔊 **[21:26]** I just know that Galliano got that description of Amazonian, indigenous person from some conquerors, or explorer's description.
- 🔊 **[21:38]** It's very typical in early days of exploration that there would also be fantastic things described, so here the Indians reversed feet, you can be almost positive, it can be one of those four numbers below, [21:53], but it is, description of these radical others by the European explorer.
- 🔊 **[22:03]** Since then, so where we got, the first paragraph is the early days of the exploration, so ever since then, the adventures and avaricious, nice phrase, avaricious greedy.
- 🔊 **[22:15]** Then we go to more recent time.
- 🔊 **[22:18]** Since then all business in Amazonia starts with massacre.
- 🔊 **[22:24]** And the air condition death in San Paulo and New York a corporate executive signed checks to the amount of extermination order for the initial job of clearing the jungle begins with indense and other wild beasts.
- 🔊 **[22:27]** Begins with getting rid of them first.
- 🔊 **[22:40]** They give the Indians sugar and salt mixed with rat poison or bornd them in the air or hang them by the feet to bleed without bothering to skin them because who would buy the heights?

- 🔊 **[22:52]** Horrible, the job was finished by the chemicals and [22:56] which devastated Vietnam's forests and now, Brazil's.
- 🔊 **[23:03]** Blind tourist stumbled about old trees as it used to be.
- 🔊 **[23:06]** It was very sobering account.
- 🔊 **[23:08]** Let's go to the numbers 65 should have done this beforehand, just to see what's there... but I hope that that's all inspire for you to learn Spanish, 65, yes, it's a Spanish, I expect they are all 65, no, 65 is called, is in English if you look at your bibliography the last frontier fighting over the Amazon.
- 🔊 **[23:35]** Plenty of studies have been done, and certainly more since 1975, about the devastation of the rain forests in the Amazon area.
- 🔊 **[23:44]** In Brazil, and of course in Peru as well, that's what the storyteller was about.
- 🔊 **[23:50]** We saw this the oil company begins that process.
- 🔊 **[23:53]** Yes, Julie.
- 🔊 **[23:54]** (Student Asking) I was listening to [23:56] the other day, and they were speaking about how the soy companies are...
- 🔊 **[24:07]** Which companies?
- 🔊 **[24:08]** (Student Asking) the soy companies, the companies who sell soy... that is, I guess the story what they are focusing on is what is these soy bean corporations that were intervening in cutting down the Amazon... to grow soy and it ruins the soil, destructs the soil, so really can't be used again for a long time, and that's really ironic because most people that eat soy products would not want to eat soy products from the Amazon.
- 🔊 **[24:40]** Yes, I am surprised that soy beans grow in the Amazon area because it's a huge crop in the center of the U.S., Iowa, Nebraska, Kansas...
- 🔊 **[24:54]** In fact, in Iowa the soy beans are rotated every year with corn.
- 🔊 **[24:58]** First one year of corn and the next year soy beans.
- 🔊 **[24:59]** There must be variant kind, must be another kind of soy beans because that kind of climate is so different from the northern, although

[?25:09] in fact in the Amazon, but it seems to me very different, the soy, I was just very interested, the soy, what usually has been done is deforest as they point out for the forest, the wood, and then for development.

- 🔊 **[25:30]** I can tell you my Amazon river stories if we have extra time, I don't want to get into that but... the fact that matters is that the rainforests all over the world, and the Amazon in particular or not protect because people cut the wood either for commercial or for their own use, as firewood or so forth.
- 🔊 **[25:50]** And I'm glad to see [?25:52], that makes me happy.
- 🔊 **[25:55]** OK, so I just thought I would...I mean, I would, we can continue on, if we wanted, there's another Amazonian and we might actually let's do it, in fact I have the [?26:10].
- 🔊 **[26:11]** OK, so we haven't use site 65 is in English, if you are interested you can pursue but let's just continue looking here the site, in the bibliography 67, is in Portuguese is in 375.
- 🔊 **[26:31]** Also Portuguese by really famous cultural historian Darcy Rebeido.
- 🔊 **[26:39]** Let's, let's look at this one again.
- 🔊 **[26:42]** I mean, you may get tired of such depressing news.
- 🔊 **[26:46]** He pulls absolutely no punches as we no Galliano when it comes to the horrible treatment of the indigenous population everywhere, in North America certainly as well as in South.
- 🔊 **[26:57]** But here, this idea of extermination or genocide, really, of indigenous people for commercial reasons.
- 🔊 **[27:05]** And here we get more political one, it's also in Brazil, it's also in the Amazon.
- 🔊 **[27:13]** Let's look at it, the day of justice, and you will see there is another day of justice down below, that's in Peru but we are going to stop this first one but look at it.
- 🔊 **[27:23]** The largest countries are the lands of the kettle companies conquers of the Amazonia, see that's also the grazing of cattle in these areas.
- 🔊 **[27:33]** The Brazilian generals exempted them from taxes and approved them, give them credits and permission to kill.

- 🔊 **[27:38]** The companies used [?27:41] Campessino from the north, east transplanted hereby rivers and poverty.
- 🔊 **[27:48]** The Campessino's killed Indians, Campessino, remember land worker, farmer, Peans in the sense of an attached to the land.
- 🔊 **[27:58]** Campessino's killed Indians, and killed they steal the Indian lands, they drive up to the Indian cattle, who's flesh they will never taste.
- 🔊 **[28:07]** When the highway reaches the village of [?28:10], the police begin exportion, [?28:13] jail, that's an irony again, you will see what "persuaded" means.
- 🔊 **[?28:21]** with them clothes or sticking needles under their fingernails to useful techniques.
- 🔊 **[28:27]** The [?28:27] arrived in the village enters the jail and asked for the torturers, a cop replies by blowing off his head, blowing his head off with the bullet.
- 🔊 **[28:39]** The next day, three women Karmen Cinya, Naity, Marga Lida, it wrecked enormous cross.
- 🔊 **[28:46]** Behind them, 6 hundreds Campessinos ran the axes fixes, the whole village joins the attack singing in chorus, magnificent voice of voices.
- 🔊 **[28:56]** And now the jail stood in a small pile of rubble remains.
- 🔊 **[29:00]** So this day, of justice, what the people say Anna No, we are not going to allow this but you know it's like a straw in the wind in terms of resisting the domestication, the development of the Amazon at the cost, not only at Indians, but of... this Campessinos as well.
- 🔊 **[29:23]** So anyway, there you have rather depressing look, but I think, I hope, complementary to the storyteller by Bargathiotha, progress, this is progress you see.
- 🔊 **[29:49]** OK, I would also like to look back to Garcia's market, I think we did this when we look through the first time, but look at page 74 and 75 if you will.
- 🔊 **[29:50]** 74...well... no, let's look at 75.
- 🔊 **[29:58]** All of this is in the area 1928, each of these as you see is in... four of the pieces on these two pages are in Columbia, two in Artakata, if you

know Garcia Markies, all you know is little old town around the Columbian coast where he was born, we've mentioned that before.

- 🔊 **[30:20]** And we know Cienaga, also, 1928 the bottom left of your... of these 2 pages, Cienaga del Mar, as it's called, it's where the banana company massacre occurred, United Fruit, that is dramatized famously in a hundred years of solitude.
- 🔊 **[30:36]** But let's ... so here all of these... 1912 is the year Garcia Marquez was born.
- 🔊 **[30:42]** So it's perfect that Garcia Marquez memorializes the workers who struck against the United fruit in 1928 in Cienaga against the banana hurricane, banana storm, as he calls it in the... in the novel.
- 🔊 **[31:01]** Garcia Marquez that the baby is born who will immortalize the loss of the striking workers who were all machine got and that was it.
- 🔊 **[31:10]** And that's not known how many Garcia Marquez is in his novels as 3000
- 🔊 **[31:15]** It was officially ignored so there were not records kept.
- 🔊 **[31:18]** And Garcia Marquez later laughs that he reads now 3000 is the number because he has taken that. He knew the fact that he didn't but he's become heavy history and it sort of proves our point about novels as history in South Latin America.
- 🔊 **[31:32]** It's his number that has been taken up as the actual, factual number.
- 🔊 **[31:37]** He...said he made it up.
- 🔊 **[31:40]** Look at the top, just we'll remind... we'll look at this.
- 🔊 **[31:43]** It kind of reminds us it's a bit what he... Galiana does here what he did for Juan Rutho.
- 🔊 **[31:49]** He doesn't mention Alenagaro But he mentions Juan Rutho.
- 🔊 **[31:53]** He's doing the same for Garcia Marquez.
- 🔊 **[31:55]** In the two paragraph summarizing the spirit of this novelist's contribution.

- 🔊 **[32:01]** Look we have seen the carnage in Cienaga; we're not going to read it, bottom of 74, go to top of 75.
- 🔊 **[32:07]** The roundup is on for the wounded and hiding strikers.
- 🔊 **[32:13]** They are hunted like rabbits with broad sights from the moving train and in the stations netted like fish.
- 🔊 **[32:19]** 120 are captured in Aracataca in a single night.
- 🔊 **[32:23]** The soldiers awaken the priest and grab the key to the cemetery.
- 🔊 **[32:28]** Trembling in his underwear the priest listens as the shootings begin.
- 🔊 **[32:32]** Not far away, a little boy balls in his creep.
- 🔊 **[32:36]** The years will pass and this child will reveal to the world the secrets of a region so attacked by plague of forgetfulness that it lost the name of things.
- 🔊 **[32:47]** They've seen in the beginning of the solitude the plague for the forgetfulness.
- 🔊 **[32:54]** He will discover the documents that tell how the workers were shot in the plaza and how big mama is the owner of lives and acid end of these rain that has fallen and will fall.
- 🔊 **[33:05]** And how between rain and rain remedies of beauty has to go to heaven and then the air passes a little odd plucked in jaws with falling into a hen house.
- 🔊 **[33:14]** All references to details evance in the, in the obra... in the work of Garcia Marquez.
- 🔊 **[33:24]** So, I just wanted... I want to do that and I want to go... did we see the text that is given in allena Italics from Garcia Marquez's novel prize speech.. it seems like we did.
- 🔊 **[33:35]** Go there we'll quick one more time... we won't read it all; I just want to point it out to you and you'll have it in your notes and it's page 262.
- 🔊 **[33:47]** 1982 Garcia Marquez was given the Novel Prize ... 82 he's still

alive.

- 🔊 **[33:53]** He's not that well, but, 1928 to almost 19... 2008 ... you can do the math.
- 🔊 **[33:59]** He's getting up there; but in 82, really very early in his career if you consider that 1967 'a hundred years of solitude' was published in English.
- 🔊 **[34:09]** It took to 97 to get it. Sorry, in Spanish.
- 🔊 **[34:13]** And it was translated in the 1970 into English.
- 🔊 **[34:16]** It's really on the basis of that one novel. There were two... no, there was one after that; the autumn of the patriot.
- 🔊 **[34:24]** This was the basis of his one novel if you haven't read the 100 years of solitude, please do; I know many of you have.
- 🔊 **[34:30]** Um... we read two of Garcia Marquez novels but not the most famous; the most famous is clearly... oh yes and there's the movie now of an love in the time of cholera.
- 🔊 **[34:40]** But his most famous is a hundred years of solitude; the second most is love...his... love in the time of cholera which got a super pen in the New York Times on ... you see in it.
- 🔊 **[34:52]** I, it makes me sad but they basically say that it is now the plot is there but all the magic and all of the beautiful texture of the language isn't there well... you know.
- 🔊 **[35:02]** Novels aren't movies but apparently the least the reviewer in the New York Times lamented a Latin American director hadn't directed.
- 🔊 **[35:11]** I think he's British the director... I can't remember quite yet but ... so they just missed spirit altogether of it so anyway read the novel 'love in the time of cholera' but before that read 'a hundred years of solitude if you haven't.'
- 🔊 **[35:24]** I'm just going to... you see it's 62... 2...62 63 it's all Italics meaning that it comes straight out of the text.
- 🔊 **[35:33]** It's the language of Garcia Marquez when he gives his novel prize speech in Stockholm; it's not referred to here.

- 🔊 **[35:43]** He starts up by saying that he's wearing a Guaya Vera, you know that the shirt that Mexican men, I should say, Central American men wear not a necktie with a color like that.
- 🔊 **[35:55]** It's a kind of square thing that you wear outside your pants well, if you know what [36:00] has.
- 🔊 **[36:01]** Usually has ribbing down each side, he wore his Guaya Vera in Stockholm in December to make the point he's making here that Latin America isn't Europe.
- 🔊 **[36:10]** And so he's... so... I won't go through it again since we've already gone through of it.
- 🔊 **[36:15]** But I'll expect you to know this fairly well.
- 🔊 **[36:19]** Again, for the exam, I keep mentioning this because I'm making up the exam mentally these days.
- 🔊 **[36:24]** OK, one more.. and I will.. this takes us to the codices to the painted books we saw last time and he... I would have expected to find those in the first volume, there would be probably one or tow.
- 🔊 **[36:37]** A fact that we know they're there because we saw the scene in Mani and Mexico where Diego Dalanda is burning the codices of the Maya.
- 🔊 **[36:47]** But he mentions it here... look at page 226.
- 🔊 **[36:51]** So, right. 226 here.
- 🔊 **[36:37]** And then go to 25 we have a little cluster here of pieces of the mosaic that aren't titled.
- 🔊 **[37:05]** Starting at the bottom of 225 and before I have said that usually ... if you think I've said always I didn't say always but I said well, the ones that are untitled tend to be mythic; they tend to be myths.
- 🔊 **[37:19]** So they may be indigenous stories; they're lots of them at the very beginning of the first volume 'Genesis'.
- 🔊 **[37:27]** And then we them here and there; sometimes it's the worlds of a wise person, like we have one that's untitled which is of a text by Simon Rodriguez, the teacher of Simon Bolivar.

- 🔊 **[37:39]** But here I realize that I didn't ... I wasn't altogether complete because we have 1,2,3,4,5, not untitled but undated and unplaced pieces about artszania, which means handy craft.
- 🔊 **[37:57]** But artesanía is a nicer word in Spanish because it's so much like art, 'arte'.
- 🔊 **[38:02]** So, it's about ...it's about different forms of art that are made by craftsman of different forms of handy craft if you want.
- 🔊 **[38:14]** Look, there's one about bark paper and that's on the top of 226 and I brought some other kinds of things; last time I brought some of my facsimiles but I'll hold some of this up and then I'll pass them around the bark paper which has all sorts of scenes for years of weddings scenes; this one so... messed up and part you'll see because it's patched on the back.
- 🔊 **[38:38]** Remember we looked at the ways in which it is made, by stringing fiber both warp and woof.
- 🔊 **[38:43]** And then pounding it and this been, has been repaired because there were holes in it but I think you'll find the painting very here's the church, the wedding; here are women going to the well; here are other things going on: a Corel.
- 🔊 **[38:58]** A guy brining a horse. It's meant to be the whole village life.
- 🔊 **[39:03]** And in fact I've told you and now you can buy these obviously for tourists, for...put on your wall in fact I stick a stick gum is still on the back.
- 🔊 **[39:13]** This was on my office wall for quite a while.
- 🔊 **[39:15]** You can also buy the paper blank, not painted on.
- 🔊 **[39:20]** I brought a piece of that; people use it for the...whatever they're going to use it for; I don't know.
- 🔊 **[39:25]** I buy it because I love bark paper and I think it's very beautiful with the textures and so forth...
- 🔊 **[39:30]** But let me... let's see like... see if you could just come and get these and pass them around maybe; I bought another one if you want if you want to start that over coding, why not come and get this, why not, you can take a look at the ...the different styles.

- 🔊 **[39:46]** But one that hit that Galianao mentions is the kind I don't have because I don't like it which is the very birds... like a ... like this because they often have feathered tails that go out and around and so forth but let's look at it.
- 🔊 **[40:01]** The painting, the bark paintings of the Balsas river.
- 🔊 **[40:06]** Before the rains in the season of the new moon, they stripped off the bark of the Amate tree.
- 🔊 **[40:14]** And remember we saw a mirror by Diego Rivera, stripping the bark of an Amate tree.
- 🔊 **[40:20]** Look back at last week's, last Thursday's lecture if you don't remember because it's how it's done.
- 🔊 **[40:28]** The bark. They stripped... they strip trees' dye; there is that; also, that is very hard on the trees.
- 🔊 **[40:37]** On the skin, the Mexican Indians of Balsas river, region, paint flowers and fantasies: radiant mountain birds and monsters lying in wait; or they paint the daily round of events: that's the kind I'm passing around now.
- 🔊 **[40:55]** The daily round of events in communities which greet the virgin and devout procession and summon the rain in secret ceremonies.
- 🔊 **[41:03]** Before the European conquest, other Indians had painted on the Amate bark the codices; they told of people's lives and of stars.
- 🔊 **[41:13]** Remember I told you about the astrological, or astronomical depending on how you look at it.
- 🔊 **[41:18]** Wisdom that's encoded in the codices that we saw slides of last time.
- 🔊 **[41:24]** When the conquistadors imposed, their paper and their images on Amates disappeared.
- 🔊 **[41:31]** For more than 4 centuries, no one in the land of Mexico painted on this forbidden paper.
- 🔊 **[41:39]** Not long ago in the middle of our century, Amates returned.
- 🔊 **[41:43]** All the people, all painters, everyone.

- 🔊 **[41:47]** Ancient life breathe through these Amates which come from a forest of ...from so very far away but never arrived tired.
- 🔊 **[41:55]** So it's a very nice homage to the contemporary Artezania, handy craft, folkart, that is, this kind of use of Amate, bark in Amate painting.
- 🔊 **[42:08]** So I just want that that kind of brings back this idea.. yeah Julie?
- 🔊 **[42:18]** (student asking) Um... I didn't mean to interrupt. I just had a question.
- 🔊 **[42:21]** I'm sorry.
- 🔊 **[42:22]** (student asking) Where he says not long ago in the middle of our century, Amates returned, all the people are painters or everyone... do you think he is making a subtle reference to how artezania which was... as in the forms of the codices, was a ... traditional cultural thing and ... now that artezania is like for exploitation...
- 🔊 **[42:59]** yes
- 🔊 **[43:00]** (student asking) And for... selling in the market and it's just for.. selling
- 🔊 **[43:05]** Good.
- 🔊 **[43:05]** (student asking) Not for... what it symbolizes.
- 🔊 **[43:07]** Yes... well, I think he's celebrating its return; first of all, don't forget that we saw a post-conquest codices.
- 🔊 **[43:14]** So it didn't, it wasn't instantly Amate paper, and it's ...was...was forbidden.
- 🔊 **[43:23]** But he says... and I don't know I went to see 57 I was going to try to get the book on.. pura by the museo culturas populares, popular museum of popular culture in Mexico city on Amate people.
- 🔊 **[43:36]** I didn't know it was forbidden but it doesn't surprise me in a sense because once that European paper is imported, people have an interest in using it so it's one more imposition that would... would also be for commercial.

- 🔊 **[43:52]** I don't think he's lamenting that it comes back just being commercial reasons and in fact, I brought one more thing, hang on.
- 🔊 **[44:00]** It's... the Amate people is still used for ceremonial purposes as well; I brought a little god figure, ha, it's got writing on the back but I don't know if you can see it but it's one, it's a little figure that looks so more like the codices; Lexican I ask you to come and get the ...
- 🔊 **[44:18]** I didn't bring with me but a book that has been made as if it were contemporary codex and so for the communities I think the paper still, as in Japan, you know the paper?
- 🔊 **[44:29]** You go to the shrines and there will be paper that is sacred and so.. we don't have that tradition but if you look at also at the Stele from Maya sites there are sometimes, the royalty will be there doing terrible things to themselves because their blood was important ... the blood of kings that's the name of a Linda Shilly book.
- 🔊 **[44:50]** And you will see paper burning even sculpted in stones so ...so... the paper was... sacred let's say... it's much less so now... it's mainly in markets for commercial reasons.
- 🔊 **[45:04]** But I don't see him lamenting that I think he says he arrives from very, very far, but they never arrive tired.
- 🔊 **[45:11]** (student asking) It just mainly think of that because the passage on opposite page devils of [? 45:19]. Let see... no actually... no no the one below it on private property write a creation that kind of is about how buyers want the [? 45:41] to sign their works, so they use stamps to engrave their names. As you know a kind of romanticized thing you know everybody loves [?45:55] on the bottom, but this idea of solitary glory isn't a part of their culture.
- 🔊 **[46:06]** Yes, right. So again what he celebrating I think here is the communal sense of creation.
- 🔊 **[46:12]** That is not you know mine is better than my neighbors; they're from assign it, but I hope I get a higher price.
- 🔊 **[46:18]** So I think he is looking at things other you know it's such a hard question, you know you see in Mexico this incredible talent of weavers of potters, I mean the beautiful potters over there as well.
- 🔊 **[46:33]** You know it's being driven by what the market will buy still regret when I went to the town where they still make [? 46:40] not buying this little

refill that had in beads here little things like for child like that Pepsi on it.

- 🔊 **[46:46]** You know very self conscious I think people are taking you know taking this modern icon, and they think someone will laugh at that it and buy it. I am laughed at it and didn't buy it and I still regret it.
- 🔊 **[46:59]** Because it shows somehow this art aren't static and what's impelling them is the market.
- 🔊 **[47:06]** What is that too bad, for my point of view, not really because otherwise the art would maybe not die, but they wouldn't be as lively as they are plus the...
- 🔊 **[47:21]** I maybe retrograding this.
- 🔊 **[47:22]** I'm not Saul Mascaritta fellow that says just let this people have their own art and let them, you know, live their own lives.
- 🔊 **[47:29]** No, I just seen culture is more complicated than that, so that if it is going to be a market there is going to be change, and change in the art may not be what we want because it will be different from the original.
- 🔊 **[47:41]** So it's an interesting question you raised, but I don't see him critiquing this is for commercialism.
- 🔊 **[47:48]** I seem celebrating the [? 47:50] the workman who have maintained century after century the artistry.
- 🔊 **[47:57]** The place where become specific all of these issues between the difference in high and low art, and whether we should make the distinction is on page 225, and if you want to turn back there and might be worth looking at.
- 🔊 **[48:04]** The ultra pieces of Lamanga, I have one of these at home, I don't know it's from Lamanga, but in Peru this little boxes like this that will have religious figure sometimes religious procession and their separate little figure.
- 🔊 **[48:26]** So think of like activity scene, but it will be on a box and you open the doors of the box and there is all quite complicated.
- 🔊 **[48:34]** And you buy them in the market since so forth and that's what this is about.
- 🔊 **[48:37]** This ultra pieces of Lamanga. In Lima, pangers and scholars are indignant even the [? 48:45] register shock.

- 🔊 **[48:45]** The national art prizes been given to [? 48:48] alter piece maker of Lamanga, a scandal.
- 🔊 **[48:54]** Art and ship is okay say the Peruvian artists as long as it knows its place.
- 🔊 **[48:45]** You see that art and ship would be... I am sure a translation [? 49:06].
- 🔊 **[49:07]** I think maybe the better translation would be craft, craftsmanship, but anyway, the ultra pieces of Lamanga first created as portable alters have been changing their cast of characters with the passage of time.
- 🔊 **[49:21]** Saints and parcels have given way to ship suckling their lamps with their condor watching over the world.
- 🔊 **[49:26]** Labors and shepherd purity boss have makers in their workshop and singers more fully chorusing their [? 49:34], their guitars.
- 🔊 **[? 49:35]** intruder into art heaven learned from his Indian grandmother how to make ultra pieces more than half century ago she taught him to do the saints, and now she watches him at work from the piece of her grave.
- 🔊 **[49:47]** So the evolution over time of this particular art form and the scandal that was raised from art prize was given to a village worker who learned the craft from his grandmother.
- 🔊 **[50:03]** So that was less my point, then the point about the art without titles put it that way, art without titles, art without signatures, community art gets passed down from generation to generation and among them the bark paper is that we calls the indigenous tradition of the painted books.
- 🔊 **[50:28]** OK, I want to go one more place. Anybody want to say anything. I'm just doing all the talking, yes Julie.
- 🔊 **[50:36]** (student asking) What page was the passage that you just read on?
- 🔊 **[50:38]** That's 225, just the page before. He sets it up look how he does, you know, he sets it up 1975 Lima.
- 🔊 **[50:46]** I'm sorry I wasn't clear about that.
- 🔊 **[50:49]** 1925 Lima he sets up particular event were the high artist those trained let's say question whether craftsman and here we're talking about

social classes, we're talking about educations, we're talking about huge cultural differences.

- 🔊 **[51:11]** It's just not you didn't go to art school, your grandmother knows whatever. In our own tradition, it's not just he didn't go to art school.
- 🔊 **[51:18]** It's also that he is a villager, so there is a social and cultural distinction being made here.
- 🔊 **[51:26]** And then he goes to those five passages which I look on, without the dates and without the places that suggest the timelessness of these [? 51:40] of these handicrafts of these folk art forms.
- 🔊 **[51:45]** Any celebrating the communal I mean I say about myth all the time. These are kind of mythic object if you want to say, say about myth; my favorite definition is myths are stories that community tells each other in order to know who they are, right?
- 🔊 **[52:07]** So it's a shared value system, shared in this case, shared art form.
- 🔊 **[52:13]** That's when specific place and date gets dropped, yes.
- 🔊 **[52:16]** (student asking) How would you to me that definition of myth which I like it, and I agree with it, but how would you differentiate that from religion?
- 🔊 **[52:33]** I wouldn't necessarily.
- 🔊 **[52:36]** I mean we can if we want because let's say we could talk about degree maybe rather than kind, in other words, we could say the narrative of Christ for example or we could use the narrative of Abraham let's say... has a kind of truth claim that maybe larger than the myth of George Washington cutting down charity tree and not telling his father and our founding father were man of great integrity.
- 🔊 **[53:12]** You see that the truth value of that or the truth claim of that story.
- 🔊 **[53:19]** So maybe I mean I think it's a very good question, I think, from my point of view, I like the idea let say the Christian narratives, the story of Christ life in the impact of the Christ life upon believers that strikes me as a story that Christians let's not say tell each other, let's say that the story that they share in order to know who they are.
- 🔊 **[53:49]** So it strikes me that the definition applies, but still we're not going to say that all myths have the same importance for those who hold them.

- 🔊 **[54:02]** Myths are forms of the intention as I call them.
- 🔊 **[54:05]** They encode their truth value, let's say, how do I do this, their truth value has to do with their readers or listeners investment in them.
- 🔊 **[54:20]** So you know you can tell me let's say myth about a culture to which I don't belong it and I will say that's kind of interesting how clever.
- 🔊 **[54:29]** Well, someone who belongs to that belief system will say oh my god that is about god or that's about you know a tribe that speaks so whatever.
- 🔊 **[54:36]** So, myths are invested, myths are stories that are invested with the importance by those who are their listeners or their readers or their tellers, I mean that's what the storyteller is all about finally, Bargathiotha's novel.
- 🔊 **[54:53]** So comments or questions on all of that?
- 🔊 **[54:59]** But so interesting about things, about the world I find is how different we are one from another yet how the same.
- 🔊 **[55:08]** I mean the myths may change a great deal, but human beings wants story that we want things which we can invest importance.
- 🔊 **[55:21]** What do I importance is in...well... Galiano, for example.
- 🔊 **[55:26]** Wow, this is great.
- 🔊 **[55:28]** So we all have our hierarchy of values, so I think your question is answered I think Julie by saying their hierarchy of values, and it depends on you know one man's myth is another man's triple.
- 🔊 **[55:45]** OK, Other comments or questions? All ready.
- 🔊 **[55:51]** I thought we would go, you may go sick of going these places, we've also seen the Diego Rivera and Frida Kahlo since last we saw Galiano, and I thought I would look at the Frida passage.
- 🔊 **[56:05]** Did we look at that last time? Frida, I think I was predicting and now I'm looking back.
- 🔊 **[56:09]** Go here to 707. We won't read it, but let's remember.
- 🔊 **[56:16]** Remind we've seen the pictures of slides since we read this.

- 🔊 **[56:21]** Make a note of page 707, will you? and then, Diego Rivera would you look back in the index of four entries, I'll given to you right now page 24, 25, page 59, page 60, page 61 and page 77.
- 🔊 **[56:40]** Sorry there were five entries. We saw Diego Rivera last time his [? 56:50] in Mexico City of indigenous group.
- 🔊 **[56:54]** I was focusing on the ways which he uses the codices if you remember.
- 🔊 **[56:58]** We saw that striping of the bark tree [? 57:02] tree that is striping of bark rather, and so forth.
- 🔊 **[57:04]** So take another look at this passage on Rivera since we've now seen a little of his work.
- 🔊 **[57:10]** I had intended to show you more, but all you have to do is click on in the internet on images under Google and you'll find Julians Rivera, and many of you will know his work anyway.
- 🔊 **[57:23]** He is a great [? 57:25] that's being celebrating he is the great chonical of the community of the people of Mexico, and he saw himself in that way, he saw himself as [? 57:38].
- 🔊 **[57:37]** Remember the word that we heard last time the priest poet, who painted the codices.
- 🔊 **[57:51]** OK, other comments or questions about all of this? Do you have passages I started by asking that I get the feeling not?
- 🔊 **[57:58]** Comments? If not, I'm going to let you go little early and have a lovely thanksgiving and I will see you back here on Tuesday, and we will carry on I think look let's look at our syllabus which is all together.