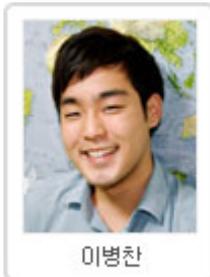


소설을 통해 본 남미 역사의 이해

English Literature - Lecture 22

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- ✓ **Institution:** LearnersTV
- ✓ **Dictated:** 이병찬, 윤은영, 김현준, 정희빈



🔊 **[2:26]**

Okay, we are ready to go here.

🔊 **[2:29]**

You all have the review sheet for the final in front of you and I still wait to think about the class as a whole that is the entire semester and that's the in fact why I believe in final exams and it does ask you, a final exam asks you to go back and to think about on the issues that are raised over the course of fourteen long hard, arduous weeks.

🔊 **[2:55]**

I was just thinking as I was driving in today about the end of the semester, in the parking lots are fuller than usual and everybody's uh... busy, busy, busy.

🔊 **[03:05]**

So anyway, not my favorite time of the semester, probably not yours either, but it's a good chance for us to think back over the, over the course of this, this fall semester.

🔊 **[3:15]**

I am going to reach for my glasses, hang on.

🔊 **[3:19]**

Forgot to get those out of mind out of my purpose.



🔊 **[3:25]**

Here they are, Okay.

🔊 **[3:27]**

I do want to know how here on the first page and the what refers to content and then how refers to form.

🔊 **[3:36]**

I think you could say that about anything you know, what is a bicycle and then how is bicycle made, what is a bicycle something you ride-on, how is it made well, it's got a chain and pedals and so forth.

🔊 **[3:51]**

Well, I am asking you to think about the what and how are the readings.

🔊 **[3:55]**

So let's just read this over together and I will post this on the website as well, but here I am asking you to think of course about all of the books we've read, I am going to ask you to think about the artwork we've seen as well, but let's just read this text together.

🔊 **[4:13]**

Review the historical setting of each of the works we've read in this class.

🔊 **[4:17]**

You should know what historical circumstances are engaged in each of the works.

🔊 **[4:21]**

When and where the novel fits, which historical personages the characters are intended to reflect, how the historical matter is treated by the author.

🔊 **[4:33]**

Please remember to reread introductions, dedications, epigraphs and epilogues.

🔊 **[4:39]**

These are essential indicators of the office intentions.

🔊 **[4:42]**

We've made a great deal of the prologues to all three of the volumes of [4:48]Galliano where he announces his intention to write literary history or right literature based in history and so forth.

🔊 **[4:55]**



We made a big deal of the forward to, of love another demons.

🔊 **[5:01]**

That's where Garcia Marques of the present or the near past, looks back to an event that becomes the story of the novel, that kind of saying.

🔊 **[5:12]**

Please, pay attention.

🔊 **[5:14]**

The frame tale, the frame narration of the story teller would be related to that where the authors sets up a kind of surrogates self to introduce us to what is a flashback to the material of the novel, although storytellers complicated because it also flashes forward.

🔊 **[5:36]**

We hear the present narrator says well, we thought it was that way and then but now it doesn't seem possible that we could have thought that way, so there's a kind of past present business going on.

🔊 **[5:46]**

But that's the how, we're still on the what.

🔊 **[5:49]**

Also review the passages we've discussed in class and that you've underlined as important during your reading.

🔊 **[5:57]**

These, so there's a handout over there, help yourself.

🔊 **[6:01]**

So I list the books we've read I take it, I haven't overlooked any.

🔊 **[6:04]**

Anybody think of any, I was hurrying.

🔊 **[6:08]**

I think that's about it, don't you?

🔊 **[6:12]**

Anybody think of others? No? Yes, no, maybe. Okay.

🔊 **[6:19]**

Now, I'm still on the word part the vista site gives you quite a lot of information including visual information that we've talked about in class.

🔊 **[6:27]**

I am going to hold you responsible for all of the information on the vista site.

🔊 **[6:32]**

For example, in week three, I posted some information.

🔊 **[6:37]**

I am sorry, it's a, actually week seven I posted information that supports our readings of the buried mural.

🔊 **[6:46]**

Say on you know the catholic kings or on the indigenous groups that went this barely touches upon.

🔊 **[6:54]**

Those are websites that I think you will find will support your readings so I appoint this.

🔊 **[7:00]**

So I hope that you will look at those.

🔊 **[7:03]**

I mean I hope, but I want you to.

🔊 **[7:09]**

And there is one mistake on my sheet.

🔊 **[7:11]**

Would you cross, would you after the word 'United States' so there are the two words 'United States' on the vista site.

🔊 **[7:19]**

Billy, could you come up and get one of these, please, um, just cross off the additional short stories by Garcia Marquez that was an idea I had and then chose not to exercise so that's one thing unless I may in future classes, put up some short stories by it, Garcia Marquez to see the magical real side of him, the magical realist side.

🔊 **[7:42]**



In this course we've seen two novels that aren't particularly magical realist in the usual way of his fiction.

🔊 **[7:50]**

Okay, so that's the what the content, what you are to cover, what you are to review, what you are to read it by any horrible chance you haven't read it, yet which I would hate to think.

🔊 **[8:01]**

Then the how, how do these fictions work?

🔊 **[8:05]**

And I should say fictions and I really don't call the buried mural fiction is a history book.

🔊 **[8:09]**

It's kind of the basic history book for this course.

🔊 **[8:13]**

And so the chapters that we have read are of course the material for the exam we didn't read the whole book, we didn't go to the final chapters that I thought maybe we would on the Hispanic U.S.

🔊 **[8:29]**

But in any case the what now the how, review how these historical settings are made into literary narrative, so you will start with historical context [8:40] Bolivar.

🔊 **[8:41]**

Eighteenth-century Cartagena, twentieth-century Peru, you start with historical context and then you think how and what, I should say how the author manipulates that material to make it into a literary fiction.

🔊 **[8:58]**

We've got our two halves of our course going on here, the historical background, the historical context, and then the literary text, right?

🔊 **[9:07]**

So consider the literary form of each of these works that we've read that we've talked about them all in class.

🔊 **[9:15]**

The similar, sorry there's an typo, the similar, similarities and differences among and between them.



🔊 **[9:26]**

And how do they need to remind you with respect genre and our genre by that I mean literary form.

🔊 **[9:34]**

Poetry is a genre, theaters is a genre and fiction, another that we've seen one collection of short essays, the buried mural one mosaic obliterate historical vignettes and for novels.

🔊 **[9:46]**

I think it's actually five isn't it? one two three four, no four.

🔊 **[9:52]**

Okay, four novels, one collection of short essays which I called the history book of the course and then of course the three volumes of this mosaic of [?10:03] 에 드워드 노 칼리아노스.

🔊 **[10:05]**

Okay non-fiction not have time to take, I going to take [?10:09] Huantes, I going to take [?10:10] Galliano even though he says he is constructing a literary text and certainly he is.

🔊 **[10:17]**

It's not a novel, it's not a short story, it's not a poem it's not an epic.

🔊 **[10:22]**

So let's just keep on reading here non-fiction, I, in this paragraph I'm looking at [?10:26] Huantes and Galliano.

🔊 **[10:28]**

How [?10:29] the Huantes in the buried mural and Galliano construct their literary versions of American history?

🔊 **[10:33]**

I mean that could be right there could be a simple and really complicated question on the exam.

🔊 **[10:41]**

Tell me about the structures of these two works, how they treat the literature the history that they engage.

🔊 **[10:49]**



How do they communicate their own political positions?

🔊 **[10:53]**

[?10:53] Galliano's use of irony [?10:55]Huantes's construction of parallels and predictions, parallels predictions in polemics, charisma.

🔊 **[11:02]**

There's a handout up here.

🔊 **[11:04]**

What about [?11:05] Huantes's uses of arts and photographs in his construction of his version of Spanish in Latin American history.

🔊 **[11:10]**

By now you've seen that I consider visual art to be as important a historical document as I do any written text and so I do ask you though not perhaps very systematically in this class to think about history in terms of visual representation.

🔊 **[11:27]**

So obviously the buried mural is a very beautifully illustrated book so you have to think about what he thinks about these neutral text.

🔊 **[11:34]**

I mean I think he thinks are more important than any written one, to tell you the truth or it wouldn't have done this.

🔊 **[11:40]**

It began as a BBC TV program where it stands with his mike in front of the facade and point, you know.

🔊 **[11:48]**

So we have to think about [?11:51] Huantes's criteria and we also know that Galliano loves visual arts because we referred to lots of passages in the three volumes where he is interested in the visual arts whether it's the murals in the twentieth century in Mexico whether it's Peruvian paintings from the seventeenth and eighteenth centuries and so forth.

🔊 **[12:13]**

So both of them, I think, that would be a nice question to talk about the use of visual documents, any painting is a document after all in visual form, how they use visual documents in their historical reconstructions.

🔊 **[12:31]**



Okay, now then just go ahead to the fiction, take the building blocks of a any novel plot, characters, setting, narrative, structure and consider how they're handled in each of the works.

🔊 **[12:42]**

Consider also how time is handled.

🔊 **[12:45]**

For example in the storyteller there are two very different versions of handling of novelistic events.

🔊 **[12:50]**

We talked about nothing else when we talked about this novel.

🔊 **[12:53]**

In recollections of things to come to kindle the characters tend toward archetypes.

🔊 **[12:57]**

Rosas is the dictator with a capital D.

🔊 **[13:00]**

Julia is the magical, attractive, feminine principal, right?

🔊 **[13:07]**

And so forth.

🔊 **[13:10]**

So I am saying that to think about a novel which tends toward the magical real [13:16] Garrow as opposed to something like the general one was a labyrinth where the characters are very realistic.

🔊 **[13:21]**

We know about the aches and pains of [13:23] Bolivar.

🔊 **[13:23]**

We know about his knees, we know about his bowls.

🔊 **[13:27]**

I mean that is very realistic presentation.

🔊 **[13:31]**

And yet Garcia Marquez will always veered toward myth.

🔊 **[13:34]**

I mean we could say [13:36] Bolivar we know how tall he is, we know so much about him as an individual, yet he becomes a kind of archetype of ideas and one of you is writing on that and I am very happy about that.

🔊 **[13:49]**

Then I said at the end well, I won't go on, you get the idea.

🔊 **[13:51]**

Okay, page two.

🔊 **[13:55]**

Counter realism, this interests me.

🔊 **[13:58]**

You know I have a book, anthology of essays.

🔊 **[14:00]**

I had this with my friend Wendy Ferra's on magical realism.

🔊 **[14:05]**

I've told some of you to look at the essay that I wrote for that volume because it happens to deal with [14:09] 일리나 가르호 among other things, but you don't have to.

🔊 **[14:14]**

I've mentioned her in the course of a long and I've mentioned the novel in the course of a rather long essay but long story short, I think it's like I say about Latin American anything.

🔊 **[14:23]**

If you're going to be a Latin American as historian, archaeologist, sociologist, literary scholar, you can't ignore religion

🔊 **[14:32]**

You also can't ignore what I call magical realism.

🔊 **[14:35]**

There's a kind of spirituality, a kind of, if you want superstition I mean it's typical of northern Americans.

🔊 **[14:46]**



North Americans to think of certain belief systems as superstition because we don't sometimes share those belief systems.

🔊 **[14:54]**

But because religion is so at the base in this not only the Catholicism, it's the indigenous religions that persists.

🔊 **[15:00]**

That's we've seen beneath the surface of Spanish Catholicism in Latin America that we have a kind of counter realism in literature and I remember Billy made that point that is, you read Latin American.

🔊 **[15:14]**

Literature, as almost always you feel that it's different from let's say [?15:19] Peccary or Paul Bear or James Joyce or Virginia Woolf.

🔊 **[15:24]**

Think of the great realist even the stream of a consciousness.

🔊 **[15:27]**

Modernist at the beginning the twentieth century, Joyce and Wolf even [?15:30] very different field.

🔊 **[15:33]**

So think about this interesting idea that you can present history, a historical fact more effectively, if you have, if you use magic that or if you use counter realism, you can be more realistic about the horrors of dictatorship.

🔊 **[15:49]**

If you make your dictator, a kind of nameless faceless principle of evil, principle of cruelty, that happens a lot in, what are, we call a dictator novel.

🔊 **[16:01]**

Okay so the counter realism, again let's read digressing.

🔊 **[16:05]**

Review the work we have read in which historical realism veers toward fantasy myth of magical realism or surrealism whatever you want to call the non realistic description of history in the relevant novels.

🔊 **[16:17]**

How does magic tell us about the real of the historical past.

🔊 **[16:22]**

I cite these two works recollections come to things to come in the case of you can consider the use of allegory.

🔊 **[16:31]**

Sorry I'm going to have to clean up my typos here, I will correct them on the version I posted on our website.

🔊 **[16:38]**

The storyteller consider how the non-western chapters in the novel function to unsettle conventional historical realism.

🔊 **[16:44]**

How does Galliano handled the mythic narratives of indigenous peoples'.

🔊 **[16:48]**

We've talked about that quite a lot.

🔊 **[16:51]**

Okay so that's kind of a how in a way then I am looking at a...

🔊 **[16:56]**

Okay so we've got the [16:57]what... which is just a, remember the content, the historical setting etcetera.

🔊 **[17:01]**

The number two is how that historical setting gets manipulated use, remolded into the novel or into the mosaic of short, texts or indeed into [17:17] Huanter's non-fiction, pros.

🔊 **[17:19]**

Okay, so that's another big theme here, which you will recall and recognize and that's how you tell the story.

🔊 **[17:28]**

So it's this subcategory of how.

🔊 **[17:30]**

Almost all of the books we've read point to their own narrative processes to say.

🔊 **[17:36]**

This is what I think historical reality is about.

🔊 **[17:41]**

The most explicit is [17:43] Galliano where he gives us a little as I've said these little books within the book to, that the passages that we looked at in particular about how history is told and how we remember.

🔊 **[17:56]**

Because history is always the subtext, it is always about memory.

🔊 **[18:01]**

I can tell you about my path I said I don't remember that but I remember this.

🔊 **[18:05]**

It's my own history, all of our individual histories has to do with what we remember of the past, of course and same with these books.

🔊 **[18:13]**

So we will just keep on going here.

🔊 **[18:14]**

Each of the works that we have read expresses an attitude toward the remembering and recording of the past.

🔊 **[18:20]**

Define the attitudes of each of the works we have read and trace the narrative techniques that allow the writer to dramatize his or her attitudes.

🔊 **[18:30]**

Go down to the Esters, will you?

🔊 **[18:32]**

Narrative technique we've talked and talked about this but I am going to, I want to define carefully for when you're studying, so you can ask these questions of each of our texts.

🔊 **[18:41]**

By narrative technique, I mean the literary strategists used by the writer.

🔊 **[18:46]**

How is a narrative perspective constructed, how are the characters and plot constructed, how is the historical setting describe, what is about destruction style of the work, etcetera.

🔊 **[18:56]**



So in other words narrative technique is everything really in a novel.

🔊 **[19:01]**

Most specifically it's how it's narrated, who's the narrator.

🔊 **[19:05]**

If there's not a [?19:06]who, then perhaps it's an omniscient narration.

🔊 **[19:10]**

And then you look at [?19:11]other chapters numbered.

🔊 **[19:13]**

Is there a frame, narrative before the flashback that are all of the things we've talked about.

🔊 **[19:19]**

I think you'll, you know what I am talking about here.

🔊 **[19:23]**

And if you don't please ask and we can get, we can do some test runs here we can ask these questions of a particular novel, but if you feel that a certain novel isn't as controlled as under your control as another one.

🔊 **[19:38]**

Okay so then I guess we'll just keep on going.

🔊 **[19:41]**

Second paragraph under telling the story who narrates.

🔊 **[19:46]**

That's the most basic questions as we've just said is orality privileged over written documentation.

🔊 **[19:54]**

Well obviously the storyteller, the title tells you something about that, from the title on.

🔊 **[20:02]**

Also we've said this about [?20:03]일레나 가르호.

🔊 **[20:04]**

It is meant to feel like a told story.

🔊 [20:07]

Why was the, why does the novelist wish to privilege, a novelist who is working in a written form wish to privilege an oral form because he or she may be talking about people who dramatizing the lives of people who don't live in the library who don't breathe.

🔊 [20:27]

There's also a mythic aspect of making it sound like it's told tale that it's told.

🔊 [20:36]

If it passes from generation to generation, word of mouth, there's something about dialogue or even monologue that can take on the mythic, and by mythic, remember I mean a story told about a culture so that that culture will know who it is and what it is.

🔊 [20:57]

So this orality issue is important.

🔊 [21:01]

How did the characters access their own pass in the past of the culture in which they live, to what extent is historical telling the subject of these works?

🔊 [21:13]

Remember with one of the conclusions we came to about the frame narrative of the storyteller is it raises to thematic level, how the narrator looks back and remembers.

🔊 [21:28]

We could have heard the story of the [21:30]마치구앵가 storytellers just find without that guy sitting in Florence at the beginning and end of the novel.

🔊 [21:29]

But it, that adds to our reading of the [21:42]마치구앵가, a layer that says there's a problem about how we tell it.

🔊 [21:46]

But I am in Florence and I am going to tell it in this way.

🔊 [21:52]

So think here, for example of the story teller in the tradition of storytelling among the [21:57]마치구앵가's in the storyteller in the frame structure of the book.



🔊 **[22:01]**

I've just mentioned that the complex narrative structures and recollections of things to come that I, we, narration but sometimes the kind of slips in the omniscient, well I and we are omniscient that rock or is it a bad town or is it a certain kind of Isabelle, how that work.

🔊 **[22:25]**

Pay attention to who's telling you.

🔊 **[22:28]**

You know, good readers always do that.

🔊 **[22:32]**

You're reading Houston chronicle, pay attention to what the perspective of the narrative is because it's everything.

🔊 **[22:36]**

I can tell you two stories of the same thing from very different perspectives, so you have to notice that.

🔊 **[22:43]**

Okay, as you know.

🔊 **[22:45]**

Okay skip next paragraph, what is [22:48] Huantes's attitude toward art and architecture.

🔊 **[22:51]**

You can read the rest of the fact.

🔊 **[22:54]**

I don't think we need to go through all of this.

🔊 **[22:57]**

Why is the truth, oh sorry that get rid of the Melquiades.

🔊 **[23:00]**

We got a, that was another, get rid of that paragraph, those used to be floating around here.

🔊 **[23:06]**

Pause these kinds of questions to yourself about the other works we've read and so forth.



🔊 **[23:13]**

You have to dream up your own questions in part, I suppose as well.

🔊 **[23:19]**

So, now the New World Baroque.

🔊 **[23:22]**

That is the next topic.

🔊 **[23:23]**

I would say telling the story and the new world baroque are kind of thematic in the sense.

🔊 **[23:32]**

Take a look at that paragraph, just go ahead and read it to yourselves, will you for one second.

🔊 **[23:38]**

I don't think we need to do this in such, I am going to show you some pictures here in a minute anyway.

🔊 **[23:48]**

So let me, Amanda, can I hand that to you get it started.

🔊 **[23:53]**

I do as I said want you to pay attention to the visual material on the website.

🔊 **[24:01]**

And you can review that of course on the screaming lectures because what's up there is largely what we've talked about.

🔊 **[24:08]**

But let's just read it now. Carlos Huantes emphasizes the new world baroque in his chapter by that title in the buried mural.

🔊 **[24:17]**

That's for me the most important chapter of Huantes[?24:20], the one on the new world baroque because we seeing it operate in fictions.

🔊 **[24:25]**

In this course and of course in artist well.

🔊 **[24:28]**



Review that chapter particular in consider how the kind of cultural collision mix into which this characterizes Latin American history generally and the work we have read in particular.

🔊 **[24:40]**

The storyteller is the most obvious example of cultural conflict/mixing, [24:47]mestizaje that we've talked about.

🔊 **[24:49]**

But it may be that the magical realism of [24:50]magical realism has some of its source in non-westward attitudes toward reality I've argued that it does by showing you the Mesoamerican [24:59]myths.

🔊 **[25:01]**

Review the buried mural keeping in mind the processes of trans-culturation of Huantes describes throughout.

🔊 **[25:10]**

Okay, so now, that's kind of I am just trying to give you a big idea of how to review and these are the big issues, how and what the counter-realism, how the story is told and then here's the question.

🔊 **[25:25]**

This is one of the questions on the final that you will be going to take home in another sheet of paper on Thursday along with the question about the web papers

🔊 **[25:37]**

This is question on [25:37]Galliano will be as follows.

🔊 **[25:38]**

You will find this on your final when you walk into the room.

🔊 **[25:42]**

You have to prepare the question outside of class you are not to bring any notes, you just simply prepare it, bring it in your head and you write it in class.

🔊 **[25:52]**

This is the business of choosing three, threads or maybe one thread in the three volumes and choosing three of the mosaics, pieces of the mosaic in each of the three volumes to describe this theme, or this concern or this cultural matter etcetera, so.

🔊 **[26:20]**

Anybody want to ask questions about that one?

🔊 **[26:24]**



Yeah, okay.

🔊 **[26:29]**

Hang on. There is couple over here, yeah, Melissa, would you push your button?

🔊 **[26:33]**

(Student Speaking)

🔊 **[26:35]**

(Professor Speaking)

Yeah, whatever, [26:37]Galliano is fine, yeah.

🔊 **[26:39]**

(Student Speaking)

I just had a question so that thread that were expected to find some three different [26:44] vignettes from three different volumes?

🔊 **[26:47]**

(Professor Speaking)

Figure you can choose one theme that run throughout the three volumes and you charge to choose three from each of the three volumes nine in total that will deal with this.

🔊 **[26:59]**

You could even do the how.

🔊 **[27:00]**

You could say look, [27:00] Galliano is the master of irony.

🔊 **[27:03]**

I'm going to show you nine passages from each of the, three from each, and then I'm going to describe how the irony works.

🔊 **[27:12]**

I think that's little harder than to say well let's take the theme of dancing.

🔊 **[27:16]**

There's lot about dancing here.

🔊 **[27:17]**

There's oddly enough.

🔊 **[27:20]**

You might do that or you might say whether there is dancing because dancing is very much feared by the colonizing Spanish because that's what indigenous people did and it had religious significance and it needed to be monitored.

🔊 **[27:35]**

So it might be dancing would be in the first volume and then in the second you might choose you know something like the struggle for independence or in the third volume you might choose U.S. intervention in Latin America and its' disastrous facts or something.

🔊 **[27:51]**

So what I want is you just take wholistic look at these three very dance volumes and this is my invention as to how you might do that.

🔊 **[28:01]**

Is that okay, got it?

🔊 **[28:03]**

(Student Speaking)
That's fine, thank you.

🔊 **[28:05]**

(Professor Speaking)
Yeah, other questions about that, about Galliano?

🔊 **[28:10]**

I'm not real doctrinaire about it, I mean you might find that there two threads that run through, that intertwine throughout and that is often the case.

🔊 **[28:21]**

That there's cruelty and heroism together or if you looking at the, for example, a big theme as the maltreatment of indigenous groups and ultimately their extinction in a lot of cases.

🔊 **[28:35]**

That's often combined with the utter perseverance [28:40]intencity indigenous groups, try as they might, the colonizing europeans couldn't extinguish these cultures. We see it again and again.

🔊 **[28:51]**

So you see their cruelty and perseverance or cruelty and what's the word enduring power often come together in Galliano, beause he refuses to give up on it and he's right.

🔊 **[29:07]**

Indigenous cultures have so much, they are still in parts of Latin America, strong indigenous traditions that operate on a day-to-day basis and furthermore, have integrated into European culture, European cultural imports, let's say.

🔊 **[29:25]**

So unlike the U.S., for we basically don't have much discourse about indigenous



peoples, we've kind of forget you know people are amazed when you say that in Mexico, there are 8 millions speakers of indigenous languages , of U.S. residents say "huh?"

🔊 **[29:42]**

It's just like when you go to Mexicocity in the summer as I often do there must be really be hot forgetting that Mexicocity is at 8000 feet altitude and it's splendid and Houston is the one to talk anyway, Jenny?

🔊 **[29:56]**

(Student Speaking)

For this could you do something like, not like mystery of an indigenous peoples but just indigenous people and kind of like their how even though like the culture around is changing.

🔊 **[30:09]**

And it's still like ideas of that culture.

🔊 **[30:12]**

(Professor Speaking)

Sure, yeah you will be going to find that the little harder to find it in the later volume in early volume of course the first volume, it starts that way.

🔊 **[30:22]**

But that would be an interesting yeah, the [30:22] presistents precisely into the 20th century up til 1984 of in ideas coming from nonwestern cultures, absolutely yeah.

🔊 **[30:34]**

I mean anything you wish to argue just do it, do a good job of it and I'm pleased.

🔊 **[30:39]**

As I say I don't, I don't, be brilliant that's all you have to be.

🔊 **[30:44]**

It's easy, yeah.

🔊 **[30:45]**

Yeah, Amanda.

🔊 **[30:46]**

(Student Speaking)

Um, I have a question about the exam itself.

🔊 **[30:50]**

Will it be as some [30:52] repulstric sense of been where you put quote up and we will have to place it within novel and then [30:59] answer to its importance?

🔊 **[31:00]**

(Professor Speaking)

Yes. Let me tell you a little bit more about the final on Thursday, the actual form but it is very much of my standard thing and it will be again this time I can tell you for sure.

🔊 **[31:08]**

What I like to do is I like to ask you to think big as the sheet is, think about narrative techniques, think about how this novel is narrated as supposed to that novel and then I want to reward close reading as well.

🔊 **[31:23]**

I mean because you can practically answer some of these questions if you sit in class and listen but you can't ID certain passages if you haven't read the novel.

🔊 **[31:35]**

Well, even then you can make educated guess I suppose but long story short, what I will do is give you two or three essay questions.

🔊 **[31:42]**

One will be the memory of fire one.

🔊 **[31:45]**

That's an essay question.

🔊 **[31:47]**

I hope I say that I expect, I don't really want a list. I want an essay.

🔊 **[31:53]**

This is a theme I'm looking at and this, anyway.

🔊 **[31:57]**

There will be about two or three essay questions and then there will be probably 10 identification questions.

🔊 **[32:02]**

Well, I give you a passage from one of the text we've read and I say please identify it and give the significance of.

🔊 **[32:11]**

If you just say oh, this is the storyteller.

🔊 **[32:13]**

It's obviously a passage from the nonwestern chapter but I will choose something that I think as significant for the novel as a whole.

🔊 **[32:23]**

Right now, I will tell you what I will choose something had to do with the metamorphosis in [32:29] Masquerita's storytelling.

🔊 **[32:30]**

Because you have to go to the whole issue of the novel and if you don't I take off points.

🔊 **[32:37]**

In other words, it's one thing to identify it but I'm always going to choose passages that I think are important for the whole novel.

🔊 **[32:44]**

So the significance of is really the question, what is it have to do with what the novels or the, if it's Galliano being mosaic writer or for Huantes, the essay writer what is this have to do with thematics, the thematics of the book as whole, right?

🔊 **[33:02]**

So it is, indeed, thank you for asking question.

🔊 **[33:03]**

I probably should have said that first on you both doing both ID and give the significance of, so it's going to be a paragraph.

🔊 **[33:11]**

Not just, Garcia Marquez , [33:15]Gene... I can do that.

🔊 **[33:16]**

Now I want you do much more.

🔊 **[33:18]**

And so. I think that's just about it.

🔊 **[33:22]**

I think it would be those two forms and it's three hours I believe in I will ask you, I will give you what I hope for it will be 3 hour exam.

🔊 **[33:28]**

Always disappoints me when I see people leaving early.

🔊 **[33:31]**

I say ah, I didn't get enough questions, Um, okay.

🔊 **[33:28]**

Other comments here?

🔊 **[33:36]**

Yeah, Carls would you put your button down please? Thank you.

🔊 **[33:40]**

(Student speaking)

🔊 **[33:43]**

(Professor Speaking)

Yeah, that's on Galliano's.

🔊 **[33:48]**

Probably two more and honestly I can give you more exact answer on Thursday.

🔊 **[33:54]**

I haven't yet constructed the final version of it, but two or three and I don't give you a choice.

🔊 **[34:02]**

Usually , why bother, I want to give you, I want answers on certain questions.

🔊 **[34:07]**

And sometimes I will give you a particular, I'll give you an extra ID or something like that.

🔊 **[34:14]**

Now the other thing I am going to tell you on Thursday, I am going to give you the sheet of paper is the things I want you to take off of the web papers.

🔊 **[34:23]**

And I just didn't get to finishing that.

🔊 **[34:26]**

I have given it to you today but I do want you to look over all the web papers and you will have about 22 things or maybe if it is more that, I will ask you to identify.

🔊 **[34:37]**

And I ask you to identify them by giving me the name of the person who wrote the web paper.

🔊 **[34:43]**

I don't want you just to go Google, [34:46] benustiano Karanza and find out who he is and says well he was the one of the presidents of Mexico in the post revolutionary period.

🔊 **[34:52]**

Um, I already know that too.



🔊 **[34:53]**

But I actually just put up benustiano [?34:55]Karanza from someone's webpaper who's not here today.

🔊 **[35:00]**

Well anyway I've been starting the process but that's a kind of [?35:03]scavenger hunt thing.

🔊 **[35:03]**

It's a way to make you read closely all of the webpapers because the webpapers are all on the material for the class, so it's a great way to review.

🔊 **[35:13]**

And indeed if you all notice at the very end of the document we were looking at at the moment I do say that I think it's smart if you go back to the webpapers from my courses in 2004 and 2005.

🔊 **[35:26]**

Because you will find there material that is still on your syllabus.

🔊 **[35:30]**

That's another good way else so just to see what people have been done with webpaper assignment in previous classes.

🔊 **[35:37]**

It doesn't take a minute, it is like surfing the web, just surf these web papers. .

🔊 **[35:43]**

And read the material that's given and you will have a good summary of some of the issues to choose of the class.

🔊 **[35:49]**

Yeah, Lisa.

🔊 **[35:54]**

(Student Speaking)

So two questions regarding the web papers back to the what of your, your review document and you clearly one is to review, everybody's webpapers from this semester and also definitely from past years or suggested.

🔊 **[36:10]**

(Professor Speaking)

That's the suggested questions.

🔊 **[36:12]**

(Student Speaking)



Okay, and then I like to just some of the review I mean that the final review questions that we can prepare will be given to us this week on Thursday and the final exam will be on the 11th which is the Tuesday from 2-5 in this room?

🔊 **[36:25]**

(Professor Speaking)

Yeah, that's right, in this room.

🔊 **[36:26]**

(Student Speaking)

Okay.

🔊 **[36:26]**

And you already got the memory fire question on page 3 of this document.

🔊 **[36:43]**

I will put it again on the next one along with the elements from this year's webpapers that I am asking you to identify.

🔊 **[36:43]**

Now those you will be going to bring to class because obviously you will be going to doing that while you are looking at your own computer.

🔊 **[36:49]**

I had one problem with a webpaper, and I am sorry to say that Ashley's that my computer can't access and everyone else's apparently can't.

🔊 **[37:01]**

So I am going to make, Ashley I will probably make your topic one of the extra credit ones or something but um and then there are couple of you who haven't finished.

🔊 **[37:11]**

I am going to look this over between now and Thursday.

🔊 **[37:14]**

Some of you are close enough to finishing that I am going to leave those as text for the exam.

🔊 **[37:21]**

Some of you there are couple of there that need to be taken down, yeah.

🔊 **[37:25]**

(Student Speaking)

I am sorry what is it that we can bring to class for the final?

🔊 **[37:27]**



(Professor Speaking)

For on the final, I am going to give you a list on Thursday of the things from the webpapers that I want you to find and identify.

🔊 **[37:35]**

You will bring those into class to the final.

🔊 **[37:38]**

I shouldn't say into class, you bring them to the final because those you will have done at home because you will be going to looking at the webpapers at home.

🔊 **[37:48]**

So another words kind of, if you want some part of the exam that is take-home if you want.

🔊 **[37:55]**

That's the way I would think about this.

🔊 **[37:57]**

Because, I mean these are questions you have beforehand one you will be going to write in class, the other you will be going to bring into class but it's not like the same as the test exactly.

🔊 **[38:07]**

Yeah.

🔊 **[38:20]**

(Student Speaking)

🔊 **[38:13]**

(Professor Speaking)

Would you push that down?

🔊 **[38:14]**

(Student Speaking).

Uh, your web [38:15] lecture videos, some of them I can watch and some of I can't.

🔊 **[38:17]**

Is there something that have to have...

🔊 **[38:20]**

(Professor Speaking)

No, you will be have in class and heard what I have to say I was just saying I happened to mention that with respect to the visual arts because the visual arts that are on our website and I want to look at those in a minute um I've talked about most of those if not all of them in the web, I mean in the lectures.

🔊 **[38:42]**

I'm not going to ask you ID visuals probably.

🔊 **[38:47]**

Although now I that think of it sort of an nice idea.

🔊 **[38:50]**

Hold up a picture, what is this but I want you to think especially but the new world baroque, it happens to be my topic at the moment I mean what I am thinking a lot about.

🔊 **[39:04]**

Thank you.

🔊 **[39:05]**

Oh you are reading my book.

🔊 **[39:07]**

(Student Speaking)

They have a copy of it at the downtown of library.

🔊 **[39:11]**

(Professor Speaking)

Oh you are very good at getting things in the downtown.

🔊 **[39:13]**

I brought a copy actually of my book to Jenny as well.

🔊 **[39:17]**

Yeah, thank you very much.

🔊 **[39:19]**

I just happened to say that I like to think about visual and verbal structures in single thought and I know world baroque is a way to do that.

🔊 **[39:26]**

So does that answer your question, Karnina?

🔊 **[39:28]**

(Student Speaking)

🔊 **[39:36]**

(Professor Speaking)

yeah.

🔊 **[39:40]**

And if you've been absent then you know the day that you weren't not there and I agree with you.

🔊 **[39:41]**

I dare to look at one of my, I don't like particularly looking at my self lecturing but I did and um mine was weird, you know it's like those, it's just like streaming often is where the voice keeps going and the picture stops a man of voice is going on the picture.

🔊 **[39:57]**

Someone else you told me Lisa that yours worked fine, so.

🔊 **[39:59]**

(Student Speaking)

🔊 **[40:09]**

(Professor Speaking)

Yeah.

🔊 **[40:11]**

(Student Speaking)

🔊 **[40:13]**

Lisa you should be putting your button some future class will wonder what you're saying.

🔊 **[40:16]**

(Student Speaking)

If you not getting it very well, then it might be the time of data there is lot of internet traffic maybe your connection at home is too slow or something, so maybe try it from the wireless here in campus, sorry.

🔊 **[40:26]**

(Professor Speaking)

Yeah, that's good.

🔊 **[40:28]**

Maybe here on campuses is the best, yeah, Julie.

🔊 **[40:30]**

(Student Speaking)

Um, I was going to ask if you had better workviewing it on campus or from your home computer or which to do?

🔊 **[40:39]**



I viewed it when I was in overseas when I was at home and both I got it beautifully.

🔊 **[40:47]**

Yeah, and also is there a like a place in the library where you can go to watch this recorded, you can come here to watch them?

🔊 **[40:59]**

In any lab I think on campus that has internet connection.

🔊 **[41:03]**

(Professor Speaking)

Because they are up on, you could watch it at home too.

🔊 **[41:05]**

They are up on your, on our website.

🔊 **[41:08]**

This is a novelty.

🔊 **[41:09]**

This is something new that the streaming so any computer that gets internet, you could watch them on.

🔊 **[41:16]**

It's not like there is a set of DVDs or anything, not yet.

🔊 **[41:20]**

There used to be though you are right, that's the way used to be handled so, because I understand it.

🔊 **[41:25]**

Because now streaming has replaced the DVDs at least during the time that the class is being given who knows, I mean as some of you no taking my magical realism class online, um we still sell DVDs for that, for those classes, my class.

🔊 **[41:42]**

This semester had a lot of troubles with lectures nine and ten.

🔊 **[41:46]**

They were messed up by the people who produced the DVD, so I would love it if we can go to a system where the students won't have to buy the DVDs first.

🔊 **[41:56]**

And then secondly you don't have fool sending it back to ECI, whatever that stands for which is the company that makes money on these things, but my own feeling and you guys have been guinea pigs for this is that um taking class online



is a solitary business.

🔊 **[42:13]**

And that if there are DVDs of a class with the teacher namely me stand up here and you guys doing less talking than I would like I talk more than semester because we are being filmed by I think.

🔊 **[42:26]**

Um then I ordinarily might but anyway, there is something important about that interaction even if it's virtual for students learning in my view.

🔊 **[42:35]**

So thank you for having participated in semester in that.

🔊 **[42:39]**

Yeah, Julie.

🔊 **[42:40]**

(Student Speaking)

Moving into bring a blue book?

🔊 **[42:43]**

(Professor Speaking)

Yeah, that would be great, if you would.

🔊 **[42:45]**

It's just easier I mean except loose pages but bluebook is better.

🔊 **[42:52]**

Yeah.

🔊 **[42:53]**

(Student Speaking)

Sorry, um the Galliano question and website IDs that you'll give us on Thursday, can we bring that physical sheet with us?

🔊 **[43:07]**

(Professor Speaking)

Well you bring the physical sheet that you written on your answers to the web questions.

🔊 **[43:13]**

And then if you want to bring the physical sheet then I will put the question that Galliano question on the exam as one of the essay question you are to answers so that one will be there for you.

🔊 **[43:24]**



Um you can bring the physical sheet if you want but I well, I prefer that you not do the notes.

🔊 **[42:31]**

I like the think that you hold in your head nine pieces of Galliano that you can string together in a narrative.

🔊 **[43:40]**

So that's kind of part of the exercise, so no.

🔊 **[43:42]**

Don't bring your notes on Galliano.

🔊 **[43:44]**

Yeah, that's okay, that's what the review section is about.

🔊 **[43:48]**

(Student Speaking)

For the books that, there was a couple of [43:55] Mailic Drigok's well, mainly two books that I read but I feel like I just going to the motional reading, how do you suggest that I go re-look at that book without have to read entire book over?

🔊 **[44:07]**

(Professor Speaking)

Okay. Which to are they?

🔊 **[44:09]**

That's my first question, okay.

🔊 **[44:11]**

(Student Speaking)

The [44:11] general and his labylinth in the storyteller I just thought I am going to reading the word.

🔊 **[44:14]**

(Professor Speaking)

Anybody want to sta rt with either of the those, I mean our [44:17] Baullivare specialist, Amanda.

🔊 **[44:20]**

Now I won't calling you, you can volunteer if you want but they are very different kinds of books, anybody want to respond to that?

🔊 **[44:27]**

I expect, maybe you have some company with respect to the storyteller, does anybody, was anybody going through the motions as well?

🔊 **[44:38]**

Yeah, Coddy, do you want to say something about that or just that you are one of those going through the motions.

🔊 **[44:44]**

(Student Speaking)

🔊 **[44:45]**

Yeah, okay.

🔊 **[44:46]**

The storyteller let's start with the storyteller, here and anybody got some insights into that?

🔊 **[44:53]**

Yeah, Julie.

🔊 **[44:55]**

(Student Speaking)

I found it helpful, if you just just go to, for example, Amazon.com, whereat they just have a paragraph explaining the book.

🔊 **[45:06]**

And it makes, it just kind of [45:10] simplifies it and breaks it down so that you can see how you're suppose to read it and like the usual mention authers intend or something, of course, shouldn't being with you the bases for your lounge but I found looking for outside sources and like reviews of the book by various critics is helpful and helps to get into the context and maybe helps tell you how to read the book.

🔊 **[45:40]**

(Professor Speaking)

Yeah, okay, I think that's great, sure I'm totally in favor of looking at helpful outside sources.

🔊 **[45:49]**

That's why I ask you to consider doing that for your papers because people have thought lot about this thing.

🔊 **[45:54]**

I don't of course accept it as a substitute but just thought I had say that.

🔊 **[46:00]**

(Student Speaking)

I just feel like I've missed the significance by the book but I hate what happens read the book I'm completely....

🔊 **[46:07]**

(Professor Speaking)
I know it is true.

🔊 **[46:08]**

It is very frustrating.

🔊 **[46:09]**

Yeah, Amanda?

🔊 **[46:11]**

(Student Speaking)

I want to ask you which bits [46:12] amazing was the western side of the [46:18] united.

🔊 **[46:19]**

You could read out the western bits?

🔊 **[46:22]**

And go back just read the chapters where, you know, you follow the indigenous cultures

🔊 **[46:29]**

So, pick up the vocabulary....

🔊 **[46:31]**

So if you split it....

🔊 **[46:35]**

(Professor Speaking)

Yeah. I was actually going to suggest that too, but opposite.

🔊 **[46:35]**

I just want to say that go through and read the western chapters which explain the non-western ones and then... but either way.

🔊 **[46:47]**

But you and Lisa writes too, that you kind of watching Shakespeare and you go to the theaters of the performance of Shakespeare first ten minutes [46:54] you've sort of missing it then after while oddly it starts entering your brain and so getting used to the language of the non-western chapters.

🔊 **[47:01]**

I think it is very good and getting used to the ideas presented therein.

🔊 **[47:05]**



What you can count on [47:07] course is that the western chapters going to explain the culture they do.

[47:13]

They go through and explain the [47:14]마치고잉가 and then [47:16]바가시오 스.

[47:16]

Ok, with the culture that has no sense of individual identity

[47:22]

How am I going to write that up?

[47:23]

So we going to [47:24] have us with individuals is become first its [47:27]타스 흐린치 then it's the person [47:29]타스흐린치 breeze out.

[47:30]

So you can get a lot of that... my margins...

[47:36]

Now the person being told about becomes the teller.

[47:38]

There's all the slipperiness about individual identity.

[47:42]

Because we have been told that that's the culture that doesn't think of the self as a stable identity rather set things of self as a relational self.

[47:52]

At home I'm... the person in the kitchen at.

[47:54]

Here I'm the person standing up here.

[47:56]

Those to have nothing to do with the each other in this culture.

[48:00]

Other comments about how [48:03] Karsenal might go about the... and Cordy for you too that you honest enough to admit.

[48:08]



I do think you have to sit down in a library or some place for the phones isn't going to ring for about eight hours you just have to sit there six hours or however long.

🔊 **[48:17]**

Let yourself get lost in the book.

🔊 **[48:20]**

It will all lives at [48:22] fragments at lives, I know guys even busier than I am and it is very hard to find a time to sit down, but if you give the book your undivided attention you'll find it will be paid, I think.

🔊 **[48:32]**

Yeah, Ili?

🔊 **[48:34]**

(Student Speaking)

I find it helps if you start losing yourself in it just a start out or if you are not feeling it, just to take notes while you read especially of the characters, and summarizes every chapter afterwards...

🔊 **[48:48]**

(Professor Speaking)

Yeah, thank you, Ili

🔊 **[48:50]**

That is very heroic of you.

🔊 **[48:54]**

I write in the margins and I index books used to front cover and I [49:00]...

🔊 **[48:59]**

It's ok, here's theme that you know the self or the world view of the [49:03]마치 고잉가 and I under put little index and page references so that when you go back it's not like the first time you have looked the front of page.

🔊 **[49:11]**

But especially, I think you write to take notes.

🔊 **[49:14]**

Yeah, Ili, yeah.

🔊 **[49:17]**

(Student Speaking)

Like for a recollections I did, I want to [49:18] family tree of my own.

🔊 **[49:20]**

(Professor Speaking)

Oh, thank you. I love to see that, by the way.

🔊 **[49:24]**

(Students speaking)

🔊 **[49:35]**

(Student Speaking)

Every sentence is a...

🔊 **[49:37]**

(Professor Speaking)

Yeah, well, let's see.

🔊 **[49:39]**

We better not go too far of field but Eli, I love to see your family tree.

🔊 **[49:42]**

I want as far as the [?49:43] 몽칼리스 and the 미노칼리스 now I can't think the name, the other one, [?49:48] 밀란더스 but I'd love to see that because there were other branches on that family tree that I didn't chart and I'd like to see your chart.

🔊 **[50:00]**

Now, Huantes's are on the table

🔊 **[50:02]**

So Cordy, are you feeling satisfied about that?

🔊 **[50:05]**

The storyteller is one of the greatest novels in this course, I think.

🔊 **[50:08]**

I mean it's so brilliant and he has gotten so much attention precisely because it tries to do the impossible which is put into words and all narrative of a group that doesn't have the makings of what the novel requires.

🔊 **[50:24]**

Stable identity, stable place.

🔊 **[50:26]**

Can we describe their... living room you know Henry James, says something about teacup on the table and it tells us something about the characters.

🔊 **[50:36]**

Here... the [50:36]마치고잉가's, you can't do that.

🔊 **[50:38]**

Well, this tree is little different from that tree, whatever.

🔊 **[50:42]**

So, it's really a very brilliant attempt to go against the grain of the Medium.

🔊 **[50:46]**

Named novel, with a group believes that can't fit in to the novel.

🔊 **[50:52]**

Impossible to fit in to the novel and he makes it happen.

🔊 **[50:56]**

That's what so hard in part.

🔊 **[50:58]**

And I... especially the non-western chapters are very, they required that you take [51:03] I use I myself doing arrow

🔊 **[51:06]**

Here is the speaker period and wait a minute how that speaker became the spoken about that happens a lot the flipping of the self, the teller in the tail, or the teller in the told.

🔊 **[51:16]**

I guess I should say, yeah.

🔊 **[51:18]**

(Student Speaking)

Even if with a specific reference to storyteller, are we going to have to remember how the spell the different gods in the....

🔊 **[51:25]**

(Professor Speaking)

Well, I don't care if you remember how the spell them.

🔊 **[51:28]**

It will be nice if you did that in your... in not the of the memorize spelling but in the note taking in the reviewing process, I put up my little dictionary for you.. .terms and what they mean.

🔊 **[51:42]**

It wouldn't hurt to as Ili suggesting make sure at least you know what they mean,



but no, that's not the level that I'm interested in.

🔊 **[51:53]**

So, okay, now the Huantes is come up as a difficult text.

🔊 **[51:57]**

Anybody have advise for Lisa on reviewing the text?

🔊 **[52:02]**

Yeah, Jenny

🔊 **[52:05]**

(Student Speaking)

I think you are...that review with that you gave us for the quiz is helpful because it's very specific like... you wonder for major things that happens 1492 in there's like a paragraph.

🔊 **[52:21]**

And the person who had [?52:21] mive up before like star then highlighted it.. that mean.. if you go back to like right there and I think that's really helpful to me that was a history book.

🔊 **[52:30]**

And I agree it's hard to read cause it's exceeding down like, here's all the information you need it's not like a plot or [?52:38] urd.

🔊 **[52:38]**

It's just lots of information so I think using that [?52:41] histal habit.

🔊 **[52:42]**

(Professor Speaking)

It's on the website.

🔊 **[52:44]**

That's what I going to say too, because I also think that there is just a huge amounts of information and it's gone over very quickly.

🔊 **[52:50]**

I mean remember this began as an oral narrative on BBC and so he's not going to go into a whole chapter on Aztec sacrifice in one paragraph.

🔊 **[53:02]**

He's kind of given us the reasons for sacrificial practices among indigenous people in the Altiplano in Mexico and in Mesoamerica actually not just the Altiplano.

🔊 **[53:15]**



So I guess that's my best advice to you.

🔊 **[53:18]**

Yeah, Casna do you have another question?

🔊 **[53:21]**

(Student Speaking)

Because I am a history major everything I read most [53:24] read like a textbook.

🔊 **[53:26]**

Because history, [53:25] I'll use textbooks you don't really need read novels.

🔊 **[53:28]**

As I have hard time with things like the storyteller.

🔊 **[53:31]**

But actually since it is broken down, everything that he said in the buried mural were act like the book only because it was a textbook and it was sometimes familiar with everything like...

🔊 **[53:44]**

When he talks about something like she says sacrifice or she, he'll talk about the new world baroque, he has that big chapter on it.

🔊 **[53:49]**

He really focuses... he tells you what he wants to know basically, so you don't really for as you do in the novel, so just know what he wants to know pretty much and he'll tell you like the beginning his real good about paragraphs at the beginning his introduction pretty much tell what he is going to do for the whole book was kind of like that roadmaps she tries to tell us the right for a papers.

🔊 **[54:09]**

Just really look at it like that like... just try not to look at it as a novel cause it's really not.

🔊 **[54:16]**

(Professor Speaking)

Yeah, that's a good point.

🔊 **[54:18]**

Actually, and if you think of it that way, it's easier than the novel cause he's just fed out telling you whereas in say the storyteller we get various ways of looking [54:26] be through various character's eyes at indigenous cultures and so forth and so on.

🔊 **[54:30]**



So, where was the other one you've said you have trouble with besides the storyteller?

🔊 **[54:35]**

(Student Speaking)

I have trouble with the 'General in His Labyrinth', not because... to me like, the book is not entertaining to me I'm like... oh gosh, some the books that were.

🔊 **[54:47]**

But the reason why I had troubled with the 'General in His Labyrinth', [54:50] I couldn't see any other significance behind it, I think that's why.

🔊 **[54:55]**

And all the people that were included in the novel like the woman I forgot her name.

🔊 **[55:01]**

(Professor Speaking)

[55:02] 만월라 사잉스, don't forget her name, it's important [55:04] 만월라 사잉스.

🔊 **[55:05]**

(Student Speaking)

See I just, I don't know... I just kept looking at... okay...

🔊 **[55:09]**

(Professor Speaking)

It's just seem boring to you, though you're kind of [55:12] what's the fix narrative...

🔊 **[55:12]**

(Student Speaking)

I hate this like that... because I don't like to call books boring.

🔊 **[55:16]**

(Professor Speaking)

Well, that's boring to you then...

🔊 **[55:20]**

Yeah, Lisa

🔊 **[55:21]**

(Student Speaking)

Let's just going to say that, I rather than I've enjoyed it but I don't know a lot about [55:29] Bolivar and I don't know because you're history major you probably do but I think may be for that book, it almost depends on a lot of

knowledge of [55:36] Bolivar to enjoy it into find importance of it.

🔊 **[55:39]**

(Professor Speaking)
Yeah.

🔊 **[55:41]**

And it's... you have to say, I mean if you are looking at narrative technique one of first question you'd asked is why Garcia Marquez took the last two weeks of these guys.

🔊 **[55:48]**

Life, when his life was so, I mean...

🔊 **[55:52]**

But simple answers is well, we get it all anyway it flashes back and you can pick up a lot of the actual information in fact he was very interested in that.

🔊 **[56:02]**

Who just wrote me that your writing on [56:06] Bolivar's two books?

🔊 **[56:05]**

Sera, that's a great idea.

🔊 **[56:07]**

I hadn't had it, thank you.

🔊 **[56:10]**

Sera is going to write on the two books that Bolivar carry within the social contract in the art of worries that the other, yeah.

🔊 **[56:17]**

I'm very interested in the social contract of course one of the great documents behind many of the independent movements was late 18th and early 19th century, so.

🔊 **[56:27]**

Yeah, Jenny.

🔊 **[56:28]**

(Student Speaking)
I was going to say 'The General in His Labyrinth' in...

🔊 **[56:35]**

It's not history book.

🔊 **[56:37]**

It has historical contexts but it's not history books.

🔊 **[56:40]**

You can't read it like a history books like..

🔊 **[56:43]**

You think about why like what you said, why he choose a last two weeks of his life, why is that important, you know, like... when you're reading a piece of literature like why everything, why every single aspect of the book, you know why does a narrator or the author tell us like specific things when it could have been something else like why this isn't.

🔊 **[57:03]**

You know what I mean, it is a lot of questioning that doing you read it but...

🔊 **[57:07]**

(Professor Speaking)

It's called interpretation in a way.

🔊 **[57:09]**

But you're so right.

🔊 **[57:10]**

Thank you for saying that.

🔊 **[57:12]**

It's a constructive work of art and so every piece of it is some author's decision.

🔊 **[57:18]**

And he could've decided or she could've decided to do something else.

🔊 **[57:21]**

Yeah, Billy, would you push your button back there?

🔊 **[57:24]**

Thank you.

🔊 **[57:25]**

(Student Speaking)

As far as 'Labyrinth' goes, I just read an article, [57:29] this... interviewing Markus and he said he did it, because that was [57:35] the list that I've known after two weeks, no one really think about those two weeks.

🔊 **[57:39]**

(Professor Speaking)

Yeah, [57:40] scene passing.

🔊 **[57:42]**

So that's why you did, but my question about that novels... there's like ninety characters, come in for second and leave and at least in that...

🔊 **[57:50]**

(Professor Speaking)

In that novel, in just General in His Labyrinth...

🔊 **[57:56]**

(Student Speaking)

I don't want you to give us like review sheet just for that book but is there any idea?

🔊 **[58:00]**

(Professor Speaking)

Yeah, now listen.

🔊 **[58:01]**

I think what I would like to you to do, for example, what interests me.

🔊 **[58:05]**

Thank you for asking.

🔊 **[58:07]**

I'm, of course, I don't hold you responsible for all the minor characters.

🔊 **[58:09]**

I would say [58:10]만월라 사잉스 is very important because we've seen her also in Galliano and she is a great love of Bolivar's life and so for it, but, no, my interest would be in the literary aspects even talking about it will also be in connecting Bolivar's... these depiction of Bolivar's life to what we know about this historical guy.

🔊 **[58:35]**

I'd also be interested in connecting it two Galliano's, when [58:39] dishinal Bolivar go to the index of the second volume of century of win.

🔊 **[58:42]**

Well, sorry.

🔊 **[58:44]**

It's second volume of memory fire which is faces and masks and you see plenty about Bolivar there.

🔊 **[58:52]**

So, did you have another, yeah?

🔊 **[58:54]**

(Student Speaking)

So, it's just more... the rise and fall of the tragedy that... just there's dreams...

🔊 **[59:00]**

(Professor Speaking)

Yeah, and do what July suggested a minute ago I actually kept time there is missing at the moment they weren't in my book.

🔊 **[59:07]**

I kept original reviews of that books, they were very negative.

🔊 **[59:12]**

They agree with you parts [59:14]

🔊 **[59:15]**

The reviewers were disappointed and Garcia Marquez because of [59:20] corsing written by then several like... towering masterpieces and I think I told this is the first time I've taught this novel, and I felt little bit too that there wasn't enough that I was expected, I wanted a little more plot, but I was interested to be inform about the historical contexts.

🔊 **[59:40]**

So, I guess answer question I'm interested in historical contexts, that is Bolivar.

🔊 **[57:47]**

I'm interested in that those years they... what is eighteen thirty, isn't it?

🔊 **[57:52]**

The year of Bolivar's death, those two weeks.

🔊 **[59:56]**

But I wouldn't expected you any more than I would expect that you really remember all the characters' names in any of the novels.

🔊 **[60:04]**

If I had in myself to say, the storyteller there is something [60:08 마흐또스] who's the one who was the socialist and so forth but...

🔊 **[60:13]**

You don't have to memorize these books, no.

🔊 **[60:17]**



You just have to know... you have to have read them.

🔊 **[60:21]**

You will be surprised how easy it is for me to tell whether you really done a careful job of reading or whether you've just reviewed the plot in a simple fashion.

🔊 **[60:30]**

So um... any other comments about Bolivar or rather about 'The General in His Labyrinth'?

🔊 **[60:37]**

I might not teach that novel in the future I might, you know it's fun.

🔊 **[60:42]**

You can see when you're putting up a syllabus what works or what doesn't.

🔊 **[60:47]**

(Student Speaking)

I...since it's written in... from the perspective of last two weeks of his life and [60:58] re-theme what he is remembering about his past.

🔊 **[61:03]**

It's seemed to fit in well, I thought with the theme of memory that we've seen... a lot of other books and like with... recollection of things to come, I thought that was very interesting how the...

🔊 **[61:21]**

It's hard to get my mind around the concept of remembering something from the future, but I think that also relates to the storyteller and how the storyteller demonstrates different perceptions of time, which we are completely unfamiliar with.

🔊 **[61:39]**

(Professor Speaking)

Yeah.

🔊 **[61:40]**

(Student Speaking)

What the past is the present is the future.

🔊 **[61:45]**

(Professor Speaking)

Yeah, yeah so that's interesting

🔊 **[61:48]**

Yes, Jenny.

🔊 **[61:50]**

(Student Speaking)

Well, I think it's interesting you brought that up.

🔊 **[61:52]**

I'm doing my paper, you know, recollection things to come and I felt the most interesting review that basically says like she take this moment of time and reality in just kind of blurs at altogether and so it like this.

🔊 **[62:08]**

Did you really... it's so basic.

🔊 **[62:09]**

(Professor Speaking)

Are you writing on [62:09] recollectancy?

🔊 **[62:11]**

Ah, Ok

🔊 **[62:12]**

(Student Speaking)

Anyway, yeah, I just feel I think it's interesting cause I think a lot of these books deal with time and space and everything else.

🔊 **[62:21]**

(Professor Speaking)

Yeah, and other words we talking about that kind of view after the fact which would certainly be recollections of things to come.

🔊 **[62:30]**

That's a bit that with a Bolivar, too, that there's that irony that this always it's very ironic just big deal guy who unified temporarily.

🔊 **[62:42]**

Half of the contents of south America is now the old man kind of on his way out there's that irony thus passes glory [62:54] seep transit glory are there, you know, doesn't take long for history to change its tune or for time to erase or at least change glory.

🔊 **[63:06]**

So there's something about that perspective adds to the story.

🔊 **[63:13]**

(Student Speaking)

Our question is about your book is actually [60:17] new world baroque part but in your book where would you suggest I look if... for example I'm trying to talk about baroque in like novels, not necessary novels just any Latin American novel

because your book is big, as so I can't just find.... what I can... where would you suggest out book.

🔊 [63:38]

(Professor Speaking)

I guess I'd have to say that you should start by looking for the work on the novel you interested in but if you interested in sort of the baroque as a...

🔊 [63:48]

You know I'm going to e-mail you with an answer to that I happened to have my book here I don't know if anybody has besides [?63:57] Carls I'm going to long this copy which actually I just went to little department, English department chairs of library.

🔊 [64:03]

When you publish books, you gives chairman a copy and I said...

🔊 [64:07]

[?64:07] My man, can I have this?

🔊 [64:08]

My student needs it and he looked at me very oddly and I said [?64:11] very responsible.

🔊 [64:12]

I didn't want to give you my private copy because I marked it up but...

🔊 [64:16]

This book deals with the new world baroque in various works of Latin American fiction.

🔊 [64:22]

There, you know, there's not that much partly why this book is actually have some success it came out a year and half [?64:27] call, because nobody is really thought much to connect the 17th century which is the baroque, the period of the baroque to the... to contemporary fiction.

🔊 [64:39]

But there is some of it and I guess the best will be the [?64:41]Google baroque and the name or new world baroque and the name of the novel you're interested in and I can give you a couple of references but there aren't very many, actually.

🔊 [64:55]

(Student Speaking)

She talks about a love in [?64:55] another demons in there but I'm... for the most part what I got out of your book I found it interesting because some of what you said...like what you say kind of when you google new world baroque, some of it

seems like the opposite and I just say that I'd rather go away you wrote in your book.

🔊 **[65:14]**

Not because you're the teacher...

🔊 **[65:15]**

(Professor Speaking)

Oh, it's possible that both things are right at once.

🔊 **[65:17]**

(Student Speaking)

Well, yeah, and that's what I'm trying to make connection because and when I google baroque, they split it up into different sections kind of...

🔊 **[65:25]**

(Professor Speaking)

Yeah, it's of course European baroque and then there is a new world and so forth and so on...

🔊 **[65:30]**

It's a huge topic it's like saying the Renaissance or it's like saying modernism there are lots of sub-categories in ways and conflicting definition in deed of the term.

🔊 **[65:41]**

Well, I was going to I have my computer all hooked up to look at the website fight with you the art work and go over that let's leave that for Thursday and we'll consider... continue our serious review of the material.

🔊 **[65:55]**

I like things has been very useful, but right now we have a guest who's going to give the evaluations to the history students those of you taking the course for history credit.

🔊 **[66:07]**

If you would stay and do your evaluation and I will dismiss the rest of you and see you on Thursday.

🔊 **[66:12]**

If you have any questions on your paper, I'll be keeping a close eye on the website, so write me and if I can help you, I will. Thanks