

Title: 소설을 통해 살펴본 남미역사 이해

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🔊[02:00] Alrighty, the last day of semester. Yay~

🔊[02:04] I mean, oh dear. It's always so rush at the end.

🔊[02:10] I went to a collage where we were on the quarter system.

🔊[02:13] And so we stopped and started 3 different times

🔊[02:16] We went from something like September to early December and then January to April and April to June.

🔊[02:24] And that was a lot of stopping and starting too.

🔊[02:26] So I guess it's inevitable.

🔊[02:28] I've handed to you to take home part of your final exam.

🔊[02:34] We were last time talking about the ways and which you should prepare for the final how to review, what to review.

🔊[02:44] And all of you have the sheet I gave you last time.

🔊[02:46] It has now been posted on the VISTA site with a few corrections that I made between the class time on Tuesday.

🔊[02:57] And the time I posted it yesterday.

🔊[02:59] There are not a significant correction.

🔊[03:00] They are ones that I told you to make in class.

🔊[03:04] But maybe... If you don't mind printing out the review sheet from the web site.

🔊[03:11] That would be a good idea.

🔊[03:12] Now, What I am handing you is the take home part of the final

🔊[03:16] This also will be posted on the web site, there will be a couple or three people who aren't here today.

🔊[03:22] But again, let me just go over that with you.

🔊[03:26] This is an odd kind of exercise I think because what we're doing here is asking you to look at Galeano, the three volumes preparing answer in your head as it were.

🔊[03:40] And then, bring in those ideas and write that part of the exam in class.

🔊[03:48] We've gone over that. That's number 1.

🔊[03:50] I am as clear as I can be on that.

🔊[03:52] And we've also talked about number 2.

🔊[03:55] Let's go through that

🔊[03:56] This, you are going to bring in on printed paper, this part is not to be come in your head.

🔊[04:03] This is you are going to write because you are going to be studying the web sites of your fellow students.

🔊[04:10] And it's like a treasure hunts or a scavenger hunts.

🔊[04:16] It's not going to be hard to find these things.

🔊[04:19] But they are all on the web papers.

🔊[04:21] And, so you are going to through those.

🔊[04:24] And you will see that I go up to the letter 'w'.

🔊[04:30] So, we are talking what 23 entries.

🔊[04:35] There are not 23 web sites. A couple of time just for the fun of it, I've taken two items from one web site just to keep you having fun at this.

🔊[04:46] But let's just look at this together, this you bring in to the final.

🔊[04:52] And you will hand it to me.

🔊[04:53] Yeah, Amanda?

🔊[04:53] (student speaking) Do we have to write on if we recognize the some thesis from like current web sites?

🔊[05:00] (student speaking) Do you want a thread on websites and to say...

🔊[05:02] Amanda, there is Bolivar.

🔊[05:05] Yeah, you will all find I hope, unless I overlook someone.

🔊[05:13] You will all find your own web site and go and put your name.

🔊[05:16] Because I want to know the name of the person whose the author of the website.

🔊[05:21] Because I want to make sure that you look at the version I mean there are lots of things of Juan Rulfo, you could go and google Juan Rulfo and there will be a million entries.

🔊**[05:28]** But I want you to look at the very beautiful web paper that was done on Juan Rulfo, an author that we've spoken about in this class but haven't read.

🔊**[05:39]** And indeed, for the next version of this ...if I do do ...

🔊**[05:41]** If I use this tapes for an online my course I think I will ask people to read Juan Rulfo, it makes a very nice pair with Elena Garro's Recollections of Things to Come.

🔊**[05:52]** Okay so what we have are out 23 items.

🔊**[05:55]** In each case, I give you a little bit like amaranth that I want you to define and describe its uses of Venustiano Carranza identify and describe his role in Mexican revolution and so forth.

🔊**[06:07]** So you will see that there are couple at the end I get tired UNV the... Porfirio and Francisco.

🔊**[06:16]** He meant as I'm going to ...just let you.

🔊**[06:17]** Do what you have been doing all along.

🔊**[06:20]** But I do want the author and title of the web site.

🔊**[06:26]** And almost all of them have titles.

🔊**[06:28]** Yeah Julie?

🔊**[06:29]** (student speaking) May it be typed?

🔊**[06:31]** Sure, that's better for me.

🔊**[06:33]** So I can imagine you are sitting at your computer and you are going back between your own word document doing what you know A,B,C,D and then checking the web sites.

🔊**[06:44]** So, you will just go down all of them.

🔊[06:47] And there is only one and I will mention that again this is an odd situation, T letter, T Isabel Allende describe her life and her work there is a web site on Allende.

🔊[06:58] Oddly enough I can see it on my computer.

🔊[07:00] It is one of these cases I could see all of the rest of yours but not this one.

🔊[07:06] So if you can't see that if you have the same problem I have then just, please go on to the next question and my apologies to the person who shall we mean anonymous who has the Allende web site.

🔊[07:17] I need to go onto another computer and look at it at least but Sabrina tells me it's great.

🔊[07:20] So, I mean I've checked you off, so.

🔊[07:23] Anyway, that's that.

🔊[07:26] Everybody got that it is a bit of a way making your part of the material of the class and I like that idea that you are all writing some part of what we are learning.

🔊[07:38] There are really some wonderful web sites I specially appreciate the ones that use visual materials to talk about whether artists or in the case of the Florentine codex wonderful visuals to talk about...well a visual book illustrated text but it helps us with our understanding of things.

🔊[08:00] Okay, so that we bring in with you, the ideas for number 1.

🔊[08:05] And number two the written list.

🔊[08:08] And I do expect a full paragraph that is in the xerox version I should remember this was in red in my original.

🔊[08:16] But it didn't come out obviously in the xerox.

🔊[08:18] I do want to full paragraph.

🔊[08:19] I don't want to just, you know, photo in the Mexican revolution or something.

🔊[08:28] I want a carefully thought out paragraph because you are on your web site thought carefully about these issues.

🔊[08:34] Okay, questions, comments? Would push the...

🔊[08:43] (student speaking) Is it paragraph per entry, right?

🔊[08:46] Yeah, any convenient of paragraph two or three sentences but, I guess I just want you to think more than two...say Sor Juana Inés de la Cruz, baroque poet In Mexico.

🔊[09:00] That's why I have added talk about her work a bit because the site that's very nice on Sor Juana Inés de la Cruz has some of her poetry.

🔊[09:06] So, yeah paragraph per entry.

🔊[09:10] Yeah, Lisa?

🔊[09:11] The review paper that you gave us on Tuesday is also going to be posted up on web site?

🔊[09:18] It is on the web site now corrected slightly from Tuesday.

🔊[09:22] So it was that I had left the paragraph there that wasn't relevant and so forth, and there were a few garble things. I was in a big hurry.

🔊[09:31] So, yes that and there you are going to have , you are going to see the same as you will see.

🔊[09:36] I am looked at the final that I am more last got composed now.

🔊[09:39] And the same Galeano question that was on the review sheet.

🔊[09:42] It's now on this sheet.

🔊[09:44] It will be on the final.



🔊[09:45] You will work in and the first question is, 'do the Galeano'

🔊[09:49] So, that's a giveaway.

🔊[09:52] It's fun. It's not testing your knowledge in the way that test often do.

🔊[09:56] It's asking you to prepare in advance something that's interesting to you and captures Galeano.

🔊[10:03] (student speaking) Okay so, the final exam the whole entirely have a will be take home exam number 1 scavenger hunt number 2... I mean this prepare Galeano....

🔊[10:14] yeah..working with the Ideas for number 1.

🔊[10:18] That's going to be first of three essay questions.

🔊[10:03] There are going to be 2 more that you want to have seen that you are going to be preparing for in the ways that we talked about last time and the ways we just described our review sheet.

🔊[10:29] That we are going to be but 11 or 12 IDs and give the significance, Identifying and give the significance of passages from the works we have read.

🔊[10:41] And by give the significance of and I will say this again at the final.

🔊[10:45] I mean I want you to say how this passage is important understanding the work as a whole or ... I mean another with my passages that I choose I only get to choose 11 out of what a thousand and some pages more than a thousand pages we have read this semester.

🔊 [11:00] I am going to choose passages that I think are important to understanding the work as a whole or some theme of the work because I was telling you I can imagine choosing a passage on the storyteller that has to do with Franz Kafka's Metamorphosis because that would say something about Saul, something about the whole issue about acculturation, but whole issue about what you do none western roof.

🔊[11:25] It raises all of the questions at the novel raises about how to maintain

indigenous cultures while treating them fairly giving them schools, giving them roads, sanitation, etc.

🔊[11:38] So you get the point. Okay, now is that enough?

🔊[11:42] (student speaking) okay 3 essay questions.

🔊[11:45] 10,11 IDs plus you are going to hand in your scavenger. Yes, we will call is scavenger.

🔊[11:51] So it's not really very hard, really it's not hard if you done the work I intended to be a bit long.

🔊[11:59] And the essay questions obviously are going to be general.

🔊[12:02] And you can be sure there is going to be one that ask you to talk about certain of the novels in terms of their treatment, literary treatment of history. It's what the whole course is about.

🔊[12:12] I am not going to ask you ,you know, who was the second Hapsburg king the I would like it very much if you knew that It's feel off the second.

🔊[12:19] We are going to look at the day sheet one more time.

🔊[12:22] So anyway let's see now.

🔊[12:24] Dose everybody has the sheet, the take home part of the exam.

🔊[12:29] I hope I am clear if not email me, I am always on email as you know, so there shouldn't be a problem.

🔊[12:36] Well I have given two of you I think extensions, everybody else is set to hand in your paper to the turnitin.com or you already have. Correct? Good.

🔊[12:46] Would you push the button please? Thank you. Anonymous future viewers want to know your question. Go right ahead. We all want to hear.

🔊[12:58] (student speaking) Oh, well my paper when I was turn into turnitit.com my computer kind of exploded on me.

🔊[13:05] (student speaking) Not exploded literally but it just went blank. And so I took it to the computer hospital... they told me that they wouldn't be able to cover this happened to me not yesterday but Tuesday and they won't be able to give it to me until Friday and my entire papers on there, but I do have half of an email and I remember what I wrote on a rest of it. Maybe not word for...

🔊[13:28] No, I will give you an extension immediately.

🔊[13:30] Why don't you wait to get your computer back.

🔊[13:33] If it's all there, then you just handed in to me by

🔊[13:35] (student speaking) It should be back Friday or Saturday morning

🔊[13:39] Okay , that's you mean tomorrow, Friday.

🔊[13:44] Okay well then get it to me when you get your computer back.

🔊[13:51] If it turns out your computer has eaten it, write me and we will figure it out.

🔊[13:52] (student speaking)...be able to restore, but you never know.

🔊[13:57] back up...I tell myself to do the all the time but I don't do it.

🔊[14:03] Okay, other comments or questions about the paper?

🔊[14:05] everybody all set on that?

🔊[14:07] Okay , so I will get to find a whole lot of them on turnitin.com starting tomorrow when I start to grade papers because there are have them.

🔊[14:13] Yeah, Lexi?

🔊[14:19] Right. 11:59. That's the only way I can set it.

🔊[14:23] Anyone if it's a question of you absolutely we need and I believe to turn

it in I've got a set, so that actually will take late papers....because it's always happens that every class there is a couple or three people who need...they are to more.

🔊**[14:33]** And then a way this is perfect because we have quite a lot of time I mean your final comes very late in finals period December 11.

🔊**[14:42]** So that gives me a lot of time to grade the papers.

🔊**[14:44]** I mean my other class which is on-line class there are 49 students.

🔊**[14:48]** So, I will be read in all of their papers which is always interesting.

🔊**[14:54]** It's just at the end there is always a lot as you know.

🔊**[14:56]** Okay, I wanted just...

🔊**[14:58]** We don't need to take the whole period today unless you want to continue doing what we were doing last time.

🔊**[15:03]** We just thinking about some of the novels that we've seen and the other texts.

🔊**[15:08]** What I did want to do is review, what is on the website, visual stuffs and a couple of textual things because those will be included on your final.

🔊**[15:19]** I mean, I expect you to know the things at least be familiar with the things that are on the website as I know you are.

🔊**[15:26]** So, let's just turn to, if Scott, you could put up my computer.

🔊**[15:32]** We will just take a look at what we've got, obviously, the syllabus you know perfectly well.

🔊**[15:38]** Week one, Octavio Paz, Mexico and U.S, and we also let's just go to week one folder.

🔊**[15:45]** I've already said on your review sheet that you're responsible for the Octavio Paz.

🔊**[15:48]** We started the course with that text.

🔊[15:51] Of course, it's very, very helpful.

🔊[15:53] I think as it way of getting a large comparative categories for Anglo-American and Hispanic America, and that's something we need to have.

🔊[16:02] Then, you'll remember my date sheet.

🔊[16:07] Precisely, the Hapsburg and the tutors and so forth.

🔊[16:11] I do expect you to have a sense of these.

🔊[16:14] I'm not going to test you on dates per say, but if you were to toss in one or two that would make me terribly happy.

🔊[16:23] But you'll just remember how this goes the monarchies again because I am a comparatist, and because I'm a north American, Anglo-American and because I do comparative work U.S and Latin American.

🔊[16:36] I'm interested in the comparative imperial projects of England and Spain.

🔊[16:41] And so that's why I give you the tutors as well as the Hapsburg two centuries the fifteen hundreds and the sixteen hundreds of these.

🔊[16:52] At least, we go through here to the sixteen hundred kind of trail off with bloody Mary, the Catholic daughter of Henry the eighth.

🔊[17:00] But what's interesting here is...

🔊[17:03] I think, I'm going to ignore that one second, I never get calls, but now I did.

🔊[17:14] Sorry about that.

🔊[17:15] I think, I'll turn it off.

🔊[17:20] I know it's amazing, isn't it?

🔊[17:24] Ok, sorry about that.

🔊[17:26] The reason I am interested in the Spanish Hapsburgs and the tutors side by side because it is kept trying to intermarry.

🔊[17:33] Remember that bloody Mary who dies, and you must see the movie called a Elizabeth with Cate Blanchett as it's not the new one, the first one.

🔊[17:40] There's a kind of sequel.

🔊[17:42] It's more about bloody Mary, Elizabeth's half-sister

🔊[17:46] Then, it is really about Elizabeth and the point here is, she marries Phillip the second of Spain.

🔊[17:52] Why?

🔊[17:53] Because Spain wants to unite with England and vice versa these two great empires, European empires the greatest, the largest.

🔊[18:02] You know, the Dutch were important.

🔊[18:03] The French were important, but English and Spanish.

🔊[18:07] The Portuguese also very important, but it's a very interesting thing to thing.

🔊[18:11] What might have happened had bloody Mary not died rather young, and you know, we might have all been speaking Spanish in the new world.

🔊[18:20] You know, which would have been fine, too.

🔊[18:22] So then, I've put it in red on your screen and you already know this.

🔊[18:27] I trust the stirrings of modernity in Europe.

🔊[18:33] So, we have the black which is basically the new world and we have the red which is the old world.

🔊[18:40] This is part of your cultural literacy.

🔊[18:43] You know, you can't leave university without having us sense, at least of vague sense of Erasmus, a vague sense of...

🔊[18:50] I don't know Montanus.

🔊[18:52] If you don't have a vague sense of the names, mentions yours certainly haven't gone over anything Martin Luther.

🔊**[18:58]** We've talked about Thomas More.

🔊**[19:00]** We haven't talked about...

🔊**[19:02]** Please, Google these things.

🔊**[19:03]** It will take you want one half second, and then you feel good about knowing the roots of Hispanic and Anglo America because that's what these dates are about.

🔊**[19:14]** As you remember Carlos Fuentes does a lot with the Hapsburg the Spanish Hapsburg.

🔊**[19:19]** Remember that famous titian painting that he gives us with a big jaw.

🔊**[19:22]** The Hapsburgs all had big jaws.

🔊**[19:24]** We know exactly how they look because they had fabulous court painters including Velazquez, the greatest of the Spanish brush painters who painted Phillip the fourth again and again and again.

🔊**[19:33]** Everybody knows what Phillip the fourth Hapsburg looks like because we love Velazquez's portraiture.

🔊**[19:39]** So, anyway there is that.

🔊**[19:40]** That's going to be.

🔊**[19:41]** Now, we're going to look at the home page.

🔊**[19:43]** That's, just if you would please do me the favor and yourselves the favors of reviewing those dates.

🔊**[19:51]** Ok, we, too, are maps and did not going to belabor that I hope you...

🔊**[19:57]** Please, studying for the final, just getting your head these maps.

🔊**[20:01]** You'll remember which ones they are there's North America, there's South America.

🔊**[20:04]** There is the vice royalties of new Spain of new Castile of new Granada.

🔊[20:09] I gave you the way that the new world was carved up by Spain into vice royalties as they were viceroys and so forth.

🔊[20:20] So, I expect you to know that Peruvian art and architecture.

🔊[20:23] I can't quite remember what we did with this, but we look that a lot of buildings, and we look at them again.

🔊[20:31] The reason I put the Peruvian baroque here as opposed to say the Mexican Baroque because it is different.

🔊[20:39] It's more sober.

🔊[20:41] I'm not sure what to say except about this.

🔊[20:43] I don't think...

🔊[20:45] I'm going to ask you to identify this building.

🔊[20:47] In fact, I feel certain, I won't...

🔊[20:49] I think that would be a mistake since we didn't spend much time on in class, but when you're reviewing just go through because the new world Baroque is going to be an issue.

🔊[20:59] Carlos Fuentes gives us that chapter nine or eight whatever it is called the new world Baroque.

🔊[21:04] I care a lot about it as I told you because happens to be my subject at the moment.

🔊[21:10] What I think as you can understand Latin America without understanding Baroque.

🔊[21:15] As it came from Europe in the seventeen and eighteen centuries, as it was transformed into the new world Baroque.

🔊[21:20] By indigenous artisans or mestizo artisans by different materials by different needs of the populations in Americas.

🔊[21:29] And so, and if you go to Mexico, you have only to look around, and you're going to see the Baroque, a huge and same with Peru, huge construction during this period.

🔊[21:39] Spain was getting more less rich though they were squandering their wealth, but they're the mines of Potosi the mines San Luis Potosi in Mexico, fueled all of these incredible architectures.

🔊[21:54] So, just take a look at it.

🔊[21:55] I labeled each one Cusco the great colonial capital on center of Peru of the Andes.

🔊[22:02] Look at this building, they are fabulous.

🔊[22:04] I have not been to Cusco, it's one of and then these wonderful whimsical things like a mermaid playing a Charango as it's called a small guitar carved in stone on ecclesiastical building.

🔊[22:17] This, that example is open site and this is a hard to take.

🔊[22:21] It was a double page in my book and so forth.

🔊[22:23] So, that's why that looks a little odd my technical person did as well as she could, but I just want you to have a sense.

🔊[22:31] Remember, what we talked about in the Mexican Baroque too, very simple construction with very ordinate decorative facades.

🔊[22:40] So, it kind of square building.

🔊[22:42] There's nothing.

🔊[22:44] Rounded, I mean that the Roman Baroque or the Baroque starts the buildings are often undulating.

🔊[22:49] They wrap around a corner.

🔊[22:54] Let's say that noted that there was none of that with very little of that was the Latin American the new world Baroque.

🔊[23:02] They made up for was in exuberant decoration on the front this piece of the façades.

🔊[23:08] So, you see that.

🔊[23:10] In this example, I'm not going to now go ahead and give you a lecture on the baroque.

🔊[23:18] Let's go back to...

🔊[23:20] I happened just a separate out the Peruvian baroque from the other baroques that we're going to see in a minute.

🔊[23:26] So, that's week three, go to home page please.

🔊[23:29] I think we are...

🔊[23:38] See, here we go.

🔊[23:40] This is what they so annoying about web, and I'm not even on wireless.

🔊[23:43] So, this may be the end of it.

🔊[23:45] Or we may have to start again.

🔊[23:52] It is.... that WebCT is having its problems, and ok, we just have to be exceedingly patient.

🔊[23:57] This looks like a bit of problem.

🔊[24:00] I think there is...

🔊[24:03] I think everybody is online.

🔊[24:05] I think that's right because here, on Ethernet hooked in...

🔊[24:08] Otherwise, I'd say, oh it's my wireless is acting up or something, but here we don't have that excuse.

🔊[24:14] Okay, good let's just keep on going here in one minute.

🔊[24:17] I promise, I'm not going to keep you the whole hour because you can do this on your own but I just want it.

🔊[24:24] There was one more file in this and that's this one.

🔊[24:28] This one, I would like you to pay attention to.

🔊 [24:30] We looked at these paintings when we were doing Galeano.

🔊 [24:34] In the first volume of Galeano, there is a...

🔊 [24:41] Where is the second volume, second volume.

🔊 [24:43] There is a passage or to on Perez Holguin, P-E-R-E-Z, last name is Holguin, H-O-L-G-U-I-N and he's one of the great Peruvian painters.

🔊 [24:56] The other site is architecture as you saw.

🔊 [25:00] Well, there's some paintings to.

🔊 [25:01] This is anonymous, but this is so interesting, this construction.

🔊 [25:05] I'm sorry that you can't see the whole thing at once on my screen, but you.

🔊 [25:09] This is the mountain that big was the richest mountain in Latin America filled and filled and filled with silver, and look what this is.

🔊 [25:16] Here we have the pope on the bottom.

🔊 [25:19] Left, we have the king on the bottom.

🔊 [25:21] Right, that is the powers of the church, the powers of the state on their knees worshipping this Virgin Mountain.

🔊 [25:33] It is as, and you see the animism of the indigenous group here of the Peruvian peoples that the mountain itself is a kind of virgin spirit force.

🔊 [25:47] So, anyway you, so it's the one of those great examples among thousands of the sin criticism that we've talked about.

🔊 [25:56] Whereby, indigenous animistic religion encounters the monotheism of Catholicism,

🔊 [26:04] And we get here, and make sure we have the trinity the father son and Holy Ghost in the form of a dove of up above.

🔊 [26:11] And we have, we have the virgin here as the mountain,

🔊**[26:19]** And what you have all sorts of these fabulous little scenes when you see this painting in person as actually have it travels a lot.

🔊**[26:27]** Anyway, the first two, I believe or anonymous since another version of this Virgin Mountain and then we go on onto Perez Holguin,

🔊**[26:36]** And I do believe that I will put that one of, the passage from Galeano that is on Perez Holguin because he refers specifically to this painting here.

🔊**[26:50]** You'll remember that we looked at that and so forth

🔊**[26:55]** More examples and then the very, very last one he also, Galeano, also refers to a painter.

🔊**[27:01]** These are all Perez Holguin, and we get to the last one, and it's Diego Quispe Tito, and this was the only one I could find.

🔊**[27:09]** It was worth anything on the internet.

🔊**[27:12]** There are more, but remember that Galeano's point was that you see the Parrots in the trees.

🔊**[27:20]** You see all of the palm trees behind the American context for the Biblical figures that this is happened to be St. Jerome.

🔊**[27:33]** So, if you would look back in particular at Galeano's street myth of these two Peruvian painters.

🔊**[27:39]** So, it just at the beginning of the second volume as I recall.

🔊**[27:44]** Okay, so that's what we have on week...

🔊**[27:50]** It's working week three and then I skip to week seven.

🔊**[27:56]** You will remember, I put up the outline the study sheet for the Buried Mirror here.

🔊**[28:01]** And then I've given you relevant websites.

🔊**[28:04]** I'm going to... Have you look at this one is on the Catholic kings, one is on the indigenous cultures

🔊**[28:12]** Fuentes deals with but rather superficially and so forth.

🔊[28:15] Then we get into more baroque I suppose I should have put the Peruvian down in this week 8.

🔊[28:20] Because it's kind of part and parcel of the same thing.

🔊[28:24] But will just take a look here for a moment

🔊[28:26] The new world baroque we saw that slideshow you can review my comments on the streaming texts that are on your website if you want to.

🔊[28:38] Or just review the artwork to keep this in your mind.

🔊[28:43] That's the idea of these courses.

🔊[28:47] Even though I remember very well being an undergraduate and this sort of like the semesters came and went then I kept the books that was good,

🔊[28:55] But then you kind of go on rushing to the next thing

🔊[28:57] I think from my older perspective if there are a few images, visual images you can take with you that remind you of the course material that would be wonderful

🔊[29:07] And I do things in the world baroque be the first place to go.

🔊[29:10] This on the European baroque so that you know what was a being brought over in the ships of the conquerors, I just give you a website there are plenty of them that described what the baroque is.

🔊[29:22] But then this is a great website because you can go and look a lot of European baroque painting, architecture would be interesting to compare European architecture to the new world architecture and so forth.

🔊[29:34] So I put that there for you and ...then seven here...that's I'm sorry that's the uh...that's the buried mirror one.

🔊[29:45] It's eight I guess... that we're in now

🔊[29:47] The New World Baroque.

🔊[29:49] Yes and then this I just put up for the fun of it you can take a look at it's about three or four a moving images.

🔊[29:55] It's when one as you know perfectly well when you look around 'exposicion de pintura barroca' and De Los Angeles that mean baroque is just filled with angels.

🔊[30:08] These are Peruvian angels you can tell them very easily they're much more dressed up then the Mexican angels and so forth.

🔊[30:15] They're only these three examples.

🔊[30:17] And then Virgenes y Santos, virgins and saints a couple or three more.

🔊[30:25] They don't even really give you... your...maybe there's more of here but I don't think so.

🔊[30:30] It was just something I'd like to so I put it.

🔊[30:35] Let's go back if we can.

🔊[30:42] All right, so the new world baroque and some versions of it whether painting architecture I would like you very much to take this course.

🔊[30:53] Now we go to week 9 and just see what's in week 9.

🔊[30:57] All of this yes now we're into Garcia Marquez... Columbian historical timeline.

🔊[31:04] It would be nice if you were able to locate the two novels temporarily.

🔊[31:11] I don't see how you can miss... I mean not only nice... really you have to...you have to know when Bolivar took his last two weeks down Mary Magdalene.

🔊[31:22] And you certainly would know that the Of Love and Other Demons takes place in the late eighteenth century and how we know that and so forth.

🔊[31:29] So I'm counting on you to have a sense of Colombian history in Garcia Marquez world is the website that you might defined informative.

🔊[31:38] All of this is put up as kind this study aids if you want in there will be more eventually as I developed the course but okay...

🔊[31:48] So then again baroque well then Garcia Marquez...I'm still working the new world baroque and I'm now connecting it to Garcia Marquez.

🔊[31:57] And I hope you will recall what we did there

🔊[32:00] I put weeks 9 and 10 because those were the two weeks that we spent on Garcia Marquez.

🔊[32:07] Again, more about the baroque and then this is actually an essay of mine that is up on the website where I...

🔊[32:15] It's one of my... as I call them illustrated essays where I used some baroque art to try to explain Garcia Marquez's fiction.

🔊[32:22] I think he is super baroque ... Garcia Marquez...as I argued to you in class.

🔊[32:29] What does that mean...it means he takes the tradition the colonizing tradition of Catholicism and empire without all codified in the baroque.

🔊[32:40] The style of that was the imperial style he takes in any makes it into his own thing.

🔊[32:46] So we get the suffering of Caetano de Sousa, the exorcist and we get it in terms of martyrdom and so forth.

🔊[32:58] I think I don't need to go back into that too much.

🔊[33:01] And then weeks thirteen,

🔊[33:06] I have put up here and this is what I did want to discuss with you the Metamorphosis by Franz Kafka.

🔊[33:12] Next time I teach the Storyteller I will teach the Metamorphosis as well.

🔊[33:16] Because it gets mentioned a lot and we know that it gets used to give us the clue among other things that that the Storyteller were hearing is Saul Mascarita.

🔊[33:30] I hate at the end to assign another thing for you to read.

🔊[33:34] so I'm not going to assign it but I'm going to say would you please read the first couple of paragraphs.

🔊[33:40] I think once you've read the first couple of paragraphs you'll be interested to see to continue reading.

🔊**[33:46]** I don't know how many pages it is...it's probably fifteen pages I guess I could look it's not very long.

🔊**[33:53]** Allergies... yes

🔊**[33:55]** (student speaking)

🔊**[34:00]** Okay so it's be a twenty or so.

🔊**[34:02]** I don't think this is paginated.

🔊**[34:04]** So we can really tell but look at the way to starts.

🔊**[34:10]** It's just so brilliant it's a translation I'm not familiar with but look at..

🔊**[34:16]** One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous verminous bug.

🔊**[34:24]** He lay on his armour-hard back and saw, as he lifted his head up a little, his brown, arched abdomen divided up into rigid bow-like sections.

🔊**[34:36]** From this height the blanket, just about ready to slide off completely, could hardly stay in place.

🔊**[34:42]** His numerous legs, pitifully thin in comparison to the rest of his circumference, flickered helplessly before his eyes.

🔊**[34:48]** That's not a bad dream.

🔊**[34:51]** Wake up and find yourself looking at your abdomen... abdomen that looks and is that of a bug.

🔊**[34:58]** But would you go on because this is perfect magical realism.

🔊**[35:02]** The narrator doesn't say this is very odd and it's probably a bad dream he was having that's what a realist would say.

🔊**[35:07]** But a magical realist says " yeah, here is the bug"

🔊**[35:11]** And then he completely takes this that he doesn't say how could this happen that me run to the specialist.

🔊**[35:17]** He says oh well I'll just have to kind of make do

🔊**[35:20]** He does say "what's happened to me" he thought. It was no dream.

🔊**[35:23]** His room, a real room meant for human habitation, though a little too small, lay peacefully within its four well-known walls and so forth.

🔊**[35:35]** Do you read it and then wonder why Saul is so taken by this story.

🔊**[35:39]** We've talked about it

🔊**[35:40]** He, himself undergoes a metamorphosis it means change, a complete change of shape of the identity

🔊**[35:48]** It's also the Kafka... people worship Kafka

🔊**[35:52]** I like Kafka but he's begins that kind of terribly deem twentieth century modernist view of things.

🔊**[36:01]** You know the Castle, the Trial

🔊**[36:03]** It's like the man is walking around in a nightmare ... he becomes kind of...

🔊**[36:08]** His works... Kafka's work becomes kind of symptomatic let's say of the Nazism...of.

🔊**[36:20]** The grim twentieth century. The twentieth century was a horrible century genocides here in there ...

🔊**[36:26]** Huge world wars ...I mean and we hope that the twenty first will be better it doesn't look like it's starting out so well you either

🔊**[36:34]** But Franz Kafka becomes kind of ... he appears to Marxist... a certain kind of literary modernism.

🔊**[36:42]** And so the one I used to teach it's also like this it's like...it gives you sort of the shivers is called the penal colony

🔊**[36:50]** And it's about a penal colony that is a colony for prisoners where terrible things are done to people.

🔊**[37:00]** So, why you know that I'm sure they're articles on the internet I have to read a couple of myself by scholars who and students who will consider why it is that this text becomes so important.

🔊**[37:13]** As I said speculated about some important for this fictional character

🔊**[37:18]** Why Vargas Llosa chooses to make that the kind of seminal text for Mascarita.

🔊**[37:26]** So anyway I encourage you to read it again it's part of your cultural literacy this is a probably about his famous a short story is any written in the nineteen hundreds in the twentieth century.

🔊**[37:38]** And then our final paper... I'm just going to go back to the home page the final paper is ...described here already all into that.

🔊**[37:48]** So you don't need to think about that that we've skip the Virgin of Guadalupe I do hold you responsible for that for the story of the Virgin of Guadalupe's apparition to Juan Diego

🔊**[37:59]** If you need to be reminded you go instantly to the internet and they'll ...the story is there in fact maybe I put the link they're not quite sure whether I did or not.

🔊**[38:10]** Well, we are lucky there for a while.

🔊**[38:13]** In any case you look at it remind your mental eye...how the Virgin of Guadalupe looks.

🔊**[38:22]** Oh I did. I put up it website ...that's why I took it to long...oh no this is my own.

🔊**[38:26]** This is my own text again one more of illustrated essays where I tell the story by giving you the images here.

🔊**[38:35]** I found that there is a detail of this very beautiful image

🔊**[38:39]** She's always the same because she appeared to Juan Diego indigenous man and her image was imprinted on his tilma, T-I-L-M-A, his apron worn typically by indigenous peoples on the Altiplano, unfortunately you can't see this very beautiful version.

🔊**[39:03]** How can I make it longer? I shouldn't get a little bit more on. Oh, well no...here we go, okay.



🔊[39:08] No, it didn't help.

🔊[39:10] Okay and so there's that...let's just return to that to our home page I do want you to pay attention of this I've said that the web papers of your predecessors in 2004, in 2005 are useful ways to review for the final you're own you have to review and the ways we've already talked about the famous scavenger hunt.

🔊[39:34] And then here at the review sheet for the final.

🔊[39:36] I give you further reading sometimes students asked none of you has but sometimes students asked for more recommendations of things when you have nothing better to do that to read a good novel.

🔊[39:49] Then so I put that up and then the lecture video.

🔊[39:52] So that's kind of I do hold you responsible for this content on the website and I trust that you've been looking at it as you've gone alone or so.

🔊[40:02] Are there any questions further questions?

🔊[40:06] Yeah, Billy.

🔊[40:09] (students speaking) When you were talking about Galeano and the magical realism and the new world baroque.

🔊[40:11] You mentioned ...Perez Holguin.

🔊[40:19] If you don't pronounce the 'h' it's just there but silence.,, so you say Holguin.

🔊[40:25] (students speaking) Okay.

🔊[40:27] And what is your question? Sorry.

🔊[40:30] Anyway yeah, Diego... what was the last time and the other guy.

🔊[40:35] Quispe Tito, the other artist that I only have one I'd put those pictures up there because Galeano has a beautiful little vignettes about each of those artists

🔊[40:47] They are baroque Artists, they are seventeenth and eighteenth centuries.

🔊[40:51] And so I just would like you, you know you'll see there's a very nice website up on Diego Rivera.

🔊[41:00] Kind of look at it, if you haven't already.

🔊[41:07] Galeano does interesting things on Diego Rivera.

🔊[41:10] Why am I focusing only on Perez Holguin and on Quispe Tito?

🔊[41:15] Because I am, I mean he does lots on lots of different artists.

🔊[41:23] What is your question?

🔊[41:27] I can't start spinning here.

🔊[41:28] (student speaking) Familiar with those passages, imagine there is going to be with either ID questions or essay.

🔊[41:34] Yeah, well you know it's very tempting when I go on and on about in my class

🔊[41:37] Okay, well, yeah, I thought it was important and I have to go on and on about in class so one of the ideas might be that one.

🔊[41:43] At which point you would then describe that wonderful painting that Virgen Cerro, she's the virgin of the hill, that you have seen here.

🔊[41:53] He is referring specifically to that painting.

🔊[41:57] And he is referring to the first one.

🔊[41:59] There are two, do you remember that were similar that we looked at.

🔊[42:00] But he is referring to the one where is the pope down here, we know it's the pope because there's beehive hat; the paper tiara. It's called three labels hat, It looks like a beehive and on the other side the king.

🔊[42:12] So, we know exactly what painting Galeano is referring to.

🔊[42:16] Now, we could read Galeano perfectly well just that he describes the painting

🔊[42:20] But it's sort of fun to look at the actual painting he's describing.

🔊[42:24] So I'm asking you all to think in terms of inter-artistic connections.

🔊[42:30] There are different ways of doing the same thing.

🔊[42:32] Sometimes you do it in words, sometimes you do it in images.

🔊[42:36] Here, he's having it both ways.

🔊[42:38] It's too bad that Galeano's book isn't illustrated.

🔊[42:40] Because it would be nice if everybody had the artwork to which is

referring there to look at as you read the passages.

🔊**[42:48]** He decided not to do that.

🔊**[42:53]** (student speaking) May I ask you a question?

🔊**[42:55]** Yeah.

🔊**[42:56]** (Student speaking) These passages are in the same passages or separated...

🔊**[43:00]** They are separated.

🔊**[43:01]** (Student speaking) Okay, how do you spell Diego's last name so I know how to look at that.

🔊**[43:04]** It's on the website. It's Q-U-I-S-P-E and the second last name is Tito. And what that tells you is he's a bit of indigenous origin, because those are...Quispe is an indigenous word.

🔊**[43:21]** If you look on week 3, it's right there on the label of that second file.

🔊**[43:29]** And in fact, there is a mistake.

🔊**[43:29]** The Perez has a wrong kind of accent, it's sweet Jennifer Lazzaro, my helper, it's complicated to get the accents to go in the right way.

🔊[43:39] So I need to have correct that.

🔊[43:41] Because I don't do accents on the internet.

🔊[43:44] Um, any other comments or questions?

🔊[43:48] Yeah, Julie.

🔊[43:50] (Student speaking) Um, let's see, the words "acculturation" and "trans-culturation"

🔊[44:00] Trans-culturation, yeah.

🔊[44:02] (Student speaking) Is that the same thing or..

🔊[44:04] You know, it's not.

🔊[44:05] It's not.

🔊[44:06] Acculturation is much longer usage; Trans-culturation is something that's kind of, let's say, a bit trendy, people who study what we are studying now.

🔊[44:18] Acculturation usually means that a foreigner gets adapted into a culture.

🔊[44:24] So if you think about one of our great national myth, which is the U.S. myth, which the myth of the melting pot, that everybody comes here from everywhere and then pretty soon they are speaking English.



🔊[44:37] Only they have acculturated into the U.S. Anglo culture.

🔊[44:44] Trans-culturation was coined not too long ago by a literary critic, to talk about a process that is much more complicated.

🔊[44:53] Where both, let's say welcoming culture and the invading culture or immigrating culture effect each other.

🔊[45:01] So that what we have as in Huston Texas as in the U.S. is this whole debate on immigration is so fall, so long that our congress even agree on an immigration policy, it's much less...a decent immigration policy.

🔊[45:15] The trans-culturation is that both cultures are affected by the contact.

🔊[45:22] So you get a "trans", that is a bridging between the cultures and certainly as I started to stay in Huston, we know that.

🔊[45:29] When I moved here 29 years ago, I thought 'Wow goody, I'm in Latin America. This is great. Huston is going to be really Latino.'

🔊[45:38] 29 years ago, it wasn't.

🔊[45:41] You look around, and all these English tutors houses and you know the ranch style, 50s California.

🔊[45:46] Even in Los Angeles, there is a lot more...let's say tile roofs, well, I would consider to be Spanish or Mexican plus

🔊**[45:53]** There was not so much, I mean, Mexican residence in Huston were really not visible.

🔊**[46:00]** Over 30 years, I am pleased to say that Huston's culture is enormously enriched.

🔊**[46:05]** Because we've started to recognize that there is such a process as trans-culturation not just that you guys look like us, speak like us, do like us or you are not going to be recognized.

🔊**[46:15]** So, when I first got here, I was actually teaching Spanish as well as in English department because I wanted to join the appointment which didn't exist at the time and so after while I quit doing that.

🔊**[46:25]** But I was shocked that there were many people who were very Hispanic, students in Spanish who didn't speak Spanish.

🔊**[46:30]** You know, your parents were generations.... my parents are Spanish.

🔊**[46:34]** But we have all heard this that there was a way which is not encouraged that two has changed.

🔊**[46:40]** That two has very much changed.

🔊**[46:41]** So I think, if I can be probably two general, I would say Huston in last 30 years is gone from a model of acculturation to trans-culturation.

🔊**[46:53]** That we are aware and proud of our Hispanic.

🔊**[47:00]** Indian are, Pakistani are... of our immigrants.

🔊**[47:05]** So this morning's New York Times has this very interesting article on immigration into the U.S.

🔊**[47:08]** There are more immigrants, one in eight U.S. citizens, no, U.S. residents has come from elsewhere.

🔊**[47:18]** That's amazing; one in eight.

🔊**[47:20]** More people have immigrated in the last while, since the 1920s. So in 1920s with...there is a whole graph in the New York Times, look it up on the web.

🔊**[47:30]** It's just so interesting to see how we are evolving as a culture or as cultures.

🔊**[47:35]** But there is still English-only stuff going on, which I hate.

🔊**[47:39]** And there is still kids being tested on the public schools in English who don't speak English.

🔊**[47:43]** Guess what? They fail a test.

🔊**[47:45]** Guess what? They're are put in another, you know, really our education



system is lacking in terms of realizing the need for languages other than English.

🔊**[47:57]** Anyway, I'm now in my self-box, so, I don't want that.

🔊**[48:00]** So that's a good question.

🔊**[48:02]** Trans-culturation; we practically don't use the word in this course, Acculturation, because we are interested in the contact, in the changes that occur when culture is come into contact.

🔊**[48:13]** You can say that any friendship even between two people in this same culture is trans-culture.

🔊**[48:18]** I'm changed and you're changed if it's a real friendship, let's say, if it's a love affair; if it's children and adults.

🔊**[48:25]** Any kind of contact is going to affect for better, for worse, a little, a lot when whole cultures come into contact.

🔊**[48:33]** And that's going to be changing both ends of the operation, both sides of the operation.

🔊**[48:40]** The other word that is related with syncretism which is slightly different.

🔊**[48:44]** Syncretism means one culture's be lived in another culture's forms.

🔊**[48:49]** So an indigenous person can kneel before Christian alter but worship, have in mind, ancient deities.

🔊**[49:00]** That phrase idles behind alters is a good one.

🔊**[49:04]** Um, syncretism still goes on in Latin America, you see certain forms, Catholic forms, but then become filled with the meaning of another culture.

🔊**[49:04]** So syncretism means two cultural beliefs set operating simultaneously because you can imagine

🔊**[49:24]** indigenous person and the Christian person looking at the same saint and getting something very different from that.

🔊**[49:30]** So that is syncretism and let's see, I guess that is about any other vocabulary words that we have been tossing around here, seems like not.

🔊**[49:42]** (student speaking) I just want to, if you could just briefly explain the frame, exactly what a frame narrative is as a literary technique?

🔊**[49:54]** Yes, frame narrative.

🔊**[49:55]** We saw a perfect example of one which is the Storyteller, right?

🔊**[49:59]** Where you have, you see a scene, it's usually the narrator, it is often at the time that's different from the story that we are going to read, and it's the narrator.

🔊**[50:12]** I gave you the example, the famous example, which is "The Turn of the Screw," by Henry James.

🔊**[50:17]** It's a ghost story, "The Turn of the Screw", is a ghost story, these children dies suddenly from no good reason, and I am going to now start shouting with the construction.

🔊**[50:28]** Remember that story starts by roaring fire in the English manor house with the guy whose name seems to be Douglas, and guess what, I heard this story the other day and then you go into the story and everybody is like why, I mean, one of the questions about that story is 'Why does Henry James begin in a time and place that isn't related directly to the story'.

🔊**[50:49]** It's because he wants us to believe this man, this solid English man, sitting around a big fire, they are not any kind of nuts, you know, and yet they are telling us the story, it's pretty nutty.

🔊**[51:02]** So the frame tale will often, and I should have lots of other examples but I don't so much right now in my head.

🔊**[51:10]** It would often be the setoff the narrator who's than going to tell you the story about his past, tell you a story about what she heard from someone else.

🔊**[51:02]** And then, if it's a perfect frame, you can come back to that narrative present because you usually will flashback to the time before the narrative present when the narrator heard something, experienced something that he is going to tell you about.

🔊**[51:36]** Often the reason is credibility, as it was in Henry James.

🔊**[51:41]** In this case, we talked a lot with the Storyteller, about the frame

narration, what effect it has.

🔊**[51:49]** And that last scene in Florence, where you got all these different cultures, we were seen globalization there, and he is celebrating that.

🔊**[51:57]** Isn't this exciting in the warm night in Florence, that heart of Western culture, we put it in Florence for reason to I think as some of you point it out I think in your quizzes.

🔊**[52:08]** That it's in Florence but here's you know someone from Morocco, someone from Turkey, and so forth.

🔊**[52:15]** That I think is very important.

🔊**[52:16]** He's trying to say something about trans-culturation, about the globalizing world even as we see them, the great expectation of Machiguenga, his hope that they remain culturally coherent, culturally integrated in spite of the oil companies, etc.

🔊**[52:36]** So, that usually a frame, and sometimes the frame is just really short but often times you get a glimpse of the narrator, who is going to tell you a story, you forget that the narrator is there and then you will come back and you will remember.

🔊**[52:50]** You know, you could talk in a way about a certain sort of frame that little introductory letter that Garcia Marquez gives the sign by the name of Garcia Marquez which is say it's still a construction we are not sure.

🔊**[53:04]** That he is remembering something that happened in 1948, it's down

there stated 1994, the date of the book, even that's kind of like there the narrator takes off the mask of his own face, he says, "Yoohoh, I'm the one who is going to tell you the story," and we get to the story.

🔊**[53:22]** And that's really important that first thing because we go back, I totally, when I first read that book, I forgot about that.

🔊**[53:29]** You get into and get into the Sierva Maria and then you go back, well, she died of rabies.

🔊**[53:34]** And she is venerated on the coast of Columbia, so well, what would we do with that?

🔊**[53:41]** So, lots of times, you are given a narrative context, and you see the narrator, and you've got to decide why the author decided to do it that way, and whether successful.

🔊**[53:56]** Okay, I will see you on December 11th at two in this room.

🔊**[54:02]** And I will read your papers before that.

🔊**[54:04]** And I will e-mail you a comment or two if I feel that a comment or two is warranted, I will post your grade as I go.

🔊**[54:14]** You can look on your web-site to see if I graded your paper.