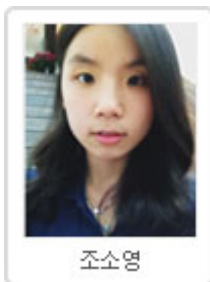


Title: Latin American History through the Novel

- ✓ **Instructor: Lois Zamora**
- ✓ **Institution: Learners TV**
- ✓ **Dictated: 조소영, 안지영, 신세현, 전은한**



🔊 [0:21] Hello.

🔊 [0:22] This is our last lecture for the semester, my last streaming video.

🔊 [0:30] And you will see another kind of conclusive or conclusory lecture and class discussion lasted in the last streaming video.

🔊 [0:40] That was the last one that I've filmed with them, my student group.

🔊 [0:43] But I'm doing this is a talking head without students because I wanted to add this novel.

🔊 [0:49] "Like water for chocolate" onto the end of your syllabus.

🔊 [0:53] It's a kind of a lite, "I-i-t-e" ending I think to the course.

🔊 [0:58] I think you'll enjoy or have enjoyed reading the novel and probably have done that in the sit down of two or three hours.

🔊 [1:07] It reads very quickly.

🔊 [1:08] It's very amusing.



🔊 [1:09] There are elements of magical realism.

🔊 [1:11] There are elements of historical background.

🔊 [1:14] The Mexican revolution which we've already seen, of course, in Elena Garro's novel and are now seeing from another perspective.

🔊 [1:24] So another literary perspective, I should say, in its very much in the background rather than the foreground.

🔊 [1:29] But I'm going to point to those moments when the revolution of 1910 to 1920.

🔊 [1:37] Or as I said, at the outset between 1910 and 1928.

🔊 [1:44] But here we see Panchovia's men.

🔊 [1:46] We see what would be 1915, 1916 middle...let's say of the disruption, the social disruption.

🔊 [1:57] But of course if you could read this novel and never even notice the Mexican revolution.

🔊 [2:02] What you would notice is the recipes.

🔊 [2:04] Let's talk about the novelistic structure of "Like water for chocolate."

🔊 [2:09] The structure if you have to say,

🔊 [2:11] By now you are used to my concern for narrative structure,

🔊 [2:14] How all this story is told not only what is told, but how.

🔊 [2:19] Who tells this.

🔊 [2:20] To whom those that narrator speak.

🔊 [2:23] Is there an audience within the novel,

🔊 [2:26] That's defined is a kind of omniscient reader,

🔊 [2:29] The convention of the novel that were used to



🔊 [2:32] Where there's a silent reader off,

🔊 [2:34] And a narrator telling us things that go on in the head of a character in a solitary room.

🔊 [2:42] That is the omniscient narrator who knows stuff that no first-person narrator could know.

🔊 [2:49] And authorial voice, if you want.

🔊 [2:50] So what is narrative structure here?

🔊 [2:52] I want to just go to that and we're going to end up with the final page of this novel.

🔊 [2:57] You are almost used now to the idea of some narrator popping up at the end of the novel,

🔊 [3:04] Especially if you've taken my magical realism class,

🔊 [3:07] Because we know that happens in a hundred years of solitude

🔊 [3:10] And we also know that it happens in the house of spirits by Isabel Allende.

🔊 [3:15] Here Laura Esquivel who, by the way, is a contemporary Mexican writer.

🔊 [3:20] She wrote this when she was about forty years old and with the movie coming out.

🔊 [3:26] It was a huge success.

🔊 [3:27] She has written a number of novels

🔊 [3:29] since then none of them as good as she hit the home run her first time up to bat.

🔊 [3:35] But I followed her career,

🔊 [3:36] And she's very much a presence in the Mexican literary scene.

- 🔊 [3:41] Today, she's been involved in filmmaking and so forth.
- 🔊 [3:44] And I do recommend the film if you haven't seen it already.
- 🔊 [3:47] I re-showed it, I re-saw it when I showed it to the class several years ago,
- 🔊 [3:51] And it didn't play for me as well the second time is the first,
- 🔊 [3:56] It seemed a little cornier than the first time around.
- 🔊 [3:59] The novel is meant to be corny,
- 🔊 [4:00] That's a part of what we're going to talk about in a minute,
- 🔊 [4:04] The raptures of love, the raptures of despair,
- 🔊 [4:08] The sudden death, the unexplained catastrophes and so forth,
- 🔊 [4:14] Is a part of what I think Laura Esquivel is playing with, in terms of genre.
- 🔊 [4:19] Okay, so what do I mean by genre?
- 🔊 [4:21] We've already seen this plenty of times.
- 🔊 [4:22] We've seen novels,
- 🔊 [4:24] We've talked about the a-generic structure of Galeano's trilogy for example.
- 🔊 [4:31] And we've talked about genre when we talk about the last two weeks of the life of Simon Bolivar, this is very odd novel.
- 🔊 [4:40] To fix on this last two weeks and it makes it seem a bit like a diary of the old man,
- 🔊 [4:45] There's an omniscient narrator in that novel.
- 🔊 [4:48] Diary would imply a first-person narrator and that's not true.
- 🔊 [4:52] That's not, that doesn't exist in that novel

🔊 [4:54] But the fact is we use them to thinking about the how the structure, the genre, the way that narrator

🔊 [5:01] I'm sorry, the way the novelist decides to construct his fictional history.

🔊 [5:07] So especially with this kind of,

🔊 [5:10] Of course, we're looking at fictional history,

🔊 [5:11] We have to be aware of the "how."

🔊 [5:13] Okay, what, I think, Esquivel is doing here at outset is parodying or presenting to us of women's magazine format.

🔊 [5:23] Every, every chapter is begun with the dates, the month of the year, and the recipe.

🔊 [5:32] This is the recipe you might cook or make during this season of the year.

🔊 [5:38] Every chapter, although I want to say, every issue,

🔊 [5:42] Because it pretends to be a women's magazine,

🔊 [5:46] In the sense that women are the ones who buy, you know, that family circle.

🔊 [5:51] The ones that you'll see at the checkout counter with recipes.

🔊 [5:54] Diets and recipes for chocolate cake, I always love that, disjunction in women's magazines.

🔊 [6:00] How to get fit, and then how to cook up a storm...

🔊 [6:03] Somehow, the disjunction is almost amusing.

🔊 [6:06] But in any case, I think Esquivel is giving us this format.

🔊 [6:11] A kind of women's magazine.

🔊 [6:13] And what does that mean a true romance, kind of magazine as well.

🔊 [6:18] Stories about, I won't go to people magazine or the national inquirer



- 🔊 [6:24] And I certainly won't say that they're just for women.
- 🔊 [6:27] But there's something here that she allows this kind of sensationalist.
- 🔊 [6:32] Story telling is out of measure, inordinate to use my own word.
- 🔊 [6:43] I have a book with that in the title of it.
- 🔊 [6:46] This inordinate passion, let's say.
- 🔊 [6:49] So there's, I think a play with a genre here,
- 🔊 [6:52] This is a novel but it's playing with the conventions of the true romance
- 🔊 [6:56] And the conventions of women's magazines that give recipes.
- 🔊 [7:02] The recipes as you'll notice at the beginning of the chapter given in the present tense,
- 🔊 [7:06] But right away without any break after we, we get the recipe.
- 🔊 [7:11] And then we get the discussion of making that recipe and that's becomes the driver for the plot.
- 🔊 [7:16] Food drives for the plot.
- 🔊 [7:19] Recipes are the way into the narrative.
- 🔊 [7:23] Okay, so what narrative, who's narrating?
- 🔊 [7:25] It seems pretty omniscient, doesn't it?
- 🔊 [7:28] But we get to the last page of the novel
- 🔊 [7:30] And if you haven't gotten there, I hope I'm not spoiling it for you,
- 🔊 [7:32] We get the last page and we find out that it's not an omniscient narrator that it's been told to us by the great niece of Tita.
- 🔊 [7:43] The main character of the novel.
- :

- 🔊 [7:45] So let's, I'm going to three page numbers,
- 🔊 [7:48] Have your books with you please, and open,
- 🔊 [7:50] Or at least make notes of page numbers so you can check these out,
- 🔊 [7:56] When you have your book in hand.
- 🔊 [7:57] And let's start on page nine.
- 🔊 [7:58] I want to look now who the narrator is.
- 🔊 [8:01] We've talked about the structure of the twelve chapters that seems like twelve issues of the magazine.
- 🔊 [8:07] Now who is it, and who is telling us this?
- 🔊 [8:12] First, what we have to understand is these recipes are all about tradition.
- 🔊 [8:17] They're all about the past of a particular family that makes these recipes,
- 🔊 [8:21] And that's the De La Garza family.
- 🔊 [8:25] So what I want to say to here, I want to look at page nine,
- 🔊 [8:29] It's the second full paragraph down, probably about a third of the way down the page that begins Tita.
- 🔊 [8:36] Are you there?
- 🔊 [8:38] "Tita enjoy this step enormously.
- 🔊 [8:41] She's making a recipe here.
- 🔊 [8:43] While the feeling was resting, it was very pleasant to savor its aroma for smells have power to evoke the past."
- 🔊 [8:52] Underline that, please.
- 🔊 [8:54] I think that's a very important.

🔊 **[8:56]** This is a course for, we're thinking about how history gets into literature and how it's treated.

🔊 **[9:03]** Food.

🔊 **[9:04]** That's how it does in this novel.

🔊 **[9:06]** That's the conveyor of the past into the present.

🔊 **[9:09]** So look at that again for smells have the power to evoke the past bringing back sounds and even other smells that have no match in the present.

🔊 **[9:19]** Tita liked to take a deep breath and the characteristic smoke and smell transport her through the recesses of her memory.

🔊 **[9:26]** It was useless to try to recall the first time she had smelled one of those Christmas rolls.

🔊 **[9:32]** She couldn't possibly because it had been before she was born.

🔊 **[9:36]** It might have been the unusual combination of sardines and sausages that had called to her and made her decide to tray the piece of theorial existence in mama Elena's belly for life as her daughter.

🔊 **[9:52]** Must have been the smell it caused her to be willing to be born.

🔊 **[9:56]** In order to enter the De La Garza family and share their delicious meals and wonderful sausage,

🔊 **[10:02]** And then we go on to a discussion of the sausage.

🔊 **[10:05]** So this smell evokes a thought, a memory.

🔊 **[10:09]** A process that has to do with their own birth, with her whole life, and the tradition of the family.

🔊 **[10:16]** Okay, so, this is Tita, thinking about her own birth.

🔊 **[10:21]** Now we remember that Tita doesn't have children, but she's going to..

🔊 **[10:26]** We're going to see this family continue over another generation

🔊 [10:32] Which is Juan, son Alex, and her sister Rosaura's daughter Esperanza.

🔊 [10:41] We all of these novels for many of them require a family tree, but let's keep going about the narrator.

🔊 [10:47] Who's the narrator?

🔊 [10:48] So far, it seems like an omniscient narrator, right?

🔊 [10:50] Somebody tells us what Tita's thinking as she is sitting silently in the kitchen.

🔊 [10:54] That has to be an omniscient, we can say it's authorial perspective.

🔊 [10:59] It's the author using the conventions of the novel to tell us things as readers that we can't know without identifying us as readers in the text.

🔊 [11:08] We were perfectly familiar with this.

🔊 [11:10] Now, would you go to page two forty six?

🔊 [11:15] That is the final, the final page of the novel.

🔊 [11:20] Go to the final page.

🔊 [11:22] "And suddenly .."

🔊 [11:25] Remember by now this odd conflagration has happened where finely Tita and Pedro after all these years are together

🔊 [11:35] And so great is their passion that the house burns down, right?

🔊 [11:39] And she, from eating candles.

🔊 [11:42] We're going to look at even the final magical realist,

🔊 [11:46] I would say, moment has to do with food but, the wrong kind of food in this case.

🔊 [11:51] But we don't take this very seriously,

🔊 [11:53] Just we're we're still with the narrator.

🔊 [11:54] Sorry, I'm getting off the track here.

🔊 [11:57] Who is narrating?

🔊 [11:59] Look at the bottom of two forty five, the second to last page of the novel.

🔊 [12:06] This is the conflagration.

🔊 [12:08] Let's start with that bottom paragraph so we'll get the context for learning who the narrator of this novel supposedly is.

🔊 [12:16] We'll talk about how it's a supposition, because she's someone who knows the thoughts of Tita as we just saw before she's born,

🔊 [12:24] So there's still a kind of fiction about this

🔊 [12:27] But we are to learn that it is the great niece of Tita.

🔊 [12:38] So, "At that moment,"

🔊 [12:41] Bottom paragraph of two forty five,

🔊 [12:44] "At that moment the fiery bodies of Pedro and Tita began to throw up glowing sparks.

🔊 [12:50] They set on fire the bedspread which ignited the entire ranch.

🔊 [12:55] The animals had fled just in time to save themselves from the inferno.

🔊 [12:59] The dark room was transformed into an erupting volcano.

🔊 [13:03] It cast a stone and ash every direction when the stones reached high enough they exploded into multi-colored lights.

🔊 [13:10] From miles away people in neighboring towns watched the spectacle thinking it was the fireworks celebrating the wedding of Alex and Esperanza.

🔊 [13:19] But when the fire is continued for a week, they came to get a closer look"

🔊 [13:24] You see that, exaggeration that were used to in magical realism.



🔊 [13:28] So let's say the fireworks that are fatal, in fact for Pedro and for Tita,

🔊 [13:37] When they finally are allowed by family structures to be together.

🔊 [13:45] Okay, and I want you to think about the character we've seen already dies for love in a very different way in, at the end "of love and other demons" that we will talk about,

🔊 [13:58] We have talked about that in class.

🔊 [14:01] Okay, keep going.

🔊 [14:02] Final page, top of the final page of the novel two forty-six.

🔊 [14:06] "A layer of ash several yards high covered the entire ranch.

🔊 [14:10] When Esperanza, my mother, returned from her wedding trip, all that she found under the remains of what had been the ranch was this cookbook."

🔊 [14:21] This cookbook.

🔊 [14:23] "which she bequeathed to me when she died and which tells in each of the recipes this story of love entered.

🔊 [14:33] They said that under those ashes every kind of life flourished making this land most fertile in the region.

🔊 [14:39] There is a typographic break and we get a kind of confession, if you want, by the narrators.

🔊 [14:45] "Uh-hoo, I've been telling you the story!"

🔊 [14:48] "Throughout my childhood, I had good fortune to savor the delicious fruits and vegetables that grew on the land, on that land.

🔊 [14:56] Eventually, my mother had a little apartment building built there.

🔊 [14:59] My father, Alex, still lives in one of the apartments.

🔊 [15:03] Today, he is going to come to my house to celebrate my birthday.

🔊 [15:07] That is why I'm preparing Christmas rolls, my favorite dish."

🔊 [15:13] Christmas rolls were what we watched Tita, on page nine, smell and remember.

🔊 [15:19] Uhm? Same thing.

🔊 [15:20] "My mama prepared them for me every year. My mama.

🔊 [15:24] How wonderful the flavor the aroma of her kitchen her stories she prepared the meal, her Christmas rolls.

🔊 [15:30] I don't know why mine never turned out like hers,

🔊 [15:33] why my tears flow so freely when I prepare them.

🔊 [15:36] Perhaps I am insensitive to onions as Tita, my great aunt, who will go on living as long as there is someone who cooks her recipes. "

🔊 [15:46] Who will go on living as long as there's someone who cooks for recipes.

🔊 [15:52] Okay, so this is what Laura Esquivel, the author of this novel wants us to think about in terms of history.

🔊 [16:02] She's much less interested in the life of famous person like the general and his labyrinth,

🔊 [16:08] She's not interested in giving us an insight view of how people experience the Cristero Rebellion in the north of Mexico.

🔊 [16:18] She certainly not like Galleano that wants us to have overarching view of the history of the hemisphere.

🔊 [16:25] That is the northern and southern Americas, and the Caribbean and so forth...

🔊 [16:32] She is, her, her.... ambitions are both larger and more domestic, let's say.

🔊 [16:38] What she wants us to think about is how culture is generated.

🔊 [16:42] How I know who I am?



🔊 [16:45] I'm born in a culture and I'm taught certain things,

🔊 [16:48] I inherit, I imbibe, I absorb what my culture is and tells me to be and how to be.

🔊 [16:58] Of course, also I have genetic makeup that makes me different from some people and more like others

🔊 [17:04] But what I think Laura Esquivel wants us to think about is how tradition is passed on from family to family,

🔊 [17:12] By a such things, such simple domestic things as food.

🔊 [17:16] Now, this is no great revelation, we all know that.

🔊 [17:21] We all have family food traditions, I take it.

🔊 [17:25] One of my wedding presents I gave to my children, both of them are married,

🔊 [17:33] Was the book that you can buy in a stationary story for the store where I typed in or wrote in.

🔊 [17:39] Family recipes, you know.

🔊 [17:40] The cranberry salad that my mother always made that I always made for thanksgiving,

🔊 [17:45] The pozole that we make at Christmas time and so forth.

🔊 [17:48] So I think she's looking at the performance of the cultural, culturally given.

🔊 [17:56] If that's a way to say it.

🔊 [17:57] How to perform our cultures in this way.

🔊 [18:02] We are going to look at this.

🔊 [18:03] I love this book because it's not just recipes for food.

🔊 [18:06] It's recipes for everything.

🔊 [18:07] How to make matches, how to clear away bad odors that great scent of the charcoal and pinch of sugar where Pedro is walking around his wife's room.

🔊 [18:22] The title of the novel.

🔊 [18:25] "Like water for chocolate"

🔊 [18:26] You all know what that means?

🔊 [18:27] "Como agua para chocolate" in Spanish means the boiling point.

🔊 [18:33] If you think somebody is mad as the devil, you're going to say "Es ella como agua para chocolate", She's ready to boil.

🔊 [18:44] To boil over.

🔊 [18:45] We speak of that in English, too,

🔊 [18:46] "The boiling point is reaching the boiling point."

🔊 [18:50] Or "My blood boils," we say that.

🔊 [18:55] My blood is boiling.

🔊 [18:56] "Como agua para chocolate", the ways that which culture conveys meaning,

🔊 [19:00] And I have a whole list of food clichés found in title, that our ways we think about.

🔊 [19:08] Who we are within a given cultural context

🔊 [19:10] It seems to me a bad translation of the title because in English, "Like water for chocolate" means nothing.

🔊 [19:17] We don't use that phrase to say somebody's... ready to fly, ready to explode, ready to pop.

🔊 [19:25] We don't use that.

🔊 [19:28] It would've been, I think, it would behoove the translator though it's a quite good translation, I think.

🔊 [19:35] All and all, but it would seem that the translator might have looked for a phrase that would have been elegance.

🔊 [19:41] Like, "He's ready to fly off the handle, " or I mean.

🔊 [19:46] I can't think of any of him but whatever it means that you're at the point where,

🔊 [19:50] "Better watch out guys, this person is really insane."

🔊 [19:59] So there, even the title is the kind of proof what I'm saying is his idea of performing one's cultural heritage.

🔊 [20:08] One's cultural material.

🔊 [20:10] What you're born into the difference between the English non-meaning of that phrase

🔊 [20:18] And the very strong meaning in Spanish in that phrase is a kind of, an example of what I'm talking about.

🔊 [20:25] So this novel is about the culinary tradition in Mexico which is incredibly rich and incredibly important,

🔊 [20:33] As you know, if you know Mexico.

🔊 [20:35] And even in Houston, Texas, we have our great tex-mex traditions and indeed, Pico's restaurant,

🔊 [20:42] This is not an advertisement, I haven't been there for a number of years but

🔊 [20:46] I'd loved it when I went to their restaurant for the first time out of blur

🔊 [20:46] And they said that there is tex-mex and there is mex-mex.

🔊 [20:52] And I'd like it very much that there was a distinction between the two

🔊 [20:55] Because the mex-mex is very much different from tex-mex.



- 🔊 [21:00] Some of the elements are the same, of course, tortillas and [21:03],
- 🔊 [21:03] But you'll see from the recipes in this book that..there are many not tex-mex.
- 🔊 [21:10] So, this novel, as I was saying, was it's about cultural tradition and it's about tradition formation.
- 🔊 [21:18] How a culture knows what it is.
- 🔊 [21:22] How we know who we are.
- 🔊 [21:25] And of course we can say,
- 🔊 [21:26] "Well, now what is American cuisine, that is, U.S. cuisine?
- 🔊 [21:30] We don't have any. "
- 🔊 [21:31] You know, you want Chinese, you want Italian, you want Mexican.
- 🔊 [21:34] What do you want to eat tonight?
- 🔊 [21:36] Maybe some Thai food, you've got great Vietnamese food.
- 🔊 [21:39] So, at least what we have is barbecue but that's absolutely straight from when Texas was Mexico.
- 🔊 [21:48] Barbecue is very much raw meat with pecan sauce, is very much Mexican tradition.
- 🔊 [21:54] So, anyway, it's much more than food of course.
- 🔊 [21:58] There you go back to the very first essay you read in this course.
- 🔊 [22:03] Octavio Paz's "Mexico and U.S.", which is on your vista site.
- 🔊 [22:10] He says "What is culture?"
- 🔊 [22:12] I think he uses the word 'civilization'.
- 🔊 [22:14] He says it's the way we love, the way we play, the way we dress, the

way we group.

🔊 **[22:20]** Whether we're more communitarian, whether we're more individualistic and so forth.

🔊 **[22:25]** But here, I think if you think about this novel as more than just the kind of fun romp,

🔊 **[22:30]** Which it also is, and think about it as raising huge questions about the nature of culture.

🔊 **[22:36]** And how we fit in to the cultures.

🔊 **[22:40]** Well, the culture, or, I'm sure many of you cases, of cultures in which we operate.

🔊 **[22:45]** That's one of the wonderful things about the U.S.

🔊 **[22:48]** In my lifetime, we're so now multicultural and aware of appreciative of that than when I was growing up in the Midwest in Iowa,

🔊 **[22:56]** we didn't really think about culture because it was invisible.

🔊 **[23:01]** Cultures are invisible to you unless there's another culture besides.

🔊 **[23:04]** "Ooh, we do things differently."

🔊 **[23:06]** That's why I'm so in favor in studying broad and I'm so in favor of your travelling.

🔊 **[23:10]** Because you learn who you are, that way.

🔊 **[23:13]** If you learn what Mexico is, you know much better what the U.S. is.

🔊 **[23:18]** And in that regard, another digression.

🔊 **[23:21]** I don't know that I mentioned in the class that you've watched recorded all this long semester,

🔊 **[23:27]** That, there, I don't know if I mentioned the Quinn scholarship which are worth into if you want to spend the semester in Mexico.

🔊 [23:35] John O' Quinn, the generous donator to the Unite, to the university of Houston has given money for students who wish to spend time and study in Mexico.

🔊 [23:47] And you can practically choose the part of Mexico you want to be in.

🔊 [23:52] You can check that out in the foreign study office.

🔊 [23:54] I believe it's still the third floor of Ezekiel Cullen.

🔊 [23:58] So, that, this is about culture, what culture is.

🔊 [24:01] I think that's what his novel is about.

🔊 [24:03] And we've seen how it's structured now.

🔊 [24:05] We enter into the world said in the second decade of the twentieth century in Mexico.

🔊 [24:13] And we end up at the end with a contemporary of ours,

🔊 [24:20] A great niece of Tita, the daughter of Alex and Esperanza, who is giving us these recipes

🔊 [24:31] So that we remember and she remembers.

🔊 [24:34] So that business of food and tradition and uh is...is...essential.

🔊 [24:40] There is one place in the middle of a novel page fifty nine where we might get on to this narrative structure.

🔊 [24:48] I pay attention when a narrator shifts from past to present and that's what goes on page fifty nine.

🔊 [24:56] Would you take a look at it?

🔊 [24:57] We get a foreshadowing of this narrator, this young woman, who's narrative we are it turns out reading we don't know her name, I don't believe.

🔊 [25:11] We just know that who her parents are.

🔊 [25:13] Um, no maybe we do, I'm s... no I don't think we do.

🔊 **[25:18]** Little doubtful there but in any case we get a foreshadowing of this character.

🔊 **[25:22]** Top of page fifty nine.

🔊 **[25:26]** Look at how you've got a shift here in, to the present tense.

🔊 **[25:30]** It's the top full paragraph begins neither the fire.

🔊 **[25:36]** Neither the fire nor the passage of time has been able to eliminate a strong smell of roses.

🔊 **[25:42]** Remember the fire in the shower, we are going to look at this passage very funny passage where Gertrudis runs off with the soldier after having become overwhelmed by the recipe of quail in rose petal sauce(실제 있는 요리이름).

🔊 **[26:00]** There's a fire...but I want you here to see the content of this particular paragraph.

🔊 **[26:06]** Neither the fire nor the passage of time has been able to eliminate a strong smell of roses that lingers in the spot where the showers stood.

🔊 **[26:14]** Which now is the parking lot for an apartment building.

🔊 **[26:17]** We saw that apartment building on the last page.

🔊 **[26:20]** Her mother built it and her father still lives there.

🔊 **[26:25]** Nor could they face the images that lingered in Pedro and Tita's minds marking them forever after all ever after quail in rose sauce became a silent reminder of this fascinating experience.

🔊 **[26:40]** So this is a little picaboo intrusion of the later narrative who says ah these people back then.

🔊 **[26:48]** Now it still smells like rose petals.

🔊 **[26:52]** So we do have...I think that the only time or we get that but I...I have that mark because...pay attention to the use of past tense and present tense for the reason I've just said

🔊 **[27:07]** That this is an intrusion of...the narrator who is speaking to us, it turns

out, we find out at the end.

🔊 **[27:12]** It's also the... whenever there's a recipe, whenever there's a narrative of a preparation of a dish, it's in the present tense.

🔊 **[27:20]** Why? Because it's timeless.

🔊 **[27:22]** You use to do it that way, so look at that same page and how the present and past tense work.

🔊 **[27:30]** The next paragraph, page fifty nine still right after the paragraph at the top we've read, the short one.

🔊 **[27:38]** Each year Tita prepared it. Right?

🔊 **[27:43]** Past tense, we are now back in the teens of the twentieth century.

🔊 **[27:49]** Prepared and tribute to her sister's liberation and she always took special care in arranging the garnishes.

🔊 **[27:55]** Past tense

🔊 **[27:56]** Now we go to the present again.

🔊 **[27:57]** The quail are placed on a platter the sauce is poured over them and they are garnished.

🔊 **[28:03]** So it's like the recipe telling you how to do it.

🔊 **[28:07]** I can go and in fact I can go cook out of this book, these are valid recipes.

🔊 **[28:15]** A graduate student of mine once when she was presenting this novel in the graduate seminar did bring the cake, the wedding cake that she had prepared according to the recipe

🔊 **[28:24]** And I have to say it was millions of eggs I recall, uh the... you will see the recipe and we ate it at the seminar.

🔊 **[28:32]** I have to say it was a little heavy but we all applauded her effort and I've actually three times made the last recipe that [?28:41]

🔊 **[28:42]** The chill, the chilies in [?28:46] sauce, it's fabulous, it's a [?28:47] dish



actually it's interesting they put it in December, shouldn't be December, it should be September and October because it has [28:56] which come out and in at that period.

🔊 [29:00] But the third time was not a charm.

🔊 [29:03] The third time I met my waterloo is so much work.

🔊 [29:06] I do understand that the slave labor involved in Mexican cooking because I've done it enough to know.

🔊 [29:12] It's a very labor intensive.

🔊 [29:14] So anyway that's the actuality of eating some of these things and I'm going to talk a little more about that.

🔊 [29:26] But one more thing or two about the way the food operates narratively in this.

🔊 [29:31] We've seen how the recipes generate the action and how the cooking make things happen.

🔊 [29:42] The reaction, human reaction to things make...to cooking is what causes the plot to move forward.

🔊 [29:50] Have you noticed also that, and I've said that there's recipes for everything.

🔊 [29:56] There's a recipe for a kind of alcohol we cited by Tita to prove she's not drunk, you remember.

🔊 [30:01] And she gives all sorts of details that's page seventeen if you want to look at it.

🔊 [30:05] The recipe [30:06] page 111.

🔊 [30:10] The recipe for killing bad smells is 232.

🔊 [30:15] And what you realize and what we are made to think about is [30:18] this time anywhere probably everything had to be made.

🔊 [30:22] You had to know how to make everything from soap to clothes to even making the cloth

🔊 **[30:29]** So it's not surprising that somehow all of this wisdom how you do make stuff and how [?30:40] that you don't run to the grocery store and get a room freshener

🔊 **[30:45]** You get a chunk of charcoal and a pinch of sugar.

🔊 **[30:48]** Keep that in mind.

🔊 **[30:51]** I also want to point out something about food that is quite interesting here.

🔊 **[30:55]** That the food is personified, did you noticed that?

🔊 **[30:58]** The food is animated, there's a kind of an animism.

🔊 **[31:02]** Here where the food feels and the food thinks.

🔊 **[31:05]** Let's look at a couple of examples here.

🔊 **[31:10]** Look at page sixteen just for the fun of it, it's a brief reference to dough, that's being needed.

🔊 **[31:19]** It's the very middle of the page, there's a long paragraph in the middle of page sixteen

🔊 **[31:27]** Well it starts at the top, but if you look at about the dead center of the page you'll see that a sense of begin she turned her head and her eyes met Pedro's.

🔊 **[31:39]** You see it?

🔊 **[31:41]** The next sentence, It was then she understood how dough feels when it is plunged into boiling oil.

🔊 **[31:49]** The heat that invaded her body was so real she was afraid she would start to bubble.

🔊 **[31:54]** Her face, her stomach, her heart, her breast like battered.

🔊 **[31:59]** And was unable to endure his gaze she lowered her eyes [?32:04] crossed the room etc.

🔊 **[32:07]** Okay, so for she knows how the dough feels and then pretty soon it's the opposite.

🔊 **[32:14]** She's like the dough, like the batter that's going to bubble.

🔊 **[32:17]** She's thinking of something like a doughnut or [?32:20]

🔊 **[32:21]** A fried bread if you want, or deep fried.

🔊 **[32:28]** That's... you know...that's kind of things just a toss off.

🔊 **[32:31]** But Laura Esquivel, she really must be a great cook.

🔊 **[32:34]** Because it's so easy for her to toss off, metaphors about food.

🔊 **[32:39]** You can count them on page after page after page.

🔊 **[32:42]** I will just go to one more that I like page 197 if you go there 197, the bottom of the page the very bottom.

🔊 **[32:53]** The last sentence of the bottom of 197, Tita thought of the many times she had germinated kernels or seed of rice, beans or alfalfa without giving any thought to how it felt for them to grow and change form so radically.

🔊 **[33:14]** Now she admire the way they open their skin and allow the water to penetrate them fully until they were split asunder to make way for new lives [?33:26]

🔊 **[33:26]** Because be [?33:28] obviously.

🔊 **[33:30]** She imagined the pride they felt as the tip of the first root emerged from inside them.

🔊 **[33:36]** The humility with which they accepted the loss of their previous form.

🔊 **[33:42]** The bravery with which they showed the world their new leaves.

🔊 **[33:47]** Tita would love to be a simple seed not to have to explain to anyone what was growing inside her to show her fertile belly to the world without laying herself open to society's disapproval.

🔊 **[34:00]** Seeds doesn't have that kind of problem.

🔊 **[34:02]** They didn't have a mother to be afraid of or a fear of those who would judge them.

🔊 **[34:08]** Tita no longer had a mother but she couldn't get rid of the feeling that any minute some awful punishment was going to descend on [?34:15] from beyond, from the great beyond courtesy of mama Elena.

🔊 **[34:21]** Okay, so we left that metaphor, you can say well novels are filled with metaphors but this is a very elaborate one.

🔊 **[34:27]** She wish... she admires seeds how they give up their selves to make something new, she wishes she was a seed you can take it from both sides.

🔊 **[34:38]** She personifies the seed then she wishes she were the seed.

🔊 **[34:42]** I am going to keep on reading here because this takes us to I think... well I've got one more point about food but [?34:49] are next point really which is about gender.

🔊 **[34:51]** This is a novel about motherhood, daughterhood, about loverhood, about wifeliness and husbandliness but it's always the women who are focused on here.

🔊 **[35:03]** So it's.... [?35:06] novel in more than just a structure that we've talked about, this paragraph is one of the many examples of the terrible balance between obedience and rebellion.

🔊 **[35:16]** And Tita of course is the focus of that, so let's keep on reading here.

🔊 **[35:22]** She wishes she were like a seed because then she wouldn't have to worry about mama Elena, her horrible mother coming down hurt on her.

🔊 **[35:28]** That was a familiar feeling.

🔊 **[35:33]** It was like the fear she felt when she was cooking and didn't follow a recipe to the letter.

🔊 **[35:39]** She was always sure that when she did it that mama Elena would find out and instead of congratulating her on creativity, would give her a terrible tongue lashing for disobeying the rules.

🔊 **[35:53]** She couldn't, you see cooking is the metaphor for her relationship to her mother, and her relationship to her culture really.

🔊 **[36:01]** She couldn't resist the temptation to violate the all so rigid rules her mother imposed in the kitchen and in life.

🔊 **[36:10]** But she couldn't resist the temptation to violate them, so she is rebellious.

🔊 **[36:15]** She wants to rebel but at the same time she's going back and forth.

🔊 **[36:20]** And we see that very much I think...we'll stop there for a moment in reading that passage but it seems to me [?36:31] business about how women are codified in this particular culture

🔊 **[36:36]** And I guess I might want to say in contemporary culture is well although in different terms perhaps.

🔊 **[36:44]** But they desire to be [?36:47] a family implies certain sacrifice this is a [?36:52] and I am not going to go on too much.

🔊 **[36:54]** But at least in this novel, there is an idea that by definition the first daughter is the one that stays home and [?37:00] take care of the mother who happens to be a tyrant.

🔊 **[37:04]** That make it sound like a such...or women at least at this period indeed that's the point and yet we see that Tita finally does get in a way what she wants.

🔊 **[37:15]** Because we understand that final scene of the conflagration where she is finally with her lover Pedro,

🔊 **[37:20]** Pedro dies and she's eating candles and the fireworks and so forth we have to understand it somehow as positive at least not the realistic ending.

🔊 **[37:33]** So I am going to leave that reading of the end of bit to you as I said we've seen another young woman although Tita by now isn't young at the end of the novel.

🔊 **[37:42]** We've seen another female character die of love but we also see that that character is the one in Garcia Marquez's "Of love and Other Demons" is persecuted in many ways by her culture

🔊 **[37:57]** So we can say there's a balancing going on here between obedience and rebellion.

🔊 **[38:04]** This is a matriarch, at least this family is a run with a iron hand by mama Elena.

🔊 **[38:12]** And yet it's a matriarch meaning [38:16] in charge and yet we see again and again this objection of women not only Tita but the servants Nasha and then Chinchá.

🔊 **[38:26]** And we see the family rubles of who marries whom when and why and it doesn't look particularly attractive

🔊 **[38:36]** On the other hand Tita is a very attractive figure.

🔊 **[38:38]** She has an opportunity to marry John who would have been a great husband.

🔊 **[38:42]** She goes for the passionate side of her nature and so forth.

🔊 **[38:47]** So we get that kind of back and forth I guess I would say with respect to questions of gender in this novel.

🔊 **[38:58]** I had one more point about handling a food in this novel going back to that and I wanted just to, point it out to you.

🔊 **[39:06]** One thing Esquivel does is honor the indigenous, traditions that make up Mexican cuisine.

🔊 **[39:15]** Mexican cuisine is so interesting with its [39:18] and its tortillas and it's so different from the rest of Latin-American cooking

🔊 **[39:23]** I think I probably mentioned in earlier lectures that I spent two and a half years in a village in the country of Columbia.

🔊 **[39:31]** And before I had spent any time in Mexico when the food there is bland and interesting but um, nothing like Mexico where you have so many varieties of seeds and beans and chilies and so forth.

🔊 **[39:51]** And of course that all comes straight from what was there before, the Spaniards got there.

🔊 **[39:56]** It might be fun to go back to Galliano and look for some of his passages on food.

🔊 **[40:00]** There are a number of them and so let me just look at some of the



passages with you where she wants to make clear that this culture is about very long trajectory of time

🔊 **[40:11]** And a very long set of practices, culinary practices of food and ingredients.

🔊 **[40:20]** Look at page 48 in the bottom of 48 if you will.

🔊 **[40:31]** Okay, it's the top paragraph just a couple of sentences there.

🔊 **[40:36]** Tita was the last link in the chain of cooks who had been passing culinary secrets from generations to generation since ancient times.

🔊 **[40:49]** And she was considered the finest exponent of the marvelous art of cooking.

🔊 **[40:55]** That's enough for that now go to 49 the very top.

🔊 **[41:00]** Tita has taken over her mother's kitchen, the very top sentence.

🔊 **[41:06]** All at once she seemed to hear [41:09] boys dictating a recipe.

🔊 **[41:12]** A Hispanic recipe involving rose petals.

🔊 **[41:16]** Tita had nearly forgotten, I'm sorry a prehispanic did I say that? A prehispanic recipe involving rose petals.

🔊 **[41:24]** Now we know of course that we know what that recipe is going to engender.

🔊 **[41:30]** Several pages only a few pages hence we're going to see Gertrudis through this running off with the revolutionary soldier because of this recipe.

🔊 **[41:40]** But natcha[?] we know indigenous or at least partly Ms.[?] and we see her hear her ghost dictating that recipe.

🔊 **[41:49]** Now go back to a more explicit place yet which is page 30.

🔊 **[41:55]** Where natcha[?] again comes in and she is Tita's cook and look if you look down...

🔊 **[42:05]** No let's just start at the very top of the page that gives us the context.



🔊 **[42:08]** Rosaura who's the second daughter you know she's the one who gets to marry Pedro and Natcha had never been close.

🔊 **[42:16]** This is by the way children coming into the kitchen and learning from the cook.

🔊 **[42:22]** One of my students in another class mentioned this is a very much a U.S southern thing too that the cooks are in the kitchen and the children go in that the adults are not wanted nor they particularly perhaps want to go into the kitchen.

🔊 **[42:33]** But the children pick up this tradition in this way.

🔊 **[42:38]** Rosaura and Natcha had never been close.

🔊 **[42:42]** Top of page thirty.

🔊 **[42:44]** Natcha was annoyed by Rosaura's picky eating which had gone on since he was a child.

🔊 **[42:50]** She left her food untouched on her plate or fed it secretly fed it to Tequila the father of [?pulkis?] the ranch dog.

🔊 **[43:02]** Tita on the other hand the dogs even have names of liquors notice pulke is an un-distilled form of tequila from the mague plant the cactus plant.

🔊 **[43:13]** Tita on the other hand had always been a good eater.

🔊 **[43:16]** She would eat anything.

🔊 **[43:17]** There was just one thing Tita didn't like, the soft boiled eggs that mama Elena made tried to make her eat.

🔊 **[43:23]** After Natcha had been put in charge of Tita's culinary education, she not only ate ordinary food but she also ate humil bugs, mague worms, cray fish, tapas [?] pigs, armadillos and other things that horrified Rosaura.

🔊 **[43:43]** Those are the things that still eat in Mexico.

🔊 **[43:45]** And especially certain [?43:47] ant eggs called escamoles which are considered delicacy um [?43:53] the worms from the mague plant, [?43:59] as we call it.

🔊 [44:00] These are served in restaurants and pretty much appreciated.

🔊 [44:03] I've eaten them a couple times, the mage worms are luckily are fried and then you put them with guacamole and the tortilla and you don't really think too much about eating worms.

🔊 [44:13] But it's very interesting to me that on page thirty barely into this novel is Esquivel wants you to know that this is a tradition that goes back before Europe, before the Spaniards and that it is honored with, it's continuance.

🔊 [44:33] Something again saying something about cultures and how cultures are transmitted.

🔊 [44:39] Um, there's one other place I believe you see yes, look at page ninety two just this is where we get another indigenous figure the Kickapoo.

🔊 [44:52] The Texas indigenous group, let me see I've got to get my page ninety two hang on I am talking and trying to turn pages at the same time, that's very hard.

🔊 [45:03] Um, oh no this isn't quite where this is hang on, this is another thing.

🔊 [45:09] We are going to get to the Kickapoo and the traditional the ancient cures as well but look at this.

🔊 [45:16] This is more about indigenous food as such in Mexico.

🔊 [45:20] Look down it's the first paragraph on page ninety two, first full paragraph short one.

🔊 [45:26] It had been a common practice on the ranch since ancient times where they had to preserve animals after a hunting party.

🔊 [45:33] Again this ancient times you could say [?] a long tradition it would had been I think that ancient times very much explains this notion that Esquivel is interested in telling us.

🔊 [45:48] Just because European cultures come into particular region of Mexico doesn't mean that indigenous cultures disappear far from it.

🔊 [46:01] Okay so that...and go to one twelve this is where the Kickapoo and the [46:04] comes and you know that indigenous group that was I'm not so sure whether if it still is in any way in Texas which would have been Mexico of course regionally.

🔊 [46:21] Well it would have been Kickapoo originally, page one twelve.

🔊 [46:25] This is where John's great grandmother comes in.

🔊 [46:35] It's a woman who is married to John's great grandfather and they call her the Kickapoo.

🔊 [46:43] My daughter when she was twelve went to a camp Kickapoo some place near, I should say over, near san Antonio.

🔊 [46:52] That was the first time I'd heard of this group.

🔊 [46:54] We need to look more into it but you will remember that great grandfather is sick, is Europeanized wife tried to cure him with leech.

🔊 [47:04] Look at here is a recipe for leech by the way if you ever want to apply leech to anybody in the bottom of page the last full paragraph of page one twelve.

🔊 [47:12] Notice the shift of the present tense.

🔊 [47:16] It's a recipe leech are placed inside a glass the part of the body to which they will be applied towards the warm sugar water and so forth.

🔊 [47:24] But what we know on next page is that this fails.

🔊 [47:31] And that the Kickapoo has to come in and save the day.

🔊 [47:35] Look at...let's just read that top paragraph one thirteen.

🔊 [47:40] Mary, she's the one who supplied the leeches?

🔊 [47:42] Followed all of this to the letter but when she pulled the leeches when, we are back in the past tense, we are getting the description of this time and place of previous of course even to the main time frame of the Mexican revolution.

🔊 [48:00] But when she pulled the leeches from peter's arm he started to lose blood and the hemorrhage couldn't be stopped.

🔊 [48:07] When the Kickapoo heard the desperate screams coming from the house she ran to see what was happening.

🔊**[48:11]** As soon as she went to the sick man and placed one of her hands on his wound the bleeding stopped.

🔊**[48:17]** His family was astounded.

🔊**[48:20]** When she asked that they would please leave her along with a sick man then she asked if they would please leave her for a sick man.

🔊**[48:28]** After what they had just seen no one there to say no she spent the entire afternoon on her father and husband and I am singing strange melody and applying curing herb read in the smoke of the copal as you may know go to Mexico for the day or dead where you celebrate here.

🔊**[48:48]** It is a kind of resin that you lighten and burns. It gives a smoke and a beautiful smell.

🔊**[48:54]** The smoke of the copal and incense she burned.

🔊**[48:57]** It was well into night before the bedrooms were opened and she came out a cloud of incense surrounding her behind her peter appear the peter completely restored.

🔊**[49:06]** Now you will remember that the John takes a knot of this and his himself then studies ancients [? 49:15].

🔊**[49:16]** So more recipes and more celebrations of tradition through these, or let's say the saving and the passing on the tradition through this mechanism of recipes.

🔊**[49:32]** Okay, so then, okay. All of that was point on one. You can believe it on my outline point two is the gender thing at least when they had to and I will just add to that obedience and rebellion push pull that we see throughout the novel.

🔊**[49:49]** The push pull of cuisine an art form and kitchen work as a form of intensive labor.

🔊**[49:58]** So that again that double bind the beauty of preparing these artful and complex dishes that we know are prepared in this book

🔊**[50:07]** And that prepared open times by lots of people men and women and then of course clean up the shopping and all of that.



🔊 **[50:17]** So women are stuck in the kitchen we see this share work out of it and I noted page thirty one we don't need to go there at the same time that we see the art form that is being celebrated here.

🔊 **[50:30]** Okay, I point that was pointed that to gender and the gender relations point three is the issue of the magical realism we have talked about the exaggeration the kind of the impossibility of the conflagration that lasts for a week at the ranch before the neighbors come and see it.

🔊 **[50:50]** You know none of them makes very much for a sense.

🔊 **[50:55]** Esquivel, once that feeling of the sensational the passion all the extreme the inordinate.

🔊 **[51:06]** We see ghosts here quite a lot in that same context only.

🔊 **[51:10]** I have written down ghost appearances pages one fifteen pages, one seventy pages, one seventeen pages, one fifty nine, one ninety nine.

🔊 **[51:21]** We just read one now were not comes and whispers the ancient recipe after she is dead comes to Tita and whispers the ancient recipe of the **[? 51:32]**.

🔊 **[51:43]** Okay, so we have got I think all of that going on enough for us.

🔊 **[51:48]** Now the revolution, the Mexican revolution. Let's just look to a couple of places.

🔊 **[51:54]** You remember that amazing central scene being the **[? 51:56]** where here quail in rose petal sauce

🔊 **[52:03]** We also have the amazing scene where the um I take the water, where the revolutionaries come to the ranch.

🔊 **[52:21]** It was civil war the Mexican war.

🔊 **[52:22]** It starts out as a political rebellion against the forty-year dictatorship **[? 52:29]**, so you know that because you have read Galliano and you read **[? 52:36]** when we read **[? 52:42]**.

🔊[52:45] I think [? 52:45] a little bit later but we know about the way the Mexican revolution comes up rebellion against dictatorship

🔊[52:58] Then melts down into a kind of civil war where the weather the Panchorvia [? 53:06] gathering troops from the countryside people have, are willing to fight, therefore, they join to armies and how do they support their armies by taking people's stuff.

🔊[53:28] By going to a ranch in demanding that of the chickens or demanding in this case one of the women we see that [?53:35].

🔊[53:37] [?53:37] is late. There are these scenes where you know is the ranch going on living on it is like cooking on food and then we see how the revolution impinge upon that as a background matter as an important background matter, of course.

🔊[53:53] Look at page fifty eight then this is the scene that we have already talked about [?53:59].

🔊[54:05] I just point out the mention of the word [?54:08] that is Francisco Via that is never Francisco his name was LangGo.

🔊 [54:14] [?54:14] with Panchoriva's name he took it the name himself Panchorvia cause Francisco shorts for Panchorvia but he was never Francisco he was always Pancho.

🔊[54:28] Anyway look at the second to last paragraph down there where we get a mention as mama Elena second shower shook her out of her brooding and forced you to come up with a fast answer

🔊[54:38] She didn't know what to tell her mama first if she would tell her that the far end of the patio was on fire or the head through these had ran off with one of Via's man on horseback naked.

🔊[54:50] It is a great scene in the movie.

🔊[54:53] So, here, this is, of course, the result of this recipe that we have already seen.

🔊[55:02] But one of scene she ran off with one of Via's man, so there we get the dimension of very minor mentioned of the revolution.

🔊**[55:13]** But then there is no there is more to calm one twenty eight, no one twenty nine, I am sorry.

🔊**[55:23]** This is where the farm, the ranch is invaded and I believe it is appear earlier the whole thing with CanCha.

🔊**[55:38]** I am going to leave to you.

🔊**[55:39]** You don't need to wander through all of this page by page but this hold chapter begins with the problems of Gertrudis being gone of the invasion of the farm or the ranch and so forth.

🔊**[55:56]** I am going to let you look at that yourselves,

🔊**[56:00]** But do pay attention because though this novel is not primarily about the revolution I think it is primarily about cultural tradition.

🔊**[56:09]** It is certainly important that we have the background of the Mexican revolution

🔊**[56:18]** As well as a point of reference for understanding when the novel is taking place for example we never really given date even though each of the chapters has January, February, March were not given dates.

🔊**[56:32]** So, I do want you to pay attention to that disasters invasion of the farm or let's say vigilantes coming in saying look give us what you have and what you take it.

🔊**[56:49]** Anyway, and mama and Raina are trying to stand up to her, up to them and doing so to a certain extent but nonetheless the damages is done.

🔊**[56:57]** So pay attention to those references to the Mexican revolution.

🔊**[57:03]** And let's see, other then and I guess I just want to kind of summarize.

🔊**[57:08]** I think that if you talk about the structure of the novel if you think about the structure of the novel, if you think of the issues are gender whether this is a feminist novel or anti-feminists novel.

🔊**[57:25]** You know there is mama I can give you the page where TiTa says to herself well.



🔊**[57:32]** We hear her saying to herself. The narrator is telling us what she is thinking.

🔊**[57: 38]** She says that she is page one eighteen she needs someone who is kindle her soul that would be a man, right?

🔊**[57:46]** Well, it is not to say that feminists are not interested in men.

🔊**[57:51]** But we see her as both independent and then dependent in ways that maybe aren't make this more of a study of a traditional woman's structure, marriage, man, family

🔊**[58:10]** Then it is a novel of rebellion that we have already talked about that kind of back-and-forth.

🔊**[58:18]** I guess I can say a larger level this novel is about love and it is about dying for the love at the end.

🔊**[58:24]** However, magically real that final scene is we don't really say we don't shed a tear that Tita has gone up in flames.

🔊**[58:33]** Now, we say woo fireworks and then we say hmm, its meant I think to be slightly comic and actually the movie become super comic in that way

🔊**[58:42]** And I think that is part of why the second viewing of the movie for me was in a satisfactory started to feel a bit slapstick and I don't really think this novel is slapstick I think it is a exaggerating for effect if you want.

🔊**[58:59]** It is warning to play up this difference between traditional responsibility of the women and kitchen and the brilliance of creating a beautiful dish that turns people on literally and in the case of the quail, so quail dish.

🔊**[59:16]** So, anyway, I think if you think about those kinds of issues with this novel you have it

🔊**[59:20]** And I hope you really enjoy it and I often it the end of a class put on what I consider to be easy read worthwhile certainly read I love this novel.

🔊**[59:36]** But it is a kind of relief after some of the heavy your duty readings of the semesters.



🔊**[59:43]** As you know there is a sheet on your homepage that is the review sheet for the final.

🔊**[59:53]** I will be emailing it you have already been emailed you with the civics about handing in papers and about a final exam structure

🔊**[1:00:05]** But there is the review sheets and I have been explicit about all of this I can on the in the syllables.

🔊**[1:00:14]** It is all laid out as supposedly I can lay it out.

🔊**[1:00:16]** So, I hope you enjoy the class and you will be in touch over our web CT site. Thanks.