

# 소설을 통해 살펴본 남미 역사 이해

## Latin American history through the Novel

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🔊 [0:00]

Okay we were right in the middle of (2:06) one of the heroes of the story of the conquest because of his opposition is forceful political stand against the terrible treatment against indigenous peoples.

I think I'm going to allow you as I said at the end of last class to follow his story and to follow so many other stories that we won't be able to do together in class.

You will look in your index, see what other entries have to do with Bartolome de Las Casas but having said that too tempted I want you to go to pages 84, 85 there are several entries for Las Casas.

And I told you he's the hero. He wrote to the king of Spain, he said we cannot treat indigenous people, we saw the 5<sup>th</sup> entry 1511 from Santa Domingo [2:55?] which is now the Dominican protesting the Spanish cruelty to indigenous peoples.

But look that there's an irony with Galiano there's often irony. What is irony the simplest definition saying one thing and doing another.

I would say, "boy Houston has been really dry this summer." I say and of course you know I mean the opposite often by the tone of voice we know we've had so much rain as a simple and stupid example.

Irony could also be contradictions. And irony is always the product of hindsight. I can look back and say, "boy it's really ironic that FDR didn't do something against Hitler's treatment of the Jews despite the fact that he most likely knew what was going on with the death camps. I can also say it's very tragic.

Irony often comes from a kind of how you put a name on it kind of thing. Here are examples of irony throughout these volumes of the [?4:00]

🔊 [4:00]

Here's one and since it has to do with Bartolome de Las Casas, who so vigorously defended indigenous peoples against slavery, look at 84 85 you'll see the irony very quickly.



You'll probably I hope you've gotten there by now and way past.

We will skip to the end top of 85, we see that he's writing to the council of Indies, the governing body of the colonies of the Americas located in Seville you'll see the archive of the Indies where all of the administration of the imperial territories was carried out, that is of the American imperial territories.

Look at the final paragraph on top of 85. Here's the irony. We see the quote above. How can you let such tragedy occur. And then he says he gets up walks amid clouds of dust. Remember that he converted to be a Dominican friar. We already saw that in the earlier passage.

Later he sits on the edge of the scatted chair, he scratches his nose with his quill pen his bony hand writes. This is the literary part, who knows whether his hand was bony or not?

There weren't photographs. But this is the imagining the situation as Galliano is for the Indians in America to be saved and for the god's law to be fulfilled frai Bartolome proposes fri means friar right?

Brother, fri Bartolome proposes that the cross should rule over the sword. The [?5:38] should submit to the bishops.

And colonists should be sent to cultivate the soil under protection of strong fortresses.

The colonists he says could bring black [?5:51] or slaves to serve them or live by their own labor or in some other way not prejudicial to them.

So here's the irony. Protecting indigenous peoples against slavery but he has no problem on slavery in general.

Why don't they just bring some black people? Or some [?6:09] who captive Islam, Islamic or Arabic peoples. That's what Morish means I told you it's a synonym for Muslim in the discussion Spanish in history.

A synonym for a person of Arabic, Muslim descent.

So there's the irony and as I was looking to see the rest of Las Casas I thought we would maybe look at that as an example of the kind of irony that hindsight allows or didn't seem ironic to Bartolome de Las Casas he's defending indigenous peoples.

The capital of the state of [?6:56] name, San Christova de Las Casas after him so we see that things are often less simple than they seem as we already talked last time about [?7:10] owned great anthropological Franciscan who record the life and ways and culture of the Nawa peoples whom we call Aztecs.

It's a name that came up later and yet we see he's converting them.

So he's recording the practices against which he is also working, or which at least



Franciscans are working to extirpate to uproot.

There's one more of these cases that we'll look at, you know where there's good news there's bad news.

That kind of one is a very beautiful passage 137 and then I'm going to ask you some to ask questions or to lead us to some of the places that you would like to go.

137 the fire blunders Manee.

Now again I kind of wish that Galliano said Manee knew Spain but he didn't, it happens to be in the state of the art tanning Ucatan and its about one more of these Frays, F R A Y one more of these friars who is known I have these books on my shelf because I'm interested in Mayan culture, is known because he recorded Maya script.

Maya script is pictographic, hydrographics that are not alphabetic though there are some phonetic signs, there's been a great deal of work decoding Mayan script in the past 20 years and a great deal of progress.

It was often etched on stone so if you go to the Yucatan, you'll see stelly that are engraved with the language of the Maya.

🔊 [8:57]

Diego de landa was an early Franciscan I believe, I feel certain who was sent there and he used to madly burn all the codesys.

We're going to talk more about codesys in the next scene, wasn't only on stellian and stone that Mayan language was written down and Nawa language was on parchment on deer skin.

These were often rolled as, not often, they were more often accordion pleated texts.

The Spanians came upon a bunch of them.

There was a sophisticated written language in both Maya and I'll show you pictures Maya and Nawa cultures.

And of course Diego de landa, his job was to come and start burning the peg and stuff and you know I tell you [9:54] are inclusive according to Pas.

They are also very cruel. You could have been included been on our terms.

We're going to get rid of your codesys.

Diego de landa does that even if he's keeping track in a book that you can buy on the Internet on paperback called the ways of ...can't tell you exactly the title right now.

The nature of things in the Yucatan or something like that.



So he's recording even as he's extirpating. And by extirpate that fancy word, I mean uprooting that's what it literally means. He's recording as he's erasing.

So here's a beautiful treatment where Galliano used irony what he basically says is de Landa was a big deal in both his recording and his erasing, but not as important as the people who tells the stories to successive generations.

Again, this notion of singing the history.

Let's just read it. Really it's one of my favorites and then with that I promise I'll let you talk.

Fry Diego de Landa throws into the flames one after another the books of the Mayas. The inquisitor that's de Landa curses Satan and the fire crackles and devours.

Around the incinerator heretics howled with their heads down.

This is from the point of de Landa's view. You're going to see a flip in point of view.

This is from the bad guy's point of view. Hung by the fleet of whips Indians are doused with boiling wax as the fire flares up and the books snap as if complaining.

Tonight, 8 centuries of Maya literature turned ash. Now we've moved in a way to Galliano's perspective. He's telling us 8 centuries later what happened.

I'm sorry 5 centuries what happened almost 5. 4 and a half.

Tonight 5 centuries of Maya literature turned to ash. On this long sheets of bark paper, signs and images spoke. They told of work done and days spent on the dreams and the wars of the people born before Christ.

With hog bristle brushes the knowers of things. It's a translation of the word *glokwilllo*. Meaning priest painter scribe.

Mesoamerican had those people the knowers of things had painted these illuminating books. So the grandchildren's grandchildren cannot be blind they know to see themselves and see the history of their folks.

So they should know the movement of the stars. The frequency of eclipses and the prophecies of the gods and so they could call for rains and for good harvest.

That's clearly the laudatory perspective of Galliano and we already know what kind of history he loves right?

 **[12:53]**

In the center back to the scene we've switched forward we've now. In the center the inquisitor burns the books.



Around the huge bonfire he chastises the readers meaning the Maya.

Meanwhile the authors artists priests, dead years of centuries ago drink chocolate in the fresh shade of the first tree. Okay now whose perspective are we in?

We're in the Maya's perspective. Their books aren't burning they're over there drinking chocolate.

They're at peace because they died knowing that memory cannot be burned. Will not be that painted sun and dance through the times and then my favorite paragraph of the entire book, when its little paper houses are burned, that's the bark paper accordion shaped structured texts.

When its little paper houses are burned, memories find refuge in mans that sings the glories of man and gods.

Songs that stay on from people to people and in bodies that dance to the sound of hollow trunks [14:13] shells and [14:14].

This history reminds me of the phrase I made something of in Octavio Paz which was about somethings so many things we don't know but we live, remember he says the indigenous presents by contemporary Mexicans not so much known as lived and I think that's what we're talking about here this history still is alive.

Its lived in the way and the songs that men sing and the dances that they dance and the music and so forth.

So I wanted to point that out the irony is of course the land. I mean there's the double irony. He is recording as we know the way of Maya language the grammar the syntax.

At the same time he's trying to burn and does burn. This is Manee.

You can go to Manee today and done it. It's a big old church and the huge atrium which is what the front yard which is called in Mexican parlance I don't know what we think of atria or an atrium as an indoor kind of garden downtown.

Some of the skyscrapers of atriums but in Mexico when you speak of an atrium what you mean is the front wall church yard.

**🔊 [15:34]**

And so the church of manee has huge walled front yard couple blocks half a block I don't know.

Big and one can easily call Diego de Landa so which we know that he existed. But the church still exists the town still exists.



And I like to think he's right. Somehow the culture hasn't been burned and destroyed by the Zealists sentists.

Okay there are a million others.

How are we doing and reading it? You're noticing we're doing a rather different experience. Experience from reading a history book which is the linear narrative of what happened I don't know when the Haitian revolution between X and Y years.

I told you I like the cheat. I'm still used to linear narratives.

I go to the index and if I see 4 5 or 6 these page numbers after an important figure I'll tend to skip and then just see how he handles the beginning middle and end of that person.

It's usually a person that he traces. Or time like las Casas like Sa gun like [?16:41] de la Cruz.

I thought to trace the life of Charles the 5<sup>th</sup>.

The first Hapsburg emperor who's so important in the first half of 16<sup>th</sup> century.

We can do that if we run out of time with your suggestions but could I ask for a volunteer to tell us just which page to turn to tell us what you found interesting or not interesting about this passage what you found puzzling what you couldn't know what he was talking about because this is true. This isn't about descriptive this is dramatic.

🔊 [17:35]

You have to talk, push the button and pull it over toward cause we want generation hands sound of your voice.

We're making history here.

[Student questioning]

I guess I don't know if this is for other people, but I want to get what I'm supposed to out of this book, like you said it's more of ? history, like you said, we read everything.

It's dated, that's where is.

Since I'm trying get certain things that it, I'll be reading it, page by page, I get confused, and then something is thrown me up and then I tried ??

That's working a little better.

I'm just really trying to find a method to go by reading it, so I can get what I'm supposed to get out of the book

Well, clearly, thank you for asking. who anybody wants to respond that, have you found ways that it to enters better than others or are you having not the same difficulty?

Jeannie, you were nice enough to answer another question earlier or offer, or comment the other day, would you tell us your reading experience, does it have anything for Karmin?

[Student questioning]

I've been having the same problem.

I'm in English major, but taking a other history class , cause I'm in history minor, and I guess the problem for me is that it's like it's easier for me to read a novel, cause it's all like one thing after no matter how many story lands on, but this is like chuncks of like different stories, and while the time I get into it, it's over.

So, I'm like Okay, that was fun.

But, you can quit your into it for that moment, you get what's going on, even if you don't know who say H-D is.

You get the fact that it's burning something, shouldn't be burning and Galliana was treating that ironically, by saying, "never mind", those voices keep on sounded.

well, some of them ? was re-read them.


And I'm like, okay, what did I just read?

I kind of have to go back, and I guess it's harder cause I really have to focus on what's going on, I'm trying to read them more like fluently, because that helps me I'm just like oh, order switching scenes.

And trying to ? myself like that way.

Any other comments along these lines? Would you tell me your name?

Pull the thing toward.

 **[20:00]**

Illay

I found just the easier way to read, if you take it in ten page in a hole?

Just give self out a quick breath and just get your mind reset, because it jumps around so much.

It's easier that way.



push the button. Thank you Illay.

[student speaking]

I just found that I get frustrated like she say, when I really get into it, of the next passages will come.

It's like, nothing to do with what? .

Okay, I know he puts, probably, order in the way, he ordered to give the meaning, I'm just trying to figure out what exactly the meaning is.

Okay, so, A couple more another comments here, let's try couple more.

thank you whatever.

Oh my gosh! everyone's talking makes me happy.

Would you tell me your name?

[student speaking]

Sarah

I took a post-modern f? class, non - narrative

My professor told us just read and the book will teach you how to read it, if you can remember something, you probably not meant to.

Just keep on reading.

There is a theme, which is impossible.

Cause I don't know anything about history, I have a real hard time to analyze every single passage, so I'm just reading it and finding things are coming up and people being persecutive.

Yes, you certainly get themes even if you don't know HD?? you see something terrible is going on, and that's the great theme this first two centuries.

Rapes of the people, of the land, north poor to south poor by inventors.

N? narratives.?

Yes, sir, would you tell your name?

[student speaking]





Cristian.


Cristian, could you pull the micro toward you? this is n- text, like memory things when you tell the story someone, from your memory, things are always go back and jump and go intension.

?rebiologying the history for Latin American.

One of the words entitled the trilogy is after old memory and you're right.

We all know, we literature students know from stream of conscious this novel we've gone through Folkner, Virginia wolf, James Joyce that those are very difficult novels to read precisely because the point is the mind doesn't necessarily work from one thing to another.

We called it pre association with? that gets more more common with me, and for some reason, my mind comes up with the name and I was find the think of who knows why and how? So, thank you.

 **[22:59]**

The nature of memory itself, we might say it's the subject of this book on some level.

And the things we forgot he talks about Amnasia at the beginning and he's trying to counter rack then.

I didn't want to go back to

Jeannie's for that matter.

J? position of the pieces carefully set.

There's a lot of irony in the j's position.

I just noticed one and I said "I see", especially, I was noticing in this morning I was going over between the final section of the first part, which is called, I forgot it right now, the first forty pages, they are called "first voices" and when we get the page forty of forty two, the final one, which is this propersy of the doom, the "CHI-BAL" you can get it on the Internet, it's a book.

It's a protethic text post conquest written in the language of Maya.

A mytheic book, you see what it predicts if you're on page forty two, "the scatter to the world shall be the woman who sing and so force man will be turned and slaves sad will be face of sun the world will be depopulated and it will become small and humiliated, and then follows two and two third book showing a bit the opposite from in ? point of view, he's right.

But, look what happens with the conquest. Huge population, huge s? event.



There's ironic transition to the next section there.

You can say gosh, isn't that too bad the world will endless way according to the CHIL-BAL, the secret text of MAYA

I'm not sure which group of Maya.

But then you look at page forty five, 492, " the sun root to the ? before the landfall"

This is the beginning of huge new chapter of life.

That is the position we can look and try like that's the great question I love to ask you think more about how these things set up.

What we know is a lot of things happened in the same year, I'm looking at the page where 583, Santiago, Kopalacabana, ?

They are trying to show, it's kind of movie scenes where meanwhile in Canada, or meanwhile in ? something is happened.

He's also non-?

Remember how Virginia Woolf handles in Ms. Dalloway?

The chiming of Big Ben keeps chiming 1 o'clock again and again and again.

it chiming 1 o'clock in same day in the novel to show what's happening here and what's happening there at the same time.

🔊 **[26:00]**

So, this time? is great when you have worlds that follow each other in a line and cross printed a page.

Lisa, you're going to say something, I think.

Would you push the button here?

Holding it down. Hope we're doing that.

[student speaking]

Sure, I found the first section expose to be so many punitive stories about bad?

Feathers and those sort of stories were frustrating, get tired of hearing, everyone's being punished.

But then next section, when you get into the conquest, it's so episodic I found like an



ironic meditation.

Everyone of them is it's on irony, if you read more of like a meditation, but in an ironic context, it's just sort of giving you a little thought to think about.

Little bit foodful thought.

And then the idea of ten pages at a time, I found I had to almost sort of move from one location to another or okay, go get up, go see another spot.

It's sort of just clear my head in start looking out where am I.

I think that's why my favorite even more looking at the index, it's just opening the page.

And then I skip around.

Yes, Jeannine, that's very interesting.

[student speaking]

I'm disagree with you not in a bad way.

But I really like the first part, I thought it was really interesting, and I guess if you'd like thinking about it now, the difference between the first part and the second part, it's like the first part is all about land and nature and everything else is always people coming, and they basically destroy, everything that they've had made up or whatever.

Remember we saw the passage last time.

Lady, he's called is talking to the stone saying, "poor thing, you stone, all broken now."

He's very interested in the demise of anamystic culture, that is culture where mean are at the service of the cusonal? and the land rather than vice versa.

We're going to talk about this more about this when we get to K?, when he talks about indigenous culture and the practice of human sacrifice which has to do it this.

I was going to kind of make the comment to Lisa about I didn't really read about the first section as a bunch of the fideest narratives, depressing punity.

I would've said I've had to generalized but I'm perfectly glad to be persuaded by you if you feel like persuading it.

I consider foundation myth and exoplanetary myth how something got it something or how the world begin and ultimately how it will end.

So I took some exoplanetary myth is often ? this is , how it happen and that's why it



the way it is.

And it's especially in America indigenous culture.

🔊 [29:03]

I love the definition of myth that is the myth is a story that a culture tells itself in order to understand itself.

You know we can try to think about American myth, the US myth, well, to me the biggest myth in the culture I grew up, which is Anglo American, mid-west protestant culture, who I am, is the possibility that you can do anything in the world you like.

I later learned as I told you, I looked around years later, one of the woman professor but didn't occurred me at that time to question the myth that was given to me, which is, if you study hard, you're a good girl, and your ? parents, you can do anything you want.

Another word of the myth locked in individual, the myth of Abraham president from ?, I think that it's a myth that our culture tells itself in order to understand itself.

What are we understanding about ourselves? that where ? novel, democratic, classist?

I don't think it's a bad myth to tell yourself that turns out probably it's not always true.

In fact, lots of times, it depends a lot where you were born and what you look liked and what gender you are.

But, I thought these early Lisa see after persuaded this tiny bit or see if this makes any sense to you.

But these early myth or explanetary, they're like telling themselves how things happened and it's some distance time and therefore how they are now.

Does that make sense?

[student speaking]

Yes. I picked one story and it's on page 29.

Mate

Mate.

There actually doesn't need to be an accent over there, it shouldn't be an accent over there.

[e] is pronounced [Mati]



If you know Spanish, when you know vowel and the word, the accent falls on the syllable [casa],[mesa].

So, get rid of that. Would you just put a little, do you know the editorial sign for deletion, start your pen on the things you were reading and like that.

Okay, so get rid of that accent. It's Mate. Yes tell us.

[student speaking]

This particular story stood out to me that's when i actually went back and look at the others because it was the first story that I noticed that didn't have a, I told about a story, a commendable behavior, sort of a young peasant and an old peasant protected the moon, looked out for the moon, moon came to the earth, stole away and to come taste a fruit and swim in the rivers.

🔊 **[32:01]**

And the peasant gave the moon their last tortilla, sort of did always kind things, and exchange sort of Mate exist.

That's the flower that his house around now.

And I just thought it was the first story, one of the few stories that I found it sort of didn't say it's being ?element of punishment.

Okay back was cloud, he lost his beautiful feather, there were any number of blunt?, did explain why. This one didn't really explain why.

I thought it was interesting b/c it described a very lovely social quality or happened but it really didn't kind of go into the why so much.

Thank you for pointing that out.

Has anyone have Mate here? Any Argentines in a group?

Well, actually, when before we were filming this class, i taught this couple times ask to students come up and do their reports on their selection out of these books of trillogy.

And one from Argentina, she brought Mate, and we all sampled Mate.

It's mythetic drink, it's like wine in France, coffee in Brazil, I guess.

Well, it's a very traditional drink in Argentina tea and infusion, it's correct.

Infusion is something that you put how water over in it and blews.



Comments about that particular one? I know there were another hands some places how to read.

Illay, I want to go back to yours just for one minute.

Jeannine's, too. ?yours reminds me of how I read poetry, which is the say, with difficulty?

I think this is more like reading poetry than it is like reading a novel.

🔊 **[34:00]**

I think this is more like reading poetry than it is like reading a novel because poetry...my mind wonders.

I mean I need the narrative thread to keep me going and I want to lose myself in the novel...you know that phrase and identify with characters in this sub roots that in a postmodern it's fashion.

He wants you to know the things... he wants you to feel it...but he wants to then...he's trying to do something other than anyone one of these pieces could have been a novel...he didn't want to write that novel.

In fact, he doesn't write novels. I've never did tell you what he does mainly and I should perhaps do that. Someone here mentioned Open veins of Latin America. Who is that? Who...yes.

He has several books of political essays translated, if you go to Wikipedia you can find these out very easily Open Veins of Latin America.

I happen to have two of them...Upside Down, Patas arriba.

I think it is the title in Spanish. Upside Down, the book of embraces ... Now I can't think how that... el libro de abrazos... but I doesn't sound like, the book of embraces and then he has a book that I had look this up on Amazon and make sure it was in English, Soccer in Sun and Shadow.

He's a huge soccer. He wanted to play soccer, he was a very talented, now he comments on soccer.

Another my Argentine students of a couple semesters ago, brought in a dvd where he's calling the shots...calling the soccer game...and commenting on it.

What's interesting and I should have said this at the very out said about this trilogy is he's writing when he's in exile. He was exiled twice.

If you know your recent history in many of you do of Latin America you know that it would why was the first of no..the second..the first... I can't remember. Second or first.



Four important military coups in the southern cone, if you count Brazil as being in the southern cone no... the Brazil was sixty four or something...I'm sorry I don't have my note card.

We will come to the Century of the Wind what we read about all of these military coups and we will talk about why.

The one in Uruguay, it was 1973.

What happens when you have a military coup mainly intellectuals, students as well as liberals, lib or people who were in the previous regime.

1973 was the Cu in Uruguay he moves to Argentina.

What happens in Argentina? In 1976, Argentina has its own military coup.

He leaves one more time.

He's liberal is an intellectual.

There was...when their military coups a lot of people leave.


We know that very well from our own history of receiving Cubans for forty years after the military coup of Fidel Castro in 1959.

So, he's in Spain until 1985 when the military regime I guess gives up...I'm not sure or whether he just I'd take it by then the military regime was done, they all did and ...he returns only in 1985, so we know this book, of course, these volumes we know the dates of publication...the last date is 1984...right now I'm not sure this one was published the first one.

They're published over a series of two or three or four years, the three volumes.

So, that he's sitting in Spain, his country having had to leave two countries because of military coups you can imagine how that changes the sense of injustice of urgency of desire to say no we can't forget or this is going to keep on happening again and again.

So he's been in the thick of ...let's say Latin American problems...cultural and political problems for a long time.

 **[38:00]**

Anyway, I just wanted to mention that. Okay, let's see where we were.

We were with the problems of reading this novel and I was suggesting poetry as a kind of analog you've got a lot let it happen.



But, I do expect you to have it happen, I do want your eyes to pass over the page of this book whether you're satisfied with the experience or not.

I think Sarah's comment is great books will teach you finally how to read them.

I used to teach William Faulkner a lot...how many people read William Faulkner.

All of the English students I certainly hope absolutely.

I have some is probably my favorite book in the world except about two hundred others but I think it's one of the top three of the 20's century American novels.

And I...when I used to teach it, I got to back to teaching it but I got more into teaching Latin American works.

I would hand out a plot summary at the beginning and say look there's stuff you need to know on page one that you're on page7 or page15 that you're not going to find out the page215 but, so you are going to be confused until you get to 215 did fall intended?

Of course, I intended that. Other ways it would have put it on page16.

But when you have only once to read it through I see that my students excuse me I'm betraying my Faulkner but here's a plot summary because we only have wants to read it.

If we had...this is a book that has to be reread so this second time for example, oh now I get what's going on on page15, but...

Anyway, so there's a bit of that about this book and I feel justified in assigning what is a...let's say in it a puzzling work indeed three puzzling works at the outset because it's the overview we need at the beginnings.

Sometimes I start this course with the book we're going to read second which is The Buried Mirror.

There's a lot more narratives, there a lot of beautiful pictures he uses art as historical document that's a wonderful thing because we take a look at the pictures and now I see what he means there.

So it's much easier book then Galeano.

But Galeano is going to give us his overview, it's also going to give you ideas for your web paper I hope and furthermore during that two weeks when you're spending in the writing center you'll have a chance to continue to deep in and out because the allies and my...let's say strategies of kind of dipping in and out and Lisa you said too, get up and walk around and then take another sit-down that takes a lot of time.

I mean ten...ten entries at the time.





You are going to have to get up and sit down or get up and sit down which is fine. But they are books. So, okay.

Other comments about the whole process here yeah... Carls ...Will you going to say something else or are you just waving your hand? Okay.

Anything else you'd like to say now you have chance to push your button beneath there is. Press your button.

I had the entry that I like...the one that it's called...it's on page 75, 75 is called The Chief's questions...I hate to read so much loud but why don't you read it for us then tell us about it.

You mind...or if you want me to...Okay good. Okay...

E delivers food and gold and accept baptism. But he asks Gil Gonzalez de Avila to explain how Jesus can be man and god and Mary, virgin and mother.

He asks where souls go when they leave the body and whether the holy father in Rome is immune to death.

He asks who elected the king of Castile.

Chief Nicaragua was elected by the elders of the communities, assembled at the foot of a ceiba tree.

 **[42:00]**

Was the king elected by the elders of his communities? The chief also asks the conquistador to tell him for what purpose so few men want so much gold.

Will their bodies be big enough for so much adornment? Later he asks is it true, as a prophet said, that the sun, stars, and moon will lose their light and the sky will fall.

Chief Nicaragua does not ask why no children will be born in these parts.

No prophet has told him that within a few years the women will refuse to give birth to slaves.

Oh very nice. yeah that's a beautiful and tragic passage, yeah. Tell us what you... do you want to comment on it or do you think it's self-evident it is after all of it yeah.

I just think it's the question that he asked you know Galeano talked about how he's can keep this or come in and take over the land one of their biggest goals or I think one of the biggest goals it's to show them to one true religion and then the chief add this questions and he's saying almost like oh you come in here to shows us one true religion but you've had all the selfish motives behind what you're doing the things

that you do I so selfish and can you even explain to us why this is one true religion?

And I just think that's ...I thought that was interesting to me because you know when you are like me being baptized... we go out we tell people about our religion and then people come over you to question that you don't know.

You are kind of like...wow...and it's kind like the same thing this is supposed to be the one true religion what is so wrong with the way we do things and now you're coming you know trend tell us you should live this way.

But we do this way.

Right and of course, irony with irony is that there isn't a better way and then he ends up that women will refuse to give birth to slaves.

In other words, what's we're really talking about here is something.

That's far more noxious. Then converting... so you can say well that's a cheap irony we know that forever.

Of course greed was partially the motive for saving you know I use that for the future conquest, I also want to say that I think that there was a...well what I wanted to say, conquest was justified by conversion there with a deep seeded sense we have that convert these people but the conquest had many other motives and so this shows it very nicely and what... what sometimes in this whole matter of understanding that we're just talking about that Galeano will do for us is he'll give us a hint sees Chief Nicaragua.

For example, when I looked at this I don't know word and I can google it in a minute and I would find out but then I say Chief Nicaragua that was I understanding that he's talking about Central America still new Spain.

And I love the part I'm so glad you're planning our tension to this. I love the part about will your body's will big enough so much adornment they don't ...Chief Nicaragua clearly doesn't understand this lost for gold because his culture doesn't use gold in a same way that Europe does.

Any comments or questions for Carls?

Yes, sir. Would you tell me your name?

Clody.

What do you have to tell...oh you're going to do the next one or are you going to ask her something?

No it's actually it's very similar it reminds me page45.

Okay, let's go to 45 then.



And was this the one you had chosen to talk about? Okay good...so you see it now this is perfect you're making this point about non-linear narration very nicely.

🔊 [46:00]

They are going to be things that you are going to start jumping back and forth cause we call similar and you know they are really if we had the lift the numbers it seems we come up with about eight or ten and one of them is this irony of cultural misunderstanding.

Tell us read it for us why don't you.

Okay. He falls on his knees.

I'm sorry okay bottom of the page. I was up at the top...bottom up 45. Thank you.

He falls on his knees, weeps, kisses the earth.

He steps forward, staggering because for more than a month he has hardly slept, and beheads some shrubs with his sword.

Then he raises the flag. On one knee, eyes lifted toward heaven, he pronounces three times the names of Isabella and Ferdinand.

Beside him the scribe Rodrigo de Escobedo, a man slow of pen, draws up the document.

From today, everything belongs to those remote monarchs... the coral sea, the beaches, the rocks all green with moss, the woods, the parrots, and these laurel-skinned people who don't yet know about clothes, sin or money and gaze dazedly at the scene.

Luis de Torres translates Christopher Columbus's questions into Hebrew. "Do you know the kingdom of the Great Khan? Where does the gold you have in your noses and ears come from?"

The naked men stare at him with open mouths, and the interpreter tries out his small stock of Chalderan. "Gold? Temples? Palaces? King of kings? Gold?" And then he tries Arabic, the little he knows of it. "Japan? China? Gold?"

The interpreter apologizes to Columbus in the language of Castile.

Columbus curses in Genovese and throws to the ground his credentials, written in Latin and addressed to the Great Khan.

The naked men watch the anger of the intruder with red hair and coarse skin, who wears a velvet cape and very shiny clothes.



Soon the word will run through the islands. "Come see the man who arrived from the sky! Bring them food and drink!"

Yeah, very nice yeah. You want to comment Clody on parts of that I mean it's hysterically funny. Here's translator trance trying out his bag of tricks you know call the... an ancient biblical language and of course they the great Khan showing they are persuaded in their china.

So there's so much that goes on here that's informational tell us about it.

Other things you want to say. Well I just interesting to see how he tries several different languages and he never forgets to mention gold and... He knows that in a lot of languages haves it right? Good point.

And then just how you see the differences between you know...Carl what she mentioned about their motivations and what they came and what they're looking for and the compared to you know the natives of that land and how they're excited to see these people in the first thing they want to do is you know treat him well and you know even through like a party for him while in the other side they want to take what's there to claim their land.

Yeah. Thank you. That...very interesting.

We'll see if any of you will choose or maybe I'll choose eventually though when we are going to be able to do enough.

But you remember the court case conquers fairly, easily a huge city to Tenochtitlan, Mexico City because it's considered at first by mocked the suma de that he's a god returning.

Octavio Paz says about that the reason finally that the Europeans defeated the indigenous peoples in the case like to Tenochtitlan, Mexico city where they were far outnumbered.

Wasn't because they had gun power and horses which they did and which hadn't been seen before in those parts but because the not wild culture had no sense of the other there were certainly differences among tribes and tribal welfare but they didn't have a way to understand that this was something that was outside of their system of understanding.

So that's a bit whereas Europe are already found out about China... Marco polo had been to china and brought back tales of the something way different from us and that's Asia.

So it says ...so Octavio Paz's theory is...yeah they are over ...the indigenous people were over powered but basically they welcomed that Europeans thinking that they were their own god's returning from having been elsewhere especially ... the Plymouth ... so that... this I tell us... phrase which 52, I've got to run back and look

for where he got that the mythology of the marquee are...51 that is of an us oh 52 sorry... Colon Cristobal...el descubrimiento.

🔊 [51:00]

So, it's from the Columbus's diary.

If you want to read the diary, he wrote, he kept the diary, you could read what Columbus was thinking same with Cortes, he writes five letters to King Charles the fifth.

Wow...you know...talk about I witnessed report.

What I remember about the letter of Columbus when his first recite on this rural skinned people as our translator has it is he looks right away one of them and says "Oh he would make a good man servant."

So, Columbus, he doesn't say, he looks like he makes a great priest.

He doesn't say I can see his spiritual, potential, he looks at him as a servant.

So, we see all of that here.

Thank you, anybody else want to attaches...would you tell me your name?

Or you're going to comment?

Would you push...That's fine. Push the button. And tell me your name, please.

My name is Anny, and when I want to look at is on page one hundred and forty.

One-forty, okay.

And it's on the page fifteen sixty five... the Road to Lima it's called the spy.

I guess I am going to read it first, but...It's kind of the lightest stories in here, only because you don't get the full story.

Because...anyway...It says on Don Antonio Solar's hacienda by the Lurin River, the melons have grown as big as suns.

It is the first time that this fruit, brought from Spain, has been planted around here, and the foreman sends the master ten samples for his pleasure and pride.

The size of these melons is comparable with that of the Causeapa Valley radishes, of which they say five horses can be tied to their tops.

Two Indians take the foreman's offering to Lima in two sacks.



He has given them a letter to deliver with the melons to Don Antonia Solar. "If you eat any of the melons." he warns them, "This letter will tell him about it."

When they are a couple of leagues from the city of the kings, the Indians sit down to rest in a ravine.

"How would this peculiar fruit taste?" "Must be marvelous."

"How about trying it? One melon, just one."

"The letter will sing." One of the Indians recalls.

They look at the letter and hate it.

They look around for a prison for it.

They hide it behind a rock where it can't see anything, and devour a melon in quick bites, sweet juicy pulp, delicious beyond imagining.

Then they eat another to even up the sacks.

Then they pick up the letter, tuck it in their clothing, throw the sacks over their shoulders, and continue on their way.

I kind of like...this is kind of funny, seeing that you know they think the letter seeing means something totally different to them.

And everything else in the book, I've been hated this story so much.

Because it's just people being so wrong to one another, it is makes me sick that I even raise a Christian household.

And for all that, it's kind of a nice little spur but then you think you know they're going to get to Lima.

And that letter still going to tell them.

Yeah, it doesn't and well though it doesn't specify, but thank you.

I would hate it if you...don't give up on your Christian household, so easily.

We remember where we reading Galeano and Galeano's perspective is radically pro-indigenous, radically anti-catholic at least in his early press.

Then what we're going to see is in the next volume what it becomes it radically anti-dictatorial.

Really the middle of book and even the century of win the last one is more about political corruption ...once the conquest has been accomplished.



But you're right.

His perspective doesn't make one very happy to see what's going on.

My favorite part of this, I'm so glad that you pointing it out.

It's...forget this wonderful...I guess I would call them is placing the letter behind the stone.

What does that tell us?

The radically different cultural understanding involved here.

Somehow this piece of paper is what seeing them do whatever they do rather than counting the melons and reporting it to the recipient.

Yeah, very nice. Other comments about this one?

Anybody choice follow nicely upon this one?

Okay, tell me, Amanda...one-forty-one, right next.

Then we can speculate on why the two have been put together one after the other...okay.

That Stone Is Me ...The king's official is awaiting the witch, skilled in deviltries, who has been summoned to come to explain herself.

Can you hear back there? Could you shout? Okay.

Face down at his feet lies the stone idol.

The witch was caught communing secretly with the idol and will soon pay for her heresy.

But before the punishment, the official wants to hear from her own lips her confession of talks with the Devil.

While he waits for her to be brought, he amuses himself stomping on the idol and meditating on the fate of these Indians, whom God must be sorry to have made.

The soldiers throw down the witch and leave her trembling on the threshold.

Then the ugly old stone idol greets the ugly old witch in the Quechua language "Welcome, princess," says the hoarse voice from under the official's foot.

The official is flabbergasted and falls sprawling on the floor.

As she fans him with a hat, the old woman clutches the fainting man's coat and cries "Don't punish me, sir, don't break it!"

The old woman wants to explain to him that divinities live in the stone and if it were not for the idol, she would not know her name or who she is or where she comes from and would be wandering the earth naked and lost.

Do you want to comment first, Amanda... on that?

I just...thought it was incredibly ironic that you know, priests in church and you know..they look could be image of Christ.

And they mature and they talked to Christ.

And this woman is condemned for doing same thing she's talking to an image, and she's talking to and...you know we believe the Moses talked to the burning bush for why cannot a woman talk to an idol and why cannot the idol talk back.

It's magical realism in a way but it's also very kind of ethnic century they just completely didn't believe.

This idol could talk to know that, this people had right to talk to their idols...their God.

It's no century could be the word against this concept were dealing with a centrist religion.

Which is the Catholic church where if the religion considers itself the only religion then there has to be the way to include the other.

Unfortunately including the other often means beating the other on the head.

And getting rid of the idols, you know, and putting images in their place.

There are overtime we're going to see that this kind of century's impulse is inclusive in better ways.

If you go to Yucatan today.. or I was just in Guatemala this summer.

My son got married there, it was wonderful.

As was Guatemala I've never been and you've seen practice it a live indigenous cultures that a quite permitted.

So I think the catholic church got smarter overtime and so look up we really do want to into the harass and souls of these people we're going to start looking a little bit allowing the church to look a little bit more like they would like it to look.

I mean in San Juan Chamula For example, and Chiapas Outside of San Cristobal de las Casas.





They went into church, it's a catholic church, but it's simply it wasn't Catholic Church.

And the church was allowing that.

So, but still here it is about two very different cultures meeting and who comes out on top.

And what I want to say is if you go to the Mexico or Guatemala or other parts of Indigenous a lot America and Indian region you do wonder today who came out on top.

Indigenous cultures are thriving.

It doesn't mean that there are well treated as in the cities for example, I mean I'm not go to say indigenous people are just fine and dandy up to this moment.

But unlike in the U.S they didn't exterminate far from us.

But it is, you're right, that remember we were going through of top pose of my point 3 or my point 4.

I had Idols and images, idols versus images. What's the difference?

Idols are bad, images are good. I mean the catholic churches feels with beautiful images, beauty was a way to think about God.

We'll talk more about that.

Where are idols? You read Cortez's letters you barely sets foot on the land what is now near Veracruz, Mexico before he has his guys run up a pyramid and toss an idol down the steps...a carved image...a graven image...and it said...he says " I have a banner here...innocent banner of the virgin"

I mean he says" this is the true image...get rid of your idols. Those are bad."

So you're right. There is a terrible irony.

The importance of visual material as recipient of spirit.

The stone is the God.

In animistic culture is, the spirit in have it the thing.

Where is for catholic, no, you can't worship of that, that's idolatry, if you worship of the image.

So you can look it Christ and talk, but don't worship of that image.

That image helps you to envision the spirit.

There's a difference in the iconology of image which I'll talk about.

But, here you're right.

This is exactly what Galeano showing us.

Two ways of thinking about a stone. And they're absolutely contradictory.

And so...those two follow, I mean, I think we can see Anny's selection preceding this one and we can see the connection very nicely.

The difference between the cultures and the misunderstanding.

What's going to happen is word "syncretism."

S-Y-N-C-R-E-T-I-S-M.

Syncretism is the opposite of this.

But it's going to happen shortly where you have an image of let's say...one of the saints in a world church.

And that's saying it's saint John, saying it's saint Matthew, we'll be worshiped, but the indigenous people doing the worship are seeing it as a form of an ancient God.

Definition of syncretism is one culture's forms, for another culture's content.

The catholic church was worried about idolatry from the diminutive set foot on an American soil.

And so, if there was for example, indigenous person who would go to a cave.

Because caves were open places where "Idols" were worshiped by indigenous cultures.

And say "Oh, I saw a vision of the virgin in this cave that person might be punished because it was considered that he was worshipping an idol.

There is a book called idols behind alters.

It's a rather old fashions book, now but it's an interesting one about the way in his which these cultures are mixed.

But syncretism does exist in his very alive well in Mexico today.

There 's a huge devotion to visual images.

Whether it's the virgin of Guadalupe, whether it's particular Christo sangre de, the Christ on the cross.

And one sees that tremendous devotion... especially, well, everywhere in Mexico to images you will realize that some of these worshipping of stones, trees, animism of indigenous culture still exist beneath the surfaces of catholic.

Images, I think what makes the cultures of rich.

This culture of blended in syncretic fashion, so, okay, next person.

We think we have time for about one more, 4 minutes and forty four, forty two seconds.

So, you have to tell us quickly.

Okay. I used to like to point out that if you look at the beginning of the book and the stories about indigenous and then look towards the end for example, on page two sixty see well, he tells the story about Sor Juana Ines de la Cruz.

I like to see that problems between the two.

For example, the indigenous were being punished for all their knowledge was been born up like we say ...

And now Ser Juana she is seeking that same knowledge people say worrying about astros, astrology, And she is also being punished for it by, well, the convent where the catholic church although that might be.

Ok, so the two sixteen eighty one, Mexico city it gets worse for Sor Juana Ines de la Cruz, the greatest poet of Mexico.

She lived between about fifteen forty no, sixteen forty eight and her death dated sixteen ninety two or three I believed she lived to be forty three, I believe.

She was in ... she went into the convent, it is said in order to have an intellectual life that with the only way of women could and have intellectual lives, she was very distinguished and brilliant for as a child.

Look at page this two sixty, do we have time we show us a bit, read this a few passages or a few sentences you're referring to it's the problem of daring.

She's eventually told to close the books and to quit writing at age about the forty one... I think she dies at forty four.

And she dies truly thereafter nursing nonce in a drama might convent where she lives which you can visit today in Mexico city should you wish to do so.

So it's the case of a brilliant woman who is ultimately silenced by authority.



So, you're thinking where...

I can just read a few sentences...Ok, good.

After matins and lauds, she sets a top to spinning in the flour and studies the circles it draws.

She investigates water and light, air and things.

That was the one that remind me the Mayan is studying astronomy.

Then towards where to the third paragraph in the middle it says.

Sor Juana has set up a debate; and she passes many nights without sleep, praying, writing, when the endless war starts up again inside her between passion and reason.

So, it's much internal debate not, maybe like the Mayan which was more social, but it's very interesting how even inside of her, she's have been this word, this debate.

And then at the end it says, the last paragraph, "Only suffering will make you worthy of God," says the confessor, and orders her to burn what she writes, ignore what she knows, and not see what she looks at.

The not see what she looks at... that's quintessential Galeano.

How can you not see...please be blind.

And then I think we have one I trace Sor Juana ...the last Sor Juana is ...page two seventy one, seventy two.

We don't have time to look at it, Sor Juana At forty two, but that is where we see her expires, so I ask you to trace Sor Juana as we want time to do.

For those of you that have, we'll just keep on and I'll keep on asking those you haven't pointed to passages to do so over the next couple of weeks as we move on to the next two volumes.

There's tons of material pending here, but I want to get an overview in this first three weeks of class or four before you go to the writing center.

Ok, I'll see you on Thursday then.

🔊 **[69:27]**