

Prof. Deborah Cohn
Course Hours: TR 9:30-10:45
Office Hours: T 10:50-11:25 and 2:20-3:00, R 10:50-12:55, and by appt.
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**S781/C611 (SPRING 2003):
FAULKNER AND SPANISH AMERICAN AUTHORS**

Authors writing in Spanish America in the 1950s and 1960s were acutely conscious of forging a new literary style for themselves, one that they hoped would be better able to express the region's reality and experiences than they perceived traditional realist discourses to be. This course situates the emergence of *la nueva narrativa* and the Boom in relation to the decline of realism and regionalism and the contemporary interest in Euro-American modernist prose, focusing on William Faulkner's influence on this transitional period. The course begins with readings from Faulkner, whom Spanish American writers claim inspired them to problematize the traditional structuring principles of realism and thereby distance themselves from the *novela de la tierra*. Subsequently, we study the question of influence by examining the evolution in the stylistics of Spanish American literature at the level of technique, structure, and theme. We focus on the transformations in the representation of time and place, and the repudiation of notions of linearity, causality, and chronological order. We read works by Rosario Ferré, Carlos Fuentes, Gabriel García Márquez, Juan Carlos Onetti, Juan Rulfo, and Mario Vargas Llosa. We also ask just what it was about Faulkner that appealed to the Spanish American authors, and what image of the South resonated most strongly with them; we further examine the implications of their view of Faulkner and the South for the regional consciousness that was being cultivated and promoted by Boom authors during this period. Students are encouraged to think about the nature and dynamics of literary influence, as well as other movements, media, and authors that also contributed to the transformation of Spanish American literature during and after the Boom years. Topics discussed in this course will be used as a point of departure for understanding the contemporary transformation of the fields of Southern and inter-American Studies.

COURSE REQUIREMENTS:

The course centers around student-generated discussion and two formal presentations. There will also be brief written assignments and a term paper.

Assignments: You must attend all class meetings; absences will have a negative impact on your evaluation in the course. Please arrive on time as a courtesy to classmates and the professor. Each week, students will hand in one question or topic of discussion on the week's readings. These must be sent to me by email by 4 p.m. either Monday or Wednesday afternoon. These may address points or issues that are of interest to you, or points that you feel merit further discussion.

Presentations: Each student will give two presentations to the class. The first will be 20 minutes long, and will be a critical summary and analysis of a critical work related to the course's readings, a discussion of the influence of a Faulkner text that is not read in this course, or a discussion of the relationship of a Latin American author not read in this course to

Faulkner's work; topics and dates will be arranged with the professor at the beginning of the semester. You should distribute a 2-page descriptive handout on your topic to your classmates. Presentations will be evaluated on the basis of a) application of critical and analytical skills; b) the concision, clarity, and relevance of the topic to the day's subject, and c) the correlation of the topic with the overriding themes of the course. The second presentation will be on your seminar paper; it should be 15 minutes long and will be given during the last 2 weeks of classes. You will then have time to incorporate the feedback from your presentation into the final version of your paper. You should distribute a one-page handout for this presentation.

Papers: Students will write one paper, which must be 15-20 pages long (including notes), plus bibliographical references; the paper may be written in English or Spanish. The model for your paper is that of a published critical article; you must have a clearly-articulated thesis and an analytical (rather than plot-driven) approach. Paper and bibliography should be formatted according to the guidelines of the most recent *MLA Handbook*. Students will hand in a 3-page proposal for their final paper, including a title, thesis, outline, plus a preliminary bibliography, on **1 April**. The final paper will be due on **Tuesday, May 6, by 4 p.m.** Late papers will not be accepted.

NOTE: The last day to withdraw with an automatic "W" is Wednesday, March 12.

FINAL GRADE BREAKDOWN:

Class participation, weekly questions	35%
Presentation 1 and Handout	20%
Presentation 2 and Handout	5%
Final Paper and proposal	40%

ACADEMIC HONESTY

It is the obligation of all students to inform themselves of the University's regulations on academic honesty as outlined in the *Code of Student Rights, Responsibilities, and Conduct*. Cheating, plagiarism, and other examples of academic misconduct will be pursued and sanctions will be levied. There will be no exceptions. If you have questions about academic integrity, consult your professor.

CLASS AND READINGS SCHEDULE*

14 January	Introduction and Overview
16	Theoretical background: articles by Clayton, Shohat, Sharpe (coursepack)
21	Theoretical background (cont.) <i>Absalom, Absalom!</i> (chapters 1-5)
23	<i>Absalom, Absalom!</i> (chapter 6)
28	<i>Absalom, Absalom!</i> (chapters 7-end)
30	<i>Absalom, Absalom!</i> (Chronology, Genealogy, Map)

- 4 February "A Rose for Emily" (**coursepack**)
La hojarasca (1-75)
- 6 *La hojarasca* (77-end)
- 11 *Pedro Páramo* (read entire novel and Apéndice 1; Introduction optional but recommended)
- 13 *Pedro Páramo* (cont.)
- 18 *Pedro Páramo* (cont.)
- 20 *Pedro Páramo* (cont.)
- 25 *La muerte de Artemio Cruz* (beginning-"1947: Septiembre 11"; Introduction optional but recommended)
- 27 *La muerte de Artemio Cruz* (cont.)
- 4 March *La muerte de Artemio Cruz* (finish novel)
- 6 *La muerte de Artemio Cruz* (cont.)
- 11 **Film and the Spanish American Novel: Case Study: "Citizen Kane"**
- 13 "Citizen Kane" (finish film and discussion)
- 18 & 20 *******SPRING BREAK*******
- 25 *Los cachorros* (read entire novel; Introduction optional but recommended)
- 27 *Los cachorros* (cont.)
"La novia robada" (**coursepack**)
- 1 April *Historia de Mayta* (I-III)
- 3 *Historia de Mayta* (IV-V)
- 8 *Historia de Mayta* (VI-VII)
- 10 *Historia de Mayta* (VIII-IX)
- 15 *Historia de Mayta* (X)
- 17 *Sweet Diamond Dust* (entire novel) and "Memoir of SDD"

- 22 *Sweet Diamond Dust* (cont.)
- 24 Graduate Student Presentations
- 29 Graduate Student Presentations (cont.)
- 1 May Conclusions
- 6 *****FINAL PAPER DUE*****

*** Assignments and dates are subject to change**

REQUIRED READINGS (AVAILABLE AT IU BOOKSTORE)

Coursepack

Faulkner, William. "A Rose for Emily" (coursepack), *Absalom, Absalom!*

Ferré, Rosario. *Sweet Diamond Dust* (do not substitute with *Maldito amor*)

Fuentes, Carlos. *La muerte de Artemio Cruz*

García Márquez, Gabriel. *La hojarasca*

Onetti, Juan Carlos. "La novia robada"

Rulfo, Juan. *Pedro Páramo*

Vargas Llosa, Mario. *Los cachorros*

Historia de Mayta: Novela

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- Oakley, Helen. *The Recontextualization of William Faulkner in Latin American Fiction and Culture*. Lewiston, N.Y. : E. Mellen Press, 2002.
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Faulkner's influence on individual authors:*

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- Cohn, Deborah. "Faulkner and Spanish America: Then and Now." *Faulkner and the Twenty-First Century. Faulkner and Yoknapatawpha, 2000*. Eds. Robert Hamblin and Ann Abadie. Jackson, MS: UP of Mississippi (forthcoming February 2003).
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* NOTE: These lists are partial. There are, for example, numerous dissertations that have been written on this subject that do not appear here.

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- Fields, Wayne. "One Hundred Years of Solitude and New World Storytelling." *Latin American Literary Review* 15.29 (1987): 73-88.
- Handley, George. *Family Portraits in Black and White: Postslavery Literatures in the Americas*. Charlottesville, VA: University of Virginia Press, 2000.
- Kristal, Efraín. *Temptation of the word: the novels of Mario Vargas Llosa*. Nashville: Vanderbilt UP, 1998.
- Kulin, Katalin. "Razones y características de la influencia de Faulkner [sic] la ficción latinoamericana moderna." Trans. Aída Fajardo and Nilita Vientós Gastón. *Sin Nombre* 6.1 (julio-septiembre 1975): 20-36.
- . "Reasons and Characteristics of Faulkner's Influence on Juan Carlos Onetti, Juan Rulfo and Gabriel García Márquez." *Proceedings of the 7th Congress of the International Comparative Literature Association. Vol. I: Literatures of America*. Milan V. Dimic and Juan Ferraté, eds. Gen. Eds. Milan V. Dimic and Eva Kushner. Stuttgart: Kunst und Wissen, 1979. 277-80.
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- MacAdam, Alfred. "Carlos Fuentes: The Burden of History." *World Literature Today* 57.4 (1983): 558-63.
- O'Bryan-Knight, Jean. "From Spinster to Eunuch: William Faulkner's 'A Rose for Emily' and Mario Vargas Llosa's *Los cachorros*." *Comparative Literature Studies* 34.4 (1997): 328-47.

- Oberhelman, Harley. "García Márquez and the American South." *Chasqui* 5.1 (November 1975): 29-38.
- . "William Faulkner's Reception in Spanish America." *The American Hispanist* 3.26 (1978): 13-17.
- . "Faulknerian Techniques in Gabriel García Márquez's Portrait of a Dictator." *Proceedings of the Comparative Literature Symposium, Vol. X: Ibero-American Letters in a Comparative Perspective*. Eds. Wolodymyr T. Zyla and Wendell M. Aycock. Lubbock, TX: Texas Tech U, 1978. 171-81.
- . *The Presence of Faulkner in the Writings of García Márquez*. Graduate Studies No. 22. Lubbock, TX: Texas Tech P, 1980.
- . "William Faulkner and Gabriel García Márquez: Two Nobel Laureates." *Critical Essays on Gabriel García Márquez*. Ed. George McMurray. Boston: G.K. Hall & Co., 1987. 67-79.
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