

HISP 693 (Fall 2022): Latin American Novel

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Course Description

This course explores key aspects in the evolution of the Latin American novel during the twentieth century. We will take García Márquez's ground-breaking work, *Cien años de soledad*, as our point of departure to study how other novels function in dialogue with this work. As we critically analyze the materials, we will consider certain recurring themes, styles and concepts such as magical realism, temporality, feminism, the interaction between history and fiction, and the nature of humanity.

Required Texts

On sale at the McGill bookstore:

- César Aira *Un episodio en la vida del pintor viajero*
- María Luisa Bombal *La amortajada*
- Gabriel García Márquez *Cien años de soledad*
- Benjamín Labatut *Un verdor terrible*
- Clarice Lispector *Near to the Wild Heart*
- Elena Poniatowska *Querido Diego, te abraza Quiela*
- Juan Rulfo *Pedro Páramo*
- Ernesto Sábato *El túnel*

On My Courses:

- Readings specified in the course outline

Course Requirements

Response papers and participation	25%
Presentations	25%
Abstract and bibliography	10%
Final essay (Rough draft 10%; Final 30%)	40%

Response papers and participation

Students are expected to come to class ready to participate in class discussion. Every week, students are required to hand in a short response to the assigned readings at the beginning of class or electronically as a pdf before the beginning of class. The response papers should be typewritten and approximately 300 words. The papers will be used to help assess students' preparation and participation. Note: Students are permitted to miss one response paper during the course of the semester at their discretion.

Presentations

Students will be assigned a relevant class in which to present an analysis of the course materials for the day. As the presentations are expected to develop into engaging group discussions, students are encouraged to be creative. The presentation is seen as the student's opportunity to teach the class about a topic that interests them. In the final class, students will present their final papers to the class in presentations of 10-15 minutes.

Abstract, Bibliography, Rough Draft and Final essay

By the end of this course, students will produce a final paper based on one aspect of the material covered in the semester. This essay should be a source of pride for the students, and the course is designed, in part, to guide the student through the process of research and writing. The **final paper** will be 18-20 pages, double spaced, 12 point font, according to the guidelines in the MLA Handbook, due in class on November 29st. Students will choose their topics for this assignment in consultation with the professor. On October 18th, students will present their **abstract and preliminary bibliography** for the final paper, and on November 15th, a **first draft**. This first draft will be peer reviewed, and students will engage in a **writing workshop** in class on November 22th, in which essays will be discussed in small groups.

Late assignments will lose three points per day late.

Teaching Philosophy

Discussion is the essence of class-time in this course. Through discussion, students will advance as critical thinkers and enhance their understanding of the texts by engaging with them under the guidance of the instructor. The more ideas the students bring to class, the more enriching will be the class discussions. Please keep in mind that some of the material we will be studying may touch on sensitive issues for some students. Students are expected to help foster a positive classroom environment for the benefit of all.

MC2 Devices

Mobile computing and communications devices are permitted in class insofar as their use does not disrupt the teaching and learning process.

Academic Honesty

McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information).

Health and Wellness Resources at McGill

Many students may face mental health challenges that can impact not only their academic success but also their ability to thrive in our campus community. Please reach out for support when you need it; many [resources](#) are available on-campus, off-campus, and online.

COURSE OUTLINE

MEMORY, HISTORY AND TEMPORALITY

Week 1. September 6. Introduction

Week 2. September 13

Readings:

- Jorge Luis Borges “El inmortal,” “Funes el memorioso” (My Courses)
- Julio Cortázar “Casa tomada” (My Courses)
- Jorge Fornet. “Revolutions and Literary Transitions: the 1960s.” *Latin American Literature in Transition 1930-1980*. Trans. Amanda Holmes. Ed. Amanda Holmes and Par Kumaraswami. Cambridge: Cambridge UP, 2022. 15-31.

Week 3. September 20

Readings:

- Gabriel García Márquez *Cien años de soledad* (1967). Chapters 1-12.
- Nobel lecture: “La soledad de América Latina.”
<https://www.nobelprize.org/prizes/literature/1982/marquez/25603-gabriel-garcia-marquez-nobel-lecture-1982/> (My Courses)

Week 4. September 27

Readings:

- Gabriel García Márquez *Cien años de soledad*. Chapters 13-20.
- Mario Vargas Llosa “*Cien años de soledad*: realidad total, novela total.” (My Courses)
- Roberto González Echeverría. “A Clearing in the Jungle.” *Myth and Archive: A Theory of Latin American Narrative*. Cambridge: Cambridge University Press, 1990. (My Courses)

Week 5. October 4

Readings:

- María Luisa Bombal *La amortajada* (1938)
- Llanos M, Bernardita. *Passionate Subjects/Split Subjects in Twentieth-Century Literature in Chile: Brunet, Bombal, and Eltit*. Lewisburg: Bucknell University Press, 2009. 136-161. (My Courses)

Week 6. October 14

Readings:

- Juan Rulfo *Pedro Páramo* (1955)
- Gareth Williams. *The Mexican Exception: Sovereignty, Police, and Democracy*. New York : Palgrave Macmillan, 2011. 17-40. (My Courses)
- Rebecca Janzen. “Pedro Páramo’s Bad Blood: Bare Life and Exclusion from the Mexican Miracle in Juan Rulfo’s Narrative (1946–1958).” *The National Body in*

Mexican Literature Collective Challenges to Biopolitical Control. Basingstoke, Hampshire: Palgrave Macmillan, 2015. 53-85. (My Courses)

EVOLVING NOTIONS OF EXISTENCE

Week 7. October 18 ****Abstract and bibliography due**

Reading:

- Ernesto Sábato *El túnel* (1948)

Week 8. October 25

Reading:

- Clarice Lispector *Near to the Wild Heart* (*Perto do coração selvagem*, 1943)
- Hélène Cixous. *Reading with Clarice Lispector*. Minneapolis: University of Minnesota Press, 1990. 44-47. (My Courses)

Week 9. November 1

Readings:

- Elena Poniatowska *Querido Diego, te abraza Quiela* (1978) (My Courses)
https://www.letraslibres.com/sites/default/files/files6/files/pdfs_articulos/Vuelta-Vol2_15_02DiegQuielElPow.pdf
- Bertram D. Wolfe. *The Fabulous Life of Diego Rivera*. New York: Stein and Day, 1984 (1963). 122-130. (My Courses)
- Susan C. Schaffer. "Elena Poniatowska's *Querido Diego, te abraza Quiela*: A Re-Vision of her Story." *The Effects of the Nation: Mexican Art in an Age of Globalization*. Ed. Carl Good and John V. Waldron. Philadelphia, PA: Temple UP, 2001. 73-97. (My Courses)

Week 10. November 8

Readings:

- César Aira *Un episodio en la vida del pintor viajero* (1995)
- Sandra Contreras. *Las vueltas de César Aira*. Rosario: Beatriz Viterbo Editora, 2002. 11-44. (My Courses)

Week 11. November 15 ****Rough Draft due**

Readings:

- Benjamín Labatut *Un verdor terrible* (2020)

Week 12. November 22 ****Writing Workshop**

Week 13. November 29 ****Final Essay**

****Mini-Conference**