Spain and the United States may have vied for economic power in Spanish America but, culturally, France has wielded significant influence. Spanish American writers, like many others, long considered Paris the capital of culture; and the countries of Spanish America, in turn, exerted their magnetism upon adventurers from France. This course explores the relationship between the cultural metropolis and the so-called periphery, and their figurations of each other in literature. It raises questions of intertextuality and, at the same time, asks how similar aesthetic and historical questions are articulated contemporaneously from both sites. Our trajectory begins in the mid-19th century, with French and Spanish American representations of the racial other, and then moves from the aesthetic project of Spanish American modernismo to surrealism and magical realism. Later topics include the mid-20th century idea of the "new" novel; the production and importation of theory; and contemporary women's writing. Throughout, we ask: how are France and Spanish America configured in the cultural imagination of each other? And, what are the ethical and political dimensions of literary influence and appropriation?

**READINGS**

Readings range from 50 – 120 pages per week. Classes will be conducted in English, but students are encouraged to read texts in the original French and Spanish. Books are available in English at the Brown Bookstore and can be purchased in French or Spanish at www.schoenhofs.com. The Rockefeller Library has both originals and translations on reserve. Essays and poems are in two course packets available at Allegra. The larger one (priced at approx $25.00), is the coursepack for the whole semester. If you’re fairly sure that you’ll be remaining in the course, you should purchase this coursepack. If not, please begin by purchasing the second pack, titled CO181.9 Part 2, which contains only the readings for the second week of classes.

**REQUIREMENTS**

- Attendance and thoughtful participation in all classes (30% of final grade).
- Weekly questions. For Thursday’s classes, unless otherwise advised, please email me one or two questions on the week’s reading. Questions will reflect your own queries or thoughts on the readings and/or raise issues that you would like to have discussed in class; they will be distributed to the whole class. Be sure to hand them in consistently, to keep them brief (1-2 sentences), and to give page references for all quotes. A file will be kept of your questions and they will count toward your grade. Be prepared to lead discussion in class on your questions. Email questions to me at Esther_Whitfield@brown.edu by 7pm on Wednesdays (10%).
- Group presentations. Each student will participate in 2 creative group presentations in the discussion class. I’ll suggest topics and you will meet with your group outside class to prepare the presentation. Further details on the presentations will be given in class (5%).
- A mid-term assignment on a topic of your choice, due by 12pm on Friday, February 23. Creative projects that take an original approach to the course readings are welcomed, although they must be accompanied by a brief written analysis. If the project is a critical essay it should be 5-7 pages in length (20%).
- Final assignment. Either a paper of 12-15 pages on a topic discussed during office hours, or a take home exam (questions available on April 26). Assignment due by 12pm on May 7: late submissions will only be accepted in serious emergencies, documented with a note from Health Services or a Dean (35%).
• Students are advised to consult the university’s Academic Code on academic integrity (http://www.brown.edu/Administration/Dean_of_the_College/academic_code/code.html). If in doubt about collaboration or the use of a particular source, please ask me.

Week 1:
Th. 25 Jan  Introduction to the course

Week 2:
T. 30 Jan  Influence and independence
Jorge Luis Borges, “Pierre Menard, author of the Quijote” C

Th. 1 Feb  José Martí, “Our America” C
Nelly Richard, “Cultural Peripheries: Latin America and Postmodernist De-centering” C

Week 3:  Inscribing the “other”
T. 6 Feb - no class
Th. 8 Feb:  Honoré de Balzac, The Girl with the Golden Eyes download from Project Gutenberg
http://www.gutenberg.org/etext/1659

Week 4:
T 13 & Th. 15 Feb
Gertrudis Gómez de Avellaneda Sab (including Nina M. Scott's introduction) B

Week 5:  Modernismo
T: 20 Feb  No class - long weekend

Th. 22 Feb  Jean Franco, “A Symbolic Revolt: The Modernist Movement” C
Rubén Darío, “Verlaine/ Response”, “I Pursue a Form”, “I am that man”, “To Roosevelt” C
Charles Baudelaire, “Correspondences”, “Spleen” C
Paul Verlaine. “Colombine” C

** Friday 23 Feb: Mid-term assignment due at 12pm **

Week 6:
T 27 Feb & Th. 1 March:
José Enrique Rodó, Ariel B
William Shakespeare, The Tempest Act 1 Sc.ii C

Th. 1 March:  Group presentation #1

Week 7:  The surreal and the marvelous/ magical real
T. 6 & Th.8 March
André Breton, “Manifesto of Surrealism” and “Memory of Mexico” C
Paul Eluard, “The Lover”; “The earth is blue like an orange” C;
Alejo Carpentier. “On the Marvel of the Real in America” C

Week 8:
T 13 & Th. 15 March
Gabriel García Márquez, “The Solitude of Latin America”, “Big Mama’s Funeral” and “The
Week 9: Theory and fiction
T 20 & Th. 22 March:
Jorge Luis Borges, "The Analytical Language of John Wilkins" and "The Library of Babel"
Michel Foucault, preface to The Order of Things
Angel Rama, "The Ordered City"

T. 27 & Th. 29 March - Spring Break

Week 10:
T 3 & Th. 5 April: Alain Robbe-Grillet, Jealousy; "The Use of Theory" and "A Future for the Novel"

Week 11:
T. 10 & Th. 12 April:
Julio Cortázar - "El axolotl", "Southern Freeway"
Severo Sarduy "Curriculum Cubense" from From Cuba with a Song

Th. 12 April: Group presentation #2

Week 12: Women's writing
T. 17 & Th. 19 April: Selected essays on French feminist thought
Marie Darrieussecq Pig Tales.

Week 13:
T. 24 & Th. 26 April: Selected essays on Latin American feminist thought
Anna Lidia Vega Serova, "The Girl Who Only Smoked on Saturdays"
Ena Lucía Portela, "A Maniac in the Bathroom"

Th. 26 April: Take-home exam questions distributed in class

Week 14:
T. 1 May: Presentation of final projects

**Monday May 7: Final assignment due at 12pm**

Required books (on sale at Brown Bookstore):
1. Gertrudis Gómez de Avellaneda, Sab
2. José Enrique Rodó, Ariel
3. Alain Robbe-Grillet, Jealousy
4. Marie Darrieussecq, Pig Tales
5. Rubén Darío, Selected Poems (recommended)

Books on reserve at Rock:

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<td>Jorge Luis Borges</td>
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<td>Jorge Luis Borges</td>
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<td>Rubén Darío</td>
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<td>José Enrique Rodó</td>
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<td>Gabriel García Márquez</td>
<td>Todos los cuentos</td>
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<td>Carlos Fuentes</td>
<td>La nueva novela hispanoamericana</td>
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<td>Julio Cortazar</td>
<td>Blow-up and other stories</td>
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<td>Severo Sarduy</td>
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<td>From Cuba with a song</td>
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<td>Ángel Rama</td>
<td>La ciudad letrada</td>
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<td>The Lettered City</td>
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<td>Román de la Campa</td>
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<td>Marie Darrieussecq</td>
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<td>Marcy E. Schwartz</td>
<td>Writing Paris : urban topographies of desire in contemporary Latin American fiction</td>
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<td>Julie Jones</td>
<td>A common place: the representation of Paris in Spanish American fiction</td>
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