



Literature and Exile in Spain and Latin America

“Exile,” the late Edward Said wrote, “is one of the saddest fates.” It has also been an all too common one among Spanish-speaking writers and intellectuals. The history of twentieth-century Spain and Latin America is studded with dictatorships and civil wars; and for many writers, leaving their country was the only way to gain some measure of intellectual freedom. In fact, it is safe to say that many of the best and most interesting Spanish and Latin American works of literature were written in exile. But were they also *products* of exile? How *does* exile affect literary production?

This course will analyze the effects of political exile on novels, poetry, plays, and essays written in Spanish on both sides of the Atlantic, with a particular focus on issues of national identity, loyalty, and representation. The course will address questions like the following:

- How does one write about one’s homeland from abroad?
- What does exile do to one’s sense of national identity? Does an exiled writer have to remain loyal to the country and the people that she left behind? And if so, what does that loyalty imply?
- Some writers describe exile as a rebirth, others as a form of death. What are exile’s freedoms and constraints? How *does* one represent one’s own life if it has been split by forced displacement?
- What exactly does the exile experience teach an author about the relation between language and reality? Or about the relation between language and truth, or language and power, language and identity? Is it true, as one scholar has written, that “the life of exile is a life of fiction”?

Authors to be studied include Juan Goytisolo, Cristina Peri Rossi, Luis Cernuda, Max Aub, Ariel Dorfman, Julio Cortázar, and Luisa Valenzuela, Rafael Alberti, and José Donoso.

HISP 346
LITERATURA Y EXILIO EN ESPAÑA Y LATINOAMÉRICA
❖
MWF, 2:30-3:20PM, 327 PETERS

Instructor

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messages: The fastest and most efficient way to contact me is via email. You can also leave a message on my voicemail or with Blanche Villar at x55256, or stick a written note in my box in 301 Peters.

Class meeting times

Class meets MWF **2:30-3:20pm** in 327 Peters

Class website: Blackboard <oncampus.oberlin.edu>

Texts:

- Donoso, José. *El jardín de al lado*. Madrid: Alfaguara, 1998. 9562390160. Required.
- Dorfman, Ariel. *La muerte y la doncella*. New York: Seven Stories Press. 158322078X
- Texts on ERES and Blackboard.

Course Description

This course will analyze the effects of political exile on novels, poetry, plays, and essays written in Spanish on both sides of the Atlantic, with a particular focus on issues of national identity, loyalty, and representation.

Course objectives

To develop an understanding of:

- The intellectual and literary dynamics of political exile
- The different ways in which one can study and theorize literary exile
- The problems and dilemmas inherent to the field of exile studies

To (continue to) develop the skills necessary to:

- Read, write, and speak Spanish in an academic register
- Write a research paper in Spanish
- Conduct formal, thematic, and ideological analyses of literary texts

Course requirements:

- Class attendance and participation are crucial. (Only documented illness or family emergencies constitute excused absences. Any *unexcused* absence over 3 will lower the participation grade with 5 % (*i.e.*, half a letter grade).

- Students are expected to have read the assigned texts by the day indicated on the syllabus, and be prepared to discuss the assignments. To stimulate and focus the discussions, students will write short response papers or discussion board entries for almost all readings assigned, sometimes based on specific questions formulated beforehand. These response papers are handed in (typewritten!) and graded, or posted on the discussion board by 5am of the day the class is taught.
- In addition to the response papers, students are expected to write three more formally structured research papers over the course of the semester. These papers will be around 3, 5, and 8-10 pages each.
- Email and Blackboard will be the preferred medium for announcements, questions, and assignments; students are expected to check their mail every day.
- Students are expected to attend several out-of-class film and documentary showings (place and time to be arranged). For those unable to attend the scheduled showings, all videos and DVDs will be placed on reserve in the language lab or the library.

Evaluation

The final class grade will be broken down as follows:

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|--------------------------------|------|
| • Participation and attendance | 20 % |
| • Response papers | 20 % |
| • Midterm papers (10 & 20 %) | 30 % |
| • Final paper | 30 % |

Regulations

- No late homework will be accepted.
- Students are expected to be on time and to remain for the entire class. Unexcused tardiness or early departure will be regarded as an absence. The student who misses any part of the class is responsible for acquiring the information missed.

Honor Code

This course and all its assignments are covered by the Oberlin College honor code. This means, most importantly, that—unless otherwise indicated—you are to produce your own work and honor the rules and conventions of quotation, attribution, and citation. While you are allowed to ask advice and help from librarians and official writing tutors, you are, in the end, to submit work produced by *you*. Some assignments may be collaborative in nature; those will be clearly identified as such. Any case of (suspected) plagiarism will be reported to the Honors Committee. For more details, see www.oberlin.edu/students/student_pages/honor_code.html



PROGRAMA DE CURSO

[TENTATIVO]



Mi 5 sep Introducción al curso



I. EL EXILIO Y EL ESCRITOR

(Aspectos prácticos e institucionales: la censura, el canon, las historias literarias, el público, el reconocimiento público, la distribución, la elección de lenguajes...)

Vi 7 sep El exilio y el escritor (1)
Lecturas: Faber, “Exile’s Dilemma”; Mann; Feuchtwanger; Alegría; Breytenbach; Brodsky; Cortázar, “Fellowship”; Milosz, “Notes” [ERES]

Lu 10 sep El exilio y el escritor (2)
Lecturas: Said, “Reflections”; Said, “Intellectual”; Tucker, “Introduction”; Ugarte; Guillén [ERES]

Mi 12 sep El exilio y el escritor (3)
Lecturas: Alberti, “Nuevos retornos del otoño”, “Retornos de una sombra maldita”, “Retornos de un poeta asesinado”; Tucker (ed), “Expelled”; Camino Galicia; Cernuda, “Elegía española (II)”, “Impresión de destierro”, “Un español habla de su tierra” [ERES]



II. LA LEALTAD

(lealtad, fidelidad, obligación, compromiso;
la culpa, el honor, la conciencia)

Vi 14 sep La lealtad (1)
Lecturas: Shklar; Shain; Pérez Firmat; Valenzuela “La llave” [ERES]

Lu 17 sep La lealtad (2)
Lecturas: Aub, *San Juan* (1), pp. 353-385 [“Teatro completo”, ERES]; Faber sobre Aub [Bb > Course Docs > Lecturas]

Mi 19 sep La lealtad (3)
Lecturas: Aub, *San Juan* (2), pp. 385-410 [ERES]

Vi 21 sep La lealtad (4)
Lecturas: Valenzuela, Cuarta versión (1), cap. I-VII, pp. 3-33 [ERES], Craig / Picon Garfield sobre Valenzuela [ERES]

- Lu 24 sep La lealtad (5)
Lecturas: Valenzuela, Cuarta versión (2), cap. VIII-final, pp. 33-63 [ERES]
Entregar: Primer trabajo [3 págs.]
- Mi 26 sep La lealtad (6)
Lecturas: Donoso, *Jardín* (1), cap 1; Kerr sobre Donoso [ERES]
- Vi 28 sep La lealtad (7)
Lecturas: Donoso, *Jardín* (2), cap 2
- Lu 1 oct La lealtad (8)
Lecturas: Donoso, *Jardín* (3), cap 3
- Mi 3 oct La lealtad (9)
Lecturas: Donoso, *Jardín* (4), cap. 4
- Vi 5 oct La lealtad (10)
Lecturas: Donoso, *Jardín* (5), cap. 5 & 6



III. LA IDENTIDAD

(nacional, cultural, personal)

- Lu 8 oct La identidad (1)
Lecturas: Martí, “Coney Island” [ERES]; Cernuda, selección TBA; Tucker Sobre Cernuda [ERES]
- Mi 10 oct La identidad (2)
Lecturas: Goytisolo, *Señas de identidad*, selección [ERES]; Schreibman sobre Goytisolo [ERES]; Entrevista y Prólogo sobre *Señas* [Bb > External Links > Juan Goytisolo]; Cernuda, selección de *La realidad y el deseo* [TBA]
- Vi 12 oct La identidad (3)
Lecturas: Cortázar, “Axolotl” [ERES]; Standish sobre Cortázar [ERES]
- Lu 15 oct La identidad (4); Library Visit
Lecturas: Bolaño, TBA
Film: Solanas, *Tangos: el exilio de Gardel*
- Mi 17 oct La identidad (5)
Lecturas: Sobre Solanas [Bb > External Links > Fernando Solanas]
- Vi 19 oct Segundo trabajo
Entregar: Segundo trabajo [5 págs.]

***** VACACIONES*****

Lu 29 oct La identidad
Lecturas: Bolaño, “El ojo Silva”



Mi 31 oct Identidad y trauma
Lecturas: Bolaño, “Días de 1978”

Vi 2 nov Identidad y trauma
Lecturas:TBA

IV. LA REPRESENTACIÓN
(ficción; realidad; discurso; memoria;
nación; [auto]biografía)

Lu 5 nov La representación
Lecturas: Peri Rossi, *La nave* (1), pp. 9-48, Hughes sobre Peri Rossi [ERES]

Mi 7 nov La representación
Lecturas: Peri Rossi, *La nave* (2), pp. 49-84

Vi 9 nov La representación
Lecturas: Peri Rossi, *La nave* (3), pp. 85-124

Lu 12 nov La representación
Lecturas: Peri Rossi, *La nave* (4), pp. 125-161

Mi 14 nov La representación
Lecturas: Peri Rossi, *La nave* (5) pp. 162-197



V. EL RETORNO

(el trauma, la culpabilidad, al reintegración [nacional],
el ajuste de cuentas, la reconciliación, la memoria, el olvido)

Vi 16 nov El retorno (1)
Lecturas: Aub, “El remate”

Lu 19 nov Discusión: Ideas para trabajo final

Mi 21 nov El retorno (2)
Lecturas: Aub, *Gallina*, selección; *La vuelta*

Vi 23 nov El retorno (3)
Lecturas: Dorfman, *La muerte y la doncella*

Lu 26 nov	El retorno (4) Entregar: Bibliografía trabajo final Film: Patricio Guzmán, <i>La memoria obstinada</i>
Mi 28 nov	El retorno (5) Discusión Guzmán
Vi 30 nov	
Lu 3 dic	Presentaciones trabajo final
Mi 5 dic	Presentaciones trabajo final
Vi 7 dic	Presentaciones trabajo final
Lu 10 dic	Presentaciones trabajo final
Mi 12 dic	Resumen, evaluaciones, fiesta

**Entrega del TRABAJO FINAL (8-10 págs.):
jueves 20 de mayo**