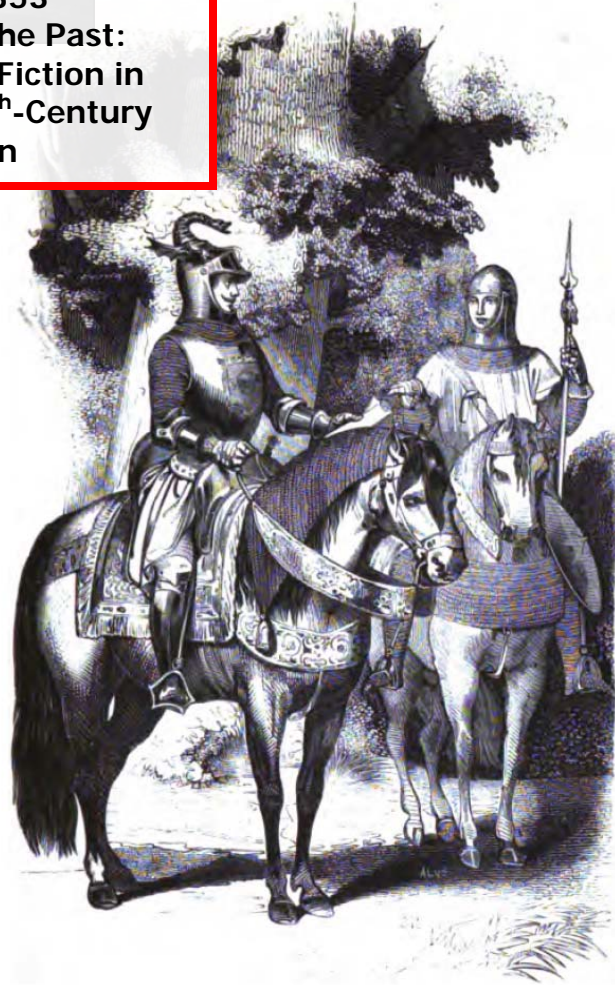




HISP 353
Narrating the Past:
History and Fiction in
19th- and 20th-Century
Spain



Lám. 10.

Spring 09
MWF 2:30-3:20pm
Sebastian Faber

HISP 353

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Narrating the Past: History and Fiction in 19th- and 20th-Century Spain

class meetings

- MWF 2:30-3:20pm, 327 Peters
- film screenings: TBA (*Note*: All films screened are also placed on reserve in the language lab and/or Mudd Reserves, or made available through Blackboard.)

instructor

Sebastiaan Faber

- phone: x58189
- sebastiaan.faber@oberlin.edu, www.oberlin.edu/faculty/sfaber
- office hours: MWF 11a-12p or by appt.
- 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.

books to buy

- Arturo Pérez-Reverte, *Limpieza de sangre*. Madrid: Santillana, 2004. ISBN 9788466309585
- Lourdes Ortiz, *Urraca*. Barcelona: Planeta, 2005. ISBN 9788408059059.
- Helen Graham, *The Spanish Civil War: A Very Short Introduction*, Oxford, 2005, ISBN 9780192803771.
- Javier Cercas, *Soldados de Salamina*, Tusquets, 2007, ISBN 9788483835012.

course description

Much to historians' chagrin, most people prefer novels over history books. The fact is, though, that for the past two or three centuries historical fiction has had an important social and political role, particularly as a tool for nation-building. In this course, we will read examples of historical fiction from Spain, beginning with the Romantic historical novel from the mid-nineteenth century, when the genre became immensely popular among the reading public. But even today historical fiction continues to flourish in Spanish novels and films, whether it deals with the remote past—the struggle against Islam, the exploits of empire, the horrors of the Inquisition—or the civil war that tore the country apart in the 1930s (and with whose aftermath it is still coming to terms). While we will focus primarily on the case of Spain, we will also address the transnational nature of the historical novel, particularly the reception and evolution of Sir Walter Scott's model to other regions in Europe. We will spend part of our time working with Oberlin's own unique collection of more than five hundred Romantic historical novels, and try to use what we have learned to help build the Special Collections website. Throughout the course, finally, will try to unravel the tensions and contradictions inherent in historical fiction in order reflect on more fundamentally theoretical issues related to the representation of the past, and our relation to history.

Among the main questions we will consider in the course of the semester are the following:

- Why did the birth of the modern historical novel occur at the height of Romanticism? What role has it played in the development of modern nationalism?
- What is it about historical fiction that makes it so fascinating and popular? What is the main function of historical fiction? Does it teach us about the past, enhance our understanding of our present, or just to offer us an entertaining escape from daily life?
- How much and what kind of knowledge of the past can historical fiction really provide? How does it differ in this sense from non-fictional accounts of history? How much does

- historical non-fiction owe to the techniques and structures of fictional narrative? And conversely, can the historical novel exist without the work of academic historians?
- Given that historical fiction—in the form of novels, films, or comic books—has long been consumed on a much larger scale than historiography, how precisely has it reflected and helped shape collective images of the past? What political role can it play?

course objectives

- To develop an understanding of:
 - the birth and development of historical fiction as a transnational genre;
 - the role of the novel in general, and the historical novel in particular, in the formation of national identities;
 - the different theories developed to explain the nature and role of historical fiction, in particular its capacity to represent the past in a truthful or meaningful way;
 - the complicated relationship between historiography and narrative (whether fictional or non-fictional);
 - the nature and development of historical fiction in Spain;
 - key episodes in Spanish history as represented in fiction and film.
- 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 films and literary texts

course requirements

- Active class participation and group work based on readings and assignments.
- Students are expected to have *read the assigned texts* by the day indicated on the syllabus and be prepared to participate in class discussion. Students are bring a copy of any *written assignments* to class.
- In addition to the daily 1- and 2-page assignments there will be two smaller mid-term projects (a individual paper & presentation, and a group project), as well as a final paper (8 pages). The final project will be discussed with the group in the last week of classes and handed in during Finals week.
- Attendance to all class sessions is mandatory. Following departmental policy, any absence over 3 will lower the final class grade with 1 %. Attendance to film screening sessions is optional; either way it is required to view the film for the class indicated on the syllabus.
- 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.
- No late homework will be accepted.
- Email and Blackboard will be the preferred media for announcements, questions, and assignments; students are expected to check their mail and Blackboard page at least once a day.

projects & papers

- March 9: hand in first Special Collections assignment (individual) & presentation (3 pp.)
- April 10: hand in second Special Collections assignment (group) & presentation (5 pp.)
- Finals week: Final paper (8 pp.)

breakdown of the final grade

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|------------------------------------|-----|
| • class participation & attendance | 25% |
| • response papers | 25% |
| • Special Collection assignments | 25% |
| • final paper | 25% |

Programa del curso (tentativo)

febrero

lu 2	Introducción a la clase: ¿qué es la novela histórica? ¿por qué se lee y escribe?
mi 4	La ficción histórica: origen, función, problemas Lecturas: Price, <i>History Made</i> ; Shaw, <i>Forms of Historical Fiction</i>
vi 6	Película: Alatriste Lecturas: Arturo Pérez Reverte, <i>Purity of Blood</i> , cap. 1 (Bb.)
lu 9	La novela histórica popular actual: Arturo Pérez-Reverte Lecturas: Arturo Pérez Reverte, <i>Limpieza de sangre</i> , cap. 2 (pp. 39-61)
mi 11	Aventuras del capitán Alatriste en la España de Felipe IV Lecturas: APR, <i>Limpieza de sangre</i> , cap. 3 (pp. 63-93)
vi 13	Historiografía vs. ficción histórica Lecturas: White, "Historical Emplotment"; Cohn, "Signposts of fictionality"
lu 16	Aventuras del capitán Alatriste en la España de Felipe IV Lecturas: APR, <i>Limpieza de sangre</i> , caps. 4-5 (pp. 95-140)
mi 18	Aventuras del capitán Alatriste en la España de Felipe IV Lecturas: APR, <i>Limpieza de sangre</i> , caps.7-8 (pp. 165-220)
vi 20	Aventuras del capitán Alatriste en la España de Felipe IV Lecturas: APR, <i>Limpieza de sangre</i> , caps.9-10 (pp. 221-273)
lu 23	El nacimiento de la novela histórica y su significado: las teorías de Lukács Lecturas: Bannet sobre Lukács; Lukács in McKeon, "Historical Novel"
mi 25	El nacimiento de la novela histórica y su significado: las teorías de Anderson y Jameson Lecturas: Anderson en McKeon; Jameson en McKean; Kellner sobre Jameson.
vi 27	La llegada de la novela histórica a España → explicación del primer trabajo Lecturas: Moretti, <i>Atlas of the European Novel</i> ; Pittock, "Scott & European Nationalities"; García González & Toda, "Reception of Scott in Spain"

marzo

lu 2	La novela histórica decimonónica en España; Visita a Colecciones Especiales
	Lecturas: Ferreras, <i>Novela en el S XIX</i> (pp. 29-42, 60-69; García de la Concha, <i>Historia de la lit española</i> (pp. 28-42, 610-18, 620-21, 636-42)

mi 4	Gil y Carrasco: <i>El señor de Bembibre</i>
	Lecturas: <i>El señor de Bembibre</i> , resumen y selección 1 (caps. 2, 8, 22)

vi 6	Clase en Colecciones Especiales; el primer trabajo
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lu 9	Gil y Carrasco: <i>El señor de Bembibre</i>
	Lecturas: <i>El señor de Bembibre</i> , selección 2 (caps. 26, 28, 32)

mi 11	→ El primer trabajo: entrega y presentación
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vi 13	Navarro Villoslada: <i>Doña Urraca</i> , primera selección
	Lecturas: Sobre la reina Urraca; Navarro Villoslada, primera selección

lu 16	Navarro Villoslada: <i>Doña Urraca</i> , segunda selección
	Lecturas: Navarro Villoslada, segunda selección

mi 18	Lourdes Ortiz: <i>Urraca I</i>
	Lecturas: Ortiz, <i>Urraca</i> , caps. 1-5 (pp. 9-58)

vi 20	Lourdes Ortiz: <i>Urraca II</i>
	Lecturas: Ortiz, <i>Urraca</i> , caps. 6-11, (pp. 59-113)

Vacaciones

lu 30	Lourdes Ortiz: <i>Urraca III</i>
	Explicación del segundo trabajo
	Lecturas: Ortiz, <i>Urraca</i> , caps. 12-15, (pp. 115-167)

abril

mi 1	Lourdes Ortiz: <i>Urraca IV</i>
	Lecturas: Ortiz, <i>Urraca</i> , caps. 16-19, (pp. 169-218)

vi 3	Película: Guerra Civil Española (3 episodios)
	Lecturas: Graham, pp. ix-36.

lu 6	La novela histórica del S XX y la Guerra Civil Española
	Tarea: Trabajar en el segundo trabajo

mi 8	La Guerra Civil Española y la novela histórica
	Lecturas: Graham, <i>SCW Very Short Introduction</i> . cap. 5 (pp. 87-114); Faber, "Novel of the SCW"

vi 10	→ Presentación y entrega del segundo trabajo
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lu 13	Aub, <i>Campo del moro</i> I
	Lecturas: Aub, <i>Campo del moro</i> , pt. 1, cap. 1-5 (pp. 429-473)

mi 15	Aub, <i>Campo del moro</i> II
	Lecturas: Aub, <i>Campo del moro</i> , pt. 1, cap. 6-10 (pp. 474-523)

vi 17	Aub, <i>Campo del moro</i> III
	Lecturas: Aub, <i>Campo del moro</i> , pt. 1-2, cap. 11-15 (pp. 524-578)

lu 20	Aub, <i>Campo del moro</i> IV
	Lecturas: Aub, <i>Campo del moro</i> , pt. 2, cap. 1-8 (pp. 579-614)

mi 22	Aub, <i>Campo del moro</i> V
	Lecturas: Aub, <i>Campo del moro</i> , pt. 4-5-6 (pp. 615-668)

[Película: Ken Loach, *Land and Freedom*]

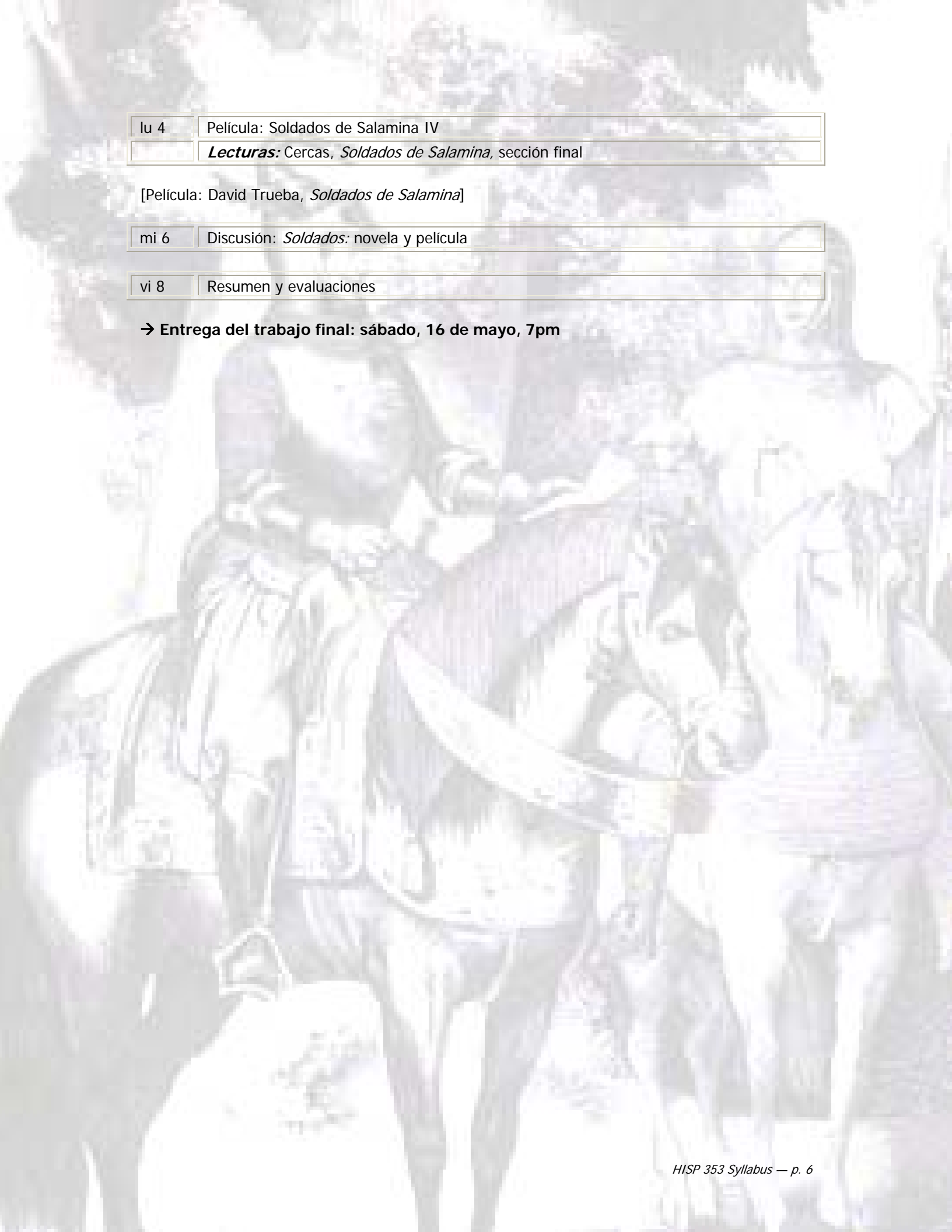
vi 24	Aub y Loach: La traición dentro de la izquierda: discusión
	Lecturas: un ensayo sobre Aub y otro sobre Loach de la selección en Bb

lu 27	Cercas, <i>Soldados de Salamina</i> I
	Lecturas: Cercas, <i>Soldados de Salamina</i> , primera sección

mi 29	Cercas, <i>Soldados de Salamina</i> II
	Explicación del trabajo final
	Lecturas: Cercas, <i>Soldados de Salamina</i> , segunda sección

mayo

vi 1	Cercas, <i>Soldados de Salamina</i> III
	Lecturas: Cercas, <i>Soldados de Salamina</i> , tercera sección



lu 4	Película: Soldados de Salamina IV
	Lecturas: Cercas, <i>Soldados de Salamina</i> , sección final

[Película: David Trueba, *Soldados de Salamina*]

mi 6	Discusión: <i>Soldados</i> : novela y película
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vi 8	Resumen y evaluaciones
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→ Entrega del trabajo final: sábado, 16 de mayo, 7pm