

Fall 2015

Stony Brook University

Department of Hispanic Languages and Literature

College of Arts and Sciences

SPN 662: 19th Century Spanish American Literature

Course Instructor: Joseph M. Pierce

Section: 01

Course Schedule: Wed. 4:30-7:30PM

Office Hours: Mon. 11:30-12:30; Wed. 11:30-12:30, or by appointment

Instructor Contact Information: Melville Library N3013, joseph.pierce@stonybrook.edu

COURSE DESCRIPTION

Bad Romance: Gender, Sexuality and Kinship in Latin America

This course examines canonical novels of the nineteenth-century Latin American literary tradition (1865-1910), uniting close textual readings with a critical overview of the changing scholarly perspectives on the fields of gender, sexuality, and kinship studies. We will trace the formation of disciplinary logics of ‘romance’ in this period, focusing on how it informs structures of masculinity and femininity, desires, affects, and eroticisms aimed at consolidating national traditions post Independence. In doing so, we will reflect on the ways in which Latin American foundational narratives rely on—and negotiate with—particular forms of romantic attachments that are understood through the lens of the family. In addition to our primary sources, we will read a variety of critical and theoretical texts, from structuralist anthropology to queer theory and kinship studies, in order to question the methods of interpreting the literature and culture of this period. This course will introduce students to major literary movements (Romanticism, Naturalism), the study of the kinship as a mode of representation, and will examine the boundaries between writing, family, and desire in Latin America.

COURSE LEARNING OBJECTIVES:

- Develop a detailed understanding of the literary and cultural history of the long 19th century in Latin America.
- Link sociological, psychological, and historical discourses as they relate to literary works that negotiate nationalism, ethnic identities, class and family.
- Engage with current critical approaches and arguments in the field of queer theory, in particular its intersection with kinship studies, affect studies, and contemporary feminist thought.
- A greater understanding of the form and impact of symbolic representations of the social sphere, including the attachments, relationships, and desires that are modeled in realist and naturalist fiction.

REQUIRED TEXTS:

Sophocles, *Antigone*
Eduarda Mansilla, *Lucía Miranda* (1860) (.pdf)
Alberto Blest Gana, *Martín Rivas* (1862)
José de Alencar, *Iracema* (1865)
[English translation by Clifford E. Landers, see Oxford UP 2000]
Jorge Isaacs, *Maria* (1867)
José Martí, *Amistad funesta* (1885)
Clorinda Matto de Turner, *Aves sin nido* (1889) (.pdf)
Julián Martel, *La bolsa* (1890) (.pdf)
Aluísio de Azevedo, *O cortiço* (1890)
[English translation by David H. Rosenthal, see Oxford UP 2000]
Carlos O. Bunge, *La novela de la sangre* (1903) (.pdf)
Juan José Sebrelli, *La saga de los Anchorena* (.pdf)

COURSE REQUIREMENTS:

- 1. Annotated Bibliography:** This is an exercise intended to help you map the field for your final essay. Each of the seven entries should be used as a heading and organized according to the Requirements section. In addition, you should include a 4 sentence abstract for your paper as an introduction to this document. Each entry should include a brief rationale for its use to your project. That is, what is its main point and why are you using this text? Each entry should be no longer than 6 sentences. A sample will be provided on Blackboard.
- 2. Précis:** This is not a summary but a critical review with commentary of one of the critical or theoretical texts (secondary readings) that we will be using throughout the semester, which also points to connections and/or possible lines of inquiry for the primary text assigned for that week. These will be turned in by noon on the day before class on our Blackboard discussion board. There are two main goals to this assignment: 1) to create a dialogue between the critical text and the primary text by generating provocative questions, positions, and insights, and 2) to generate discussion both in and out of class—this means that each class member should read the précis before class and be prepared to offer productive feedback during class.
- 3. Reverse Outline:** This will serve as a method of critical analysis and also a tool for improving your own analytical voice. A handout will be provided on Blackboard, but the gist is that you analyze not only the content of one of three potential chapters/articles, but also the form of analysis and argumentation. These should be turned in on the assigned day and also posted on our Blackboard discussion board. This outline may serve (I encourage you to do this) as a model for your final paper.
- 4. Oral Presentation:** This should not exceed 20 minutes. It is a model of a conference presentation in which one student provides a critical analysis of a primary text and lays a framework for a broader discussion of and connection with other course readings. Seriously. You should not speak for more than 20 minutes. You should have a critical point of view and be prepared to prompt and critically intervene in the subsequent class discussion.
- 5. Final Essay:** This may, but need not, take one of our course texts as a primary object of analysis. You are encouraged to make this paper work for you, to the service of your

broader thematic and/or theoretical interests. This paper does, however, need to be primarily focused (though not entirely) on literary or cultural objects from the long 19th century. This means that transnational and/or transhistorical approaches are encouraged, though not necessary. Topics should be discussed with the professor in office hours beforehand, and the Annotated Bibliography with abstract will serve as the formal proposal of your topic.

GRADING:

- 10% Annotated Bibliography that includes at least 1) literary history; 2) book about the author, generation, or historical period; 3) 4 critical articles; 4) book review; 5) theory text; 6) dissertation; 7) website.
- 10% A précis (2 pages, double spaced) of one critical or theoretical text studied in class.
- 10% Course participation (in class and on discussion boards)
- 15% Reverse Outline of one critical text.
- 15% Oral presentation of 20 minutes explaining the representation of gender, sexuality, and/or kinship in a literary text.
- 40% Final essay of 15-20 pages.

Grading System:

A = 94-100 B+ = 87-89 B- = 80-83 C = 74-76 D+ = 60-69 F = 0-59
A- = 90-93 B = 84-86 C+ = 77-79 C- = 70-73 D = 60-65

DISABILITY SUPPORT SERVICES (DSS) If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: <http://www.stonybrook.edu/ehs/fire/disabilities/asp>.

ACADEMIC INTEGRITY

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

CRITICAL INCIDENT MANAGEMENT. Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.

MEETING SCHEDULE

Part I: Families, Nations, Romance

- Week 1. 8/26 Course Introduction: From Freud to Lady Gaga
Sigmund Freud, "Family Romances" *The Freud Reader*, Ed. Peter Gay. New York and London: Norton, 1995. 297-300
- Week 2. 9/2 A Creole Myth: *Lucia Miranda* by Eduarda Mansilla (.pdf)
Jacques Lacan, "The Mirror Stage as Formative of the *I* Function As Revealed in Psychoanalytic Experience" in *Écrits*. Trans. Bruce Fink in collaboration with Héloïse Fink and Russell Grigg. New York and London: Norton, 2006. 75-81.
Jacques Lacan, "The signification of the Phallus" in *Écrits*. Trans. Bruce Fink in collaboration with Héloïse Fink and Russell Grigg. New York and London: Norton, 2006. 575-584.
Eve Kosofsky Sedgwick, "Gender Asymmetry and Erotic Triangles" in *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia UP, 1985. 21-27.
- Week 3. 9/9 The Queer Western Model: *Antigone*
Judith Butler, "Antigone's Claim" in *Antigone's Claim: Kinship Between Life and Death*. New York: Columbia UP, 2000. 1-25.
Bonnie Honig, "'Antigone versus Oedipus,' I: Feminist theory and the turn to Antigone" in *Antigone, Interrupted*. London: Cambridge UP, 2013. 36-67.
***(Reverse Outline 1/3)**

Part II: Bad 'Romance'

- Week 4. 9/16 Latin America's National Romance
Benedict Anderson, "The Origins of National Consciousness" in *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1991. 37-65.
Michel Foucault, "The Incitement to Discourse" in *The History of Sexuality* Volume 1: An Introduction. Trans. Robert Hurley. New York: Verso, 1990. 17-49.
Doris Sommer "Love and Country: An Allegorical Speculation" in *Foundational Fictions: The National Romances of Latin America*. Berkeley and Los Angeles: U of California P, 1991. 30-51.
***(Reverse Outline 2/3)**
- Week 5. 9/23 José de Alencar, *Iracema*
David M. Schneider, "What is Kinship All About? In *Kinship and Family: An Anthropological Reader*. Ed. Robert Parkin and Linda Stone. Oxford, Blackwell Publishing, 2004. 257-274.
- Week 6. 9/30 Juan José Sebrelli, *La saga de los Anchorena* (sel.)

Friedrich Engels, "The Monogamous Family" in *The Origin of the Family, Private Property and the State*. London: Penguin Books, 2010 [1884]. 92-115.

Gayle S. Rubin, "The Traffic in Women: Notes on the 'Political Economy' of Sex" in *Deviations: A Gayle Rubin Reader*. Durham and London: Duke UP, 2011. 33-65.

Week 7. 10/07 Jorge Isaacs, *Maria*

Peter Brooks, "Freud's Masterplot" in *The Critical Tradition: Classic Texts and Contemporary Trends*. Ed. David H. Richter. Boston and New York: Bedford/St. Martin's, 2007. 1161-1171

Week 8. 10/14 Queering Kinship

Claude Lévi-Strauss, "Nature and Culture," "The Problem of Incest," "The Universe of Rules," "Endogamy and Exogamy" in *The Elementary Structures of Kinship*. Boston: Beacon Press, 1969. 3-51.

Pierre Bourdieu, "The Objective Limits of Objectivism" in *Outline of a Theory of Practice*. Trans. Richard Nice. Cambridge: Cambridge UP, 1977. 1-38; 58-71.

Elizabeth Freeman, "Queer Belongings: Kinship Theory and Queer Theory," in *A Companion to Lesbian, Gay, Bisexual, and Transgender Studies*, eds. George Haggerty and Molly McGarry Oxford: Blackwell Press, 2007. 295-314.

***(Reverse Outline 3/3)**

Week 9. 10/21 Alberto Blest Gana, *Martin Rivas*

Diana Balmori, "Family and Politics: Three Generations (1790-1890)." *Journal of Family History* 10:3 (1985: Fall): 247-257.

Week 10. 10/28 Matto de Turner, *Aves sin nido*

Antonio Cornejo Polar, "Aves sin nido como alegoría nacional," in *Aves sin nido*. Caracas: Biblioteca Ayacucho, 1994. ix-xxvi.

Annotated Bibliography Due In Class

Part III: Failed Families

Week 11. 11/04 José Martí, *Amistad funesta*

Emilio Bejel, "Amistad Funesta de Martí: La 'mujer hombruna' como amenaza al proyecto nacional." *Confluencia: Revista hispánica de cultura y literatura* 2 (2006): 2-10.

Week 12. 11/11 Aluísio de Azevedo, *O cortiço*

Anne McClintock, "Family Feuds: Gender, Nationalism, and the Family," *Feminist Review* 44 (1993): 61-80.

Week 13. 11/18 Julián Martel, *La bolsa*

J.P. Spicer-Escalante, "(De)Construcción nacional: Frenesí, destrucción

patriarcal y fragmentación familiar en *La bolsa* (1890) de Julián Martel”
in *Visiones patológicas nacionales: Lucio Vicente López, Eugenio Cambaceres y Julián Martel ante la distopia argentina finisecular*,
Gaithersburg, MD: Ediciones Hispamérica (2006).

Week 14. 11/25 NO CLASS: THANKSGIVING

Week 15. 12/02 Carlos O. Bunge, *La novela de la sangre*
Joseph M. Pierce “Regulating Queer Desire in Carlos O. Bunge’s *La novela de la sangre*” forthcoming in *Revista Hispánica Moderna*.

Final Essay Due TBA