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Turnitin.com Course ID: 3054178  
Password (lower case): baroque

## THE NEW WORLD BAROQUE and CONTEMPORARY LATIN AMERICAN FICTION

SPRING 2010

ENGLISH 8394, sec. 31065  
SPANISH 7391, sec. 33772

John Martin, *Baroque*

Lois Parkinson Zamora, *The Inordinate Eye: New World Baroque and Latin American Fiction*

Elena Garro, *Recollections of Things to Come* (UT Press has recently brought this book back into print. The Bookstore should also have it.)

Alejo Carpentier, *The Kingdom of this World*

Alejo Carpentier, *Concierto barroco* (Out of print; buy used online or search at Half Price Books. Be sure to get the English version, if that's what you want, because both the Spanish and English versions have the Spanish title. There is now a version with the English title, *Baroque Concerto*, but the bookstore tells me that it is out of print, too.)

Gabriel García Márquez, *Of Love and Other Demons*

Gabriel García Márquez, *Love in the Time of Cholera*

José Donoso, *A House in the Country* (out of print; buy online or search at Half Price Books)

Jorge Luis Borges, *Labyrinths*

Jorge Luis Borges, *Selected Non-Fictions*

**BLACKBOARD** website for the course

**WEBSITE:** Foundational Essays on the Baroque, the New World Baroque, and the Neobaroque:  
<http://faculty.washington.edu/mkaup/collection/> USER NAME: **baroque** PASSWORD: **baroque**

**WEBSITE:** Essays on Baroque and Neobaroque literature and film: <http://revistabarocco.com/>

In this seminar we will discuss Baroque aesthetics and expressive structures, and trace their evolution in modern Latin American literature. We will, of course, contemplate the visual arts as well as the literary arts.

In order to consider modern Baroque and Neobaroque literature, we must have a firm grasp of the historical Baroque. We will, therefore, spend most of the first four weeks of the semester in the seventeenth and eighteenth centuries. We will trace the exuberant expressive forms of the Baroque from their beginnings in Rome and their expansion through Counter Reformation Europe (especially Spain), to their implantation in the Spanish New World. We will consider the ideology of the Catholic Counter Reformation, the revolutionary new science of the time, which created a brand new sense of space and the self. We will inevitably pay close attention to certain recurring Baroque themes: life as dream, the labyrinthine world, the layered, self-reflexive nature of consciousness, science and the rise of modern skepticism, etc.

Having established a shared sense of the historical Baroque, the seminar will then move to modern and contemporary works of Latin American literature that may be understood in terms of Baroque aesthetics and thematics. We will address the term "Neobaroque" in this context, and also the term "New World Baroque" as it describes the hybrid products that are the result of centuries of cultural convergences (indigenous, European, African, Asian) in the Americas. Recent theories of the New World Baroque will be particularly useful to our reading of contemporary Latin American literature.

## **FIRST WEEK: INTRODUCTION TO THE COURSE**

Jan. 19

Octavio Paz, "Mexico and the U.S."

Monika Kaup, "Neobaroque: Latin America's Alternative Modernity"

Images of the Mexican Baroque

ALL POSTED ON OUR CLASS WEBSITE

## **SECOND WEEK: THE EUROPEAN BAROQUE**

Jan. 26

John Martin, *Baroque*

This book should serve as your "handbook" on the European Baroque. Its thematic structure is very useful for our purposes, and will serve to alert you to certain Baroque literary techniques employed by the writers we will read later in the semester.

There are excellent websites on the European Baroque and Latin American Baroque, some of which are noted on our class website. You may want to google the work of individual artists, architects and sculptors discussed by John Martin. (On google, select "images" for your search.)

## **THIRD WEEK: THE NEW WORLD BAROQUE**

Feb. 2

Lois Parkinson Zamora, *The Inordinate Eye: New World Baroque and Latin American Fiction*, Introduction, Chs. 1 and 2, Conclusion

IMAGES ON OUR CLASS WEBSITE

## **FOURTH WEEK: INDIGENOUS FORMS IN THE NEW WORLD BAROQUE: ELENA GARRO**

Feb. 9

Elena Garro, *Recollections of Things to Come*

IMAGES ON OUR CLASS WEBSITE

## **FIFTH WEEK: AFRICAN FORMS IN THE NEW WORLD BAROQUE: ALEJO CARPENTIER**

Feb. 16

Zamora, Ch. 3, *The Inordinate Eye: New World Baroque and Latin American Fiction*

Alejo Carpentier, *The Kingdom of this World*

Alejo Carpentier, "The Baroque and the Marvelous Real." In *Magical Realism: Theory, History, Community*. Eds. Lois Parkinson Zamora and Wendy B. Faris. Durham: Duke University Press, 1995. Pp. 89-108. POSTED ON OUR CLASS WEBSITE

## **SIXTH WEEK: ALEJO CARPENTIER, continued**

Feb. 23

Alejo Carpentier, *Concierto Barroco*

Gonzalo Celorio, "Alejo Carpentier, Lyrics and Sol-fa of the Baroque," translated by Franklin Strong: POSTED ON OUR CLASS WEBSITE

## **SEVENTH WEEK: THE BAROQUE SELF: GABRIEL GARCIA MARQUEZ**

March 2

Zamora, Ch. 4, *The Inordinate Eye: New World Baroque and Latin American Fiction*

Gabriel García Márquez, *Love in the Time of Cholera*

Additional texts by and about García Márquez, and images associated with his depiction of the Baroque self: POSTED ON OUR CLASS WEBSITE

**EIGHTH WEEK: GARCIA MARQUEZ, continued**

March 9

Gabriel García Márquez, *Of Love and Other Demons*

Additional essays about García Márquez: POSTED ON OUR CLASS WEBSITE:

**SPRING BREAK: March 15-19**

**NINTH WEEK: THE ALLEGORICAL IMPULSE: JOSE DONOSO**

March 23

José Donoso, *A House in the Country*

Erin Namekawa, "A Gallery in the Country: Encountering Poussin in Donoso's *A House in the Country*." POSTED ON OUR CLASS WEBSITE

**TENTH WEEK: BAROQUE ILLUSIONISM: JORGE LUIS BORGES**

March 30

Zamora, Ch. 5, *The Inordinate Eye: New World Baroque and Latin American Fiction*

Jorge Luis Borges, *Labyrinths*, with emphasis on "The Circular Ruins," "The Library of Babel," "Partial Magic in the Quixote," "Parable of Cervantes and the Quixote," "Kafka and his Precursors," "The House of Asterion," "Pierre Menard, Author of the Quixote"

"The Aleph": POSTED ON OUR CLASS WEBSITE

Additional essay on Baroque illusionism: POSTED ON OUR CLASS WEBSITE

**ELEVENTH WEEK: BORGES, continued**

April 6

Jorge Luis Borges, *Selected Non-Fictions*, with emphasis on "When Fiction Lives in Fiction," "History of Angels," "After Images," "A New Refutation of Time," "The Translators of the 1001 Nights," "A History of Eternity," "From Allegories to Novels," "Personality and the Buddha," "Pascal's Sphere"

Jon Thiem, "The Textualization of the Reader": POSTED ON OUR CLASS WEBSITE

**TWELFTH WEEK: ESSAY ON NEOBAROQUE FILM**

April 13

(NO CLASS MEETING)

Please read "The Inconceivable Universe: The Borgesian Neobaroque in Charlie Kaufman's *Being John Malkovich*," Christopher Hyde: POSTED ON OUR CLASS WEBSITE

**THIRTEENTH WEEK: WORKSHOP FINAL PAPERS**

April 20

Discuss paper topics and otherwise catch our breath.

Please email me a description of your project before this meeting. I would like to know what you intend to write so that I can direct you toward relevant sources.

**FOURTEENTH WEEK: PRESENT FINAL PAPERS TO THE CLASS**

April 26

Please submit your paper to [turnitin.com](https://turnitin.com) and bring a hard copy to class. Turnitin class number and password are noted at the top of the syllabus.

**FINAL PAPER** (usually connected to your class reports) is due at the final meeting of the seminar (April 26). Your paper should be between 10 and 15 pages long, but that is just to give you an indication of length. It would be very nice if you found a way to integrate a discussion of visual forms into your literary and cultural analysis. I am glad to suggest topics and to read rough drafts, if you give me at least two weeks to do so.

**COURSE OUTCOMES:** Students will conduct independent research and write a significant research paper, as described above, demonstrate knowledge of particular periods and/or genres, and work to acquire the professional skills required to teach at a four-year college or university.