

Syllabus 2024
Literatura Argentina
Literature and society: the «otherness».
Prof. José Luis Inchauspe

Course load: 64 hours

COURSE DESCRIPCIÓN

Throughout its history, Argentine literature has been constructed with aspects closely related to the typical differences of a heterogeneous country. Social, ideological and cultural differences marked our way of thinking and, thus, of writing. Revolutions, identity constructions, democratic governments, de facto governments, populism, dictatorships, the wealth of few and the poverty of many, have changed, directly or indirectly, our way of assimilating the world. From there, our most recent literature is born.

The instability of the country, and the region, was a fundamental inspiration for the writing. Each writer found a way to express, criticize, denounce or participate in the processes that built and build Argentina. For better or for worse, some internal conflicts, some global, were the inspiration for many of the great texts written here.

This literature found in the "otherness" a figure of mystery, threat, necessity, pride, enemy or ally; an ideal figure, an example, a slave, a figure of progress, of necessity. Regardless of the time, that "otherness" could be a human being with needs, a person who suffered, a person stigmatized by society, or it could be a threat to the established order, an enemy, a danger.

The objective of this course is to take a tour of the 20th century, and the 21st century Argentine literature, focusing the analysis on the sociocultural processes that developed during this period. The central idea will be to go beyond social borders to meet that otherness, which is not distant from us, to get closer to their culture, our culture, and discover ourselves as critical readers.

Objectives and learning outcomes

OBJETIVOS:

1. To understand the writing situation under a social, political, historical and economic panorama of the moment of production.
2. To acquire not only critical tools but also creative thinking, being able to become an author in his time.
3. To understand a little more about the general history of Argentina through its literature.
4. To approach the Argentine ideology.
5. To understand the role of the reader as a constructor of meaning.
6. To submit a final home exam that reflects a conscious and deep reading axis.

BIBLIOGRAFÍA REQUERIDA:

All the required bibliography will be available in the Compendium of selected texts that students will receive in digital format. The bibliography has mandatory texts that will be discussed in lectures or seminars and some optional texts.

Each text will be accompanied by a Roadmap that will serve as support for the theoretical classes along with a reading guide so that each student can discuss in groups during seminars.

The bibliography will be cited below by thematic units.

CONTENIDOS AND CALENDARIO ACADÉMICO

UNIT I:

HISTORY, ECONOMY AND SOCIETY, "SOCIO-POLITICAL OTHERNESS"

1.a.-Immigration in Argentina and the expansion of the city of Buenos Aires. Uneven growth, impoverished population. Disparate economy, luxuries and the European dream in "El vestido de terciopelo" by Silvina Ocampo.

1.b.-The class struggle and the construction of the enemy. Discursive violence and the appropriation of otherness in «Luna Roja» by Roberto Arlt. The political-ideological battle, Peronism and anti-Peronism in «Ómnibus» by Julio Cortázar. The Peronist heritage and the figure of Eva Duarte in «Evita vive» by Néstor Perlongher.

1.c.- The violation of human rights and the interruption of democracy. Dictatorship and the disappeared in "Segunda vez" by Julio Cortázar. Denunciation and active struggle in the «open theatre», obedience and silence in «Decir sí» by Griselda Gambaro.

Mandatory bibliography for this unit:

CORTAZAR, JULIO. «La banda» y «Segunda vez».
GAMBARO, GRISELDA. «Decir sí».
PERLONGHER, NESTOR. «Evita vive».
OCAMPO, SILVINA. «El vestido rosa».

Non-mandatory bibliography for this unit:

ARLT, ROBERTO. «Luna roja».

UNIT II**SISTEMA E INDIVIDUO, SUJETO Y OPRESIÓN: “LA OTREDAD FEMENINA”**

- 2.a.-The *compadrito* and the figure of the Argentine *macho*. The male gaze over women, silence and oppression in "La intrusa" by Jorge Luis Borges. The popular voice of tango and its role within the patriarchal construction in Argentine tango.
- 2.b.-Feminism in Argentina. The voice of women, writing and being a woman. Female empowerment versus male onslaught in the letters. Constructing the voice of women in the poetry of Alfonsina Storni.
- 2.c.- Women and social oppression. Obedience and silence, resignation and longing in "Ahora cómo vuelvo" by Hebe Uhart.

Mandatory bibliography for this unit:

BORGES, JORGE LUIS. «La intrusa».
STORNI, ALFONSINA. Selección de poemas.
UHART, HEBE. «Ahora cómo vuelvo».

Non-mandatory bibliography for this unit:

AA.VV. Selección de Tangos.
MERCADER, MARTHA. «Los intrusos».

UNIT III:**THE 21ST CENTURY: SOCIAL AND INDIVIDUAL PROBLEMS. «MODERN OTHERNESS»**

- 3.a.- Fanaticism and the market. The need to «be-part-of», mass and fashion. Construction of the subject and loss of individuality. The figure of the idol in «Carne» by Mariana Enríquez. Freedom and free action, the denial of everything and the embrace of nothing, the community and what is proper against what is imposed in «Lo visible» by Juan José Saer.

3.b.- The subject and society. City and oppression. The personal and the public, individual and collective. The problem of mental life and psychic health in «El vértigo horizontal» by Juan Forn.

3.c.- The outcasts, the expelled. The look of the precinct and the condemnatory society. The poor as a cultural problem, poverty as a synonym for crime. Insertion and contempt, freedom and oppression in the poetry of César González.

Mandatory bibliography for this unit:

JUAN JOSÉ SAER. «Lo visible».

MARIANA ENRÍQUEZ. «Carne».

JUAN FORN. «El vértigo horizontal».

CÉSAR GONZÁLEZ. Selección de poemas.

Non-mandatory bibliography for this unit:

JULIO CORTAZAR. «Ómnibus» (no obligatorio).

UNIT IV

EPILOGUE: "AN OTHER" LOOK.

4.a.- Literature as multilingual construction. The look as creator of the object. Free interpretation versus directed interpretation, the unreliable discourse in "El perjurio de la nieve" by Adolfo Bioy Casares. The influence of society and stigma in "Un hombre sin suerte" by Samanta Schweblin.

Mandatory bibliography for this unit:

SAMANTA SCHWEBLIN. «Un hombre sin suerte».

Non-mandatory bibliography for this unit:

ADOLFO BIOY CASARES. El perjurio de la nieve. (no obligatorio)

CALENDARIO ACADÉMICO

This schedule may be subject to change. The teachers will announce any change during the course. The texts are given for each week under the name contained in the mandatory compendium required for the course.

WEEK 1: READING OF THE TEXTS FOR THE FIRST WEEK OF CLASS.

WEEK 2: EARLY TWENTIETH CENTURY, CLASS STRUGGLE.

Texts

Lectures:

ROBERTO ARLT. «Luna roja» (no obligatorio).

Seminar:

SILVINA OCAMPO. «El vestido de terciopelo».

WEEK 3: PERONISM, ANTI-PERONISM AND LITERATURE. THE FIGURE OF EVA DUARTE DE PERÓN.

Texts

Lectures:

NESTOR PERLONGHER. «Evita vive».

Seminar:

JULIO CORTAZAR. «La banda».

WEEK 4: DE FACTO GOVERNMENT, HUMAN RIGHTS, *DESAPARECIDOS* AND SILENCES.

Texts

Lectures:

JULIO CORTAZAR. «Segunda vez».

Seminar:

GRISELDA GAMBARO. «Decir sí».

WEEK 5: MIGRATIONS AND *MALEVOS*. THE CONSTRUCTION OF THE MALE. INSTRUCTIONS FINAL WORK.

Texts

Lectures:

AA.VV. Selección de tangos. (No obligatorio).

Seminar:

JORGE LUIS BORGES. «La intrusa».

WEEK 6: THE FEMALE VOICE IN LITERATURE. BREAKING THE SILENCE.

Texts

Lectures:

MARTHA MERCADER. «Los intrusos» (no obligatorio).

Seminar:

ALFONSINA STORNI. Selección de poemas.

WEEK 7: ESSAY PREPARATION WEEK AND CONSULTATIONS WITH THE TEACHER.

WEEK 8: ESSAY DELIVERY.

WEEK 9: THE MODERN WOMAN AND THE SOCIAL INVISIBILIZATION. SAY YES OR SAY NO. SUBJECT FOR THE FINAL EXAM.

Texts

Lectures:

Sin texto.

Seminar:

HEBE UHART. «Ahora cómo vuelvo».

WEEK 10: 21ST CENTURY AND FREEDOM. THE PROBLEM OF “THE SELF” AND “THE OTHERNESS”. TO BE VERSUS TO BELONG.

Texts

Lectures:

JUAN JOSÉ SAER. «Lo visible».

Seminar:

MARIANA ENRÍQUEZ. «Carne».

WEEK 11: INDIVIDUAL AND SUBJECT. *OTHERNESS* AND THE CITY.

Texts

Lectures:

JULIO CORTAZAR. «Ómnibus» (no obligatorio).

Seminar:

JUAN FORN. «El vértigo horizontal».

WEEK 12: INSTITUTIONALIZATION AND SUBJECT. POVERTY CRIMINALIZED.

Texts

Lectures:

Sin texto.

Seminar:

CÉSAR GONZÁLEZ. Selección de poemas.

WEEK 13: THE LOOK AS A CREATOR OF SENSE.

Texts

Lectures:

ADOLFO BIOY CASARES. *El perjurio de la nieve*. (no obligatorio)

Seminar:

SAMANTA SCHWEBLIN. «Un hombre sin suerte».

WEEK 14: CULTURAL ACTIVITY AS CLOSING.

WEEK 15: DELIVERY OF FINAL PAPER.

WEEK 16: DELIVERY OF FINAL GRADES.

EVALUATION AND GRADING

A) Examinations, Evaluation Criteria and Requirements::

It is expected that students read the assigned texts for each class and discuss them with their fellow classmates. There will be a mid-term essay, which students will have to pass before the end of classes.

Grades for the course will be assigned as follows:

40% Class participation.
60% Final Paper Exam.

This subject will require 2(two) mandatory exams:

EXAMS

ESSAY (SHORT PAPER EXAM):

The short paper will consist of a critical text, without requiring quotation, to be presented in the middle of the course. Approval is not exclusive to make the final written test condition.

The essay topic will be given to students in advance. The requirements are as follows:1.-

1. It consists of individual work
2. 800 words (+ 10%), English language.
- 3.- Delivered in a text file in PDF (sent by internet).

Grade mode: no grade.

FINAL HOME EXAM (TERM PAPER EXAM):

The Term paper examination must account the acquisition of a critical point of view on a specific topic to choose between different possibilities. The topics that students can choose will be delivered by teachers with due advance. The student must submit the examination through a PDF file (sent by internet). Its characteristics are:

1. Individual work of reading and reflection.
2. 1800 words (+ 10%), in English.
3. Paper format: introduction, development and conclusion. Quotes in the end of the document. Bibliographical references used or consulted for analysis (author, work, edition, place, year).
4. Times New Roman or Courier, size 12, double-spaced line spacing, 3cm top, right and left margin.
- 5.- Delivered in a text file in PDF.

B) Attendance Policy:

The students need to have a 75% of assistance and the one who doesn't fulfil this will receive an automatic "F." 0.5 points will be deducted from your Attendance grade for every unexcused absence or in the case the student do not deliver any homework or exam before deadlines.

Missed Exams: "Make-up" exams are a privilege, one to be extended only to students who have missed an exam with prior arrangement (one-week notice) with the instructor

or due to extenuating circumstances.

Participation: A high weight is placed on participation as a learning experience. A student's grade will suffer due to actions which disrupt the group experience. For this reason all cell phones must be turn silent before class begins. If you have a unique circumstance for which you must leave the phone with full sound —and not only vibration—, consent from the instructor is required beforehand. Students will have a significant point total deducted from their class grade if they do not adhere to this regulation.

B) Grading Scale

description		Percentage
10 (A)	Excellent	100-95
9 (A-)	Very good	94-89
8 (B)	Good	88-83
7 (B-)	Above Average	82-77
6 (C)	Average	76-71
5 (C)	Below Average	70-65
4 (D)	Lowest Passing Grade	64-60
F	Failure	59-0
W	Officially withdrawn	Academic Advisor's approval
I	Incomplete	Only with Academic Advisor's approval

Plagiarism: An important objective of this course is to get students to learn how to write essays and critical texts. Students are expected to do their own written work. Plagiarism not only undermines this learning process but also represents a serious breach of College policy and of academic honesty.

Outside sources should always be referenced in the essay's bibliography. Plagiarized work will receive an automatic F. If you have any doubts on what constitutes plagiarism, do not hesitate to ask the Instructor.