

## Spanish 318/725FC, 2019: Making Modern Spain

(Christine Arkinstall: Weeks 1-6; José Colmeiro: Weeks 7-12)

### COURSE PROGRAMME

#### Lecturers and Co-Convenors

**Weeks 1-6:** Prof. Christine Arkinstall; Arts 2, Room 404, DD: 9238707

e-mail: c.arkinstall@auckland.ac.nz

Office hours during teaching weeks: Tuesdays 12-1pm. If not convenient, by appointment.

**Weeks 7-12:** Prof. José Colmeiro; Arts 2, Room 507, DD: 9237144

e-mail: j.colmeiro@auckland.ac.nz

Office hours during teaching weeks: Thursdays 2-3pm. If not convenient, by appointment.

#### Lecture and tutorial times and venues

Spanish 318 and Spanish 725 lectures are Tuesdays 10am-12pm (Building 273, Room 104).

There is also one weekly tutorial: Wednesdays, 4-5pm (Old Choral Hall [Building 104], Room 155).

Spanish 725 meets Tuesdays 10am-12pm, with Spanish 318. Students must also attend both the Spanish 318 tutorial and a separate weekly tutorial Wednesdays, 5-6pm (Old Choral Hall [Building 104], Room 155).

#### Course Aims and Outline

The course offers an overview of the cultural politics pertaining to modern Spain, from the late nineteenth century through to the end of the Spanish Civil War in 1939 and its aftermath. We focus on the intersecting strands of gender, class and nation, in relation to historical, social and cultural processes. Issues addressed are liberal constructions of the nation, empire, working-class movements and sociopolitical margins, nationalisms and the rise of Spanish fascism, and historical memory.

Lectures and main texts will be primarily in Spanish. Further readings in English and Spanish. Essays can be written in English or Spanish.

#### Assessment

2 tests @ 20% each: Wednesday, 10 April, 4-5pm and Wednesday, 15 May, 4-5pm.

2 essays @ 30% each.

Essay 1 due Monday, 29 April, 4pm (week 7).

Essay 2 due Monday, 17 June, 3pm.

**Please note:** You must attend and participate in **80%** of all your lecture hours and tutorials, Weeks 3-6 and Weeks 7-9 to be eligible to sit Tests 1 and 2 respectively, unless you have substantiated, justified absences (illness, class conflict).

That is, **for Spanish 318, Weeks 3-6, you can miss 2 hours** out of 11.

**In Weeks 7-9, you can miss 2 hours** out of 8.

**For Spanish 725, Weeks 3-6, you can miss 3 hours** out of 14.

**In Weeks 7-9, you can miss 2 hours** out of 10.

**Lecture and Tutorial Schedule**  
**Weeks 1-6: Christine Arkinstall**

**Weeks 1-2: Spanish Romanticism and the rise of the bourgeoisie: José Zorrilla, *Don Juan Tenorio***

On-line bilingual edition and translation of *Don Juan Tenorio*:  
<http://www.poetryintranslation.com/PITBR/Spanish/Zorilla.htm>

**Tuesday, 5 March:**

Hour 1: The Romantic hero and the rise of the Spanish bourgeoisie.  
 Hour 2: Subjects of desire.

**Wednesday, 6 March:**

318 tutorial: Analysis of text and theoretical readings: Bridget Aldaraca, Marlon Ross.  
 725 tutorial: Theoretical readings: Susan Kirkpatrick, *Las románticas* (pp. 47-67).

**Tuesday, 12 March:**

Hour 1: Male and female honour.  
 Hour 2: Writers and muses.

**Wednesday, 13 March:**

318 tutorial: Analysis of text and theoretical reading: James Mandrell (pp. 87-111).  
 725 tutorial: Theoretical readings: Carole Pateman, *The Sexual Contract* (Online; pp. 77-115).

**Weeks 3-4: The Spanish-Moroccan War and Carmen de Burgos: “En la guerra (Episodios de Melilla)” (1909) (text on Canvas)**

**Tuesday, 19 March:**

Hour 1: Context for Burgos and the Spanish-Moroccan War  
 Hour 2: Orientalism and “race.”

**Wednesday, 20 March:**

318 tutorial: Analysis of text and theoretical reading: Gerda Lerner on “race” (pp. 184-97);  
 Martín-Márquez (pp. 50-62).  
 725 tutorial: Theoretical reading: Anne McClintock (pp. 352-86).

**Tuesday, 26 March: Burgos cont.**

Hours 1 & 2: National anxieties, gender anxieties.

**Wednesday, 27 March:**

318 tutorial: Analysis of text and theoretical reading: Zapata-Calle, Gabriela Pozzi.  
 725 tutorial: Theoretical reading: Michael Ugarte; Martín-Márquez (pp. 164-74).

**Weeks 5-6: Contemporary Spain post World War 1: Ramón del Valle-Inclán’s *Luces de Bohemia* (1920; 1924)**

Online (complete text):  
<https://ciervalengua.files.wordpress.com/2011/10/valle-inclan-ramon-luces-de-bohemia.pdf>

**Tuesday, 2 April:**

Hour 1: Introduction to Valle-Inclán and *Luces de Bohemia*

Hour 2: A New Genre: The “Esperpento” and the Grotesque

**Wednesday, 3 April:**

318 tutorial: Analysis of *Luces de Bohemia*, Scenes 3, 9, 10. Theoretical reading: Bakhtin, *The Dialogic Imagination*, pp. 58-61; 76-77 (Online), Stallybrass and White (pp. 1-9).

725 tutorial: Theoretical reading: Stallybrass and White (pp. 125-48).

**Tuesday, 9 April: Valle-Inclán cont.**

Hours 1 & 2: Parody, Doubles, and Metaphorical Journeys

**Wednesday, 10 April:**

318 tutorial: Test 1 (for both Spanish 318 and 725).

318/725 tutorials (combined): Analysis of *Luces de Bohemia*, Scenes 11, 12, 14.

**MID-SEMESTER BREAK 13-28 APRIL****Weeks 7-12: José Colmeiro****Weeks 7-9: Federico García Lorca, *La casa de Bernarda Alba***

Complete text available here:

[http://www.espacioebook.com/sigloxx\\_27/lorca/Lorca\\_lacasadebernardaalba.pdf](http://www.espacioebook.com/sigloxx_27/lorca/Lorca_lacasadebernardaalba.pdf)

English translation available here:

<https://www.poetryintranslation.com/klineaslorcaplays.php>

**Week 7:**

30 April. Introducción: La 2ª República, Federico García Lorca y *La casa de Bernarda Alba*. Acto 1

1 May. *La casa de Bernarda Alba*. Acto 1

**Week 8:**

7 May: *La casa de Bernarda Alba*. Acto 2

8 May: *La casa de Bernarda Alba*. Acto 2

Further Reading:

-John Corbin “Lorca’s Casa.” *The Modern Language Review* 95.3 (2000): 712-27

**Week 9:**

14 May: *La casa de Bernarda Alba*. Acto 3

Further Reading: Juan Godoy, “The Voice from the Closet: The Articulation of Desire in *La casa de Bernarda Alba*”, *Pacific Coast Philology* 39 (2004): 102-111.

15 May: In-class Test 2, at 3pm (for both Spanish 318 and 725).

**Weeks 10-12. Manuel Vázquez Montalbán, *El pianista* (Madrid: Cátedra, 2017). Required edition to be used.**

Available from University Student Bookstore and Kate Edger Short Loan Library.

**Week 10:** La guerra civil, postguerra y memoria histórica: Manuel Vázquez Montalbán, *El pianista*

21-22 May: Manuel Vázquez Montalbán, *El pianista*, Introducción y Capítulo 1

**Week 11:**

28-29 May: *El pianista*, capítulo 2

Further Reading: Carolyn P. Boyd, "History, Politics and Culture, 1936-1975" (Gies)

**Week 12:**

4-5 June: *El pianista*, capítulo 3

Further Reading:

-María Paz Balibrea, "*El pianista* y el estigma del desencanto: Lectura alternativa de una novela 'Postmoderna'" *Revista Hispánica Moderna* 51. 1 (1998): 119-135.

**Reading of Texts**

We expect you to keep pace with the material in lectures, and to read ahead, consulting the available English translations if necessary, in order to understand fully concepts discussed in class and to enable you to put forward your own ideas.

**Essays**

The assessment consists of two essays (30% each). You may use either English or Spanish. As the course aims to strengthen critical thinking, the ability to engage with the ideas of others, and originality of analysis, you are encouraged to use the language in which you best express yourself.

You **MUST** use the original Spanish texts when quoting in your essays.

**Submission of essays:** Hard copy to Arts Students Centre (HSB); electronic submission to Canvas. Please keep the electronic copy of your essay.

**Spanish 318FC, Essay 1:** For Christine Arkinstall; 30%; 2,200-2,500 words.

**Spanish 725FC, Essay 1:** For Christine Arkinstall; 30%; 3,500-4,000 words.

**Due:** Monday, 29 April, 4pm.

**Spanish 318FC, Essay 2:** For José Colmeiro; 30%; 2,200-2,500 words.

**Spanish 725FC, Essay 2:** For José Colmeiro; 30%; 3,000-3,500-4,000 words.

**Due:** Monday, 17 June, 3pm.

Wordcounts are minimum wordcounts; you can extend a little if needed/desired. Please note that the required wordcount excludes your Works Cited/Bibliography.

**Evaluation Criteria out of 100%:**

Title: 4

Introduction: 5

Conclusion: 5

Understanding of subject matter/how well you address the essay question: 15

Formulation of argument: 10

Sustained evidence (primary sources) & integration into argument: 15

Sustained evidence (drawing a good range of secondary sources) & integration into argument: 15

Critical thinking: 12

Originality/your own contribution to the discussion: 9

Referencing: 5

Works Cited: 5

### **Late Essays**

You are welcome to hand in your essay early. It is School policy not to accept late essays, unless arranged beforehand or in the case of illness. If you have genuine difficulties submitting on time, please contact your lecturer in advance to discuss your situation.

Penalties will apply to late essays outside of these circumstances: 5% per day every day for five days. **After five days, we will not accept essays unless an extension has been arranged beforehand.**

### **In Case of Illness**

If you are prevented by illness from handing in Essay 1 on time, please inform Christine Arkinstall as soon as possible ([c.arkinstall@auckland.ac.nz](mailto:c.arkinstall@auckland.ac.nz))

For Essay 2, please inform José Colmeiro as soon as possible ([j.colmeiro@auckland.ac.nz](mailto:j.colmeiro@auckland.ac.nz))

You will also need to present a medical certificate on your first day back.

**Plagiarism** (copying the work of others) is a serious offence in the University.

**Plagiarism involves the theft of intellectual ideas. It entails borrowing other people's ideas and using them without acknowledgement.**

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that you submit for grading must be your own work, reflecting your learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the Internet. When quoting from the Internet, you must acknowledge the source and give the full address of the website. Your work will be reviewed against electronic source material using computerised detection mechanisms.

You may not translate work from another source without proper acknowledgment and referencing. The use of translation machines to translate and copy texts into the target language of an assignment constitutes academic dishonesty.

The penalties for plagiarism are severe and can range from gaining no marks for the assignment to disciplinary action under the terms of the Examination Regulations.

For further information and advice on University regulations and how to reference appropriately, see:

<https://www.auckland.ac.nz/en/about/teaching-learning/academic-integrity/tl-about-academic-integrity.html>.

This webpage provides links and information about various aspects of academic integrity: sources of information and advice (e.g. Referen©ite) as well as University regulations (the Student Academic Conduct Statute), and Turnitin.

All students entering the University are required to complete the **Academic Integrity Module**.

**Remember:** Not submitting an assignment is always preferable to plagiarism. You will receive a zero, but there will be no further consequences. Do not jeopardise your academic career in a moment of panic: it is simply not worth the risk!

## ESSAY TOPICS

### ESSAY 1: For Christine Arkinstall.

**NB:** You must engage with all three writers studied in Weeks 1-6.

**Due:** Monday, 29 April 4pm.

#### Spanish 318FC:

- 1) What different visions for the Spanish nation are at stake in the nineteenth and early twentieth centuries and what frameworks of gender, class and “race” do they depend on?
- 2) Analyse the implications for gender, class and “race” of representations of space and/or time in the three primary works studied.
- 3) How do the three primary works studied critique or conform to tradition in Spanish culture and politics?
- 4) Define your own topic. The essay must engage with the issues of gender, class and nation central to the course. Please consult with me prior to embarking on the essay.

#### Spanish 725FC:

- 1) Discuss Peter Stallybrass’s and Allon White’s following observation:  
The division of the social into high and low, the polite and the vulgar, simultaneously maps out divisions between the civilized and the grotesque body, between author and hack, between social purity and social hybridization. These divisions . . . cut across the social formation, topography and the body, in such a way that subject identity cannot be considered independently of these domains. (*The Politics and Poetics of Transgression* 191)
- 2) Explore Sandra Gilbert’s and Susan Gubar’s following statement:  
[I]mplicit in the metaphor of literary paternity is the idea that each man . . . has the ability, even perhaps the obligation, to talk back to other men by generating alternative fictions of his own. . . . women in patriarchal societies have historically been reduced to mere properties, to characters and images imprisoned in male texts because generated solely . . . by male expectations and designs. (*The Madwoman in the Attic* 12)
- 3) Define your own topic. The essay must engage with the issues of gender, class and nation central to the course. Please consult with me prior to embarking on the essay.

### ESSAY 2: For José Colmeiro.

**Due** Monday, 17 June, 3pm.

#### Spanish 318FC and Spanish 725FC

All the essays are to engage in a critical analysis of Vázquez Montalbán’s *El pianista*.

- 1) Discuss the interaction of personal memory and collective memory, and the use of memory as a form of resistance in the novel. How does it align with the role of historical memory as a form of collective identity which reconstructs the past from the present, and as a moral obligation to know and transmit the legacy of the past, and register the memory of the victims and voiceless, challenging the official erasure and forgetting of the past in Spain?
- 2) Discuss the representation of issues of class, gender and politics in modern Spain across several generations.
- 3) Other possible topics focusing on a critical analysis of other aspects of the novel (popular culture, everyday life, urban spaces, the avant-garde movements, repression of the dictatorship, ethics of resistance, etc), in consultation with me.

## **ESSAY WRITING AND PRESENTATION**

Type your essay and double space it throughout.

Print one-sided only.

Use A4 paper only.

Document your sources.

Attach an Assignment Cover Sheet.

Number the pages and write your name on the top right-hand corner of each page.

Do not put the essay inside folders.

Check your punctuation and spelling carefully.

Do not write contractions (i.e.: can't, won't, etc).

Italicise all titles of books and put quotation marks around titles of shorter works (i.e.: poems, short stories, journal articles, etc.)

Your first paragraph should introduce the topic in a meaningful way. Give clear directions of what the essay is going to say and how. If you present your topic as an investigation, do not give out the 'solution' (if there is going to be one).

Each paragraph should develop and contain one idea or line of thought. Discuss the idea thoroughly and present alternative points of view to those you may endorse. Write clearly and note that what seems obvious to you may not be so for your reader. Have someone else read your essay before you hand it in if in doubt.

Back up your argument with references to the text and to the secondary sources you have consulted.

Do not give plot summaries.

Do not feel that you have to agree with the critics you read or with your lecturer(s).

Quote purposefully and give the precise reference of the sources you have used. Your quotations should also be short and should be in inverted commas or indented.

Footnotes may be written at the bottom of the page or as endnotes at the end of your document.

Give page numbers for all quotations and when referencing sources.

Include a List of Works Cited/Bibliography on a separate page at the end of your essay.

Try to prepare your work well ahead so that you have time for consultation with your lecturer if you wish.

## How to Reference and Quote in Your Essay

### Referencing

There are two principal methods of referencing in an essay. One is to use footnotes to refer to the sources used. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story."<sup>1</sup>

The other method, known as Harvard Referencing, is perhaps more economical and easier to manage. This is an internal system of referencing, in that all necessary references to a source text are given within your essay. Unless you refer to more than one text by an author, the title does not need to be given, since you will provide the full title and its publishing details in your Works Cited at the end of the essay. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story" (179).

If you were to refer to more than one text by Rhodes, to differentiate between them you would provide a shortened title for clarification, followed by the page reference. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story" (*Under Construction* 179).

### Quoting Poetry

Titles of poems are given between quotation marks; e.g. "La casa." (Titles of books, however, should be given in italics or underlined: e.g. *Réquiem por un campesino español*).

If you are quoting four verses of poetry or fewer, the quotation should not be indented but incorporated within your text using quotation marks. Separate each verse with / . Indicate any omissions with three spaced dots: . . . For example:

The following verses from Figuera's poem "La casa" are suggestive of the exile suffered by those who opposed the Franco régime: "... Salí a hacer una casa / cuando iba a amanecer y el cielo era bondadoso. / Pero todos se echaron sobre mí. Vete, perro."

If you are quoting more than 4 verses, the quotation must be indented from your margin, this time without quotation marks. For example:

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<sup>1</sup> Rhodes, "The Salamander and the Butterfly," 179.



The following verses from Figuera's poem "La casa" are suggestive of the exile suffered by those who opposed the Franco régime:

. . . Salí a hacer una casa  
cuando iba a amanecer y el cielo era bondadoso.  
Pero todos se echaron sobre mí. Vete, perro,  
que la tierra no es tuya.  
Ni la piedra ni el árbol ni la sombra ni el aire.

### Quoting Prose

If your quotation is less than 3 lines in your essay, the quotation should not be indented but incorporated within your text using quotation marks. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story" (179).

If your quotation exceeds 3 lines in your essay, the quotation must be indented from the margin, without quotation marks. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings

underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story, similar to that of others Rodoreda wrote: the treachery of tenderness. Throughout her trials, Rodoreda's character is basically impervious to the physical and social abuse to which she is subjected by the irate collectivity. (179)

### Example of a Bibliography or Works Cited

Your Bibliography must be in alphabetical order of surname.

If there is more than one text by the same author, the titles must be listed in their alphabetical order, excluding words like "A" and "The."

Bhabha, Homi K. "Introduction." Ed. Bhabha 1-7.

---, ed. *Nation and Narration*. London: Routledge, 1990.

Biasin, Gian-Paolo. *The Flavors of Modernity. Food and the Novel*. Princeton UP, 1993.

Bieder, Maryellen. "The Woman in the Garden." *Actes del Segon Colloqui d'Estudis Catalans a Nord-Amèrica*. Barcelona: Publicacions de l'Abadia de Montserrat, 1982. 353-64.

Bou, Enric. "Inventing the City: the Barcelona of Poets." *Catalan Writing* 7 (1991): 16-22.

---, ed. *Nou diccionari 62 de la literatura catalana*. Barcelona: Edicions 62, 2000.

---. "'Silenci en un jardí': Màrius Torres and the Catalan Literary Tradition." *Modern Catalan Literature. Proceedings of the Fourth Catalan Symposium*. Ed. Josep M. Solà-Solé. NY: Peter Lang, 1995. 39-58.

Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Trans. Richard Nice. London: Routledge, 1984.

- . *The Field of Cultural Production. Essays on Art and Literature*. Ed. and intro. Randal Johnson. Cambridge: Polity, 1993.
- Bradbury, Malcolm, and James McFarlane, eds. *Modernism: A Guide to European Literature, 1890-1930*. London: Penguin, 1991.
- Brennan, Timothy. "The National Longing For Form." Ed. Bhabha 44-70.
- Busquets, Loreto. "La mort i la primavera, de Mercè Rodoreda." *Cuadernos Hispanoamericanos* 467 (May 1989): 117-22.
- Carr, Raymond. *Spain 1808-1975*. 1966. 2<sup>nd</sup> ed. Oxford: Clarendon, 1982.
- Carulla, Jordi, and Arnau Carulla. *La Guerra Civil en 2000 carteles*. 2 vols. Barcelona: Postermil, 1997.
- Clarasó, Mercè. "The Angle of Vision in the Novels of Mercè Rodoreda." *Bulletin of Hispanic Studies* 57.2 (April 1980): 143-52.
- . "The Two Worlds of Mercè Rodoreda." *Women Writers in Twentieth-Century Spain and Spanish America*. Ed. Catherine Davies. Lewiston, Me.: Mellen, 1993. 43-54.

For all doubts see the *MLA Handbook*, available in the General Library. Do consult your lecturer if you have any problems.

### Course Bibliography (Weeks 1-6)

# = On Canvas

#### General: Recommended Texts

- Anderson, Benedict. *Imagined Communities. Reflections on the Origin and Spread of Nationalism*. London: Verso, 1991. Online.
- Bhabha, Homi K. *Nation and Narration*. London: Routledge, 1990. Online.
- Boyd, Carolyn. *Historia patria: Politics, History and National Identity in Spain, 1875-1975*. Princeton, N.J.: Princeton UP, 1997.
- Carr, Raymond. *Spain, 1808-1975*. 2<sup>nd</sup> ed. Oxford: Clarendon, 1982.
- Elshtain, Jean Bethke. *Women and War*. New York: Basic, 1987.
- #Fox, Inman. *La invención de España. Nacionalismo liberal e identidad nacional*. Madrid: Cátedra, 1998. 11-25.
- Graham, Helen, and Jo Labanyi, eds. *Spanish Cultural Studies. An Introduction. The Struggle for Modernity*. Oxford: Oxford UP, 1995. [306.0946 G73]
- Hobsbawm, Eric. *Nations and Nationalisms Since 1780: Programme, Myth, Reality*. Cambridge: Cambridge UP, 1990. Online.
- #Lerner, Gerda. *Why History Matters*. New York/Oxford: Oxford UP, 1997. [901 L61]
- Mar-Molinero, Clare, and Angel Smith. *Nationalism and the Nation in the Iberian Peninsula. Competing and Conflicting Identities*. Oxford: Berg, 1996.
- Phillips, Anne, ed. *Feminism and Politics*. Oxford: Oxford UP, 1998. Online.
- Scanlon, Geraldine. *La polémica feminista en la España contemporánea. 1868-1974*. Madrid: Akal, 1986.
- #Smith, Ángel, and Clare Mar-Molinero. "The Myths and Realities of Nation-Building in the Iberian Peninsula." *Nationalism and the Nation in the Iberian Peninsula. Competing and Conflicting Identities*. Ed. Mar-Molinero and Smith. Oxford: Berg, 1996. 1-21.
- Wallach Scott, Joan. *Gender and the Politics of History*. New York: Columbia UP, 1988. Online.

## Weeks 1-2: José Zorrilla's *Don Juan Tenorio*

### 19<sup>th</sup> Century:

- #Aldaraca, Bridget. "El ángel del hogar: The Cult of Domesticity in Nineteenth-Century Spain." *Theory and Practice of Feminist Literary Criticism*. Ed. Gabriela Mora and Karen S. Van Hooft. Ypsilanti, Michigan: Bilingual, 1982. 62-87.
- Charnon-Deutsch, Lou. *Narratives of Desire. Nineteenth-Century Spanish Fiction by Women*. The Pennsylvania State UP, 1994.
- Charnon-Deutsch, Lou, and Jo Labanyi. *Culture and Gender in Nineteenth-Century Spain*. Oxford: Clarendon; New York: Oxford UP. 1995.
- Dijkstra, Bram. *Idols of Perversity. Fantasies of Feminine Evil in Fin-de-Siècle Culture*. New York/Oxford: Oxford UP, 1986. (See Ch. 1 on the "Cult of the Household Nun").
- Furst, Lilian R. *Romanticism*. London: Methuen, 1969.
- #Kirkpatrick, Susan. *Las románticas: escritoras y subjetividad en España, 1835-1850*. Trans. Amaia Bárcena. Madrid : Cátedra; Valencia: Universitat de Valencia, 1991.
- #Mandrell, James. *Don Juan and the Point of Honor. Seduction, Patriarchal Society and Literary Tradition*. Pennsylvania: The Pennsylvania State UP, 1992. (See especially Chapter 2).
- Mellor, Anne K., ed. *Romanticism and Feminism*. Bloomington/Indianapolis: Indiana UP, 1988.
- #Ross, Marlon B. "Romantic Quest and Conquest. Troping Masculine Power in the Crisis of Poetic Identity." *Romanticism and Feminism*. Ed. Anne K. Mellor. Bloomington: Indiana UP, 1988. 26-51.
- Showalter, Elaine. *Sexual Anarchy. Gender and Culture at the Fin de Siècle*. New York: Penguin, 1990.
- Zorrilla, José. On-line bilingual edition and translation of *Don Juan Tenorio*:  
<http://www.poetryintranslation.com/PITBR/Spanish/Zorilla.htm>  
 ---. *Don Juan Tenorio*. Trans. and intro. Michael David Miner. New York: Binghamton, 1976.  
 ---. *The Real Don Juan*. Trans. and adapted Ranjit Bolt. Bath: Absolute P, 1990.

**Films of *Don Juan Tenorio*:** <https://www.youtube.com/watch?v=M95-pKNmsSU> (1988 version\*)

<https://www.youtube.com/watch?v=C-ZS8GuLPUA>

<https://www.youtube.com/watch?v=eBf3gNJ9-Pc> (2018 version)

Biografía de José Zorrilla (4.21 mins): <https://www.youtube.com/watch?v=6PA4lSDJngU>

Valladolid celebra el bicentenario de José Zorrilla (1.54mins):

<https://www.youtube.com/watch?v=FWsfNa950Ho>

## Weeks 3-4: Carmen de Burgos and Context

- Balfour, Sebastián. *Deadly Embrace: Morocco and the Road to the Spanish Civil War*. Oxford/New York: Oxford UP, 2002.
- #Burgos, Carmen de. "En la guerra (Episodios de Melilla)." *La flor de la playa y otras novelas cortas*. Ed. Concepción Núñez Rey. Madrid: Castalia/Instituto de la Mujer, 1989. 164-218.
- Castañeda, Paloma. *Carmen de Burgos "Colombine."* Col. Mujeres en Madrid. Madrid: Horas y HORAS, 1994.
- Davies, Catherine. *Spanish Women's Writing, 1849-1996*. London and Atlantic Highlands, N.J.: Athlone, 1998. (Has a good introduction and a chapter on Burgos).

- #Epps, Brad. “‘No todo se perdió en Cuba’: Spain between Europe and Africa in the Wake of 1898.” *National Identities and European Literatures*. Ed. J. Manuel Barbeito. Peter Lang, 2008. 147-71.
- Felski, Rita. *The Gender of Modernity*. Cambridge, Mass.: Harvard University Press, 1995. Online.
- Labanyi, Jo. “Adultery and the Exchange Economy.” *Scarlet Letters: Fictions of Adultery from Antiquity to the 1990s*. Eds. Nicholas White and Naomi Segal. New York: St. Martin’s Press, 1997. 98-108.
- #Martin-Márquez, Susan. *Disorientations: Spanish Colonialism in Africa and the Performance of Identity*. New Haven, Yale UP, 2008. 50-62. Online.
- #McClintock, Anne. “No Longer in a Future Heaven: Nationalism, Gender and Race.” *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest*. New York: Routledge, 1995. 352-86. FOR SPANISH 725. Online.
- Núñez Rey, Concepción. *Carmen de Burgos, Colombine, en la Edad de Plata de la literatura española*. Sevilla: Fundación José Manuel Lara, 2005.
- Pateman, Carole. *The Disorder of Women*. Stanford: Stanford UP, 1989.
- #---. “Genesis, Fathers and the Political Liberty of Sons.” *The Sexual Contract*. Stanford: Stanford UP, 1988. 77-115. Online. FOR SPANISH 725.
- #Pozzi, Gabriela. “Carmen de Burgos and the War in Morocco.” *MLN* 115.2, Hispanic Issue (Mar. 2000): 188-204. Online.
- #Said, Edward W. *Orientalism*. New York: Vintage, 1994. (See “Introduction,” 1-28).
- Showalter, Elaine. *Sexual Anarchy. Gender and Culture at the Fin de Siècle*. New York: Penguin, 1990.
- #Tsuchiya, Akiko, and William G. Acree Jr., eds. *Empire’s End: Transnational Connections in the Hispanic World*. Nashville: Vanderbilt UP, 2015. Online. (See Ch. 8 by Michael Ugarte: “The Spanish Empire on the Wane: Africa, Galdós, and the Moroccan Wars,” pp. 177ss).
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### **Films and audio on Ramón del Valle-Inclán, his context and *Luces de Bohemia*:**

Documentary on *Luces de Bohemia*, with excerpts from performances (30min)

<http://www.rtve.es/television/20131112/luces-bohemia-ramon-maria-del-valle-inclan/791040.shtml>

Documentary from UNED on Ramón del Valle-Inclán, his association with Indian philosophy and its repercussion in *Luces de bohemia* (*Ramón del Valle-Inclán y la India Filosófica*, 16 min):

<http://www.rtve.es/alacarta/videos/uned/uned-ramon-del-valle-inclan-india-filosofica-30-03-12/1363418/>

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