

## A Brief History of Love in the Hispanic World



Peter Baumgartner, Don Quixote Declares His Love to Dulcinea, Munich, 19th Century

The University of Toronto

Faculty of Arts and Sciences

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*The syllabus is subject to change.*

### **Course Description and Objectives:**

The academic objective of this course is to familiarize students with crucial turning points in the Hispanic intellectual tradition on the subject of love. Through an examination of philosophical, medical, theological, and literary texts about love from the Medieval period to the present, we will discuss how some of the most outstanding writers of the Hispanic world conceived of the idea of love. How did notions of class, race, gender, and sexuality play into the concept of love in the different historical periods that we will cover? How are these notions reflected – or not – in our present understandings of love? The point of revisiting pivotal moments in Hispanic literary history is to investigate how diverse modes of aesthetic renditions of affective relationships are co-dependent with the social, economic, and political contexts that shape the meanings of love.

The practical objective of the course is to help students develop fundamental skills of university education – to conduct research, produce a well-written academic essay, communicate ideas effectively, and participate in constructive classroom discussions. To that end, students will receive training in library resources; they will carefully read the assigned readings in order to be able to participate actively and constructively in classroom discussions; and they will write one brief essay and a final exam.

### **Learning Outcomes:**

Through short responses, seminar class discussions, oral presentations, and brief research paper, and a final exam, students will be able to:

- Practice critical reading and writing through regular weekly engagement with different forms of telling histories of love.
- Recognize that the history of love has been told by means of a number of different genres.
- Approach cultural productions critically, recognizing the assertions about love being made.
- Write in more powerful and convincing ways, using evidence to support their own arguments concerning competing and conflicted definitions of love.
- Assess the role of literature and film as modes of storytelling and mythical construction of love in the Hispanic tradition.

### **Course Requirements:**

Attendance and class participation: 15%

Group discussion sections to write during class on Quercus: 15 %

Seminar presentation: 20%

Research paper: 20%

Final exam: 30%

Attendance & participation: students are expected to be present and on time for each class. Active reading and engaged participation in discussions are required. Missing classes will affect your grade negatively.

Seminar presentation: in groups of three persons, students will give a brief presentation about the topic of the week. After a brief introductory lecture by the instructor, students will present the material to the class and bring questions for discussion. The presentation should last no more than 21 minutes (maximum 7 minutes per student). For example, if your presentation is about Gothic love and Horacio Quiroga, you can include the following topics: a brief discussion of the characteristics of the gothic genre, a brief biography of Quiroga, his literary legacy, his relation to the American and English 19th-century horror genre, a brief comparative discussion of other readings for that week, etc. You can bring a PowerPoint. Then, you will have prepared a list of questions to engage the class in a critical discussion.

Quercus discussion posts: Each week and during class, you will have the opportunity to write comments, reflections, and questions in the discussion section on Quercus. You can write this post in groups of three. No more than 10 sentences. The idea is to share general impressions of the class during that particular week and describe what you have learned. In this way, you can have a written record of your participation. This writing task will take place in the last 15 minutes of the class. Make sure you take notes during the course of the seminar and pay particular attention to the comments made by your colleagues.

Research Essay: There will be a brief research paper due on the following date: Midterm ESSAY DUE: 2/19/2023 (Week 6). I will provide two essay prompts in advance so you can choose your favorite. The paper should be 5 pages long, double-spaced, and include at least four bibliographic entries. You will conduct your own library research and use the methods learned in the library workshop.

Final exam: There will be a final exam. I will provide four essay prompts in advance so you can prepare the answers for the exam date. During the exam, you will have to respond to two of the essay prompts. Date TBA.

Required texts

The readings and primary sources are available on the course website.

### **Classroom Policies**

**FEELING WELCOME:** I am committed to maintaining an inclusive and welcoming classroom, a space for the critical and civil exchange of ideas. I believe that recognizing that we have different backgrounds is beneficial for our learning, and I ask that everybody engage with empathy towards those with a different viewpoint than one's own. It is my intent to present materials and activities that are respectful of diversity.

### **ACCESSIBILITY:**

If you require accommodation for diverse learning styles or health reasons, please feel free to approach the instructor, and/or Accessibility Services at <https://studentlife.utoronto.ca/departments/accessibility-services/>

### **ACADEMIC INTEGRITY:**

Students are expected to abide by the University of Toronto Academic Integrity rules. For an explanation of plagiarism and advice on documentation format and methods of integrating

sources in assignments, see <http://advice.writing.utoronto.ca/using-sources/>. Please visit the following pages to familiarize yourself with the rules and consequences of plagiarism or cheating: <https://www.academicintegrity.utoronto.ca>

COVID-19 PANDEMIC: Please see the statement about COVID-19 precautions posted on the University of Toronto Web Page: <https://www.viceprovoststudents.utoronto.ca/covid-19/>

MASKS: Information on masks can be found here: <https://www.utoronto.ca/utogether/faqs>

(Use of masks is optional although recommended)

Your health: If you are feeling unwell or experiencing any COVID-19 symptoms, you should stay home and self-isolate.

## SCHEDULE

### Week 1. Introduction: A Brief Poetic History of Love

*After a short exploration of the objectives of the course and its main theme, we will discuss a collection of poems from medieval, baroque, romantic, and modern Hispanic traditions. We will give special emphasis to the following topics: representations of the body, gender roles, eroticism and sexuality, nostalgia, solitude, mysticism, religiosity, faith, class, and race relations.*

#### Readings:

1. Poems by Juan Ruiz, Sor Juana Inés de la Cruz, Gustavo Adolfo Bécquer, Pablo Neruda, and Alfonsina Storni.

### Week 2. Library: research methods training with Mr. Colin Deinhardt

*This class may include a short discussion about politics and love during Argentina's nineteenth century. Please read this short excerpt from the novel *Amalia* (1852) by José Mármol,*

### Week 3. For the Love of God: Medieval and Golden Age Love

1. Short excerpts: *The Poem of the Cid*-Anonymous (1140-1217), *The Life of Guzmán de Alfarache*-Mateo Alemán (1599), and *Don Quijote*-Miguel de Cervantes (1615). Michel Foucault (on The Madness of Don Quixote), *The Order of Things: An Archaeology of the Human Sciences* (New York: Vintage Books, 1970) 46-48.
2. Literary concepts: Mester de Clerecía, Mester de Juglaría, Courtly Love, Picaresca. In Cuddon, J. A. (John Anthony), et al. *A Dictionary of Literary Terms and Literary Theory*. 5th ed., John Wiley & Sons, 2013.

*Keywords: Courtly love, The Reconquista, Al-Andalus, Knighthood, Mester de Juglaría, Christianity, Picaresca, Family Love, The Novel, The Epic, The Hero, Gender, Sexuality.*

**QUESTIONS TO CONSIDER WHEN READING THE CID, DON QUIXOTE, AND LAZARILLO.** *You do not have to respond to all these questions. They are only meant to guide you.*

1) *How is marriage represented in *The Cid*? How are women depicted? What do you think is the*

*relationship between love, honor, maleness, war, and religion?*

2) *Don Quixote is a reader of medieval war literature but he lives in the early 1600s. More than 500 years passed since the deeds of the Cid. What notion of love is Don Quixote proposing? What are his values?*

*How are they different than the values you see in the Cid? What is the role of Dulcinea in the story? How is the word "imitation" used in the text? What is the role of imagination in the story?*

3) *Guzmán de Alfarache proposes a different depiction of love, family, and honor. How are women, men, love, and marriage represented in this chapter as compared to the Cid and Don Quixote? What is the relationship between money, power, and love?*

4) *Michel Foucault wrote a cryptic analysis of Don Quixote. But we can argue that his main point is that Don Quixote is living a life where reality is directly related to the books that he reads. How then do you think that love, madness, and reality come together in Don Quixote?*

#### **Week 4. The Excess of Language: Church Power and Baroque Love in the Spanish Empire**

1. Short poems: Sor Juana Inés de la Cruz (THE LOST LOVE), Félix Lope de Vega (THE GOOD SHEPHERD), Pedro Calderón de La Barca (THE DREAM CALLED LIFE), and Luis de Góngora (NOT ALL SWEET NIGHTINGALES)
2. Short Excerpt: Michel Foucault. *The History of Sexuality*, 1976.
3. Essay: Rolena Adorno, "The Urban Baroque" In Adorno, Rolena. *Colonial Latin American Literature : a Very Short Introduction*. Oxford University Press, 2011.

*Keywords: Passion, Metaphysics, Faith, Excess, Spiritualism, Propaganda, Religious Love, Christianity, Sexuality, Decency*

#### **Week 5. The Rise of (Economic) Reason: Love and the Enlightenment**

1. Play: *The Young Lady's Consent* (1806) by Leandro Fernández de Moratín.
2. Essays: a short excerpt from *The Origin of the Family, Private Property and the State* (1884) by Friedrich Engels.

*Keywords: Sentimentalization, Family lineage, Inheritance, Money, Romantic love, Class, Gender, Sexuality, Capital, Birth of the Bourgeoisie*

#### **Week 6. Love for the Nation: The Politics of Romanticism in Postcolonial Latin America**

Short excerpts of the novels *María* (1867-Jorge Isaacs, Colombia) and *Doña Barbara* (1929-Rómulo Gallegos, Venezuela). [Love for the Nation Readings- María, Doña Bárbara.pdf](#) Essay: Sommer, Doris. "Love and Country in Latin America: An Allegorical Speculation." *Cultural Critique*, no. 16, 1990, pp. 109–28, <https://doi.org/10.2307/1354347>. [Sommer-Love.pdf](#)

*Keywords: Love, Gender, Sex, Racialization, Modernity, Politics, Nation-building, Whiteness, Blackness, Masculinity, Femininity, Romanticism*

#### **Week 7. Reading Week**

## Week 8. Monsters in Love: The Gothic Romance of Modernity

1. Short story: *The Feather Pillow* (1917, Uruguay) by Horacio Quiroga
2. Short story: *The Dead Man's Fiancée* (1865, Argentina) by Juana Manuela Gorriti.
3. Essay: Jack Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (1996). (Chapter 5, Technologies of Monsters, Dracula.)

*Keywords: Gothic, politics of the paranormal, monstrosity, race, gender, sexuality, the fantastic, modernization, romanticism, marriage*

## Week 9. Anatomical Fictions of the Nineteenth Century: Love, Realism, and the Body

1. Short story: "First Love" (1898) by Emilia Pardo Bazán.
2. Short story: "Captain Veneno's Proposal of Marriage" (1881) by Pedro Antonio de Alarcón.
3. Essay: Peter Brooks (*The Realist Vision*, 2005). "Realism and Representation."

*Keywords: corporeal difference, medical fiction, the literary city, urbanization, family, marriage, age, honor, class conflict, misogyny, nationalism*

## Week 10. Queering Love: Gender-Sex Diversity and Changing Meanings of Affection in Latin American Modernismo

1. Love letters: Gabriela Mistral, *Letters to Doris Dana*, 1949, Chile)
2. Essay: Molloy, Sylvia. "Disappearing Acts: Reading Lesbian in Teresa de La Parra." *Entiendes?*, Duke University Press, 2020, pp. 230–57, <https://doi.org/10.1515/9780822399483-013>.

*Keywords: queer literature, lesbian love, women, homosexuality, erotic poetry, nationalism, homophobia, closet, nation, modernismo*

## Week 11. Love for the People: Melodrama, Politics, and the Masses

1. Manifesto by Eva Perón, *In My Own Words* (1951, Argentina)
2. Essay: Karush, Mathew. B. (2007). "The Melodramatic Nation: Integration and Polarization in the Argentine Cinema of the 1930s." *The Hispanic American Historical Review*, 87(2), 293–326.

*Keywords: populism, masses, class struggle, urbanization, work, family, race, militarism, nationalism, Argentina, Peronism*

## Week 12. Camp Love: Spain's Sexual Destape

1. Movie: *Women on the Verge of a Nervous Breakdown* (*Mujeres al borde de un ataque de nervios*) 1988. Pedro Almodóvar. Short essay: "Pedro Almodóvar and the Camp Esthetic" by Marcia Pally. *Cinéaste*, 1990, Vol. 18, No. 1 (1990), pp. 32–35, 38–39.
2. Short essay: "Notes on Camp" Susan Sontag. 1964.

*Keywords: camp, love, kitsch, destape, gender, LGBT, melodrama, post-dictatorship film*

## Week 13. Love Revisited: New LGBTIQ Hispanic Literature

1. Novel: Gabriela Cabezón Cámara, *The Adventures of China Iron* (2020, Argentina)

*Keywords: diversity, LGBTIQ, queer love, gender, sexuality, race, post-nationalism, revisionism, utopia, drag, queer space*