

University of Puerto Rico
Río Piedras Campus / College of Humanities
Department of English / Doctoral Program

Professor: Dr. Diane Accaria-Zavala

Course code: English 8107

Course title: Imagining Caliban: The Presence of the Caribbean in the
American Imaginary

Credit Hours: 45 hours / 3 credits

Prerequisites: English 6488 or equivalent or professor's authorization

Course Description: The exploration of the Caribbean (its region and its people) as a presence that informs the texture of the *American imaginary in the formulation of an identity and in the production of a definition of aesthetics that affect literature, cinema, and popular culture.

*Note: As it is still in common usage in academia, the term *American* is used here to denote the U. S.

Course objectives:

- By the end of the course students will be able to:
- bring the Caribbean to the forefront of an exploration of the American imaginary and understand how it contributes to the re-mapping of aesthetic constructions, methodologies or practices, and of theories utilized for American literary and/or cultural studies.
 - expand the cultural horizon of the intersecting histories of these two regions to accommodate the idea of cultural transmission, or of cultural exchange, rather than solely intrusion or imposition.
 - focus and elaborate upon the themes, characters, or settings within chosen American texts (literary and/or cinematographic) that are directly entwined with the Caribbean region and explore how much of what we read or see is native to the Caribbean and how much is imagined.
 - elaborate on what advantages and/or disadvantages are gained from using the Caribbean as a backdrop for aesthetic constructions (or deliberations) in the American imaginary.
 - understand how cultural, political, economic, and aesthetic relations might work to reconstellate the field of American and/or Caribbean studies, by reinflecting its questions within a larger frame.
 - produce scholarly essays that might be developed as thesis topics, conferences or professional publications.

Course Outline (Content and Broad Calendar):

Part I: *Undermining the Myth of Cultural Purity: The Caribbean's Creolization of America* [Weeks 1, 2 and 3]

Selected readings and discussion will bring some of the chief exponents of Caribbean philosophy, and what has been called "Caliban's reason" (Paget Henry: 2001), to the forefront of our exploration of the presence of the Caribbean in the American imaginary. The course opens with an examination of how theoretical and philosophical thinkers such as José Martí, Marcus Garvey, Frantz Fanon, R. Fernández Retamar, Wilson Harris, Stuart Hall, A. Benítez Rojo, Edouard Glissant among others, address and contribute to the re-mapping of aesthetic constructions, methodologies, and/or theories utilized for American and Caribbean literary and cultural studies. The exploration of these works will help students expand the cultural horizon of the intersecting histories of these two regions to accommodate the idea of cultural transmission, or of cultural exchange, rather than solely intrusion or imposition of one region (the US) over the other (the Caribbean). *See course calendar for assigned texts.*

Part II: *Imagining Caliban--The Literary Trope* [Weeks 4-10]

The Caribbean, a powerful source of universality (Benítez Rojo: 1996), will be discovered as a cause of inspiration and creative outburst bestowed upon its neighbor throughout much of the 19th and the 20th century. For the poet in America, Caliban's children offered a new sound system, a wealth of new images and linguistic cadences or tropes. The Caribbean offered the American novelist opportunities for the aesthetic exploration of the diverse dimensions of reality, a rich source for themes, and a derivation of "otherness" that led to definitions of individual and collective identity.

Here, we focus and elaborate upon the themes, characters, or settings within chosen American literary texts that are directly entwined with the Caribbean region. We may further explore how much of what we read in these texts is native to the Caribbean and how much is imagined. We will also try to see what is gained (or lost) in the use American writers make of "imagining Caliban" for their poetic or fictional discourses and/or constructs. Preference will be given to authors who show an influence or dialogue with ideas proposed by the Caribbean philosophers or theoreticians discussed in Part I, or to those who deliberate over important historical events staged in the Caribbean, or are influenced by aesthetic constructs made by ground-breaking Caribbean artists (such as A. Carpentier, G. García Márquez, or W. Harris).

See course calendar for assigned texts.

Part III: Through Prospero's Eyes--Caliban Goes Hollywood [Weeks 11-15]

The cinema, as perhaps the most important art form of the 20th century, will be the final object of our attention in our intention to bring the Caribbean to the forefront of an exploration of the American imaginary. Representational practices will be examined and linked to the formulation of personal and collective identities. "Movies," Carlos Fuentes has said, "are the bearers of the collective unconscious, the warehouse of modern myths. It would be difficult to overestimate the impact of movies. Hollywood manufactures the archetypes we need to understand our collective life.... American pop archetypes have permeated the world from the mountains of Tibet to the jungles of Brazil." Hence, we focus and elaborate upon the themes, characters, or settings within chosen American film texts that are directly (or indirectly) entwined with the Caribbean region. We may further explore how much of what we see in these film texts is native to the Caribbean and how much is imagined. We will also try to see what is gained (or lost) in the use filmmakers make of "imagining Caliban" for their images and/or constructs. We will further examine the role of the performer in the representational act, especially in the case of Caribbean actors working in American film productions. See *course calendar for assigned readings*.

Film Texts (we'll choose at least five; see course calendar; see *Filmography* for more):

- **Caribbean Portraits:** *The Americano* (1917) / *The Black Pirate* (1926) / *The Emperor Jones* (1933) / *Captain Blood* (1935) / *Weekend in Havana* (1941) / *To Have and Have Not* (1945) / *Island in the Sun* (1957) / *Topaz* (1969) / *Bananas* (1971) / *Havana* (1990) / *Captain Ron* (1992) / *1492: Conquest of Paradise* (1992) / *How Stella Got Her Groove Back* (1998)
- **Caribbean Performers:** Juano Hernandez: *Intruder in the Dust* (1949) / Sidney Poitier: *In the Heat of the Night* (1967); *To Sir With Love* (1967); *Guess Who's Coming to Dinner* (1967) / Raul Juliá: *The Tempest* (1982) / Rita Moreno: *West Side Story* (1961) and *I Like It Like That* (1994) / Celia Cruz: *The Mambo Kings* (1992) / Benicio del Toro: *Basquiat* (1996).

Teaching strategies*: Seminar based on lectures, class discussions, and student-generated analysis.

Required Resources: Richardson Seminar Room and Screening Room

Method of Evaluation:**

- at least two brief oral presentations on critical and/or film texts [30%]
- mid-term essay (evaluates analytical & theoretical application skills) [20%]
- investigation of primary / secondary source material for final paper [10%]
- a final class report and research paper [40%]

Grading System: A, B, C, D, F.

**Students that receive services from Occupational Rehabilitation should contact me at the start of the semester to plan for reasonable accommodation and any assistive equipment as recommended by the Oficina de Asuntos para las Personas con Impedimento (OAPI) of the Office of the Dean of Student Affairs. Any student who has special needs or requires any type of assistance or accommodation should see me.*

[Los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse conmigo al inicio del semestre para planificar el acomodo razonable y equipo asistivo necesario conforme a las recomendaciones de la Oficina de Asuntos para las Personas con Impedimento (OAPI) del Decanato de Estudiantes. Todo aquel con necesidades especiales que requieren de algún tipo de asistencia o acomodo deben de comunicarse conmigo.]

***A differentiated evaluation system is available for students with special needs. {Evaluación diferenciada disponible para estudiantes con necesidades especiales.}*

Bibliography: *Imagining Caliban*

[Note: an asterisk * marks the texts we will read and discuss in class. All others are recommended for your extended research on the theme. For a complete view of what will be assigned specifically, see *Assigned Readings* list.]

• **Literary Texts** [a sample]

Alcott, Louisa May. Moods [1864]

***Behn, Aphra.** Oroonoko; or the Royal Slave [1688]

***Carpentier, Alejo.** El reino de este mundo [1948] / Los pasos perdidos [1953]

***Cooper, James Fenimore.** The Last of the Mohicans [1826]

Crane, Stephen. "The Open Boat" [1898] / War is Kind [1902]

Crane, Hart. The Complete Poems of Hart Crane [1993]

Dos Passos, John. USA [1938]

_____. 1919 [1936]

***Faulkner, William.** Absalom, Absalom! [1936]

_____. Go Down, Moses [1940]

* _____. Intruder in the Dust [1948]

_____. "The Bear" / "Red Leaves" / *"The Old People"

***García Márquez, Gabriel.** Cien años de soledad [1967]

* _____. Los funerales de la mamá grande [1962]

Harris, Wilson. The Carnival Trilogy [1993] includes 3 novels: Carnival (1985), The Infinite Rehearsal (1987) and The Four Banks of River Space (1990).

***Hemingway, Ernest.** To Have and Have Not [1937]

* _____. The Old Man and the Sea [1952]

_____. Islands in the Stream [1970]

_____. "After the Storm" [1939] / "Nobody Ever Dies" [1933]

Hughes, Langston. The Weary Blues [1926]

Mamet, David. American Buffalo [1975]

***Marmon Silko, Leslie:** Almanac of the Dead [1991]

McKay, Claude. Songs of Jamaica [1912]

_____. Harlem Shadows [1922]

_____. Home in Harlem [1928]

_____. A Long Way from Home: An Autobiography [1970]

Melville, Herman. Moby Dick [1851]

_____. "Benito Cereno" [1856]

Miller, Arthur. The Crucible [1953]

O'Neill, Eugene. The Moon of the Caribbees [1918]

Poe, Edgar Allan. The Narrative of Gorden Pym [1838] / "Eldorado" [1849]

Piñero, Miguel. Short Eyes

***Stowe, Harriet Beecher.** Uncle Tom's Cabin; or Life Among the Lowly [1852]

Williams, William Carlos. The Collected Poems [Vol. 1: 1909-1939; Vol. 2: 1939-1962]

- **Theory / History / Criticism [Caribbean and/or U.S]**

- ***Accaria**, Diane and Rodolfo Popelnik, eds. Prospero's Isles: The Caribbean Presence in the American Imaginary. London: Macmillan Publishers [February 2004: forthcoming].
- *_____. "Prologue: Here We Go Again—Undermining the Myth of Cultural Purity: The Caribbean's Creolization of America." In Prospero's Isles.
- Ayers**, Edward L. and Peter S. Onuf, eds. All Over the Map: Rethinking American Regions. Baltimore: The John Hopkins University Press, 1996.
- ***Benítez-Rojo**, Antonio. The Repeating Island: The Caribbean and the Postmodern Perspective. 1992; London: Duke University Press, 1996.
- ***Buell**, Lawrence. "American Literary Emergence as a Postcolonial Phenomenon." American Literary History, 4. 3 (1992): 411-442.
- Dash**, Michael, J. The Other America: Caribbean Literature in a New World Context. Charlottesville, Va., and London: University Press of Virginia, 1998.
- Fanon**, Frantz. Black Skin, White Masks. New York: Grove Press, 1967.
- *_____. The Wretched of the Earth. New York: Grove Press, 1963.
- ***Fernández Retamar**, R. Calibán: apúntes sobre la cultura de nuestra América. Buenos Aires: La Pleyade, 1973. Recently included in Todo Calibán. San Juan: Ediciones Callejón, 2003.
- Garvey**, Amy Jacques. The Philosophy and Opinions of Marcus Garvey, Vols. 1 and 2. New York: Athenaeum, 1970.
- Glissant**, Edouard. Poetics of Relation. Ann Arbor: University of Michigan Press, 1997.
- _____. Caribbean Discourse: Selected Essays. 1981; Charlottesville, Va.: University of Virginia Press, 1989.
- ***Hall**, Stuart. "Cultural Studies and Its Theoretical Legacies." 1992. In The Norton Anthology of Theory and Criticism. New York: Norton, 2001. 1895-1910.
- _____. ed. Representation: Cultural Representations and Signifying Practice. London: Sage, 1997.
- Harris**, Wilson. The Womb of Space: The Cross-Cultural Imagination. Westport, CT., London: Greenwood Press, 1983.
- *_____. Selected Essays of Wilson Harris. Ed. Andrew Brundy. London: Routledge, 1999.
- ***Henry**, Paget. Caliban's Reason: Introducing Afro-Caribbean Philosophy (Africana Thought). New York: Routledge, 2000.
- Horsman**, Reginald. Race and Manifest Destiny: The Origins of American Racial Anglo-Saxonism. Boston: Harvard University Press, 1981.
- Jay**, Gregory S. "The End of "American" Literature: Toward a Multicultural Practice." College English, 53. 3 (March 1991): 264-281.
- Jehlen**, Myra. Readings at the Edge of Literature. Chicago: The University of Chicago Press, 2002.
- ***Lamming**, George. "A Monster, A Child, A Slave." In The Pleasures of Exile. 1960; London: Allison & Busby, 1984. 95-117.

- Levi-Strauss**, Claude. "Tristes Tropiques." 1955. In The Norton Anthology of Theory and Criticism. 1419-1427.
- ***Martí**, José. "Nuestra América." 1891; trans. "Our America." In The Heath Anthology of American Literature, Vol.2. Third Edition. Boston: Houghton Mifflin, 1998. 744-753.
- ***Saldívar**, José David. "The School of Caliban." In The Dialectics of Our America: Genealogy, Cultural Critique, and Literary History. Duke University Press, 1991.
- Sewell**, Tony. Garvey's Children: The Legacy of Marcus Garvey. London: Macmillan, 2000.
- ***Spengemann**, William C. A Mirror for Americanists: Reflections on the Idea of American Literature. Hanover: University Press of New England, 1989.
- ***Parry**, J. H., Philip Sherlock, and Anthony Maignot. A Short History of the West Indies. London: Macmillan Publishers, 1987.
- Porter**, Carolyn. "History and Literature: "After the New Historicism"." New Literary History, 21. 2 (Winter 1990): 253-281.
- Thomas**, Hugh. The Slave Trade. New York: Simon and Schuster, 1997.
- ***Walcott**, Derek. What the Twilight Says: Essays. New York: Farrar, Straus, & Giroux, 1998.
- ***Williams**, Eric. From Columbus to Castro: The History of the Caribbean 1492-1969. New York: Random House, 1984.

- **Pre & Post Nineteenth Century Caribbean / U.S. Relations**

- Conlan**, James P. "The Role of El Dorado in Washington Irving's Histories of the Spanish Caribbean." In Prospero's Isles.
- Diaz Quinones**, Arcadio. "Stephen Crane: la sospecha del imperio." In El arte de bregar. San Juan: Ediciones Callejon, 2000.
- Gilbert**, Sandra and Susan **Gubar**. "The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination." 1979. In The Norton Anthology of Theory and Criticism. 2033-35.
- Morrison**, Toni. Playing in the Dark: Whiteness and the Literary Imagination. Cambridge: Harvard University Press, 1992.
- ***Morsellino**, John. "Cooper's Caribbean: Red Skin, White Mask in The Last of the Mohicans." In Prospero's Isles.
- Rodríguez**, María Soledad. "The Mixture of Spain and Alabama": Cuba and Cubans in Texts by Louisa May Alcott and Kate Chopin." In Prospero's Isles.
- ***Spengemann**, William C. "The Earliest American Novel: Aphra Behn's Oroonoko." In A Mirror for Americanists: Reflections on the Idea of American Literature. Hanover: University Press of New England, 1989. 45-76.

- **Twentieth Century Caribbean / U.S. Relations**

- ***Accaria**, Diane. "Blue Voodoo Beads, Rum and Revolutions: What Would Hemingway Be Without Cuba?" In Prospero's Isles.
- Aparicio**, Frances. R. and Susana Chavez-Silverman. Tropicalizations: Transcultural Representations of Latinidad (Re-encounters with Colonialism). Dartmouth: Dartmouth College Press, 1997.
- ***Bongie**, Chris. "The Memory of Hayti." In Islands and Exiles: The Creole Identities of Post/Colonial Literature. Stanford, CA: Stanford University Press, 1998. 189-217.
- ***Cohn**, Deborah. " "He was one of us": The Reception of William Faulkner and the U.S. South by Latin American Authors." Comparative Literature Studies, 34. 2 (1997): 149-169.
- Condé**, Maryse. "Créolité without Creole Language?" Caribbean Creolization: Reflections on the Cultural Dynamics of Language, Literature, and Identity. Eds. Kathleen M. Balutansky and Mari-Agnès Sourieau. Miami: University Press of Florida, 1998. 101-109.
- Douglass**, Ann. Terrible Honesty: Mongrel Manhattan in the 1920s. New York: Farrar, Straus & Giroux, 1995.
- Fuentes**, Norberto. Hemingway en Cuba. La Habana: Editorial Letras Cubanas, 1984.
- Gates**, Henry Louis Jr. "The Trope of the New Negro and the Reconstruction of the Image of the Black," Representations, 24 (Fall 1988): 129-155.
- ***Glissant**, Edouard. Faulkner, Mississippi. New York, Farrar, Straus and Giroux, 1996.
- Gmelch**, George. Double Passage: The Lives of Caribbean Migrants Aboard and Back Home. Ann Arbor: University of Michigan Press, 1992.
- Godden**, Richard. "Absalom, Absalom! and Faulkner's Erroneous Dating of the Haitian Revolution." Mississippi Quarterly, 47 (Summer 1994), 489-495.
 _____. "Absalom, Absalom! Haiti and Labor History: Reading Unreadable Revolutions." English Literary History, 61 (Fall 1994), 689.
- Gonzalez**, Juan. Harvest of Empire: A History of Latinos in America. New York: Random House, 2000.
- Hughes**, Langston. "The Negro Artist and the Racial Mountain." 1926. In The Norton Anthology of Theory and Criticism. 1311-1317.
- Hutchinson**, George. The Harlem Renaissance in Black and White. Cambridge: Harvard University Press, 1995.
- James**, C.L.R. "From Toussaint L'Ouverture to Fidel Castro." The C.L.R. James Reader. Ed. Anna Grimshaw. Cambridge: Blackwell Publishers, 1992. 296-314.
- Kutzinski**, Vera M. "The Composition of Reality: A Talk with Wilson Harris." Callaloo, 18. 1 (1995): 15-32.

- Ladd**, Barbara. "The Direction of the Howling: Nationalism and the Color Line in Absalom, Absalom!" American Literature, 66. 3 (1994): 525-551.
- Leante**, César. Hemingway y la revolución cubana. Madrid: Editorial Pliegos, 1992.
- Scalzo**, Jim Lo. "Hemingway's Cuba." U.S. News & World Report (May 26, 1997): 62-65.
- Smith**, Felipe. "Claude McKay's "Sensitive Savages": Ariel and Caliban in the Metropole." In Prospero's Isles.
- ***Stanchich**, Maritza. "The Hidden Caribbean 'Other' in William Faulkner's Absalom, Absalom!: An Ideological Ancestry of U.S. Imperialism." Mississippi Quarterly, 49. 3 (1996): 603-617.
- * _____. "Wilson Harris's Cross-Cultural Imagination and Faulkner: Toward Caribbean Commensurabilities." In Prospero's Isles.
- Stephens**, Michel. "Black Transnationalism and the Politics of National Identity: West Indian Intellectuals in Harlem in the Age of War and Revolution," American Quarterly, 50. 3 (September 1998): 592-608.
- _____. "Eric Walrond's *Tropic Death* and the Discontents of American Modernity." In Prospero's Isles.
- Suarez-Orozco**, Marcelo M. et. als. Latinos: Remaking America. Berkeley: University of California Press, 2002.
- Watkins-Owen**, Irma. Blood Relations: Caribbean Immigrants and the Harlem Community, 1900-1930. Bloomington & Indianapolis: Indiana University Press, 1996.
- Weinraub** Marx, Richard. "Bacardi Spreads the Eagles Wings: Hart Crane's Caribbean Realism." In Prospero's Isles.

- **Cinema / Popular Culture**

- ***Accaria**, Diane. "Breaking the Spell of Our Hallucinated Lucidity: Surveying the Caribbean Self Within Hollywood Cinema." In The Cultures of the Hispanic Caribbean. Ed. James and Perivolaris. London: Macmillan, 2000. 226-240.
- ***Acevedo** Gorrín, Omar. "Caliban Goes to Prospero's Dream Machine: Juano Hernandez, The Caribbean Prometheus." In Prospero's Isles.
- Baldwin**, James. The Devil Finds Work. New York: Dell, 1976.
- ***Benítez Rojo**, Antonio. "Reflections After Seeing *Guys & Dolls*." In Prospero's Isles.
- Clifford**, James. "On Ethnographic Authority." In The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art. Cambridge: Harvard University Press, 1988.
- Desnoes**, Edmundo. "The Photographic Image of Underdevelopment." Translated by Julia Lesage. Jump Cut, 33 (February 1988): 69-82.

- Fadiman**, Regina K. Faulkner's Intruder in the Dust: Novel into Film. Knoxville: University of Tennessee Press, 1978.
- Friedman**, Lester. "Celluloid Palimpsests: An Overview of Ethnicity and the American Film." In Unspeakable Images: Ethnicity and the American Cinema. Chicago: University of Illinois Press, 1991.
- Fusco**, Coco. "Pan-American Postnationalism: Another World Order." Black Popular Culture. Ed. Gina Dent. Seattle: Bay Press, 1992. 279-84.
- ***Hall**, Stuart. "Cultural Identity and Cinematic Representation." In Ex-Isles: Essays on Caribbean Cinema. Ed. Mbye Cham. Trenton, New Jersey: Africa World Press, 1992. 220-236.
- _____. "The Whites of Their Eyes: Racist Ideologies and the Media." In Silver Linings. Edited by George Bridges and Rosalind Brunt. London: Laurence and Wishart, 1981.
- _____. "Encoding/Decoding." In Culture, Media, Language. Edited by Stuart Hall, Dorothy Hobron, Andrew Loew, and Paul Willis. London: University of Birmingham, 1980.
- Kawain**, Bruce F. Faulkner and Film. New York: Frederick Ungar Publishing, 1977.
- Laurence**, Frank M. Hemingway and the Movies. Jackson: University Press of Mississippi, 1981.
- ***Otero Garabís**, Juan. "The Nation from the Margins: *Salsa* Music and Puerto Rican Identity
'Made in New York.'." In Prospero's Isles.
- Parry**, J. H., Philip Sherlock, and Anthony Maignot. "A House Divided Against Itself" (122-136); "The Second American War of Independence" (137-149); "Freedom Without National Identity" (150-162); "The United States and the Hispanic Caribbean—1800-1900" (193-209); "The Politics of Post Independence" (281-293); "Widening the United States Sphere of Influence" (254-306); in A Short History of the West Indies. London: Macmillan Publishers, 1987.
- ***Perez**, Richie. "From Assimilation to Annihilation: Puerto Rican Images in US Films." CENTRO, II. 8 (Spring 1990): 8-27. New York: Centro de Estudios Puertorriqueños, Hunter College.
- ***Popelnik**, Rodolfo. "Cultural Ethnocentricity in Commercial Cinema: Representation and Self-Identity." In The Cultures of the Hispanic Caribbean. 212-225.
- * _____. "Ancestral Memories—Redefining African American Representation in Hollywood Cinema: The Contribution of Sidney Poitier and His Caribbean Heritage." In Prospero's Isles.
- Rodriguez**, Clara E., ed. Latin Looks: Images of Latinas and Latinos in the U.S. Media. New York: Westview Press, 1997.

Sollors, Werner. Beyond Ethnicity: Consent and Descent in American Culture. New York: Oxford University Press, 1986.

Stam, Robert, and Louis Spence. "Colonialism, Racism and Representation." Screen, 24. 2 (1983): 2-20.

***Warner**, Keith Q. On Location: Cinema and Film in the Anglophone Caribbean. London: Macmillan, 2000.

- **Filmography: Caribbean Images** (a sample of USA productions; see *Course Calendar* for specific screenings and film assignments)

The Americano (1917) / The Black Pirate (1926) / The Emperor Jones (1933) / Captain Blood (1935) / Weekend in Havana (1941) / The Black Swan (1942) / To Have or Have Not (1945) / Key Largo (1948) / Island in the Sun (1957) / Fire Down Below (1957) / West Side Story (1961) / The Young Savages (1961) / Dr. No (1962) / Topaz (1969) / Che! (1969) / Popi (1969) / Bananas (1971) / Live and Let Die (1973) / El Super (1979) / Fort Apache, The Bronx (1981) / The Tempest (1982) / Scarface (1983) / Havana (1990) / Q & A (1990) / Puerto Rican Mambo (1992) / Captain Ron (1992) / 1492: Conquest of Paradise (1992) / The Mambo Kings (1992) / Carlito's Way (1993) / I Like It Like That (1994) / Rice, Beans & Ketchup (1994) / Mi Puerto Rico (1995) / Nueva Yol (1995) / A Vampyre in Brooklyn (1995) / The Perez Family (1995) / Gringos in Mañanaland (doc., 1995) / Basquiat (1996) / Amistad (1997) / How Stella Got Her Groove Back (1998) / Piñero (1999).

English 8107 / Assigned Readings

A. Texts [ordered for you at *Borders* (Plaza Las Americas) under my name and course number]*Historical / Theory:*

- **Fernández Retamar**, Roberto. Todo Caliban. San Juan: Ediciones Callejón, 2003.
- **Glissant**, Edouard. Faulkner, Mississippi. New York, Farrar, Straus and Giroux, 1996.
- **Harris**, Wilson. Selected Essays of Wilson Harris. Ed. Andrew Brundy. London and New York: Routledge, 1999.
- **Henry**, Paget. Caliban's Reason: Introducing Afro-Caribbean Philosophy (Africana Thought). New York: Routledge, 2000.
- **Williams**, Eric. From Columbus to Castro: The History of the Caribbean 1492-1969. New York: Random House, 1984.

Literature:

- **Behn**, Aphra. Oroonoko; or the Royal Slave [1688]
- **Cooper**, James Fenimore. The Last of the Mohicans [1826]
- **Faulkner**, William. Absalom, Absalom! [1936]
- _____. Intruder in the Dust [1948]
- **Hemingway**, Ernest. To Have and Have Not [1937]
- _____. The Old Man and the Sea [1952]
- **Marmon Silko**, Leslie: Almanac of the Dead [1991]
- **Stowe**, Harriet Beecher. Uncle Tom's Cabin; or Life Among the Lowly [1852]

NOTE: Students should be familiar with, or ready to read passages from the work of Gabriel García Márquez in addition to the texts ordered above.

B. On Reserve in the *Richardson Seminar Room*:

- **Accaria**, Diane and Rodolfo Popelnik, eds. Prospero's Isles: The Caribbean Presence in the American Imaginary. London: Macmillan [forthcoming: February 2004].

C. A Course Packet available for you to xerox will include the following:

- **Accaria**, Diane. "Breaking the Spell of Our Hallucinated Lucidity: Surveying the Caribbean Self Within Hollywood Cinema." In The Cultures of the Hispanic Caribbean. Ed. James and Perivolaris. London: Macmillan, 2000. 226-240.

- **Althusser**, Louis. "From *Ideology and Ideological State Apparatuses*." 1970. In The Norton Anthology of Theory and Criticism. 1476-1509.
- **Benítez-Rojo**, Antonio. "Introduction" In The Repeating Island: The Caribbean and the Postmodern Perspective. 1992; London: Duke University Press, 1996. 2-29.
- **Buell**, Lawrence. "American Literary Emergence as a Postcolonial Phenomenon." American Literary History, 4. 3 (1992): 411-442.
- **Bongie**, Chris. "The Memory of Hayti." In Islands and Exiles: The Creole Identities of Post/Colonial Literature. Stanford, CA: Stanford University Press, 1998. 189-217.
- **Carpentier**, Alejo. "De lo real maravilloso americano." 1967; trans. "On the Marvelous Real in America." In Magical Realism: Theory, History, Community. Ed. Zamora and Faris. Durham: Duke University Press, 1995. 75-88.
- _____. "Lo barroco y lo real maravilloso." 1981; trans. "The Baroque and the Marvelous Real." In Magical Realism: Theory, History, Community. 89-108.
- **Cohn**, Deborah. " "*He was one of us*": The Reception of William Faulkner and the U.S. South by Latin American Authors." Comparative Literature Studies, 34. 2 (1997): 149-169.
- **Fanon**, Frantz. "From The Wretched of the Earth." 1961. In The Norton Anthology of Theory and Criticism. 1575-1593.
- **Hall**, Stuart. "Cultural Studies and Its Theoretical Legacies." 1992. In The Norton Anthology of Theory and Criticism. New York: Norton, 2001. 1895-1910.
- _____. "Cultural Identity and Cinematic Representation." In Ex-Isles: Essays on Caribbean Cinema. Ed. Mbye Cham. Trenton, New Jersey: Africa World Press, 1992. 220-236.
- **Hegel**, Georg W. F. "From *Phenomenology of Spirit* [The Master-Slave Dialectic]" 1807. In The Norton Anthology of Theory and Criticism. 626-636.
- **Hughes**, Langston. "The Negro Artist and the Racial Mountain." 1926. In The Norton Anthology of Theory and Criticism. 1311-1317.
- **Lamming**, George. "A Monster, A Child, A Slave." In The Pleasures of Exile. 1960; London: Allison & Busby, 1984. 95-117.
- **Martí**, José. "Nuestra América." 1891; trans. "Our America." In The Heath Anthology of American Literature, Vol.2. Third Edition. Boston: Houghton Mifflin, 1998. 744-753.

- **Mikics**, David. "Derek Walcott and Alejo Carpentier: Nature, History, and the Caribbean Writer." In Magical Realism: Theory, History, Community. 371-404.
- **Perez**, Richie. "From Assimilation to Annihilation: Puerto Rican Images in US Films." In *CENTRO*. 8-27.
- **Popelnik**, Rodolfo. "Cultural Ethnocentricity in Commercial Cinema: Representation and Self-Identity." In The Cultures of the Hispanic Caribbean. 212-225.
- **Said**, Edward W. "From *Orientalism*." 1978. In The Norton Anthology of Theory and Criticism. 1986. 2012.
- **Saldívar**, José David. "The School of Caliban." In The Dialectics of Our America: Genealogy, Cultural Critique, and Literary History. Duke University Press, 1991.
- **Spengemann**, William C. "The Earliest American Novel: Aphra Behn's *Oroonoko*." In A Mirror for Americanists: Reflections on the Idea of American Literature. Hanover: University Press of New England, 1989. 45-76.
- **Stanchich**, Maritza. "The Hidden Caribbean 'Other' in William Faulkner's *Absalom, Absalom!*: An Ideological Ancestry of U.S. Imperialism." *Mississippi Quarterly* 49. 3 (1996): 603-617.
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NOTE: If Selected Essays by Wilson Harris is not available, I will add these to course packet:

- **Harris**, Wilson. "Reflections on *Intruder in the Dust* in a Cross-Cultural Complex" [90-98] / "The Schizophrenic Sea" [99-108] / "Tradition and the West Indian Novel" [137-151] / "History, Fable and Myth in the Caribbean and Guianas" [152-166] / "The Amerindian Legacy" [167-175] / "Continuity and Discontinuity" [176-183] / "Quetzacoatl and the Smoking Mirror: Reflections on Originality and Tradition" [184-195] / "Creoleness: The Crossroads of a Civilization?" [237-247] / "The Unfinished Genesis of the Imagination" [248-262]. In Selected Essays of Wilson Harris. Ed. Andrew Brundy. London and New York: Routledge, 1999.