

Department of Modern Languages
University of Mississippi

Spanish MA Reading List: Literature Track

Part One: Literature

Studying literature at the MA level is a long-term exercise that requires a consistent investment of effort and time. Therefore, begin reading the works on this list during the first semester of your MA program, and take advantage of summer and winter breaks to read and study.

While some works may be taught in your literature courses, most will not be. Therefore, you must set an ambitious reading agenda and take the initiative to investigate these works, authors, and literary movements on your own. Obviously, the literature faculty is available to offer guidance, give advice, and answer questions. Nevertheless you must be motivated to study this literature independently.

Studying literature at the MA level requires a close reading of the text, such that you are able to identify not only the plot, characters, and style of the text in question, but you should also be able to explain the characterization, symbolism, and deeper meanings that a work is communicating.

On the written and oral MA exams, you should be able to explain how a work fits into wider literary movements and its historical context (or how it defies them). Exam questions will ask you to think analytically about literature via explication, comparison/contrast, synthesis, and evaluation. Therefore you must study these works and their movements in enough depth to be able to provide cogent explanations and scholarly insights into literature in Spanish.

The works on this list may be available in the library or online. Additionally, you may go to the Modern Languages webpage for the MA (ModernLanguages.olemiss.edu/MA) for access to the folder containing some of the short texts; ask the GPC for the password if you do not have it. If you have trouble locating a reading in the edition specified, consult the reference librarians in the library. It is your responsibility to find the works in time to read and study them in advance of the MA exams.

Students in Spanish who do a thesis choose a director from among the graduate faculty in Spanish. If one cannot be found, but can be found in another specialty within Modern Languages, the student may petition the Graduate Program Coordinator for French, German, and Spanish, for an exception. The topic and director should be chosen before the end of the first year.

You will meet with the GPC in Spanish each semester to gauge your progress on this reading list and to prepare for the MA exams. You need to have an established committee of three

professors early in the third semester and will take your exams in the middle of the fourth semester. To set up your committee, speak with possible committee members. If a professor agrees, email the GPC, copying all your other professors on the committee with this information.

A note on the categories of items used on this list for the literature section:

- **Required texts:** Read and study the entire text or the selections specified.
- **Reference works:** These works will help you to contextualize the readings and terms. Use them and other works to understand the assignments.
- **Additional texts may be suggested by your committee members.** When a professor adds a text, be sure to email it to the committee members and the GPC.
- **Important names and terms:** Research, define, and study these authors, terms, literary movements, genres, and historical events. Be prepared to contextualize and explain the required works with reference to the items on these lists.

“Choose one” means that you must choose one of the several texts listed for that entry. You need to make this choice in writing the semester prior to taking your exams and give a copy of your final reading list to each member of your committee, as well as the GPC. You must make your choices in consultation with the faculty member(s) listed for that section.

I. ESPAÑA

Reference Works:

A New History of Spanish Literature. Richard Chandler and Kessel Schwart.

Spanish Culture and Society. Ed. Barry Jordan.

Medieval Iberia. Olivia Remie Constable.

A. Medieval Period

Professors to consult: Veronica Menaldi, Maria Otero, Heather Allen

Required texts:

Choose one: Gonzalo de Berceo. “El clérigo y la flor” and “La abadesa encinta” in *Milagros de Nuestra Señora* or Jorge Manrique. “Coplas a la muerte de su padre”

Don Juan Manuel. Read the prologue and choose one story from *El Conde Lucanor*

Poema de mio Cid. From Clásicos Castellanos, all the auxiliary information, plus: “Argumento del poema”; “Elementos históricos del Poema”; “Valor artístico del Poema”; Canto 1, vv. 1-284; Canto II, vv. 2278-2277; Canto III, vv. 2643-2762, 3533-3730

Fernando de Rojas. *La Celestina.* From Clásicos Esenciales, all the auxiliary information, including chapter summaries; Actos 1, 4, 14, 20

Juan Ruiz, el Arcipreste de Hita. “Cuarta Dama” (Doña Endrina y don Melón) in *Libro de buen amor*

Choose one: *Calila e Dimna*; or *Barlaam y Josaphat* (excerpts from the *Anthology of Medieval Spanish Prose*)

Historia de la Donzella Teodor (Edition and Study. Ed. I. J. Rivera and D. M. Rogers)

Important names and terms: Alfonso X, el Sabio; mester de juglaría vs. mester de clerecía; traducciones en Toledo; *kharjas*; *maqamat/exempla/cuentos en marco*; romances; convivencia and reconquista; Al-Andalus; *Libro de caballero Zifar*

B. Renaissance and Golden Age

Professors to consult: Veronica Menaldi, Maria Otero, Heather Allen

Required texts:

Choose one: Tirso de Molina, *El Burlador de Sevilla* or Pedro Calderón de la Barca, *La vida es sueño* or Félix Lope de Vega Carpio, *Fuente Ovejuna*

Miguel de Cervantes. *Don Quijote*. Determine sections in consultation with your committee. (Ed. Del IV Centenario, Real Academia Española, 2004.)

Garcilaso de la Vega. "Soneto I"; "Égloga I"

Luis de Góngora y Argote. "De un caminante enfermo que se enamoró donde fue hospedado"

San Juan de la Cruz. "Noche oscura"

Fray Luis de León. "Al salir de la cárcel"; "Oda a Francisco Salinas"

Teresa de Ávila (Santa Teresa de Jesús). "Vivo sin vivir en mí"

María de Zayas y Sotomayor. Read the prologue and choose one in consultation with your professor from the *Decamerón español*.

El Abencerraje (Cervantes & Co edition)

Choose one: Francisco de Quevedo y Villegas, *El buscón* or *Lazarillo de Tormes*

Important names and terms: *Amadís de Gaula*; novelas de caballería; literatura pastoril; romancero; misticismo; comedia; poema épico; literatura picaresca; inquisición; Reyes Católicos; moriscos and aljamiado; conversos

C. Eighteenth and Nineteenth Centuries

Professors to consult: Jason Klodt, Carmen Sanchis-Sinisterra

Required texts:

Gustavo Adolfo Bécquer. In *Rimas*: LIII (53) "Golondrinas"; XXI (21) "Poesía eres tú"; XI (11) "Yo soy ardiente"; in *Leyendas*: "La cruz del diablo"

José de Espronceda. "Canción del pirata"; "A Jarifa, en una orgía"

José Zorrilla. *Don Juan Tenorio*

Mariano José de Larra. In *Artículos de costumbres*: "Vuelva usted mañana"; "El castellano viejo"

Emilia Pardo Bazán. "El encaje roto"; "Las medias rojas"
Benito Pérez Galdós. *Doña Perfecta*

Important names and terms: neoclasicismo; romanticismo (liberal y conservador); realismo; naturalismo; costumbrismo; novela regional; Juan Valera; Pedro Antonio de Alarcón; Fernán Caballero; Rosalía de Castro; Benito Jerónimo Feijoo; *Fortunata y Jacinta*; *La Regenta*; Dos de mayo; Constitución de Cádiz.

D. Twentieth and Twenty-First Centuries

Professors to consult: Jason Klodt, Carmen Sanchis Sinisterra

Required texts:

Antonio Machado. "Retrato"; "El mañana efímero"; "Otro clima"
Juan Ramón Jiménez. "Intelijencia, dame..."; "¿Soy yo quién anda, esta noche...?"
Federico García Lorca. "Preciosa y el aire"; "Romance sonámbulo"; *La casa de Bernarda Alba*
Miguel de Unamuno. *San Manuel Bueno, mártir*
Antonio Buero Vallejo. *En la ardiente oscuridad*
Carmen Martín Gaité. *El cuarto de atrás*
Ana María Matute. "Pecado de omisión"
Paloma Pedrero. "Resguardo personal"
José Ángel Mañas. *Historias del Kronen*
Belén Gopegui. *Deseo de ser punk*

Important names and terms: Generación del 98; esperpentismo; Generación del 27; las dos Españas; Guerra Civil Española; franquismo; tremendismo; realismo social; novela de memoria; Luis Martín Santos, *Tiempo de silencio*; transición a la democracia; movida; desencanto/"Contra Franco éramos mejor"; nueva narrativa/nuevo realismo de los 1980; Generación X.

II. HISPANOAMÉRICA

Reference works:

An Introduction to Spanish-American Literature. Jean Franco.
Huellas de las literaturas hispanoamericanas. Ed. Garganigo, et al. 2nd ed. Upper Saddle River, NJ: Prentice Hall, 1997, 2002.
Voces de Hispanoamérica. Ed. Raquel Chang-Rodriguez y Malva E. Filer. 2nd ed. Boston: Heinle & Heinle, 1996.

NB: Many of the following texts can be found in *Huellas* or *Voces*.

A. Sixteenth through Seventeenth Centuries

Professors to consult: Heather Allen, Veronica Menaldi, María Otero

Required texts:

Cristóbal Colón. *Carta a Luis de Santángel*

Hernán Cortés. "Segunda carta-relación" in *Cartas de relación*, Madrid: Clásicos Castalia, 1993 [pp. 159-63, 206-19, 229-44, 248-51, 259-66, 278-82] (excerpts in Google Drive)

Sor Juana Inés de la Cruz. "Respuesta a sor Filotea de la Cruz" (excerpts in *Voces*);
"Redondilla I ("Hombres necios"); Soneto I ("Este que ves, engaño colorido")

Choose one: Fernando de Alva Ixtlilxochitl, chs. I-VII [pp.49-65; reino de Xolotl], chs. LXIX-LXXVI [pp. 205-22; infante Ixtlilxochitl, muerte de Nezahualcoyotl] in *Historia de la nación chichimeca*, Madrid: Historia 16, 1985 (excerpts in Google Drive) or Domingo Chimalpahin, "Saturday April 14, 1612 - Saturday May 26, 1612" in Susan Schroeder, et al., eds. and trans., *Annals of His Time*, Stanford: Stanford University Press, 2006 [pp. 215-27] (excerpts in Google Drive)

El Inca Garcilaso de la Vega. "Proemio al lector"; Libro I: ch. 4, 8, 15-19 in *Comentarios reales*

Felipe Guamán Poma de Ayala. "La dicha crónica es muy útil" [p. 2]; "Padres castiga cruelmente" [pp. 555-56]; "Responde el autor" [pp. 896-911] (including the images), in *El primer nueva corónica y buen gobierno*

Bartolomé de Las Casas. *Brevísima relación de la destrucción de las Indias* (excerpts in *Huellas*)

Fray Bernardino de Sahagún. Prólogo (to the *Historia*); Libro XII in *Historia general de las cosas de la Nueva España*, in James Lockhart, *We People Here*, Berkeley: University of California Press, 1993 (including the images) [pp. 48-255]

Important names and terms: encuentro/descubrimiento; nahuatl; barroco; colonial; decolonial; *Popol Vuh*; Codex Mendoza; Bernal Díaz del Castillo; Diego Muñoz Camargo; Carlos de Sigüenza y Góngora; Juan del Valle y Caviedes; Alonso de Ercilla y Zúñiga.

B. Eighteenth through Nineteenth Centuries

Professors to consult: Heather Allen, Ian Gowan, Diane Marting

Required texts:

Rubén Darío. "Canción de otoño en primavera"; "El cisne"; "Sonatina"; "Lo fatal"; "A Roosevelt"
Esteban Echeverría, "El matadero"

José Hernández. *Martín Fierro* (excerpts in *Voces*)

Juan Francisco Manzano, *Autobiografía de un esclavo*

José Martí. *Nuestra América* (excerpts in *Voces*); "Muñeca negra"

Choose one: Clorinda Matto de Turner. *Aves sin nido* or Gertrudis Gómez de Avellaneda. *Sab*

Ricardo Palma. "El alacrán de fray Gómez"

Juan Domingo Sarmiento. *Facundo* (excerpts in *Voces*)

Important names and terms: modernismo; romanticismo; realismo; naturalismo; independencia; literatura gauchesca; Andrés Bello; José María de Heredia; José Joaquín Fernández de Lizardi; Jorge Isaacs, *María*; Simón Bolívar.

C. Twentieth and Twenty-first Centuries

Professors to consult: Heather Allen, Ian Gowan, Diane Marting

Required texts:

Miguel Ángel Asturias. "Espejo de Lida Sal" (title story)

Aurora Arias. "Ventanas"

Gioconda Belli, "Melissa y la pandemia"

Roberto Bolaño. *Nocturno de Chile*

Jorge Luis Borges. "Las ruinas circulares"; "El Sur"; "Borges y yo"; "La muerte y la brújula"

Julia de Burgos. "A Julia de Burgos"; "Río Grande de Loiza"

Ernesto Cardenal. "Oración por Marilyn Monroe"; *Epigramas* (excerpts in *Huellas*)

Rosario Castellanos. "La lección de cocina"; "Poesía no eres tú"; "Valiúm 10"

Alejo Carpentier. *El reino de este mundo* (including the prologue)

Julio Cortázar. "La continuidad de los parques"; choose two: "La noche boca arriba"; "Casa tomada"; "Cartas de mamá"

Choose one: Jorge Díaz. *El cepillo de dientes* or Sabina Berman. *Entre Villa y una mujer desnuda* or Griselda Gambaro. *Decir sí*

Rosario Ferré, "La muñeca menor"

Choose one: Gabriel García Márquez. *Cien años de soledad* or Carlos Fuentes. *La muerte de Artemio Cruz* or Elena Garro, *Los recuerdos del porvenir*

Nicolás Guillén. "Balada de los dos abuelos"; "Búcate plata"; "Elegía a Emmett Till"; "¿Qué color?"

Vicente Huidobro. "Arte Poética"

Rigoberta Menchú. *Me llamo Rigoberta Menchú y así me nació la conciencia* (excerpts in *Huellas*)

Gabriela Mistral. "Decálogo del poeta"; "Meciendo"; "Sonetos de la muerte, I"

Pablo Neruda. "Cuerpo de mujer"; "La United Fruit Co."; "Alturas de Macchu Picchu" (excerpts in *Voces*); "Oda a los calcetines"

Octavio Paz. "Dos cuerpos"; "Himno entre ruinas"; "Todos santos, día de muertos" (a chapter in *Laberinto de la soledad*)

Elena Poniatowska. "Cine Prado"

Horacio Quiroga. "El almohadón de plumas"

Choose one: José Eustasio Rivera. *La vorágine* or Rómulo Gallegos. *Doña Bárbara*

Alfonsina Storni. "Tú me quieres blanca"; "Hombre pequeñito"

Luisa Valenzuela. "Cambio de armas" (title story)

César Vallejo. "Los heraldos negros"; "Espergesia"; "Pequeño responso"

Mario Vargas Llosa. *Tiempos recios*

Important names and terms: indianismo/indigenismo; literatura testimonial; poesía concreta; novela del boom; novela de la dictadura; novela de la revolución mexicana; novela de la tierra; narcocorridos; postboom; surrealismo; vanguardismo; neobarroco; generación de MacOndo; poscolonial; realismo mágico/lo real maravilloso; Latinx literature; Nuyorican poetry; chicanx literature; José Enrique Rodó, *Ariel*; Roberto Fernández Retamar, *Calibán*; Ernesto Sábato; Miguel Barnet; José Donoso, "Paseo"; Osvaldo Dragún; Julio Cortázar, *Rayuela*; Juan Rulfo, *Pedro Páramo*; géneros posmodernos: Diamela Eltit, Severo Sarduy, Manuel Puig, Giannina Braschi.

June 10, 2020