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MW 1:30-2:45
224 DeBartolo Hall

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**GSC 30574: History through Her/story:
Women's Historical Fiction from the Atlantic Triangle
ROFR 22300: LAC Discussion**

In the past few decades, it has again become increasingly popular for fiction to turn to and examine history for several important reasons. In this course, a survey of twentieth-century women writers from around the Atlantic Triangle, we will read novels from Senegal, Algeria, the Caribbean, Ireland, the United States, and Canada, to examine the ways in which the writers explore their personal relationship to history, as well as history's impact on the women of their nations. Turning to the past enables a novelist to distance herself from the society and historical moment in which she writes; this distance can free her from contemporary perspectives and allow her to critique her society. Historical fiction can also permit her to consider a point of view not recorded in history. Our readings, which will begin by attempting to define historical fiction, will be guided by questions that the following statements prompt:

“Those who cannot remember the past are condemned to repeat it.” (George Santayana)

“Well-behaved women seldom make history.” (Laurel Ulrich Thatcher)

“The one duty we have to history is to rewrite it.” (Oscar Wilde)

With each novel, we will consider the impact of twentieth-century political developments on women, with especial consideration for the ways their roots have been tangled by the routes colonialism forced upon their ancestors. Such a reading will also permit us to explore other pertinent themes, such as political and social issues, expressions of sexuality, the role of religion in society, and images of nationhood.

Authors to be read include: Fatou Diome, Dorothy Macardle, Kate McCafferty, Malika Mokeddem, Gisèle Pineau, Jane Urquhart, Myriam Warner-Vierya, and Sherley Anne Williams. Course requirements include short response papers (2 pages each), a short presentation, and a research paper (8-10 pages).

Primary Texts:

Ireland:

Dorothy Macardle, “The Return of Niav” and “The Portrait of Roisin Dhu” (1924) – to be provided

Caribbean:

Myriam Warner-Vierya, *Juletane* (1982) – to be provided; 79 pages

Gisele Pineau, *Macadam Dreams* (1995) ISBN-10: 0803287739 ISBN-13: 978-0-8032- 8773-0 (Bison Books) 20.00; 215 pages

US:

Kate McCafferty, *Testimony of an Irish Slave Girl* (2002) ISBN-10: 014200183X ISBN-13: 978-0142001837 (Penguin) 13.00; 240 pages

Sherley Anne Williams, *Dessa Rose* (1989) ISBN-10: 0688166431 ISBN-13: 978-0688166434
(Harper) 13.00; 240 pages

Canada:

Jane Urquhart, *Away* (1993) ISBN-10: 0140249265 ISBN-13: 978-0140249262 (Penguin)
15.00; 368 pages

Senegal:

Fatou Diome, *Belly of the Atlantic* (2003) ISBN-10: 1852429038 ISBN-13: 978-1852429034
(Serpent's Tail) 15.95; 192 pages

Algeria:

Malika Mokeddem, *Century of Locusts* (1996) ISBN-10: 0803283067 ISBN-13: 978-0803283060 (Bison Books) 24.95; 272 pages

Secondary Texts: (to be available via e-reserves):

Farida Abu-Haidar, "Inscribing a Magrebian Identity in French"

Donna Gabaccia, "A long Atlantic in a wider world"

Robert Holton, *Jarring Witnesses: Modern Fiction and the Representation of History*

Noel King, "'The main thing we book publishers have going with our books is the books themselves': an interview with Pete Ayrton of Serpent's Tail Press, Islington"

Georg Lukács, *The Historical Novel*

Christopher L. Miller, *The French Atlantic Triangle: Literature and Culture of the Slave Trade*

Sean O'Callaghan, "The Irish White Slave Trade"

Valerie Orlando, "Self-loathing, Self-Sacrifice"

Ashraf A. H. Rushdy, "The neo-slave narrative"

Aletha Stahl, "Does Hortense Have a Hoo-Hoo? Gender, Consensus, and the Translation of Gisèle Pineau's *L'espérance-macadam*"

Dominic Thomas, "African Youth in the Global Economy: Fatou Diome's *Le ventre de l'Atlantique*"

Herb Wyile, "Speculating in Fiction: Commodity Culture and the Crisis of Historicity"

Language Across the Curriculum texts:

Fatou Diome's *La Préférence nationale* (Senegal/France) ISBN-10: 2708707221 ISBN-13: 978-2708707221 (Presence africaine) 5,10 E ; 111 pages

Claire de Duras' *Ourika* (France) ISBN: 9780873527798 (MLA) 8.95 ; 45 pages

Thérèse Kuoh-Moukoury's *Rencontres essentielles* (Cameroon) ISBN: 9780873527934 (MLA) 6.95 ; 55 pages

Rationale and Objectives:

In our efforts to explore the historical and intellectual developments in women's writing, we will quickly discover the great variety of experiences that have converged to shape their contributions to literature. This course will introduce some literary theory, specifically as it pertains to the theoretical construct of the Atlantic Triangle and historical fiction, and serve as an initial survey of the diverse literary offerings of women of the Atlantic Triangle. It will also examine historical, sociological, and political developments in the target countries in order to determine where women's voices fit within this tradition. While this study will permit the

exploration of the different nuances of female voices to be discovered in this rich literary tradition, it also will reveal the common themes and concerns of women around the Atlantic Triangle as they answer back to the society that has shaped their reality and insert their own voices into the canon.

Students will be encouraged to analyze the readings and their concerns, make connections between texts, move across boundaries (both socio-economical-political and intellectual) and understand various forms of fiction. They will also be prompted to undertake literary analysis in their own writing, and assignments and instructor feedback are designed to assist the students in improving their writing skills.

Class etiquette: In developing the following policies, I was primarily guided by an understanding of our purposes in gathering twice a week, which I see as 1) developing your reading and literary analysis skills, primarily of the emerging canon of women writers, and 2) preparing you as future professionals; they are intended to facilitate both objectives.

- I expect that class will not be interrupted by cell phones or text messages.
- Email – Please use a subject line that indicates your content. Also, please compose the email in a professional manner (i.e., greeting and closing, including your name).
- Attendance – We will cover a book every 2-3 class sessions. Not surprisingly, I would like everyone to attend everyday – it’s hard to contribute to discussions at which you are not present. That said, any absence after your SECOND will be reflected in your final grade. If you will be absent, please send me a courtesy email informing me of the day(s) you are missing. **YOU ARE RESPONSIBLE FOR FINDING OUT FROM A CLASSMATE WHAT YOU HAVE MISSED.** Additionally, **ABSENCE IS NOT AN EXCUSE TO NOT TURN IN WORK ON TIME – EMAIL IT TO ME.**
- Plagiarism cannot be tolerated. Please be mindful of the Honor Code pledge – “As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty.” – I will ask you to sign it on your exams and research paper, which must be done on your own, with any ideas of scholars properly cited (Please use MLA style). You may discuss the readings with classmates both before and after class meetings; I ask that you acknowledge your peers’ ideas should they influence your response paper (a simple footnote to that effect will suffice).

Grade Scale:

A – 93-100	B+ – 87-89	C+ – 77-79	D – 60-69
A- – 90-92	B – 83-86	C – 73-76	F – 59 or lower
	B- – 80-82	C- – 70-72	

Requirements:

20% → Participation/Attendance

20% → Informal response papers, including lecture reaction;

10% → Close reading presentation;

10% → Rhetorical Analysis

40% → Research Paper (8-10 pages)

[5% a preliminary annotated bibliography; 10% draft; 25% paper]

Course Outline:Week 1:

- 1/14 Introduction
 1/16 Igor' Pli'shchikov – Panel discussion: “Translation and Cultural Relocation: Hermeneutical, Aesthetic, and Linguistic Aspects” 1-3 pm

Week 2:

- 1/19 Kate McCafferty, *Testimony of an Irish Slave Girl* (Chapters I & II)
 Sean O’Callaghan, “The Irish White Slave Trade” – e
 Mikhail Bakhtin, “Discourse in the Novel” – lecture
 1/21 McCafferty, *Testimony of an Irish Slave Girl* (Chapters III & IV)
 Georg Lukács, *The Historical Novel* – e
 LAC: Claire de Duras’ *Ourika* (pages 3-15)

Week 3:

- 1/26 McCafferty, *Testimony of an Irish Slave Girl* (Chapters V, VI, & Epilogue)
 Hayden White, *The Content of the Form: Narrative Discourse and Historical Representation* – lecture (1-25)
 1/27 **Response to *Testimony of an Irish Slave Girl* due, via email by 5:00 pm**
 1/28 Sherley Anne Williams, *Dessa Rose* (Prologue, The Darky)
 Robert Holton, *Jarring Witnesses: Modern Fiction and the Representation of History* – e
 LAC: Claire de Duras’ *Ourika* (pages 15-27)
 * **Class breakfast at Greenfields – time/day to be determined**

Week 4:

- 2/2 Williams, *Dessa Rose* (The Wench)
 Paul Gilroy, *The Black Atlantic* – lecture (intro)
 Christopher L. Miller, *The French Atlantic Triangle: Literature and Culture of the Slave Trade* – e
 2/4 Williams, *Dessa Rose* (The Negress, Epilogue)
 Ashraf A. H. Rushdy, “The neo-slave narrative” – e
 LAC: Claire de Duras’ *Ourika* (pages 27-33)
 2/5 **Response to *Dessa Rose* due, via email by 5:00 pm**

Week 5:

- 2/9 **open class so we can attend:**
Global Women Writers Now, (this year's installment of the Notre Dame Women Writers Festival) “Women in International Literary

Cultures: Korea and Mexico” Hesburgh Center Auditorium, 4-5:30 PM

2/11 Jane Urquhart, *Away* (“A Fish on a Pool,” 3-130)
LAC: Claire de Duras’ *Ourika* (pages 33-45)

Response to de Duras’ novella due

Week 6:

2/16 Urquhart, *Away* (“A Bird on a Branch,” 133-233)
2/18 Urquhart, *Away* (“A Bird on a Branch,” cont.)
Donna Gabaccia, “A long Atlantic in a wider world” – e
LAC: Thérèse Kuoh-Moukoury’s *Rencontres essentielles* (pages 3-18)

Week 7:

2/23 Urquhart, *Away* (“The Trace of a Man on a Woman,” 237-356)
Herb Wyile, “Speculating in Fiction: Commodity Culture and the Crisis of Historicity” – e
2/24 **Response to *Away* due, via email by 5:00 pm**
2/25 Dorothy Macardle, “The Return of Niav” and “The Portrait of Roisin Dhu” – e
LAC: Thérèse Kuoh-Moukoury’s *Rencontres essentielles* (pages 18-29)
2/26 **Response to “Return” and/or “Portrait” due, via email by 5:00 pm**
2/27 *Emily Apter lecture: “Comparative and World Literature Today” 1-3 pm*

Week 8:

3/2 Myriam Warner-Vierya, *Juletane* (pages 1-55)
3/4 Warner-Vierya, *Juletane* (55-79)
Valerie Orlando, “Self-loathing, Self-Sacrifice” – e
LAC: Thérèse Kuoh-Moukoury’s *Rencontres essentielles* (pages 30-45)
3/5 **Response to *Juletane* due, via email by 5:00 pm**

Week 9: **Semester mid-term break**

Week 10:

3/16 Gisele Pineau, *Macadam Dreams* (chapters I-III)
3/18 Pineau, *Macadam Dreams* (chapters IV-V)
LAC: Thérèse Kuoh-Moukoury’s *Rencontres essentielles* (pages 45-58)
Response to Kuoh-Moukoury’s novella due

Week 11:

3/23 Pineau, *Macadam Dreams* (chapters VI-VIII)

3/25 Aletha Stahl, “Does Hortense Have a Hoo-Hoo? Gender, Consensus, and the Translation of Gisèle Pineau’s *L’espérance-macadam*”
<http://www.erudit.org/revue/TTR/2000/v13/n2/037414ar.pdf>

LAC: Fatou Diome’s *La Préférence nationale* (pages 59-68)

3/26 **Response to *Macadam Dreams* due, via email by 5:00 pm**

Week 12:

3/30 Malika Mokeddem, *Century of Locusts* (Chapters I-V)

4/1 Malika Mokeddem, *Century of Locusts* (Chapters VI-IX)

LAC: Fatou Diome’s *La Préférence nationale* (pages 69-78)

Week 13:

4/6 Malika Mokeddem, *Century of Locusts* (Chapters X-XI)

Farida Abu-Haidar, “Inscribing a Magrebian Identity in French” – e

4/8 Fatou Diome, *Belly of the Atlantic* (Chapters 1-4)

LAC: Fatou Diome’s *La Préférence nationale* (pages 39-50)

4/9 **Response to *Century of Locusts* due, via email by 5:00 pm**

Week 14:

4/13 **EASTER BREAK**

4/15 Diome, *Belly of the Atlantic* (Chapters 5-8)

LAC: Fatou Diome’s *La Préférence nationale* (pages 50-57)

4/17 **Preliminary annotated bibliography due, via email by 5:00 pm**

Week 15:

4/20 Diome, *Belly of the Atlantic* (Chapters 9-14)

Noel King, “‘The main thing we book publishers have going with our books is the books themselves’: an interview with Pete Ayrtton of Serpent’s Tail Press, Islington” – e

Dominic Thomas, “African Youth in the Global Economy: Fatou Diome’s *Le ventre de l’Atlantique*” –

http://muse.jhu.edu.proxy.library.nd.edu/journals/comparative_studies_of_south_asia_africa_and_the_middle_east/v026/26.2thomas.pdf

4/22 **open class so that we can attend:**

Lecture by Christine Stansell, Hesburgh Auditorium. 4pm-5:30pm

LAC: Fatou Diome’s *La Préférence nationale* (pages 99-111)

4/23 **Response to *Belly of the Atlantic* due, via email by 5:00 pm**

Week 16:

4/27 **rough draft of research paper due** (to be returned by 5/1)

Presentation of research

4/29 Presentation of research
Wrap-up
LAC: Fatou Diome's *La Préférence nationale* (pages 115-123)
Response to Diome's short stories due

Research Paper (including reverse outline) due at the final exam session, Friday, May 8, 2008 by 8:00 am via email; you must also turn your graded rough draft in to the Gender Studies office.

Required assignments include:

- Attendance and active participation in class discussions, as well as attendance at **two** outside lectures (one of the italicized talks **and** the Christine Stansell lecture).
- A brief, close textual reading presentation in which you select an important passage from the day's reading (approximately 5-10 lines of a page) and guide the class through analyzing it. You'll sign up by 2/4; I will model this before you present.
- A rhetorical analysis: you will analyze one of the secondary sources (you'll sign up for your article by 2/4) that we read for class. Guidelines:
 - Please answer to the following questions (in paragraph, bulleted form) with regard to the secondary article you have chosen (1-2 pages). Please quote specific passages from the article to support your answers/claims (making sure to explain how the language of the quotation supports your contention).
 - What is the main point of the article? What steps does the author follow to make his/her case?
 - Describe in detail the kinds of evidence the author uses. Are they effective?
 - Explain the key terms and ideas of the text. What connections can you make to specific ideas/terms from other class readings/class discussion?
 - How does the author contextualize his/her argument? Is s/he responding to other critics? How effective is this response?
 - Does your assessment of the primary text align with the author of the article? How does (or doesn't) your approach differ?
 - Conclude with your overall impression of the article: what worked best? Worst?
- Informal response papers (2 pages, typed): You are required to write one for one of the talks (italicized on the schedule; the options are Igor' Pli'shchikov [1/16], the Global Women Writers Now festival [2/9], or Emily Apter [2/27]) and one for each of three of the primary texts (your choice; the due dates for each text are noted on the class schedule). You also have the option of attending a Keough-Naughton lecture or a Gender Studies Research Workshop (the schedules are forthcoming) and responding to that for extra credit. The responses will be informal in nature in that I am looking for your reaction to readings/class discussions, NOT secondary research. This is an opportunity for you to further explore issues raised in class discussions and readings; one or more of these may develop into part of your research paper. Although they are informal, however, they **MUST** have a clear argument.
- A research paper (8-10 pages). This paper asks you to examine a literary element in 2 or 3 of the class texts from a feminist perspective (we will talk more about this in class). Your analysis must be supported by secondary research (at least 6 secondary sources; 1 or 2 should be theoretical pieces). A preliminary annotated bibliography is due 3 weeks before the first draft of the paper is due; both will be returned promptly with comments and suggestions. The final paper is due at the exam time, and must be accompanied by your rough draft and a reverse outline (one-page; this will consist of a bulleted list of the main point of each paragraph of your paper and should be written **AFTER** you complete the paper).