

MLS 634 – The “Third World”

Dr. Richard R. Guzman :: North Central College :: Summer 2018

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(best on Cell or Google Chrome)

This summer MLD 634 will take a partially hybrid form, meeting in-class only five of the eight weeks. Other work will be done online, both as individual study and perhaps as group collaboration. It will explore the *so-called* “Third World” by focusing on three interrelated pairs of issues: globalization and consumption, politics and economics, media (including literature) and culture.

TEXTS:

Amos Tutuola, <i>The Palm Wine Drinkard</i>	Paul Collier, <i>The Bottom Billion</i>
Gabriel Garcia Marquez, <i>100 Years of Solitude</i>	Arjun Appadurai, <i>Modernity at Large</i>
Arundhati Roy, <i>Walking with the Comrades</i>	Frantz Fanon, <i>Wretched of the Earth</i>

— Also see *required* films in the “Note” below —

Plus these examples of supplemental readings:

- [Frances Fukuyama, “The End of History”](#)
- [Eisuke Sakakibara, “The End of Progressivism”](#) and a [Hernando DeSoto interview](#)
- Richard R. Guzman, “[The Saint and the Sage](#): The Fiction of Raja Rao” and “[As in myth...](#)”: The Fiction of NVM Gonzalez”
- Amartya Sen, “Population: Delusion and Reality” in [Supplements](#) section of my website.

Note: Some of these will be incorporated into online assignments, along with several films and videos—particularly *The Battle of Algiers* and the “Mozambique” and “Manila” episodes of the late Anthony Bourdain’s *No Reservations* TV series. **Students will be required to borrow, rent, purchase, or otherwise find this film and two TV episodes.**

TENTATIVE SCHEDULE of Readings and Due Dates:

NOTE: Please plan your reading wisely. Note the substantial amounts due the last three sessions, for example, especially the readings in Marquez’s *100 Years of Solitude*, one of the most important books of the last 100 years.

June 13 Intro. Read: Tutola, first half; Appadurai, Chps 1-2. Guzman on
“[Filipinos in the Land of the Hyper-real](#)”

- 20** Read: **Tutuola**, second half. **Fanon**, “On Violence” pp. 1-30, 39-55, “Grandeur and Weakness of Spontaneity” pp. 63-83, “The Trials and Tribulations of National Consciousness” pp. 97-104, 119, 138-44, “On National Culture” pp. 145-167, 178-180. **Appadurai**, Chp 7. **Guzman** on NVM Gonzales (see link above), plus two **Gonzalez** stories on [Supplements](#) page of my website.

June 27th and **July 4th**, no in-class meetings. Online assignments will be sent via email. I will also divide you into three groups and do an online session with each group between July 9th and July 10th. The assignments and session will focus on economics and politics, on the feature-length film *Battle of Algiers*, and the episodes “Mozambique” (Season 8: Episode 2) and “Manila” (Season 7: Episode 1) from the TV series *No Reservations* starring the late Anthony Bourdain. Please have these watched by the 9th - 10th.

- July **11** Read: **Roy**, 1-35. **Marquez**, first third. **Appadurai**, Chp 3. **Collier**, Chp. 1. **Sen** (see link above). **Guzman** on Raja Rao (see link above), plus two stories by **Rao** on the [Supplements](#) page of my website.
- 18** Read **Roy**, 37-63, 141-146, 153-163. **Marquez**, second third. **Appadurai**, Chp. 8. **Collier**, Chps. 6, 9. **Sakakibara** (see link above).
- 25** Short Presentations and Wrap-up. Read: **Roy**, 176-183, 207-214. **Marquez**, last third. **Collier**, Chps. 10, 11. **Fukuyama** (see link above).

GRADES will be based on the following:

1) Class Participation. Being in class having read all the material *with care*. Being prepared to share your comments, insights, and questions. Being fully present in class. In *part*, this means that all devices must be used *only* for this class’ purposes *in the moment*. Because this is such an important component of the course, your attendance and engagement for the full class period, whether on campus or in online meetings, is crucial. 75 points.

2) Reaction papers. As you did for our first class, you will be asked to prepare about a one-to-two page reaction (200-400 words) to either the thing that most struck you in the week’s readings, or answers to specific questions about those readings. Ten (10) points

each. These short papers should help focus your thoughts and help you contribute to class discussion. As you write, keep the following in mind:

- Do NOT summarize a passage. Focus on one or two things only.
- Do not waste space on words like: “The passage that interested me the most was...” Since you choose to write about something, we assume it interests you.
- Quickly identify the passage, then begin your analysis, or ask an intelligent question, or tell whether you agree with the passage’s idea or not — AND WHY. Besides agreeing or disagreeing with the passage, “analysis” might mean several things. For example, you could analyze the passage’s images, or say how you think the images or ideas are central to the entire reading assignment, the entire work, or are related to other works we have read. Perhaps most important, you could focus on the apparent *contradictions*, *tensions*, and *paradoxes* in a particular passage. Finally, you could make connections to similar issues in the news, in history, or in other things you’ve read, heard, or seen outside of our formal class assignments.
- These short reaction papers aren’t necessarily easy. “If I had had more time, I would have written a shorter speech.” I think Churchill said that, or something close it.

Advice on Editing and Style

To eliminate wordiness most efficiently cut the following *as much as possible*:

- 1) “To Be” verbs (is, was, were...),
- 2) Prepositions (in, by, of...),
- 3) Relative pronouns (that, which, who...).

Although these words have their good uses, half the time they drag in needless words or phrases. Rule of thumb: pare down any sentence with three or more such words. For example, “There was a great excitement that ran through the crowd.” This sentence has a “was,” “that,” and “through.” Eliminating these gets you: “Great excitement ran through the crowd.”

Also, mature writing has a more sophisticated style, one measure being your sentence structure. Rule of thumb: don’t write more than three sentences in a row that have the same structure or length, especially length. Rule of thumb: 50% medium sentences (1 to 2 lines long), 35% long sentences (over three lines — using lots of parallel elements), 15% short sentences (1/2 line long).

This advice goes for *everything* you ever write, not just short papers.

If you wish, read more about these style rules in *Writing Well Wherever You Work*, a recent book of mine available as an inexpensive download [Here](#).

3) A review/commentary (*with research*) on some film, music, art, or cultural/social/political event from a “Third World” country. (5-7 pages, 100 pts, DUE July 6th by midnight.)

Writing Reviews: To write effective reviews, first read some good examples. By general consensus, the best, most accessible, most “populist” general movie reviewer is Roger Ebert, so go to <http://rogerebert.com>. Also look at reviews in the *New Yorker*, the *Atlantic Monthly*, *The Village Voice*, and *Rolling Stone*. You may access many movie reviews at www.rottentomatoes.com, but be sure to read the more substantial ones by “Top Critics.” I have also posted a few of my reviews, old and new, on my website. Click on “Reviews & Commentaries” on the WRITING page.

Generally, a review uses a more informal tone than academic papers, so the style advice above is even more important than usual. It often takes the following form:

- 1) It begins at least hinting at the main point the reviewer wants to make. See (4) below.
- 2) It focuses on one or two important moments in the film or other piece of work being reviewed, analyzing these quickly but carefully.
- 3) It gives an overview of the whole work, but summarizes especially those parts most relevant to the main idea of the review.
- 4) It ends by circling back to the beginning, re-emphasizing and often expanding on the review’s main idea.

4) A beginning exploration of a “Third World” topic of your choice. (7-10 pages, plus bibliography, 125 points, DUE by last class or July 30th by noon.) In the past students have chosen topics as diverse as:

Security issues in the “Third World”
Health care
“Third World” leaders
Children
“Third World” psychology
Extremism, Ethnic cleansing
Music, literature, cinema, art
Bollywood
More on a class topics ***

Economic development
Globalization
Slavery
A particular book on the “Third World”
History of colonialism
Water (and other natural resources)
Religious movements
A particular Third World country

Please focus your exploration. Do not, for example, do a general study of Haiti, but focus on one or two related issues.

It would be possible to make your review and your exploration on the same topic. For example, you could review a film by Satyajit Ray, then do your exploration on Ray's whole oeuvre and its relationship to some aspect of Indian culture or society—the poor, for example—or the way poverty is treated in Ray vs. a more current film such as *Slumdog Millionaire*.

*** It would also be possible to explore one of our class topics in more depth. For example, look more closely into the controversies caused by economist Hernando DeSoto's ideas. Often I will have omitted certain portions of an assigned book. For example, if I omit the last part of Frantz Fanon's *The Wretched of the Earth*, on psychological disorders caused by colonialism, you may read this chapter and focus more on Fanon's psychological work.

5) Summary paper and presentation. 25 points. Prepare a one-page, single-spaced summary of your work this term, including:

- 1) The review/commentary you wrote, with a one- or two-sentence summary of your ideas.
- 2) A short description of your "exploration" paper, including your focus and thesis.
- 3) Short bibliography of important works you found during your exploration.

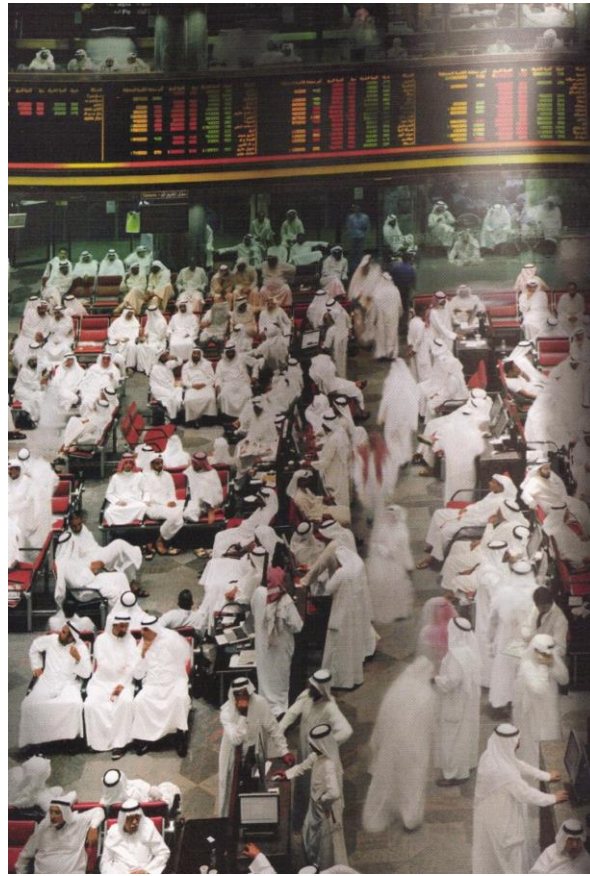
These summary papers are due to me as Word email attachments by Monday, July 23rd, 5:00 p.m. A specific format will be given to you later the week before. I'll collate the papers into a class document, and each of you will do a *short* presentation (*no more than 5 minutes*) commenting or expanding on this short summary paper.

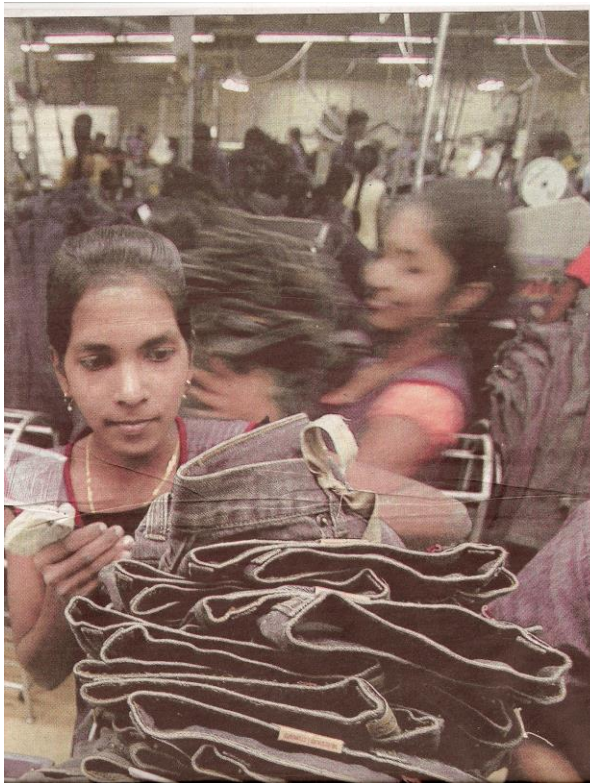
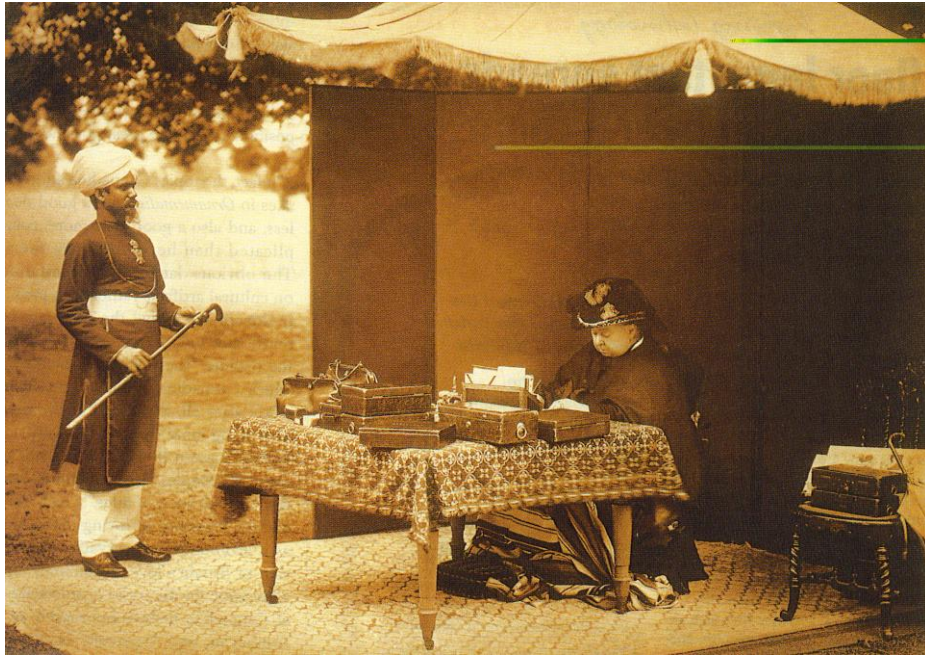
Addenda to syllabus

Images to ponder:

- "Arab" stock exchange. Globalization and economic flows?
- Queen Victoria and India guard. The epitome of colonialism?
- Global jeans. The U.S.'s most potent export (in more ways than one)?
- Buddhist monks. Is anyone disconnected anymore?
- Doonesbury toon. How can we lose?
- The American Beat Generation. What are we searching for in the "Third World"?

- Burning the Koran. This will help?
- *New Yorker* toon. Modernism and its consequences?





More than just jeans

A journalist examines the social and environmental costs of denim

Fugitive Denim: A Moving Story of People and Pants in the Borderless World of Global Trade
By Rachel Louise Snyder
Norton, 352 pages, \$26.95

By Kathryn Masterson

How can you tell where your jeans were made? If you think finding the answer is as simple as looking at a label in the waistband, then journalist Rachel Louise Snyder has much to teach you about the origins of your pants.

"[M]ost garments carry labels with a single country but handprints from a multitude of nations," Snyder explains in the beginning of her book, "Fugitive Denim."

"Made in Peru" might have cotton from Texas, weaving from North Carolina, cutting and sewing from Lima, washing and finishing from Mexico City, and distribution from Los Angeles.

Snyder delves into the workings of the globalized garment industry showing readers how materials, designs and clothing pieces cross numerous borders and touch many lives before they become the jeans we try on at the mall. Along the way, Snyder reveals not only that those "Made in" labels are meaningless to the average consumer but also that Americans' appetite for denim (they spent \$16 billion on jeans from December 2006 to November 2007, according to The NPD Group, a market-research firm) carries a larger price in social and environmental costs for those involved in its creation.

Snyder travels the world in search of the people who bear those costs—or as she describes them, the people in our pants. She picks cotton with a 33-year-old woman in Azerbaijan and hangs out in Italy with textile designers who have a history of shaping fashion but are watching their industry leave Europe for cheaper locations in Asia. She visits the homes of female factory workers in Cambodia who support entire families with their wages and tags along on an inspection of a garment factory in China. Snyder starts and finishes the book in New York, where de-

signer Rogan Gregory is gr and environmentally conscious in high fashion (attract social activist Bono helps).

"You don't want kids m Gregory tells Snyder. "Th want to know that the cotic isn't contributing to the po people? Isn't that importan

The ethical questions of argue affordable) goods hav mass-consumption culture. National Consumers Leagt Century as an epigraph:

"The public bought the tions as to conditions unde tussel. Shoppers rejoiced w dream of the social cost of

What's changed is global ders that allows some of th sands of miles from the eye ing low, low prices. Snyder factory audits, arbitration, nies or international orga labor or sweatshop conditi up and fall short.

"Fugitive Denim" conta the most ubiquitous of clot ing—a scene from a Los Au of men are sanding the thi ing mannequins to get a c tremely serious. Snyder's (to make jeans ("The avera quarters of a pound of chea sensitive readers want to b sive argument for choosin (though Snyder shows that

The strongest passages l Cambodia, where Snyder l and Nat, two women who s ment to improve working t try grows. A bilateral agre



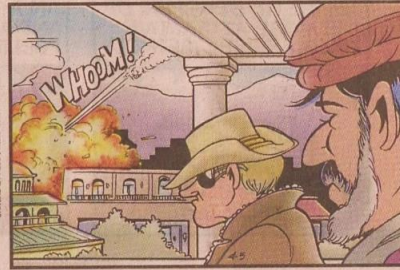
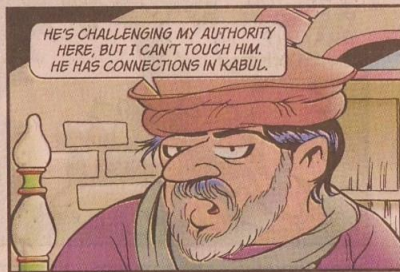
A world av

Rachel Louise Snyder d garment industry when s Phnom Penh in 2003.

A freelance journalist, S the trials of former Khme



Doonesbury By Garry Trudeau



Quest for enlightenment

Deborah Baker follows Beat poet Allen Ginsberg's pilgrimage across India in search of spiritual insight

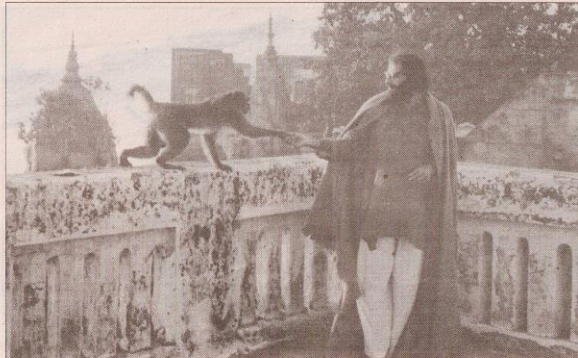
A Blue Hand: The Beats in India
By Deborah Baker
Penguin, 246 pages, \$25.95

By Wendy Smith

Anyone familiar with "In Extremis," her Pulitzer Prize-nominated biography of poet Laura Riding, knows Deborah Baker has little interest in conventional lives or conventional narrative. Her new book, "A Blue Hand," which mostly follows Allen Ginsberg on his 15-month pilgrimage across India in 1962-63, has many of the qualities that made "In Extremis" fascinating and frustrating: abrupt jumps in chronology; the introduction of apparently tangential material whose relevance to the main story takes a long time to become apparent; the assumption that her readers know enough about the subject at hand so that she need not bother with boring explanations.

Though occasionally disorienting and even irritating, this approach proves well suited to Baker's eccentric cast of characters in "A Blue Hand." She begins with Ginsberg and his companion, Peter Orlovsky, on a train to Benares 10 months into their Indian odyssey, plunging us into the complexities of Ginsberg's relationships with Orlovsky and with a woman named Hope Savage before we know why he's in India. After those five evocative but enigmatic pages, one-third of the book will pass before we see Ginsberg first setting foot on the subcontinent in February 1962.

By that time, however, we have a vivid picture of the inchoate spiritual longings that sent him to India and of his intricate emotional connections with Lucien Carr, Neal Cassady, Jack Kerouac, William Burroughs, Gregory Corso and other icons of the Beat movement. Don't expect



Allen Ginsberg plays with a visiting monkey on a building rooftop in Varanasi, India, in 1963.

The author takes a less-than-headlong path through the next 13 years, but in addition to imparting a lot of information we can't yet figure out why we might need, she hits the pertinent high spots. Seven years after Ginsberg's visionary experience in Harlem, "Howl" enshrined his generation's longing for transcendence and made him scandalously famous. But by 1961, he worried that his "vaunted search for God" had become a "schtick." Friends like Corso were talking about going to India; Savage, a free soul Corso dubbed "our Rimbaud and more," had departed for the East several years earlier.

So on March 23, 1961, Ginsberg embarked with Orlovsky on a circuitous, 11-month journey, attempting to recruit friends to join him on his spiritual quest. Despite the book's subtitle, the only Beats who hooked up with them in India were Savage, poet Gary Snyder and Snyder.

settles down to wander about India with Ginsberg and company (though she frequently pulls back to catch up with the misadventures of friends elsewhere), it becomes apparent how very American was this self-proclaimed refugee from the "Moloch! Moloch! Robot apartments! invisible suburbs!" of "Howl." Time and again, we see Ginsberg searching for "the fast track" to wisdom: hopping from one guru to the next; rejecting Tibetan Buddhism because it was "a long journey"; latching onto the leader of a sect who was willing to try the LSD Timothy Leary had sent him and who promised "he needed only a week to teach Allen something."

Ginsberg's desire for quick, painless self-improvement is funny, sad and touching all at the same time. It arose, we come to realize, from the same source as his consuming need to be surrounded by friends: He was afraid of dying alone

he was doing there), and it involved near-sacrilege.

It was Asoke Sarkar (later was Leary's guru in California), who took Ginsberg to the burning ghats outside Calcutta, cremation sites where the poet could witness "the exact process by which flesh was transformed into bone and ash." Ginsberg, riveted, was soon bringing along his Bengali friends; they would have a big meal in Calcutta's Chinatown, pile into a taxi and head for the ghats, where they would smoke ganja and "watch the stream of corpses arrive on charpoys bedecked with flowers, the pyres roaring around them."

Indulging in life's physical pleasures while viewing this macabre spectacle seemed almost like appropriate behavior in fall 1962, when the Cuban missile crisis and a simultaneous border dispute between India and China suggested that the physical world might soon vanish in a mushroom cloud. In a bravura paragraph, Baker links the malaise prompted by the prospect of nuclear annihilation with Ginsberg's painful memories of his mother Naomi's suffering in the throes of mental illness and his fears of following her into the maelstrom. She quotes "Kaddish," Ginsberg's elegy to Naomi, published the year he left for India:

Tortured and beaten in the skull—What mad hallucinations of the damned that drive me out of my own skull to seek Eternity...

The emotional roots of Ginsberg's quest become evident here, and we see that staring death in the face at the cremation ghats cleared the way for him to find what he needed in India. Not a guru, but the knowledge that he "had no powers beyond those granted to the living over the dead. And like every other passenger on this journey, he was alive."

Unlike Savage, who traveled on from India alone and was never seen again, Ginsberg returned home, bringing India with him as much in the new friendships he had formed there as in any blinding



Courtesy of *The New Yorker*

