

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish S110A: Core Course: Approaches to Hispanic Studies

COURSE CODE : SPAN110A

UNIT VALUE : 1.00

DATE : 04–MAY–04

TIME : 14.30

TIME ALLOWED : 3 Hours

SPANISH S110A Core Course: Approaches to Hispanic Studies

Candidates should answer **THREE** questions, each from a different section.

Essays may be written in either Spanish or English, but no extra credit will be given for answers in Spanish.

Candidates should not base their answers on any text or texts used extensively in their course-work essays.

USE A SEPARATE ANSWER BOOK FOR EACH ESSAY

Section A Camilo José Cela, *Viaje a la Alcarria* (use a separate answer book)

1. *Viaje a la Alcarria* has been described as ‘una obra al mismo tiempo muda y elocuente, compleja, contradictoria’. Discuss this assessment of Cela’s travel book.
2. ‘In his travel accounts, Cela finds self-expression.’ Discuss the validity of this observation with reference to *Viaje a la Alcarria*.
3. ‘Paisaje con figuras.’ Does this brief comment by one critic adequately sum up the content of *Viaje a la Alcarria*?

Section B Ricardo Larrain, *La frontera* (use a separate answer book)

4. ‘*La frontera* does not openly denounce the abuse of power characteristic of Pinochet’s regime; its critique is more subtle and more probing.’ Discuss.
5. ‘The tidal wave appears to operate at once as a symbol of Fascism as well as an embodiment of the unconscious mind, the *id*. This creates some ideological confusion in the viewer’s mind.’ Discuss the validity of these assertions about *La frontera*
6. ‘*La frontera* plays out in fictional form real experiences and emotions of the dictatorship years, blurring the boundaries between fiction and reality.’ Discuss.

Section C Alejo Carpentier, *El reino de este mundo* (use a separate answer book)

7. ‘The notion that the history of Latin America constitutes a chronicle of “the marvellous real” serves as a foundation for Carpentier’s development of a new narrative style.’ Discuss.
8. ‘*El reino de este mundo* reflects Carpentier’s quest for a genuine cultural expression in Latin America.’ Discuss.
9. ‘Ti Noel’s struggle for freedom in *El reino de este mundo* is representative of the human condition in the “here and now” of our existence.’ Discuss.

TURN OVER

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Section D *Lazarillo de Tormes* (use a separate answer book)

10. Discuss the narrative structure of *Lazarillo de Tormes*, with reference to the framing narrative, links between episodes, and so on.
11. How important are comic elements in *Lazarillo de Tormes*?
12. Giving examples, explain the anti-clericalism of *Lazarillo de Tormes*.

Section E Pablo Neruda, *Veinte poemas de amor y una canción desesperada*.
(use a separate answer book)

13. 'The love element is just a pretext for writing the poems.' Discuss.
14. 'The poems tell of an attempt to escape from an oppressive solitude by way of crude sexual passion.' Discuss.
15. 'Inclinado en las tardes tiro mis tristes redes / a tus ojos oceánicos' (Pablo Neruda). Comment on these lines and relate them to the collection as a whole.

END OF PAPER