

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish S901A: Cultural Dilemmas: Literature and Film in Spanish America

COURSE CODE : SPAN901A

UNIT VALUE : 1.00

DATE : 07-MAY-04

TIME : 14.30

TIME ALLOWED : 3 Hours

SPANISH S901A Cultural Dilemmas: Literature and Film in Spanish America

Candidates should answer **THREE** questions

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

Candidates should not base more than ONE answer on a particular work.

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

1. *'Siete ensayos de interpretación de la realidad peruana* opens up important new avenues for understanding the dilemmas faced by Peruvian society in the 1920s but its economic points are negatively offset by the author's dreamy visions of an Incan past.' Discuss.
2. 'In his short stories Arguedas manages to combine a sense of the crude economic exploitation suffered by the Indians in the *sierra* with a metaphysical vision of the destruction of their Gods.' Discuss.
3. *Yawar Mallku* was criticised by those Indians who saw it in 1969 because the use of flashback and crosscutting confused them. Was their criticism justified?
4. *'El matadero* offers a compelling – if politically biased – snapshot of Argentina in the 1830s. But it has no universal appeal.' Discuss.
5. *'Amalia* contains flashes of brilliance, but it is ultimately a turgid novel since Mármol did not distinguish between journalism, political commentary and the novel as a distinct art form.' Discuss.
6. 'In *Camila* Bemberg used seamless art cinema (lush, transparent, and perfect periodicity) in the service of a new idea.' Do you agree with this statement?
7. *La historia oficial* 'accomplishes the bizarre feat of shifting the burden of suffering under the dictatorship from those who lost family members through torture and execution to those who adopted their children'. Discuss.
8. *'Calibán* offers a blueprint for the future of Latin America, but its racialised understanding of the term "nuestra América" condemns the essay to little more than a wish-list for Castro's Cuba.' Discuss.
9. 'Manzano's *Autobiografía de un esclavo* provides an authentic depiction of the life of a slave in Cuba in the nineteenth century, and the proof of this is in the authenticity of the language used.' Discuss.

TURN OVER

S901A

10. Miguel Barnet sees himself as the author of *Biografía de un cimarrón* while others see him as merely the editor of Esteban Montejo's account of his life. Which, in your opinion, is he?
11. 'Se trata de cuestionar la imagen tergiversada y prejuiciada que del esclavo construyó la cultura del opresor.' Analyse *La última cena* in the light of this assertion.
12. 'Despite being based on a specific reality -- his parents' courtship -- the artistry of *El amor en los tiempos del cólera* resides in its ability to capture the contours of a past time while also addressing universal problems of human existence.' Discuss.
13. 'Though unadventurous from a cinematic point of view, *Cartas del parque* explores the complex links which bring love, literature, travel and escapism together in a radically new way.' Do you agree?
14. *Como agua para chocolate* 'reinvents the past in such a way as to negate social history'. Discuss.
15. Examine the ways in which race has been used as a pointer – or even a camouflage – for social identity by ANY ONE work or film studied in this course.

END OF PAPER