

**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 : 08-MAY-06**

**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 normally base their answers on any text or texts used extensively in their course work essays.*

1. 'The Indian, as portrayed in José Carlos Mariátegui's *Siete ensayos de interpretación de la realidad peruana*, is a middle-class myth.' Discuss.
2. 'En los cuentos de José María Arguedas se percibe un mundo andino traumatizado, caótico, pero a veces es difícil localizar las fuentes de ese trauma cultural. Arguedas pinta, pero nunca explica.' Evaluate this statement with reference to Arguedas's short stories collected in *Diamantes y pedernales*.
3. '*Yawar Mallku* de Jorge Sanjinés fue un reto. Su mensaje político está muy claro. Pero como obra de arte no funciona.' Discuss.
4. '*Amalia* is a hybrid work of art; its Romantic message is encased within the form of a Realist novel.' Discuss
5. '*El matadero* tiene un desenlace inverosímil y su mensaje es demasiado obvio.' How far do you agree with this assessment of Echeverría's *El matadero*?
6. '*Camila* twists the historical facts and, in the process, produces a feminist tract.' Discuss Bemberg's film in the light of this observation.
7. '*La historia oficial*, a despecho de su título, no revela la historia verdadera de la Guerra Sucia de Argentina. No hay campos de concentración. No se oyen gritos de tortura.' Evaluate this view of Luis Puenzo's film.
8. Evaluate the appropriateness of using postcolonial theory to analyse ONE OR MORE of the texts and films studied in this course.
9. 'Form informs content.' Using ONE OR MORE texts or films studied in this course, evaluate this assertion, paying particular attention to the relationship between form and content in the work (s) chosen.
10. 'Roberto Fernández Retamar cannibalizes Shakespeare in the name of revolutionary culture.' Discuss 'Calibán' in the light of this comment.
11. 'Clearly written by an illiterate.' Comment on this evaluation of Juan Manzano's *Autobiografía de un esclavo*.

**TURN OVER**

**S901A**

12. 'Nuestro trabajo no es histórico. No intentamos nosotros crear un documento literario, una novela.' Analyse Miguel Barnet's *Biografía de un cimarrón* in the light of this statement.
13. 'Entre esos dos polos – el documento y la ficción – se ha movido siempre el cine.' To what extent does Alea's comment serve as an accurate description of *La última cena*?
14. To what extent is *El amor en los tiempos del cólera* a more realist than magical realist novel?
15. 'What *Cartas del parque* loses in terms of layered temporality, it gains in visual suggestiveness.' Discuss.
16. 'Simplista, infantil, plagada de convencionalismos banales sin otra aspiración que ser novedosa.' How far do you agree with this assessment of Esquivel's novel *Como agua para chocolate*?
17. 'Arau's *Como agua para chocolate* reinvents the past in such a way as to negate social history.' Discuss.
18. Comment on the way in which class is treated as a theme in **AT LEAST TWO** of the texts studied in the course.

**END OF PAPER**