

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:–

*B.A.*

**Spanish S901B: Cultural Dilemmas I: Literature and Film in the Andes and Argentina**

**COURSE CODE : SPAN901B**

**UNIT VALUE : 0.50**

**DATE : 18-MAY-05**

**TIME : 10.00**

**TIME ALLOWED : 2 Hours**

**SPANISH S901B: Cultural Dilemmas I: Literature and Film in the Andes and Argentina**

Candidates should answer **TWO** 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. **EITHER a)** 'La historia del socialismo en el Perú es la historia del indio.' Discuss José Carlos Mariátegui's *Siete ensayos de interpretación de la realidad peruana* in the light of this idea.

**OR b)** 'Though sympathetic, Mariátegui's *criollista* perspective means he misjudges some of the problems faced by Indian communities in Peru in the 1920s.' Discuss.

2. **EITHER a)** 'In his short stories Arguedas unveils a modern world still traumatized by an event, the Conquest, which occurred some 400 years earlier.' Discuss with reference to the short stories of José María Arguedas' *Diamantes y pedernales*.

**OR b)** 'By alluding to Quechua, without quoting it except on rare occasions, Arguedas in effect converts it into a ghost which hovers over the text, an image of a society riven by cultural dilemmas.' Evaluate *Diamantes y pedernales* in the light of this idea.

3. **EITHER a)** 'More than Ignacio's story, this is the story of Sixto's life.' Discuss *Yawar Mallku* in the light of this comment.

**OR b)** 'In *Yawar Mallku* the cross-cutting is used in such a way as to echo the cyclical world-view of the Aymara.' Discuss.

4. **EITHER a)** 'In the final gesture of its explosive climax, *El matadero* reveals its true colours; neither a realist text nor an allegory, it is a melodrama pure and simple.' Discuss.

**OR b)** 'Though acclaimed as the first example of the short story genre in Spanish America, *El matadero* is more of a truncated, failed, novel than a true short story.' Discuss.

**TURN OVER**

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5. **EITHER a)** 'Rosas operates in *Amalia* like a pistol shot in the theatre; highly politicised, the novel is ruined as a result.' Discuss Mármol's novel in the light of this statement.

**OR b)** '*Amalia* portrays human beings as intrinsically embedded in the social fabric, shows their trials and tribulations being taken seriously, and is therefore a novel worthy of Auerbach's term "serious realism".' Discuss.

6. **EITHER a)** 'More than a love story *Camila* is a tale about nation-building in nineteenth-century Argentina.' Do you agree with this statement about María Luisa Bemberg's film?

**OR b)** 'It had all those little tricks, such as the handkerchief, the gold coin, the priest who's sick with love, and the thunder when God gets angry. They're all like winks at the audience' (Bemberg). Discuss *Camila* in the light of the director's comment.

7. **EITHER a)** *La historia oficial* takes 'a nuclear family as the exemplary microcosm that condenses the entire nation'. Discuss Luis Puenzo's film in the light of this statement.

**OR b)** *La historia oficial* 'brushes over the political dimension of the *guerra sucia* rather than dealing with it in a serious or systematic way'. Discuss.

**END OF PAPER**