

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish S901C: Cultural Dilemmas II: Literature and Film in the Caribbean and Mexico

COURSE CODE : SPAN901C

UNIT VALUE : 0.50

DATE : 18-MAY-05

TIME : 10.00

TIME ALLOWED : 2 Hours

SPANISH S901C: Cultural Dilemmas II: Literature and Film in the Caribbean and Mexico

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)** '*Calibán* invokes an indigenous, anti-western icon in order to promote its left-wing ideology, and the mix is not always a felicitous one.' Discuss Roberto Fernández Retamar's essay in the light of this comment.

OR b) Assess the success, or lack thereof, of the rhetorical strategies used by Fernández Retamar to turn Caliban from a negative into a positive cultural icon.

2. **EITHER a)** 'Manzano's *Autobiografía de un esclavo* shows the hallmark - and flaw - of all autobiographies, namely the inability to accept any version of events other than one's own.' Discuss Manzano's text in the light of this statement.

OR b) Analyse the use of language in Manzano's *Autobiografía de un esclavo*, with special reference to syntax, vocabulary, *cubanismos*, and any other aspect you see fit to refer to.

3. **EITHER a)** 'Miguel Barnet's *Biografía de un cimarrón* is, ultimately, unsatisfactory because we are never allowed to know what he added and what he suppressed from Esteban Montejo's account.' Discuss.

OR b) Analyse the portrayal of a transculturated social reality in *Biografía de un cimarrón*.

4. **EITHER a)** '*La última cena* is not so much about the history of slavery in Cuba's past as about Cuba's plight in the 1970s, overwhelmed by the threat of white, Anglo-Saxon culture in the form of the United States.' Discuss.

OR b) 'Though offering revolutionary examples of hand-held camera filmed sequences depicting a slave rebellion, *La última cena* is ultimately ruined by its tedious, over-moralising sequences shot on set.' Discuss.

TURN OVER

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5. **EITHER a)** '*El amor en los tiempos del cólera* is not so much about love as about human endurance, namely, the ability to carry on despite overwhelming obstacles.' Discuss Gabriel García Márquez's novel in the light of this idea.

OR b) 'The real protagonist of *El amor en los tiempos del cólera* is the Magdalena river.' Discuss.

6. **EITHER a)** '*Cartas del parque* is as much about the illusion of love as about the real thing.' Discuss.

OR b) Discuss the ways in which literature is used in the portrayal of love in *Cartas del parque*.

7. **EITHER a)** *Como agua para chocolate* 'appears on the surface to offer women a new "way of being", but ultimately they are never allowed to leave the kitchen.' Discuss the validity of this statement about Arau's film.

OR b) Examine the role played by humour in *Como agua para chocolate*. Does it act as a socially conservative or socially subversive force in Arau's film?

END OF PAPER