

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For the following qualifications :-

B.A.

**Spanish S108A: Introduction to Nineteenth and Twentieth Century
Spanish-American Narrative**

COURSE CODE : **SPAN108A**

UNIT VALUE : **1.00**

DATE : **13-MAY-02**

TIME : **10.00**

TIME ALLOWED : **3 hours**

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TURN OVER

SPANISH 108A Introduction to 19th and 20th-Century Spanish American Narrative

Candidates Should answer **THREE** questions

Essays may be written in 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. Analyse the representation of social conflict in ONE of the texts studied in this course.
2. Does Sarmiento's depiction of the 'gaucho malo' in his study of Facundo Quiroga differ from Hernández's *Martín Fierro*? Discuss.
3. According to the writer Ricardo Piglia, 'la obra de Borges es una especie de diálogo muy sutil con las líneas centrales de la literatura argentina del siglo XIX'. Discuss with reference to the texts you have studied in the course.
4. Analyse the issue of cultural identity in ONE OR TWO of the texts studied in this course.
5. Discuss the notion of political autonomy in ONE OR TWO of the texts studied in this course.
6. Examine the ways in which ethical questions are addressed in ONE OR TWO of the texts studied in this course.
7. Discuss the role of women in ONE OR TWO of the texts studied in this course.
8. Examine critically the portrayal of the Indian in ONE OR TWO of the texts studied in this course.
9. 'El espacio literario rulfiano está signado por el ejercicio de la violencia.' Discuss the validity of this statement in relation to the short stories included in *El llano en llamas*.
10. 'Torn between language and social worlds, the experience and point of view of the Arguedan *forastero* are crossed with tensions and contradictions.' In the light of this assertion, analyse the role Ernesto in *Los ríos profundos*.
11. Examine the role of the uncanny ('lo fantástico') in ONE of the texts studied in this course.
12. Analyse critically the depiction of personality in ONE of the texts studied in this course.

END OF PAPER