

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish S505A: Realism and Magical Realism in Twentieth Century Spanish–American Fiction

COURSE CODE : SPAN505A

UNIT VALUE : 1.00

DATE : 11–MAY–06

TIME : 10.00

TIME ALLOWED : 3 Hours

SPANISH S505A: Realism and Magical Realism in 20th-Century Spanish-American Fiction

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. **EITHER** (a) 'The legend of the little Indian girl Mapiripana symbolizes the triumph of nature over human adversaries.' Does this statement do justice to the complexities of the episode in *La vorágine*?

OR (b) 'Cova represents the heroic ideal, the model of courage and determination conceived by Rivera in his patriotic campaign against the intruder.' Discuss.

OR (c) 'Although it has been classified as regionalist, the novel actually represents a curious blend of styles and narrative techniques, including classical, Romantic, and *modernista* elements.' Explore the ways in which Rivera achieves this in *La vorágine*.

2. **EITHER** (a) '*El túnel* es una de las representaciones más ajustadas del aislamiento y de la angustia existencial del hombre del siglo XX.' Examine the ways in which María and Castel reflect this situation.

OR (b) 'El amor de Castel es pueril y patológico.' Explore both the psychological and the existential implications of this statement.

3. **EITHER** (a) 'No he querido mostrar a mis personajes como simples resultantes de fuerzas externas.' Discuss the extent to which this statement is applicable to *Pedro Páramo*.

OR (b) 'When Rulfo narrates the story of Comala from a mythical perspective he is situating his voice at the confluence of the popular imagination and the Christian tradition.' Discuss.

4. **EITHER** (a) 'El intento de dejar atrás el espacio urbano y establecerse en la naturaleza termina en el fracaso.' Discuss with reference to *Los pasos perdidos*.

OR (b) Examine critically the predicament of modern man as presented in *Los pasos perdidos*.

TURN OVER

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5. **EITHER** (a) 'Emocionalmente, Ernesto se identifica con el mundo quechua, al que, sin embargo, no pertenece racialmente; de otra parte, el mundo blanco lo traumatiza por su dureza y su falta de comunión con la naturaleza.' Examine the implications of this statement for the narrator of *Los ríos profundos*.

OR (b) 'En *Los ríos profundos* Arguedas busca construir un pensamiento indígena autónomo, independiente del mundo moderno y su ideología.' Discuss.

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