

# UNIVERSITY COLLEGE LONDON

*University of London*

## EXAMINATION FOR INTERNAL STUDENTS

*For the following qualifications :-*

*B.A.*

### **Spanish S323: Spanish Language III**

COURSE CODE : **SPANS323**

UNIT VALUE : **1.00**

DATE : **15-MAY-02**

TIME : **10.00**

TIME ALLOWED : **3 hours**

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**TURN OVER**

### **S323 Spanish Language III**

Candidates should answer **ALL** questions.

**Candidates are advised not to spend more than 90 minutes on PART ONE and 90 minutes on PART TWO.**

Please begin each **PIECE** (i.e. questions 1a, 1b and 2a and 2b) in a **SEPARATE** answer book.

#### **PART ONE**

##### **Question 1a: Translation**

*Translate the following passage into English*

Podemos coincidir en que el pecado original de la literatura infantil, más industria que género, está en este corte y separación de los dominios de la infancia y la vida adulta. Razonando mi propia aversión a la literatura infantil, yo agregaría que lo que la hace subliteratura es que no inventa a su lector, operación definitoria de la genuina literatura, sino que lo da por inventado y concluido, con rasgos determinados por la sospechosa raza de los psicopedagogos.

Una consecuencia que lamento especialmente: que la industria editorial haya reservado para el ramo infantil las mejores flores de ingenio e invención en el aspecto físico de los libros. Los de adultos, los que yo compro y leo (y ¡ay! escribo), son objetos convencionales y aburridos; las innovaciones y sorpresas las encontraremos sólo en la sección infantil de las librerías donde por supuesto no encontraremos nada que valga la pena leer. Libros acordeones, libros de tela, con ventanitas en las páginas desplegadas, transparentes, con ruido, libros impresos con tinta invisible, libros elásticos.

##### **Question 1b: Translation (BEGIN IN A SEPARATE ANSWER BOOK)**

*Translate the following passage into English*

El pirata informático se infiltró en el sistema central del Vaticano once minutos antes de la medianoche. Uno de los ordenadores conectados a la red principal dio la alarma.

- Tenemos un *hacker* - anunció el funcionario de guardia.

Abrochándose la sotana, el padre Ignacio Arregui, jesuita, salió al pasillo para recorrer los cincuenta metros hasta la sala de ordenadores. Era huesudo y flaco, con zapatos que crujían bajo los frescos en penumbra. Mientras caminaba echó un vistazo a través de las ventanas, hacia la fachada oscura del palacio Belvedere, y murmuró discretamente, entre dientes. Su malhumor provenía más de haber sido despertado mientras descabezaba un sueño. Las incursiones de éstos eran frecuentes, pero inofensivas. Solían limitarse al perímetro de seguridad exterior, dejando leves huellas de su paso: mensajes o pequeños virus. Por lo general se trataba de aficionados muy jóvenes. Para los yonquis del chip, adictos de la alta tecnología, probar suerte con el Vaticano suponía una excitante aventura.

**TURN OVER**

## S323 Spanish Language III

### PART TWO

#### **Question 2a: Prose (BEGIN IN A SEPARATE ANSWER BOOK)**

*Translate the following passage into Spanish*

I do not wish to comment on the work; if it does not speak for itself it is a failure. But I should like to emphasise two points: first, that although the various episodes are taken from the actual history of the Russian Revolution, they are dealt with schematically and their chronological order is changed; this was necessary for the symmetry of the story. The second point has been missed by most critics, possibly because I did not emphasise it sufficiently. A number of readers may finish the book with the impression that it ends in the complete reconciliation of the pigs and the humans. That was not my intention; on the contrary I meant it to end on a loud note of discord, for I wrote it immediately after the Teheran Conference which everybody thought had established the best possible relations between the USSR and the West. I personally did not believe that such good relations would last long; and, as events have shown, I wasn't far wrong.

#### **Question 2b: Prose (BEGIN IN A SEPARATE ANSWER BOOK)**

*Translate the following passage into Spanish*

The trend for including food in contemporary novels is perhaps partly just a question of tradition and of a shift therein. Food has consistently provided a rich vein of metaphors in all the arts, while philosophy has offered a ripe source of dinner debate since Plato's times.

A look at a golden age of novel-writing, the 19<sup>th</sup> century, reveals that food was certainly prevalent. Indeed its absence becomes as significant as its presence in Charlotte Brontë's books, for example. Her heroines, hungry for independence, social esteem and love, tend to be thin, as part of their self-perceived plainness and unimportance. Jane Eyre, starved on burnt porridge during her orphanage childhood, describes herself as 'small' to Mr Rochester. Smallness or thinness also provides a mask for puritanical mocking of women who are too 'big' – that's to say, privileged, showy and self-obsessed. Brontë makes fierce use of the biblical image of asking for bread and being given a stone to characterise her heroines' deprivation and wanting.

**END OF PAPER**