

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

*B.A.*

**Spanish 2306: The Subaltern and the City in Latin American Culture**

**COURSE CODE : SPAN2306**

**UNIT VALUE : 1.00**

**DATE : 25-MAY-05**

**TIME : 14.30**

**TIME ALLOWED : 3 Hours**

**SPANISH S999A/2306: The Subaltern and the City in Latin American Culture**

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) 'Although Sab's body is freed, his soul remains enslaved.' Discuss Gómez de Avellaneda's *Sab* in the light of this statement.

**OR** (b) 'Although camouflaged by her antislavery pronouncements, Gómez de Avellaneda's false tears are manifest in her portrayal of the slaves in *Sab* as happy with their lot.' Discuss.

2. **EITHER** (a) 'In his posthumous poems Vallejo focuses on the plight of the "desgraciado", offering little hope for the future.' Analyse *Poemas humanos* **AND/OR** *España, aparta de mí este cáliz* in the light of this comment.

**OR** (b) What effects does Vallejo achieve by his use of language in his posthumous poetry? Discuss with reference to *Poemas humanos* **AND/OR** *España, aparta de mí este cáliz*.

3. **EITHER** (a) 'By letting us see everything through Sergio's eyes – but also gradually undercutting that vision – Gutiérrez Alea makes sure that our final appreciation of reality is a pro-Revolutionary one.' Discuss *Memorias del subdesarrollo* in the light of this statement.

**OR** (b) '*Memorias del subdesarrollo* combines documentary with fiction to offer a dialectic view of Cuban reality.' Discuss.

4. **EITHER** (a) 'In Luisa Valenzuela's short stories, the personal and the political become as one.' Discuss this evaluation of *Cambio de armas*.

**OR** (b) Evaluate the portrayal of the female body in *Cambio de armas*.

**TURN OVER**

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5. **EITHER** (a) Some see Rigoberta Menchú as the true author of *Me llamo Rigoberta Menchú y así me nació la conciencia* and Elizabeth Burgos Debray as simply the editor, while others see Burgos Debray as the author. Which in your opinion is closest to the truth?

**OR** (b) Evaluate the portrayal of Mayan culture as presented in *Me llamo Rigoberta Menchú y así me nació la conciencia*.

6. **EITHER** (a) Examine the specific meaning given to the term 'letrados' in Angel Rama's *La ciudad letrada*.

**OR** (b) Examine the portrayal of urban culture as it is delineated in *La ciudad letrada*.

7. **EITHER** (a) 'The important metaphor in *La ciudad y los perros* is animality and its juxtaposition with the apparently civilised world outside the Military Academy.' Discuss.

**OR** (b) Analyse the role played by the motif of literature in Vargas Llosa's *La ciudad y los perros*.

8. **EITHER** (a) 'Dora's journey inward to Brazil is also a psychological journey inwards in which she discovers her true personality.' Discuss Walter Salles's *Central do Brasil* in the light of this comment.

**OR** (b) Evaluate the use of religious motifs in *Central do Brasil*.

9. **EITHER** (a) '*Amores perros* is a reflection of the baroque and complex mosaic that is Mexico City.' Discuss Alejandro González Iñárritu's film in the light of this comment.

**OR** (b) 'The most important symbolic connection traced in *Amores perros* is between men and dogs.' Discuss.

10. **EITHER** (a) Rocket 'refuses to engage in the gang wars, substituting a camera for a gun, culture for violence'. Evaluate Fernando Meirelles's *Cidade de Deus* in the light of this comment.

**OR** (b) Evaluate the use of flashback in *Cidade de Deus*.

**END OF PAPER**