

OLLSCOIL NA hÉIREANN, GAILLIMH
SUMMER EXAMINATIONS, 1997/98

MASTER OF ARTS
SPANISH
LITERATURE
Paper III: LATIN AMERICAN LITERATURE

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Time allowed: three hours.
Answer three questions

1. Do you perceive any connection between the realm of the 'supernatural' or 'magical', and the realm of the political in Allende's *Casa de los espíritus*?
2. "Maybe the most important reason for writing is to prevent the erosion of time.....Write to register history and name each thing. Write what should not be forgotten" (Allende). To what extent is the above statement borne out by Allende's *Casa de los espíritus* and/or Márquez's *Cien años de soledad*.
3. Consider the view that Márquez's *Cien años de soledad*, contests the notion that reality is "a readily comprehensible phenomenon which can be unproblematically captured and reflected in writing" (Swanson).
4. Consider the role of parody in Isabel Allende's use of the 'telenovela' in *Eva Luna* and Vargas Llosa's use of 'radionovela' in *La tía Julia y el escribidor*. (Who is being parodied, by whom, and to what end?)
5. Vargas Llosa mines many genres in his novel *La tía Julia y el escribidor*., among them autobiography, the picturesque, melodrama, *novela rosa*. What is the purpose of this inclusiveness, and what is the significance of the breakdown of genre distinctions at the end of the novel?
6. "Hay una dimensión ética inevitable en cualquier narrativa que prepare decir la verdad" (Aníbal González). Consider how this concern with telling the truth has influenced the evolution of the testimonial genre.
7. Do you feel that valid genre distinctions can be drawn between a text such as *Hasta no verte, Jesús mío* by Poniatowska and *Yo, Rigoberta Menchú*? If so, what are they?
8. What are "the problematics of subjecthood" (Donna C. Stanton) raised by the role of the interlocutoras in *Yo, Rigoberta Menchú* and/or *Hasta no verte, Jesús mío*?