

OLLSCOIL NA hÉIREANN, GAILLIMH
SUMMER EXAMINATIONS, 1997/98

MASTER OF ARTS
SPANISH

Paper IV: LATIN AMERICAN LITERATURE

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Time allowed: three hours.

Answer three questions; questions should deal with three different authors.

1. Examine the role of Christian symbolism in *Hijo de hombre* and assess it in relation to the social criticism found in the novel.
2. In *La ciudad y los perros* 'society and its institutions are seen as a denial of other people's humanity - at least as these are constituted in modern Peru' (J. Franco). Discuss.
3. 'In *El señor presidente* the drama of the novel takes place less on the conscious surface of life, more in the subconscious.' Identify and assess the various techniques used by M.A. Asturias to depict how ordinary life is distorted by the fear and isolation imposed by dictatorship.
4. 'El señor presidente has not aged well and parts of it read more like a melodrama than a lasting panegyric to the victims of totalitarianism it is laden with propaganda to the point of becoming pleonastic' (René Prieto). To what extent do you concur with this assessment? Explain your reply.
5. 'Although *Rayuela* considers the state of the world today, the condition of being a Latin American, and the relation between Latin America and Europe Cortázar's analysis largely excludes politics' (Gerald Martin). Discuss.
6. Examine the role of popular culture in *El beso de la mujer araña*
7. 'In *Los ríos profundos* the viewpoint is the Indian mystical religious one of a harmonious universe where man and nature are integrated in a synthesized whole' (Philip Swanson). How does Arguedas present this view point in the novel and how persuasive do you judge the outcome?
8. Consider *El sexto* as a microcosm of Peru.
9. 'El hombre, mis hijos, es como un río. Alguna utilidad debe prestar ... mal río es el que muere en el estero' (*Hijo de hombre*). To what extent do the protagonists of the novel meet this challenge? If they fail, are they also *bad*?
10. 'La labor del autor no está ejectada ni es pretérita, sino que está siempre viva, apta para ser completada por el lector en una "inmediatez vivencial".' Discuss the ideal reader of *Rayuela*.
11. 'On the one hand, in *El otoño del patriarca*, language is the patriarch's principal instrument of power. On the other, it is his increasing delegation of power to language that brings about his downfall' (Jo Labanyi). Explore this comment.
12. Explain why you agree or disagree with the statement made by García Márquez that 'Mis mujeres son masculinas'.
13. 'Several writers have commented on the lack of psychological depth in Carpentier's characters' (D.L. Shaw). Is the criticism applicable to the main characters in *Los pasos perdidos*? Give reasons for your response.