

NATIONAL UNIVERSITY OF IRELAND, GALWAY
 OLLSCOIL NA hÉIREANN, GAILLIMH
 SEMESTER II EXAMINATIONS, 1999-2000

MASTER OF ARTS
 SPANISH
 SH500 PAPER IV: LATIN AMERICAN LITERATURE II

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Time allowed: three hours

Answer three questions

1. How helpful a term do you feel "magic realism" is in comprehending novels such as Allende's *Eva Luna* and García Márquez's *Cien años de soledad*? (You may refer to either or both novels in your answer.)
2. "El arte da voz a lo que la historia ha negado, silenciado o perseguido," (Carlos Fuentes). Is this a fair evaluation of Allende's *La casa de los espíritus*?
3. "*Cien años de soledad* offers the reader two contrasting views of history. On the one hand it offers an alternative to official history, and on the other it presents history as predetermined and inescapable." Examine García Márquez's treatment of history in the light of this statement.
4. The process of writing itself is Vargas Llosa's central concern in *La tía Julia y el escribidor*. Examine the ways in which this process is explored in the novel.
5. "Estoy comenzando a pagar" says Pedro Páramo, confronted by his son's coffin. How does Rulfo develop the theme of retribution in *Pedro Páramo*?
6. Consider the view that the subject of *Yo, Rigoberta Menchú* is not so much Menchú herself, as the Maya Quiché people. In what ways does the presence of this "plural subject" affect reader response to the text?
7. "Poniatowska's *Hasta no verte Jesús mío* should be seen as a literary text, the result of a process of fictionalisation, and for this reason cannot be described as belonging to the testimonial genre." Discuss. (You may refer to other texts in your answer.)
8. Analyse some of the ways in which Mexican identity is presented in the works you have read by Octavio Paz, Carlos Fuentes and Elena Garro.
9. "*Hopscotch* has a profoundly dated quality" (Neil Larsen). Discuss.
10. Discuss the ways in which Borges and Walsh have adopted and adapted the detective genre.