

SPECIMEN PAPER FROM TRIPOS 2017 Time: 3 HOURS

Paper Sp. 1

INTRODUCTION TO THE LANGUAGE, LITERATURES AND CULTURES OF THE SPANISH-SPEAKING WORLD

*Answer **one** question from **Section A**.**Answer **two** questions from **Sections B, C or D**, **no more than one** from any section.**Do **not** draw substantially on the same material for more than **one** answer.**Answers to **Section D** must be completed in a **separate Answer Book**.**Write your number **not** your name on the cover sheet of the answer booklets.***STATIONERY REQUIREMENTS***20 Page Answer Books x 2**Rough work pad**Tags***SPECIAL REQUIREMENTS***None*

**You may not start to read the questions printed
on the subsequent pages of this question paper
until instructed that you may do so by the
Invigilator**

SECTION A

1 **Either** (a) 'Leriano and Laureola's story is a good example of what courtly love is all about.'

Discuss.

Or (b) 'Diego de San Pedro uses allegory to establish basic rules and ideas about love and lovers' conduct.'

Discuss.

2 **Either** (a) '*Lazarillo de Tormes* lacks narrative unity: it is a random collection of episodes which revolve around the life of the protagonist.'

Discuss.

Or (b) 'Lázaro is a master manipulator who deceives the reader at every step and whose ultimate goal is to justify himself by blaming others for his own mistakes in life.'

Discuss.

3 **Either** (a) 'En la obra de Sor Juana, la dinámica del quehacer poético proviene de la contradicción entre lo que se pretende ser y lo que en realidad se es o no se es.'

Discuss with reference to the work of Sor Juana Inés de la Cruz.

Or (b) 'Imagen del hechizo que más quiero,/ bella ilusión por quien muero,/ dulce ficción por quien penosa vivo.'

Discuss the theme and performance of love in the poetry of Sor Juana Inés de la Cruz.

SECTION B

4 **Either** (a) 'Cadalso's "hombre de bien" is caught between the ostensibly impartial observation of customs and the stylized performance of them.'

Discuss.

Or (b) 'The epistolary form of *Cartas marruecas* is critical to its cosmopolitan ideals of cross-cultural understanding.'

Discuss.

5 **Either** (a) 'Isaacs's *María* is a fine psychological novel marred by sentimentality, the idyllic and distracting exotic interludes.'

Discuss.

Or (b) 'Underneath the conventionally romantic language of *María*, flow dark currents of incest, death and anguish.'

Discuss.

6 **Either** (a) "La educación de la mujer no puede llamarse tal educación, sino doma, pues se propone por fin la obediencia, la pasividad y la sumisión." (Emilia Pardo Bazán).
Discuss.

Or (b) '¿Nuestra voluntad es libre? ¿Podemos obrar como debemos? Es más: ¿podemos querer obrar como debemos?' (Emilia Pardo Bazán).
Discuss.

SECTION C

7 **Either** (a) 'El teatro de García Lorca es siempre poético.'
Discuss with reference to *Yerma*.

Or (b) '*Yerma* is not about the repression of gender: it is about the repression of class.'
Discuss.

8 **Either** (a) '*La tía Julia y el escribidor* breaks down any appearance of a dichotomy between reality and fiction to show that reality is itself structured by fictions.'
Discuss.

Or (b) '*La tía Julia y el escribidor* is a meditation on the writer's struggle to carve out a place for himself in modern society. Such a struggle involves balancing the rules of high art with the demands of mass culture, and a negotiation between personal expression and acquiescence to public taste.'
Discuss.

9 **Either** (a) 'El séptimo arte es un negocio, plenamente sujeto a las leyes de la explotación capitalista.'
Discuss the relevance of this idea to your reading of *También la lluvia*.

Or (b) 'Latin American history and geography are reduced to spectacle in its vertiginous interplay of filmic forms.'
Discuss this characterization of *También la lluvia*.

(TURN OVER for Section D)

SECTION D

10 Give a phonetic transcription of the following passage:

Aunque me paso todo el día en el campo a caballo, en el casino y en la tertulia, robo algunas horas al sueño, ya voluntariamente, ya porque me desvelo, y medito en mi posición y hago examen de conciencia. La imagen de Pepita está siempre presente en mi alma. ¿Será esto amor?, me pregunto. Mi compromiso moral, mi promesa de consagrarme a los altares, aunque no confirmada, es para mí valedera y perfecta. Si algo que se oponga al cumplimiento de esa promesa ha penetrado en mi alma, es necesario combatirlo.

and answer **one** of the questions below concisely, but giving relevant examples from the transcription above:

(a) What is a phoneme and what is an allophone?

(b) Describe the intonation of an interrogative sentence.

11 **Either** (a) Give a critical morphological analysis of the words below using brackets or tree diagrams.

- (i) desatascador;
- (ii) prescrito;
- (iii) marisabidilla;
- (iv) ennoviarse;
- (v) celebraremos.

Or (b) Show by means of tests whether the underlined strings are constituents. If the underlined strings prove to be constituents, state their syntactic function. In cases of structural ambiguity, state in words what the different interpretations might be. Then indicate the constituent structure with either labelled brackets or trees for each interpretation:

- (i) Siempre salgo del gimnasio muy relajada.
- (ii) En esta época ya necesitamos tomarnos unas buenas vacaciones.
- (iii) No puedo creer que tu vecino lave el coche cada día.
- (iv) De postre nos trajeron una crema de almendras con moscatel.

12 **Either** (a) Describe the characteristics of Argentinian Spanish and discuss the extent to which it is different from other Latin-American Spanish varieties.
Discuss.

Or (b) 'US Spanish has increasingly more in common with English than with Spanish.'
Discuss.

END OF PAPER