

**MARK SCHEME for the May/June 2012 question paper
for the guidance of teachers**

9781 PRINCIPAL COURSE SPANISH

9781/04

Paper 1 (Cultural Topics and Texts), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2012 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Part I: Cultural Topics (30 marks)

Candidates are to attempt **one** question from Part I: Topics and will write their answers in the Target Language as these texts/films are to be studied primarily in cultural context (be it historical, political, social) as well as a literary/cinematic one.

Answers are to be marked out of 30 according to the criteria below:

- 20 for Content [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO2]

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a firsthand response and thoughtful, personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer. This applies to films as well as literary texts. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh up all these at every borderline, in order to see whether the work can be considered for the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team.

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Part I: Topics – Content		
18–20	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15–17	<i>Very good</i>	A thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12–14	<i>Good</i>	A well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9–11	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
5–8	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

Part I: Topics – Language		
10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2–3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

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Indicative content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive. Candidates must choose one question from one of the sections below, and answer it in Spanish with reference to two works.

1 REPÚBLICA ESPAÑOLA Y GUERRA CIVIL

Mercè Rodoreda, *La Plaza del Diamante*

***¡Ay, Carmela!* (película de Carlos Saura)**

***Réquiem por un campesino español* (novela de Ramón J. Sender o película de Francesc Betriu)**

- (a) **Analiza cómo las obras que has estudiado tratan el transcurso del tiempo y los acontecimientos históricos. Da ejemplos concretos en tu respuesta.**

Natalia's first-person narrative is unspecific about dates in *La Plaza del Diamante*, just as it is about the war itself and its associated political upheavals. It is even unclear in the narrative at what point the war begins and ends. Instead, Rodoreda's focus is on human suffering and redemption. Her narrator describes in detail her feelings, family and the neighbourhood of Barcelona where she lives. We learn of her courtship, marriage, parenthood, remarriage and the marriage of her daughter, but with few specific references to how much time has passed between these events. Ultimately, time in the novel is the medium through which Natalia descends to the depths of despair as a result of the ravages of war and then rallies, venting the anguish of her youth in the Plaza del Diamante.

¡Ay, Carmela! has a specific historical context as it opens on the Aragonese front of the Civil War in 1938. The action of the film covers only a few days, and this tight time-frame is used to generate dramatic tension as Carmela and Paulino race to prepare their life-or-death performance for their captors. The historical context is at the heart of the film: Saura depicts the Nationalists' alliance with the Axis powers and their position of strength at that stage of the war, reflected in the bombers passing overhead in the opening scene, the misery of life in the Republican camp and the superior quality of food behind Nationalist lines. The Nationalists are the film's most unsympathetic characters, mercilessly committing arbitrary executions; Saura does not portray any abuses on the Republican side.

Sender wanted *Réquiem por un campesino español* to be an '*esquema de toda la guerra*'. What happens in the village is a microcosm of real events, but by omitting references to specific dates, the story of the novel is given a timeless/mythic dimension, making the villagers' tragedy that of Spain. The only historical events mentioned are the king's flight and the elections, but no details of the war. The main chronicle spans Paco's life, from birth to death and on to the first anniversary of his death. This is recounted mostly chronologically, through flashbacks from Mosén Millán's perspective. Given the brevity of the text, this puts in close conjunction Paco's awakening to political consciousness and his subsequent actions as a man. This is framed within Mosén Millán's preparations for and conduct of the mass, a period of roughly thirty minutes. The resulting effect gives unity to the text and coherence to the structure.

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- (b) En las obras que has estudiado, ¿cómo resuelven los protagonistas las crisis personales provocadas por la Guerra? ¿Qué nos indican sus reacciones con relación al período histórico? Justifica tu respuesta dando ejemplos.

In *La Plaza del Diamante*, Natalia's crisis is caused by the war, although Quimet's obsessive displacement activities (street patrols, dove-breeding) are contributory factors. When her attempts to restrain him are ignored, she resigns herself to the consequences. As her crisis reaches its nadir, she first sends her son to a brutal *colonia* and later resolves to kill herself and her children, thus illustrating the dehumanising nature of the war and the deprivations it has inflicted upon her. Her marriage to Antoni solves her material needs and enables her to resume family life, even though her psychological trauma persists. Rita's wedding further restores integrity to the family, leading to Natalia's return to her previous home to vent the pent-up anguish of the war years. Her account ends on the word '*contentos*': it has taken her a lifetime to recognise the possibility of happiness, and the ending represents due consolation for her sacrifice to external (male) influences.

In *¡Ay, Carmela!*, the crisis confronting Carmela and Paulino is how to survive their capture by Fascist forces. They initially agree to perform for their captors to escape death. When the distastefulness of the show becomes apparent, Carmela can only justify taking part by re-defining this crisis as a way to resolve outstanding issues in her relationship with Paulino, i.e. by extracting his agreement to the church wedding she has long desired. Paulino survives through pragmatism: he agrees to Carmela's terms just as he agreed to those of the Italian officer. By contrast, Carmela upholds their integrity through her concern over the Polish prisoners and the executed mayor. The film's historical message might be taken to be that people like Carmela and Paulino are victims of circumstances, but that preserving integrity and holding fast to core values allows one to rise above one's fears and emerge, like Carmela, a brave and defiant champion for good. Her death, draped in the flag of the broken Republic, is an ambivalent comment on the merit of adopting this position.

In *Réquiem por un campesino español*, the Civil War has devastating consequences at a personal level. Once the *señoritos* start murdering the *campesinos*, the town is plunged into shock ('*nadie lloraba y nadie reía*'), and the massacre at the *carasol* shatters community life. Paco surrenders in order to spare his family from retribution. His execution becomes a symbol of the infamy inflicted upon the village by outsiders preaching an alien ideology. The ease with which Mosén Millán betrays Paco suggests that he has no real doubts over where his interests lie between this troublesome parishioner and the new masters of the village. However, he still feels guilt and shame as he returns from the scene of the execution. The requiem on the anniversary of Paco's death may be read as Mosén Millán, don Gumersindo and don Valeriano assuaging their crisis of conscience over their role in the repression of the previous year.

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2 EL FRANQUISMO

Josefina Aldecoa, *Mujeres de negro*

Salvador (película de Manuel Hueriga)

La colmena (novela de Camilo José Cela o película de Mario Camus)

- (a) **Compara y contrasta la manera en que las obras que has estudiado representan este período histórico. ¿La autenticidad histórica es importante para los autores/ cineastas? Razona tu respuesta.**

Historical authenticity is central to *Mujeres de negro*'s depiction of Juana's youth and development. The narrative is driven by her parents' opposition to Franco and the consequences of her and her mother's exile in Mexico. There, the Spanish community follows closely the course of the war in Europe, and Juana returns to Spain at a time when the repression of 'revoltosos' such as her student friends is easing due to Franco's rapprochement with the West. Historical markers in the text include the fall of Madrid, the D-Day landings and specific dates during Juana's time in Madrid. Symbolic references include her birth on the day the Republic was founded, and the *abuela*'s death as Madrid falls. The depiction of life in all three sections of the novel offers a detailed evocation of the places and times in which they are set. In addition, *Mujeres de negro* is part of a historical trilogy, so the presentation of the historical period is crucial.

Salvador anchors the narrative to specific dates (projected on screen) and events such as ETA's murder of Carrero Blanco. It also portrays resistance to Franco as part of a broader political struggle in the twentieth century by using newsreel footage to accompany the opening and closing credits. Unlike *La colmena*'s social history, Hueriga establishes at the outset that this is the moral tale of 'un joven que se atrevía a vivir sin miedo'. *Salvador* does not therefore aspire to being objective history, but it does cast itself as faithfully depicting events. In this regard, Hueriga does not hold back from showing the failings and inadequacies of the MIL activists. *Salvador*'s tragedy is partly that of all Spaniards subject to Franco's repression, but also the result of his deliberate betrayal by the judicial system. Hueriga uses poetic licence to depict *Salvador*'s family relationships and love life, and his transformative effect on the prison warder Jesús.

La colmena uses radio news bulletins to fix the narrative in late 1943, but there is no mention of political events in Spain. Instead, there are veiled references to an atmosphere of tension and the implicitly political motivation for Marco's predicament at the end. Cela's 'texto testimonial' is about the human 'colmena' of Madrid, and is thus more universal than the specific historical moment. However, Madrid is deliberately portrayed in a way that subverts *franquista* orthodoxy: the café customers are unthinking fatalists who lack the resolve to stand up to Doña Rosa (a dictator figure). As Cela wrote, 1943 Madrid was a 'dolorosa realidad'. *La colmena* is an allegorical social history rather than a historical work. Its essential accuracy is reflected in the refusal of Franco's censors to permit its publication.

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- (b) **Analiza el contraste entre resignación y resistencia en las obras que has estudiado. ¿Hasta qué punto los autores/cineastas se muestran a favor o en contra de estas actitudes? Haz referencia a personajes y episodios específicos en tu respuesta.**

Mujeres de negro portrays resistance to the Franco state firstly through the war widow Gabriela, who refuses to hang out a Nationalist flag and equates 'sumisión' with 'ignorancia', and secondly through the 'jóvenes revoltosos' in Juana's circle of student friends, who refuse to live 'disminuidos por la dictadura'. The less humane side of *resignación* emerges in Juana's confrontations with the mothers of Margarita and, especially, Sergio, two *mujeres de negro* who accusingly try to impose social conformity on Juana. She is shocked that the supposedly independent-minded Sergio fails to stand up for her. The real resistance at the heart of the novel is Juana's rejection of her mother's *pesadumbre*: even though Gabriela admirably lives out her liberal ideals, her *tristeza* and *temores* are just as oppressive as *el franquismo*. Juana is as unwilling to resign herself to that orthodoxy as to the orthodoxy of *el franquismo*, an approach that is implicitly endorsed by the author.

In *Salvador*, Huerga gives a warm, approving portrayal of Salvador Puig Antich as an attractive, loving individual who sacrifices the opportunity for personal happiness with both Cuca and Margalida in order to dedicate his life to resisting *el franquismo*. The film offers a stark portrayal of the latter years of the dictatorship, when social and political events in the world – portrayed in the opening credits – have made Franco's regime anachronistic and untenable. Male characters are either involved in the MIL resistance or work for the state. Most female characters are politically neutral, though they – and even the prison warder Jesús – are won over to the resistance cause through Salvador's example. Salvador's magnanimous treatment of his father – who renounced his earlier resistance under threat of execution – depicts a reconciliation between the poles of resignation and resistance.

La colmena depicts a society sunk into what Cela called a '*colectividad mediocre*', gripped by '*un mal que corroe las almas*'. None of the three hundred or so characters is actively resisting *el franquismo*: this is perhaps unsurprising, given the recent Nationalist victory and the general war-weariness, and some of them are bereft of the will to resist because of losing close family in the war. Most are fatalistic, like Martín Marco (pursued at the end of the novel implicitly for his former Republican affiliations): his ineffectual moment of defiance is when he returns to the café to pay his dues to the Hitler-loving Doña Rosa. No character transcends the '*dolorosa realidad*' of 1943 Madrid, and Cela's ironic and occasionally dehumanising descriptions of them indicate his low esteem for them (rather than explicit disapproval). Galicians converse in *castellano*; Celestino rallies the Republican cause only in his dreams; the waiters submit to Doña Rosa's hectoring, while she reflects that '*aquí estamos para ayudarnos unos a otros; lo que pasa es que no se puede porque no queremos*', thereby summing up the lack of moral fibre in this society.

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3 EL CINE DE PEDRO ALMODÓVAR

Mujeres al borde de un ataque de nervios

Todo sobre mi madre

Volver

- (a) ¿Qué elementos originales o experimentales incluye Almodóvar en las películas que has estudiado? ¿Hay también elementos que se inspiran en la obra de otros cineastas o autores? Da ejemplos en tu respuesta.

For all three films, candidates could refer to the Hollywood melodramas of the 1950s and other European cinema that inspired Almodóvar and whose key characteristics he has reworked into his own distinctive style.

In *Mujeres al borde de un ataque de nervios*, Almodóvar was for the first time making a film with broad international appeal. This is apparent in the cosmopolitan nature of the characters and of the city, the American-style balcony skyline and the Hollywood references (e.g. *Johnny Guitar* and *Rear Window*). At the same time, there is a focus on typically Spanish elements, e.g. Pepa keeps chickens and makes *gazpacho*. The cinematography is striking and unusual, e.g. the overhead shots and strong colour-coding of Iván (blue) and Pepa (red). The kitsch décor of Pepa's flat emphasises Almodóvar's break with the relative visual drabness of earlier Spanish cinema.

One novel element of *Todo sobre mi madre* in Almodóvar's repertoire is that most of the action is set in Barcelona. The city's diverse aspects, from the sublime to the sordid, reflect those of the characters. Structurally, the repeated use of the play-within-the-play is innovative: Tennessee Williams' *Un tranvía llamado deseo* (and, briefly, Lorca's *Yerma*) become symbolic re-enactments of aspects of the characters' life-stories. Likewise, *All About Eve* merges into Esteban's writing about his mother (and prefigures the later autograph-hunter and dressing-room scenes). Almodóvar is thus manipulating complex spatial, structural and inter-textual devices, and using symbolic elements to reinforce themes, eg the train journey represents the passage of time and the return to Esteban's origins.

The novelty of *Volver* is Almodóvar's exploration of *la España profunda*, portrayed through a rich variety of visual images. One original stylistic feature is the use of camera angles, music and costume (in the tradition of Hitchcock) to hoodwink viewers into believing that Irene is a ghost returning from the dead, in keeping with rural superstition. Another new element is his portrayal of three levels of Spanish society: the traditional village, the city centre and the *barrio* where Raimunda lives. The community spirit of rural life still exists in the *barrio* (as, unfortunately, does the darker spectre of incest).

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- (b) 'La compasión es la característica principal de estas películas de Almodóvar.' ¿Estás de acuerdo? Justifica tu respuesta con ejemplos de las películas que has visto.

In *Mujeres al borde de un ataque de nervios* Almodóvar's emphasis is on comedy, although he does stir the audience to feel compassion for the protagonist Pepa as she grapples with the consequences of the breakdown of her relationship with Iván. He does this in the early scenes by accentuating her vulnerability and child-like distress: the audience duly empathises with her feelings of abandonment and betrayal. As the film progresses, Pepa develops enough compassion to save Iván from Lucía and to bond with Marisa. Nonetheless, compassion is a less significant theme than the relationships between women and between the sexes. In contrast to the later films, female characters in *Mujeres* are too wrapped up in their own concerns to feel much sympathy for each other's plight. Male characters are weak and, in Iván's case, selfish: he never wants to hear Pepa say she is unhappy (and so avoids her), and is untouched by the effects of his infidelity on Lucía.

A central theme of *Todo sobre mi madre* is motherhood, of which *compasión* might be said to be an integral quality. As in *Mujeres*, Almodóvar uses first-person voice-over by the protagonist to generate the audience's empathy with her at a time of acute suffering. We are thus drawn along with Manuela not only as she seeks resolution of her personal crisis, but also as her compassion for others extends first to Agrado and then to Rosa, both of whom viewers might otherwise have been inclined to judge harshly in view of the situations in which they find themselves. Almodóvar's approach to the characters is compassionate and non-judgemental, other than Manuela's condemnation of Lola's selfishness in having brought about Rosa's death.

Just as motherhood is central to *Todo sobre mi madre*, *solidaridad* between neighbours is a key theme of *Volver*. This is expressed principally through Agustina's support for *la tía* Paula and through the way that Raimunda's *vecinas* unquestioningly rally to her requests for help in running the restaurant and disposing of the freezer. Just as *compasión* is at the heart of motherhood, so too it is central to this form of *solidaridad*, and the reconciliation scene between Raimunda and Irene re-establishes a bond of sympathy and support between them. Raimunda's *compasión* for her own daughter has already been apparent in the wake of Paco's death: she is immediately supportive of Paula and redefines events to insist that she, rather than the girl, killed him. Raimunda even manages to express *compasión* for Paco as she and Paula later stand at his burial spot.

Compassion and tolerance are therefore fundamental to both Almodóvar's and his protagonists' approach to life in the new, plural Spain of these films.

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4 LA CUESTIÓN INDÍGENA EN AMÉRICA LATINA

José María Arguedas, *Los ríos profundos*

Elizabeth Burgos, *Me llamo Rigoberta Menchú y así me nació la conciencia*

El Norte (película de Gregory Nava)

- (a) ¿Hasta qué punto existe una cultura de solidaridad y apoyo mutuo entre los que sufren y son oprimidos en las obras que has estudiado? Justifica tu respuesta con ejemplos concretos.

The main focus of suffering in *Los ríos profundos* is the narrator Ernesto, brought up among Indians but then abandoned to a boarding school for sons of the white elite. Most of the other boys see him as an outsider and scorn him, but he can at times feel a bond of mutual support with *el indio* Palacitos and Antero, who provides him with the *zumbaylla*. More broadly, he feels a deep bond with those who suffer, such as the exploited *colonos* and the protestors in the salt uprising: the latter show remarkable cohesion in their response to injustice, including consideration for the *colonos* to whom they deliver some of the looted salt. The desperate *colonos* from across the river show similar resolve when plague drives them to Abancay.

In *Me llamo Rigoberta Menchú y así me nació la conciencia*, traditional beliefs and rituals bind the village community. In the context of weddings, fiestas, farmwork, village meetings, self-defence and the forced departure of Rigoberta's family, the community is supportive. However, linguistic differences and geographical isolation divide and weaken the indigenous population, and even cause some villages to spurn those from elsewhere. In the worst cases, indigenous *caporales* inflict cruel treatment on labourers at the *finca*. Like the *indígena* soldiers, they become agents of exploitation. By the end of the text, growing political consciousness results in effective mass action against repression.

El Norte opens with Arturo and his *compañeros* plotting concerted *indígena* action against the exploitative landowners. Ironically, they are betrayed by a member of their own community and killed by soldiers who appear to be of the same ethnic origin. This lack of *solidaridad* is reflected in the treacherous and self-serving behaviour of some others whom Rosita and Enrique encounter in their adventures, such as the bogus guide who tries to rob them and the *chicano* waiter who denounces Enrique to the immigration authorities. Ironically, those who are most sympathetic to Rosita and Enrique are the US border guards and hospital staff. Rosita's final words reflect her lack of confidence in the treatment she receives from others, whether in Guatemala, Mexico or El Norte.

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- (b) 'Los vínculos familiares dificultan la causa de los indígenas y de quienes comparten su perspectiva del mundo.' Analiza esta declaración en relación con las obras que has estudiado.

Los ríos profundos begins with a grim portrayal of family relationships as Ernesto and his father are humiliated by a wicked uncle. We subsequently learn of Ernesto's mistreatment as a boy by a cruel guardian, and of his unsettling nomadic existence with his father. The latter appears well-meaning, but effectively abandons Ernesto in a school unsuited to a boy raised with the values and world-view of the indigenous people. Family ties do not feature prominently in the novel, perhaps reflecting their lack of importance in the narrator's life. One exception is Ernesto's fellow student Palacios, who has been fearful of his father but who achieves reconciliation with him in the final chapter. Ernesto tells Palacios that his own 'desvario' is the result of his father's absence. Ultimately, Ernesto's deepest moments of happiness come not through family or social contact, but in his relationship with nature: the novel ends with him turning his back on the prospect of taking refuge on *El Viejo's* hacienda, and instead following the river into the canyon, with all its symbolic associations.

In *Me llamo Rigoberta Menchú y así me nació la conciencia*, political mobilisation becomes the vocation of the Menchús, most of whom are involved in the struggle against oppression. Both parents were inspirational in placing their family at the service of the cause, as a sad consequence of which the family becomes separated by death and persecution. Rigoberta herself resolves the dichotomy between family life and the cause by opting not to get married, on the grounds that a fulfilling marital relationship could only be achieved by sacrificing the interests of the movement: she thereby aligns herself with the view that family ties are indeed a hindrance to the cause. The family at the heart of the community is the foundation stone of indigenous culture, which includes the veneration of ancestors. The emphasis on living as one's grandparents lived makes it hard to adapt to the challenges posed by state and landowner oppression. By the end of the memoir, Rigoberta has acquired the pragmatism to be flexible over certain issues, while still insisting on the need to preserve traditional values.

In *El Norte*, family ties catapult Enrique and Rosita into the struggle between agricultural labourers and landowners as a result of the murder of their father and abduction of their mother. Their family is unable to escape or deflect repression, though Rosita's godparents play a vital role in giving her refuge before her departure. Rosita's vision of what appears to be her indigenous ancestors briefly deters her from breaking away from her home village, but by striking out together the siblings lend each other vital practical and emotional support. Once in the United States, their sibling bonds weaken to the extent that Enrique can barely be persuaded to visit Rosita on her death-bed rather than head off without her – as he had been intending – to a new life in Chicago. The morning after she dies, Enrique is again out looking for work, the image of his sister still in his mind's eye but undeterred from forging ahead with his new life-style.

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5 MUJER HISPANA Y TRADICIÓN

Federico García Lorca, *La casa de Bernarda Alba*

María Luisa Bombal, *La amortajada*

Como agua para chocolate (novela de Laura Esquivel o película de Alfonso Arau)

- (a) ¿Hasta qué punto son realistas las obras que has estudiado? ¿Qué influencia tiene su realismo (o falta de realismo) en su representación de la mujer hispana y la tradición? Razona tus opiniones dando ejemplos de las obras.

Lorca intended *La casa de Bernarda Alba* to be a 'documental fotográfico' of village traditions and a portrayal of the plight of women in a repressive, conservative society. This realism makes the lot of the characters all the more powerful and poignant, amplifying both the tragedy of the ending and the cruelty of the matriarch Bernarda. On the other hand, the play's potency lies in the way that Lorca infuses the story with symbolic elements in the staging, costume, set design and poetic themes, eg the motifs of thirst and heat representing sexual desire, and the prison-like house which is a concrete expression of Bernarda's tyrannical constraints on female liberty. The interlacing of stylised symbolism and brutal reality is central to the work's feminist critique of traditional Hispanic society.

Bombal deploys varying degrees of realism in *La amortajada*, generated primarily by the juxtaposition of the immersive first- and second-person narrative with the fantastical point of view of the dead woman. Bombal infuses the realistic elements of her story with a general air of myth and enchantment, e.g. the intrusion of strange, spiritual third-person narrators who call Ana María on to the after-life and reflect the different elements that have shaped her life. The effect serves to reinforce one of the key themes in the novel – the importance of relationships. With men occupying all positions of responsibility, women are restricted to housekeeping, producing children and the constrained passions of their social circle. Even from beyond death, life can only be viewed in terms of these all-consuming relationships which come at the expense of feminine empowerment.

Magical realism is an important stylistic device in *Como agua para chocolate*. It draws its energy from the dichotomy between the naturalistic indigenous peoples with their myths and magical traditions and the rational, conservative, Catholic paradigms of Hispanic society. This symbolic duality is evident in the contrast between free-thinking characters like Nacha or John's Kikapu grandmother, who are happy and kind, and illiberal, religious and traditional types like Mamá Elena and Rosaura who are cruel and self-obsessed. Spontaneous, impossible events that defy reality are frequently intertwined with other symbols of nature and indigenous culture – like food or sexual passion. Tita's exotic cooking brings about Gertrudis' frenzied departure and escape from the repression and despotism of her traditional household. Similarly, Tita's final suicidal liberation in an all-consuming, magical blaze can be read as the victory of *la mujer hispana* over tradition.

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- (b) Analiza hasta qué punto las mujeres apoyan y perpetúan la cultura machista en las obras que has estudiado. ¿Por qué son algunas mujeres víctimas y otras opresoras? Da ejemplos.

Candidates might argue that all women living in a culture of *machismo* are victims, even if they participate in it. In both *La casa de Bernarda Alba* and *Como agua para chocolate* oppression is inflicted by older women with high social status (as landowners and heads of household). Authority and tradition are essential to maintain their status, whereas their younger victims are driven by their sexuality and a desire for freedom. In *La casa de Bernarda Alba*, the principal villain is Bernarda herself, who is an agent of female repression and strict Catholic orthodoxy, despite being a woman. In a strange way, the audience comes to pity her enslavement to such values, which dehumanise her to the extent that she can not even feel compassion or empathy for her own daughters. She is so caught up in traditional *machista* values of honour and chastity that she is blind to how other people really feel and act. Her clearest victim is Adela, with whom the audience empathises as she carries her rebellion against these values to its tragic end.

La amortajada depicts women as victims of a society based on *machismo*, leading dull and unimportant lives. However, their response to these social pressures varies. Thus, the reader sympathises with María Griselda, whose beauty so obsesses men that she is forced to live as a recluse, wishing she could be rid of her good looks; by contrast, Silvia's obsession with beauty is more self-serving, as she tries to distract her husband from thoughts of María Griselda. The latter's beauty is thus a metaphor for the way that individuals in a culture of *machismo* can be co-opted by its shallow values, even against their will.

Like *La casa de Bernarda Alba*, *Como agua para chocolate* features an older woman as the chief misogynist oppressor. In both works, this makes the point that *machismo* is not necessarily inflicted by men against women: it is, rather, a self-perpetuating culture that entangles everyone in its system of subjugation and illiberalism. Like Bernarda, Mamá Elena is a cruel matriarch who enforces a strict and sexist morality on her all-female family. Despite being unrepentant and heartless, there is still an element of compassion for her when Tita finds old letters that show that even Mama Elena was once passionate and less constrained by hate. Rosaura is also unexpectedly co-opted by *machista* values – she has seen first-hand how cruel they can be, but she still upholds the traditions and morality that perpetuate them. In a sense, these characters are not villains in themselves, but have been corrupted by their environment. Those who fight against this influence might be able to preserve their freedom of spirit and their emotional integrity, but often at a heavy cost.

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Part II: Texts – Content		
23–25	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22	<i>Very good</i>	A thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15–18	<i>Good</i>	A well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
6–10	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–5	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
0		No rewardable content.

Part II: Texts – Structure		
5	<i>Very Good</i>	A well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure

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LITERARY TEXTS INDICATIVE CONTENT

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive. Candidates must choose one question from one of the works below, and answer it in English.

6 Pedro Calderón de la Barca, *La Vida es Sueño*

- (a) **Comment on the following extract, explaining its context and how it affects your understanding of Rosaura's character, gender issues, and other themes in the play. Add any other comments on content or style you consider to be of interest.**

In this extract (from *Tercera Jornada, Escena X*), Rosaura, at the end of a lengthy speech about her personal circumstances, places herself at the service of Segismundo's rebellion against King Basilio. Her aim is to take revenge against her ex-lover, Astolfo. In this passage, Rosaura is no longer the '*mujer en hábito de hombre*' of the opening scene: instead, she brazenly lays claim to both male and female qualities. Candidates may wish to analyse the monologue from a feminist perspective by identifying Rosaura as a powerful and self-reliant woman, capable of defending her own interests against male superiors with the weapons of war, even after her father Clotaldo has failed to protect her. Like Segismundo, Rosaura is impetuous, proud, violent and morally ambiguous, characteristics which contribute to her embrace of androgyny in pursuit of power.

- (b) **'Segismundo is used to show that while the faculty for free will is always present, the natural capacity to exercise it is not necessarily present.' To what extent do you agree? Illustrate your answer with reference to the text.**

Segismundo's striking transformation has made him a symbol of the victory of free will over fate, Christian morality over decadence, and the good of human nature over its animalistic instincts. However, he only achieves this at the end of the play, after many failures and much distress. Calderón's message seems to be that free will can win out over predestination only if one is strong or wise enough to act with the necessary clear-headedness and resolution. Effective moral freedom is thus dependent on intellectual freedom. Segismundo's early behaviour is driven by excess of passion and other irrational emotions; only when he learns to treat life with philosophical calm as a transient dream is he able to assert his free-will.

- (c) **To what extent is *La vida es sueño* a play dealing with themes of fate and predestination, rather than dreams and life? Answer this question making reference to particular characters and episodes in the play.**

While the correlation between dreams and reality is a central theme of the play, Calderón's primary concern is with destiny. However, both themes arise from similar theological conceits and attempts at moral propaganda. Thus, life resembles a dream because it precedes death and the (more real) after-life, while fate shows us that humans are subject to forces beyond their control. Our susceptibility to change and misfortune is both dream-like and evidence of divine intervention (or fate). Segismundo's resolution of these crises is the means by which Calderón delivers the moral of the story. Candidates might analyse the impact of both these key themes on the plot, characters and message of the play, as well as attempt discussion of their interdependence.

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7 Benito Pérez Galdós, *Doña Perfecta*

- (a) Comment on the following extract, discussing the context in which it occurs and the political issues involved. How relevant is this scene for the outcome of the novel? Add any other comments on content or style that seem significant to you.

The extract comes from chapter XXII in the second half of the novel, in which Doña Perfecta provokes Caballuco (ie Ramos) to renege on his pledge not to mobilise a guerrilla force while hypocritically disassociating herself from responsibility for the decision. Don Inocencio also ironically pretends '*como sacerdote*' not to be inciting insurrection, while making clear that Caballuco will be widely blessed if he takes up arms. By the end of the chapter, the malleable Caballuco has been manipulated into proclaiming '*muera Madrid*'. The historical context is the aftermath of the 1868 revolution and the new government's need to control the *partidas* that are ready to defend by force their traditional, pre-revolutionary values. Candidates could examine Doña Perfecta and don Inocencio's motives for plotting against the government, and explain why they need Caballuco's commitment to their cause. Caballuco's decision to '*echarse a la calle*' prefigures his role as Pepe's executioner.

- (b) "*Doña Perfecta* has the characteristics of a romantic novel". To what extent do you agree or disagree with this statement? Discuss it, making reference to both the structure and the content of the novel.

Romantic features of the novel include abundant images of light and darkness and typically romantic settings such as the garden where Rosario and Pepe meet. The lovers are convinced that they are predestined for each other and that their love will remain so important to them that they will ignore all other considerations. Pepe takes on the role of a chivalric figure who must rescue Rosario from her distress and take her away from Orbajosa. To this extent *Doña Perfecta* has the characteristics of a romantic novel. However, the structure of the novel follows the sequence of a different genre: tragedy. After the first encounter between the main protagonists (Pepe, Doña Perfecta and don Inocencio) we observe the growing tension and disputes, the influence of external factors such as political events and the sudden reversal of fortune that leads to Pepe's tragic death. These structuring elements therefore lend an air more of neo-classical tragedy than romantic novel.

- (c) Analyse the use of imagery and symbolism in the novel, making reference to characters, locations and any other features that seem to you of relevance.

Candidates might comment on the symbolic value of the main characters: Pepe as *hombre del siglo*, Doña Perfecta as representative of certain attitudes and class interests, the brutal Caballuco as part-man part-beast. They might explore imagery used to represent contrasts and oppositions, for example recurrent images of darkness (*nube, oscuridad, negrura*, etc) which are often contrasted with their opposites (*luz a oscuras, rayo de sol*, etc.). The garden has associations firstly with fruitfulness and *resplandores* as a safe haven for the lovers, but its *sombras* become the scene of Pepe's execution. Sound patterns also have symbolic resonance: the train whistle at the beginning of the novel, like the later bugles of the troops, symbolizes hope for the future, whilst the typical sound of the conservative Orbajosa is the creaking weathercock on the cathedral.

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8 Pablo Neruda, *Veinte poemas de amor y una canción desesperada*

- (a) Comment on the following poem, explaining its meaning in context. Examine the emotions conveyed and discuss how it links to other poems in the collection. Add any other comments on content, form and style which you think might be relevant.

This is Poem 7, set at the transition from evening to night. The mood is even darker than most poems in the collection, and the descriptions of both the woman and the setting are enigmatic. The writing process is referred to metaphorically as the casting of '*tristes redes*' towards the lover. The poet's solitude is depicted as a shipwrecked sailor waving desperately to gain attention. The absent woman is a common motif in the collection, although there is some ambiguity in this poem over whether she is absent physically or figuratively, reduced to a reference to her '*ojos oceánicos*'. Natural imagery – common in the collection – is found *inter alia* in the bird's onomatopoeic '*picotear*', and there is an affinity between the waves and the regular assonantal rhyme structure. The proximity of love and despair is clear here, as throughout the collection.

- (b) Examine the imagery in two of the poems you have studied (other than the one printed above). Comment on the use of physical images to convey emotion, and explore the importance of language, form and structure in sustaining their themes.

Most of the poems begin with striking visual images. The romantic and natural setting of southern Chile, '*el sitio de los sueños*', is reflected for example in the opening '*Aquí te amo*' stanza of Poem 18. The lovers' passion resonates with their surroundings, creating an evocative link between love, sexuality and nature. The importance of language, form and structure can be found in *Es la mañana llena* (Poem 4) where the couplets create a brisk, blustery rhythm: as the lovers remain silent, the wind resounds '*como una lengua*', toppling the woman and sweeping away her '*volumen de besos*'. In Poem 14 the buffeting wind is also disquieting: the poet uses its threat to urge his lover to cling to him all the more closely.

- (c) 'Neruda viewed [these poems] as concentrated studies in poetic language, style, and form as much as lyrical expressions of human love and its vicissitudes.' Discuss this statement, making detailed reference to at least two of the poems in the collection (other than the one printed above).

Although these are *poemas de amor*, they also address the question of how to express that love poetically, and the nature and purpose of poetry itself. Neruda was finding a new poetic voice in this collection, so a reflection on the task of writing is part of his purpose. This self-referential element lends the poems a greater sense of drama and immediacy, for example in the rhetorical flourishes of poems 5, 17 and 20, as the writing of the poem becomes the subject of the poem itself, so that the reader is conscious of what Neruda is doing as well as saying. This challenges the popular perception of love poetry as a romantic distortion of, or escape from, reality.

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9 Carmen Laforet, *Nada*

- (a) Comment on the following passage, explaining its context and examining what it indicates about Andrea's opinion of herself. What light does it throw on *Nada's* wider themes and motifs? Add any other comments on content or style that you think might be relevant.

This extract, which comes in section XI near the beginning of part two, illustrates Laforet's ability vividly to portray the world through Andrea's eyes. Andrea innocently accepts the support of Ena and her family while ironically delighting in her '*magnífica independencia*'. Her putative '*nuevo renacer*' is typical of her naive optimism, as seen earlier in her upbeat expectations on arrival in Barcelona. Her impulsiveness is reminiscent of other incidents in the novel, eg her habit of running from difficult emotional scenes. Her imprudent use of her bread ration and allowance echoes other irresponsible conduct in the home on Aribau, where the contrast between '*munificencia*' and '*hambre*' reflects post-war austerity and inequality. The hunger of Andrea and others reflects the theme of emptiness and the '*nada*' of the novel's title.

- (b) It could be argued that *Nada* is a book about alienation. Discuss this with reference to particular episodes and characters in the novel.

Candidates could focus on descriptions of alienation from Andrea's experience, e.g. on fleeing Pons' ball. At times she struggles to find purpose in her life and feels disorientated by everyday experiences. Her withdrawn, onlooker perspective makes it hard for her to engage in decisive action or make friends. Her alienation separates her from the world and represses her. Other characters of whom this is true might include Juan and Gloria, Angustias and Ena's mother. The extremes in Andrea's behaviour are partly due to her loneliness, hunger, and the oddity of her family in the flat on Aribau. As the novel progresses she retreats, turning her back on male company, the society dance, her dysfunctional relatives and even at times Ena. Her eventual departure from Barcelona reflects her inability to find a secure locus in that environment.

- (c) Analyse the way in which water imagery reflects the themes in *Nada*, providing textual evidence for your opinions.

Candidates can choose from a wide range of imagery. On arriving at the Estación de Francia, Andrea feels comfortable as '*una gota entre la corriente*', and the coach which takes her to Aribau produces '*una estela de ruido*'. Water symbolises eternity and the potential for liberation (e.g. Pons' invitation to spend the summer by the sea, away from Aribau). Generally, water is used with reference to the coastal setting and in the motif of washing, particularly of the self – the need for cleansing and purifying. Some critics have interpreted this as part of Andrea's regeneration – washing away the old self to facilitate personal development. Candidates might comment on the way that tears and rain feature in various episodes in the novel. The morning dew of the final paragraph links with other uplifting images (the first rays of dawn, the bracing air) to imbue Andrea's departure from Aribau with the promise of better times to come.

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10 Ernesto Sábato, *El túnel*

- (a) Comment on the following extract, giving its context and discussing what it reveals about Castel's thought processes. To what extent do you think that Castel's behaviour is that of a rational, well-balanced individual? Add any other comments on content or style that might be relevant.

In this scene from Chapter VII, Castel is trying to intercept María after she has fled their brief initial exchange. Castel's hyper-analytical calculations reflect his obsessive-compulsive approach to the relationship. His application of rational means to irrational urges suggests paranoid schizophrenia. Thus he carefully orders his hypotheses and relies on '*lógica*' in pursuit of his pathological desire to track her down. At the same time, the kind of mundane calculations that Castel sets out in the passage are part of universal human behaviour, and thus subtly draw the reader into complicity with his perspective, generating a degree of empathy that will be brusquely terminated by his later cruelty. There is also a strong element of irony at the spectacle of a mature intellectual, pursuing perverse objectives by exaggerated means to satisfy an instinctive urge. This passage, like others elsewhere in the novel, adds depth to the characterisation of Castel, so that he becomes a fully developed figure rather than merely the vehicle for the exploration of a psychiatric disorder.

- (b) Does María Iribarne contribute to Castel's psychological disintegration, or is she an innocent victim of his mania? Give examples from the text in your answer.

The novel is a first person narrative from Castel's deranged perspective. He treats María as an object of possession and subjugation, and feeds off the torment he generates through his relentless scrutiny of her life and questioning of her motives and veracity. Given that the text is presented in this way, María's role is to be an object of Castel's attentions rather than an independent character with her own development within the plot. Castel's ruminations on humanity reveal that he was already deranged before meeting María: her interest in the scene within his painting merely focuses his mania on her. She is therefore an innocent victim of his attentions. However, her role in maintaining their relationship despite Castel's emotional abuse of her, and her unexplained network of male relationships – concurrently partnering Castel, Allende and Hunter, it would appear – does fuel Castel's madness and urge to possess her. It also suggests a complexity to her character that Castel the narrator is too self-obsessed properly to explore.

- (c) How does Sábato maintain the reader's interest in Castel's dark narrative? Make reference to specific features of the text in your answer.

Castel is an extreme obsessive – in psychiatric terms, a paranoid schizophrenic, as alluded to in María's comments on his split personality and his own regrets at not having developed the positive side of their relationship. Through the first-person narrative, Sábato thus focuses the reader implacably on Castel's psyche and constant self-analysis. This close focus is the novel's strength, creating a magnet for the reader's attention and giving depth to the character through his relentless pursuit of María and the accompanying digressions to which the reader will respond with horror, despair, occasional mirth or even unexpected empathy, eg as Castel recoils from the superficial socialites of Hunter's *estancia*. Castel's existential crisis, his status as the hubris-laden anti-hero of the tragedy, combined with the pace and originality of the style, engage the reader's imagination and give the novel a strong central core.

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11 Miguel Barnet, *Cimarrón: historia de un esclavo*

- (a) **Comment on the following passage, explaining its context and relating it to Esteban Montejo's attitude to authority as portrayed in the rest of the text. Add any other comments on content or style that you consider significant.**

This extract is taken from the second (middle) part of the text, when Esteban is working on a plantation. His disdain for the captains reflects his general distrust for authority, in particular mid-ranking officials with direct influence over him. By contrast, Esteban respects genuine '*gente de batalla*' among his war-time commanders, and even in the quoted passage there is a hint of respect for '*los más forzudos*' of the civil guards. In general, Esteban regards authority as self-serving and inhumane, especially Spaniards (the colonial masters), slave owners and military commanders. He is more positively inclined when a *negro* reaches a position of authority, and also speaks well of his mother's *amo* at the start of the text. Esteban comments '*siempre me ha gustado gobernarne*': given his background, his scepticism of authority is unsurprising, as is his respect for self-reliance and straight-talking.

- (b) **To what extent does *Cimarrón: historia de un esclavo* deal with universal themes rather than the particular experiences of Esteban Montejo in his historical context? Provide evidence for your answer by referring to specific episodes.**

The injustice of the society portrayed in *Cimarrón: historia de un esclavo* and the harshness of Esteban's life are issues with universal resonance. The early references to how '*los negros se vendían como cochiniticos*', to Esteban never having known his parents, and to the dreadful conditions he faced first as a slave and later as a *cimarrón* are likely to engage the interest and sympathy of any reader. Esteban's uncomplicated sense of justice and loyalty are other universal themes. Where the narrative becomes more specific to Esteban is in his philosophies of nature and religion and his primitive attitude to women. Stylistic elements add to the universal appeal of the text, such as Esteban's earthy honesty and good humour.

- (c) **What techniques does Miguel Barnet use to give an impression of authenticity in his depiction of Esteban Montejo's life? Does the resulting text amount to a useful historical record? Answer this question using examples from the text.**

Miguel Barnet explains in the introduction that the text '*ha salido de él*' (ie Esteban), and elsewhere refers to having '*compenetrado tanto con Esteban y su lenguaje*'. This is reflected in the short sentences, idioms, digressions and repetitions that characterise the work. Barnet uses Esteban's personal testimony as the bedrock for the work's authority. The use of first-person narrative and the inclusion of Esteban's homespun philosophy add depth to the characterisation of the protagonist. The result is a highly subjective and personalised record, in accordance with Barnet's stated aim of using history as the medium for relating one man's life-story. It is therefore an account of one individual's perspective on life at a particular historical juncture, whose usefulness is its unique authenticity and insight into both attitudes and events. On the other hand, candidates might question whether Barnet slanted the text to reflect the values of the Cuban regime under which it was published.

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12 Gabriel García Márquez, *Crónica de una muerte anunciada*

- (a) Analyse this passage, giving its context and discussing what it tells us about the world of the novel and the narrator's approach to writing his 'chronicle'. Include any comments on content or style that you consider significant.

This extract is the second paragraph of the novel, and acts like an overture for themes that will recur during the *crónica*. Typically, this one paragraph ranges widely across a variety of people and events. The references to '*presagio*' and '*sueño*', together with '*tiempo fúnebre*', '*cielo turbio*' and '*denso olor de aguas dormidas*' establish the murky and other-worldly nature of the novel's setting, where dreams and lived experience blur into each other. The narrator has closeted himself with María Alejandrina Cervantes, whose literary and mythic associations also imply distance from normal reality. The unreliability of the anonymous sources – '*nadie estaba seguro..*', '*muchos coincidían en...*', '*pero la mayoría estaba de acuerdo que...*' – establishes that this is a world in which rational perception and communication are precarious. When, two pages later, he sets out his purpose in reassembling the '*espejo roto de la memoria*', the reader already senses that the result may be only a hazy reflection of reality.

- (b) To what extent can *Crónica de una muerte anunciada* be read as a critique of Latin American society? Answer this question by making specific reference to characters and episodes, providing any other information that you consider relevant.

The place and time of *Crónica de una muerte anunciada* are not specified, thereby creating a universal setting within a Latin American context. Through his depiction of the self-serving mayor, the ineffectual judge, the privileged general and exploitative master/servant relations, García Márquez offers an indirect critique of Latin American society. Likewise, the ineffectual priest and aloof bishop, detached both from the people and the true values of Christianity, are a critique of the Church within that society. The disaster that befalls the town arises from a mix of fatalism, lack of individual responsibility, superstition, machismo, hypocrisy, failure to communicate, lack of rationality, tolerance of violence and a perverse honour code. Moreover, the isolation of the town leaves it vulnerable to outsiders with superior wealth and technology. These are failings which Latin American readers would all too readily recognise within their societies. By using a narrator who is a member of the town community, García Márquez maintains a degree of authorial detachment and leaves readers to draw their own conclusions about the failings of the society portrayed.

- (c) It has been suggested that *Crónica de una muerte anunciada* is 'an exercise in irony'. Do you agree? Provide textual evidence to support your views.

García Márquez has said that the compelling irony that drew him to write this novelised version of a real-life event was when he discovered that the perpetrators had not wanted to commit the crime: the narrator emphasises this point early in the third chapter, and the brothers' grim sense of obligation reflects the dehumanising values of their society. The novel recounts a series of ironies great and small that prevent Santiago being forewarned of the danger (despite the brothers' best efforts). The other main irony is the uncertainty over the identification of Santiago Nasar as Ángela's lover, and the subtle hints that Ángela may have confused him with the narrator. The reconciliation between Bayardo and Ángela adds an ironic coda to the events set in motion by Bayardo's earlier rejection of her. In addition, the text itself does not correspond to the norms of the chronicle it purports to be.

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13 Isabel Allende, *Eva Luna*

- (a) Refer the following passage to its context, discussing the light it throws on Huberto Naranjo's character and its relevance to the major themes of the novel. Add any comments on content or style that you think might be important.

This passage, from the end of chapter 7, describes how Huberto becomes the epitome of masculinity, the perfect warrior. Eva will later regard his male-centred view of revolution as an impediment to their relationship. However, the most striking aspect of the passage is the birth of compassion in him. This implies a capacity to transcend the perceived limits of masculinity. His ability to transform his rage into something more positive is reminiscent of Eva managing to transform perceptions and feelings through story-telling. Huberto's revolutionary engagement is thus akin to the creative process, which is portrayed as a liberating force throughout the novel. His encounter with Rolf develops that theme: Huberto is the man of action, but it is only when that action is reported by Rolf that it achieves a political impact (made complete by Eva's reworking it into a *telenovela*).

- (b) Analyse Allende's approach to characterisation in *Eva Luna*. Illustrate your answer with references to specific characters in the novel.

Eva Luna teems with characters and episodes, reflecting Allende's desire to make the work a celebration of story-telling. The first-person narrator draws her inspiration from *telenovelas*, radio drama and oral tradition, and her depiction of the secondary characters draws on the stereotypes found in such sources. Primary characters are more original: Rolf's tormented past, Huberto's compassion for the young Eva and Riad Halabi's complexities all add depth to their portrayal. Eva herself is a strong character in the picaresque tradition, standing up to male exploitation, developing an independent sexual identity, battling the odds and harnessing her creativity to affirm the liberation of both herself and her nation.

- (c) Discuss the significance of the *telenovela* in the structure and plot of *Eva Luna*. Provide textual evidence for your answer.

Story-telling is a central theme of *Eva Luna*. It is Eva's way of affirming key human values and freeing herself from the constraints of an exploitative patriarchal society. Eva's ultimate story-telling triumph is the *telenovela* '*Bolero*', which records the truth about (and helps to liberate) her country. Allende's narrative adapts the *telenovela*'s episodic structure, larger-than-life characters and events, melodrama, romantic focus and happy ending. Allende has stated that story-telling in this style promotes enjoyment of life and an escape from restrictive male values averse to the expression of sentiment. *Bolero* is inspired by the actions of Huberto and Rolf: as its author, Eva joins them in improving their society and communicating important social truths.