

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:--

*B.A.*

**Scand. Studs. SC5410: Danish Literature 1870–1930**

**COURSE CODE : SCAN5410**

**UNIT VALUE : 0.50**

**DATE : 17-MAY-05**

**TIME : 10.00**

**TIME ALLOWED : 3 Hours**

**A candidate may not in any answer cover the same ground as in an assessed or extended essay.**

**Answer TWO questions. BOTH questions carry equal marks.**

1. To what extent did Georg Brandes, in your view, succeed in his aim of changing the course of Danish literature after 1870?
2. The structure of J.P. Jacobsen's *Niels Lyhne* has been called 'episodic'. What may this refer to, and how far do you think this statement about the novel is valid?
3. 'Any serious relationship between Katinka and Huus is doomed from the beginning.' Discuss this statement with reference to Herman Bang's *Ved Vejen*.
4. What is meant by 'Sideniusarven' in Henrik Pontoppidan's *Lykke-Per*?
5. What are, in your view, the chief characteristic features of Danish Symbolist poetry of the 1890s? Discuss with reference to AT LEAST TWO poems from the period.
6. 'Johannes V. Jensen's *Kongens Fald* is above all a novel about disillusionment.' How far do you agree with this statement?
7. 'Jakob Knudsen's *Sind* is warning against excessive parental influence.' Discuss.
8. What, in your view, may Martin Andersen Nexø have meant when he refers to Pelle in *Pelle Erobreren* – Book I (Barndom) – as 'the naked human being'?
9. Assess the strength of the survival instinct of Herodes in Kaj Munk's *En Idealist*, and provide AT LEAST THREE examples of it.
10. In what sense can Hans Kirk's *Fiskerne* be called a 'collective novel'?