

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Scand. Studs. SC2060: Introduction to Norwegian Literature

COURSE CODE : SCAN2060

UNIT VALUE : 0.50

DATE : 16-MAY-03

TIME : 10.00

TIME ALLOWED : 3 Hours

Candidates must avoid any duplication of material within this paper, and must not cover the same ground as in an assessed or extended essay.

Answer TWO questions. ALL questions carry equal marks.

1. It has been argued that *Naiv. Super* demonstrates one man's survival strategy in late modernity. How plausible do you think that strategy is?
2. Discuss the view that 'in the folktales of Asbjørnsen and Moe trolls represent challenges for children, in subsequent literature they represent challenges for adults'.
3. What devices does Torborg Nedreaas use in her short story 'Kruttrøyk' to create a sense of tension?
4. EITHER
 - a) Compare and contrast the treatment of the theme of alienation as it is presented in ANY TWO of the following texts: Knut Hamsun's *Sult*, Kjell Askildsen's 'Fra Thomas Fs siste nedtegnelser', Aksel Sandemose's *En flyktning krysser sitt spor*, Dag Solstad's *Genanse og verdighet*.OR
 - b) Compare and contrast Aksel Sandemose's *En flyktning krysser sitt spor*, and Dag Solstad's *Genanse og verdighet* in relation to the social comment or criticism expressed in them.
5. EITHER
 - a) Analyse the characteristics of the short story 'Kjærlighetens Slaver' and the section of *Sult* which you have read which show they are by the same author, Knut Hamsun.OR
 - b) Discuss the view that in Knut Hamsun's *Sult* 'we encounter a text where consciousness itself is the central character.'
6. EITHER
 - a) In considering the view of male/female relationships as they are presented in Bjørg Vik's 'Nødrop fra en myk sofa' and Dag Solstad's *Genanse og verdighet* how far do you consider it more important to bear in mind the gender of the writer or the period in which they were written?

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OR

b) What is the significance for the novel as a whole of the first section of Dag Solstad's *Genanse og verdighet* [where Elias Rukla is taking a class through Ibsen's *Vildanden*]?

7. Analyse how far it is possible to identify anything specifically 'Norwegian' (apart from the language) in the texts you have read for this course.