

**UNIVERSITY COLLEGE LONDON**

University of London

**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 : **05–MAY–04**

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. Analyse the relationship between naivety and complexity in Erlend Loe's novel, *Naiv. Super.*
2. How do the stylistic differences between the texts about childhood by Odd Børretzen, Sigurd Hoel and Johan Borgen which you have read for this course reflect the background, period and interests of the authors?
3. In relation to the texts you have read for this course, discuss the view that 'at all times trolls have been symbols for aspects of human psychology'.
4. In relation to the two short stories, 'En klar dag i mai' and 'I gresset' by Johan Borgen discuss the view that as a writer Borgen is mainly interested in exploring the intricacies of the human mind.
5. Compare and contrast Cora Sandel's short story 'En blå sofa' with Bjørg Vik's short story, 'Nødrop fra en myk sofa' with regard to the role that society and social pressures play in male/female relations.
6. EITHER  
a) Hamsun was interested in describing the 'the split and disharmonic mind of modern man'. How is this interest exemplified in his novel, *Pan*?  
  
OR  
b) How accurate is it to describe Hamsun's *Pan* as a love story?
7. EITHER  
a) How can one judge whether Elias Rukla in Dag Solstad's *Genanse og verdighet* is a pathetic figure or, until his collapse, an heroic one?

OR

b) Discuss the view that '*Genanse og verdighet* uttrykker en nostalgisk og sentimental lengsel for et snobbet verdihierarki som ikke hører hjemme i dagens moderne Norge'.

8. Write an analysis of the following poem by Inger Hagerup, and indicate whether you think it is typical of the poet and/or the female writing you have read for this course.

**Jeg tror**

Jeg tror på mange ting. På blod. På ild.  
Jeg tror på stier hvor en kan gå vill.  
Jeg tror på drømmer som en hører til.

I blinde går jeg. Led meg ikke hjem.  
La natten føre meg bestandig frem.  
Et sted i mørket står en dør på klem.

Et sted på grensen mellom ånd og kropp,  
et sted hvor selve tiden sier stopp  
- der skulle vel mitt hjerte flamme opp -?

Hør ikke på meg. Alle mine ord  
er farlige profeter, falske spor.  
Jeg er en ganske annen enn du tror.

**SCAN 2060**

**END OF PAPER**