

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For the following qualifications :-*

*B.A.*

**Scand. Studs. SC5450: Sex and Gender in Norwegian Literature 1850-1990**

COURSE CODE : **SCAN5450**

UNIT VALUE : **0.50**

DATE : **21-MAY-02**

TIME : **10.00**

TIME ALLOWED : **3 hours**

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**TURN OVER**

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. Discuss Camilla Collet's *Amtmandens Døttre* in relation to her own statement that in it, 'Jeg har blott villet vise at den kvindelige Kjærlighed, naar den er ægte, altid burde finde sin Gjenstand.'
2. 'Both Riber and Ory have irreconcilable ideas and desires when it comes to choosing a marriage partner.' Discuss this view of the main characters in Amalie Skram's *Forraadt*.
3. 'Ultimately Jenny's situation is so special that one cannot draw any conclusions from it about the position of women at the turn of the nineteenth and twentieth centuries.' Discuss this view of the eponymous protagonist in Sigrid Undset's novel, *Jenny*.
4. What has Alberte achieved by the end of Cora Sandel's trilogy of the same name?
5. 'Teksten kan leses som et hatefullt innlegg mot mannssamfunnet og mot de menn som setter premissene for en kvinnes liv - også på kjærlighetens område, men like gjerne som en studie i kvinnelig masochisme'. What is it about Torborg Nedreaas's novel *Av måneskinn gror det ingenting* that makes it so ambiguous?
6. 'Ask Burlefot er fanget i en mannsrolle som gjør det umulig for ham å komme i virkelig kontakt med kvinner'. Discuss this view of the main character in Agnar Mykle's *Sangen om den røde rubin*.
7. How was the form and content of women's writing influenced by the women's movement of the 1970s?
8. Discuss the significance of the structure of the text for EITHER Sigurd Hoel's *En dag i oktober* OR Knut Faldbakken's *Adams dagbok*.
9. 'Jeg opplever de susjettene jeg behandler som egentlig banale, og jeg hadde ikke kunnet publisere dem om ikke språket på en måte hadde gitt noe til.' Consider Cecilie Løveid's *Sug* in relation to this, her own statement, about her work.
10. Compare and contrast the function of the main character's closest female friend in ANY TWO of the following: Sigrid Undset's *Jenny*, Cora Sandel's *Alberte og Jakob* OR *Alberte og friheten*, Cecilie Løveid's *Sug*.