

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish S401B: Romanticism To Realism: The 1820s To The 1870s

COURSE CODE : SPAN401B

UNIT VALUE : 0.50

DATE : 11-MAY-05

TIME : 14.30

TIME ALLOWED : 2 Hours

SPANISH S401B: Romanticism to Realism: The 1820s to the 1870s

Candidates should answer **TWO** questions

Essays may be written in either Spanish or English, but no extra credit will be given for answers in Spanish.

Candidates should not base more than ONE answer on a particular work.

Candidates should not base their answers on any text or texts used extensively in their course-work essays.

1. 'Spanish Romantic poetry is not about beauty, inspiring landscapes, or the joys of love. Rather, it is to do with anguish, rebellion, frustration, and the state of Spain.' Discuss Espronceda's poetry in the light of this statement.
2. One critic has observed that *Don Alvaro o la fuerza del sino* is a play that is 'impregnado con el espíritu de España'. To what extent would you agree with this assertion?
3. 'El tiempo es el verdadero protagonista de *Los amantes de Teruel*, más fuerte que el amor y los amantes a quienes, al final, destruye.' Discuss this assessment of the play.
4. Bécquer's poetry has been described as 'más sugerencia que precisión, más alusión que realidad, más forma etérea que sólida'. How far do you consider this to be an adequate description of the *Rimas*?
5. To what extent do you think *Marianela* is a satisfactory title for Galdós' 1878 novel?
6. '*La Gaviota* is open to criticism for its primitive technique and its simplistic moral stance.' Discuss this assessment of Fernán Caballero's novel.
7. Discuss the importance of elements of *Costumbrismo* OR Romanticism in ONE OR MORE of the novels studied on this course.
8. Compare the importance of visual impact in the work of ANY TWO of the following writers: Bécquer, Duque de Rivas, Espronceda, Hartzenbusch.
9. Discuss the treatment of rural landscape OR urban environment in AT LEAST ONE of the works studied.

END OF PAPER