

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

*B.A.*

**Spanish S401A: Romanticism To Naturalism: The 1820s To The 1890s**

COURSE CODE : SPAN401A

UNIT VALUE : 1.00

DATE : 11-MAY-04

TIME : 14.30

TIME ALLOWED : 3 Hours

**SPANISH S401A      Romanticism to Naturalism: The 1820s to the 1890s**

Candidates should answer **THREE** 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. ‘The hallmark of Espronceda’s poetry is passion – in its various guises.’ Discuss.
2. EITHER (a) Many contemporary critics attacked Romantic dramas for their ‘immorality’. With reference to AT LEAST ONE Romantic play, discuss the possible grounds for such attacks.  
OR (b) ‘In Romantic plays the theatre triumphs relentlessly over the drama. All is outward effect.’ Discuss AT LEAST ONE Romantic play in the light of these assertions.
3. ‘En sus *Rimas* Bécquer expresa una historia íntima de amor y sufrimiento en una forma desnuda de artificio, y de una sobria y directa belleza.’ Is this an adequate description of the thematic content and the form of the *Rimas*?
4. Discuss AT LEAST TWO of the *Leyendas* in terms of their dramatic impact and visual imagery.
5. Fernán Caballero observed: ‘No pretendo escribir novelas, sino cuadros de costumbres, retratos, acompañados de reflexiones y descripciones.’ Do these comments provide a fair assessment of *La gaviota*?
6. ‘In *Mariamelá* there is a curious discrepancy between the melancholy, lyrical tone of the work and its main theme: that of the cold, inevitable triumph of scientific progress.’ How far do you agree with this assessment of the novel?
7. ‘*La de Bringas* is a critique of contemporary Spanish society that skilfully combines moral censure and comedy.’ Discuss.
8. Examine the author’s approach to politics and social aspirations in *La Tribuna*.
9. *Los pazos de Ulloa* has been described as ‘a study of a social process: the disintegration of a class’. To what extent is this an adequate description of the novel?
10. ‘*Cañas y barro* is a grim, fatalistic tale that reveals the author as both a pessimist and a moralist.’ Discuss this verdict on Blasco Ibáñez’s novel.

**TURN OVER**

**S401A**

11. Discuss the treatment of rural landscape OR urban environment in AT LEAST ONE of the works studied.
12. 'A feature of much Spanish literature of the nineteenth century is the tension between spiritual values and material concerns.' Discuss with reference to AT LEAST ONE of the works studied.
13. Discuss the validity of the terms 'Realism' AND/OR 'Naturalism' with reference to ANY TWO of the novels studied on the course.
14. Discuss, with reference to the work of AT LEAST ONE writer, the extent to which nineteenth-century fiction can be regarded as 'modern'.

**END OF PAPER**