

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish S102A: Spanish Narrative, Essay And Drama: 1895–1936

COURSE CODE : SPAN102A

UNIT VALUE : 1.00

DATE : 06–MAY–04

TIME : 14.30

TIME ALLOWED : 3 Hours

SPANISH S102A Spanish Narrative, Essay and Drama: 1895-1936

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. 'Azorín is not content to describe; he seeks also to explain.' How far do you agree with this verdict on *La ruta de Don Quijote*?
2. Baroja used the expression 'el dolor de vivir'. To what extent does *El árbol de la ciencia* reflect this gloomy attitude to life?
3. 'In the *Sonatas*, the narrator, Bradomin, is mainly concerned with creating images – images of self and of place.' Discuss with reference to AT LEAST ONE of the *Sonatas*.
4. 'In *Romance de lobos*, Valle-Inclán's social message is overshadowed by his creation of spectacular dramatic effects and situations, and exaggerated characters.' Discuss.
5. 'Con *Niebla* Unamuno nos ha dado a los lectores la posibilidad de ser autores.' How valid do you find this observation on Unamuno's novel?
6. In 1926 a British reviewer of *La deshumanización del arte* suggested that in this work Ortega y Gasset regarded the 'New Art' as just a 'game' that was lacking in social and artistic seriousness. To what extent is this a fair criticism of Ortega's essay?
7. 'Toda la obra está llena de contrastes.' Discuss this verdict on *Luces de Bohemia*.
8. '*San Manuel Bueno, mártir* es un ataque contra la Iglesia; más aún, contra la religión.' How far do you agree with this assessment of the novel?
9. EITHER (a) 'The ultimate power of Lorca's drama lies not in any single Spanish quality but in its universality.' Discuss with reference to AT LEAST ONE of the plays by Lorca studied on the course.

OR (b) Lorca stated: 'Sin sentido trágico no hay teatro.' Compare the ways in which the sense of tragedy reveals itself in ANY TWO of the Lorca plays studied.

TURN OVER

S102A

10. Compare the ways in which ANY TWO of the following authors address social issues in their works: Azorín, Baroja, Valle-Inclán, García Lorca.
11. Discuss the artistic AND/OR thematic importance of the narrative or dramatic structure of AT LEAST ONE of the texts studied.
12. 'Toda obra literaria pertenece a un género, como todo animal a una especie.' Discuss the ways in which ONE OR MORE of the prose works or dramatic works you have studied cross the boundaries of genre and therefore contradict this observation.

END OF PAPER