

**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 : 13-MAY-05**

**TIME : 10.00**

**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. 'It is the sadness of Azorín, not the madness of Don Quijote or the dreariness of La Mancha, that dominates in *La ruta de Don Quijote*.' How far do you agree with this observation?
2. '*El árbol de la ciencia* proporciona una impresión de avance inexorable hacia la muerte: el suicidio del protagonista es la única salida.' To what extent do you agree with this verdict on Baroja's novel?
3. 'In the *Sonatas*, Valle-Inclán is mainly seeking effect or impact. He is certainly not attempting to convey moral lessons or even opinions.' Discuss with reference to AT LEAST ONE of the *Sonatas*.
4. Don Juan Manuel Montenegro of *Romance de lobos* has been described by some critics as a 'heroic' figure and by other critics as anti-heroic. Assess the dramatic importance of Montenegro in the light of such contrasting descriptions.
5. 'Con *Niebla* el lector forma parte íntima y esencial de la narración, en rigor como un personaje más.' How far do you agree with this observation?
6. 'In his attempt to understand what is modern, Ortega y Gasset comes out with some surprisingly old-fashioned notions.' Discuss this assessment of *La deshumanización del arte*.
7. 'The frivolity and absurdity found throughout *Luces de Bohemia* make it difficult for us to take seriously the work's social and political content.' Discuss this verdict on *Luces*...
8. A critic has described the priest in *San Manuel Bueno, mártir* as 'a Christ adapted to the modern age'. To what extent do you agree with this judgement?

**TURN OVER**

**S102A**

9. **EITHER a)** 'In Lorca's plays, male and female characters are constantly portrayed as prisoners of one kind or another.' Discuss with reference to **ANY TWO** of the plays studied.
- OR b)** 'Lorca's drama is more concerned with symbols and settings than with characterization and dramatic conflict.' How far do you agree with this assertion?
10. Examine the importance and treatment of rural **AND/OR** urban landscapes in **ONE OR MORE** of the texts studied.
11. Compare the way in which **ANY TWO** of the works studied present individuals who are alienated from the world around them.
12. Compare the ways in which **ANY TWO** of the following authors present male-female relationships: Baroja, Unamuno, Valle-Inclán, García Lorca.

**END OF PAPER**