

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 : 04–MAY–06

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. *El árbol de la ciencia* has been described by one critic as 'a pessimistic, angry novel'. How far do you agree with this verdict?
2. '*La ruta de Don Quijote* es un libro sencillo, una especie de diario de viaje que, fundamentalmente, trata de la atmósfera general de los pueblos y aldeas.' To what extent do you find this to be an adequate assessment of Azorín's work?
3. 'In the *Sonatas* Valle-Inclán is less interested in the psychology of his characters than in the pictorial quality, the visual impact of these narratives.' Discuss with reference to *Sonata de primavera* OR *Sonata de estío*, OR both works.
4. 'Whatever social or moral messages Valle-Inclán might have wished to convey in *Romance de lobos*, the main impact of the play comes from the author's creation of spectacular dramatic effects and exaggerated characters.' Discuss *Romance de lobos* in the light of this observation.
5. '*Niebla* is a novel that combines comedy, tragedy, and the absurd.' Discuss.
6. **EITHER** a) '*La deshumanización del arte* is an interesting blend of elitism and common sense.' Discuss.

OR b) In the light of Ortega y Gasset's views on developments in the modern arts, discuss ANY of the texts studied on the course.
7. 'It is not in the nature of Unamuno's novels to provide us with many clues about their definitive conclusions.' Discuss *San Manuel Bueno, mártir* in the light of this observation.
8. 'En *Luces de Bohemia* farsa y tragedia se funden y no se invalidan mutuamente. A veces predomina la farsa; con más frecuencia, la tragedia.' To what extent do you agree with this assessment of *Luces*?

TURN OVER

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9. **EITHER** a) 'En Lorca, la materia, los temas, son muy básicos, casi primitivos. Pero la elaboración artística es muy poética.' Discuss these comments with reference to **ANY TWO** of the Lorca plays studied.
- OR** b) '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 Lorca plays studied.
10. Assess the narrative **OR** dramatic importance of the description of landscape (rural or urban) in **ANY** of the texts studied.
11. Compare the ways in which **ANY TWO** of the authors studied present male-female relationships.
12. 'Toda obra literaria pertenece a un género, como todo animal a una especie.' Discuss the ways in which **ANY** of the works you have studied have crossed the boundaries of genre and therefore contradict the above observation.
13. Compare the ways in which **ANY TWO** of the works studied address social problems.
14. 'The alienation of the individual is a common feature of twentieth-century literature.' Discuss the validity of this assertion with reference to **ANY** of the texts studied.
15. 'Theatre is not concerned with reality, but with truth.' Discuss with reference to **ANY** of the plays studied.
16. Compare, and contrast where necessary, the images of Spain that are presented in **ANY TWO** of the works studied.

END OF PAPER