

# UNIVERSITY COLLEGE LONDON

*University of London*

## EXAMINATION FOR INTERNAL STUDENTS

*For the following qualifications :-*

B.A.

### **Spanish S403B: Spanish Narrative Of The 1940s And 1950s**

COURSE CODE : SPAN403B

UNIT VALUE : 0.50

DATE : 13-MAY-02

TIME : 14.30

TIME ALLOWED : 2 hours

02-C1339-3-30

© 2002 *University of London*

**TURN OVER**

## SPANISH S403B Spanish Narrative of the 1940s and 1950s

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. 'En *Nada* la reciente derrota de una ciudad y de una familia es un paisaje mudo cuya realidad directa se oculta, pero de la que, eso sí, se revelan las consecuencias más crudas.' To what extent do you agree with this assessment of Carmen Laforet's novel?
2. '*Los bravos* es un "documento social" presentado por medio de una ficción.' In your opinion, how successfully do fiction and social documentary blend or co-exist in this novel?
3. Commenting on *Duelo en El Paraíso*, one critic has referred to 'el carácter objetivo de la narración'. To what extent do you agree with this observation on the novel?
4. 'La novela dramatiza el enfrentamiento entre los espíritus independientes y los seguidores de las normas establecidas.' How far do you agree with this verdict on *Primera memoria*?
5. To what extent do you agree with the suggestion that the characters in *El fulgor y la sangre* are 'víctimas impotentes de un destino que no pueden remediar'?
6. 'En *Las afueras* existe un encadenamiento argumental, ya que los varios relatos no sólo tienen valor por sí mismos, sino que adquieren su auténtico sentido al complementarse.' Discuss this assessment of *Las afueras* with reference to AT LEAST THREE of the individual stories.
7. Gonzalo Sobejano has described a major theme of the postwar Spanish novel as 'la ausencia o dificultad de comunicación personal'. Examine AT LEAST ONE of the texts studied in the light of this observation.
8. 'Very broadly, literature concerns itself with the internal, cinema with the external' (Martin Amis). Examine the approach or approaches to internal AND/OR external realities in AT LEAST ONE of the narratives studied.
9. Compare the treatment of the urban environment in ANY TWO of the texts studied OR compare the treatment of the rural environment in ANY TWO of the texts studied.
10. 'All story-telling is a way of bringing order out of chaos' (Nicholas Mosley). Discuss with reference to AT LEAST ONE of the texts studied

**END OF PAPER**