

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish S403A: Spanish Narrative Since The Civil War

COURSE CODE : SPAN403A

UNIT VALUE : 1.00

DATE : 16-MAY-03

TIME : 10.00

TIME ALLOWED : 3 Hours

S403A Spanish Narrative since the Civil War

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. 'En esta novela el corazón primitivo de Pascual se rebela ante los absurdos sucesivos con que la vida le va enfrentando.' Examine the validity of this verdict on *La familia de Pascual Duarte*.
2. The critic Barry Jordan has observed: 'It is difficult to reach any firm conclusions about *Nada*.' To what extent do you agree with this verdict?
3. 'La verdadera historia de *Los bravos* es la del pueblo en su conjunto, los que viven y resisten.' Discuss this assessment of *Los bravos*.
4. 'Con *El fulgor y la sangre* el novelista ha llevado a cabo una exploración en la conciencia colectiva de la España de la postguerra.' Discuss.
5. In 1959 Luis Goytisolo said of the role of the novelist: 'Lo primero es enfrentarse con la realidad, analizarla.' Discuss the reality that he confronts and analyses in *Las afueras*.
6. 'The principal motifs of *Primera memoria* are control, corruption, and betrayal.' Discuss this assessment of Matute's novel.
7. 'In his fiction, Juan Goytisolo is more concerned with testimony than with invention.' To what extent does *Señas de identidad* confirm this observation?
8. 'What is too often overlooked in discussions of *Ultimas tardes con Teresa* is the fact that the work is, above all else, a humorous novel.' Discuss.
9. Discuss the treatment of fantasy, memory, and history in *El cuarto de atrás*.
10. 'Las mujeres viven el mundo de forma muy diferente a los hombres y se ven obligadas a contarlo de forma a menudo radicalmente distinta' (Rosa Montero). Examine Montero's *Crónica del desamor* in the light of these observations.
11. '*La lluvia amarilla* is an attempt to come to terms with the past, to attempt to know it and retain it, in the face of a desperate present.' Discuss this assessment of Llamazares's novel.

TURN OVER

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12. Compare the treatment of the rural OR urban environment in ANY TWO of the works studied.
13. 'En la novela moderna no hay verdades absolutas, sino parcialidad, ambigüedad, relativismo.' Discuss with reference to AT LEAST ONE of the works studied.
14. Examine the theme of alienation OR isolation in AT LEAST ONE of the works studied.
15. Compare the way historical OR political reality is developed in AT LEAST TWO of the works studied.
16. 'La novela la ejecuta el lector.' Discuss with reference to AT LEAST ONE of the works studied.

END OF PAPER