

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 : 12-MAY-06

TIME : 10.00

TIME ALLOWED : 3 Hours

SPANISH 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 normally base their answers on any text or texts used extensively in their course-work essays.

1. In Chapter 13 Pascual states that 'las cosas nunca son como a primera vista nos las figuramos'. To what extent could this judgement be applied to your interpretation of *La familia de Pascual Duarte*?
2. One critic has argued that 'it is difficult to reach any firm conclusions about *Nada*'. How far do you agree with this statement?
3. In the first edition of *La colmena* Cela observed that his novel was simply 'un trozo de vida narrado paso a paso, sin reticencias, sin extrañas tragedias, sin caridad, como la vida discurre, exactamente como la vida discurre.' To what extent do you regard this as an adequate summing-up of the novel?
4. 'En *Duelo en el Paraiso* Juan Goytisolo crea una nota de hiriente dramatismo, una nota terrible y a la vez poética.' Discuss the validity of this assessment of the novel.
5. '*Los bravos* es un "documento social" presentado por medio de una ficción.' Discuss this verdict on Fernández Santos's novel.
6. 'The principal motifs of *Primera memoria* are control and exploitation.' How far is this a fair assessment of Matute's novel?
7. 'En *Las afueras* existe un encadenamiento argumental – los varios relatos no sólo tienen valor por sí mismos, sino que adquieren su auténtico sentido al complementarse.' Discuss with reference to **AT LEAST TWO** of the individual stories of the collection.
8. To what extent does the technical approach that Goytisolo adopts in *Señas de identidad* facilitate the development of the novel's social, historical, and political themes?
9. 'Picaresque antics and ambitions, as well as sentimentality and social protest, are bound together by humour and irony in *Ultimas tardes con Teresa*.' Comment on this assessment of Marsé's novel.

TURN OVER

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10. Examine the relationship of memory, history, and fantasy in *El cuarto de atrás*.
11. '*Crónica del desamor* documents changes, expectations, and frustrations in the immediate post-Franco period. But in particular it reflects a society in which old ways and old attitudes die hard.' Discuss.
12. 'In *La lluvia amarilla* lyrical description, tortured memories, and ghostly resonances combine to produce a narrative that is poetic yet at the same time sinister.' Discuss this view of Llamazares's novel.
13. Discuss the way in which Cercas interweaves war, memory, and literary creation in *Soldados de Salamina*.
14. Compare the treatment and narrative importance of the city OR the rural environment in TWO OR MORE of the novels studied.
15. 'Las mujeres viven el mundo de forma muy diferente a los hombres y se ven obligadas a contarlo de forma a menudo radicalmente distinta.' Discuss with reference to the work of AT LEAST ONE female writer studied on this course.
16. Gonzalo Sobejano has described a major theme of the post-war Spanish novel as 'la ausencia o dificultad de comunicación personal'. In the light of this observation, discuss AT LEAST ONE of the texts studied.
17. Compare the way in which historical, political, or social reality is developed in TWO OR MORE of the texts studied.
18. 'En la novela moderna no hay verdades absolutas, sino parcialidad, ambigüedad, relativismo.' Discuss with reference to AT LEAST ONE of the novels studied.

END OF PAPER