

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish S101A: Spanish Golden Age Literature: A Survey

COURSE CODE : SPAN101A

UNIT VALUE : 1.00

DATE : 20-MAY-04

TIME : 10.00

TIME ALLOWED : 3 Hours

SPANISH S101A Spanish Golden Age Literature: A Survey

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. Examine the importance of reputation and 'honra' in the early modern period in relation to ONE OR MORE of the texts we have studied this year.
2. In what ways might ONE OR MORE of the texts we have looked at be considered subversive?
3. The relationships of Calisto's servants, Sempronio and Pármeno, with Elisa and Areúsa, mirror and parallel that of their master with Melibea. Discuss similarities and differences in Rojas' representation of these three pairs of lovers.
4. Celestina's language is full of *sentencias* and moral *exempla*, with which she persuades others to do her will. Discuss the rhetorical techniques employed by her in the text.
5. Garcilaso de la Vega and Juan Boscán employ classical mythology in unexpected and original ways. How does their use of classical allusions complicate and add to the complexity and subtlety of their poetry?
6. Write a critical commentary on the following verses from Garcilaso de la Vega's *Oda 'a la flor de Gnido'*:

Si de mi baja lira
tanto pudiese el son, que en un momento
aplacase la ira
del animoso viento,
y la furia del mar y el movimiento; 5

y en ásperas montañas
con el suave canto enterneciese
las fieras alimañas,
los árboles moviese,
y al son confusamente los trajese; 10

TURN OVER

S101A

no pienses que cantado
sería de mí, hermosa flor de Gnido,
el fiero Marte airado,
a muerte convertido,
de polvo y sangre y de sudor teñido; 15

ni aquellos capitanes
en las sublimes ruedas colocados,
por quien los alemanes
el fiero cuello atados,
y los franceses van domesticados. 20

Mas solamente aquella
fuerza de tu beldad sería cantada,
y alguna vez con ella
también sería notada
el aspereza de que estás armada; 25

y cómo por ti sola,
y por tu gran valor y hermosura
convertida en viola,
llora su desventura
el miserable amante en su figura. 30

Hablo de aquel cativo,
de quien tener se debe más cuidado,
que está muriendo vivo,
al remo condenado,
en la concha de Venus amarrado. 35

Por ti, como solía,
del áspero caballo no corrige
la furia y gallardía,
ni con freno le rige,
ni con vivas espuelas y le aflige. 40

Por ti, con diestra mano
no revuelve la espada presurosa,
y en el dudoso llano
huye la polvorosa
palestra como sierpe ponzoñosa. 45

TURN OVER

S101A

7. 'Teresa faced a double bind: she could not stray outside the lines of a standard female script of subservience and subordination, yet in limiting her capacity to explain her experience, this script placed her in danger.' Discuss this comment in relation to Teresa de Avila's *Libro de la vida*.
8. Explain the four levels of mental prayer set out in Teresa de Avila's *Libro de la vida*.
9. Discuss the issue of metanarrative in relation to Cervantes' *Novelas ejemplares*. You may wish to look at MORE THAN ONE *novela* in your answer.
10. 'The *Novelas ejemplares* are deeply engaged with their historical context.' Discuss this engagement with contemporary society and culture in relation to ONE OR MORE of the *novelas* we have looked at.
11. Preciosa is 'an irresistible spokesperson for the necessity of freedom in the moral growth of an individual, whether male or female'. Discuss this comment in relation to *La gitana* and the representation of love, marriage and male-female relations in the text.
12. '*La fuerza de la sangre* is structured around a series of antitheses, oppositions and inversions. Discuss the narrative structure of this tale in relation to the title's conceit of blood and the notion of a secular miracle.
13. Is *El coloquio de los perros* simply a shaggy-dog story or does it have a more serious purpose?
14. 'María de Zayas y Sotomayor's vision of the relations between the sexes is ultimately deeply pessimistic.' Discuss in relation to ONE OR MORE of her stories.
15. What can we learn about early modern female subjectivity from the stories of María de Zayas y Sotomayor? Answer with reference to ONE OR MORE stories.
16. To what extent is it possible to read *El médico de su honra* as a tragedy?

END OF PAPER