

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:–

*B.A.*

**Spanish S101B: Spanish Golden Age Literature: A Sixteenth Century Survey**

**COURSE CODE : SPAN101B**

**UNIT VALUE : 0.50**

**DATE : 20-MAY-04**

**TIME : 10.00**

**TIME ALLOWED : 2 Hours**

**SPANISH S101B Spanish Golden Age Literature: A Sixteenth Century Survey**

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. 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 enterreciese  
las fieras alimañas,  
los árboles moviese,  
y al son confusamente los trajese; 10

**TURN OVER**

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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

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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*.

**END OF PAPER**