

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish S302A: The Works Of Cervantes

COURSE CODE : SPAN302A

UNIT VALUE : 1.00

DATE : 19-MAY-05

TIME : 10.00

TIME ALLOWED : 3 Hours

SPANISH S302A: The Works of Cervantes

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 repeat material already used in their coursework essays.

Candidates should not answer more than TWO questions on Don Quijote

1. **EITHER a)** '*Los baños de Argel* stages the permeability of religious and national identities.' Discuss this comment in relation to the play.

OR b) Analyse the themes of liberty and captivity in *Los baños de Argel*.
2. To what extent is the concept of metafiction useful to an understanding of Cervantes' prose fiction?
3. Examine Cervantes' representation of women in **ONE OR MORE** of the texts studied.
4. To what extent can we see Cervantes' theory of comedy and comic fiction at work in **ONE OR MORE** of texts we have studied?
5. In what sense could the 'Cueva de Montesinos' episode be seen as key to understanding *Don Quijote*?
6. The figure of Don Quijote has been read in a multitude of different ways from his appearance in print in 1605 until the present day. Discuss **ONE OR MORE** of these critical perspectives / interpretations and indicate how they agree or contrast with your own view.
7. Discuss the use of **ONE OR MORE** of the following elements by Cervantes in *Don Quijote*: irony, ambiguity, satire, burlesque, parody, pastiche and realism.
8. Examine the ways in which *Don Quijote* evolves between Part I and Part II.
9. **EITHER a)** Is *La gitanilla*'s view of social estate conservative or does it have subversive elements?

OR b) Discuss the treatment of the theme of love in *La gitanilla*.

TURN OVER

S302A

10. **EITHER a)** Examine the figures of Leocadia and Rodolfo in *La fuerza de la sangre*?

OR b) Why do you think critics have found the resolution of *La fuerza de la sangre* unsatisfactory? Do you agree with them?

11. **EITHER a)** '*El coloquio de los perros* is a subtle but sustained critique of contemporary Spanish society.' What are Cervantes' targets in this story and how does he attack them?

OR b) Examine the role of witchcraft in *El coloquio de los perros*.

OR c) In what sense is *El coloquio de los perros* an exploration of the limits of verisimilitude and fiction?

12. **EITHER a)** What is the relationship between allegory and irony in *Los trabajos de Persiles y Sigismunda*?

OR b) Why do you think that *Los trabajos de Persiles y Sigismunda* is the least regarded of Cervantes' works of prose fiction today?

OR c) Discuss ONE OR MORE of the following elements in relation to *Los trabajos de Persiles y Sigismunda*: pilgrimage, romance, fable, novel, realism, *admiratio*, verisimilitude, and allegory.

END OF PAPER