

MLT1/SP5

MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB

Wednesday 29 May 2019 9 to 12

Paper Sp. 5

LATIN AMERICAN CULTURE AND HISTORY

*Answer* ***three*** *questions, at least* ***one*** *from each section.*

*Do* ***not*** *draw substantially on the same material for more than* ***one***

*answer.*

**STATIONERY REQUIREMENTS**

*20 Page Answer Book x 1 Rough work pad*

*Tags*

**SPECIAL REQUIREMENTS**

*None*

**You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator**

MLT1/SP5

- 2 -

SECTION A

**Foundations, Identity, Difference**

1

‘Early textual or visual production in Latin America shows traces of the

clash of cultures, languages and imaginaries at the micro levels of syntax, structure, image or sign.’

Discuss with reference to **two or more** works, at least **one** of which should be from the Colonial period.

2

‘In these works, identity (individual or collective) is never fully defined or

complete: it is either in crisis, in process or in decomposition.’ Discuss with reference to **two or more** works.

3

‘The nation in Latin America is *elaborated* in its literary and cultural texts;

and this *labour* can be glimpsed in its forms of ambivalent narration.’ Discuss with reference to **two or more** works.

4

‘El lenguaje mismo es protagonista y escenario de las diferencias y

mestizajes que se encuentran en las narrativas latinoamericanas.’ Discuss with reference to **two or more** works.

5

‘“Racial” difference as portrayed in these texts is more often than not an

attempt to naturalize class difference and to perpetuate an unequal socio- economic order.’

Discuss with reference to **two or more** works.

6

‘The seeds of Latin American Independence movements are to be found

in the Colonial period.’

Discuss with reference to **two or more** Latin American narratives or historical accounts.

MLT1/SP5

- 3 -

SECTION B

**Representing the City**

7

Answer **one** of the following with reference to **two or more** texts or films:

*(a)* ‘La gran ciudad, en vez de ser ápice de la civilización, nos muestra su cara animal, selvática, bárbara.’

Discuss.

*(b)* ‘Urban texts attempt to provide us with a map through the unimaginable spaces of the city.’

Discuss.

*(c)* ‘The monsters in these texts are undead personifications of the dark face of urban modernity.’

Discuss.

**Charting Revolution**

8

Answer **one** of the following with reference to **two or more** texts (which

may include cultural or historical sources):

*(a)* ‘All great revolutionary events and personages appear, so to speak, twice. The first time as tragedy, the second time as literature.’

In the light of this quotation, discuss the re-elaboration of revolution within or by the literary texts you have read.

*(b)* ‘En estas obras, los grandes eventos revolucionarios son incomprensibles e inenarrables para sus personajes.’

Discuss.

*(c)* ‘Although the Mexican economy of the time was still based on agricultural production, its command-levers were to be found in the towns and industry. This is why the “popular revolution” failed.’

Discuss with reference to **at least two** historical or cultural accounts of the Mexican Revolution.

(TURN OVER)

MLT1/SP5

- 4 -

**Penning the Dictator**

9

Answer **one** of the following with reference to **two or more** texts (which

may include cultural or historical sources):

*(a)* ‘As an extreme form of ‘biopolitics’ (power over a whole population’s life processes) dictatorship can only be countered with a mode of writing that interrogates the intimate inscriptions of power on the human body.’

Discuss.

*(b)* ‘En estas obras, el poder es transmitido por el lenguaje, y se evade con el mismo lenguaje.’

Discuss.

*(c)* ‘Too often we think of dictatorship as a singular phenomenon – the rule of a strong man or group of men – whereas in fact it is a complex interplay of complicities and resistances.’

Discuss with reference to the history **and/or** cultural representation of **one or two** periods of dictatorship in Latin America.

**Labyrinths of Fiction**

10

Answer **one** of the following with reference to **two or more** texts or films:

*(a)* Examine the relationship between memory and metafiction in the works you have studied for this topic.

*(b)* ‘El desdoblamiento es la característica más profunda de estas obras: no sólo entre personajes, sino entre las mismas historias y narrativas que se repiten y se enredan.’

Discuss.

*(c)* ‘The cliché of the text or film as a mirror of human life no longer applies in these texts, because the mirror is warped or shattered into myriad pieces.’

Discuss.

**END OF PAPER**