MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB

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**Specimen from Tripos 2017**

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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 SPECIAL REQUIREMENTS**

*20 Page Answer Book x 1 None*

*Rough work pad*

*Tags*

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| **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** |

**SECTION A – Foundations, Identity, Difference**

1. ‘La mitología genera una fuente de unidad y renovación a la cultura; al mismo tiempo, proporciona un terreno fértil para la apropiación y reinvención ideológicas.’ Discuss with reference to **two or more** works.
2. ‘So-called "foundational" narratives only come to be so in retrospect.’ Discuss with reference to **two or more** works.
3. ‘Texts which draw the lines of identity in terms of self and other are oppressive fictions which disguise or displace internal conflicts or differences such as race, caste or class.’ Discuss with reference to **two or more** works.
4. ‘Writings by or about the indigenous people of the Americas, sometimes in spite of themselves, begin to draw the outlines of a less dichotomous, more hybrid and *mestizo* culture.’ Discuss with reference to **two or more** works.
5. ‘The social and racial dichotomies of *indigenista* or subalternist writing are inevitably frozen or naturalized by the very language of the elite narrator or writer.’ Discuss with reference to **two or more** works.
6. Discuss the extent to which **two or more** texts studied for this topic provide a reliable source for understanding the history of Colonial **and/or** post-Independence Latin America. You may refer to the culture and history of **one or more** jurisdictions.

**SECTION B – Topics in Latin American Culture and History**

**Representing the City**

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

(a) ‘La ciudad latinoamericana es un escenario conflictivo donde se encuentran y se hibridan las múltiples poblaciones latinoamericanas, las clases sociales, la modernidad y la tradición, y los lenguajes poéticos, administrativos y tecnocráticos.’ Discuss.

(b) ‘Busco un poema que no encuentro, el poema de un cuerpo a quien la desesperación pobló súbitamente en su carne, de mil bocas grandiosas, de dos mil labios gritadores’ (*El juguete rabioso*). To what extent is the dilemma expressed here characteristic of the linguistic or representational problems explored in urban texts?

(d) ‘En las grandes urbes americanas se produce una reconfiguración profunda del tiempo y del espacio, y de la manera de representarlos.’ Discuss.

**Charting Revolution**

8 Answer **one** of the following with reference to **two or more** texts (which may include cultural or historical sources):

(a)‘Si la palabra *revolución* significa *ruptura*, también significa, paradójicamente, *giro* o *vuelta*. Ambos sentidos, aparentemente contradictorios, coinciden en la narrativa de la Revolución mexicana.’

Discuss.

(b)To what extent does the representation of revolution entail aesthetic innovation?

(c)Discuss the proposition that the interests of the peasants and the working classes in the Mexican Revolution were suppressed by the interests of the bourgeoisie.

**Penning the Dictator**

9 Answer **one** of the following with reference to **two or more** texts (which may include cultural or historical sources):

(a) ‘Writing on dictatorship ranges disconcertingly between the poetics of silence and allusion to noisy and exhibitionist displays of literary virtuosity.’ Discuss.

(b) ‘Such texts mount a fundamentally queer challenge to the patriarchal and heteronormative biopolitics of dictatorship.’ Discuss.

(c) Examine the possible causes of the phenomenon of dictatorship in Latin America.

**Labyrinths of Fiction**

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

(a) ‘Simular mundos paralelos – artificiales o irracionales – resulta ser la mejor manera de derrumbar la cárcel del lenguaje y de la “realidad” social.’

(b) ‘In these texts, authorship, meaning, identity and the limits of rationality are probed and questioned.’

(c) ‘In such works, a monstrous force – let’s call it the Minotaur, the other, desire, death – simmers beneath the fragile fictions that give meaning to reality, threatening to invade and destroy it.’

**END OF PAPER**