MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB

HISTORY AND MODERN LANGUAGES TRIPOS Part IB

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 Released at 10am on Tuesday 26th May:

* Your first scheduled paper will be due for submission at 4pm on Thursday 28th May
* Your second scheduled paper will be due for submission at 4pm on Tuesday 2nd June.
* Your third (if any) scheduled paper will be due for submission at 4pm on Friday 5th June.

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Paper Sp. 5

LATIN AMERICAN CULTURE AND HISTORY

***Either***

*Answer* ***two*** *questions, with no more than one question being drawn from Section A. Each answer should be no longer than 1,500 words.*

***Or***

*Answer* ***one question****. Your answer should be no longer than 3,000 words.*

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

SECTION A

**Foundations, Identity, Difference**

Answer one of the following:

1 ‘Far from presenting a model of truth and social justice, religion in colonial and/or postcolonial Latin American narratives becomes the site of the most destructive falsehoods, hypocrisy and forms of exploitation.’

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

2 ‘If cultures are founded in and on myths, Latin American writers more often recount the loss or subversion of such myths.’

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

3 ‘National identity, like any other kind of identity, relies on the exclusion or repression of the other; its essential instability derives from the inevitable failure of that exercise.’

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

4 ‘The legacies of colonialism left Latin American thinkers and political leaders with an impossible task: the invention of a nation on the basis of cultures borrowed from afar or with reference to indigenous cultures that had been systematically devalued and even erased.’

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

5 ‘Racialized conflict in colonial and/or postcolonial Latin America gives rise to complex negotiations over identity, power and resistance, such that its antagonists cannot easily be divided into victors and victims.’

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

6 ‘There is no original witness: writing about race in Latin America comes to us already mediated by the language and experiences of others.’

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

SECTION B

**Representing the City**

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

*(a)* ‘Aparentemente caóticas, las grandes ciudades latinoamericanas se organizan según las leyes implacables del capitalismo y del neoliberalismo.’

 Discuss.

*(b)* ‘Latin American texts often present urban experience through the prism of the individual, whose success (or otherwise) in self-realization becomes the measure of a whole society.’

 Discuss.

*(c)* ‘In Latin American urban fictions, the past is either problematically erased or the source of recurring traumas that threaten an illusion of 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)* ‘The hasty, improvised, unfinished nature of revolution is not always successfully represented in novels or short stories, which must satisfy at least the basic requirements of formal and stylistic coherence.’

 Discuss.

*(b)* ‘Las representaciones de la revolución raras veces expresan visiones utópicas de un futuro más igualitario. En su lugar, muestran cuán difícil es hacerse cargo de un pasado violento y reprimido.’

 Discuss.

*(c)* ‘Ultimately, the Mexican Revolution was not a battle between different visions of the nation but over land and modes of production.’

 Discuss.

(TURN OVER)

**Penning the Dictator**

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

*(a)* ‘Dictatorship is only the most overt expression of a much deeper and more pervasive system of exclusions and repressions.’

 Discuss.

(b) ‘Emplear el mismo lenguaje que usan los dictadores es volverse cómplice en su ejercicio de poder.’

Discuss.

*(c)* ‘Writing under dictatorship often focuses on the everyday complicities and alliances that both keep a regime in power and open up possibilities for resistance to that power.’

Discuss.

**Labyrinths of Fiction**

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

*(a)* ‘In Latin American metafiction, an interest in geometry, language games and formal structures of all kinds take precedence over human dramas.’

Discuss.

*(b)* ‘Latin American texts deploy the fantastic to reflect, not on primitive fears, but on the terrors that are proper to modernity.’

Discuss.

*(c)* ‘Basta una sola “repetición” para demostrar que el tiempo es una falacia.’ (BORGES)
 In the light of this citation, discuss the exploration of non-linear temporalities in two or more texts or collections of short stories.

**END OF PAPER**