MODERN AND MEDIEVAL LANGUAGES TRIPOS Part II

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 Thursday 30 May 2013 9 to 12

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Paper Sp. 13

CONTEMPORARY LATIN AMERICAN CULTURE

*Answer* ***three*** *questions,* ***at least one*** *from each section.* ***One or more*** *answers* ***must*** *contain substantial discussion of literature.*

*Candidates for this paper may* ***not*** *draw substantially on material from their dissertations or material which they have used or intend to use in another scheduled paper. Candidates may* ***not*** *draw substantially on the same material in more than one question on the same paper.*

*Write your number* ***not*** *your name on the cover sheet of the answer booklet.*

**STATIONERY REQUIREMENTS SPECIAL REQUIREMENTS**

*20 Page Answer Book x 1 None*

*Rough work pad*

 *Tags*

|  |
| --- |
| **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

 **Topics in Contemporary Latin American Culture**

1 ‘The *novela de la dictadura* develops its singular *razón de ser* in the undoing and remaking of language.’

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

2 ‘In works about the Latin American city, the body becomes a site of inscription for the otherwise inscrutable forms of structural and symbolic violence generated by globalization and late capitalism.’

 Discuss with reference to **two or more** urban narratives **or** films **or both**.

3 ‘The Latin American historical novel does not simply reduce history to text, rather it plumbs the depths of its own political unconscious to reveal that history is only accessible in textual representations that are not of its own making.’

 Discuss with reference to **two or more** texts by different authors.

4 ‘Censorship — whether metaphorical or real — becomes an extraordinarily powerful device, both thematic and formal, in films of the post-dictatorship period in Argentina.’

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

5 ‘*Escritura femenina* subverts masculinist forms of power/knowledge through parody, pastiche and the construction of a set of unsettling mythologies.’

 Discuss with reference to **two or more** texts by different authors.

6 ‘Popular culture offers a site for inspecting the constant interplay between the affirmation of Latin American alterity and its dissolution under the conditions of global capitalism.’

 Discuss with reference to the work of **two or more** writers.

7 ‘Vadeando los géneros binarios y escurriéndose de la postal sepia de la familia, estas obras ponen en movimiento un reciclaje oblicuo del discurso patriarcal para tejer un lenguaje erótico capaz de escamotear la vigilancia del poder disciplinario.’

 Discuss with reference to **two or more** texts by different authors of the **Queer Textualities** topic.

8 ‘While *testimonio* strives for a suspension of the literary that would allow an encounter with the “real”, *testimonio* criticism turns that gesture into a new poetics of solidarity which is, to all intents and purposes, a fiction.’

 Discuss with reference to **two or more** texts by different authors.

9 ‘Despite the decline and fall of the various *ciudades letradas*, most contemporary Latin American literature continues to offer allegories of the nation’s fortunes in an era of multinational capitalism.’

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

10 ‘Entre las ficciones culturales producidas por el imaginario geográfico del capitalismo tardío, América Latina representa uno de los últimos refugios de lo natural, y se ha vuelto por ello objeto de todo tipo de fantasías, muchas de ellas ligadas al consumo.’

 Discuss in relation to **two or more** writers and artists from the **Post-modern Ecologies** topic.

11 ‘In contemporary crime narratives from Latin America, the detective becomes the mouthpiece for a modern sense of melancholy in the face of a world that has literally lost the plot.’

 Discuss with reference to **two or more** works by different authors or directors.

12 ‘Los artistas contribuyen a modificar el mapa de lo perceptible y pensado. Pero no hay pasaje mecánico de la visión del espectáculo a la comprensión de la sociedad y de allí a suscitar una política de cambio. Más que para acciones directas, el arte es apto para sugerir la potencia de lo que está en suspenso. O suspendido.’

 Discuss with detailed reference to the work of **two or more** contemporary artists.

SECTION B

**Writers and Artists**

13 ‘En las novelas de Manuel Puig el realismo consiste en mostrar el poder transformador de las imágenes de Hollywood y el falso candor de la novela rosa.’

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

14 ‘En el fondo de su obra, detrás de las múltiples máscaras del género y del sexo, se encuentra “una pasión prohibida”.’

 Discuss this characterization of the work of Cristina Peri Rossi.

15 ‘For Piglia, the *relato* is not simply a story but a utopian practice: a vehicle of sociality, friendship, responsibility, and hope.’

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

16 ‘In the work of Valenzuela, there is always an “excess” which destabilizes the given order, whether that of the police, patriarchy, genre or gender.’

 Discuss.

17 ‘If, for Eltit, avant-garde art is shock, de-familiarization, a re-education of the gaze and a disarticulation of the sign, then paradoxically Pinochet was its greatest Chilean practitioner.’

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

(TURN OVER)

18 ‘Roberto Bolaño’s works struggle to overcome the distinction between good and evil, friend and enemy, self and other, that lies at the very heart of politics and culture.’

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

19 ‘Aira’s texts celebrate processes of copying, mimicry, parody and forgery in order to dissolve models of identification as we know them, and to liberate storytelling from conventional narrative forms.’

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

20 ‘Individual and collective stories are interwoven in such a way in Laura Restrepo’s novels that they function as a kind of “counter-force” to the amnesia affecting present-day Colombia.’

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

21 ‘The films of Fernando Solanas demonstrate a marked scepticism toward the politics of realism, expressing social fragmentation and disorientation through hyperbole and the grotesque.’

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

22 ‘En el arte de testimonio, la estética de lo orgánico, como la de la huella y la de la evocación funcionan como dispositivos metafóricos. En última instancia lo que se busca es reinscribir el sentido conceptual del arte en la emoción vital del espectador.’

 Discuss with reference to the works of Doris Salcedo.

23 ‘Anacrónico siempre he sido, siempre a la transantepenúltima moda, añorando el tango, muero como un jacobino. De heterodoxia. Y en termidor.’

 Discuss **two or more** texts by Fernando Vallejo in the light of this quotation.

**END OF PAPER**