MODERN AND MEDIEVAL LANGUAGES TRIPOS Part II

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Friday 30 May 2014 1.30 to 4.30

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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.*

**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

**Topics in Contemporary Latin American Culture**

1 ‘The *novela de la dictadura* attempts to rescue and resignify what has been excluded or emptied of meaning and value via the brutal exercise of state power.’

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

2 ‘Texts about the Latin American city draw on the Darwinian principle of the “survival of the fittest” rejecting, at the same time, the belief in progress that underpins discourses of evolution.’

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

3 ‘Every historical narrative has as its latent or manifest purpose the desire to moralize the events of which it treats.’ (HAYDEN WHITE)

Discuss with reference to **two or more** Latin American historical novels by different authors.

4 ‘It does not say the unsayable, but says that it cannot say it.’ (LYOTARD) Discuss **two or more** films of the post-dictatorship period in Argentina with reference to this assessment of Holocaust art.

5 ‘*Escritura femenina* shrugs off essentialist notions of identity and sexuality but risks being pigeonholed itself, given its consistent appeal to the subjective and its penchant for retelling history from the margins.’

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

6 ‘Literary texts engaging with popular culture affirm the importance of storytelling, presence and place in a world of immaterial relations, mediations, and migratory identities.’

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

7 ‘Los textos latinoamericanos escritos desde una perspectiva queer demuestran las consecuencias atroces de la incursión de la esfera pública en la privada.’

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

8 ‘*Testimonio* fiction offers a salve to the consciences of the lettered elite and refuses to acknowledge its own complicity in reinforcing hierarchies of power.’

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

9 ‘In the context of the decline and fall of the lettered city in Latin America, literary texts have registered a crisis in representation; at the same time, however, they have reasserted their own capacity for formal innovation.’

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

10 ‘No obstante su aparente novedad, las representaciones de la naturaleza latinoamericana que circulan hoy en día son transformaciones complejas de formaciones discursivas y tradiciones iconográficas cuyo origen se remonta al régimen de poder que instauró el colonialismo europeo.’

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

11 ‘As a paradigmatic literary form of the post-Boom era, the Latin American *género negro* signals the exhaustion of any faith in justice or the possibility of systemic change.’

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

12 ‘To revisit and retrace the past through artmaking is to commemorate the impossibility of enduring presence.’

Discuss with detailed reference to the work of at least two artists.

SECTION B

**Writers and Artists**

13 ‘Amas de casa y niños, el revolucionario y el homosexual, el exiliado y el americano marxista se encuentran en el melodrama de Puig, un lugar ideológico donde las historias de los excluidos toman un lugar de resistencia.’

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

14 ‘Un mundo regido por una sola lectura sería insoportable, y eso es lo que a veces no comprenden los políticos, los propios visionarios, los místicos.’ (CRISTINA PERI ROSSI)

Discuss with reference to **two or more** novels or anthologies by Peri Rossi.

15 ‘Piglia’s texts cultivate the *mirada* of the foreigner, the exiled, the insane and the marginalized, in order to mine the truths of history.’

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

16 ‘Writing in Valenzuela’s work is charged with an impossible task: to expose and dismantle patriarchal and authoritarian regimes of extraordinary power.’

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

17 ‘Like much avant-garde art, Eltit’s narratives strive against the inevitable institutionalization of literature, resisting co-option by dominant cultural modes and constantly finding new marginalized spaces in which to position themselves.’

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

(TURN OVER)

18 ‘Art for Bolaño has the potential to disrupt the logic of the market and the media, but it more often embraces these in acts of vile complicity.’

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

19 ‘By fusing different levels of narration and signification, Aira’s texts point to the essential continuity between art and reality.’

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

20 ‘In Restrepo’s novels, journalistic reportage and testimony must be allied with the artifices of fiction if they are to engage with the excesses of violence and corruption.’

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

21 ‘El cine de Solanas enfoca la experiencia del desarraigo, de la fragmentación y de lo inacabado como contrapunto a una visión unificadora y totalizadora de la nación argentina y del continente latinoamericano.’

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

22 ‘No me interesa lo visual. He construido la obra desde la invisibilidad.’

Discuss with detailed reference to the installation art of Doris Salcedo.

23 ‘The city is not made of housing blocks, parks and streets as much as of myths and collective fantasies.’

In the light of this quotation, discuss the representation of the city **and/or** the role of myth and fantasies more generally in the work of Fernando Vallejo, referring to **two or more** texts.

24 ‘Spatial liminality and displaced identities characterize paintings that seek to unseat human perspective.’

Discuss with detailed reference to the work of Roberto Matta.

**END OF PAPER**