MODERN AND MEDIEVAL LANGUAGES TRIPOS Part II

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Friday 29 May 2015 9 to 12

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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 ‘Since the 1970s, novels on dictatorship have tended, radically or gently, to question the knowability of historical truth and the capacity of literature to explore it.’

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

2 ‘Despite their apparent hostility to aesthetics, works about the Latin American city show us that politics and aesthetics are always intertwined in the structuring of everyday experience.’

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

3 ‘Al leer estas novelas históricas ya no nos puede sorprender que la historia copie a la historia, ni que la historia copie a la literatura. La realidad política siempre se ha construido a partir de la ficción.’

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

4 El cine argentino de la postdictadura aborda el interjuego entre lo íntimo y lo público, lo subjetivo y las prácticas sociales que define la memoria en el contexto de la violencia autoritaria.’

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

5 ‘Instead of feminine writing, it would be more apt to speak of a *feminization* of writing: a feminization produced each time a poetic or erotic sign exceeds the containing frame of masculine signification with its rebellious surpluses (body, libido, pleasure, heterogeneity, multiplicity).’

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

6 ‘Works about popular culture turn consumption into a site for inspecting the interlacing of submissions and resistances, challenges and complicities at the heart of all contemporary forms of selfhood.’

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

7 ‘These writers point out the limits of any identity politics exclusively rooted in sexuality.’

Discuss with reference to **two or more** texts by different authors that you have studied for the Queer Textualities topic.

8 ‘If *testimonio* testifies to anything at all, it is to the difficulty of giving testimony to the other’s Otherness.’

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

9 ‘The decline and fall of the *ciudad letrada* is, perhaps paradoxically, the most recurrent subject of much literary fiction written in Latin America since the 1970s.’

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

10 ‘Ecological thinking in contemporary Latin American culture is necessarily historical, and shows how human subjectivity, the environment, and social relations are all intimately interconnected in ways that are shaped by the region’s recent political past.’

Discuss with reference to works by **two or more** authors and artists.

11 ‘In contemporary Latin American crime fiction, scepticism towards notions of truth, morality, and justice expresses impotence in the face of systemic iniquity.’

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

12 ‘¿Su tarea? Dejar escrito en agua su testimonio. ¿Acabarán alguna vez las sombras de lo indecible inmemorable?’ (José Emilio Pacheco)

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

SECTION B

**Writers and Artists**

13 ‘Por más ingenuo que parezca, el arte de Puig es el de la traición, de la trampa, un ejercicio diabólico de impostura y decepción. Dice una cosa y significa otra.’

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

14 ‘In the work of Cristina Peri Rossi, the struggle against a seemingly all-pervasive alienating system must be linked to an exposure of the role played within that system of a patriarchal sexual economy.’

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

15 ‘La gente busca la verdad y nosotros le damos moneda falsa. Es el oficio, el “métier”. La gente cree que recibe la mercadería legítima y cree que es materia prima cuando apenas se trata de una falsificación burda, de otras falsificaciones que también se inspiraron en falsificaciones.’

Discuss this statement by Ricardo Piglia with reference to **two or more** of his texts.

16 ‘For Luisa Valenzuela an effective political critique must take root in those sites of the social body where feminine flows and pulsions exceed and undermine patriarchy’s symbolic structures.’

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

(TURN OVER)

17 ‘Cutting through and across narrative, images, discourse, and flesh, Diamela Eltit’s writing clears spaces for critical performances that are tied to political action.’

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

18 ‘Bolaño’s success seems to be the expression of literature’s inner ability to persist. Yet it was this understanding of literary business, its constant renovation and marketability, which he denounced and unveiled up to the point of making this unveiling his signature.’

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

19 ‘For all the apparent levity or his narrative, Aira offers a significant meditation on the relationship between literature, meaning and life.’

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

20 ‘Laura Restrepo’s novels seek to shed light on the movements of a multitude of subjects living in the shadowy regions, both real and symbolic, not yet colonized by the state.’

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

21 ‘The surrealist elements of Solanas’s cinema sit uneasily with his stated intention to unmask all forms of illusion and mystification.’

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

22 ‘In the work of Doris Salcedo the mute presence of intervened objects plays controversially with the viewer’s capacity to distinguish between the familiar and the violated, the material and the disintegrated, the personal and the impersonal.’

Discuss with detailed reference to the work of Doris Salcedo.

23 ‘Despite his stated ethics of sobriety, Vallejo’s novels intoxicate in their appeal to verbal aggression and religiously charged rhetoric, staging scenarios in which violence is aestheticized both as poison and cure to the ills suffered by Colombian society.’

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

**END OF PAPER**