MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB

HISTORY AND MODERN LANGUAGES TRIPOS Part IB

Released at 9 am on Thursday 26 May 2022

There is a series of staggered submission deadlines for scheduled papers. The order in which you submit your work is up to you.

Unless you have already been granted permission to skip a tranche:

* Your first scheduled paper will be due for submission at 4 pm Monday 30 May 2022 (the end of tranche 1).
* Your second scheduled paper will be due for submission at 4 pm on Thursday 2 June 2022 (the end of tranche 2).
* Your third (if any) scheduled paper will be due for submission at 4 pm on Tuesday 7 June 2022 (the end of tranche 3)

For students who have been given permission to skip tranche(s) and need to use tranche 4, all remaining scheduled papers will be due for submission at 4 pm on Friday 10 June 2022 (the end of tranche 4).

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Paper Sp. 5

LATIN AMERICAN CULTURE AND HISTORY

*Answer****three****questions, with no more than* ***one*** *question being drawn from Section A. Each answer should be between 1,200 and 1,300 words not including the bibliography*.

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

SECTION A

**Foundations, Identity, Difference**

Answer **one** of the following:

1 ‘Foundational narratives expose the different strategies employed by native societies, and/or individuals from the African diaspora, to challenge and resist political authority.’

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

2 ‘Myth and history constitute the pillars of foundational Latin American narratives.’

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

3 ‘Most so-called foundational texts query the stability of foundations themselves, whether these be geographic, linguistic, or ethno-racial.’

Discuss with reference to **two or more** works you have studied for this topic.

4 ‘More than “racial” or ethnic hybridity, it is linguistic and cultural hybridity that lies at the often violent core of these texts.’

Discuss with reference to **two or more** works you have studied for this topic.

5 ‘Los sueños de la razón mestiza producen monstruos.’

Discuss with reference to **two or more** works you have studied for this topic.

SECTION B

**Representing the City**

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

*(a)* ‘La ciudad es un teatro donde se representa, con mayor intensidad que en cualquier otro escenario, la lucha dramática entre la civilización y el monstruo o vampiro.’

Discuss.

*(b)* ‘The sublime, unrepresentable “Thing”, that which resists language absolutely in texts and films about the modern Latin American city, is hunger.’

Discuss.

*(c)* ‘The city is a machine that destroys with one hand what it creates with the other. But traces and fragments of the past remain, fester, and come back to haunt the living.’

Discuss.

**Charting Revolution**

7 Answer **one** of the following with reference to **two or more** texts (which may include literary, cinematic, or historical materials):

*(a)* ‘The task of representing revolution is not easy: it requires working through the paradoxical relationship between violence and justice.’

Discuss.

*(b)* ‘Texts about revolution deal not only with the feats of the past but also with its disillusioned spectres and unforgiving echoes.’

Discuss.

*(c)* ‘The Mexican Revolution was never merely an agrarian revolution: the peasants were but pawns in an increasingly dramatic tussle between *latifundistas*, the bourgeoisie and a gathering industrial proletariat.’

Discuss.

(TURN OVER)

**Penning the Dictator**

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

*(a)* ‘Las novelas y cuentos de la dictadura narran el “malestar” en la cultura moderna como un “maldoblestar” de la luz en la sombra.’

Discuss.

*(b)* ‘Dictatorship is fundamentally about exercising power over that vulnerable interface between our intimate bodily being and our public or political persona.’

Discuss.

*(c)* ‘These texts tell desperate counter-stories, her-stories, the stories of the mute and marginalized, in an attempt to open a space for the imagination to survive the devastation wrought by authoritarian power.’

Discuss.

**Labyrinths of Fiction**

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

*(a)* ‘Espejos vertiginosos donde el yo contempla, horrorizado, el otro enmascarado, su doble.’

How representative is this description of works you have studied for this topic?

*(b)* ‘These texts send the reader up the (garden) path, through infinite twists and turns, in search of an elusive truth that is always just beyond our grasp.’

Discuss.

*(c)* ‘The play with the arbitrary nature of fiction in these texts ultimately reveals the arbitrary nature of the societal codes and taboos that govern human behaviour and provide us with an illusory sense of “meaning”.’

Discuss.

**END OF PAPER**