MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB

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 Paper Sp. 5

 SPANISH-AMERICAN CULTURE AND HISTORY

 *Answer* ***three*** *questions.*

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

**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** |

1 **Nation and Narration**

 Answer **one** of the following with reference to the work of **two or more** writers, essayists or artists:

 *(a)* ‘The oppositions that structure nationalist thinking are powerful fictions with powerful historical effects.’ Discuss.

 *(b)* ‘América no es tanto una tradición que continuar como un futuro que realizar. Proyecto y utopía son inseparables del pensamiento hispanoamericano’ (Octavio Paz). How far is this idea reflected in texts you have studied for this topic?

 *(c)* ‘Many of the foundational fictions of Latin America rely, implicitly or explicitly, on racist categories of thought.’ Discuss.

2 **Nightmares of the Urban**

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

 *(a)* ‘Las pesadillas urbanas provienen de la invasión del *otro*, de lo ajeno, en las estructuras sociales de la ciudad.’ Discuss.

 *(b)* Discuss the role played by TWO OR MORE of the following in texts you have studied for this topic: i) the thief; ii) money; iii) work; iv) the (anti-)hero; v) gender and sexuality; vi) monsters; vii) religion.

 *(c)* ‘En las grandes urbes americanas se produce una reconfiguración profunda del tiempo y del espacio, y de la manera de representarlos.’ Discuss.

 3 **Charting Revolution**

 Answer **one** of the following with reference to **two or more** texts (which may include visual arts **and/or** historical sources):

 *(a)* To what extent does the representation of revolution entail aesthetic innovation?

 *(b)*  ‘Si la palabra *revolución* significa *ruptura*, también significa, paradójicamente, *giro* o *vuelta*. Ambos sentidos, aparentemente contradictorios, coinciden en la narrativa de la Revolución mexicana.’ Discuss.

*(c)* Evaluate the importance of demands for land reform, and the fulfilment or otherwise of such demands, in the history AND/OR the literature of the Mexican Revolution.

4 **The ‘Racial’ Other**

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

 *(a)* ‘Contar historias, es decir, dar forma narrativa a las estructuras socioculturales de la opresión racial, es, paradójicamente, una manera de combatirlas.’ Discuss.

 *(b)* ‘The misnomer involved in naming the indigenous inhabitants of the Americas “*indios”,* besets all representations of “race” – whether indigenous or otherwise – in Latin America.’ Discuss.

 *(c)* ‘In societies governed by the production and maintenance of racial difference, extraordinary levels of control are exercised over female sexuality and reproduction.’ To what extent is this notion borne out in texts you have studied for this topic?

5 **Penning the Dictator**

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

 *(a)* ‘These works naïvely pit the indeterminacy and ambiguity of experimental literary forms against the monolithic word of the dictator.’ Discuss.

 *(b)* ‘Such texts mount a fundamentally queer challenge to the patriarchal and heteronormative biopolitics of dictatorship.’ Discuss.

*(c)* ‘Las narrativas de dictadura dirigen su crítica hacia todo un sistema del ejercicio del poder, y no hacia la persona de tal o cual dictador.’ Discuss.

6 **Labyrinths of Fiction**

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

 *(a)* ‘Simular mundos paralelos – artificiales o irracionales – resulta ser la mejor manera de derrumbar la cárcel del lenguaje y de la “realidad” social.’ Discuss.

 *(b)* ‘In these works, a monstrous force – let’s call it the Minotaur, the other, desire, death – simmers beneath the fragile fictions that give meaning to reality, threatening to invade and destroy it.’

 *(c)* ‘Nadie pensó que el libro y el laberinto eran un solo objeto’ (Jorge Luis Borges). How far is this idea reflected in texts you have studied for this topic?

**END OF PAPER**