MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB

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Thursday 4 June 2015 1.30 to 4.30

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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)* ‘Texts which draw the lines of national identities are oppressive fictions which disguise or displace internal conflicts or differences such as race or class.’

*(b)* ‘The dichotomies on which notions of national identity are founded are prone to be reversed or undone by internal inconsistency or by later texts.’

*(c)* ‘Latin American nations were imagined on the basis of an alarmingly limited number of metaphors, tropes and literary references.’

2 **Nightmares of the Urban**

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

*(a)* ‘Literary or artistic representations make cities more liveable by giving them languages, myths and shapes which make some sense of their menacing senselessness.’

*(b)* ‘La tiranía de las diferencias socio-económicas o la violencia inherente a ciertos regímenes políticos definen la infelicidad o la enajenación de los habitantes de las grandes urbes latinoamericanas.’

*(c)* ‘Las relaciones familiares o afectivas constituyen casi siempre el escenario donde se ventilan las tensiones y los conflictos urbanos.’

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)* ‘La épica, la farsa y la tragedia son inseparables en la representación de la Revolución mexicana.’

*(b)*  ‘The peasant characters in these accounts rarely escape from being victims of a class and race system which they do not understand.’

*(c)* ‘Paradoxically, representations of the upheavals of the Mexican Revolution tend to be largely conservative and traditional in artistic terms.’

4 **The ‘Racial’ Other**

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

*(a)* ‘The social and racial dichotomies of these texts are inevitably frozen or naturalized by the very language of the elite narrator or writer.’

*(b)* ‘The passion, tragedy and beauty glimpsed in indigenist texts must suggest or draw the outlines of a different, less dichotomous, more hybrid and *mestizo* culture.’

*(c)* ‘The racial is just one among several forms of “otherness” explored in these texts.’

5 **Penning the Dictator**

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

*(a)* ‘Writing on dictatorship ranges disconcertingly between the poetics of silence and allusion to noisy and exhibitionist displays of literary virtuosity.’

*(b)* ‘El lenguaje es origen común de la literatura y del poder: lo que sirve para liberarnos sirve también para sojuzgarnos.’

*(c)* ‘Violence against women in these texts suggests that the history of dictatorship is closely related to that of patriarchy.’

6 **Labyrinths of Fiction**

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

*(a)* ‘Play in these texts is intellectually serious stuff.’

*(b)* ‘In these texts, authorship, meaning, identity and the limits of rationality are probed and questioned.’

*(c)* ‘The fragmentary, discontinuous and often brief form of these texts serves to reveal and open up unforeseen dimensions of experience in the mind of the reader.’

**END OF PAPER**