

Explore at least three of the stories you have read as part of this course in the light of this statement.

Or

- b) Analyse at least three stories by Latin American writers to examine how resistance is enacted in private spaces of everyday.
3. a) The *testimonio* as a genre situates itself in the interstices of different literary and non-literary genres yet it is not a derivative one. Explain this view with reference to the testimonio you have read as part of your syllabus.

Or

- b) Do you think that the debate surrounding the generic identity of the testimonio is essentially ideological rather than academic? Establish your stand with adequate and relevant reference to at least three essays written on and about the Rigoberta Menchú controversy.

MASTER OF ARTS EXAMINATION, 2024

(2nd Year, 4th Semester)

COMPARATIVE LITERATURE

Course : CL/PG/4.2D

[Literatures and Cultures of Latin America II]

Time : Two Hours

Full Marks : 30

All questions carry equal marks.

Answer all questions *either* in English *or* in Bangla
but all three in the same language.

1. a) Experimentations in Latin American literature are shaped by the merger of politics and aesthetics. Do you agree? Discuss with reference to Juan Rulfo's *Pedro Paramo* and Manuel Puig's *Kiss of the Spider Woman*.

Or

- b) Comment critically on *The Violence Land* as a novel about the 'implantation' of a culture with various ambiguous connotations. With close textual reading analyse how the novel problematises the relationship between colonial exploitation and growth of 'civilization' in Latin America.
2. a) Short stories written by women writers in Latin America speak of an inherent sense of waiting.

[Turn over