MODERN AND MEDIEVAL LANGUAGES TRIPOS Part II

Paper Ge. 13
MEMORY AND IDENTITY IN GERMAN-SPEAKING EUROPE SINCE 1945

Answer three questions.

Use separate booklets for each section and hand them in separately.

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.

The term ‘German’, as used in this paper, should, where the context permits, be understood to include reference to the German-speaking territories in general.

STATIONERY REQUIREMENTS
8 Page Answer Book x 3
Rough work pad

SPECIAL REQUIREMENTS
None

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.
Post-45 German history through poetry

1 Either (a) ‘Poetic experimentation has offered and still offers a particularly effective response to the vicissitudes of life after 1945.’
   Discuss with reference to two or more poets writing in German.

   Or (b) ‘Poets writing after 1945 do not abandon tradition: they simply find new and innovative ways of engaging with it.’
   Discuss with reference to two or more poets writing in German.

Unmasterable Pasts: Historical Controversies and the Politics of Memory

2 Either (a) ‘Geschichtspolitik in both East and West Germany was the business of intellectuals and failed to transform popular attitudes towards the past.’
   Discuss.

   Or (b) ‘German collective memory has taken a decidedly conservative, indeed revisionist turn since 1990.’
   Discuss.

Writing the subject from Nazism to Neoliberalism

3 Either (a) ‘First-person narratives might offer fidelity to the facts, to lived experience, to self-understanding, to the historical moment, to social community, or to prevailing beliefs – but which of these is “truth”?’
   Discuss with reference to two or more narratives.

   Or (b) ‘Power corresponds to the human ability not just to act but to act in concert.’
   Discuss Arendt’s thesis in the context of portrayals of self and community in two or more postwar first-person narratives.

Aesthetic Acts of Resistance

4 Either (a) ‘In recent German literature, political resistance has not least been mounted through formal experimentation.’
   Discuss with reference to two or more texts.

   Or (b) ‘The most meaningful acts of aesthetic resistance are always intersectional in character.’
   Discuss with reference to two or more texts.
Performing Berlin in film

5 Either (a) ‘For contemporary films set in Berlin, the performance traditions of the city are always in play’.
   Discuss with reference to two or more films.

   Or (b) ‘Performance in contemporary Berlin films turns insistently on questions of possession and dispossession’.
   Discuss with reference to two or more films.

END OF PAPER