

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