

MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB

Specimen Paper

Paper Ge. 6

MODERN GERMAN CULTURE (2): 1890 to the present day

Answer **three** questions.

Use **separate** booklets for **each** answer and hand them in **separately**.

Candidates for this paper may **not** draw substantially on 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.

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**

1 **Either** (a) '*Frühlings Erwachen* and *Fräulein Else* are not so much explorations of sexuality as of social attitudes towards sexuality.'

Discuss.

Or (b) To what extent are Freud's theories echoed in *Frühlings Erwachen* and *Fräulein Else*?

2 **Either** (a) 'Hitler's *Großdeutsches Reich* was built on foundations laid by national thinking in the period before 1933.'

Discuss.

Or (b) 'The ways in which Germans dealt with the Nazi past between 1945 and 1989 provide the key to their sense of identity and their understanding of themselves as citizens and as Europeans.'

Discuss with reference **either** to the BRD **or** to the DDR **or** to BOTH.

3 **Either** (a) Discuss the extent to which language harbours the historical uncanny in Elfriede Jelinek's *Das Werk* and Raphaela Edelbauer's *Das flüssige Land*.

Or (b) 'Elfriede Jelinek's *Das Werk* and Raphaela Edelbauer's *Das flüssige Land* represent haunted historical environments.'

Discuss.

4 **Either** (a) 'Acts of memory in contemporary German fiction and visual art must seek to balance ethical and aesthetic demands.'

Discuss with reference to *Die Ausgewanderten* and one or more visual artists.

Or (b) 'In contemporary German culture, memory of an often dark past is always work in progress.'

Discuss with reference to *Die Ausgewanderten* and one or more visual artists.

5 **Either** (a) 'Cultural hybridity is about more than just combining Turkish and German identities.'

Discuss with respect to *Gegen die Wand* and *Die Brücke vom Goldenen Horn*.

Or (b) 'It is time to read Turkish-German texts "against between"'. Discuss with respect to the representation of Turkey and Germany in *Gegen die Wand* and *Die Brücke vom Goldenen Horn*.'

Discuss.

6 **Either** (a) 'In Weimar culture, there is an irreducible tension between surface and depth'.

Discuss with respect to Irmgard Keun's *Das kunstseidene Mädchen* and Joe May's *Asphalt*.

Or (b) 'Weimar film and literature open up new opportunities for the living out of gendered identities, but always with limitations'.

Discuss with respect to Irmgard Keun's *Das kunstseidene Mädchen* and Joe May's *Asphalt*.