

MODERN AND MEDIEVAL LANGUAGES TRIPOS Part II

Monday 2 June 2008 1.30 to 4.30

Paper Ge. 9

GERMAN LITERATURE, THOUGHT, AND HISTORY, FROM 1815 TO 1914

Answer THREE questions, AT LEAST ONE question to be taken from EACH section.

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**

SECTION A

1 With reference to TWO OR MORE works, discuss the treatment of ONE of the following in dramatic or musical theatre between 1815 and 1914:

- (i) the Nibelungen saga;
- (ii) historical figures;
- (iii) metaphysical issues;
- (iv) *Maßlosigkeit*.

2 EITHER (a) 'Poetry in the period 1815-1914 is particularly concerned with vision – with what the poem can show us, and what it cannot.' Discuss with reference to TWO OR MORE writers.

OR (b) 'The tensions in poetry of the period 1815-1914 are produced by the problematic presence, or the problematic absence, of the subjective voice.' Discuss with reference to TWO OR MORE writers.

3 EITHER (a) 'German novellas of the period 1815-1914 explore the unsayable, that which evades our conscious grasp, but also the unspeakable, that which is censored by society.' Discuss with reference to TWO OR MORE works.

OR (b) 'The genre of the novella demonstrates how narrative discourse can contain crisis, but it can also make this discourse enter states of crisis.' Discuss with reference to TWO OR MORE works from the period 1815-1914.

4 EITHER (a) 'The bourgeois novel between 1815 and 1914 is characterised less by close observation of social life than by a distanced scepticism.' Discuss with reference to TWO OR MORE works.

OR (b) 'Anxious awareness of change lies at the heart of the novel in the period 1815-1914.' Discuss with reference to TWO OR MORE works.

5 EITHER (a) 'For writers in any genre, revolution is essentially a dramatic phenomenon.' Discuss with reference to TWO OR MORE works from the period 1815-1914.

OR (b) 'The treatment of revolution by German writers between 1815 and 1914 is marked by strategies of evasion.' Discuss with reference to TWO OR MORE works.

SECTION B

6 Answer ONE of the following:

(a) 'The great surges in liberal unrest and demands for national unity in Germany between 1815 and 1848 coincided with crises in the economy and foreign affairs.' Discuss.

(b) 'Political radicalism in Germany between 1815 and 1848 aimed at social transformation rather than national unification.' Discuss.

(c) 'The national reform plans of the Frankfurt Parliament failed because the German sovereigns never entirely lost control.' Discuss the failure of the 1848 revolution in Germany in the light of this remark.

(d) 'Far from being a reactionary decade, the 1850s saw extensive progressive change in the German states.' Discuss.

7 Answer ONE of the following:

(a) 'In 1871 Bismarck created a Prussian empire rather than a German nation state.' Discuss.

(b) 'Bismarck's domestic policies between 1871 and 1890 failed because they aimed to thwart the political aspirations of much of the German electorate.' Discuss.

(c) 'Paradoxically, the Wilhelmine Empire (1890-1918) was both authoritarian and modern.' Discuss.

(d) 'Jewish emancipation in Germany did more than anything else to promote the development of popular anti-Semitism.' Discuss.

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8 Answer ONE of the following:

(a) 'The Schopenhauerian metaphysics of *Die Geburt der Tragödie* make it very hard to understand how the Dionysian could be seen as an illusion.' Discuss.

(b) 'What is really at stake in nineteenth-century theories of tragedy is the relation between art and history.' Discuss with reference to TWO OR MORE thinkers.

(c) 'Zarathustra's uncertain status as either "Dichter" or "ein Wahrhaftiger", or possibly both, means that his sayings are of dubious use or value.' Discuss.

(d) 'Das Ineinander von Leid und Lust im Wesen der Welt ist es, von dem wir leben. Wir sind Hülsen um jenen unsterblichen Kern.' Discuss with reference to the cultural pessimism of TWO OR MORE German thinkers.

9 Answer ONE of the following:

(a) 'Hegel's *Philosophie des Rechts* never succeeds in resolving the antagonistic claims of the ideal and the real.' Discuss.

(b) 'Marx's critique of Hegel remains fraught with self-defeating contradiction.' Discuss.

(c) 'What Freud's case studies show, above all, is a fundamental inequality in the theoretical treatment of masculinity and femininity.' Discuss with reference to TWO OR MORE works by Freud.

(d) 'German theories of sexuality and gender around 1900 acknowledge the problematic status of any clear-cut gender assignment.' Discuss with reference to TWO OR MORE works.

END OF PAPER