

3rd Arts Examination German

Semester II Examinations 2000

German GR 314

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Time allowed: three hours

Answer three questions

1. **Either**

F. Rieder's rural comedy *Der Liebhaber im Reisekorb* presents the intact fabric of family and village life in a farming community as being threatened by the regional reform of the 1970s. Would you, therefore, call it a "kritisches Volksstück"? Give reasons for your answer and compare the play to at least two other texts on the course to illustrate your opinion.

Or

Volker exclaims in Martin Sperr's *Jagdsszenen aus Niederbayern*: "Dieses Dorf! In der Hölle kanns auch nicht schlimmer sein." Discuss how this statement is reflected in the depiction of village or small-town life in at least three of the "kritische Volksstücke" on the course.

2. **Either**

Many people claim to find themselves in a Kafkaesque situation. They may not mean the same thing, but probably all mean to suggest some kind of bewilderment, which is felt to be a characteristic of modern life itself. Could you relate this observation/comment to either *Ein Landarzt*, *Das Urteil* or any of Kafka's story/stories on your course?

Or

Kafka's story *Ein Landarzt* finishes with the words: "Betrogen! Betrogen! Einmal dem Fehlläuten der Nachtglocke gefolgt - es ist niemals gutzumachen." What went wrong?

3. **Either**

Examine the ways in which Anna Göldin's demeanour and personal history contribute to her being seen as a threat to the established order, in Eveline Hasler's novel *Anna Göldin*.

Or

'In Eveline Hasler's *Anna Göldin*, the story of witch-hunting becomes a story of the persecution of the oppressed.' Discuss, with close reference to the text.

4. **Either**

It could be said, in the case of *Die letzte Welt* and *Die Schrecken des Eises und der Finsternis*, that the fates of Ransmayr's main characters are boxed in by the fatal attraction of texts which they follow, script-like, to their conclusion. Is this a convincing (if claustrophobic) way of portraying human behaviour? Support your answer by studying the motives underlying Cotta's and/or Mazzini's actions.

Or

"Ransmayr's characters escape from the dissatisfactions of civilised reality into a timeless, archetypal world." Examine the implications of this statement, referring to *Die Schrecken des Eises und der Finsternis* and/or *Die letzte Welt*.