

National University of Ireland, Galway
 Ollscoil na hÉireann, Gaillimh
 Semester II Examination 2001
 GR 314 Twentieth Century German Writing

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Time allowed: two hours

Answer two questions on authors not yet covered in your Semester I take-home essay.

I. Either

Bernhard Schlink's *Der Vorleser* is a haunting story of love and guilt in which the legacy of Nazi crimes enters a young man's life in an unexpected and irrevocable way. Discuss.

Or

Bernhard Schlink's *Der Vorleser* is a parable of German guilt and atonement; it is also a work of literature that is unforgettable in its psychological complexity, its moral nuances, and its stylistic restraints. Discuss.

2. Either

„Das neue kritische Volksstück übernimmt einige Merkmale der Bauernkomödie, allerdings mit veränderter Wirkabsicht“ (Eva Kormann). Compare F. Rieder's light rural comedy *Der Liebhaber im Reisekorb* with at least two other plays on the course to illustrate Kormann's point.

Or

The phrase „Der muß weg“ is used repeatedly by the figures in Martin Sperr's *Jagdscenen aus Niederbayern*. Discuss this Volksstück along with at least two others on the course with regard to the themes of alterity, scapegoating and ostracization.

3. Write a review for the general reader of either *Anna Göldin* or *Der Riese im Baum* by Eveline Hasler.

4. Either

"The archive material and diary entries in *Die Schrecken des Eises und der Finsternis* were originally intended to throw new light on Josef Mazzini, but they throw up more questions about the author's and modern man's identity. The sources are crucial on many levels in interpreting the book. They are its foundation, the reason why it was written, and are used to highlight important questions which the author feels should be dealt with". (Emmet Butler)

What is *Die Schrecken des Eises und der Finsternis* really about, and what role do Ransmayr's historical and archival sources play in the book?

OR

"As Naso never enters the narrative in person, his identity is only created by the opinions of others. Ransmayr's depiction of Naso is thus extremely interesting and provides an insight into the nature of identity itself". (Eleanor Shaw)

Write an interpretation of Christoph Ransmayr's *Die letzte Welt* in the light of this statement.

OR

"The reader of Ransmayr's *Die letzte Welt* is captivated largely by the ever-present sense of rigidity and claustrophobia in the novel." (Claire Healy). What role does this sense of claustrophobia play in *Die letzte Welt* and/or in *Die Schrecken des Eises und der Finsternis*?