

NATIONAL UNIVERSITY OF IRELAND, GALWAY  
 OLLSCOIL NA hÉIREANN, GAILLIMH

SUMMER EXAMINATIONS 1999

THIRD ARTS GERMAN  
 GR 314

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Time allowed: Three hours

Answer three questions

1. **EITHER**

Compare F. Rieder's *Der Liebhaber im Reisekorb* with at least two other plays from the course to pinpoint the differences between the conventional "Bauernstück" and the "kritisches Volksstück".

**OR**

Discuss the outsider figures in at least three "kritische Volksstücke" in the general context of alterity and marginalisation.

2. **EITHER**

In Christoph Ransmayr's novel *Die letzte Welt*, Cotta's departure from absolutist Rome in search of Ovid turns out to be an entrance to the fantastic world of Ovid's *Metamorphoses*; the search ends with Cotta's realisation that he has become integrated into the fabric of Ovid's stories and that his (Cotta's) own name is inscribed at Trachila; "Die Erfindung der Wirklichkeit bedurfte keiner Aufzeichnungen mehr". What aspects of Cotta's search, and of Ransmayr's portrayal of imperial Rome and Tomi and reworking of Ovidian themes, do you regard as being of particular interest to late twentieth-century readers and their concerns?

**OR**

"Was ist das - *Dunkelheit*? und was bedeutet *Angst*, *Trauer* oder *Hoffnung*? Was ist ein *Abschied*? Was geschieht, wenn zwei Liebende an einem Pier voneinander lassen müssen?" (Christoph Ransmayr, Rede zur Verleihung des Franz-Kafka-Preises). Examine Ransmayr's attempt to recreate constant aspects of human experience in a changing world.

3. **EITHER**

-2-

Kafka's stories are detached depictions of what one might call the horror cabinet of the modern world. Discuss.

**OR**

Kafka's stories seem to be written against the reader's most basic expectations of storytelling. Discuss with reference to any one (or several) of his stories with which you are familiar.

4. **EITHER**

In a letter to Christa Wolf in 1963, Anna Seghers gently criticised what she saw as a lack of complexity in Wolf's *Der geteilte Himmel*, commenting that the figure of Manfred Herrfurth was "von Anfang an geradezu prädestiniert für die andere [westliche] Seite". Give your own view.

**OR**

The central question posed in Christa Wolf's *Nachdenken über Christa T*, is "Wann, wenn nicht jetzt?" Basing your response on a close reading of the novel, explain how you would interpret this question.