

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

German C347: Animals, Monsters, Hybrids: Representing of the Other in German Lit. & Cult.: Middle Ages to Present Day

COURSE CODE : **GERMC347**

UNIT VALUE : **0.50**

DATE : **06-MAY-03**

TIME : **14.30**

TIME ALLOWED : **2 Hours**

GERMC347:

**ANIMALS, MONSTERS, HYBRIDS: REPRESENTATIONS OF THE OTHER IN
GERMAN LITERATURE AND CULTURE FROM THE MIDDLE AGES TO THE
PRESENT DAY**

Time allowed: TWO hours

Answer TWO questions

All questions carry equal marks.

DO NOT use the same material as the basis for more than one answer.

DO NOT answer on substantially the same topic as that of your assessed essay for this course.

1. Write a commentary on the following passage from Hartmann's *Iwein*:

der ie ein rehter adamas
rîterlîcher tugende was,
der lief nû harte balde
ein tôre in dem walde.

- 5 Nû gap im got der guote,
der in ûz sîner huote
dannoch niht volleclîchen liez,
daz im ein garzûn widerstiez,
der einen guoten bogen truoc:
10 den nam er im und strâlen gnuoc.
als in der hunger bestuont,
sô teter sam die tôren tuont:
in ist niht mêre witze kunt
niuwan diu eine umbe den munt.
15 er schôz prîslichen wol:
ouch gie der walt wildes vol:
swâ daz gestuont an sîn zil,
des schôz er ûz der mâze vil.
ouch muose erz selbe vâhen,
20 âne bracken ergâhen.
sone heter kezzel noch smalz,
weder pfeffer noch salz:
sîn salse was diu hungers nôt,
diuz im briet unde sôt
25 daz ez ein sîeziu spîse was,
und wol vor hunger genas.
 Dô er des lange gepflac,
er lief umb einen mitten tac
an ein niuweriute.
30 dane vander niht mê liute
niuwan einigen man.

2. EITHER (a) 'Animal fables are peculiarly effective didactic instruments.' Discuss with reference to TWO or THREE texts by Der Stricker.

OR (b) To what extent are the characters in *Reinhart Fuchs* animal AND/ OR human?
3. EITHER (a) 'The material, symbolic and cultural significance of the horse in the Middle Ages allowed for little sentimentality in its depiction in literature.' Discuss with reference to Wolfram's *Willehalm* AND/ OR the *Eckenlied*.

OR (b) Assess the significance of animal imagery in the *Nibelungenlied* AND/ OR Gottfried's *Tristan*.
4. EITHER (a) Consider the hypothesis that the notion of 'monstrosity' in *Herzog Ernst* applies as much to social and political behaviour as to outward appearance.

OR (b) Analyse the theme of human sexuality in the medieval short stories *Das Häslein* AND *Das Gänsllein*.
5. EITHER (a) 'Die Ambivalenz des Dämonischen eignet sich in besonderer Weise, den genealogischen Ursprung einer Dynastie in der Literatur zu inszenieren.' Discuss with reference to Ringoltingen's *Melusine*.

OR (b) To what extent do the themes of crime and punishment AND/ OR guilt and forgiveness lie at the heart of *Melusine*?
6. Comment on the portrayal of women in Fouqué's *Undine*.
7. 'In the last analysis, the identity of the speaker in Bachmann's "Undine geht" remains unknowable.' Discuss.
8. 'It is the use of irony which prevents the interactions between humans and non-human beings in E.T.A. Hoffmann's *Der goldne Topf* from becoming tragic.' Discuss.
9. To what extent do you consider psychoanalytic readings of the Frog Prince group of tales to be helpful?
10. 'Süskind's novel *Das Parfum* is a searching account not of monstrosity or bestiality, but of modern humanity.' Discuss.