

# UNIVERSITY COLLEGE LONDON

*University of London*

## EXAMINATION FOR INTERNAL STUDENTS

*For the following qualifications :-*

B.A.

### **German C317: Goethe I**

COURSE CODE : **GERMC317**

UNIT VALUE : **0.50**

DATE : **10-MAY-02**

TIME : **14.30**

TIME ALLOWED : **2 hours**

02-C0608-3-30

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## GERMC317

### GOETHE I

Time allowed: TWO hours.

Answer TWO questions, remembering that, in the three components for assessment (the essay and the two examination questions), you must write AT LEAST ONCE on poetry and ONCE on drama.

All questions carry equal marks.

Do not use the same material as the basis for more than one answer.

#### Poetry

1. 'In Goethe's poetry nature is seen both as organic process and as metaphor for human feeling.' Discuss.
2. 'Time and again in his poetry Goethe explores the transformation of the self that is brought about by love.' Discuss.
3. 'In the greatest of his philosophical poetry Goethe explores the ongoing processes of thinking — rather than the systematized products of that thinking.' Discuss.
4. 'Throughout his poetry, and nowhere more so than when he is dealing with religious issues, Goethe retains a worldliness of both theme and diction.' Discuss.
5. 'As a lyric poet Goethe always upholds the abundance of human experience — rather than regretting its insufficiency.' Discuss.
6. Write an interpretation of the following poem, commenting on any features that strike you as particularly Goethean:

Alles geben die Götter, die unendlichen  
Ihren Lieblingen ganz,  
Alle Freuden, die unendlichen,  
Alle Schmerzen, die unendlichen, ganz.

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**Drama**

7. 'Essentially, *Götz von Berlichingen* is less an affirmation of the energy of the protagonist than a drama of social and political change.' Discuss.
8. How far would you agree that *Egmont* can appropriately be understood as 'die Tragödie des Unpolitischen'?
9. 'Both thematically and stylistically Goethe's *Iphigenie auf Tauris* seeks to break with the force of "Herkunft"; that is to say, Iphigenie seeks to overcome the curse on the house of Atreus, and Goethe seeks to re-write the legacy of Greek tragedy.' Discuss.
10. '*Torquato Tasso* is less about the conflict between the artist and society than it is about the manifold and complex connections between them.' Discuss.
11. EITHER (a) 'Goethe's dramas work better on the page than on the stage.' Discuss.  
OR (b) 'Goethe's dramas are not dramatically, but lyrically, true; and this is nowhere more apparent than when he has to treat social or political themes.' Discuss.
12. 'It is the endings of Goethe's dramas that are invariably problematic.' Discuss.

END OF PAPER