

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:–

*B.A.*

**French F3600: French Texts VI**

**COURSE CODE : FREN3600**

**UNIT VALUE : 0.50**

**DATE : 12-MAY-04**

**TIME : 10.00**

**TIME ALLOWED : 3 Hours**

## COMMITMENT AND ALIENATION IN THE NOVEL

Answer TWO questions, ONE from EACH section. Use a separate answer book for each question.

You may answer in English or in French, but no special credit will be given for answering in French rather than English.

Please note that AT LEAST ONE option paper MUST be written in English.

DO NOT BASE BOTH ANSWERS IN THIS PAPER, OR AN ANSWER IN THIS PAPER AND ONE IN ANOTHER OPTION PAPER, ON THE SAME TEXT OR ON SUBSTANTIALLY THE SAME MATERIAL.

### SECTION A

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

1. 'La marge de liberté d'un homme dans une situation donnée est limitée par sa responsabilité à l'intérieur de la collectivité.' Discuss with reference to Sartre's *L'Age de raison*.
2. 'Une complicité consentie, conquise, choisie.' Discuss to what extent the relation between Kyo and May in Malraux's *La Condition humaine* functions as a model for the ideal relation between the individual revolutionary and the revolutionary party.
3. 'L'avenir leur apparaissait comme un grand piège angoissant.' To what extent does Nizan's *Le Cheval de Troie* chronicle the movement of the protagonists away from this frame of mind?
4. To what extent would you agree that Mattei's *La Guerre des gusses* represents the dynamic of a struggle in which class divisions supersede those between nations?
5. 'In *L'Affaire Tulaév*, Serge explores not only the Stalinist repression but also its limits and the mechanics and possibilities of resistance.' Discuss.
6. 'La machine était en train de faire d'eux des hommes nouveaux.' To what extent is this an adequate description of the narrative journey of the principal characters in Sembene Ousmane's *Les Bouts de bois de Dieu*?
7. 'Dongala's comment on the post-colonial society he represents is *plus ça change, plus c'est la même chose*.' Discuss this view of *Jazz et vin de palme*.

TURN OVER

## SECTION B

*PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.*

8. 'Dans une révolution, les prolétaires n'ont rien à perdre que leurs chaînes. Ils ont un monde à gagner.' Discuss with reference to any TWO works that you have studied for this course.
9. 'When a character acts, there is inevitably a discrepancy between what s/he does and what s/he aims at, between her or his behaviour and the intentionality of that behaviour.' In the light of this statement and with close reference to TWO texts you have studied, discuss the individual's alienation from his or her own nature.
10. 'In the novel, social conflict is depicted as a conflict between individuals.' Discuss with reference to the work of TWO or MORE of the works you have studied.
11. 'Tout ce que nous voulons, tous, c'est la liberté. Mais personne ne peut l'atteindre tout seul.' In the light of this statement, discuss the relationship of the individual to the collective in the quest for freedom, with reference to TWO or MORE of the novels you have studied.
12. 'The characters' reasons for commitment are just as important as the fact of their commitment.' Discuss with reference to TWO or MORE of the works you have studied.
13. 'Pour que le monde romanesque offre son maximum de densité, il faut que le dévoilement par quoi le lecteur le découvre soit aussi engagement imaginaire dans l'action; autrement dit, plus on aura le goût à le changer et plus il sera vivant'. In the light of this statement and with close reference to TWO or MORE of the texts you have studied, discuss *la littérature engagée*.

**END OF PAPER**