

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

French F3500: French Texts V

COURSE CODE : FREN3500

UNIT VALUE : 0.50

DATE : 12-MAY-06

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. 'We must not judge a man by his words, but by his heart. The heart speaks through words only when they are confirmed by deeds.' Discuss the possible conflict and contradictions between words, intentions, actions and their effect with reference to ONE or MORE of the characters of Sartre's *L'Âge de raison*.
2. 'Tout ce que nous voulons, tous, c'est la liberté. Mais personne ne peut l'atteindre tout seul.' In the light of this statement and with reference to Malraux's *La Condition humaine*, discuss the relationship of the individual to the collective in the quest for freedom.
3. 'L'existence humaine, historique, consciente d'elle-même, n'est donc possible que là où il y a des luttes sanglantes, des guerres de prestige.' Analyse and discuss the struggles of the characters in Nizan's *Le Cheval de Troie* in the light of the above assertion.
4. 'In *L'Affaire Tulaév*, Serge explores not only the Stalinist repression but also its limits and the modalities and possibilities of resistance.' Discuss.
5. To what extent, in your view, are the conflicts within and between the characters of *La Guerre des gusses* a means devised by Mattei to explore the contradictions of the struggle for liberation?
6. 'Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given and transmitted from the past' (Marx). Discuss the contradiction between determination and freedom with reference to Sembene Ousmane's *Les Bouts de bois de Dieu*.

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7. 'Toute critique de l'existant implique une solution, si tant est qu'on puisse proposer une solution à son semblable, c'est-à-dire à une liberté' (Fanon). In the light of this statement and with reference to Dongala's *Jazz et vin de palme*, discuss the possibilities afforded by, and the limitations implied in the use of reason to achieve freedom.

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

8. '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 TWO or MORE works you have studied on this course.
9. 'L'Homme n'est pas seulement matériel, constructeur et architecte de l'édifice historique. Il est aussi celui pour qui cet édifice est construit.' In the light of this remark, discuss the conflictual relations between the individual and society in TWO or MORE of the works you have studied on this course.
10. 'Quand sa conception du monde n'est pas critique et cohérente mais fonction du moment et sans unité, l'homme appartient simultanément à une multiplicité d'hommes-masses et sa personnalité se trouve bizarrement composite' (Gramsci). With reference to TWO or MORE works you have studied on this course, discuss to what extent the individual's quest for unity can also be an aspect of the struggle for collective identity.
11. 'Donner un sens à l'Histoire; voilà le but principal, l'évidente vocation de tous ceux qu'on appelle humanistes au vingtième siècle.' Discuss with reference to TWO or MORE works you have studied on this course.
12. 'Et les hommes ont dû comprendre que ce temps, s'il enfantait d'autres hommes, enfantait aussi d'autres femmes.' Discuss with reference to TWO or MORE of the works you have studied on this course.
13. 'L'art ne peut être réduit à l'état de moyen au service d'une cause qui le dépasserait, celle-ci fût-elle la plus juste, la plus exaltante.' In the light of this statement, and with reference to TWO or MORE works you have studied on this course, discuss the status of *littérature engagée*.

END OF PAPER