

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For the following qualifications :-

B.A.

French F2702: Exploration of Self and Form: The Contemporary Period

COURSE CODE : **FREN2702**

UNIT VALUE : **0.50**

DATE : **29-APR-02**

TIME : **14.30**

TIME ALLOWED : **2 hours**

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TURN OVER

EXPLORATION OF SELF AND FORM : THE CONTEMPORARY PERIOD

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 writing in French rather than in English.

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

SECTION A

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

*Answers in this section must be based on TWO or MORE texts by DIFFERENT authors studied in Term 1, namely: Proust's *Du côté de chez Swann*; Breton's *Nadja*; Breton's *Clair de terre*; Sartre's *La Nausée*; Beckett's *Fin de partie*.*

1. 'Much twentieth-century literature is concerned with the breakdown of social structures and relationships that, hitherto, had provided people with, at least, the illusion of togetherness, of community.' Discuss.
2. 'The sense of alienation discernible in much twentieth-century literature is, at least in part, an expression of the individual's inability to comprehend the speed of technological change occurring around him.' Discuss.
3. 'Modernist literature represents a retreat into the empire of the self which has become the modern absolute.' Discuss .
4. 'Language serves as much to separate as to unite.' Discuss the theme of (non-) communication in the light of this remark.
5. Modernist writing advocates 'nothing less than the radical transformation of society through a revolution in writing'. Discuss.

CONTINUED

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

6. 'Tu étais seul et voilà tout et tu voulais te protéger; qu'entre le monde et toi les ponts soient à jamais coupés.' Discuss Perec's *Un homme qui dort* in the light of this quotation from that work.
7. 'The humour deployed by Toussaint's narrator in *La Salle de bain* seems often to be at odds with the potentially depressing nature of his experiences.' Discuss.
8. 'Tout le malheur des hommes vient d'une seule chose, qui est de ne savoir pas demeurer en repos, dans une chambre' (Pascal). In the light of this assertion, discuss the theme of alienation in Perec's *Un homme qui dort* AND Toussaint's *La Salle de bain*.
9. 'Laye's *L'Enfant noir* cannot be called authentic because it ignores the reality of colonialism and seems to hide its head in the sand.' Discuss.
10. Should we read Kourouma's *Les Soleils des indépendances* as a tragedy or a satire?
11. In your view, do Ateba's actions at the conclusion of Beyala's *C'est le soleil qui m'a brûlée* represent failure or empowerment?
12. 'Le Français est francophone mais la francophonie n'est pas française' (Beyala). Discuss with reference to TWO or MORE of the following works: *L'Enfant noir*; *Les Soleils des indépendances*; *C'est le soleil qui m'a brûlée*.
13. Discuss Camus's assertion that '*La Peste* peut servir à toutes les résistances contre toutes les tyrannies'.
14. Analyse the ways in which Dib's *Le Métier à tisser* represents the themes of dispossession and colonial alienation.
15. How important, in your view, is it to read Roblès's *Les Hauteurs de la ville* against its historical context?
16. 'Roblès's *Les Hauteurs de la ville* and Dib's *Le Métier à tisser* help us see the blindspots in Camus's universal narrative of *La Peste*.' Discuss.

END OF PAPER