

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

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

COURSE CODE : FREN2702

UNIT VALUE : 0.50

DATE : 12-MAY-04

TIME : 14.30

TIME ALLOWED : 2 Hours

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:

*Gide, *L'Immoraliste*;*

the 'Dossier' of poetry by Eluard;

*Camus, *L'Exil et le Royaume*;*

*Beckett, *La Dernière Bande*.*

1. 'In literature, revolutionary content does not necessarily come in a revolutionary form.' Discuss.
2. 'The aim of much modern literature is less to represent the world than to provoke the reader into thinking of the world in new ways.' Discuss.
3. Discuss the significance of time and place in the works studied for this course.
4. 'Maints grands esprits ont beaucoup répugné à conclure.' To what extent could this statement be taken to embody a fundamental principle of the literature studied for this course?
5. 'The coloniser's encounter with the colonised is always represented in sexualised terms.' Discuss.
6. Discuss the relation between physical and mental life in the works studied for this course.

TURN OVER

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

7. 'In *Moderato Cantabile*, Duras attempts to redefine the psychology of desire.' Discuss.
8. Butor claims that the complexity of his novels' structure is essential to their ability to represent 'reality' adequately. To what extent, in your view, is this true of *L'Emploi du temps*?
9. To what extent and in what ways do Duras's *Moderato Cantabile* AND Butor's *L'Emploi du temps* challenge the notion of authorial omniscience?
10. 'Toute reconstitution du passé est douteuse, devient un conte. On ajoute, on retranche malgré soi, même dans les moments où on croit cerner la vérité.' Discuss this statement in the light of the autobiographical project that Condé undertakes in *Le Cœur à rire et à pleurer: souvenirs de mon enfance*.
11. 'In *L'Exil selon Julia*, Pineau constructs a "collective autobiography".' Discuss.
12. 'L'histoire de ma vie n'existe pas. Ça n'existe pas. Il n'y a jamais de centre. Pas de chemin, pas de ligne.' Explain what you understand by this remark and consider the extent to which it is a useful description of *L'Amant*.
13. 'All autobiographies may be considered an art of retrospect.' In the light of this statement, discuss the role of memory in TWO or MORE of the following: *Le Cœur à rire et à pleurer: souvenirs de mon enfance*; *L'Exil selon Julia*; *L'Amant*.

END OF PAPER