

**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 : 17-MAY-05**

**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 what sense could modernist literature be considered 'self-conscious'?
2. 'In modernist literature, revolutions in form are aimed at revolutions in ways of understanding the mind and the emotions.' Discuss.
3. 'Travel takes us straight to the heart of the colonial problem.' Discuss.
4. 'In modernist literature, the sense of being "out of place" in a particular place tends towards a deeper sense of alienation with regard to the whole world.' Discuss.
5. 'Despite the negative connotations, the notion of "exile" may point towards ultimately liberating experiences of disruption or displacement.' Discuss.
6. Discuss gender in texts studied in term 1.
7. How are the claims of community represented in texts studied in term 1?
8. Discuss the relations between death and creativity in texts studied in term 1.

**TURN OVER**

## SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

9. 'La poésie noire de langue française est, de nos jours, la seule grande poésie révolutionnaire.' Discuss Sartre's 'Orphée noir' in the light of this statement.
10. 'Parler une langue, c'est assumer un monde, une culture.' Discuss this statement with reference to Fanon's *Peau noire, masques blancs*.
11. Do you agree with the way Césaire, in *Discours sur le colonialisme*, equates colonialism with fascism? Give reasons for your answer.
12. 'It is the colonial situation which manufactures both colonizer and colonized.' Discuss, with reference to texts by TWO or MORE of the following writers: Sartre; Fanon; Césaire.
13. Discuss the screens as both stagecraft and metaphor in Genet's *Les Paravents*.
14. What, in your view, is the significance of the fact that in Duras's *Les Yeux bleus cheveux noirs*, the loved one is always absent?
15. Discuss the relation of *L'Écouteur* to *Le Lecteur* in Beckett's *Impromptu d'Ohio*.
16. Describe the relations between public and private experiences of identity in TWO or MORE of the following texts: *Les Paravents*; *Les Yeux bleus cheveux noirs*; *Impromptu d'Ohio*.
17. 'The narrator in Modiano's *La Ronde de nuit* does not have multiple identities; rather he lacks an identity.' Discuss.
18. Discuss the relationship between narration and memory in Duras's *Le Ravissement de Lol V. Stein*.
19. Discuss the significance of the 'frame' episodes (involving the character called France, shown as an adult) in Denis's *Chocolat*.
20. 'Tous les sentiments que nous font éprouver la joie ou l'infortune d'un personnage ne se produisent en nous que par l'intermédiaire d'une image de cette joie ou cette infortune.' Discuss TWO or MORE of the following texts in the light of this comment: *La Ronde de nuit*; *Le Ravissement de Lol V. Stein*; *Chocolat*.

END OF PAPER