

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-06

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:

*Malraux, **Les Conquérants**;
Nizan, **Le Cheval de Troie**;
Robbe-Grillet, **La Jalousie**;
Beckett, **La Dernière Bande**.*

1. 'In the face of mortality, all human endeavours are rendered meaningless.' Discuss.
2. 'It is very often precisely the works which appear to be the least "historical" that are most strongly marked by the age in which they were created.' Discuss.
3. 'The manner of the telling has become more important than the story told.' Discuss.
4. 'The solid narrator-character of the nineteenth-century novel has become, in these novels, little more than a "point of view" of dubious reliability.' Discuss.
5. 'Man's final possibility for grandeur is threatened by an element within man himself: his capacity for evil.' Discuss.
6. Analyse and discuss the theme(s) of commitment AND/OR alienation.

TURN OVER

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

7. Analyse the importance of the unsaid in Duras's *Moderato Cantabile*.
8. Discuss Butor's *L'Emploi du temps* as a study of the workings of memory.
9. To what extent do *Moderato Cantabile* AND *L'Emploi du temps* reject a traditional plot structure, and what effect does this have on the reader's experience?
10. Discuss the significance of the title of Perec's *Les Choses*.
11. 'La mythologie du vin peut nous faire d'ailleurs comprendre l'ambiguïté habituelle de notre vie quotidienne.' Discuss how this ambiguity to which Barthes refers is analysed in *Mythologies*.
12. 'C'est sans doute la mesure même de notre aliénation présente que nous n'arrivons pas à dépasser une saisie instable du réel: nous voguons dans cesse entre l'objet et sa démystification, impuissants à rendre sa totalité.' Discuss *Mythologies* AND *Les Choses* in the light of this remark.
13. 'Sartre's preface to *Le Mur* gave the impression that he was presenting a series of moral "lessons", but the very ambiguity of these stories – especially their endings – makes them anything but didactic.' Discuss with reference to TWO or MORE stories from *Le Mur*.
14. Analyse and discuss the significance of the title of Camus's *L'Exil et le Royaume*. Your answer should refer to at least TWO of the stories.
15. 'The figure of the stranger – to himself and to others – seems best to encapsulate the condition of modern man.' Discuss with reference to BOTH *Le Mur* AND *L'Exil et le Royaume*.

END OF PAPER