

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2004-2005

**FREN4105 FRENCH CARIBBEAN FICTION**

*Write TWO essays, ONE from each Section.*

*You may answer in English or in French, but no special credit will be given for writing in French rather than in English.*

*Please note that AT LEAST ONE option paper MUST be written in English.*

*DO NOT BASE BOTH ESSAYS IN THIS COURSE, OR AN ANSWER IN THIS COURSE AND ONE IN ANOTHER OPTION, ON THE SAME TEXT OR ON SUBSTANTIALLY THE SAME MATERIAL.*

**You must refer to paragraphs 1 to 8 of the French Department's 'BA courses: Assessed Essays Booklet' for further information on the length of essays, how they are assessed, submission procedures and penalties for late submission, as well as for essay writing guidelines. Your attention is also drawn to the statement on 'Plagiarism and Non-originality' in that booklet and in the French Department Student Handbook.**

**Titles may be selected only from the following list: rewording of titles is not permitted.**

**SECTION A**

1. 'La conquête de l'avenir est simultanément un retour aux sources, une manière de renouer avec l'origine.' Discuss this comment on Roumain's *Gouverneurs de la rosée*.
2. 'Téluée réussit à incarner une résistance originelle, propre à la femme, adaptée à la forme d'oppression qu'elle subit.' To what extent does Schwarz-Bart's *Pluie et vent sur Téluée Miracle* justify this claim?
3. To what extent does the term 'historical novel' adequately describe Glissant's *Le Quatrième Siècle*?
4. 'René Depestre, avec *Le Mât de Cocagne*, produit un récit de courage lucide sous une apparence fantasque, une fiction multiplement symbolique où le burlesque ne refoule jamais entièrement le pathétique.' Discuss.

**CONTINUED**

5. Discuss the implications of ‘the choice of the *conteur* as the primary symbolic figure of Caribbean cultural resistance’ in Chamoiseau’s *Solibo Magnifique*.
6. Discuss the use of multiple narrative point of view in Condé’s *Traversée de la mangrove*.
7. ‘Maximin’s *L’Ile et une nuit* explores the strengths and weaknesses of having nothing to lose.’ Discuss.

## **SECTION B**

8. ‘[L’exotisme] est un piège dans lequel les écrivains de la diaspora noire tombent souvent parce que nous avons le malheur d’être publiés par l’Autre. L’Autre nous enferme dans une image, nous saisit dans un regard, et nous n’avons pas toujours la possibilité de dire “non” et de nous présenter autrement’ (Maryse Condé). Discuss with reference to TWO or MORE of the novels you have studied.
9. ‘The masculinist culture of the French West Indies is being steadily challenged by the more recently emerged, less theoretically articulated, womanist culture.’ Discuss with reference to TWO or MORE of the novels you have studied.
10. Analyse the cultural and political significance of magic and religion in TWO or MORE of the novels you have studied.
11. ‘The major French Caribbean authors are all strongly committed to the rehabilitation of an alienated people and the fostering of social change.’ Discuss with reference to TWO or MORE of the novels you have studied.
12. ‘La parole de l’artiste antillais ne provient pas de l’obsession de chanter son être intime; cet intime est inséparable du devenir de la communauté’ (Edouard Glissant). Discuss in relation to TWO or MORE of the novels you have studied.
13. Analyse the role of oral folk culture in TWO or MORE of the novels you have studied.
14. Discuss the confrontation between tradition and modernity in TWO or MORE of the novels you have studied.

**END OF PAPER**