

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For the following qualifications :-

B.A.

French F3300: French Texts III

COURSE CODE : **FREN3300**

UNIT VALUE : **0.50**

DATE : **02-MAY-02**

TIME : **10.00**

TIME ALLOWED : **3 hours**

02-C0484-3-40

© 2002 *University of London*

TURN OVER

**FROM THE RENAISSANCE TO THE SEVENTEENTH CENTURY II:
MONTAIGNE AND MOLIÈRE: LAUGHTER AND LUCIDITY**

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.

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

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

SECTION A

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

1. 'Montaigne is not in fact a Democritus: his amusement is discriminating, and by no means universally applied.' Discuss with reference to ONE or MORE of the chapters of Montaigne's *Essais* you have studied on this course.
2. 'It is impossible to develop true self-knowledge in solitude – but one's companions can be the great men of antiquity as usefully as one's own contemporaries.' Discuss with reference to ONE or MORE of the chapters of Montaigne's *Essais* studied on this course.
3. 'Montaigne's attitude to his own physical appearance is essentially ironic.' Discuss with reference to ONE or MORE chapters studied on this course.
4. Discuss the significance of the theme of death in Montaigne's chapter 'De la phisionomie'.
5. Discuss the comedy of Molière's depiction of *salon* society in *Le Misanthrope* in the light of Ariste's words in *L'École des maris*:
...il vaut mieux souffrir d'être au nombre des fous,
Que du sage parti se voir seul contre tous.
6. 'In *Les Femmes savantes* Molière makes use of man-woman pairings, whether actual, proposed, or merely dreamt of, to explore the comedy which arises from failure to recognise the part played by the body in the search for happiness.' Discuss.
7. 'The various *bourgeois* in *Le Bourgeois gentilhomme* inspire many kinds of laughter, not all of them cruel.' Discuss.
8. 'On Molière's stage, folly and vice are vigorous, powerful, almost irresistible and always incurable.' Show, with reference to TWO or MORE plays, how Molière turns such matter into the stuff of comedy.

CONTINUED

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

Answers in this section must be based on ONE or MORE chapters of Montaigne's 'Essais' AND ONE or MORE plays by Molière studied on this course.

9. 'Notre institution [*education*] a eu pour sa fin de nous faire non bons et sages, mais sçavans: elle y est arrivée. Elle ne nous a pas appris de suivre et embrasser la vertu et la prudence, mais elle nous en a imprimé la derivation et l'etymologie' ('De la præsumption'). In the light of this quotation, compare the ways in which Montaigne and Molière distinguish between those who are *savants* and those who are *sages*.
10. Compare Montaigne's analysis of the misanthropic temperament in 'De Democritus et Heraclitus', and of his own temporary self-isolation as described in 'De l'oisiveté', with Molière's comic depiction of a self-banishing misanthropist in *Le Misanthrope*.
11. 'Both Montaigne and Molière endorse the view that the adage *Know thyself* is meaningless if it is detached from the ideal of the golden mean.' Discuss.
12. 'It is the simplest language which comes closest to the highest wisdom.' Discuss speech and speakers in Montaigne and Molière in the light of this remark.
13. Compare and contrast Montaigne and Molière as satirists.
14. 'Although Montaigne and Molière specifically reject the Heraclitean mode, the work of both is nonetheless significantly coloured by the tragic.' Discuss.

END OF PAPER