

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2002-2003

FREN4106 IDENTIFICATION AND THE WORK OF 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. In what sense can the protagonist of Driss Chraïbi's *Les Boucs* be considered a 'representative' of North African immigrants in France?
2. 'Patrick Modiano's narrator figure, unproblematic at first sight, is gradually revealed to be singularly lacking in identity.' Discuss *La Ronde de nuit* in the light of this comment.
3. How 'reliable' a narrator is Jacques Hold in Marguerite Duras's *Le Ravisement de Lol V. Stein*?
4. 'Zohra, en enterrant une à une les traces de son passé masculin, découvre la liberté.' Discuss Tahar Ben Jelloun's *La Nuit sacrée* in the light of this comment.

CONTINUED

SECTION B

5. 'Patterns of identification, for both readers and characters, are determined by gender.' Discuss this statement with reference to TWO or MORE texts you have studied on this course.
6. 'Being yourself is more difficult than it sounds.' Discuss this statement with reference to TWO or MORE texts you have studied on this course.
7. Need one sympathise with a character in order to identify with him or her? Answer with reference to TWO or MORE texts you have studied on this course.
8. Discuss the relation between the temporal structure of a narrative and the theme of memory, with reference to TWO or MORE texts you have studied on this course.
9. 'No matter how sophisticated our strategies of critique, we are usually seduced, at least for a time, by the images offered to us in films and novels.' Discuss this statement with reference to TWO or MORE texts you have studied on this course. (You may refer to films, or novels, or both.)

END OF PAPER