

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

*B.A.*

**French F2602: Romanticism and Modernity: the 19th Century**

**COURSE CODE : FREN2602**

**UNIT VALUE : 0.50**

**DATE : 18-MAY-04**

**TIME : 14.30**

**TIME ALLOWED : 2 Hours**

## ROMANTICISM AND MODERNITY: THE 19TH CENTURY

Write TWO essays, 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**

1. The Romantic hero in French literature has been characterised as 'un jeune homme dévoré par le mal du siècle'. Discuss this view with reference to Hugo's *Marion de Lorme* AND Balzac's *La Peau de chagrin*.
2. Discuss the relevance of the events of July 1830 to a reading of *Marion de Lorme* AND *La Peau de chagrin*.
3. To what extent would you agree with the proposition that 'the frustration of desire' lies at the heart of Flaubert's *Madame Bovary* AND Baudelaire's *Fleurs du mal*?
4. 'Romanticism is as much a feature of modernity in nineteenth-century French literature as is realism.' Discuss with reference to *Madame Bovary* AND *Fleurs du mal*.
5. 'The search for an Ideal of some kind is an important feature of any text associated with Romanticism.' Discuss with reference to ANY TWO of the following works: *Marion de Lorme*; *La Peau de chagrin*; *Madame Bovary*; *Les Fleurs du mal*.

**TURN OVER**

## SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION

6. Discuss the means whereby France and Frenchness are figured in Sand's *Indiana*, and the bearing these have on a reading of the novel as a whole.
7. Discuss the motif of vision in Gautier's *Mademoiselle de Maupin*, and its bearing on a reading of the novel as a whole.
8. Discuss the figure of writing in Gay's *La Canne de M. de Balzac*, and its bearing on a reading of the novel as a whole.
9. Choose a motif common to ANY TWO of the following: *Indiana*; *Mademoiselle de Maupin*; *La Canne de M. de Balzac*, and compare their treatment of it.
10. 'Valérie Marneffe in Balzac's *La Cousine Bette* can be said to represent in female form the spirit of the July monarchy.' Discuss.
11. 'The figure of the loving prostitute exemplifies the renunciation of a predatory female sexuality – which amounts to submission to the paternal law.' Discuss this statement with reference to *La Dame aux camélias* by Dumas fils.
12. 'Female sexuality in Zola's *Nana* is depicted as a distasteful and socially destabilising force.' Discuss.
13. Examine the significance of disease in the portrayal of the courtesan in ANY TWO of the following: *La Dame aux Camélias*; *La Cousine Bette*; *Nana*.

**END OF PAPER**