

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

French F3800: French Texts VIII

COURSE CODE : FREN3800

UNIT VALUE : 0.50

DATE : 09-MAY-03

TIME : 14.30

TIME ALLOWED : 3 Hours

SPEAKING THE UNSPEAKABLE: REPRESENTATIONS OF THE HOLOCAUST IN FICTION

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. 'La solidarité même était devenue affaire individuelle.' Discuss the extent to which this statement is an adequate representation of the struggle for survival in Antelme's *L'Espèce humaine*.
2. Discuss the relevance to the work as a whole of the quotations that preface Parts 1 and 2 of Perec's *W ou le souvenir d'enfance*:
'Cette brume insensée où s'agitent des ombres, comment pourrais-je l'éclaircir?'
'Cette brume insensée où s'agitent des ombres, — est-ce donc là mon avenir?'
3. 'Cette réalité se trouve encore au-delà des possibilités de leur imagination, mais pas pour longtemps.' If the reality of the camp initially surpasses the imagination of the prisoners, discuss what narrative strategies Semprun, in *Le Grand Voyage*, uses to allow the reader to relate to the text.
4. 'The power of Wiesel's *La Nuit* resides in the way it confers, retrospectively, a thematic coherence on events that they could not have possessed at the time.' Discuss.
5. 'Louis Malle choisit une esthétique où la fiction et une espèce d'approche documentaire se marient constamment. Il réussit un film "vrai", objectivement dur qui montre, grâce à l'effondrement des valeurs, l'ambiguïté de certains engagements.' Discuss this evaluation of Louis Malle's *Lacombe Lucien*.
6. 'For Modiano, the Occupation has lost all historical status. It is a puzzle which should not be put back together; truth filtering through emptiness.' Discuss Modiano's *Dora Bruder* in the light of this remark.

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7. 'Un des desseins majeurs du film, c'est de finir avec la description de l'horreur, mais de faire renaître cette horreur en la faisant s'inscrire en un amour' (Duras). To what extent, in your view, does *Hiroshima mon amour* fulfil these ambitions?
8. 'If someone else could have written my stories, I would not have written them. I have written them in order to testify. My role is the role of the witness. Not to tell, or to tell another story, is to commit perjury' (Elie Wiesel). Discuss the aims and techniques of Lanzmann's *Shoah*, film and book, in the light of this assertion.

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

9. 'Jamais je n'aurais imaginé une pareille alliance de l'horreur et de la beauté, où l'une ne sert pas à masquer l'autre, mais à la mettre en lumière.' Discuss any TWO or MORE of the works you have studied on this course in the light of this statement.
10. 'Il me faudra du temps, le temps d'oublier. Pour raconter après l'oubli.' In the light of this comment, and with reference to TWO or MORE works you have studied on this course, discuss the relationship between narration and forgetting.
11. 'Art is not only possible after Auschwitz: it is necessary.' Discuss with reference to TWO or MORE works studied on this course.
12. Analyse and discuss the strategies employed by TWO or MORE of the works you have studied for this course in order to 'communicate effacement by writing'.
13. 'It is through the shattering of these previously legitimate forms of memory — History and Literature — that these works succeed in reaching a partial, intermediate truth, perhaps the only kind which can be envisaged.' Discuss the extent to which this statement could apply to TWO or MORE of the works you have studied on this course.
14. 'It is not by *showing* that a film most powerfully engages its viewers, but by *not showing*.' Discuss any TWO or MORE films you have viewed on this course in the light of this assertion.

END OF PAPER