

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

French F3200: French Texts II

COURSE CODE : FREN3200

UNIT VALUE : 0.50

DATE : 13-MAY-03

TIME : 10.00

TIME ALLOWED : 3 Hours

THE ART OF LITERARY PORTRAITURE IN THE 16TH AND 17TH CENTURIES

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 answering in French rather than 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. 'Il ne faut pourtant pas peindre si fort d'après-nature, qu'on n'aille un peu au delà; mais sans choquer la vrai-semblance. Les grands Peintres le pratiquent de la sorte; et on doit les imiter' (*Dictionnaire de la langue française*, 1680). Discuss Ronsard's art of poetic portraiture in the light of Richelet's definition.
2. 'Brantôme's description of Marie Stuart in the *Vie de Marie Stuart* is as much a tragic portrait of a much-loved queen as a nostalgic testimony to her courtly penchant for self-display.' Discuss.
3. 'In Lafayette's novels, portraits not only expose the symbolic economy of love which governs court society but also paradoxically allow space for the unmediated expression of feelings.' Discuss *La Princesse de Clèves* in the light of this suggestion.
4. 'La Bruyère's satiric portraits of courtiers give the impression of being highly particularised, whilst at the same time conveying a universal wisdom.' Discuss La Bruyère's *Caractères* in the light of this observation.
5. 'Montaigne's discussion of his own physical appearance is essentially a performative exercise in the noble art of self-fashioning, and as such needs to take place before an audience for its full dramatic effect.' Discuss with reference to ONE or MORE chapters from the *Essais* studied on this course.
6. 'Un homme qui sait la cour est maître de son geste, de ses yeux et de son visage; il est profond, impénétrable; il dissimule les mauvais offices, sourit à ses ennemis, contraint son humeur, déguise ses passions' (La Bruyère). Discuss La Rochefoucauld's literary self-portrait in the *Recueil de portraits* in the light of this remark.

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

7. Is there a significant difference between the genres of 'portrait' and 'caractère'? Discuss with reference to TWO or MORE of the following: Montpensier, Lafayette, La Rochefoucauld, La Bruyère.
8. Compare and contrast the nature and significance of the portrait of Socrates in Montaigne and Rabelais.
9. Compare and contrast the presentation of the 'Précieuses' in Molière's *Précieuses ridicules* and Montpensier's 'Portrait des Précieuses'.
10. In terms of the history of art, the development of the graphic portrait can be understood loosely to occur in three phases: individualisation, characterisation and idealisation. To what extent are these three terms useful in considering the literary portrait? Answer with reference to TWO or MORE literary portraits.
11. Analyse and discuss the persuasive techniques employed by Montaigne and La Rochefoucauld in their self-portraits to attempt to guarantee the authority and the truth-value of their descriptions.
12. Compare the techniques and role of ekphrasis in TWO or MORE of the following: Ronsard, Brantôme, Lafayette.

END OF PAPER