

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

French F2402: The Classical Age: 17th Century Literature

COURSE CODE : FREN2402

UNIT VALUE : 0.50

DATE : 09–MAY–06

TIME : 14.30

TIME ALLOWED : 2 Hours

THE CLASSICAL AGE: SEVENTEENTH-CENTURY LITERATURE

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.

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 SECTION.

The prescribed texts for **SECTION A** are Descartes, *Discours de la méthode*; La Fontaine, *Fables*; La Bruyère, *Les Caractères*.

1. 'Descartes aims to find the truth while La Fontaine and La Bruyère aim to portray error.' In the light of this statement, compare and contrast *Le Discours de la méthode* with the *Fables* AND/OR *Les Caractères*.
2. 'Their views on animals are a key to their portraits of humanity.' Discuss with reference to TWO or MORE of the prescribed texts.
3. With reference to TWO or MORE of the prescribed texts, compare and contrast the ways in which each author seeks to involve the reader in the pursuit of an understanding of the human condition.
4. Compare and contrast the use of humour in the *Fables* AND *Les Caractères*.

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH SECTION.

5. Analyse the nature of the comic in Molière's *L'Ecole des femmes* in the light of Arnolphe's claim, speaking of Agnès, that
Comme un morceau de cire entre mes mains elle est,
Et je lui puis donner la forme qui me plaît.
6. 'With Agrippine as his mother Néron has no choice but to become a monster.' In the light of this statement, discuss Néron's tragic fall in Racine's *Britannicus*.

TURN OVER

7. 'The innocence of Agnès is as essential to the comedy of *L'Ecole des femmes* as Junie's innocence is to the tragedy of *Britannicus*.' Discuss.
8. 'Although Lafayette's *La Princesse de Clèves* is ostensibly concerned with virtue and self-control, the unrestrained and carefree pursuit of sexual pleasure is also one of the novel's most conspicuous themes.' Discuss.
9. 'In La Rochefoucauld's *Maximes*, the social pattern of deception, having acquired the force of unquestioned habit, naturally carries over into the psychological pattern of self-deception.' Discuss.
10. 'A depressing mixture of domineering interests, cruelty, and hard self-centredness whose ephemeral joys are doomed to fade.' To what extent does this statement describe the representation of erotic love in Both *La Princesse de Clèves* and the *Maximes*?

END OF PAPER