

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For the following qualifications :-

B.A.

French F3600: French Texts VI

COURSE CODE : **FREN3600**

UNIT VALUE : **0.50**

DATE : **07-MAY-02**

TIME : **14.30**

TIME ALLOWED : **3 hours**

02-C0487-3-40

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TURN OVER

THE CONTEMPORARY NOVEL

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.

* Questions marked with an asterisk are directed **ONLY** to students who followed this unit in an earlier session, and should not be attempted by students following the unit in 2001-2002.

SECTION A

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

1. 'Mes personnages, ils ne veulent pas d'histoires, au sens où ils ne veulent pas qu'on les emmerde, ils ne vont pas aller réclamer, protester, et en même temps il y a ce sens par rapport au romanesque que ça ne raconte pas d'histoire.' Discuss *L'Appareil-photo* in the light of this remark by Toussaint.
2. 'L'originalité de *Je m'en vais* d'Echenoz réside dans la mise en place d'un univers où l'émotion cède la place au côté pratique des choses et à la rationalité, où les interrogations métaphysiques de certains personnages sont ramenées au ras du sol devant l'énoncé d'une banalité qui n'épargne rien.' Discuss.
3. 'The world seen through a lens.' To what extent would this be an accurate description of Deville's *Le Feu d'artifice*?
4. 'Storytelling in Pennac's *Au bonheur des ogres* is an all-pervasive activity, one which is consistently celebrated despite the dangers that attend it.' Discuss.
5. 'While literally diluted to a trace element of the narrative of *Le Paradis*, the theme of the body with AIDS nonetheless dictates the impulsive departures, doublings and delusions which texture that narrative.' Discuss Guibert's novel in the light of this assessment.
6. 'The disturbing aspect of this text is that it does not offer any clues as to its own meaning, but tends towards gratuitous fun, playing with the reader's attempts to reduce it to an allegorical explanation.' Discuss Darrieussecq's *Truismes* in the light of this comment.
- *7. 'Echenoz's writing makes only the most casual of gestures towards the "real world": the interest of *Nous trois* lies elsewhere.' Discuss.
- *8. Analyse and discuss the theme of the journey in Oster's *L'Aventure*.
- *9. Discuss the significance of the title of Houellebecq's *Les Particules élémentaires*.

CONTINUED

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

10. 'Contemporary novelists are unable to talk seriously about the real world: their apparent seriousness is invariably shot through with irony.' Discuss TWO or MORE novels you have studied on this course in the light of this comment.
11. 'The contemporary novel could be described as "political", rather than "Political".' Discuss TWO or MORE novels you have studied on this course in the light of this comment.
12. 'Les personnages cherchent à se définir dans un monde qui ne leur renvoie que des images éclatées ou partielles.' Discuss TWO or MORE novels you have studied on this course in the light of this comment.
13. To what extent, in your view, could the epithet 'escapist' legitimately be applied to TWO or MORE of the novels you have studied on this course?
14. 'Reading helps us stand back from the world in order to find in it a meaning which might not be otherwise apparent.' Discuss TWO or MORE novels you have studied on this course in the light of this comment.
15. Analyse and discuss the representation of different forms of community in TWO or MORE novels you have studied on this course.

END OF PAPER