

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For The Following Qualification:-*

*B.A.*

**French F3700: French Texts VII**

**COURSE CODE : FREN3700**

**UNIT VALUE : 0.50**

**DATE : 27-MAY-03**

**TIME : 14.30**

**TIME ALLOWED : 3 Hours**

## 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.

### SECTION A

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

1. 'The secondary characters in Toussaint's novels are entirely without substance: they are simply the mirrors in which the narrating "I" attempts to grasp itself.' To what extent, in your view, is this assertion applicable to Toussaint's *L'Appareil-photo*?
2. 'Echenoz's writing is *perfect* in the sense that it offers no roughness, no asperity, no toe-hold in which a "traditional" critical reading might take hold and apply leverage; this explains both the pleasure one has in reading his novels and the frustration one experiences when trying to say anything about them.' Discuss Echenoz's *Lac* in the light of this remark.
3. Discuss the view that Echenoz's *L'Occupation des sols* is a profound meditation on the difficulty of mourning.
4. 'The characters in Deville's *Le Feu d'artifice* are ultimately consumed by their desire to consume.' Discuss.
5. Discuss the view that Guibert's *Le Paradis* 'paints a troubling picture of what it means to write when meaning is challenged by the painful onset of physical and mental disintegration'.
6. Discuss why and to what extent Darrieussecq's *Truismes* might be viewed as 'a text which refuses to be pinned down'.
7. Analyse and discuss the means through which the narrator of Ernaux's *La Honte* attempts to render personal experience in an objective manner.

CONTINUED

## **SECTION B**

*PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.*

8. Analyse and discuss the representation of gender relations in TWO or MORE novels you have read on this course.
9. Analyse and discuss the significance of different contexts of place in TWO or MORE novels you have read on this course.
10. Analyse and discuss the formal representation of time and memory in TWO or MORE novels you have read on this course.
11. 'On ne peut plus raconter simplement.' Discuss ways in which problems of narration are foregrounded in TWO or MORE of the novels you have read on this course.
12. 'Modern novelists have questioned that mainstay of "traditional" realist fiction: the "well-rounded" character.' Discuss, in the light of this assertion, techniques of characterisation in TWO or MORE of the novels you have read on this course.

**END OF PAPER**