

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 : 19-MAY-04

TIME : 10.00

TIME ALLOWED : 3 Hours

THE CONTEMPORARY FRENCH 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 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. 'Darrieussecq's *Truismes* cries out to be read as an allegory while equally denying the possibility of its being reduced to any one allegorical reading.' Discuss.
2. With reference to Ernaux's *La Honte*, analyse and discuss the techniques used 'to minimise the distorting effects entailed in the literary transcription of "reality" ..
3. 'C'est tout un jeu avec la souplesse de l'imaginaire du lecteur.' Discuss this assessment by Pennac of his novel *Messieurs les enfants*.
4. 'L'homme dans l'univers de *Lac* est seul et désorienté, mais il n'est pas pour autant un être tourmenté : il constate et passe outre, allant son petit bonhomme-cliché de chemin, avec juste un instant de mélancolie.' Discuss Echenoz's novel in the light of this remark.
5. 'Un continuel chantier où la construction et la déconstruction sont inextricablement mêlées.' Discuss Echenoz's *L'Occupation des sols* in the light of this description of it.
6. 'Le réseau de bitume est un monde à part. On peut y disparaître comme un peintre marchant dans son propre tableau. L'autoroute familière devient fantastique' (François Bon). Discuss *Autoroute* in the light of this remark.
7. 'The problem with playing the "modernity" card is that time passes.' In the light of this remark, discuss the view that Deville's *Le Feu d'artifice* should no longer be considered a 'contemporary' novel.

TURN OVER

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

8. Analyse and discuss the formal and thematic significance of transformation in TWO or MORE novels you have read on this course.
9. Analyse and discuss the importance of the notion of 'simulation' in TWO or MORE novels you have read on this course.
10. 'Contemporary French novelists have forsaken the pretence of "depth" so beloved of their predecessors, and prefer instead to play with a certain notion of "surface".' Discuss with reference to TWO or MORE novels you have read on this course.
11. Analyse and discuss the representation of the body in TWO or MORE novels you have read on this course.
12. 'Tous les personnages sont des marionnettes manipulées par un metteur en scène qui les dépasse et qui n'est ici autre que l'auteur.' Discuss with reference to TWO or MORE novels you have read on this course.
13. Analyse and discuss the ways in which practices of writing and narrating are themselves figured as thematic concerns in TWO or MORE novels you have read on this course.

END OF PAPER