

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2002-2003

FREN4103 THE POETIC: IDENTITY AND ITS REPRESENTATIONS

Write TWO essays, ONE from each Section.

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 ESSAYS IN THIS COURSE, OR AN ANSWER IN THIS COURSE AND ONE IN ANOTHER OPTION, ON THE SAME TEXT OR ON SUBSTANTIALLY THE SAME MATERIAL.

You must refer to paragraphs 1 to 8 of the French Department's 'BA courses: Assessed Essays Booklet' for further information on the length of essays, how they are assessed, submission procedures and penalties for late submission, as well as for essay writing guidelines. Your attention is also drawn to the statement on 'Plagiarism and Non-originality' in that booklet and in the French Department Student Handbook.

Titles may be selected only from the following list: rewording of titles is not permitted.

SECTION A

1. Examine the interaction between erotic desire and political involvement in Eluard's *Poésie ininterrompue* and *Poésie ininterrompue II*.
2. Compare and contrast the notions of heritage and ruin in Frénaud's *La Sorcière de Rome*.
3. 'Writing itself offers two possibilities: freedom and imprisonment.' Discuss Michaux's *Déplacements déagements* in the light of this comment.

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4. EITHER:

Write a commentary of 'Gibier de Macadam' in *Rapaces* by Joyce Mansour. You should draw on your reading of that collection as a whole in writing your essay.

OR:

'Il faut se risquer, se laisser emporter par le déboulis des mots, la révolte du sexe, l'insurrection des chairs pour s'immerger dans la poésie de Joyce Mansour.' Discuss this view with reference to the collections of poetry by Mansour you have studied on this course.

5. Claude de Burine 'teases out the veiled barbarity lurking behind well-bred behaviour'. Comment on this observation in the light of your reading of *Le Passager*.

6. EITHER:

Write a comparative commentary on the poems with the word 'Épreuves' in their title in Andrée Chédid's collection *Poèmes pour un texte*.

OR:

'Les recueils réunis dans *Poèmes pour un texte* retracent un dessein de ne jamais arriver, ni de conclure, mais de demeurer, sans relâche, en chemin.' Discuss Chédid's book in the light of this comment.

7. EITHER:

Write a commentary on 'Un récit' in Dupin's *Le corps clairvoyant*.

OR:

'Le motif central de son œuvre est la nécessité d'une épreuve physique qui seule se porte garante du vivant, et permet de déjouer les ruses du langage.' Comment on this view of Dupin's writing with reference EITHER to poems from *Le Corps clairvoyant* OR *De singes et de mouches* or BOTH.

SECTION B

8. Comment on the relations between experiences of the body and experiences of writing in the work of any TWO poets you have studied on this course.

9. Comment on the importance of the visual in the work of any TWO poets you have studied on this course.

10. Comment on the experiences of gender in the work of any TWO of the following poets: Burine, Eluard, Mansour.

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11. 'Définir la poésie me paraît hors de question. Celle-ci – avec sa charge de réel et d'irréel, son poids de rêve et de quotidien – nous devancera toujours. La poésie multiple nos chemins, nous donne à voir, à respirer, à espérer. Sans tourner le dos aux réalités, elle nous tire hors de notre étroite peau; nous offre à la fois le profond et le large.' Discuss these comments in the light of any TWO or MORE poets you have studied on this course.
12. 'The paradox of poetry lies in its pursuit of a universal language combined with its rootedness in the subjective and the intimate.' Do you agree with this view? Answer with reference to any TWO or MORE poets you have studied on this course.
13. 'Poetry aims to express the inexpressible as much as the expressible.' Discuss this view with reference to any TWO or MORE poets you have studied on this course.
14. 'La poésie devient une espèce de morale précaire en action. Elle détermine une façon de se tenir et de se déplacer dans le monde sans l'appui d'aucune croyance.' Discuss with reference to any TWO or MORE poets you have studied on this course.

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