



**Cambridge Assessment International Education**  
Cambridge Pre-U Certificate

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**FRENCH (PRINCIPAL)**

**9779/04**

Paper 4 Topics and Texts

**May/June 2019**

MARK SCHEME

Maximum Mark: 60

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **59** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Part I: Topics**

Candidates answer **one** question from Part I: Topics and write their responses in the Target Language. The texts/films are to be studied primarily in cultural context (historical, political, social) as well as a literary/cinematic one.

Answers are marked out of 30 according to the criteria below:

- Content: 20 marks [10 marks: AO3, 10 marks: AO4]
- Language: 10 marks [AO2]

This paper is intended to test candidates' knowledge and understanding of a topic, and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a first-hand response and thoughtful, personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in an answer. This applies to films as well as literary texts.

Texts and notes may not be taken into the examination.

Candidates will not tend to show all the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the band above.

Examiners will take a positive and flexible approach, and, even when there are obvious flaws in an answer, will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

**Part I: Topics – Content**

18–20	Excellent	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15–17	Very good	Thoughtful and well-argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12–14	Good	Well-argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9–11	Satisfactory	Mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than on the other.
5–8	Weak	Uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–4	Poor	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

**Part I: Topics – Language**

10	Excellent	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	Very good	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	Good	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	Satisfactory	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2–3	Weak	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	Poor	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

Question	Answer	Marks
	<p><b>Part 1 Topics : Indicative Content</b></p> <p>Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.</p>	
1	<b>L'amitié et la fraternité</b>	
1(a)	<p><b>« Aider les autres rend heureux. » Dans quelle mesure cette affirmation est-elle vraie par rapport aux ouvrages étudiés ?</b></p> <p>Film: <i>Intouchables</i> (Nakache and Toledano)</p> <p>The quotation aptly sums up the main plot of the film. It is clear that Driss's help enables Philippe to manage on a daily basis, to enjoy life, confront the social and sexual isolation he feels as a disabled man, and overcome his anxiety to meet Eleonore. He represents strength and mobility, two facilities which Philippe has lost. Similarly, Philippe's influence enables Driss to show he can act responsibly, develop an awareness of different aspects of high culture; his profile and experience eventually enable him to secure another job and launch him in life. The deepening friendship and mutual support strengthen their bond and promote their happiness.</p> <p>The film is also designed to be a 'feel good' story of how incompatible characters (in terms of race, wealth, class, education etc.) can develop friendship and overcome their anxieties and limitations; it is a presentation not of pity and compassion, but sincerity, integrity and respect; the audience, then, leaves the film on a high note of positivity and belief in people's sincerity and honour.</p>	

Question	Answer	Marks
1(a)	<p>Film: <i>Le Père Noël est une ordure</i> (Poiré)</p> <p>The satirical, burlesque, ironic look at French society, in a manner not dissimilar to Monty Python, nominally concerns two volunteers who are manning the telephones at 'l'Association SOS Détresse Amitié'. They are disturbed by a series of weird types who cause chaos and catastrophe. The point of the film, as the title implies, is that Father Christmas is a myth, far removed from truth. The constant intermingling of kindness and malice reveals the reality of human feelings and the lack of sincerity in helping others. SOS Détresse Amitié is set up to help others, but it is in small doses, at a distance and at the end of a phone line. Real contact with the deprived is not sought: (Puis-je passer vous voir ? Ah non ça ce n'est pas possible !)</p> <p>Thérèse is helping to try to assuage her Christian conscience; Mme Musquin is mean-spirited: (Les enfants sont pourris gâtés alors qu'avec un bout de ficelle et un morceau de carton ils s'amuse comme des fous.); Pierre tries to hide his distaste for helping through a veil of politeness and formality: (– Je vais me tuer ! – Comment ? Mais monsieur c'est du chantage que vous me faites, je ne céderai pas.)</p> <p>All the characters are involved in a battle to get their own way, to prosecute their absurdist agenda, and what is revealed is their contempt for others: (the transsexual Katia trying to seduce Pierre, Pierre trying to celebrate Christmas alone with Thérèse, Preskovic forcing revolting, homemade delicacies on people. Felix, a hardnosed, homeless crook exploits the holiday season as best he can: J'essaie de gagner ma croûte et on m'empêche de travailler !)</p> <p>The film's message is that helping is insincere, that giving and receiving presents gives no pleasure (as the scene with Pierre and Thérèse demonstrates, where they cannot hide their disappointment with the gifts); Christmas leaves everyone disappointed.</p>	

Question	Answer	Marks
1(a)	<p>Delphine de Vigan, <i>No et moi</i></p> <p>The central character, Lou, has an unusual home and school life: her mother is in deep depression after the death of Thais, her other daughter, and is immured in her dark world. Lou is precociously intelligent, has been accelerated two years at school and finds herself amongst physically more mature girls, and therefore lacks self-esteem. (...<i>comme si j'avais une maladie contagieuse.., je me tiens à l'écart.., en dehors de l'image</i>). The acquaintance with a fellow pupil through the agency of Nolwenn confirms her search for affect and recognition as a young woman.</p> <p>No is the 'other', in psychoanalytical terms, the person who attracts and is intriguing. No is in a state, both physically and materially; Lou is in search of affection. The relationship which develops from Lou's desire to help the homeless goes beyond simple compassion; their bond leads them to run off together. Up to this point, Lou finds the friendship all-engrossing; her social focus has moved from her family to No. But then, reality intervenes, and No points out: <i>Je ne suis pas de ta famille, Lou. C'est ça qu'il faut que tu comprennes, je serai jamais de ta famille</i> . The acquaintance with No starts and ends at a station, symbolically (<i>le dernier train de Cherbourg venait de partir...No m'avait laissée, No était partie sans moi</i>).</p> <p>Lou is something of an idealist in her desire to 'change the world'. At one point, she has a plan to solve the homeless problem, somewhat naively, by asking families to take in one homeless person each. She feels a moral conscience, feeling ashamed that she is 'du bon côté' in having a roof over her head. This self-loathing is balanced by self-satisfaction when she takes No home. There is also an assumption on her part that No will fit into their home and reenter normal life. This makes her feel responsible and good, but it fails to take account of the differences in social background and the habits which have become ingrained by years of living on the street.</p> <p>Lou's parents are worthy of comment. The father is a calm, rational presence in the house and is fully accepting of No, to support his daughter. It is only when No sinks back into alcoholism and drug taking that he recommends she go into a hostel to help with her detox. The mother starts acting normally when No comes to stay, as if she were a surrogate daughter. The longer No stays, the better she seems to get, and at the end of the book she has refound her emotional responses and hugs Lou.</p>	

Question	Answer	Marks
1(b)	<p><b>« Ces ouvrages contiennent une forte critique de la situation économique et sociale. » Qu'en pensez-vous ? Discutez de cette affirmation en vous référant aux ouvrages étudiés.</b></p> <p>Film: <i>Intouchables</i> (Nakache and Toledano)</p> <p>It is humour and sincerity which enables the friendship of two polar opposites, but the film does not stint in its social criticism. France's social problems – class, race, inequality of wealth and education, crime, drugs, the treatment of disability, are highlighted in this unlikely tale.</p> <p>The division between wealth and poverty is stark: compare Philippe's Parisian mansion and endless money and Driss's family living in the banlieue in an HLM. Driss has just got out of prison and is reliant on social security. Poverty and crime are reflected in Driss's background: the HLM in which the extensive family lives is cramped; he has served a prison sentence for robbing a jeweller's; Bourgeois high culture is not the natural preserve of Driss, yet it is clear that cultural knowledge is a social marker which, in part, determines success; it is what impresses at the job interview.</p> <p>The camera work at one point shows a bird's eye view of the sprawling social housing areas which indicate the extent of social support, poverty and alienation. In order to underline the gulf separating this world from the bourgeois, the camera then moves to linger on Philippe's mansion, and the close-up on the gates underlines not just the grandeur and wealth, but also the isolation of the property and world. Ethnic diversity is highlighted by the choice of cast: Driss's Senegalese origins emphasise the contrast in background and heritage between him and the other staff, who are all white.</p> <p>The socio-economic background is contrasted with a number of details: Driss's HLM has little personal space, whereas Philippe's mansion is light, airy and enormous. Driss's clothes (hoodie, leather jacket and jeans) look out of place at Philippe's; Driss spends time with his friends on the estate smoking pot and scrounging for food, and there are indications of sustained drug use here. Driss's unease at the classical music concert reflects his sense of not belonging to this social stratum. Similarly, his reaction to modern art is initially negative, yet with greater acceptance of the world of others, he moves away from his original intolerance; this is brought home with the 11,000 euros he earns from his own painting.</p>	



Question	Answer	Marks
1(b)	<p>Film: <i>Le Père Noël est une ordure</i> (Poiré)</p> <p>The critics first took the film to be in bad taste as it seemed to poke fun at the poor. Yet it was a time when the ‘nouveaux pauvres’ arrived and charity became a business. Whilst the comic form of the film, with its elements of burlesque and absurd plot, might suggest that it be light entertainment, it nonetheless highlights and satirises a number of areas of social concern, not least the very real sense of over-commercialisation of Christmas and the loneliness of many, the hypocrisy, lack of sincerity and contempt for others. Like Monty Python, the film can be read on a number of levels. The very varied characters who call in at the centre indicate at one level, the demand for help at Christmas, but also the variegated society that comprises modern France.</p> <p>The contrast between kindness and malice permeates the scenes. The small mindedness and pettiness of people, their faults and failings are pilloried here.</p> <p>The kafkaesque bureaucracy which those wishing to access social security have to deal with is brought out in the scene with Josette and Katia trying to fill in a form. (Oui, ça évidemment, on vous demande de répondre par oui ou par non, alors « Ça dépend », ça dépasse !)</p> <p>Pierre represents a self-righteous and stuffy volunteer; Thérèse is the well-meaning but naive fellow helper. The opposing couple (structurally speaking), are Félix and Josette, representing a ruthless type of trailer trash.</p> <p>Immigrants are represented by the Bulgarian neighbour, Mr Preskovic, who repeatedly brings in traditional homemade ‘delicacies’ as gifts for Pierre and Thérèse. Feigned politeness pinpoints the hypocrisy of Christmas, when the gross and unacceptable is feebly accepted: Pierre and Thérèse struggle not to spit them out in disgust, for example the doubitchou: (PRESKOVIC : Oui, c’est roulé à la main sous les aisselles. (<i>Têtes de Morte et Thérèse.</i>) Et puis, ce n’est que des bonnes choses, c’est du cacao de synthèse, avec de la margarine et de la saccharose.) Then there is the kloug...</p> <p>Félix, a violent alcoholic and the ruthless crook, dressed as an improbable Santa, is first shown handing out leaflets for a strip club in Pigalle. When a boy tries to grab one of the flyers and pulls his fake white beard, Félix slaps him in the face, to the dismay of the child’s parents. The whole notion of charitable undertaking is parodied. The appearances of civilised ‘normal’ behaviour are constantly undermined by expressions of human reality (disgust, satire, violence, hypocrisy, greed, sanctimonious lip service etc.) which serve to focus attention on social themes. Poverty is exploited not attenuated.</p> <p>A contempt for others, especially when they are meant to be helping others: Pierre and Therese think they can celebrate Christmas à deux, and do not have their focus on volunteering: <i>Non, ils sont occupés. Ils ont beaucoup mieux à faire que de s’occuper de pauvres types comme vous et moi. Non, non, ils baisent.</i> Egotism and lust outplay generosity of spirit.</p>	

Question	Answer	Marks
1(b)	<p>Delphine de Vigan, <i>No et moi</i></p> <p>The framework of Lou as narrator and her enquiry into homelessness is the basis of a criticism of the level of poverty and social support available to those who cannot cope. Considerable detail is given over to the representation of women living on the street, the violence, filth, alcoholism and contempt of others with which they live. Lou, as a well-meaning, sensitive girl from a well-heeled family, whose social conscience is pricked by the misery she sees and the contrast with her own, comfortable circumstances: (<i>je pense à l'Égalité, à la Fraternité, à tous ces trucs qu'on apprend à l'école et qui n'existent pas</i>). Society's hypocrisy between expressing the desire to help and extending actual, meaningful help is brought out through her thoughts and interactions with family and friends. At first, Lou gives a class presentation in which her initial findings are not to accept that 'Les choses sont ce qu'elles sont'. She wishes to make a real difference, challenging non intervention. She is full of ideals, has plans to cajole the better off to take in a homeless person so that the homeless problem disappears. She also brings humanity and understanding to someone whom passers-by often ignore or spurn, and through this positivity, the character engages the sympathy of the reader for social deprivation.</p> <p>No's background also points to deprivation and depressing circumstances which have played their part in determining her character. Her mother Suzanne was raped in a barn; No was brought up by her grandparents, then went to live with her new stepfather and mother; Suzanne ignores No, starts drinking, loses her job, and No, after playing truant, is sent to an <i>internat éducatif</i>. Later, in an HLM in Ivry, Suzanne refuses to open the door to No; she does not recognise her daughter, cannot demonstrate a normal mother-daughter relationship (Lou's situation is an echo of this). Violence, alcoholism lack of affection and family support are not unusual, and Lou's investigation uncovers factors of deprivation which are often hidden from view. They also explain the descent into substance abuse, alcoholism and prostitution. A normal lifestyle cannot be engaged. No hints at this:</p> <p>Lou : <i>tu vois bien que j'ai besoin de toi...et tu fais partie de notre famille.</i></p> <p>No : <i>Je suis pas de ta famille, Lou....je serai jamais de ta famille.</i></p> <p>The unveiled criticism of the economic and social divide is articulated through the naïve but well-meaning Lou. Her talk in class on homelessness concludes robustly that it reflects a deep-seated division in society: <i>le symptôme de notre monde malade</i>. Lou is disgusted by her privileged family and affluence. In looking at the homeless, she feels guilt and incipient self-loathing: <i>je les regarde avec cette honte sur moi ... d'être du bon côté</i>. Her attempts to bridge this divide, however, are not successful.</p>	

Question	Answer	Marks
2	<b>Regards sur la bourgeoisie</b>	
2(a)	<p><b>Comment la société représentée dans ces ouvrages est-elle critiquée ? Justifiez votre réponse.</b></p> <p>Film: <i>La Cérémonie</i> (Chabrol)</p> <p>Chabrol's pet themes include the narrowmindedness of French provincial life and relations between different social classes, responsibility, freedom and the representation of women.</p> <p>In the film, the family is quite hypocritical: their <i>bienveillance</i> comes more from a desire to enhance their liberal, bourgeois status rather than as a mark of genuine kindness towards their employee. They comment on her behaviour in her presence, indicate their superiority as employers, do not give her freedom, as when Catherine makes a scene when Sophie is about to leave, even though she has prepared everything for Melinda's birthday celebration and she has told Catherine that she would be going to the Catholic charity centre that afternoon.</p> <p>The film undermines conventional social dynamics; eventually Sophie gains the upper hand over her employer and there is a reversal of power which she exercises over Catherine and her family.</p> <p>Gestures and actions in the film are mannered and become somewhat ritualistic (ceremonial).</p> <p>Television is criticised for mindless entertainment and passive acceptance of bourgeois values.</p> <p>The Lelièvre are murdered whilst watching a production of Don Giovanni (cultural elitism).</p> <p>The TV is a major source of information and entertainment for Sophie. She hears 'On ne peut être juste si on est humain' on the TV, and she acts accordingly.</p> <p>Illiteracy hampers Sophie's access to knowledge; she produces automatic responses (e.g. <i>je ne sais pas</i>) which camouflage her mark of shame. In an attempt to conceal her illiteracy from everyone, she becomes increasingly withdrawn from The Lelièvre family and the deception and lies compound.</p> <p>Sophie's long walks to town and her affinity for watching television serve not as pleasant diversions from the emptiness and boredom of the house, but as a means of distraction and evasion. Her relationship with the disreputable Jeanne stems from a mutual sense of maladjustment and disaffection.</p> <p>Envy and jealousy of those who feel socially inferior to the Lelièvre; they have no means of social integration, thus their victory is a physical one.</p> <p>Culture: culturally speaking, the bourgeoisie is at ease in all registers (TV mags to opera), but Sophie and Jeanne are not. Malinda comes across as a bit precious: <i>Je n'aime pas la mécanique, moi, c'est plutôt la poésie.</i></p>	

Question	Answer	Marks
2(a)	<p>Film: <i>Le Charme discret de la bourgeoisie</i> (Buñuel)</p> <p>The distance between words and actions reflects the emptiness of communication and the hypocrisy of society. After the Revolution and the demise of the aristocracy, politeness became less refined and much more rigid and codified, and it is this rigidity which is ridiculed in the film.</p> <p>Hailed as a surreal masterpiece, the film combines a series of vignettes which are loosely associated, rather than offering a continuous plot line. The underlying theme is that of the meal, symbol of the central social ritual of the middle classes, repeatedly interrupted. Beneath the well-mannered and polite façade of acceptable behaviour, the sexual urges, adultery, drug-dealing, cheating and paralysis of boredom appear to reflect the mindset and genuine interests of these six characters. Their hypocrisy in behaving 'properly' despite a series of absurd and sometimes farcical twists set up the dark humour and satire. (The episode in the salon de thé is reminiscent of Monty Python's cheese shop sketch).</p> <p>The oneiric scenes and links provide an insight into characters' fears and give form and meaning to their inner consciousness, contrasting it with their (outward) behaviour. These scenes allow the audience to see the irrational, the uncivilised or animal impulses break through the façade of polite behaviour. Thus, the hypocrisy of bourgeois life is revealed.</p> <p>Answers may focus on:</p> <ul style="list-style-type: none"> <li>• the repetition of the meal interrupted (comedy of repetition);</li> <li>• the inability to resist lust: the ambassador's adulterous relationship with Mme Thévenot; the Sénéchal couple cannot resist indulging their sexual passion, even though their lunch guests have arrived; yet they do not wish to disturb the guests, so sneak out into the garden;</li> <li>• over-emphasis on politeness in conversation: the sudden change from disappointment on arrival in the opening scene to the mannered politeness when Mme Senechal appears; or the polite response to no tea or coffee in the tea shop; the series of conversations with the ambassador at the Colonel's house is an amusing collection of increasingly insulting conversational gambits which lead to the ambassador firing his gun at the colonel to fulfil his mock-chivalric code of honour;</li> <li>• religion is parodied through the bishop-gardener figure Dufour;</li> <li>• judging people by appearance (compare the arrival of Dufour as gardener, then dressed as a bishop, and the two very different reactions of the Senechal couple to him). The worst moment for the bourgeois is not knowing the correct social code (e.g. Thévenot's alarm in front of the theatre audience: <i>je ne connais pas le texte</i>).</li> </ul> <p>As the film's title suggests, it is superficial discretion and charm which try to camouflage society's myriad indiscretions, dishonesty and base instincts.</p>	

Question	Answer	Marks
2(a)	<p>Molière, <i>Le Bourgeois gentilhomme</i></p> <p>Molière's stated aim was to entertain and make us laugh, 'corriger les vices de l'homme par le rire', and responses might point out that that he was writing for the Court, that Louis XIV wanted him to mock the Ottomans, that Dorante epitomised the impoverished aristocracy who were not immune to taking advantage of others, and that Jourdain was a gullible would-be social climber.</p> <p>Molière's intention comprises social satire but also a criticism of human nature (Molière's universality). Answers might show awareness of the seventeenth-century social background and the emergence of a prosperous merchant class able to lend money to the impoverished nobility in the hope of acquiring social status. Dorante is the poor noble and M Jourdain the lender of funds. M Jourdain does not wish to gain refinement (knowledge of art, music, letters etc.) for its intrinsic value, but in order to ape the nobility, to which he aspires. (<i>Est-ce que les gens de qualité apprennent aussi la musique ?</i>) He is reduced to a ludicrous figure early on, in his attempt to learn mathematics or language skills, and he is mocked mercilessly through portrayal of his ignorance (<i>Par ma foi ! il y a plus de 40 ans que je dis de la prose sans que je n'en susse rien..</i>).</p> <p>Molière's critical methods range from mannered satire to savage buffoonery.</p>	

Question	Answer	Marks
2(b)	<p><b>Les bourgeois, sont-ils plutôt à plaindre ou à condamner ? Expliquez votre réponse en vous référant aux ouvrages étudiés.</b></p> <p>Film: <i>La Cérémonie</i> (Chabrol)</p> <p>The title sets up the director's intention: the presentation of ceremony of rites, ritual and social norms. Chabrol termed it « le dernier film marxiste », a description of class tensions (class struggle – the workers rise up against the bourgeoisie). In this 'revolution', Sophie and Jeanne kill their wealthy employers. In such a reading, there is little pity to be expected.</p> <p>Tension between social classes is felt throughout; the lack of communication between them, the distance in use of language, culture, interests etc. Exploring the reasons for this tension provides a framework for assessing degrees of sympathy, pity for the Lelièvre, or rather a condemnation of their behaviour and attitude. It is quite intentional that a scene is included which gives a clear indication of the director's attitude and intention. David, a friend, drops in and produces a quotation from Nietzsche: '<i>Il y a chez les gens de bien beaucoup de choses qui me répugnent, et certes non le mal qui est en eux.</i>' Whilst this shocks one of the fellow diners briefly, the conversation returns to food, ignoring this faux pas.</p> <p>There is a dismissive, supercilious attitude to Sophie. <i>Il fallait quelqu'un</i> suggests they see her as someone fulfilling a role, they do not appreciate her individuality. The family use terms such as 'bonne, bonniche, bonne à tout faire', then offer condescending evaluations: 'Elle a l'air pas mal'; 'Elle n'est pas trop moche, au moins'; 'elle est bonne', even carry sexual connotations. The patronising attitude is particularly evident in Georges's comments and attitude. He is constantly aware of her not conforming to his expectations: (<i>Faudra lui apprendre à servir.</i>) His increasing dissatisfaction with her accentuates the sympathy for Sophie, who is masking her illiteracy. It is Georges, in a rage, who decides to sack Sophie on the spot, taking full advantage of the lack of written employment contract, showing no generosity of spirit, or even regard for the law. His contempt for her is total.</p> <p>Catherine is generally more supportive, showing satisfaction in her work. However, even she conforms to type when she admits: <i>Je suis soulagée. Je n'ai même pas à lui faire la conversation.</i> The film shows Catherine's social superiority over the maid (even in the <i>cadrage</i>, Catherine 'crushes' Sophie). Communication with social inferiors, for the bourgeois, is confined to work, not the social. Mélinda is the one who points out the disdain, (<i>Mais Cat', t'as pas honte ! 'La nouvelle bonne', c'est humiliant.</i>), and who talks to Sophie, though Mélinda is also the one who is breaking bourgeois taboos by becoming pregnant outside wedlock.</p> <p>Illiteracy, the shame of not being able to be part of normal society, her distress and suffering, and the patronising way she is treated could invite sympathy for Sophie, and attenuate the condemnation of the Lelièvre couple. On the other hand, their murder by Sophie and the misanthropic and disturbed Jeanne, could be judged to be too harsh a punishment for the family's bourgeois attitudes and evoke pity.</p>	



Question	Answer	Marks
2(b)	<p>Film: <i>Le Charme discret de la bourgeoisie</i> (Buñuel)</p> <p>The surreal and dream-like quality of the film has an episodic structure; these elements contribute to a distancing effect, so that the viewer might feel less empathy with the characters. The plot is nonsensical; it focuses the mind not on what is happening but how the episodes are being presented. Normal social codes are exaggerated or inverted to serve better the satirical purpose. This makes it much more open for candidates to advance arguments for one side or another; it is also entirely acceptable to argue that the satirical treatment of society invites both pity and condemnation. Some candidates will point to the humour of the film, (deriving from comedy of repetition, absurd events, crass breaking of social codes), which would inform an evaluation of the presentation of characters and mores.</p> <p>Elements which would invite condemnation include the contemptuous treatment of those outside their social circle: Thévenot's demonstration of how not to drink dry Martini, the ambassador's lustful advances to his would-be assassin, the summary ejection of the Bishop dressed as a gardener; the adulterous relationship between Mme Thévenot and the ambassador; criminal acts: the drug running circle, the shooting of the dying gardener, the lieutenant's poisoning of his father; the ability to bypass the justice system through powerful political connections (the ambassador calling the minister at the airport, the minister ensuring their release from jail after their arrest).</p> <p>The straightjacket of formality limits natural responses, as when Thévenot, discovering that his wife has just emerged from the ambassador's bedroom, responds with the banal 'C'est curieux', a comic understatement, quite absurd in the circumstances, which allows the audience to laugh at both the frustrated ambassador and the cuckolded Thévenot.</p> <p>The treatment of other scenes may be exploited to discuss other aspects of inappropriate or taboo-breaking behaviour: Florence's boredom and propensity to drink to excess; the satire of religion through the character of the Bishop; the satire of polite conversation and etiquette (the visit to 17 rue du Parc, where the diners find themselves literally and metaphorically giving a performance at the dinner table; or the lieutenant in the salon de thé, having introduced himself very correctly, recounts an episode from his unhappy childhood in which he portrays himself as both bastard and murderer of his oppressive 'father'); uncontrollable lust (les Sénéchal in the garden), greed (the ambassador grabbing a piece of lamb from underneath the table), the departure from appropriate topics of conversation (Florence on signs of the zodiac, the insistent insults of Miranda at the colonel's, the sergeant's dream).</p> <p>The repetition of the road scene is designed to tease the viewer: the characters seem to know where they are going, given their brisk pace, but the observer notes that they are on a road to nowhere.</p> <p>The biting satire of social pretensions portrays the characters in an unflattering light, though it is not just the individuals in the film who are being targeted, but bourgeois society as a whole.</p>	

Question	Answer	Marks
2(b)	<p>Molière, <i>Le Bourgeois gentilhomme</i></p> <p>Within the context of this play, a comedy ballet, the spectator is free to laugh at M. Jourdain's egocentricity without seriously pitying him. One might pity M. Jourdain as he was exploited and manipulated by the maîtres or by the elaborate joke leading to his becoming Mamamouchi. Of course, in the satire, M Jourdain fails to heed any advice from his wife, his servant etc. He pursued Dorimène behind his wife's back, so could not expect to be sympathised with. If he had not refused Cléonte, he would not need to be deceived by the masquerade.</p> <p>The very title of the play is ironic. From the opening of Act 2 he is depicted as a vain, wealthy bourgeois who has ideas above his station. Appearance – rather than reality – is all. He is ignorant of what is fitting of high social rank: the music master is asked: <i>est-ce que les gens de qualité en ont ?</i> ; through the philosophy teacher Jourdain is ridiculed by his lack of intelligence and small-mindedness: instead of learning about virtue (or something complex) he asks to be taught spelling – bathos. Humour follows his discovery that he has been speaking prose, without knowing it. Vanity is demonstrated by his desire (Act 3, i) to walk through town to show off his new clothes. Mme Jourdain's down-to-earth comments (about his appearance in Act 3 and Act 5) show the audience that M Jourdain is fooling nobody but himself: <i>Vous êtes fou, mon mari, avec toutes vos fantaisies et cela vous est venu depuis que vous vous mêlez de hanter la noblesse.</i></p>	



Question	Answer	Marks
3	<b>Regards sur la deuxième guerre mondiale</b>	
3(a)	<p><b>Dans quelle mesure les personnages principaux sont-ils représentés comme des héros ? Expliquez votre réponse en vous référant aux ouvrages étudiés.</b></p> <p>Film: <i>L'Armée des ombres</i> (Melville)</p> <p>The role of the resistance fighter is a clear candidate for heroic treatment. The film portrays a network whose aim is to undermine the occupying force, against the odds. It shows how to sound certain when one is not, how to make harsh but necessary decisions, how to live with the lessons of your own fear. Gerbier, the central character, is a decisive, clear-minded and effective member of the resistance. He invites Jean-François to join the group, organises the trip to England (repatriating British airmen and enabling Jardie to meet De Gaulle), returns to France to try to rescue Félix from prison. Such clandestine exploits can be seen as heroic acts.</p> <p>Mathilde's character shows bravery and flaws: she is a dynamic figure of the resistance, but under pressure from the Gestapo, she is forced to divulge the names of other resistance fighters. This could be a heroine with a tragic flaw.</p> <p>It is the treatment of the characters and, indeed, of the <i>mise en scène</i> by Melville which qualifies this simplistic analysis. The style of acting, the choice of slow-burning episodes with heavy silences (Dounat's execution, Gerbier in the barber's shop, Jean-François' arrival in Paris, the waiting in the ambulance), close-ups of impassive expressions or tortured bodies, the choice of non-bright colours, suggest more an insight into the reality of the situation and therefore an unheroic representation of the resistance. The film's title evokes the shadowy world of clandestine resistance, and this is taken in a literal treatment of presenting the characters in a depersonalised way. (Gerbier shows no affection, his face shows controlled anger, determination). These characters lead double lives, live under false identities. Mathilde's various roles underline the need to be versatile and astute. She also confirms that none of her family knows of her activities. Anonymity is a way of life, as Jean-François is reminded in prison. « Être fusillé sous un faux nom et que personne ne sache ce que vous êtes devenu. » It is this anonymity which is emphasised by the film's treatment of the characters. (Names such as <i>le Masque</i> and <i>le Bison</i> are further examples of hiding one's identity behind labels. Anonymous fighters appear less 'heroic'). It is more a study of the state of mind of the resistance fighter (fear, determination) than a portrayal of action. The mood is sombre, violence is presented without glorification and the motivation is self-sacrifice with no clear prospect of success.</p>	

Question	Answer	Marks
3(a)	<p>Film: <i>Laissez-passer</i> (Tavernier)</p> <p>The film's treatment of the war years is imbued with ambivalence and a degree of melancholy. Tavernier's style of showing but not judging and the structure of the film are designed to show the complexity of life during the war, not offer a simplification of it. Characters are complex and compromised; this film does not show a magnificent, monothematic effort to resist the Nazi occupation. Nord works in the administration of Vichy, yet he is actively involved in the resistance network. His job paints him as collaborator, yet it provides good cover for his real interest in subversion and defeat of the enemy. If there is heroism, it is often presented as opportunistic, for example Devaivre's theft and delivery of stolen documents to England <i>malgré lui</i>.</p> <p>One of the recurrent questions posed by the film is that of the moral acceptability of working with the Germans, in this case in the film industry. The motivation of Le Chanois, a Jew working for the Communist party in the studios of Continental, is of a much higher order than that of Aurenche, who claims, somewhat disingenuously, that his period screenplays make a good cover for passing subversive ideas. Le Chanois is a committed anti-Nazi who is looking to the end of the war to be in a strong position to push for a communist government. He shows remarkable fortitude as a Jew and a communist, to work for Germans, all the more remarkable as Greven knows his secret. (His real name, Dreyfus, is a deliberate reference to the virulent French anti-semitism of the time.) Aurenche's script for <i>Douce</i> is unacceptable to management and the censors: his attempt at sowing subversion is far too blatant and unserious. His major concern is his love life, not the war effort. He notes at the end: <i>Si le but de la vie des hommes est seulement de survivre, quelle différence avec la vie des animaux ?</i> Whilst his attitude is singularly unheroic, it does reflect how much of the population thought during the Occupation.</p> <p>The <i>laissez-passer</i> of the title refers to the permit issued by the German authorities to circulate in Paris. It is useful to pass through checks and roadblocks, but is also a badge of shame, as it is a reminder that the bearer is working for the enemy. Aurenche starts off in a high moral tone of refusing to help the Germans, but knows he cannot resist indefinitely: (<i>Je ne veux pas travailler pour la Continental...mais ils finiront par m'avoir.</i>) Devaivre's conscience is uneasy at the idea of collaboration, but is swayed by the privileged and protected position that Continental affords.</p> <p>Devaivre's development in the film distinguishes him from many of the other characters. He was awarded the Croix de Guerre in WW1, though Greven's remark on the insignia highlights the disappointing acceptance of defeat and occupation: <i>Mais qu'est-ce qui est arrivé à vous, les Français ?...Pourquoi la dérrouille ?</i> The lack of courage and tenacity is the obverse of deciding to survive as best one can.</p> <p>Devaivre helps out with resistance activities from time to time (e.g. the van bomb), but is initially more focused on his film work and his family. He is generous in his time and effort to find news about his arrested brother-in-law or to ensure that his wife and child are moved to safety in the countryside. His conflicted conscience leads him to photograph documents, which prove</p>	

Question	Answer	Marks
3(a)	<p>helpful to the resistance, subsequently to steal random files from Schertell's office, which then get sent to London. Such heroic gestures are undermined by his ignorance of the importance of the information, as he has no German, and by the humour of his conversation with Nord on the train to Moulins and the comic nature of his unpreparedness and panic in talking to the RAF in England; he emerges as an accidental hero. Similarly, survival is more important than morality or truth; he is quite prepared to keep silent, to do nothing to save Spaak from being imprisoned, and blamed for the theft of the files. At the end of the film, he follows Nord's advice to the letter: <i>Ce que vous avez fait est magnifique, mais il faut aller jusqu'au bout</i>. Courage and commitment to resistance do come to the fore when he decides to leave Continental and join the maquisards in Saone-et-Loire.</p> <p>Gary, <i>Éducation européenne</i></p> <p>The novel, written in 1943, recounts the exploits of a group of partisans who live underground in a Polish forest. This group represents the only resistance to the Nazi occupation of Poland. Conditions are extreme: they live like animals, and they suffer illness, hunger and pain. The only relief to unremitting desperate circumstances is the facility to dream (through Dobranski's stories and culture).</p> <p>Against the cast of colourful characters, two in particular stand out: Janek and Dobranski. Janek is a naïve teenager confronted with personal loss (his parents and brothers are all killed by the Nazis), and has as his only guiding thought to join the partisans carrying his father's warning: <i>Méfie-toi des hommes</i>. His learning curve is necessarily steep, and the novel charts the 'education' of this hero in wartime. He maintains fortitude and hope, despite the overwhelming odds, hunger, severe winters, betrayal and death of his comrades. The barbarity and duplicity of Germans and Poles is counterbalanced by optimism and hope: the hero does not allow himself to be submerged by nihilism. He falls in love with Zosia, becomes a father and at the end of the war symbolically begins a new cycle of birth (rather than death), civilisation (not destruction). The hope for a brighter future is underlined by the fact that he finishes Dobranski's book to ensure that events and people are not forgotten. In the epilogue, he has matured beyond his years; he reflects on the sweep of war: <i>Rien d'important ne meurt ...sauf les hommes et les papillons</i>.</p> <p>Dobranski may be seen to play as important a role as Janek Twardowski. He is an idealist, a long standing partisan, whose series of allegorical stories told in the evening are optimistic, designed to maintain morale. The book he starts (<i>Education européenne</i>) is designed to be a monument to outlast the war, as he reminds Janek in the epilogue to ensure the book is finished: <i>Parle leur de la faim et du grand froid, de l'espoir et de l'amour</i>. His is the cultural and intellectual driving force behind the partisans who has an unwavering faith in humanity.</p> <p>As the end of the war is within sight, Dobranski waxes lyrical about the new Europe and the possibilities for humanity. (<i>Il ne parlait pas ; il chantait</i>, such is his enthusiasm). <i>Je voudrais que mon livre soit un de ces refuges, qu'en l'ouvrant, après la guerre, quand tout sera fini, les hommes retrouvent leur bien intact, qu'ils sachent qu'on a pu nous forcer à vivre comme des bêtes, mais qu'on n'a pas pu nous forcer à désespérer</i>.</p>	

Question	Answer	Marks
3(b)	<p><b>« Ce qui domine dans ces ouvrages, c'est le désespoir. » Qu'en pensez-vous de cette affirmation ? Expliquez votre réponse en vous référant aux ouvrages étudiés.</b></p>	
	<p>Film: <i>L'Armée des ombres</i> (Melville)</p> <p>This is a fight for survival, where the chances of success of the enterprise are very slim indeed, given the overwhelming odds against them, (the dominant control by German soldiers, the self-interest of those French who inform or collaborate).</p> <p>The depiction of occupied France and of the resistance movement is harsh and uncompromising. The opening sequence, the Nazi parade marching past the Arc de Triomphe, is a powerful symbol of the dominance of the aggressors and of the oppressive atmosphere which permeates the film. Melville's style, as much as the plot, contributes to the bleak representation of history: the predilection for dark colours, greys, rooms transformed by darkness and shadow, night time shots, the characterisation of the resistance fighters as relatively impassive and cold, the ultimate failure of this network to survive the Occupation, all serve to create an atmosphere of tension and foreboding. Those engaged in resistance are very much the 'ombres' of the title, literally and metaphorically. By contrast, the only episode of gaiety and recognition of success is that set in London, where de Gaulle confers a medal on Jardie. The sojourn in London is short-lived though, and the cycle of betrayal, imprisonment and death resumes its course.</p> <p>In a sense, the resistance fighters in the film are 'les morts en sursis': life is punctuated by raids fear, betrayal, imprisonment, torture. Shots of the tumefied faces of Félix and Jean-François in prison evidence the suffering and violence which capture entails; death (by suicide or execution) is the only way out. The resistance members are not only interested in subversion to undermine the regime: they also set about killing each other (Dounat, Mathilde). The audience is led to the the bitter realisation that death in the clandestine world is not just inflicted by the Nazis, but also by one's own. The end of the film mentions in stony silence that none of the resistance fighters in the film survive the war: this is not the feel-good representation of the resistance network which many films portray.</p>	

Question	Answer	Marks
3(b)	<p>Film: <i>Laissez-passer</i> (Tavernier)</p> <p>The narrative recreates the chaos of the war years: the hardship and dangers of daily life in Paris are effectively evoked: frequent British bombing raids on Paris; the blackout and curfew; the danger of being denounced, frequent checks of ID cards; coal and gas (for heating), food, petrol are rationed; the black market is thriving; surveillance of hotels by French police, the rabid anti-Semitism and anti-communism. The references to historical events, such as the British bombing of the Renault factory which killed hundreds, or the round up of Jews at the Vél d'Hiv, emphasise the brutal reality of war. German occupation meant fear, the very real possibility of a violent death, imprisonment or of being deported. There are reminders that France is divided: Nord works for the Vichy administration, Tourneur tells Devaivre that his wife has been interned at Vittel, the Vichy censors are tougher than the German ones. These elements, together with the oppressive atmosphere of the film, suggest that despair should be close at hand.</p> <p>Tavernier's intention is to show ambiguity, that the occupation was not a period of black and white simplicity of fear v hope, that the position of the cinema at the time, often criticised for collaboration (e.g. Clouzot), was no different from the moral and material dilemmas facing all the French. What prevents despair from gaining the upper hand is the number of different tableaux, the panoply of characters, the broad sweep of the narrative with incongruities and humour, following the lives and interests of Parisians who are determined to do as best they can. The film is a compendium of detail which prevents the focus on a simple narrative and message, but recreates the complexity of life with its unpredictability, ambiguities, paradoxes, multi-faceted emotions. Not least, the film considers the function of the film industry under German control. The mission was to entertain; despair was not part of its remit. Answers should also mention Devaivre's role as the most fully developed. He provides the message of combat and hope, as well as a moral compass for the film.</p> <p>There are many details which detract from a sense of despair, but contribute to the palette of life, often with an element of humour. Aurenche is determined not to work for the Germans as a writer, though as Wheeler tells him, the choice is not straightforward: <i>Quand on mange chez le diable, au moins on mange</i>. Aurenche, when not being a prima donna, spends much of the film developing impetuous relationships with various mistresses. Suzanne and Olga use the bedroom as a means of survival and a source of expensive presents. The work done in studio becomes a rolling commentary on the outside world. The food shortages mean that food props get eaten. Wood for building props is used for making coffins to be sold to the Germans for the Eastern Front. The argument between the studio workers Foulioux and Arthur debating Pétain and the occupation demonstrates the plurality of political opinion: (<i>Je les ai combattus, mais je respecte les vainqueurs...</i>). Working for the Germans means that strings can be pulled, either to get information, (for example, on the fate of Devaivre's brother in law) or, like Spaak, temporary release from prison to work on a film. Irony: The bombing which takes out the power lines leads to fish in the Seine being electrocuted; there is suddenly more fish to eat. Such details attenuate any feeling of despair.</p>	

Question	Answer	Marks
3(b)	<p data-bbox="316 241 699 280">Gary, <i>Éducation européenne</i></p> <p data-bbox="316 315 1316 853">The conditions of Nazi-occupied Poland and the partisans' years of harsh life in the forest are an environment which sap morale, health and hope. The novel paints a grim picture of hunger, disease, death, cruelty and of groups living like animals in the forest. Physical suffering goes alongside psychological suffering, fear, doubt. It is a realistic portrait of the anguish and bestiality of war. Janek loses his brothers then his parents to the Nazis and has to survive, initially on his own, in the forest. Communists and Jews are hunted and executed. Stanczyk screams for revenge after both daughters are raped; Sopla betrays Piotruszkiewicz for 100 kg of potatoes. Pan Jozef tries to play a double game by supplying food to partisans and Germans, but helping the enemy is punished; the policeman he invites to dinner rapes his wife. Zosia prostitutes herself to the Germans to get information about an explosives convoy. There is pessimism in the narrator's outlook on the spread of nationalism and war too: <i>Tout ce que cette fameuse éducation européenne vous apprend, c'est comment trouver le courage et de bonne raison pour tuer un homme qui ne vous a rien fait.</i></p> <p data-bbox="316 889 1300 1391">The title of Dobranski's book <i>Education européenne</i> is suggested by Chmura, and this is the dark, pessimistic panorama of the reality of war: <i>pour lui, ce sont des bombes, les massacres, les otages fusillés, les hommes obligés de vivre dans des trous, comme des bêtes.</i> Dobranski, though, sees opportunities to reject despair. Whatever provides solace and a reminder of civilisation to reject despair, be it writing, music, a song, all that people need is 'un refuge'. He adds: <i>le désespoir, c'est seulement un manque de talent.</i> The ideals of the partisans are articulated through Dobranski, and it is through his allegorical stories – and the heroic exploits of the fictional comrade Nadejda – that despair is kept at bay. European universities, he reminds the group, where the great ideas were forged, inspired great works of literature; the universities are the cradle of civilisation. The partisans are cultured idealists who are inspired to fight against the doctrine of nationalism as much as against the people who prosecute the cause.</p> <p data-bbox="316 1426 1316 1659">European education is a demonstration of solidarity, fraternity and hope in the face of barbarity and dictatorship. Janek's question of Dobranski elicits a response which considers the larger question of German motivation and the empty message of nationalism: <i>Pourquoi les Allemands nous font-ils cela ? Par désespoir. ...les hommes se racontent de jolies histoires et puis ils se font tuer pour elles, ils s'imaginent qu'ainsi le mythe se fera réalité.</i> The futile cause of the war is another form of despair.</p> <p data-bbox="316 1695 1316 1928">What prevents despair from the dominant thread includes the optimism, hope and successful skirmishes against the enemy, the refrain of the battle of Stalingrad, a turning point in the war, fraternity and support for each other of the partisans. Poetry, music and love also undermine the thread of pessimism. Janek's survival of the war, too, ensures that there is a final optimistic note. It is he who finishes Dobranski's book, which is a monument to a love of humanity.</p>	



Question	Answer	Marks
4	<b>Représentations de la femme</b>	
4(a)	<b>Dans quelle mesure les femmes réussissent-elles à préserver leur indépendance et leur liberté d'action ? Expliquez votre réponse en vous référant aux ouvrages que vous avez étudiés.</b>	
	<p>Film: <i>Persepolis</i> (Satrapi, Paronnaud)</p> <p>Much of the film is a retrospective Marjane reflecting in a French airport on her childhood and upbringing. She grew up in an extended family of politically engaged middle class Teheranis who bring her up to be independently minded. Marjane shows her streak of individuality and rebellion through listening to black market Iron Maiden cassettes, wearing trainers, drinking, all forbidden by the revolution. After the repression following the Islamic revolution, she is sent abroad to keep her out of trouble with the authorities and to complete her education. In Vienna, she finds the environment not conducive to socialising; nobody understands her cultural roots, her mindset, and the ideas bequeathed by her family remain distant. She finds the boarding environment repressive. Attempts to find love meet with disappointment and betrayal (Markus). Her rebelliousness leads her to sleep rough, become ill, and finally, be repatriated. This early dose of freedom ends in depression.</p> <p>The revolution has imposed restrictions on women's freedoms: Marjane finds it difficult to adapt to these. Thus, Marjane has to have her head covered, cannot be seen in public alone with a man; western lifestyle, music, alcohol become underground phenomena. The enforced piety is superficial; private parties etc. are the norm. Marriage is revealed to be a mistaken method of spending time with a man legally, but this submission to the revolution's precepts is short-lived, and Marjane divorces. Her grandmother, also a divorcee, is upbeat about this step, and presents it as an opportunity to regain freedom of action and greater happiness. Her family decide that she should leave the country, before she is identified as a troublesome political dissident. She has promised her grandmother that she would be true to herself, her identity, so when she returns to France, she does not hide the fact that she is Iranian (as she had done in Vienna). This allows her to confront the world with renewed confidence and freedom.</p>	

Question	Answer	Marks
4(a)	<p>Ernaux, <i>La Femme gelée</i></p> <p>As the title of the novel suggests, the narrator's view of womanhood is less than the dreamed-of emancipation, but rather a series of constraints imposed by society which prevent a woman from feeling free. The influence of de Beauvoir gives her a sense of pride and ambition in her ideas on feminism. Even as an educated woman, she sees life before marriage as a period of freedom to do what one wants. Freedom is seen as not just freedom to have relationships, but also the excitement of ideas at university: '<i>L'aventure, ma chance, ma liberté</i>'.</p> <p>She endures pressure to get married, and once married, to have children. Marriage itself is seen as an opportunity to bring a sense of balance into her life, to stop her self-questioning. At the outset of communal life, there is a sense of satisfaction, of family harmony: <i>la cocotte-minutes chantonne sur le gaz</i>. Over time, the <i>nous</i> and <i>on</i> pronouns give way to <i>je</i> and <i>moi</i> in the domestic setting, indicating increasing disappointment and loneliness. Her life is spent doing household chores, looking after babies, feeling that her freedom has been curtailed, especially as her husband contributes little at home. Confidence and equality are closely linked. The illusion of women as <i>fées, vaporeuses, fragiles</i> is propagated by a media construct. Far from generating feelings of independence, Annecy becomes a prison. Whilst furniture shopping, for example, she sees herself as following a well-trodden path of conformity: <i>Petits-bourgeois qui se montent, suivent la route bien conformiste ... les rouages de la société</i>. She is self-reflective, conscious of who she is, yet aware of who she wants to be, a frustrating ideal: <i>j'ai l'impression de courir après une liberté qui m'échappe tout le temps</i>. The success in the CAPES exam could provide a way out: <i>l'espoir d'une liberation</i>. Nevertheless, her sense is that her position is unsatisfactory and that she is not living the life she wanted: <i>le simulacre d'une vie... Rien que le simulacre</i>. Freedom to lead life as she would wish appears at the opposite pole to social conformity and family life.</p>	



Question	Answer	Marks
4(a)	<p data-bbox="316 248 639 282">Sagan, <i>Bonjour tristesse</i></p> <p data-bbox="316 315 1302 685">The three major female roles in the novel demonstrate contrasting degrees of independence and freedom of action. Anne appears as an independent, mature, cultured and intelligent woman, the polar opposite of Elsa. Initially she looks to bring order and maturity into the directionless and somewhat dissolute existence of Raymond and Cécile. For example, she tries to encourage Cécile to use the holiday to revise philosophy and to reengage with education. There are plans for Anne to marry Raymond and settle into a civilised (bourgeois) lifestyle in Paris. However, she falls victim to Cécile's machinations to remove her from her father's attentions, and she drives off from the villa in a distraught state. The fatal car accident proves to be an abrupt awakening for Cécile.</p> <p data-bbox="316 719 1294 954">Elsa's life revolves around forming attachments to men (<i>mi-créature, mi-mondaine</i>), so there is little desire for independence, just a pleasure-loving existence. In some ways, she is simply a physical presence in the novel. Her lack of independence is underlined by her acceptance of Cécile's plan to rekindle Raymond's desire for her and to play the lead role to fire up his jealousy by being seen in the company of a younger man, Cyril. Cécile is '<i>metteur en scène de cette comédie</i>'; Elsa follows the role assigned to her.</p> <p data-bbox="316 987 1318 1626">Cécile is, as she admits in a moment of lucidity, a spoilt, indulged young woman, who loves to do what she pleases. Holidays in the Var are an extension of her thoughtless, carefree Parisian existence which she has established with her father (<i>deux années joyeuses et incohérentes</i>). Anne's arrival changes this lifestyle, and Cécile feels increasingly bitter about her father's decision to marry Anne, as Anne represents a threat to her 'freedom'; (<i>l'idée qu'elle allait partager notre vie, y intervenir, me hérissait</i>). She rejects the proposed bourgeois lifestyle sketched out by Anne, including the prospect of having to marry a young man chosen by Anne. There is a certain immaturity about her, as she admits that she wanted freedom to think, but really it is freedom not to think. Her cynical plan takes no account of hurt or harm: the scheme is seen as <i>jeu, comédie, mélodrame</i>; <i>Il était toujours amusant d'essayer de voir si mes calculs psychologiques étaient justes ou faux</i>. Her plan to preserve her social life by removing Anne is, on a simple level, a success: on returning to Paris, she carries on her mondaine lifestyle alongside her father; (<i>nous parlons de nos conquêtes</i>). However, elements of her retrospective account with its self-justification serve to underline the psychological cost of her scheming, the failure of her project, as the closing line of the novel indicates.</p>	

Question	Answer	Marks
4(b)	<p><b>Jusqu'à quel point le rôle et le comportement des femmes sont-ils déterminés par la vie familiale ? Expliquez votre réponse en vous référant aux ouvrages étudiés.</b></p>	
	<p>Film: <i>Persepolis</i> (Satrapi, Paronnaud)</p> <p>The film is essentially a <i>roman d'apprentissage</i> on screen. The family unit is a strong one in Iran, and it is open, progressive and modern, in contrast to society in post-revolutionary Iran. Marjane's family has a major influence on her development, upbringing, attitude and politics. Marjane is a strong-willed and naturally rebellious girl and the family offers encouragement to take up a more realistic, alternative view to the propaganda of school and, later, university. It is her parents who point out the Shah's shortcomings and make her aware of politics and political prisoners. Ebi, the father, explains the history of Iran; Tadj, the mother, is cultured, and the epitome of the modern woman: she is rarely portrayed as veiled. Both parents are protective of Marjane and arrange for her to go into exile: once, to spend an extended period in Austria, where Marjane is able to contrast Iran with the comfortable life in Vienna; on the second occasion, to go into permanent exile in Paris. Her freedom, nihilism and romantic adventures are all possible due to the exile. When her conscience is pricked, it is her grandmother's imagined rebuke that comes to mind. She is welcomed back by the family who look after her in her depression. They are teaching her to be independent, but in some ways she is still dependent, for example when her father has to pay a fine to avoid her being whipped after having been found travelling together with Reza. The family tries to find solace in secret parties, and this is emulated by Marjane and her friends, whose party is raided by the religious police.</p> <p>Her grandmother exerts a strong influence throughout the film. She transmits strong values, encourages Marjane to behave responsibly, with dignity and to respect her heritage. She helps her through moments of self-doubt (e.g. her concern about divorce), but does not refrain from criticising her when she behaves badly (e.g. when Marjane points a finger at a man reading a newspaper when she is in a tight spot with the religious police).</p> <p>Uncle Anouche is seen as a political martyr and hero in the family; his execution under the Islamic Republic stirs a spiritual crisis in Marjane, who suddenly doubts God's existence. It also colours her distaste for the Revolution and its precepts, yet informs her decision in Vienna to read more radical left wing political writings and be outspoken at university (e.g. her intervention on the hypocrisy of clothing restrictions for women).</p> <p>Answers should show that the family is hugely influential in Marjane's development and will continue to be so in her Parisian exile.</p>	

Question	Answer	Marks
4(b)	<p>Ernaux, <i>La Femme gelée</i></p> <p>The novel traces the tension and struggle between a woman's desire to be free, independent, not bound by family life and the societal pressures to conform to traditional patterns and roles. Family life will be interpreted to include the narrator's upbringing and the influence of her parents as well as a woman's desire to marry and raise children.</p> <p>The narrator realises early on that a woman devoting herself to the family involves sacrifice. She observes that her mother could have become teacher, but is constrained to look after five siblings. She appreciates that her mother enables her to get an education, so that she would not have to do factory work, but have '<i>une vie libre</i>'. Criticism of the male dominated society is apparent throughout: <i>je sens que presque tous les malheurs des femmes viennent par les hommes</i>.</p> <p>This sense of freedom for her own existence is seen in her disparaging comments on other women: (e.g. in Rouen: <i>je regarde avec stupeur des filles à peine plus vieilles que moi accrochées à des landaus, dégoût absolu pour les poulots ...</i>). Education is key to her world view. She is marked intellectually by de Beauvoir's thoughts on women's role and freedom: <i>Le Deuxième sexe m'a fichu un coup. Aussitôt les résolutions, pas de mariage mais pas non plus d'amour avec quelqu'un qui vous prend comme objet</i>. De Beauvoir's novel marks the high point of freedom, in the narrator's eyes, and represents what she wishes to achieve in life as a matter of principle. Freedom means not marrying, of asserting one's identity and individuality: <i>Elle, toutes les femmes à mari et à mêmes, font partie d'un univers mort</i>.</p> <p>However, the emotional response to her boyfriend's proposal takes no account of her intellectual approach, and she is overjoyed by the prospect of marriage. <i>Toutes les craintes, les pressentiments, je les ai étouffés. Sublimés</i>. After the wedding, her first pregnancy affects her plans (Africa as trip) and delays her exams. The arrival of the baby and the routine of family life mean that she has little time for herself. The freedom she had dreamed of is a chimera: <i>Le simulacre d'une vie où l'on n'était pas encore liés par les traites, la bouffe ensemble midi et soir, l'enfant. Rien que le simulacre</i>. Motherhood has dashed her dreams of freedom and filled her with, on one level, a sense of deep disappointment and frustration.</p> <p>Unlike her mother, she is determined to qualify as a teacher, though her success in studying for CAPES is related in self-deprecating terms, and ones which highlight the tension in her mind: <i>il me semblait que le jury avait obscurément récompensé non mes capacités intellectuelles mais mon mérite de mère de famille</i>. Her second pregnancy draws her further from her goal. She sees her future as exactly that which she has been trying to avoid, namely being like every other mother, on a treadmill, devoting herself not to freedom but to the family.</p> <p>Her family put pressure on her to marry, and the reality of married existence, together with moving to a provincial town, Annecy, to find work, makes her lose her zest for life. Her own identity has been subsumed by adopting conventional family life: '<i>une marche vers la mort</i>'. She has been unable to live up to the precepts of freedom encountered in Simone de Beauvoir.</p>	

Question	Answer	Marks
4(b)	<p data-bbox="316 248 639 282">Sagan, <i>Bonjour tristesse</i></p> <p data-bbox="316 315 1294 517">One of the elements which made the novel a <i>succès de scandale</i> was its treatment of family life. Cécile delights in the freedom of irresponsibility, hedonistic living and the rejection of the constraints of traditional family life. The tension which develops between Cécile and Anne has its roots in a fundamental disagreement about the framework of the family structure, its social mores and its stability.</p> <p data-bbox="316 551 1310 853">The upright, stable, bourgeois, family life is something which Anne aspires to, and which Raymond might have had before he was widowed 15 years previously. The family, for Cécile, is not a normal arrangement: she is growing up in a <i>laissez-faire</i> social partnership with her father; the absent mother figure is only replaced by a series of mistresses for Raymond, and Cécile has free rein to please herself. The father is not worried by her failure to pass the <i>baccalauréat</i>, nor by her lack of ambition, culture or sobriety. The narrator suggests that he treats her less as a daughter than as a friend or <i>confidante</i>.</p> <p data-bbox="316 887 1302 1256">Anne attempts to become a substitute mother, who takes a close interest in Cécile's development; she wants her to succeed in life, to follow her in becoming sensible, thoughtful and serious, contrasting her attitude with Raymond's; Anne tells Cécile: <i>je ne nous laisserai pas gâcher votre vie</i>. Cécile, nonetheless, is unwilling and/or too young to appreciate this advice which she is all too happy to reject. The narrator displays a certain self-awareness about her role and attitude: she is aware, in retrospect, of her youth, ignorance and lack of experience, describing herself as <i>la pâte modelable</i>. She sees herself, in a sense, as having the same role as Mme Webb, a socialite married to money: easy living, and little concept of social structure.</p> <p data-bbox="316 1290 1310 1626">By contrast, Elsa does not appear to set great store by family considerations. She has no interest in shaping Cécile's life and she is happy to lead <i>une vie mondaine</i>, superficial, easy-going, uncultured. Answers would note that the influence of family life is relevant inasmuch as Elsa is manipulated by Cécile to lure her father away from Anne in order for Cécile to maintain the status quo ante and for her freedom (and immorality) to remain uncurtailed. The tragedy of the novel lies in Cécile wilfully destroying the well-matched couple Anne-Raymond, giving free rein to jealousy and childish manipulation. In doing so, she undermines her own happiness and the family unit.</p>	

Question	Answer	Marks
5	<b>L'Exil</b>	
5(a)	<b>Jusqu'à quel point les femmes réussissent-elles à s'adapter à leur exil physique et mental ? Expliquez votre réponse en vous référant aux ouvrages étudiés.</b>	
	<p>Film: <i>Incendies</i> (Villeneuve)</p> <p>Nawal Marwane's life could be said to comprise a series of exiles, both physical and psychological. From the outset, she is expelled from the family home because of her pregnancy out of wedlock; she has brought shame on the family. She adapts to her new life and studies at the local university, but when it is closed down, she leaves the town and goes in search of her child (given up for adoption) in the south of the country. Her political fervour grows against the backdrop of the civil war: she becomes angry, sinks into hatred, plays a part in the civil war. After her assassination of a Muslim militia chief, she endures another exile, this time in the prison of Kfar Ryat. Torture is endured by Nawal singing. After her release, the militia chief Chamseddine arranges for her to leave the country with the twins born in prison. A new exile in Canada, ensues, the one seen at the beginning of the film. Whilst Nawal has settled in Canada, teaches Mathematics and seems to have put the past behind her, she one day recognises the mark made at birth on her son Nihad/Abou Tarek's heel. This reworking of the Oedipus myth is powerful and shocking, not least to the twins and Nihad, who until the end of the film were unaware of their past. At this point, the physical and psychological scars of the past resurface, she is unable to function, she becomes bed-ridden, mute and immured in her guilt; she dies, unable to reconcile herself with her past life.</p>	

Question	Answer	Marks
5(a)	<p>Film: <i>Inch'Allah dimanche</i> (Benguigui)</p> <p>Zouina has to show determination and resilience both within the family home and in French society. She leaves Algeria with its known customs, culture and language behind in order to join her husband in France. Her isolation is testing: home life is stifling and she suffers abuse and humiliation from her husband and mother-in-law. (Nicole understands her prisoner status.) The neighbouring Donze family is unwelcoming; they illustrate the small-minded attitudes and prejudice towards immigrants. Isolation is amplified by language problems, by her limited knowledge of French and the fact that the adults are illiterate. Zouina's escalating rebellion is evoked through listening to radio programmes, e.g. <i>Le jeu des mille francs</i>; she has questions about French culture; her anger towards her mother-in-law starts with carrot-throwing and grows. Physical violence (the fight with Mme Donze) shows the strength of frustration growing; her rebelliousness leads her to leave the house on three Sundays in a row.</p> <p>Tensions arise because of the French social order, so different from the Algerian, (e.g. women's place in society/home is much freer in France, the mother-in-law's attitude); even the visit to Malika turns out to be disastrous, and she chases her away because she is afraid. The encounters with neighbours are unhelpful: The Donze represent narrow-mindedness, prejudice, religious hypocrisy.</p> <p>Emerging feminism and freedom develop through friendship with Nicole, a divorcée. It is she who lends her books and introduces cosmetics and perfume to Zouina, reminding her that her body belongs to her. Zouina's reaction is one of ambivalence, but she tries on the make-up. This helps mark the beginning of a new life and a break with the past becomes clear when she takes on responsibility for her position and asserts herself.</p>	

Question	Answer	Marks
5(a)	<p>Nancy Huston, Leïla Sebbar, <i>Lettres parisiennes : Histoires d'exil</i></p> <p>The two writers left their homelands and settled abroad, one by choice, one through force of circumstances. Both have links to France and it is the courage of starting a life in a new country as well as the determination to become writers which gives them a common outlook. Huston and Sebbar describe writing as a land, an identity, a place of one's own, and Sebbar defines exile as the very foundation of her being. They both explore the meaning of language in life, particularly as it relates to childhood and loss, (loss of roots, loss of social networks, a sense of lost identity). They describe their struggle with the distinction between their two identities (Canadian-French, Algerian-French) which have social, cultural educational and linguistic strands. Other themes include: the construction of the correspondents' self through writing; mobility, the lack of stability, as vital elements; and exile and difference, not so much isolation and alienation, as ingredients for their freedom to write. The sense of exile reflects their choice to migrate, and the reality and effects of living between and across cultures, the exhilaration and frustrations.</p> <p>Sebbar's childhood has high exilic resonance: With an Algerian father deciding to marry a French woman, tensions of identity and belonging were assured. Distance from normal society was underlined by the fact that he was a teacher in the French colonial system. By disseminating the language and culture of the coloniser, he further cut himself off from his own origins. ('...j'ai hérité, je crois, de ce double exil parental une disposition à l'exil, j'entends la, par exit, à la fois solitude et excentricité.' The upbringing was without religion, as both parents were hard left activists and had rejected their own religious upbringing. ('On vivait dans un lieu clos, institutionnel, et en marge, dans une sorte de communauté curieuse, républicaine et laïque.') The war of Independence leads to her father using Arabic increasingly, which changes him in her eyes. This made her more aware of the importance of the language of her mother, and her mother tongue, French. As an adult, she carries on the family tradition of teaching ('j'étais un bon colonisé. Comme mon père'). Leaving one's country of birth carries the risk of losing a part of oneself, but also brings with it the possibility of self-determination, – she is who she chooses to be. Her condition is intimately bound to her profession: 'Ce silence de l'exil... Il me faut, à chaque instant, si je ne veux pas mourir d'ennui, de désert, de vide, de mutisme, découvrir ou inventer de l'histoire.'</p> <p>For Huston, writing is a means to protect herself: je me protège de l'exil, de mon déséquilibre à la frontière entre deux codes incertains : le commentaire et la fiction. Le désir de fiction gagne ...la fiction est plus redoutable, corrosive et excitante parce qu'on y met son âme.</p> <p>When she isn't writing, she feels uncomfortable, risking moods of hysteria or melancholy.</p> <p>At a family meal, she realises her stance towards living differently, and why it is vital: Je ne <i>subis</i> pas l'écart, je le <i>cherche</i>. ...N'est-ce pas cette distanciation même qui constitue la littérature ?</p>	



Question	Answer	Marks
5(a)	<p>The creative process for her relies on a sense of alienation and distance, of experiencing a second culture at first hand: Notre écriture ne vient-elle pas de ce désir de rendre étranges et étrangers le familier et le familial, plutôt que du fait de vivre banalement à l'étranger ?</p> <p>Vivre en France, pour moi, c'était de choisir d' « étrangéiser » toutes mes habitudes : ma vie sociale, ma vie intime ....c'était faire de toutes ces choses une source d'étonnement perpétuellement renouvelée.</p> <p>One of the paradoxes of her situation is that she seeks a double exile in order to help creativity. Not only does she enjoy living abroad in Paris, but her decision to write in French, and not her native English, is to create distance between how she lives and how she thinks about her experiences: <i>j'avais besoin de rendre mes pensées deux fois étranges, pur être sûre de ne pas retomber dans l'immédiateté, dans l'expérience brute sur laquelle je n'avais aucune prise.</i> Her love of exile reflects her need for it. Similarly, her bringing up of her daughter in French seems more natural than speaking to her in English.</p>	



Question	Answer	Marks
5(b)	<p>« Les femmes dans ces ouvrages ne veulent pas retourner dans leur pays d'origine. » Jusqu'à quel point cette affirmation est-elle vraie, à votre avis ? Justifiez votre réponse en vous référant aux ouvrages étudiés.</p>	
	<p>Film: <i>Incendies</i> (Villeneuve)</p> <p>The Middle Eastern country of Marwan's upbringing represents her roots and her culture, her native tongue. It represents not only ties to her family but a series of broken taboos which have scarred her psychologically and emotionally. In a country torn apart by civil war, the one thing which kept her from leaving there was political engagement. It is her politics and streak of determination which ultimately lead her to become an assassin, to prison, torture and to give birth to her son's children. The investigation by the twins decades later reveals that she has been shunned by local society, an indicator of enormous shame. Her experiences, memories of her torture, rejection by her family, her role in the civil war, and the politics of her country all constrain her to resettle in Canada and start a new life; these are also the factors which prevent her from returning to her native country. The barriers to return are social, psychological and political.</p> <p>Film: <i>Inch'Allah dimanche</i> (Benguigui)</p> <p>Traditionally, the Algerian woman's position in society is validated through marriage and her job is to serve her husband. Ahmed, her husband, takes advantage of the government policy of allowing spouses to emigrate to France to join him (as one of the foreign workers – le regroupement familial). In the film, Zouina represents the pioneering wives who emigrated from Algeria. Zouina's situation is one of cultural, economic and linguistic attachment to her husband and immediate family. It would not occur to her to return to Algeria on her own; this would be tantamount to a rejection of her husband. On her departure from Algeria, Zouina is encouraged to leave in order to create a brighter future for her children: <i>Pars pour tes enfants</i>, she is told at the quayside.</p> <p>The family is portrayed as a force for conservatism, patriarchal control and non-integration in French society, evidenced by Ahmed's violence towards her and the behaviour of Zouina's mother-in-law, who represents traditional rural Algerian values. Although she feels isolation and alienation in her new environment, Zouina, in her attempts at establishing a social network through getting to know Malika, meets with rejection. Zouina demonstrates a slow but growing sense of independence; Nicole's present of make-up is exciting and liberating for Zouina. Aspects of French society, awareness of feminism and emancipation, are gradually superimposed on her cultural traditions. The tensions and differences between the values, behaviour, societal structures of Algeria and France run throughout. Malika embraces the opportunities of France and invests in education for her daughter as well as her sons. Her friendship with the bus driver is framed as a transgressive act: it would be unheard of in rural Algerian society. Nevertheless, it suggests an openness to French society, a determination not to immure herself in Algerian tradition, but to adapt to her condition of exile in France.</p>	

Question	Answer	Marks
5(b)	<p>The film, with its historical references, also sets out to symbolise a desire for rapprochement between the two countries. Whilst hostility and prejudice are clearly represented on a personal level (e.g. the Donze family), the enmity following the war of independence is laid to rest metaphorically through the friendship between Mme Manant and Zouina, and especially Zouina's burial of Mme Manant's dog. The friendship, a sign of acceptance, will help Zouina in her drive to adapt to her new homeland.</p> <p>Nancy Huston, Leïla Sebbar, <i>Lettres parisiennes: Histoires d'exil</i></p> <p>The series of letters reflect on the nature, and even necessity, of exile to the process of creativity. Both writers have chosen to settle in France because of the country's language and culture. Sebbar's background is such that return to Algeria would be impossible for social, political and linguistic reasons. Huston is free to return to Canada, but refuses to entertain the notion of living there because French culture and language are vital to her writing as much as alienation and exile are needed for creativity to refract her thoughts and experiences.</p> <p>Leila was born in Algeria, but brought up as a francophone. Her mother was French, but her father Algerian. The feeling of being brought up in separate environment was brought home during Algerian war, when her father was imprisoned. Being brought up in a French school did not allow them to integrate with the locals; they only met other teachers' families. A number of barriers prevented her from returning to Algeria until 1982, and even then she only got as far as Algiers. She is afraid of returning to the village near Tlemcen because she would not find everything as it was and she has no connection with it any more. She would also have been an outcast in Algerian society, as she was brought up in a family of French, that is the colonisers. Sebbar realises that if she had stayed in Algeria she would never have started writing.</p> <p>Nevertheless the experience of feeling exiled is described as hard: ... cette perte, ce deuil du pays natal...Je me sens privée de la complicité, de la solidarité . Yet, further analysis reveals that what she thinks she was looking for turns out to be nostalgia (déception et tristesse).</p> <p>Si je suis heureuse dans l'exil...c'est parce qu'il donne une forme concrète à cette solitude qui est la condition de l'activité qui me tient le plus à cœur..le fait de vivre dans la langue française m'est vital.</p> <p>Huston feels that she needs French and the enervating environment of Paris to engage in writing. Her self-imposed exile, anchored by marriage and her francophone daughter Léa, is key to her success as a writer. Writing in French develops a distance, allows her to observe and comment. It also gives her greater pleasure than writing in English (je n'entendais plus ma langue ; elle m'habitait comme un poids mort).</p> <p>Huston does return to Canada to visit family. Her reactions range from revulsion (after a few days feels <i>étouffée ...mon pays me donne la nausée</i>), then later returns for a visit and is surprised by how the experience of being there was less fraught than she had feared, though her grasp of</p>	

Question	Answer	Marks
5(b)	<p>English is impaired (<i>cette sensation de flottement entre l'anglais et le français, sans véritable ancrage dans l'un ou l'autre...je me sens doublement mi-lingue</i>). Nevertheless, it is not a country in which she could envisage returning to permanently. To some extent she feels as if she does not belong anywhere (<i>je suis une fausse Française, une fausse Canadienne, une fausse écrivaine</i>). Writing is a distancing from the whole world, and one which she actively seeks. The exile from Canada is necessary to her life: <i>l'exil n'est que le fantasme qui nous permet de fonctionner, et notamment d'écrire.</i></p> <p>Barriers to return are linguistic, social, psychological, and connected with the need for exile to write.</p>	

Question	Answer	Marks
6	<b>Racine, <i>Britannicus</i></b>	
6(a)	<p><b>Write a commentary on the following passage. Explain Burrhus's dilemma and analyse Néron's reaction. Comment on any other features you consider important.</b></p> <p><b>BURRHUS</b>          Vous redoutez un mal faible dans sa naissance.          Mais si dans son devoir votre cœur affermi          Voulait ne point s'entendre avec son ennemi ;          Si de vos premiers ans vous consultiez la gloire ;          Si vous daigniez, Seigneur, rappeler la mémoire          Des vertus d'Octavie indignes de ce prix,          Et de son chaste amour vainqueur de vos mépris,          Surtout si, de Junie évitant la présence,          Vous condamniez vos yeux à quelques jours d'absence ;          Croyez-moi, quelque amour qui semble vous charmer,          On n'aime point, Seigneur, si l'on ne veut aimer.</p> <p><b>NÉRON</b>          Je vous croirai, Burrhus, lorsque dans les alarmes          Il faudra soutenir la gloire de nos armes,          Ou lorsque, plus tranquille, assis dans le sénat,          Il faudra décider du destin de l'état ;          Je m'en reposerai sur votre expérience.          Mais, croyez-moi, l'amour est une autre science,          Burrhus ; et je ferais quelque difficulté          D'abaisser jusque-là votre sévérité.          Adieu. Je souffre trop, éloigné de Junie.</p> <p><b>BURRHUS <i>seul</i></b></p> <p><b>BURRHUS</b>          Enfin, Burrhus, Néron découvre son génie :          Cette férocité que tu croyais fléchir,          De tes faibles liens est prête à s'affranchir.          En quels excès peut-être elle va se répandre !</p>	

Question	Answer	Marks
6(a)	<p>The Emperor Néron, who is married to Octavie, the sister of Britannicus, has his eyes set on Junie, a descendant of Augustus. She is the fiancée of Britannicus, his stepbrother and the son of the late emperor Claudius and Messalina. This makes Britannicus a rival politically and sentimentally in his eyes. As Burrhus, <i>gouverneur</i> of Néron, strives to argue in this scene, passion is the enemy of duty. It must be curbed, whatever the cost. His arguments are purely political and inspired by <i>realpolitik</i>; he has indeed just informed the young Emperor of the fact that the exile of Pallas, an enemy, was effective. He advises his charge to free himself from his mother's yoke and makes the case against loving Junie. His speech is carefully constructed around subordinate clauses of supposition and hypothesis introduced by <i>si</i>; it is a logical demonstration of the need for marital loyalty (towards Octavie) that one would expect from such a figure. In his <i>Seconde Préface</i> Racine reminds the reader that Burrhus and Seneca represent two facets of the figure of the <i>gouverneur</i>: « Burrhus pour son expérience dans les armes et la sévérité de ses mœurs » and Seneca for his eloquence and his wit. He chose to keep the former for his heightened sense of virtue and duty, apparent in this passage. Love is portrayed as nascent and « un mal faible », which equates it with a condition, a disease and a source of suffering. It is worth remembering that Néron's marriage to Octavie is a union arranged by his mother and his discovery of love for Junie is synonymous with free will and emancipation as a man. He presents himself as the hapless victim of love and discards Burrhus' arguments in a mocking manner. He opposes the pangs of passion and the arcanae of the heart to the simplistic approach adopted by his tutor (« l'amour est une autre science »). He leaves abruptly, in a sudden departure mirrored in the terse lines he has uttered. This leads Burrhus to the alarming realisation that Néron is ready to give free rein to his drives and sacrifice reason as well as people on the altar of his instincts. Tragedy is all but inevitable.</p>	

Question	Answer	Marks
6(b)	<p><b>'Britannicus falls because of what he does, not because of what he is'. To what extent do you agree?</b></p>	
	<p>Britannicus is the crux of the play, not only because he is its eponymous character but also because his death is the first manifestation of Néron's true monstrous and criminal nature. Britannicus, to whose sister Octavie the Emperor is married, is in love with Junie but the Emperor has set his eyes on her and has abducted her with the view to force her to end their relationship. The rivalry between Néron and Britannicus turns into jealousy with devastating consequences as the former fails to realise that the weak position of the latter strengthens the resolve of Junie, who does not buckle under her tormentor's pressure. Jealousy is precisely the sentiment which the Emperor, Iago-like, wishes to arouse in Britannicus who, because of his naivety and immaturity, does not disbelieve his enemies but at times disbelieves Junie. His character serves partly to explain his behaviour and later his fate. His imperfections are, however, what Aristotle requires of the tragic character. A succession of ill-made decisions and judgements contribute to his downfall: his confiding in Narcisse, his <i>gouverneur</i>, not knowing that he is a spy acting and scheming on behalf of Néron, his attempt at rallying around Agrippine (when she is the reason behind his political situation, for removing him from the throne and is also his father's murderess) and finally his criticism of Junie for being apparently lured to power, which could not be further from the truth as the 'éclat de l'empire' is precisely what she has not embraced. He dies after being poisoned by Néron, from a cup held by Narcisse, the first victim of the Emperor's nascent inhuman dimension. Uncautious, he is also under no illusions in the Court and the world where he lives. His youth and lack of experience never attenuate his determination not to submit to the usurper and never dent his courage to stand up to him and seek his beloved fiancée. He knows that every moment he spends in the Palace means that his life is in danger. Trust will cause his downfall but even consummate political animals like Agrippine are deceived by agents such as Narcisse. Britannicus becomes a man during the play in which he passionately and innocently displays his devotion to Junie. He declares that « le bonheur de lui plaire est le seul où j'aspire » in Act III, scene 8, a scene in which he confronts Néron and simultaneously signs his own death warrant.</p>	

Question	Answer	Marks
6(c)	<p><b>Discuss the significance of the role of Junie in the play.</b></p> <p>In the historical architecture of the play, Junie is a creation of Racine. A descendant of Augustus, her character is central first and foremost for the plot: her abduction by the Emperor Néron sets the play in motion. It is her requited love for Britannicus, son of the late emperor Claudius and Messalina, stepbrother of the emperor, which causes his jealousy and the first manifestations of his tyrannical mindset. Every obstacle to the satisfaction of his desire for domination and absolute power, which are equated with his passion (and jealousy) towards Junie, must be removed. Britannicus, thus, must (and will) die and Junie must love him, such are his infatuation and megalomania. Her character serves not only to catalyse this nascent monstrous streak in the Emperor but also to develop the awareness, amongst the audience, of being confronted with two sets of irreconcilable values. The sense of duty and human « dignité » represented by Junie could not be more at odds with the shameless and subverted « dignité » constantly summoned by Néron. Language is used by the Emperor and his entourage to twist and distort notions and mores. Junie comes to epitomise by her rejection of his advances a human moral order which is even more inaccessible to the Emperor since he is impervious to it (despite his chameleon-like personality) and unaware that, by removing obstacles frustrating his desire, he is creating an unfathomable gap between himself and Junie. Her clear-sightedness and courage are notable in her correct assessment of Néron's totalitarian tendencies and violent passion for her, in her distrust of Narcisse and Agrippine. Her relative lack of experience at the Court does not prevent her from facing up to the Emperor in order to defend her lover selflessly. To reach political peace, she even offers to sacrifice herself by becoming one of the Vestal Virgins. She only elicits pity in the audience – a far cry from the Aristotelian principle for the tragic character to be 'ni tout à fait coupable ni tout à fait innocent' (as explained by Racine in the Preface to <i>Phèdre</i>) but makes one mistake. Her human side cannot accept Britannicus' solitude and misery so she seeks him out and informs him of the Emperor's thoughts, thereby going against his orders. The happy scene, a rare occurrence in tragedy, is the prelude to Britannicus' foretold death.</p>	



Question	Answer	Marks
7	<b>Voltaire, <i>Zadig et Micromégas</i></b>	
7(a)	<p><b>Write a commentary on the following passage. Explain the significance of the competition for Zadig. Comment on any other features you consider important.</b></p> <p>Les deux champions firent des passes et des voltes avec tant d'agilité, ils se donnèrent de si beaux coups de lance, ils étaient si fermes sur leurs arçons que tout le monde, hors la reine, souhaitait qu'il y eût deux rois dans Babylone. Enfin, leurs chevaux étant lassés, et leurs lances rompues, Zadig usa de cette adresse : il passe derrière le prince bleu, s'élançe sur la croupe de son cheval, le prend par le milieu du corps, le jette à terre, se met en selle à sa place et caracole autour d'Otame étendu sur la place. Tout l'amphithéâtre crie : « Victoire au cavalier blanc ! » Otame, indigné, se relève, tire son épée ; Zadig saute de cheval, le sabre à la main. Les voilà tous deux sur l'arène, livrant un nouveau combat, où la force et l'agilité triomphent tour à tour. Les plumes de leur casque, les clous de leurs brassards, les mailles de leur armure sautent au loin sous mille coups précipités. Ils frappent de pointe et de taille, à droite, à gauche, sur la tête, sur la poitrine ; ils reculent, ils avancent, ils se mesurent, ils se rejoignent, ils se saisissent, ils se replient comme des serpents, ils s'attaquent comme des lions ; le feu jaillit à tout moment des coups qu'ils se portent. Enfin Zadig, ayant un moment repris ses esprits, s'arrête, fait une feinte, passe sur Otame, le fait tomber, le désarme, et Otame s'écrie : « Ô chevalier blanc ! c'est vous qui devez régner sur Babylone. »</p> <p>This chapter signals a temporary departure from the Oriental setting and depicts an episode during which Zadig has to display not his intellectual faculties, but his physical skills. The ultimate aim behind the jousting fight between Zadig and his opponent is to become King of Babylon under the watchful eyes of the Queen. The visual precision of the description, not only of the blows dealt successfully and successively, but also of the movements of the two bodies, is reinforced by using parataxis (« ils reculent, ils avancent, ils se mesurent, ils se rejoignent, ils se saisissent ») and a series of verbs of action in the narrative present. The scene acquires pace and even more visual quality as the narrator adds two animalistic similes (« comme des serpents, comme des lions ») which suggest the disorder of the struggle and the courage demonstrated by the two as well as a moral and symbolic dimension (deception vs. sincerity, cowardice vs. bravery). The narrative moves away from the century of the Enlightenment with its ideals of justice, of reason triumphing over superstition and focuses on physical prowess and the medieval ritual of courtly love. Voltaire's ironic treatment of his perfect hero, who can never find happiness and has been involved in numerous misadventures since leaving Babylon, here substitutes instability for stability and paves the way for the final twist of Fortune with the hermit.</p>	



Question	Answer	Marks
7(b)	<p><b>Discuss the importance of reason in <i>Zadig</i> and <i>Micromégas</i>. Support your view with close reference to the text.</b></p>	
	<p>The philosophical tales that are <i>Zadig</i> and <i>Micromégas</i> are written under the aegis of the spirit of the Enlightenment. It shapes the mind of the heroes and directs the apparent meanders of the plot. <i>Zadig</i> is a philosopher who resorts to science and rationality in his attitude to life and his interactions with fellow humans. He is, like his counterpart <i>Micromégas</i>, Voltaire's vessel or mouthpiece in his determined avoidance of all forms of superstition (including religion) or fruitless over-philosophical speculations. Whilst the core message of <i>Micromégas</i> is the importance of relativism and the need for man not to lapse into anthropocentric tendencies, <i>Zadig's</i> rationale is the necessity to use reason to fight obscurantism, Evil and the absurdity of life's events. Providence appears in the shape of the hermit/angel Jesrad to give meaning to the trials and tribulations of the hero, who then, when looking at the tale retrospectively, emerges as the human epitome of Providence. Reason (and its logical corollary, justice) is constantly questioned, threatened and discarded in the narrative, as fanaticism, selfishness, greed, lust for power jostle against one another. The reader is aware that its existence is as temporary as altruism, yet the generosity of the mind can win the day. In <i>Micromégas</i>, which is also a rational demonstration, the criticism of false debates, of the resorting to the « argument d'autorité » as a rhetorical weapon, is made to extol the virtues of the spirit of the Enlightenment, according to which there is no absolute truth. Voltaire's tone is, more often than not, ironic and comedy colours the whole demonstration.</p>	

Question	Answer	Marks
7(c)	<p><b>Analyse the role of humour and comedy in <i>Zadig</i> and <i>Micromégas</i>. Support your view with close reference to the text.</b></p> <p>The Voltairean philosophical tale is indissociably linked with the use of humour and irony. Comedy features first in its study of human characters and the peregrinations of the heroes who encounter many disconcerting situations. As in Chapter XI (Le bûcher), Zadig manages to dissuade a widow from self-immolating by making evident to her how ironic her situation is: that she would rather die on behalf of her late husband for the sake of a ritual, than remain alive. Another example of irony is by allowing Zadig's opponents to expand on their absurd and fanatical beliefs: airing their point of view creates a disparity between their worldview and reality and shows how distorted and dangerous their conceptions are (Chapter IV, for example). Satire includes another goal, that of denouncing tyrannies and all forms of superstitions. The various butts are absolutist power, all types of excesses, fanaticism and the corruption of the judiciary. Irony, by its pretence at accepting what is clearly false and untrue, and parody, the comical imitation and trivialisation of a serious genre or person, allow Voltaire to uncover obscurantism, cruelty, violence and fend off intolerance. In <i>Micromégas</i>, the main butt is man's arrogance and in-built sense of superiority. Sirius's idealistic stance is constantly proved wrong: frustrated and disappointed, the distance between what he expects and reality is a constant source of humour. Sarcasm and comedy are combined to ridicule his anthropocentric illusions and his delusions of grandeur (« l'homme n'est qu'un animalcule »). The opposition between big and small – contained in the main character's name <i>Micromégas</i> – serves a double purpose: to criticise and parody man's excessive aspirations and defend the virtues of relativism.</p>	

Question	Answer	Marks
8	<b>Zola, <i>Thérèse Raquin</i></b>	
8(a)	<b>Write a commentary on the following passage. Explain the character's reactions and analyse the atmosphere. Comment on any other features you consider important.</b>	
	<p>Thérèse jouait avec une indifférence qui irritait Camille. Elle prenait sur elle François, le gros chat tigré que Mme Raquin avait apporté de Vernon, elle le caressait d'une main, tandis qu'elle posait les dominos de l'autre. Les soirées du jeudi étaient un supplice pour elle ; souvent elle se plaignait d'un malaise, d'une forte migraine, afin de ne pas jouer, de rester là oisive, à moitié endormie. Un coude sur la table, la joue appuyée sur la paume de la main, elle regardait les invités de sa tante et de son mari, elle les voyait à travers une sorte de brouillard jaune et fumeux qui sortait de la lampe. Toutes ces têtes-là l'exaspéraient. Elle allait de l'une à l'autre avec des dégoûts profonds, des irritations sourdes. Le vieux Michaud étalait une face blafarde, tachée de plaques rouges, une de ces faces mortes de vieillard tombé en enfance ; Grivet avait le masque étroit, les yeux ronds, les lèvres minces d'un crétin ; Olivier, dont les os perçaient les joues, portait gravement sur un corps ridicule, une tête roide et insignifiante ; quant à Suzanne, la femme d'Olivier, elle était toute pâle, les yeux vagues, les lèvres blanches, le visage mou. Et Thérèse ne trouvait pas un homme, pas un être vivant parmi ces créatures grotesques et sinistres avec lesquelles elle était enfermée ; parfois des hallucinations la prenaient, elle se croyait enfouie au fond d'un caveau, en compagnie de cadavres mécaniques, remuant la tête, agitant les jambes et les bras, lorsqu'on tirait des ficelles. L'air épais de la salle à manger l'étouffait ; le silence frissonnant, les lueurs jaunâtres de la lampe la pénétraient d'un vague effroi, d'une angoisse inexprimable.</p> <p>The passage is a gathering of the group nicknamed « les jeudistes » ; they are what Sherwood Anderson would call a « gallery of grotesques ». The old Michaud is a retired detective superintendent and a friend of Mme Raquin's (whose house and boutique are the setting for the weekly meetings): his son Olivier, who is a policeman as well, is accompanied by his wife Suzanne and Grivet, an employee of the Orléans railway services like Camille. Their activities are limited to playing dominoes and drinking tea; Thérèse covers her boredom as she loathes these evenings. The accumulation of unpleasant sensations, illnesses and torture (« supplice, malaise, forte migraine ») and her psychosomatic reactions demonstrate how much impact the external environment can have on her mind. This has been the case before, as when the couple used to live outside Paris and Thérèse not only became as frail as Camille, now her husband, but also had a physiological reaction to the place as she could no longer bear it and encouraged Camille to convince his mother to move to Paris. A parallel between the cat and the heroine, which is started in this scene, and which conjures up a feline dimension, is later developed at the beginning of her affair with Laurent. Thérèse's perception of the others is tinted by boredom, disgust and turned into hallucinatory angst. The lexical field of death dominates the degrading, morbid and mocking description of the four guests and culminates in her fantasy of being trapped and stifled in a vault, in true Gothic fashion.</p>	

Question	Answer	Marks
8(a)	Her frustration at being surrounded by insignificant people becomes full of sexual tension: « elle ne trouvait pas un homme parmi ces créatures grotesques ». That paves the way for her fascination with the virile Laurent, a colleague of Camille's who joins the « jeudistes » one Thursday. It will also set their plot to murder Camille in motion as Michaud later mentions that he is aware of crimes having remained unpunished.	
8(b)	<p data-bbox="316 477 1313 589"><b>« Thérèse Raquin is a study of madness. » To what extent is this borne out by your reading of the novel? Support your view with close reference to the text.</b></p> <p data-bbox="316 611 1313 1753">The opening scene of the novel sets the tone by taking the reader into the shady world of the Passage du Pont-Neuf. Although the scene is set in the 19th century and in the then decadent and fashionable Latin Quarter, one ventures in this permanently dark alleyway at one's own peril. Death is omnipresent and its description oscillates between extreme realism and the dubious presence of the uncanny. Terms such as « étrangement » and « bizarres » add another disturbing dimension, where personification is rife (the wall is akin to a skin covered in the scars of leprosy), and culminates in the fact that it is a potential crime scene (« coupe-gorge »). It forces the reader into a violent and claustrophobic world inhabited by characters whose rationality will be eroded as the story progresses and who will descend into madness. Passion is the main catalyst for the journey into the irrational world of the two doomed lovers, Thérèse and Laurent. Their physical and sexual attraction becomes addictive and it suffers no obstacles. They decide very quickly that they need to eliminate Camille, the heroine's husband: Thérèse is the instigator of this wicked thought but remains very much passive during the crime scene as Laurent drowns Camille. She is a sort of Lady Macbeth who relies on Laurent to provide the enactment of her dark plans. The folly which strikes the couple is further exacerbated by the lack of catharsis they were expecting after Camille's death. Instead, guilt settles in and their paranoia generates a destructive clash between normality and abnormality, vice and virtue, life and death, illusion and reality. The novel becomes a phenomenological analysis of these symptoms and Zola's Preface reminds the reader of his « but scientifique avant tout » in analysing with great precision the disorder of the mind. Their hallucinations include: Camille's spectre in the Raquins' house, his presence in the paintings of Laurent and the haunting of his corpse in the morgue. Other notable signs of psychosis occur in the transfer of Camille's presence into François the cat, which Laurent ends up killing, and in the bite left on his neck by Camille as he was drowning. Another transfer takes place towards the end of the psychological torture that the two murderers are enduring, through the accusatory eyes of Mme Raquin, now paralysed and dumb. Her realisation of their crime drives them towards their cathartic double suicide, the answer to ending their calvary.</p>	

Question	Answer	Marks
8(c)	<p><b>Examine the themes of crime and punishment in the novel. Support your view with close reference to the text.</b></p>	
	<p>Crime and punishment are the fulcrum around which the novel revolves. The two terms are recurring in the narration, be it in the narrator's interventions or in the conscience of the two murderers, Thérèse and Laurent. Crime manifests itself in many ways: from the adulterous relationship between the two, to the drowning of Camille, Thérèse's husband, the covering up of the murder and the killing of François the cat. The haunting presence of the dead Camille, in the house, in the mortuary and in the paintings of Laurent produces an increasing guilt in the couple. The term becomes a <i>leitmotiv</i> and reflects the self-inflicted punishment which they are enduring through their many hallucinations, their paranoia and generally their psychotic behaviour. Zola turns all their illusions into a series of sanctions: their marriage was to be a refuge and it turns out to be vacuous and empty of sexual desire: the crime was to be forgotten so that routine could take its normal course again but the finding of Camille's corpse in the morgue rekindles the thought of the crime and turns it into an obsession. Remorse and guilt populate their nights with nightmares and Camille is even imagined lying between them in bed. Violence takes over as the <i>modus vivendi</i> of the two protagonists. Retribution continues with the decision by Thérèse to offer her pregnant stomach to the blows of Laurent, thereby causing a miscarriage. This new death is added to that of François the cat and the path to self-annihilation is clearly inexorable. The capital and final punishment occurs when the two feel that their end is nigh and tacitly decide to free themselves from the shackles of their situation and take their own lives. This release – a sort of poetic justice – is enacted after « un dernier regard, un regard de remerciement », as if to emphasize that their mutual elimination was the only way of ending this living hell.</p>	

Question	Answer	Marks
9	<b>Modiano, <i>Dora Bruder</i></b>	
9(a)	<p><b>Write a commentary on the following passage. Analyse the interplay of past and present. Comment on any features you consider important.</b></p> <p>J'ignore si Dora Bruder a appris tout de suite l'arrestation de son père. Mais je suppose que non. En mars, elle n'était pas encore revenue au 41 boulevard Ornano, depuis sa fugue de décembre. C'est du moins ce que suggèrent les quelques traces d'elle qui subsistent aux archives de la Préfecture de police.</p> <p>Maintenant que se sont écoulés près de soixante ans, ces archives vont peu à peu livrer leurs secrets. La Préfecture de police de l'Occupation n'est plus qu'une grande caserne spectrale au bord de la Seine. Elle nous apparaît, au moment où nous évoquons le passé, un peu comme la maison Usher. Et aujourd'hui, nous avons peine à croire que ce bâtiment dont nous longeons les façades n'a pas changé depuis les années quarante. Nous nous persuadons que ce ne sont pas les mêmes pierres, les mêmes couloirs.</p> <p>Morts depuis longtemps, les commissaires et les inspecteurs qui participaient à la traque des juifs et dont les noms résonnent d'un écho lugubre et sentent une odeur de cuir pourri et de tabac froid : Permillieux, François, Schweblin, Koerperich, Cougoule... Morts ou perclus de vieillesse, les gardiens de la paix que l'on appelait les « agents capteurs », et qui écrivaient leur nom sur le procès-verbal de chaque personne qu'ils arrêtaient, au moment des rafles. Toutes ces dizaines de milliers de procès-verbaux ont été détruites et on ne connaîtra jamais les noms des « agents capteurs ». Mais il reste, dans les archives, des centaines et des centaines de lettres adressées au préfet de police de l'époque et auxquelles il n'a jamais répondu. Elles ont été là pendant plus d'un demi-siècle, comme des sacs de courrier oubliés au fond du hangar d'une lointaine étape de l'Aéropostale. Aujourd'hui nous pouvons les lire. Ceux à qui elles étaient adressées n'ont pas voulu en tenir compte et maintenant, c'est nous, qui n'étions pas encore nés à cette époque, qui en sommes les destinataires et les gardiens.</p> <p>The passage demonstrates the different layers of History accumulated over the decades since the Second World War. The narrator's task as part of the wider quest to conjure up the past (« nous évoquons le passé ») is to uncover one after the other, even when it means reconstituting the past by inferring what might have been or what used to be. This is the case with the destroyed « procès-verbaux » whose trace was found by reading the letters of Jewish families to the Préfet, wanting to hear from their loved ones. The naming and shaming of the superintendents and detectives in charge of the various raids on Jews sets up the palimpsest of memory and the accumulation of historical strata. That Herculean endeavour (« des centaines/des milliers ») is no longer limited to one individual <i>je</i> but to a collective <i>nous/on</i>. The responsibility of digging up the past belongs to all of us as time elapses inexorably and buries names, facts, events, executioners and victims. The shift in the meaning of « gardiens », from the ironically named « gardiens de la paix » (to describe those in charge of the raids), to the « gardiens » of memory, us all today, is both eloquent and powerful.</p>	

Question	Answer	Marks
9(a)	<p>Death permeates the passage, from that of Jews in raids and camps to their erasing from the face of history, to that of the collaborators. It is also present in the comparison of the former Préfecture de Paris with the house in the Gothic short story « The Fall of the House of Usher ». In Poe's vision, it is a literal and metaphorical tomb, haunted and a character in its own right in a narrative riddled with doom, fear and guilt. In that sense, it connects with the idea of responsibility of the public today to recapture history and its agents. It also reminds the reader of the role played by fantasy and imagination for the narrator in his quest for anamnesis.</p>	
9(b)	<p><b>“Dora Bruder is a historian’s failure but a writer’s success.” Discuss. Support your view with close reference to the text.</b></p> <p>The novel is both a work of fiction as well as the attempt at the biography of a person whose identity the narrator-turned-historian attempts to flesh out page after page. It is both a reconstruction of her life and her literary sepulchre. It becomes her memorial and in that sense, it is both a historian's and a writer's success. Writing history is tantamount to remembering a person who disappeared during the Jewish genocide, piecing together the various fragments available recovered from official records (at the Préfecture de Police, for instance), using these primary sources and attempting to find a framework to what has remained hitherto shapeless and non-existent. History and chronology provide bearings, from the « avis de recherche » found in a newspaper (which acts as the catalyst of the whole writing enterprise) to the finding of birth certificates, records and letters. They all contribute to the narratorial effort, which is less to discover than uncover. The strategy is that of an inventory which differs from the method of the historian in that it does not disclose its sources, it refuses to go beyond the current investigation and it is openly selective. The writer's success lies in taking over from the historian by filling in the gaps (why? how? what for?) with his imagination, with his empathy and the propensity to identify with the character. That is the case when ellipses occur (for instance, Dora's eight months spent at Drancy camp). Subjectivity and emotion complement and compliment the objectivity of the historian.</p>	



Question	Answer	Marks
9(c)	<b>Discuss the significance of the character of Dora Bruder. Support your view with close reference to the text.</b>	
	<p>Chance presides over the genesis of the book. The narrator recently stumbled over an « avis de recherche » in a newspaper dated 1941 and this everyday event triggered the quest. The character of Dora Bruder is drawn from the reality of the Occupation. She ran away from her school during her teenage years, she was arrested and was separated from her father (with whom she was then reunited in the concentration camp of Drancy): these events strike a chord in the narrator as he identifies with Dora and draws several parallels with his own life. The significance of remembering (in all the senses of the word) Dora's past, of piecing together, is to generate as much continuity in the gaps of her life. The remembrance of things past triggers his own self-introspection and a look at his own past: « Je me souviens ». This quest for the truth of Dora reactivates personal and obsessive memories that still haunt him. For instance, his own running away from his boarding school when he was her age, his own arrest for theft (at the request of his father), the loss of his brother (and here the patronym Bruder, <i>brother</i> in German, takes on another dimension), his father's internment and his Jewish roots. Mirrors and substitutions contribute to the various coincidences between Dora's fragmented biography and the narrator's embedded biographemes.</p>	

Question	Answer	Marks
10	<b>Mauriac, <i>Thérèse Desqueyroux</i></b>	
10(a)	<b>Write a commentary on the following passage. Analyse Bernard's view of his relationship with Thérèse. Comment on any other features you consider important.</b>	
	<p>Thérèse murmure : « À Argelouse... jusqu'à la mort... » Elle s'approcha de la fenêtre, l'ouvrit. Bernard, à cet instant, connut une vraie joie ; cette femme qui toujours l'avait intimidé et humilié, comme il la domine, ce soir ! comme elle doit se sentir méprisée ! Il éprouvait l'orgueil de sa modération. Mme de la Trave lui répétait qu'il était un saint ; toute la famille le louait de sa grandeur d'âme : il avait, pour la première fois, le sentiment de cette grandeur. Lorsque, avec mille précautions, à la maison de santé, l'attentat de Thérèse lui avait été découvert, son sang-froid, qui lui attira tant de louanges, ne lui avait guère coûté d'efforts. Rien n'est vraiment grave pour les êtres incapables d'aimer ; parce qu'il était sans amour, Bernard n'avait éprouvé que cette sorte de joie tremblante, après un grand péril écarté : ce que peut ressentir un homme à qui l'on révèle qu'il a vécu, durant des années, et à son insu, dans l'intimité d'un fou furieux. Mais, ce soir, Bernard avait le sentiment de sa force ; il dominait la vie. Il admirait qu'aucune difficulté ne résiste à un esprit droit et qui raisonne juste ; même au lendemain d'une telle tourmente, il était prêt à soutenir que l'on n'est jamais malheureux, sinon par sa faute. Le pire des drames, voilà qu'il l'avait <i>réglé</i> comme n'importe quelle autre affaire. Ça ne se saurait presque pas ; il sauverait la face ; on ne le plaindrait plus ; il ne voulait pas être plaint. Qu'y a-t-il d'humiliant à avoir épousé un monstre, lorsque l'on a le dernier mot ? La vie de garçon a du bon, d'ailleurs, et l'approche de la mort avait accru merveilleusement le goût qu'il avait des propriétés, de la chasse, de l'automobile, de ce qui se mange et de ce qui se boit : la vie, enfin !</p> <p>This scene corresponds to the return of Thérèse at Argelouse from the court of justice after the « non-lieu » (thanks to the fact that Bernard decided not to press charges, hence his being hailed as a « saint » by the family). It signals a new chapter in the life of the couple, a loveless coexistence having replaced the former relationship. The heroine's opening remark leads to a dark turn in her life and heralds her suicide attempt as well as the death of other characters. It is also the death of their relationship. The passage switches from her point of view to that of Bernard's: he analyses his new position and exults in his newfound status as <i>paterfamilias</i>, as the undisputed head of the household who has won the power struggle. The lexical field of domination exacerbates his ecstatic state of mind whilst despising his wife for being both mad and monstrous. A potential irony is intimated between his excessive self-congratulatory attitude and what he believes is his main virtue: moderation. Contrasts abound in the passage: between excess and moderation, past and present, freedom and imprisonment, domination and submission, adulation and humiliation, life and death. This is a turning point, as Bernard wrongly believes that it is his right to impose new forms of confinement onto Thérèse. She virtually ceases to exist in his new « vie de garçon ». His ability to diminish the real importance of such a fundamental conflict between the two of them (« il l'avait réglé comme n'importe quelle autre affaire ») augurs badly as it displays his complete lack of understanding and psychology. His obsession with saving face heralds the couple's final separation.</p>	

Question	Answer	Marks
10(b)	<p><b>To what extent does Thérèse win in the end? Support your view with close reference to the text.</b></p> <p>The etymology of the name Desqueyroux (<i>crossroads</i>) encourages the reader to see the last chapter of the novel, set in Paris, as a crucial time when, for Thérèse, paths are forking and it is a real moment of choice for her. She has lived in a repressive society full of hypocrisy and for whom property and respectability are paramount. Her passive-active decision to poison her husband Bernard was her first real attempt at freeing herself, at expressing her hatred towards the status quo and her condition. It was also a cry for help. Looking back, her awareness of being a sort of pariah (at school, at home, as a married woman tantamount to a « vase sacré »), has made this ending unavoidable. She has rejected the idea of being instrumentalised by (her) family and challenged authority, patriarchy and maternity. Many revolts have paved the way for her final emancipation: from her endeavour at poisoning Bernard, to her dream of being the spark that burns the forest and her suicide attempt. Her defiance towards customs not only include her constant smoking but also her rejection of the set of Christian principles which define bourgeois society. At the end of the narrative, the heroine seems once again a solitary figure, who struggles to fit in and it echoes Mauriac's foreword; a bout of nostalgia assails her as soon as she leaves Bernard for the last time: the final vision of her smile suggests that this scene is her victory over the social order that has hitherto shaped her life. The final term (« hasard ») intimates a certain instability, but hope and optimism feature too, as at the end of the Préface, where Mauriac's protective hope that she is not alone « sur ce trottoir » resonates.</p>	
10(c)	<p><b>Analyse the role of religion in the novel. Support your view with close reference to the text.</b></p> <p>Christian values organise the bourgeois society in which the characters evolve as well as the moral order that shape their reactions and behaviour. Religion is a fault-line along which certain characters see it as a force that needs to be curbed. For instance, the anticlerical M. Larroque, father of Thérèse, is a « laïque » politician who has instilled a certain contempt for it in his daughter. The church as a social place scans the main events of the life of Argelouse and of families (wedding, baptism) and forms an integral part of its fabric. That said, the novel is more about « l'esprit de famille » (its original title) than faith. Religion is therefore very much in the background rather in the foreground of the narrative and, when mentioned, it is challenged in various ways. Christian ideology is present but only to the extent that it is mainly questioned, criticised and even satirised. Thérèse's scorn for the stifling grip of religion harks back to her formative years at school; her incisive mind also rejects her husband Bernard's superficial adherence to religion and his family's hypocrisy; during the wedding ceremony, she cannot help noticing the ladies' fragrances overpowering the smell of incense in the church. The heroine's need for transcendence, for love and happiness, could be construed as the revolt of a tragic character towards a superior entity or God. The ending reads perhaps as a potential revenge and redemption.</p>	

Question	Answer	Marks
11	<b>Duras, <i>Moderato cantabile</i></b>	
11(a)	<p><b>Write a commentary on the following passage. Analyse the nature of the relationship between the pupil and his music teacher. Comment on any features you consider important.</b></p> <p>Mademoiselle Giraud haussa les épaules, ne répondit pas directement à cette femme, ne répondit à personne en particulier, reprit son calme et dit pour elle seule :</p> <ul style="list-style-type: none"> <li>– C'est curieux, les enfants finiraient par vous faire devenir méchants.</li> <li>– Mais un jour il saura ses gammes aussi – Anne Desbaresdes se fit reconfortante –, il les saura aussi parfaitement que sa mesure, c'est inévitable, il en sera même fatigué à force de les savoir.</li> <li>– L'éducation que vous lui donnez, Madame, est une chose affreuse, cria Mademoiselle Giraud.</li> </ul> <p>D'une main elle prit la tête de l'enfant, lui tourna, lui mania la tête, le força à la voir. L'enfant baissa les yeux.</p> <ul style="list-style-type: none"> <li>– Parce que je l'ai décidé. Et insolent par-dessus le marché. Sol majeur trois fois, s'il te plaît. Et avant, do majeur encore une fois.</li> </ul> <p>L'enfant recommença une gamme en do majeur. Il la joua à peine plus négligemment que les fois précédentes. Puis, de nouveau, il attendit.</p> <ul style="list-style-type: none"> <li>– Sol majeur j'ai dit, maintenant, sol majeur.</li> </ul> <p>Les mains se retirèrent du clavier. La tête se baissa résolument. Les petits pieds ballants, encore bien loin des pédales, se frottèrent l'un contre l'autre dans la colère.</p> <ul style="list-style-type: none"> <li>– Tu n'as peut-être pas entendu ?</li> <li>– Tu as entendu, dit la mère, j'en suis sûre.</li> </ul> <p>L'enfant, à la tendresse de cette voix-là, ne résistait pas encore. Sans répondre, il souleva une fois de plus ses mains, les posa sur le clavier à l'endroit précis où il fallait qu'il le fît. Une, puis deux gammes en sol majeur s'élevèrent dans l'amour de la mère. Du côté de l'arsenal, la sirène annonça la fin du travail.</p> <p>This is Anne Desbaresdes's son's second piano lesson with Mlle Giraud. The latter is the epitome of adult insecurity and intolerance trying to impose their yoke on the innocence represented by the child. In this passage, Anne who is already struggling to handle her routine and the bourgeois world of conventions, finds her inner conflict enacted vicariously in the piano lesson. In the emerging clash between the teacher and the pupil, a dilemma arises for Anne, between her vision of education and that of the teacher's, and the broader question of freedom. Through the freedom of her child's recalcitrant reactions (in his gestures and in his apparent « colère »), the mother is torn between reacting to insults (« L'éducation que vous lui donnez, Madame, est une chose affreuse ») or supporting the teacher's stance, oscillating between accepting her son's submission to the forceful teaching of scales or the idea of resisting. Contrasts include nature vs culture, innocence vs experience, innate vs acquired, childhood vs adulthood, conformism vs rebellion, compromise vs principle, love vs hate in a scene during which the child is more a symbol than a specific character. Music, under the aegis of</p>	

Question	Answer	Marks
11(a)	which the novel is composed and draws its title, articulates the main themes of the novel, mirroring in its harmony and discordance the dynamics of human relations. The adage « la musique adoucit les mœurs » becomes ironically vacuous in this extract.	
11(b)	<p><b>To what extent is rebellion inevitable in the novel? Support your view with close reference to the text.</b></p> <p>The novel is primarily about Anne Desbaresdes's rebellion. Hers is a revolt against the bourgeois established order and its stifling routine as well as inevitable rituals. Her inability to find sleep is already a symptom of her difficulty to play this social game. Like Séverine in <i>Belle de jour</i>, Anne is drawn towards transgression, the temptation represented by M. Chauvin in the bar and his constant encouraging her to break from her carefully organised life. The <i>crime passionnel</i> (which occurs at the bar during the first piano lesson) obsesses her and the murder is what connects her with him. The first transgression is their conversation (or rather a monologue between the two) and then the pattern of their daily encounter in the same place. Revolt is therefore part of a wider propensity to indulge in temptation, to discover a new facet of herself. Revolt is, as it were, one against herself. Her <i>ennui</i> is synonymous with the desire to free herself and reach a state of emancipation. Excess is what has never characterised her life, and her revolt is therefore against all forces of moderation and alienation (motherhood, her house and its stifling garden, her husband's factory) hence her starting to distance herself from all of them and her starting to drink alcohol, at the bar and during the dinner party. Her revolt is vicariously enacted through her child in his reactions to the bullying and disillusioned piano teacher Mlle Giraud. Her inner tensions, her rejection of bourgeois values (symbolically represented in her rejection of her food at the end of the dinner-party) and fear find their first outlet in the unhealthy fascination for the murder in the bar and the interpretations provided by Chauvin. The disintegration of the marriage seems to herald the disintegration of Anne's as she finally finds herself and follows her nature in a symbolic death of her former self.</p>	

Question	Answer	Marks
11(c)	<p>« <i>Moderato cantabile</i> is not so much a love story as the exploration of a crisis. » Do you agree? Support your view with close reference to the text.</p>	
	<p>It would be caricatural to summarise the ritualised encounters between Chauvin, the factory worker, and Anne Desbaresdes, the heroine, as a love story. It is true that he feels some sexual affinity towards her and does not hide it. In fact, he has been stalking Anne for a while and makes no secret of it to her as he talks to Anne about her being restless in bed night after night. He is asked about the murder that occurred at the bar where they meet by chance for the first time: even if Anne is aware that he knows as much as she knows about this <i>crime passionnel</i>, she resorts to asking him to interpret and speculate day after day. Chauvin plays several roles as a result: the confidant, the psychoanalyst who triggers the return of the repressed, who unlocks her fear of being judged, or flaunting the conventions of her claustrophobic bourgeois life, an interviewer and finally a hedonistic man who acts as a catalyst in paving the way for Anne's emancipation. Hers is based on the realisation of her alienation, that she needs to free herself from the shackles of habits, of conventions to embrace a new self. The crisis is internal, projected onto the external world, nature and the weather that mirror the tensions at stake. Like the ebb and flow of the sea, Anne's self oscillates between the rational and the irrational, between the known and the unknown. Chauvin facilitates this passage and makes this intense escape and violent psychological journey possible.</p>	

Question	Answer	Marks
12	<b>Rostand, <i>Cyrano de Bergerac</i></b>	
12(a)	<p><b>Write a commentary on the following passage. Analyse the comic interactions in this scene. Comment on any features you consider important.</b></p> <p>RAGUENEAU, <i>cessant d'écrire et levant la tête.</i>  Sur les cuivres, déjà, glisse l'argent de l'aube !  Étouffe en toi le dieu qui chante, Ragueneau !  L'heure du luth viendra, – c'est l'heure du fourneau !  <i>(Il se lève. – À un cuisinier.)</i>  Vous, veuillez m'allonger cette sauce, elle est courte !  LE CUISINIER.  De combien ?  RAGUENEAU.  De trois pieds.  <i>(Il passe.)</i>  LE CUISINIER.  Hein ?  PREMIER PÂTISSIER.  La tarte !  DEUXIÈME PÂTISSIER.  La tourte !  RAGUENEAU, <i>devant la cheminée.</i>  Ma Muse, éloigne-toi, pour que tes yeux charmants  N'aillent pas se rougir au feu de ces sarments !  <i>(À un pâtissier, lui montrant des pains.)</i>  Vous avez mal placé la fente de ces miches.  Au milieu la césure, – entre les hémistiches !  <i>(À un autre, lui montrant un pâté inachevé.)</i>  À ce palais de croûte, il faut, vous, mettre un toit...  <i>(À un jeune apprenti, qui, assis par terre, embroche des volailles.)</i>  Et toi, sur cette broche interminable, toi,  Le modeste poulet et la dinde superbe,  Alterne-les, mon fils, comme le vieux Malherbe  Alternait les grands vers avec les plus petits,  Et fais tourner au feu des strophes de rôtis !  UN AUTRE APPRENTI, <i>s'avançant avec un plateau recouvert d'une assiette.</i>  Maître, en pensant à vous, dans le four, j'ai fait cuire  Ceci, qui vous plaira, je l'espère.  <i>(Il découvre le plateau, on voit une grande lyre de pâtisserie.)</i>  RAGUENEAU, <i>ébloui.</i>  Une lyre !  L'APPRENTI.  En pâte de brioche.  RAGUENEAU, <i>ému.</i>  Avec des fruits confits !  L'APPRENTI.  Et les cordes, voyez, en sucre je les fis.  RAGUENEAU, <i>lui donnant de l'argent.</i>  Va boire à ma santé !  <i>(Apercevant Lise qui entre.)</i></p>	



Question	Answer	Marks
12(a)	<p>Chut ! ma femme ! Circule, Et cache cet argent ! (À Lise, lui montrant la lyre d'un air gêné.) C'est beau ? LISE. C'est ridicule !</p> <p>This scene opens Act II after a night of fighting between Cyrano and a hundred men, some of whom were there to attack him and others intended to take their revenge on the satirist Lignière, an avatar of Cyrano. After the maelstrom of Act I in the Hôtel de Bourgogne and in the street and after the sword fights, the setting is much more peaceful and pensive. The audience is now transported to the pastry-shop of Ragueneau, a long-term friend of the hero and self-confessed poet. He is entirely devoted to Cyrano and appeals to the latter's idealistic stance. His lines are self-referential in that he advises his apprentices on how to cook the perfect loaves, the breads and <i>pâtisseries</i> by using the lexical field of poetry and versification (« pieds, césure, hémistiche », for instance): the effect is both humorous and entertaining for the audience. The result of his developing a theory on baking is an extended metaphor of writing poetry, turning his bakers into budding scribblers and baking into a form of writing and eulogising inspiration. It also posits the play firmly under the aegis of the beauty of formal language and poetry. The climax of this mock versifying lesson occurs when one of the young bakers produces a bread lyre, the instrument that belonged to Orpheus, the figure of the poet, and gives it to Ragueneau. The latter is the epitome of the humanist for whom value is abstract and qualitative. The food for the mind is as important as the food for the body. His wife, Lise, whom he fears greatly, clearly has different priorities as she displays her pragmatism and lack of appreciation (« C'est ridicule », she abruptly declares), triggering more comedy in this transitional scene and operating a sudden move from the realms of ideas to that of reality. It will be the setting for the encounter between Roxane and Cyrano, during which she will disclose her love for Christian.</p>	

Question	Answer	Marks
12(b)	<p><b>Analyse the importance of role-playing in the play. Support your view with close reference to the text.</b></p> <p>Role-play is central to the play to the extent that it first provides theatricality: many scenes resort to a play within the play. The opening scene pushes the <i>mise en abyme</i> technique to the maximum by starting in a theatre (Hôtel de Bourgogne). The balcony scene (III, 7) between Cyrano, who prompts Christian, whose love for Roxane is reciprocated (in a theatrical allusion to the balcony scene in <i>Romeo and Juliet</i>) is another example. Whilst Cyrano, the mind, and Christian, the body, form the two facets of the ideal <i>fiancé</i> for Roxane, their roles in this platonic <i>ménage à trois</i> draws the audience towards a deeper level: identity and masks. Furthermore, characters wear a literal mask when they arrive at the theatre at the beginning; in the rest of the play, they wear a metaphorical one too. Roxane is a <i>précieuse</i> who is logically well-versed in Scudéry and d'Urfé and enjoys indulging in high-falutin and verbose conversations for the sake of pleasure. Christian hides his inability to speak the language of love behind the mind of Cyrano, whilst the latter turns his physical inadequacies (his larger nose) into the beauty of the verbal creation and transfigures the repulsive into what is attractive, as art would do. Playing the role of someone else has tragic consequences as Christian, upon realising that Cyrano is in love with Roxane, despairs and is then killed in the siege of Arras. Cyrano's and Christian's decision to agree to a secret pact is reminiscent of the Faustian pact: by both selling their souls, they die eventually.</p>	
12(c)	<p><b>Discuss the significance of the role of Roxane. Support your view with close reference to the text.</b></p> <p>Roxane is crucial to the play first for being the centre of gravity of the triangular relationship between her, Cyrano and Christian. Her stunning beauty is what triggers Cyrano to defy the actor Montfleury in the opening scene, to punish him for being attracted to his cousin. It is also her power of attraction which catalyses the love triangle and pushes the tongue-tied Christian to ask for Cyrano's help when it comes to practising the language of love that she enjoys most. Her love of physical beauty is matched by her love of all things spiritual as evidenced by her interest in the works of Scudéry and d'Urfé. She is a typical seventeenth century <i>précieuse</i> who lives in Le Marais and who relishes the art of conversation as well as bombastic and gallant vocabulary. She is not superficial and can manipulate at her leisure when it is needed. This is the case in III, 11, in which she purposefully misreads a loving letter from de Guiche announcing his impending visit and instead pretends that she is reading his injunction for her to marry Christian. As a character, she develops and discovers not only platonic but sensual love (III, 7: « oui je tremble, et je pleure, et je t'aime et je suis tienne, tu m'as enivrée »). Her vicarious encouraging him to pursue their epistolary correspondence combined with her rejection of Count de Guiche's advances push all three suitors to the siege of Arras. In this sense, her role is crucial to the fate of those characters. She also displays a newfound affinity for abstract beauty as she declares that she would rather love an ugly man if his mind were beautiful. Her behaviour borders on the heroic during the siege as she braves the perils of war to see her beloved husband Christian and, after his death, she is the epitome of loyalty and fidelity as she remains a widow living in a convent.</p>	

Question	Answer	Marks
13	<b>Vian, <i>L'écume des jours</i></b>	
13(a)	<p><b>Write a commentary on the following passage. Analyse the encounter between Colin and Chloé. Comment on any features you consider important.</b></p> <p>— C'est Colin, dit Isis. Colin je vous présente Chloé. Colin avala sa salive. Sa bouche lui faisait comme du gratouillis de beignets brûlés.</p> <p>— Bonjour ! dit Chloé...</p> <p>— Bonj... êtes-vous arrangée par Duke Ellington ? demanda Colin... Et puis il s'enfuit, parce qu'il avait la conviction d'avoir dit une stupidité. Chick le rattrapa par un pan de sa veste.</p> <p>— Où vas-tu comme ça ? Tu ne vas pas t'en aller déjà ? Regarde ! ... Il tira de sa poche un petit livre relié en maroquin rouge.</p> <p>— C'est l'original du <i>Paradoxe sur le Dégueulis</i>, de Partre...</p> <p>— Tu l'as trouvé quand même ? dit Colin. Puis il se rappela qu'il s'enfuyait et s'enfuit. Alise lui barrait la route.</p> <p>— Alors, vous vous en allez sans avoir dansé une seule petite fois avec moi ? dit-elle.</p> <p>— Excusez-moi, dit Colin, amis je viens d'être idiot et ça me gêne de rester.</p> <p>— Pourtant, quand on vous regarde comme ça, on est forcé d'accepter...</p> <p>— Alise... geignit Colin, en l'enlaçant et en frottant sa joue contre les cheveux d'Alise.</p> <p>— Quoi, mon vieux Colin ?</p> <p>— Zut... Zut... et Bran ! ... Peste diable bouffre. Vous voyez cette fille-là ? ...</p> <p>— Chloé ? ...</p> <p>— Vous la connaissez ? ... dit Colin. Je lui ai dit une stupidité, et c'est pour ça que je m'en allais. Il n'ajouta pas qu'à l'intérieur du thorax, ça lui faisait comme une musique militaire allemande, où l'on n'entend que la grosse caisse.</p> <p>— N'est-ce pas qu'elle est jolie ? demanda Alise. Chloé avait les lèvres rouges, les cheveux bruns, l'air heureux et sa robe n'y était pour rien.</p> <p>— Je n'oserai pas, dit Colin. Et puis, il lâcha Alise et alla inviter Chloé. Elle le regarda. Elle riait et mit la main droite sur son épaule. Il sentait ses doigts frais sur son cou. Il réduisit l'écartement de leurs deux corps par le moyen d'un raccourcissement du biceps droit, transmis du cerveau, le long d'une paire de nerfs crâniens choisis judicieusement.</p> <p>This is the first encounter between Colin, a wealthy young man, and Chloé, a socialite, at Isis's party for the birthday of Dupont, her dog. It occurs under the auspices of music, with a reference to Duke Ellington. Chloé is indeed a creation by the famous jazzman and this triggers Colin's opening remark to her and the embarrassment that ensues. The superimposition of art and reality, of music and everyday life, the juxtaposition of the animate and the inanimate as well as the literal and the metaphorical form the core of the sequence. A tenderness emanates from the innocence of this love at first sight as Colin meets Chloé: their meeting is virtually embedded in the similar</p>	

Question	Answer	Marks
13(a)	<p>letters of their names that echo each other. The fair-haired Colin falls in love with the dark-haired Chloé after his friends have facilitated their meeting. Both are naive characters who will develop as their relationship continues and as they experience various ordeals. Colin's initial platitudes in conversation are exacerbated by his lack of purpose and absence of control over himself: « il se rappela qu'il s'enfuyait et s'enfuit ». The whole passage is about him plucking up the courage to go and ask Chloé for a dance: the rhythm of the prose is altered as stichomythia is replaced by narrative and description. The pace suddenly accelerates (« Et puis, il lâcha Alise et alla inviter Chloé ») as sentences are shorter and mimic this impulsive moment. Colin's point of view and reactions are explored by the addition of subjective impressions that set up a disparity between internal life and external façade (« Sa bouche lui faisait comme du gratouillis de beignets brûlés. ») The other contrast is between the expected and the unexpected (« ça lui faisait comme une musique militaire allemande, où l'on n'entend que la grosse caisse. »). It mirrors the disorder in the protagonist's mind and generates comedy by the boldness of the similes. The object of Colin's love, Chloé, is described physically at the end of the passage: her radiant beauty fascinates him, giving this sequence a welcome optimistic turn.</p>	
13(b)	<p><b>Analyse the importance of nonsense and surreal elements in the novel. Support your view with close reference to the text.</b></p> <p>Vian's own strand of magic realism is a feature of his style and representation of reality. He manages to combine, like writers such as García Marquez or Salman Rushdie, the most precise description of every day events anchored in the concrete detail of reality, with the highest degree of imagination and magic. Magic occurs in the very language: <i>portmanteau</i> words become the norm: the <i>pianocktail</i> is the epitome of verbal creation and tangibility, for example. As one starts playing it, cocktails are made synchronously. Distortion, defamiliarization, turning the uncanny into the familiar are all strategies used throughout the narrative. Literal and metaphorical meaning fuse: 'passer à tabac' (to beat up) becomes a new activity involving a smuggler (un passeur) and tobacco. Animals take on specific roles, such as the grey mouse in Colin's apartment, who has the last laugh (narratologically speaking). Spoonerisms help reinforce the nonsensical and comical dimension of the book: for instance, the existentialist Sartre is turned into a ridiculous figure called Jean-Sol Partre who publishes parodically entitled essays (<i>Paradoxe sur le Dégueulis</i>, a reference to <i>La nausée</i>). Paradoxes abound in a novel whose mix of rationality and irrationality and constant verbal playfulness transform human experience and magnify the real to reach a new dimension, a 'surréalité' which was dear to André Breton. The vitality of language and the verve of Vian set up an optimism which helps balance out the increasing pessimism of the story.</p>	

Question	Answer	Marks
13(c)	<p><b>'L'écume des jours is a poetic novel.' Discuss. Support your view with close reference to the text.</b></p> <p>Fantasy dominates in the novel: Colin's every wish becomes reality's command and, to put it more simply, there is a direct correspondence between his wishes and their satisfaction. Whether it be through the purchasing of everything he needs and wants or simply by the realisation of an abstract thought, the gap between abstract and concrete is more than bridged: it does not exist. The idea (and the word) is instantaneously fleshed out and made tangible. Words have a performative function that is reminiscent of the Bible (in Genesis, for instance). When he intends to locate the Molitor ice-skating rink, Colin's yellow handkerchief deposits its colour onto the very building he was seeking. The world around him is a projection of his inner thoughts, of his conscience and, as a result, reality is transfigured poetically. Beauty and freedom of the imagination are the aesthetic corollaries of this transfer. The inanimate becomes animated, music, colour and light combine to create a fantastical world, a visual festival and a feast for the senses. Music is indeed the food of love in many sequences. The doomed love between Colin and Chloé (Orpheus and Eurydice? Tristan and Isolde?) adds a mythological dimension to the poeticity of the novel.</p>	