



Cambridge Pre-U

FRENCH (PRINCIPAL)

9779/04

Paper 4 Topics and Texts

October/November 2020

MARK SCHEME

Maximum Mark: 60

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.

Cambridge International will not enter into discussions about these mark schemes.

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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 (30 marks)

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 it 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 answers about 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 weaknesses 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 higher mark band.

Examiners will take a positive and flexible approach and 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.

Mark Scheme**Part I: Topics – Marking grid for 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 – Marking grid for 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
1	L'amitié et la fraternité	
1(a)	« La fraternité, réalité ou utopie ? » Discutez de cette question en vous référant aux ouvrages étudiés.	
	<p>Film: <i>Intouchables</i> (Nakache and Toledano)</p> <p>This is a film about the healing power of hope, the effectiveness of respect and friendship. Its themes relate to the differences between down-at-heel suburbs compared with <i>les beaux quartiers</i>, discrimination (racism, handicaps, social background), friendship, solidarity and finding a job. Whilst the two central characters are quite different in almost every respect, it is the mutual respect and willingness to adapt that turns their partnership into an emphatic positive commentary on friendship and fraternity. Indeed, such are their differences, that the success of their mutually supporting relationship is quite unexpected.</p> <p>By contrast, some viewers may feel that the characters are even too good to be true and that the story is far-fetched. It is worth noting that the end of the film reminds us that it is based on a true story (Philippe Pozzo di Borgo et Abdel Sellou), so rather than the improbability of the plot, it is the sense of fraternity and solidarity which dominates.</p>	

Question	Answer	Marks
1(a)	<p>Film: <i>Le Père Noël est une ordure</i> (Poiré)</p> <p>The whole idea of the <i>SOS Détresse amitié</i> phone line is to show social solidarity, a sense of fraternity. The film, of course, is not to be taken literally, but <i>au troisième degré</i>. Father Christmas is the epitome of bonhomie and fraternity - Christmas is a time for thinking of others. The title of the film serves to prepare the audience for a shock, for a shattering of the illusion, both of the existence of fraternity and of the mythical father Christmas. The constant intermingling of kindness and malice reveals the reality of human feelings, the lack of sincerity in helping others. <i>SOS Détresse amitié</i> is set up to help others, but only serves to do so in small doses, at a distance, at the end of a phone line. Real contact with the deprived and desperate is not sought: <i>Puis-je passer vous voir ? Ah non ça ce n'est pas possible !</i> Thérèse is helping to try to assuage her Christian conscience; Mme Musquin is mean-spirited: (<i>Les enfants sont pourris gâtés alors qu'avec un bout de ficelle et un morceau de carton ils s'amuse comme des fous.</i>); Pierre tries to hide his distaste for helping through a veil of politeness and formality: (<i>– Je vais me tuer ! – Comment ? Mais monsieur c'est du chantage que vous me faites, je ne céderai pas.</i>) One of the most striking contrasts between duty and reality resides in the actions of Pierre and Thérèse. Rather than offering substantive help, Pierre and Thérèse become complicit in the murder of the repairman and help dispose of the body at the zoo.</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, who refuse, Felix, a hardnosed, homeless crook exploits the holiday season as best he can: <i>J'essaie de gagner ma croûte et on m'empêche de travailler !</i>)</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); fraternity remains a myth.</p>	

Question	Answer	Marks
1(a)	<p>Delphine de Vigan, <i>No et moi</i></p> <p>When Lou is conscious of the difference in lifestyle of the homeless No, she is struck by the apparent lack of social justice. <i>Je pense à l'égalité, à la fraternité, ...qu'on apprend à l'école et qui n'existent pas. ...c'est la vie qui est injuste et il n'y a rien à ajouter.</i></p> <p>The narrator Lou is struck by the gulf between the ideals taught in school and the reality of poverty and homelessness in the city. It is the point where she becomes intensely aware of the need for social justice. Answers may go on to demonstrate Lou's active concern for the homeless, especially No, in devoting more time and attention away from her family to helping the underprivileged. There is a real urge to show solidarity and fraternity with No, to overcome the shame and hypocrisy of being brought up in a comfortable bourgeois existence. The contrast between No's background could not be more stark: No is the fruit of her mother's rape in a barn, and has an irregular upbringing. Lou's determination to make a difference, not to accept the way things are in society, is impressive. Her patience and dedication to clean No up, to try and wean her off drink and drugs, go beyond the normal charitable service. Important, too, is the effect of bringing the two worlds together, of bringing No into the family home. Not only are the parents understanding, generous and helpful, but the mother's condition improves and she becomes more responsive when No is in the house.</p> <p>Alternative arguments might point to the lack of realism of the story, especially the cooperation of family and friends in piloting Lou through her desire for friendship with No. The energy and enthusiasm of the project take on an all-encompassing direction to prove that life is not unfair; it is unsurprising that Marin calls Lou 'utopiste'. As Lou is an outsider in her class (intellectually precocious, but emotionally fragile and immature), the desire to help someone who is a social outcast is perhaps unsurprising. Lou wants No to be her friend and be part of the family, but does not listen to No's wisdom (<i>je serai jamais partie de ta famille</i>), nor realises that she is attempting the impossible until much later, when No's alcoholism and drug-taking seem incurable. Is it fraternity which motivates her, or at least the need to share emotional warmth, given that her mother never hugs her? <i>Je voudrais lui dire qu'elle me manque...mais moi aussi je suis toute seule et je suis venue la chercher.</i> At times, No takes on the function of a personal project: <i>le problème, c'est qu'elle est unique, parce que je l'ai apprivoisée.</i></p>	

Question	Answer	Marks
1(b)	<p>« Le but de ces ouvrages est de lutter contre des préjugés et des discriminations. » Qu'en pensez-vous ? Discutez de cette affirmation en vous référant aux ouvrages étudiés.</p>	
	<p>Film: <i>Intouchables</i> (Nakache and Toledano)</p> <p>The film's themes relate to many social problems in present-day France: discrimination (racism, handicaps, social background), friendship, solidarity, finding a job and the differences between down-at-heel suburbs compared with <i>les beaux quartiers</i>. What makes the film noteworthy and successful is the bringing together of two opposites and the fact that prejudice and discrimination are thrust centre-stage. The film is also a social metaphor for the contrast between <i>la Vieille France</i> stuck (or paralysed) in its self-important ways and the energy and dynamism of youth <i>issue de l'immigration</i>. The bond which develops between Driss and Philippe is without pathos. This allows the implicit criticism of prejudice and discrimination to be developed.</p>	
	<p>Film: <i>Le Père Noël est une ordure</i> (Poiré)</p> <p>Whilst the satire, with its elements of burlesque and absurd plot, might suggest that it be simply 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. The personal touch has been overtaken by the anonymity of the charity business.</p> <p>The list of characters who appear in the charity's office represent a cross section of those who are discriminated against or evoke prejudice amongst the helpers: family violence, a variety of sociopaths and sexual tastes, attitude to foreigners. These are all matters of serious social concern. (Josette, who is trying to escape from her violent husband; Katia, a homosexual transvestite; the voice on the phone of a sexually obsessive man; M Preskovitch the Bulgarian, whose treatment represents the lack of acceptance of foreigners or foreign culture.)</p> <p>The three volunteers at <i>SOS Détresse Amitié</i> show little real concern for those who seek help. Thérèse is working to try and salve her conscience. Both Thérèse and Pierre both try and keep the 'clients' at arm's length, to put up barriers, rather than engage with problems.</p> <p>The surreal elements of the satire provide a safe distance for the humour to operate and to highlight the very real problems of discrimination and prejudice.</p>	

Question	Answer	Marks
1(b)	<p data-bbox="316 248 703 282">Delphine de Vigan, <i>No et moi</i></p> <p data-bbox="316 315 1302 546">Lou's campaign to help No comprises the major part of the novel and might be interpreted as a means of raising awareness of social injustice. Through the eyes of a naïve adolescent, Lou, the moral message of the novel points to the need for greater engagement with the homeless and underprivileged. The very choice of the homeless woman's name is deliberate. No represents negation: negation of the individual and of the individual's condition.</p> <p data-bbox="316 584 1302 987">Lou is very conscious of how she differs from others, and this sense of difference is amplified by her personal investigation into homelessness, showing awareness of the disparity between her own comfortable circumstances and the living conditions of No. Her report to the class points out the shame of homelessness in a developed country: <i>le symptôme de notre monde malade</i>. The scale of the problem is huge: 200,000–300,000 homeless people in France, of whom 40 per cent are women. Lou's rejection of accepting the world as it is and her determination to effect change is a campaign to fight against the prejudice of the rich against the poor, of discrimination against homelessness and against those who have drug or alcohol dependency. No's existence in the street is punctuated by violence, cold and hunger.</p> <p data-bbox="316 1025 1310 1525">Lou's campaign is to challenge society's apparent acceptance of inequality and social deprivation. Criticism of the status quo is summed up by her: <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>. It is not simply social inertia which she rails against, but also paying lip-service to good intentions. Christmas is pinpointed as a ritual lie, a rite in which nobody believes. Lou's crusade becomes an all-consuming personal one in which she befriends and helps No, looks into her background, then takes her into her own home, a modern Good Samaritan. The positivity of her gesture is reinforced by the assistance and acceptance of her parents. The positive effect on her mother, who has been suffering from depression, is remarkable. The suggestion is that the arrival of an outcast is a psychological aid to get over Thaïs, the mother's lost child; the longer No stays in family, the better Lou's mother gets. This gives No for the first time a positive and constructive idea of her own personality. Both women exist through the perception of the other.</p> <p data-bbox="316 1563 1302 1727">Lou also recruits Lucas, her classmate, to become actively involved and he too accommodates No in his flat. Lou talks of her role with Lucas as a struggle against social oppression: <i>Nous sommes des résistants</i>. It is only when No reverts to alcohol, drugs and turns violent, that Lou realises the impossibility of her task.</p> <p data-bbox="316 1765 1302 1928">What makes the social justice metaphor of the novel credible to the reader is the characterisation of the narrator. Lou is given a precocious, adult-like intellect, which allows for a serious and keen analysis of homelessness and social dysfunctionality, yet she has the naivety and idealism of the 13-year-old she is.</p>	

Question	Answer	Marks
2	Regards sur la bourgeoisie	
2(a)	<p data-bbox="316 315 1190 349">Analysez le rôle du cérémonial et du rituel dans ces ouvrages.</p> <p data-bbox="316 376 708 409">Film: <i>La Cérémonie</i> (Chabrol)</p> <p data-bbox="316 443 1313 611">The title establishes the director's intention: the presentation of ceremony of rites, ritual and social norms. The film portrays the Lelièvre family as representatives of the provincial bourgeoisie, and two working class women, Jeanne and Sophie. It reflects the ritual dominance of the social order through space, culture, language and attitude.</p> <p data-bbox="316 645 1313 1048">It is the very ritual of the provincial bourgeois family which ensures both its identity and domination. The spatial distinctions in the house are ritualised: Sophie has the kitchen, (<i>C'est votre domaine</i>, as Catherine tells her), her room and serves in the dining room. She uses the servant's entrance and staircase, distinct from the family entrance and stairs. The living room is the family's territory, though comments about Sophie's appearance are audible in the kitchen. It is when this ritual is not observed that the order is threatened: Jeanne enters the house through the window, not the door; Jeanne upsets the social order in everything she does, whether it be getting Mélinna to repair her car or shocking Mme Lelièvre collecting clothes for the <i>Secours Catholique</i>. As the priest says to Jeanne and Sophie, <i>vosre comportement est inadmissible</i>.</p> <p data-bbox="316 1081 1313 1686">Gestures and actions in the film are mannered and become somewhat ritualistic (ceremonial), an ironic reflection of established social behaviour in middle class circles. Catherine's invitation to a cup of tea at interview reinforces the social divide; Catherine agrees to give Jeanne a lift out of social propriety, rather than spontaneous generosity. The wearing of evening dress to watch the opera on TV contrasts markedly with the clothes Jeanne and Sophie wear, and is comical in its eccentricity. The use of Latin tags by Georges are pompous, the cultural quotations used by guests reinforce the preserve of the culturally educated. Sophie, by contrast uses few words, and this repetition of the same phrases also serves to characterise her status. Illiteracy hampers Sophie's access to knowledge; she produces automatic responses (e.g. <i>je ne sais pas</i> and <i>j'ai compris</i>) to camouflage her ignorance. In an attempt to conceal her illiteracy from everyone, she becomes increasingly withdrawn from the Lelièvre family. The deception and lies continue, and with them the resentment which is building up and fuelled by Jeanne. The issue of the concealed pregnancy gives Sophie privileged information; the building resentment leads her to attempt blackmail, inverting the normal power structure.</p> <p data-bbox="316 1720 1313 1888">Structurally, the film takes the form of the ritual of a sacrificial ceremony: the killing of the bourgeois family is a metaphor for the rebellion of the working class. In the end, the film subverts conventional social dynamics: the maid gains the upper hand over her employer and there is a reversal of power which she exercises over the family.</p>	

Question	Answer	Marks
2(a)	<p>Film: <i>Le Charme discret de la bourgeoisie</i> (Buñuel)</p> <p>The surreal and dream-like quality of the film suggests that 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. The satire centres around the ritual of the dinner table, the quintessential symbol of middle class culture and mannered behaviour.</p> <p>The comedy obtains from the juxtaposition of taboo subjects with the socially acceptable. Thus, sex, death, the awkwardness of unannounced arrival, the tendency to judge people by appearance, insulting a guest, association with criminal activity, evoking uncomfortable personal experiences, all figure in the context of civilised settings which are associated with traditional norms of behaviour: the dining room, the restaurant, the tea room, the embassy.</p> <p>Over-emphasis on politeness in conversation: the sudden change from disappointment on arrival in the opening scene to the mannered politeness when Mme Sénéchal 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.</p> <p>People are judged by their appearance: compare the arrival of Dufour as gardener, then dressed as 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>).</p> <p>The enigmatic, repeated scene of the group walking along a country road lends emphasis to the theme that the bourgeois are bound together by social conventions, but they have no other goal.</p>	

Question	Answer	Marks
2(a)	<p>Molière, <i>Le Bourgeois gentilhomme</i></p> <p>Molière's comedies set up situations in which the characters' mask slips and falls and the real person becomes apparent: the theme of appearance versus reality. M Jourdain believes that becoming a nobleman is achieved through the copying of rituals (dance, language, music etc.), and he hopes that the mask of pretence will be sufficient to hide his bourgeois status. The nature of the <i>comédie ballet</i>, one of choreographed dancing and music which alternate with dialogue, has something of the ceremonial in its conception and representation. In fact, the Gazette of 18 October 1670 describes it as '<i>un ballet de six entrées accompagné de comédie</i>'.</p> <p>The elaborate ceremony in Act IV is a central consideration to the theme of ritual and ceremony. It comprises dancing, music and chanting in a made-up language designed to impress Monsieur Jourdain. (Also to be borne in mind is the possibility that the <i>cérémonie turque</i> is a parody of court ritual.) Whilst the entire ceremony is, as the audience appreciates, simply burlesque and farce, it serves to portray M Jourdain as a dreamer with ideas above his station, fully unmasking him as obsessive and unsophisticated. M Jourdain's reaction to the parodic conferring the title of Mamamouchi on him shows not only his self-importance but also his total self-delusion and fantasy. In his mind he is no longer an aspiring aristocrat; he is one. In Act V, at the point where M Jourdain exclaims <i>Ah ! Voilà tout le monde raisonnable</i>, the inversion of norms becomes total. Mask and masquerade are conjoined.</p>	

Question	Answer	Marks
2(b)	<p>« Ces ouvrages dénoncent la bêtise et la vanité des bourgeois. » Qu'en pensez-vous ? Discutez de cette affirmation en vous référant aux ouvrages étudiés.</p>	
	<p>Film: <i>La Cérémonie</i> (Chabrol)</p> <p>The tale of a provincial, bourgeois family killed by two working class women reveals much of the manners and mind-set of the Lelièvre family. The self-assured, and at times high-handed, attitude characterises their actions and shows their weakness, and in doing so reveals the director's intention to criticise the vanity of the provincial bourgeoisie.</p> <p>Georges and Catherine are either blind to what is going on around them or refuse to take action. Despite the dubious background of the new applicant, Catherine does not do due diligence before hiring Sophie. Jeanne knows about Sophie's problems with the police, but Mme Lelièvre seems not to; she reads the references only cursorily at the interview, as she is in a hurry to find a replacement housekeeper. She does not wonder why Sophie has to ask someone the way to the meeting place at the beginning of the film. It is ironic that Georges's initial reaction to learning about the new housekeeper is to allude to <i>la comtesse de Ségur's Les Malheurs de Sophie</i>, a story about the silly things that the eponymous character does, yet does not recognise the similar problem in his own household: he may be culturally learned, yet he is not astute.</p> <p>Neither Georges nor Catherine stops to ponder why Sophie's behaviour is strange at times and her responses unconvincing. Their inability to take a real interest in the maid reveals their social distance and also is ultimately culpable, as the murder confirms. Even when Mélinda reveals Sophie's illiteracy to her parents, Georges admits that the thought never occurred to him. His comment '<i>Comment croire que ça existe toujours</i>' emphasises his status as an out-of-touch paterfamilias. Even though they find Jeanne in the house unexpectedly, Georges makes no effort to secure the house after sacking Sophie. If one compares, for example, the behaviour of the baker to that of the Lelièvre, the behaviour of the family is seen to be self-absorbed and distant. The baker does not believe that Sophie does not have change, so he grabs her purse and proves that she does. Catherine and Georges just let things pass, until it is too late.</p> <p>The gulf in education and culture between the Lelièvre family on the one hand, and Sophie and Jeanne on the other, reveals a breezy hauteur in the former which breeds discomfort and resentment in the latter. Georges and Catherine's use of language is often high register; George's sprinkling of Latin tags portrays him as pompous (<i>ad aeternum vitam</i>). The family watch high culture (a Mozart opera) on the TV, whereas Sophie watches lowbrow game shows. The division of space in the house underlines the separation of interests.</p>	

Question	Answer	Marks
2(b)	<p>The literary references at Mélinda's birthday party serve to show off the guests' erudition. They also serve as precursors to impending disaster, highlighting the inattention and <i>bêtise</i> of bourgeois behaviour. The opening of Nizan's <i>Aden-Arabie: J'avais vingt ans. Je ne laisserai personne dire que c'est le plus bel âge de la vie</i>, goes on to say that a young man may lose his family, auguring the murder at the end of the film. The quotation from Nietzsche <i>Il y a chez les gens de bien beaucoup de choses qui me répugnent</i> not only criticises - rather rudely - the moral defects of the guests, but reinforces the 'wretched self-complacency' of the group.</p>	
	<p>Film: <i>Le Charme discret de la bourgeoisie</i> (Buñuel)</p> <p>However offensive their manners, the bourgeois are not presented as victims, other than in dream sequences. Unlike the successful assassination of M and Mme Lelièvre in <i>La Cérémonie</i>, the revolutionary girl in this film fails to shoot the ambassador. Her desire for revenge is thwarted; there is no overt desire by Buñuel to provoke a Marxist revolution. Similarly, serious offences including drug trafficking, murder, adultery, all go unpunished. Even when the group is arrested, justice is circumvented by the intervention of a powerful bureaucrat. In other words, their lack of morals, their culpability, their arrogance in controlling social order are all accepted in order to provoke a reaction of outrage and condemnation by the audience.</p> <p>The ambassador is the hypocrite, par excellence. He is an evil man, the corrupt head of a drug ring, organising the kidnapping of a young woman who refuses his advances; he is cowardly, not hesitating to hide or escape when a situation becomes dangerous; he enjoys all the benefits that accrue to his status, even though the country he represents has many social and economic problems and he has no truck with political concerns.</p> <p>Similarly, the dinner party, the epitome of bourgeois life, is persistently interrupted or delayed. The social group is shown to be inadequate and ill-prepared, yet social proprieties are always observed, often to the exclusion of common sense. Life of the bourgeoisie is reduced to a series of rather awkward situations which are constrained by social conventions. It is through this device that bourgeois life is satirised.</p>	

Question	Answer	Marks
2(b)	<p>Molière, <i>Le Bourgeois gentilhomme</i></p> <p>Molière depicts M Jourdain in the grip of an <i>idée fixe</i> and through this deepens our understanding of the irrational side of the human psyche. The compelling illusion of character (<i>vraisemblance</i>) allows M Jourdain, through simplification and exaggeration, to become a monomaniac, completely at odds with the society around him. 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.</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 – <i>bathos</i>). 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> <p><i>Le Bourgeois Gentilhomme</i> is a <i>comédie ballet</i> in which music and dance play an important part. The masquerade involved Turkish disguises which would convince M Jourdain to allow his daughter to marry the supposedly aristocratic <i> fils du Grand Turc</i>, (i.e. Cléonte), to whom Jourdain had refused Lucile's hand on the very grounds of his unsuitable social status. The play mocks M Jourdain's sense of values. He reveres a disreputable and worthless nobleman (<i>le comte</i>), but is blind to the virtues of Cléonte because he is not a noble, and because he belongs to the bourgeoisie. Jourdain refuses to listen to good sense (e.g. from his wife), but completely believes the flattery of Dorante and Dorimène, but is unable to see their true motives.</p>	

Question	Answer	Marks
3	Regards sur la deuxième guerre mondiale	
3(a)	Comment les Allemands sont-ils présentés dans ces ouvrages ? Expliquez votre réponse en vous référant aux ouvrages étudiés.	
	<p>Film: <i>L'Armée des ombres</i> (Melville)</p> <p>The opening shot of the German soldiers marching past the Arc de Triomphe sets the scene of German military control and domination of France. The resistance fighters are very much 'in the shadows' as the invading army has established effective measures of control and repression. These range from an effective administration (e.g. Gerbier at the Kommandantur), surveillance and threatening presence (e.g. Jean-François's bravado and quick-thinking to get past the SS at a Paris station), through to torture, imprisonment and executions. Their ability to blackmail individuals and extort information is brutal and effective. Thus, Dounat is unmasked as a traitor early on in the film, then Mathilde gets blackmailed over her daughter and is executed to stop further compromise. The picture of Gerbier on a wanted picture demonstrates their far-reaching information base and persistent pursuit of elements of threat to the regime. More than an oppressive military presence, the brutality of the SS violence, torture and sadistic pleasure in executions are documented in the film. It is important, too, to recognise that the representation of the occupiers as the merciless face of evil plays its part in showcasing the extraordinary courage of the resistance fighters, who valued patriotism over their own safety. Indeed, the fact that all lost their lives by 1944 conveys a sense of tragic heroism in their refusal to yield to capitulation to a brutal and ruthless regime.</p>	

Question	Answer	Marks
3(a)	<p>Film: <i>Laissez-passer</i> (Tavernier)</p> <p>In contrast to the other works, the Germans are presented in a variety of lights. The standard presence of Gestapo officers waiting at a Parisian station and the soldiers inspecting documents in the street serve as a reminder of the oppressive nature of the Occupation. Arrest and deportation are a real threat, especially to men. The soldiers setting up anti-aircraft guns point to the daily dangers of British air raids in Paris. The arrest of Devaivre with two political tracts in his pocket after curfew highlights the significance of his <i>laissez-passer</i> and the moral ambiguity of its holder. Answers might also point out that for all the security, the Germans fail to stop Devaivre's resistance exploits and therefore appear fallible.</p> <p>French collaboration with the Germans is a compromise between survival in material terms and an ethical dilemma of betraying one's country, colluding with the enemy. Devaivre is at pains to point out that he works <i>chez les Allemands</i> rather than for them, a tenuous argument. The Continental film studio run by the Germans presents an opportunity of gainful employment for writers, studio hands, etc. Dr Greven is not presented as a brutish Nazi taskmaster, but as an intelligent, Francophile aesthete who has a real love of cinema. He is keen to recruit good writers and goes to great lengths to enable them to work for him: not only does he employ le Chanois, knowing he is a Jew and a Communist, but he also enables Spaak to get day release from prison to work on his scripts. He tries to recruit Aurenche to write <i>Adrien</i> with Fernandel and invites him to lunch at Fouquet's. He is pragmatic to the point of being in conflict with German government policy, showing independence of mind. He openly complains about the lack of good scriptwriters: <i>les meilleurs étaient juifs</i>. He has Zola's <i>Au bonheur des dames</i> adapted, even though the book was banned. He boasts that his films are not subject to censorship by Vichy. He has a remarkable attitude towards the lack of fighting spirit of the French, whom he fought against in The First World War. (<i>En '14 vous teniez le coup...vous aviez du courage...mais là...Pourquoi la dérouille ?</i>) This character, who was put in charge of film production by Goebbels, is, then, rather enigmatic, though it is this atypical character who allows the interplay and contrast between Aurenche and Devaivre, and accentuates the moral ambiguity of working in culture under German management.</p> <p>Some background colour is provided through the lens of the <i>panier fleuri</i>, where women are happy to entertain Nazi soldiers. Prussian sensibilities include a desire for cleanliness, provision of hot water and comfortable surroundings, quite at odds with the austerity endured by the populace. Olga hopes that German generosity – the presents she receives from them – will help her start a business after the war.</p>	

Question	Answer	Marks
3(a)	<p data-bbox="316 241 699 280"><i>Gary, Éducation européenne</i></p> <p data-bbox="316 315 1310 748">The prolonged battle between the partisans and the German army is brutal, violent, remorseless, and plays out in the inhospitable environment of the Polish countryside and forest. The details of the activities of the SS division <i>das Reich</i>, who are used for missions which the regular troops would balk at, are an example of the cruelty and torture prevalent at the time. The SS would kidnap women from villages to lure the partisans out of the forest and kill them and also use the women for their own gratification. The German view of this tactic is chillingly described as conjoining <i>l'utilité à l'agréable</i>. In a similar vein, attacks by partisans are always responded to with reprisals, the shooting of hostages, including a priest. The contempt and lack of compassion towards the population is demonstrated further by the sentries laughing and joking beside the hanged bodies of Jablonski and his mistress. The Germans here lack normal decency, values, and civilisation.</p> <p data-bbox="316 784 1318 949">The narrator complements the portrayal of the brutality of war with grim irony in a number of instances. Pan Jozef, who attempts to ingratiate himself with a German policeman by inviting him to dinner, unwittingly leads to his wife being raped for his efforts to collaborate. Other examples may be mentioned.</p> <p data-bbox="316 985 1310 1285">These events contrast with the book being written by Dobranski and read out aloud to the partisans by him. The episodes cast the Germans in an unfavourable light, showing how they are manipulated and outsmarted by the bourgeois tenants in a Paris building or how a German patrol is unable to function in the Polish forest in temperatures of -40. The extreme cold causes them to hallucinate and, rather comically, one imagines the snow to be a woman; another fights with an imaginary snowman. The effect of this narrative is to present the Germans as all too human and fallible and thus to maintain morale amongst the partisans.</p> <p data-bbox="316 1321 1310 1487">Elsewhere, Zosia's manipulation of German officers in the brothel allows her to survive materially. Towards the end of the war, Janek's attack on an outpost and his shooting of a German on ice skates is an incident of pathos, presenting the Germans as victims and underlining the hideous nature of war.</p>	

Question	Answer	Marks
3(b)	<p data-bbox="316 248 1139 282">Analysez la motivation des résistants à l'occupation nazie.</p> <p data-bbox="316 315 791 349">Film: <i>L'Armée des ombres</i> (Melville)</p> <p data-bbox="316 383 1310 450">The film follows a group of resistance fighters who place patriotism, courage and the importance of the organisation above their personal safety.</p> <p data-bbox="316 483 1299 645">Initiative, daring and a sense of risk are demonstrated by Gerbier's escape from the German authorities in Paris, and also by Jean-François's arrival at a Paris station to get through the line of plain-clothes policemen checking IDs, then by police in the metro. It is essential that the resistance is <i>l'armée des ombres</i>.</p> <p data-bbox="316 678 1291 882">Comradeship: the resistance group is an organisation which depends on camaraderie and a sense of loyalty. (Gerbier: <i>Je n'ai pas besoin d'être communiste pour avoir des camarades</i>). There is support and mutual help, for example in engineering Gerbier's escape from prison during the execution scene. Further, Jean-François has himself arrested to be with Félix in prison.</p> <p data-bbox="316 916 1315 1055">Readiness to use force: the survival instinct comes to the fore when he kills the German guard in Paris. It also shows loyalty to the organisation when he kills the traitor Dounat. Mathilde's execution underlines the idea of sacrificing one person to save the organisation.</p> <p data-bbox="316 1088 1315 1317">Preparedness to die for the cause: being a member of the resistance carried immense personal risk. A solid sense of purpose and mental strength are essential to survive the daily atmosphere of suspicion, denunciation and betrayal. (Mathilde notices Gerbier's photo amongst a group of 'wanted' persons in the prison.) Scenes of arrest, interrogation, torture and execution are ample reminders of the fate of many. Cyanide pills were the only alternative to execution.</p>	

Question	Answer	Marks
3(b)	<p>Film: <i>Laissez-passer</i> (Tavernier)</p> <p>Some held that those working with Germans in the film industry were guilty of collaboration. For Tavernier, cinema can be viewed as an act of resistance. Scriptwriting is one method of providing some comfort and enjoyment to the population in a context of deprivation, shortages and occupation, but it was difficult to avoid being labelled as a writer of propaganda. Therefore, analysis of the scriptwriters as working against the Germans is a valid approach. The film is concerned with questions of survival, together with the compromises and ethical dilemmas the protagonists face.</p> <p>A distinction is to be drawn between Aurenche, who is disinclined to work for Continental films and whose attempt at subverting the occupation through satire in period pieces falls flat, and others, like Le Chanois. Aurenche is more concerned about his complicated personal life than patriotism. 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 political power. He shows remarkable fortitude as a Jew and a communist to work for the German film company, 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.)</p> <p>Devaivre is the natural focus of the film. He is a talented assistant director and patriot who is involved with the active resistance. His outlook about the Germans is clear: <i>je veux qu'ils partent</i>. Near the beginning of the film, it is he who is involved with railway sabotage with Didot. Subsequently, he deliberately works for Continental films in order to mask his resistance activities. Bravery and sang-froid characterise the photographing of Beurkley's documents with Masson at Sirius films. When asked by Masson why he did this, he answers: <i>Si personne ne fait rien...</i> His resilience in the episode with the photographed documents in Von Schertell's office and being sent to England show patriotic fervour, but have the hallmark of the accidental, of something beyond Devaivre's control. Even if the humour and unrealistic nature of the scene with the RAF might colour one's judgement about the seriousness of his endeavour, there is no doubt about his courage and commitment to the resistance when he decides to leave Continental and join the <i>maquisards</i> in Saône-et-Loire at the end of the film.</p> <p>A further example of effective, undercover commitment is Nord, who 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. It is he who arranges for Devaivre to fly to England.</p>	

Question	Answer	Marks
3(b)	<p data-bbox="316 241 699 280"><i>Gary, Éducation européenne</i></p> <p data-bbox="316 315 1316 748">The situation painted at the beginning of the novel is pretty hopeless for the local population: the country has been overrun, the SS impose savage penalties on acts of resistance, and the fabric of society has been worn down by violence, depravity and hunger. To some extent, the survival of the partisans and the success of their campaign depend on the success of the Red Army's battles against the Nazis to the east. But patriotism and courage are not enough to keep up morale. Dobranski's stories are key both to the hope and psychological support to the resistance fighters. The myth of comrade Nadejda is a beacon, an ideal, which is necessary to motivate the partisans in face of discomfort, disease and death. Dobranski is the cultural and intellectual driving force behind the partisans who has an unwavering faith in humanity. It is his legacy of the book which is a lasting monument to the experience of the war.</p> <p data-bbox="316 784 1316 1055">Hope and a belief in the future are personified in Janek. He is orphaned early on: war forces him to grow up quickly, to learn about methods of survival. The barbarity and duplicity of Germans and Poles is counterbalanced by the optimism and hope of the young man: the hero does not allow himself to be submerged by nihilism, but appreciates culture and beauty. His developing love for Zosia ensures that emotions are not entirely smothered by war and that a seed for future posterity is planted. He returns at the end of the war as an officer and father.</p> <p data-bbox="316 1090 1316 1290">Answers may mention relevant details of the other fighters: Zosia prostitutes herself with the Germans to collect intelligence (e.g. details of the explosives convoy); the religious faith of the Jewish butcher Cukier; Staczyk, whose two daughters were abducted and raped, attacks the Germans at night in revenge; the taciturn, committed and suspicious Borowski brothers, who always stay together.</p>	

Question	Answer	Marks
4	L'Exil	
4(a)	<p data-bbox="316 315 1289 376">« L'exil, c'est l'expérience d'une certaine liberté. » Jusqu'à quel point est-ce vrai dans les ouvrages étudiés ?</p> <p data-bbox="316 414 683 443">Film: <i>Incendies</i> (Villeneuve)</p> <p data-bbox="316 481 1305 1211">Marwan's biography is not just one exile, but a series of exiles, which are uncovered by her twin children. Each time she is forced to leave her home, her settled life or her country, it is as a consequence of transgression. Nevertheless exile allows her to restart her life, attempt to put the past behind her and adapt to new circumstances. She is expelled from the family home because of her pregnancy out of wedlock; she has brought shame on the family. Her political engagement as a student forces her to escape the political crackdown at the university and escape to the south. Her anger at the sectarian violence of the civil war leads her to volunteer in a mission to assassinate a militia chief. On successfully carrying this out, she endures another exile, this time in the prison of Kfar Ryat. After her release, the militia chief Chamseddine arranges for her to leave the country along with the twins born in prison. A new exile in Canada ensues. Whilst it is geographically distant from her homeland, and she has superficially recovered calm, freedom and a new life, the guilt, dishonour and psychological scars of torture and incestuous rape resurface when her past (literally) catches up with her at the swimming pool: she recognises her first son and torturer. Her final days in Canada are spent bed-ridden, mute and immured in her guilt. She dies, unable to reconcile herself with her past life. Any freedom which might have accrued from exile is cancelled out by politics, war, broken taboos bringing shame and guilt, and by the hand of fate.</p>	

Question	Answer	Marks
4(a)	<p>Film: <i>Inch'Allah dimanche</i> (Benguigui)</p> <p>Adjustment to life in a new country and culture is fraught with tensions, difficulties as well as a natural determination to conserve one's own culture. The film portrays the problems of exile in France for Ahmed and Zouina. Ahmed and his mother represent the conservatism of first generation immigrants who wish to better their living standards by working abroad, but who do not wish to adapt socially and culturally to French urban life. Zouina experiences extensive isolation: home life is stifling and she suffers abuse and humiliation from her husband and mother-in-law who continue to impose traditional rural Algerian values.</p> <p>The neighbouring Donze family are 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. Awareness of French culture and a sense of growing personal freedom come from contact with Nicole, a divorcee, and listening to radio programmes. It is Nicole 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. Her friendship with Mme Manant demonstrates the beginnings of social acceptance; Zouina shows independence in refusing Mme Manant's help. The mother-in-law's tyrannical grip is loosened a little when Ahmed, for the first time, tells off his mother and sides with his wife. Aspects of French society, awareness of feminism and emancipation, are gradually superimposed on Zouina's cultural traditions. Exile from Algeria finally leads to a nascent freedom as a woman in France.</p>	

Question	Answer	Marks
4(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, and 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>For Huston, a chosen life away from her native Canada has been a catalyst for creativity and freedom. It is precisely this 'otherness' of a different culture and society which promotes her writing. The French language is a new freedom of expression: <i>le fait de vivre dans la langue française m'est vitale</i>. It is the separation between French and her experiences which, strangely, allows her to write: <i>les mots avaient un goût, ou plutôt un volume, ils étaient vivants</i>. English, her native tongue, she notes, does not afford this creative possibility: <i>l'habitait comme un poids mort</i>. Similarly, for Sebbar, writing is protection and a need. When she is not writing, she feels uncomfortable, running the risk of mood swings from hysteria to melancholy.</p> <p>For Sebbar, the experience of exile has been keenly felt since childhood. Both parents moved away from their roots to teach in pre-independence Algeria, the father teaching the language of the colonisers, the mother marrying an Algerian and leaving her family in France. It is this <i>double exil parental</i> which Sebbar sees as giving her a disposition to live in exile, to promote feelings of solitude and eccentricity. Brought up in a politically radical household, she admires women who are outspoken (<i>rebelles, guerrières</i>), who reflect her own sense of independence. It is her political outlook and her love of the urban environment which give spice to her life and which promote her writing. Her writing reflects her obsession with her condition as exile and <i>métisse</i>.</p> <p>By contrast, whilst exile has coloured her perception and creativity, she admits that the years spent writing for the monthly review <i>Histoires d'elles</i> were the only ones where she felt integrated and comfortable (<i>pas sentie à côté, en marge, à l'écart</i>), where exile was not acutely felt.</p>	

Question	Answer	Marks
4(b)	<p>Jusqu'à quel point les ouvrages étudiés vous font-ils comprendre les souffrances de l'exil ?</p> <p>Film: <i>Incendies</i> (Villeneuve)</p> <p>Canada, which forms the opening and closing scenes of the film, is far from representing a successful resettlement, a quiet family life of exile for Marwan. She carries with her the scars of a violent civil war, and a past replete with harrowing experiences of bringing shame on her family, politically motivated murder, rape and incest; these are the <i>incendies</i> of the title, the elements which make up the identity of Marwan. Her children, dramatically, are not just the continuity of her line, but constant reminders of her shame and guilt in her homeland.</p> <p>Answers may point out the suffering of separation from her baby (and its father, Wahab) after the pregnancy out of wedlock. Exclusion from the family home leads to her first exile. When the civil war begins, she leaves her uncle's to go to the south in search of her son. En route she experiences sectarian violence, notably the barbarism and massacre of non-Christians in a bus. Her seclusion in Kfar-Ryat prison, a place renowned for its brutality and torture, forms another part of her life before exile in Canada. Here she is held in isolation, raped by Abou Tarek, but she continues to sing in defiant courage; her spirit is not broken. It is only when she encounters Abou Tarek/Nihad in Canadian exile that her past is violently brought back to mind. The memory of her physical and mental anguish of her experiences breaks her down: she lives out her last days in disgust and abnegation. The structure of the film, with its successive and gradual revelations of the past and the truth, is tense, striking and shocking.</p>	
4(b)	<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 familiar 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; they represent narrow-mindedness, prejudice, and religious hypocrisy.</p> <p>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 and this is not accepted by the mother-in-law's traditional values); even the visit to Malika turns out to be disastrous, and she chases her away because she is afraid. The encounters with neighbours are mostly unfriendly.</p>	

Question	Answer	Marks
4(b)	<p>Nancy Huston, Leïla Sebbar, <i>Lettres parisiennes: Histoires d'exil</i></p> <p>The correspondance between Huston and Sebbar affords the scope of much self scrutiny and self-questioning as well as mutual comparison and advice concerning the psychological effects of exile and the associated necessity of writing fiction. There is a marked contrast between the painful feeling of rootlessness in Sebbar and her almost obsessive consideration of others who are isolated (<i>les femmes en rupture, les exils du comptoir</i>) with the experience of Huston. Huston's exile is voluntary, (described as <i>superficiel, capricieux, individualiste</i>). He views exile as a positive opportunity to write in French and establish roots and a family in France.</p> <p>Alienation, rejection and a sense of 'exile' characterise Sebbar's stay in Corsica. Although it is part of France, she is made to feel it is <i>un pays étranger et xénophobe</i>. By contrast, Paris is the only place where living is bearable. Her discomfort as an outsider and exile is acutely felt when she returns to the country of her birth, Algeria, where childhood offered some semblance of belonging until the war of independence. Algeria and exile also affected her parents: her mother was an outcast from her family for having married an Arab; the father endured internal exile in his school during the war.</p> <p>Sebbar contrasts the young Berliner she meets with her own view of life: <i>son exil est un exil heureux. Le mien me donne un air triste</i>. The girl from Berlin is outgoing, self-assured and adaptable, with no concern for her roots. Sebbar, by contrast, feels <i>en retrait</i>, fully aware of the vacuum around her, with no like-minded people, no community to fall back on, even her former political fellow travellers are hypocrites. The only activity which protects her from her exile is the classes she teaches: <i>C'est là, je crois, que je me sens le moins équivoque, mal à l'aise, ambiguë</i>. Whilst her writing is her refuge, she complains that she has no literary or political peer support or network: <i>la pointe extrême et cruelle de l'exil</i>. Her identity as an exile provokes misunderstanding on a professional level; she constantly has to explain her circumstances to journalists or literary audiences: her mother tongue is French, but she is not an immigrant, but an Algerian writer in exile. She is an object of suspicion for Arab intellectuals who do not consider her to be Algerian. The nature of her writing and the apparent contradictions of her identity to French and Arabs alike make her aware of her unusual cultural, academic and psychological situation, reinforcing the idea of isolation, of being in exile. The very correspondance with Huston makes her very sensitive to this discomfort: <i>je me sens saisie par l'exil, il me devient insupportable</i>.</p> <p>Huston's letters reveal the underlying expectations placed upon her, as a mother, by society, and how domestic work and maternal responsibilities become obstacles for her creative writing. Reaction by others makes her motherhood seem <i>un immense réseau de culpabilisation</i>. Depression after childbirth is exacerbated by the impediments to writing (<i>perte d'identité</i>). Identity and equilibrium are intimately associate with the act of writing. On this subject, she likens herself to V Woolf : <i>Je ne sais pas ce que je ferais si je n'avais pas le recours du langage...</i> Exile, then, brings new opportunities, but there is a tension between literary creativity and motherhood.</p>	

Question	Answer	Marks
4(b)	Huston's experience of living in France is connected more intensely with her desire to live in another language and culture; this enables her to write. Her recurrent nightmare reveals that she feels guilty for having left her family in Canada (<i>il trahit ma honte de mes origines</i>). Her husband, M, points out that exile will lead to a sense of imprisonment in a foreign culture, followed by a realisation that assimilation is ultimately impossible; nor does one feel drawn to one's homeland. Towards the end of the book, she notes that exile is an excuse to write: <i>l'exil n'est que le fantasme qui nous permet de fonctionner</i> . Huston, then, is more at ease in exile in France than she would have been in Canada.	

Question	Answer	Marks
5	Problématiques du couple	
5(a)	<p>« Les personnages principaux se sentent impuissants face aux problèmes de la vie. » Dans quelle mesure ce jugement des ouvrages étudiés est-il valable ?</p> <p>Film: <i>Amour</i> (Haneke)</p> <p>The film concentrates on a couple's relationship in old age. The theme of helplessness begins with the break-in to the flat which is seen as incomprehensible: they are at the mercy of the outside world. When Anne suffers a black-out and a blocked carotid artery is diagnosed, it is illness and attempted surgery which leave Anne paralyzed on one side and wheelchair-bound. She is entirely dependent on Georges and carers. Physically, she has changed from an independent woman able to play the piano, to one who can barely move and speak. The isolation of their existence is amplified by the fact that most of the film is shot inside the couple's flat. They occasionally have visitors, but after Georges dismisses the nursing help (for being inadequate), the challenge of coping with and caring for Anne is his alone. The second cerebral attack leaves Anne unable to communicate and in pain. As her condition weakens, he has to do more and more (washing, feeding, cleaning her). He cannot stop the decline and degradation of his wife. His situation of isolation and frustration is accentuated by the lack of concern of the daughter Eve and by the panicked reaction of the piano student who is appalled by the physical decline of Anne. Communication, once fluent and loving, becomes more fragmented and one-sided. Life becomes difficult to watch and painful for both of them. George's decision to end her suffering is one taken out of love; it is the only action which he feels he can take to limit her suffering: Eros gives way to Thanatos.</p>	

Question	Answer	Marks
5(a)	<p>Etcherelli, <i>Élise ou la vraie vie</i></p> <p>The circumstances of the family's life in Bordeaux are restrictive, stifling, poor and provincial. Henri is instrumental in bringing a political awakening in Lucien, who is frustrated but has ambitions. He abandons his girlfriend to move to Paris with Anna. He shows political awareness, commitment and radical involvement. The political background of the war of independence in Algeria is much in evidence. Lucien and Élise become particularly interested in the workers' movement, stoked with revolutionary fervour, but events are outside their control. Just before the final demonstration, Élise notes that she wants to be <i>dans le coup</i>, that the workers would be <i>indispensables, mobilisés, utilisables</i>. But the joy of political activism is cut short when she learns of Lucien's death in a traffic accident.</p> <p>Élise is tempted by Lucien's ideal of <i>la vraie vie</i>, a life of independence, love and fulfilment, in other words a rejection of her life in Bordeaux. Her attempt to grasp this chimera lands her to follow her brother to Paris. Instead of clerical work, she finds herself in the repetitive and unpleasant work of a car factory production line. Women are badly treated here. Not only is the individual not valued, there is a sense of alienation; she sees herself as a misfit in her position of quality control of the cars. Further problems and social alienation stem from her relationship with Arezki, an Algerian worker who is an FLN militant. Love seems incompatible with politics and racism. Élise encounters institutional and casual racism in Paris. Her attempt at intimacy with Arezki is disturbed by a police raid in the Goutte d'Or; Arezki disappears after his arrest by police. Thus, <i>la vraie vie</i> for Élise, a life of independence, her own job and a lover, comes to an abrupt end after nine months in Paris. She has been powerless to arrest the succession of disappointments and disappearances, as well as being unable to come to terms with society's view of Algerians.</p>	
	<p>Sartre, <i>Les Jeux sont faits</i></p> <p>The very title of the work is an indication that events are seen as 'destiny', that the characters have little effect on outcomes and circumstances. Death functions as a dramatic device to allow Pierre and Eve to see and discover themselves and society. It also allows the audience to appreciate the marked difference between the characters' intentions and achievement. The work portrays the characters as free to act, but Pierre and Eve do not realise that they are free; they continue to act as if their lives were still a continuation of their previous lives and social and political concerns. Thus, Pierre is fixated on the political rebellion he is organising. Eve is anxious to disabuse her sister of André's intention to marry her for her dowry. Sartre is keen to emphasise class consciousness and political engagement. Thus, Pierre is uncomfortable at the sight of Eve's wealth and possessions and lacks confidence in emulating bourgeois social manners, e.g. kissing the hand in greeting. Eve finds the visit to Astruc's former house distasteful because of the grinding poverty of the building.</p> <p>The return to life in an attempt to win a second chance ends in failure because Pierre and Eve do not succeed in devoting themselves to each other. In Sartre's script, their helplessness to remedy the situation or act differently is symbolic of man's condition.</p>	

Question	Answer	Marks
5(b)	<p data-bbox="316 248 1011 282">Analysez le thème de l'amour dans ces ouvrages.</p> <p data-bbox="316 315 608 349">Film: <i>Amour</i> (Haneke)</p> <p data-bbox="316 383 1254 483">Love is the title of the film, yet the film traces the last weeks of Anne's suffering and death. What is remarkable is not just her suffering, but the continuing and tested love Georges and Anne have for each other.</p> <p data-bbox="316 517 1315 1420">There is no doubt that the aged couple are devoted to each other and still love each other. There is a shared interest in music, an intellectual passion, (which offers commentaries throughout) as well as an emotional bond. After the two cerebral attacks, Anne's condition worsens and it is left to Georges to care for her. In keeping with Anne's request not to go back to hospital, Georges commits to looking after her in the flat. The careful attention to detail in the daily routine is painful for the viewer to see in scene after scene, but also shows Georges as performing these daily tasks out of love and commitment, not simply a sense of duty. Pathos is avoided in the film's construction; the spectator is forced to watch steady devotion in the most excruciating of circumstances with detachment. Georges's role is all the more the centre of attention after the reaction of their daughter Eve to Anne's condition: she is overwhelmed and is afraid to touch her. The film takes the theme of love and pushes it to uncomfortable limits, the limits of bodily breakdown and mental dysfunction. It is in the last moments of life, in the shadow of death, in which love is most acutely needed, and that is shown in this film. His recollection of memories of Anne and he in happier times contrasts radically with the present situation. One particularly touching moment is the scene of nostalgia where Anne is playing a piece of music, but it is cut short when Georges turns off the stereo recording; we have been witnessing love in the past in the present. Similarly, the music echoes the words and thoughts of the couple, interspersed throughout much of the film. The repeated image of the pigeon is significant, perhaps evoking love or freedom. Perhaps it is this which Georges refers to on his letter saying <i>je l'ai mis en liberté</i>, or is it a reference to Anne? Whatever the answer, the relationship of love and death has rarely been so evocative, and the echoes of George's love resound long after the end of the film.</p>	

Question	Answer	Marks
5(b)	<p data-bbox="316 241 710 280">Etcherelli, <i>Élise ou la vraie vie</i></p> <p data-bbox="316 315 1310 786">Love and emotion are set against political, economic and social themes in the novel. The brother and sister Lucien and Élise offer a comparative measure in this regard. Lucien's character is negatively drawn: he treats many people with condescension and disregard. His marriage to Marie-Louise is clearly a mistake: a marriage which gets him out of his grandmother's house, but circumstances which he can ill afford, given he has no income. It is not long before he abandons her to converse with Henri on politics and revolution, leaving his wife to look after their baby. In character, Lucien draws a line under their relationship when he takes up with Anna, leaving his wife and child without a penny. Élise admires and loves Lucien despite his flaws. Lucien falls under Anna's influence in Paris, and Élise is aware of this. Lucien's death in a car accident whilst on his way to a demonstration reflects his hopeless dream of being a revolutionary, subordinating love and emotion to political idealism.</p> <p data-bbox="316 819 1302 1424">Élise's attraction to Arezki takes place in circumstances which do not augur well. The Algerian war is in full swing, Arezki is a militant for the FLN in Paris, and they are both working on a factory production line. At the time, a <i>couple mixte</i> was unusual and their friends' attitudes were clear in discouraging them from friendship, let alone from continuing to see each other; it is a couple doomed to fail, given the prevailing political turmoil of Paris and the hostility to Algerians in those years. Even the factory foreman warns Élise that she is treading on dangerous ground. Thus, they are constrained to keep their relationship hidden from those around them, walking the streets or finding a chance room. Arezki is courting the same disapproval amongst his fellow Algerians as Élise is amongst the French workers in the factory. They are subject to racist remarks and, significantly, their first attempt at intimacy is interrupted by a police raid. (The reader senses that Arezki sees the relationship as a distraction from his political activities, mirroring the importance that Lucien bestows upon the workers' struggle.) The disappearance of Arezki is seen as the hand of fate by Élise, who prepares to return to Bordeaux, fatalistically sensing that her '<i>vraie vie</i>', the sense of independence, love and freedom, is over.</p>	

Question	Answer	Marks
5(b)	<p>Sartre, <i>Les Jeux sont faits</i></p> <p>Love may play second fiddle to the theme of freedom and determinism, but it supplies the plot line for the drama and sets up the possibility of social commentary. Pierre and Eve come from two different upbringings. He is a working-class revolutionary; she is the educated wife of the chief of the militia. She has endured a loveless marriage to André who has cheated on her many times. (<i>Tu m'as fait vivre un enfer</i>). André has poisoned his wife in order subsequently to marry Lucette for financial gain.</p> <p>With a nod to the Orpheus myth, Pierre and Eve have a chance to return to life if they kindle their love for each other. (<i>Il faut nous aimer</i>). They find a mutual attraction when walking in the park and that evening, they do fall into a passionate embrace in Pierre's bedroom. Thus, they do love each other for a time, but Pierre cannot resist the temptation to try and avert disaster and rather than thinking of Eve, returns to the men planning the insurrection. He is trapped in the past and cannot break free from it.</p> <p>However, love is the very reason why their plans fail. Clear social differences are the reason why onlookers are unconvinced by their pairing whilst they dance at the <i>laiterie</i>. Pierre's recovery and subsequent visit to Charlier's flat create the suspicion amongst the revolutionaries that he has betrayed their cause. It also puts Eve's moral position vis-à-vis Lucette in jeopardy. Love, then, is not meant to be the life affirming force that it could be. As with Orpheus, man's weakness leads to love being conquered by death at a time of weakness.</p>	

Question	Answer	Marks
6	Racine, <i>Britannicus</i>	
6(a)	Analyse the role of Narcisse and his relationship with Néron in this scene. Comment on any features you consider relevant.	

Question	Answer	Marks
6(a)	<p>This scene is the decisive one in Act IV during which Narcisse, Néron's tutor, persuades him to go ahead with the project of assassinating his half-brother Britannicus. The crux of the act revolved around the tyrant's hesitations. This scene occurs after the two main speeches, the first by Agrippine, whose 80-line purple patch turns into an interrogation of her son and the second by Burrhus, whose strategy based on words and self-sacrifice nearly wins Néron over. As the last character to be granted the Emperor's attention, the Machiavellian Narcisse has the upper hand. Iago-like, this Janus figure plays a double game based on spying and betraying his charge, Britannicus. The latter has complete trust in him since the former, an emancipated slave of Claude, used to be his father's confidant. The confidence he has elicited from the Emperor is plain to see: Néron uses the informal <i>tu</i> in a question that lets the audience know how much his decision-making process lies in the hands of Narcisse. Or rather, in his rhetorical prowess: he knows the nooks and crannies of the Emperor's dark mind and can at leisure generate the reactions he wants to turn him into a monster. His skilful arguments, his unscrupulous points and his manipulating interrogative serve one underhand purpose: to generate the conviction within Néron that he is right and master of his decisions. Narcisse's speech is a eulogy of <i>la servitude volontaire</i> (La Boétie), of instinct over reason, of disorder over concord and of death over life.</p>	

Question	Answer	Marks
6(b)	<p>« Dans cette cour combien tout ce qu'on dit est loin de ce qu'on pense ! » To what extent is this statement an accurate representation of the play? Support your answer with reference to the text.</p>	
	<p>Junie's famous words at the beginning of Act V are uttered to Britannicus, her doomed lover, after he has been led to believe that his half-brother Néron will not only spare his life but also reconcile himself with him as well as find peace with his mother, the formidably powerful Agrippine. The eponymous character is at the centre of a political and personal tug of war between the Emperor Néron and Agrippine. Britannicus is the rightful heir to the Roman throne but was side-lined by Agrippine to favour her son, Néron. He has now become the emperor and is exerting his authority so Britannicus has become the last instrument at her disposal to hold any residual clout and exert any type of pressure over her emancipating son. Junie, more than anyone (and this includes the usually shrewd Agrippine and Burrhus, the rational and devoted tutor of Néron), has understood that Néron cannot be trusted. She has herself experienced this line literally in Act II scene 6, during which she had to pretend to Britannicus that she no longer loved him whilst displaying loyalty towards the Emperor, under his devastatingly watchful and threatening eye. In a stark echo of the abyss between what one says and one what one thinks at the Imperial court which she has always shunned (precisely for that reason), and which is depicted as a locus of constant treachery, vengeance, plotting, back-stabbing ever since the reign of Claude, she warns her lover: <i>Ces murs mêmes, Seigneur, peuvent avoir des yeux</i>. One could add: <i>et des oreilles</i>. The ears are those of the ever present and dangerous Narcisse, the double agent in the play who is both Néron's tutor and Britannicus's confidant. At the end of Act I, the latter declares to the former how lonely and isolated he feels in a court where he can trust no one (<i>Que vois-je autour de moi, que des amis vendus ?</i>). Dramatic irony is pushed to its paroxysm when he asks his tutor how Néron can predict everything he says and does:</p> <p><i>Il prévoit mes desseins, il entend mes discours ; Comme toi, dans mon cœur, il sait ce qui se passe. Que t'en semble, Narcisse ?</i></p> <p>His duplicity is at the core of the dramatic tension in the play and its disclosure at the beginning of Act II shocks the audience.</p> <p><i>Non, non ; Britannicus s'abandonne à ma foi : Par son ordre, Seigneur, il croit que je vous voi, Que je m'informe ici de tout ce qui le touche, Et veut de vos secrets être instruit par ma bouche.</i></p> <p>It also encapsulates the disparity between actions and words and truth and lies. Néron, who is gradually becoming his true self, takes a leaf out of Narcisse's book and adroitly lies to his mother and Burrhus (Act IV, scenes 2 and 3). By coaxing both of them into believing that he is obedient and virtuous, he enacts Narcisse's powerful eulogy of solipsistic power based on instinct and whim. The only time words meet deeds is to serve a tragic act: the murder of Britannicus. The corruption of language and virtue is at the heart of the tragedy and the crime corresponds to the devastating misuse of rhetoric.</p>	

Question	Answer	Marks
6(c)	<p>Discuss the view that <i>Agrippine et Néron</i> would have been a more suitable title for this play. Support your answer with reference to the text.</p>	
	<p>Britannicus may be the eponymous character, but the real power struggle around which the plot is structured is the one between the mother and her son, Agrippine and Néron. As Racine explains in his Second Preface, <i>ma tragédie n'est pas moins la disgrâce d'Agrippine que la mort de Britannicus</i>. Néron owes the Empire to her ruthless lust for power that includes the assassination of her former husband, the Emperor Claude, and the side-lining of his son, Britannicus. The play's crisis is precipitated by the latest development in their increasingly volatile relationship, namely the abduction of Junie, Britannicus's fiancée. Néron's confidant Burrhus presents it as a step to ensure the stability of Rome and quash Britannicus's ambitions. It also enables Néron to consolidate his hold over the throne; in fact, Agrippine clairvoyantly and lucidly analyses the act as not only point scoring but also her son's way of challenging her authority. She wonders legitimately: <i>Ou plutôt n'est-ce point que sa malignité / Punit sur eux l'appui que je leur ai prêté ?</i> The focus of the play charts Néron's challenge of his mother's power and his progressive emancipation from her: <i>L'impatient Néron cesse de contraindre</i>, Agrippine deplures. She fears that his unfettered mind will turn him into a tyrant. Her predictions are historically accurate as she prophetically announces her death and her son's descent into madness, whom she curses. The play's pace revolves around her desire to have an interview with him and her frustration at being pushed aside – another sign of her fall from grace which she laments. One of the most powerful scenes occurs at the beginning of Act IV when Néron finally yields and grants her an audience. The dialogue is the crux of the play: she is the only person whom Néron fears (<i>Mon génie tremble devant le sien</i>) and who can still convince him not to kill Britannicus. Both her physical and political survival is at stake as the young prince represents her last-ditch attempt at retaining any power. Néron not only reasserts his authority (<i>Mais Rome veut un maître, et non une maîtresse</i>) but also betrays his mother, thereby precipitating her <i>disgrâce</i>.</p>	

Question	Answer	Marks
7	Modiano, <i>Dora Bruder</i>	
7(a)	Analyse the relationship between Dora Bruder and the narrator in the passage.	
7(a)	<p>This is one of the several digressions in the narrative about the narrator himself. The novel <i>Dora Bruder</i> is about his quest for the eponymous heroine whose life was tragically cut short by the Nazis during World War Two when she was deported, together with her father. The book reads like an unconventional detective story during which the narrator retraces her story using archives and the evidence he can glean. The remaining gaps are filled with his <i>don de voyance</i>, his imagination and gift for empathising with Dora. This passage is one of them: it displays the parallels between the two. Modiano reminisces about his own experience of running away from his parents' home. Not only does he compare it with Dora's own experience of running away but he also manages to include the reader, who has to identify with him. Here, the rare use of the pronoun <i>vous</i> (instead of the impersonal <i>on</i>) in French is reminiscent of the English 'you'. It attracts the attention to what it feels like leaving the nest, the twin feelings of liberation and solitude, the contrasting impressions of power and absurdity. The sudden shift is marked by the asyndeton: <i>Cette extase ne peut durer longtemps. Elle n'a aucun avenir</i>. The two short sentences mimic the movement away from eternity to brevity and emphasize the abrupt realisation of the adolescent (as analysed by the adult). The passage marks the constant dialogue between the past and the present, the polyphonic exchange between the grown-up narratorial voice and its younger counterpart. <i>Sans doute l'une des rares occasions de ma vie où j'ai été moi-même et où j'ai marché à mon pas</i> can be read literally and metaphorically. Modiano's <i>fugue</i> was clearly a cathartic moment and the awareness of its aftermath a dark epiphany. The idea that time has frozen is illustrated by the lexical field of lightness, of the hands of the Tuileries Gardens' clock having stopped (in pure Baudelairean manner), of the fleeting having become permanent. The present has supplanted the imperfect and the perfect tenses consequently. The last movement of the text continues to survey the soul of the heroine and compares and contrasts the two <i>fugues</i> of two Jewish teenagers in a contrapuntal way. That draws the reader towards the musical dimension of the term <i>fugue</i>. Dora's <i>fugue</i> was fraught with danger during the Occupation and her innocence and strength are all the more moving.</p>	

Question	Answer	Marks
7(b)	<p>« Attentif aux minuscules détails quotidiens, aux atmosphères, et en même temps détaché, étranger. » To what extent does this encapsulate the narrator’s position and strategy?</p>	
	<p>The narrator of Dora Bruder also happens to be the author. For once the two categories merge since the book is the tale of his quest to find the truth of Dora, a young Jewish Parisian who was deported to Drancy and then the concentration camps. The narrative involves both Dora and Modiano and at times, the merging of <i>je</i> and <i>elle/tu</i> into a very symbolic <i>nous</i> reminds the reader of strong identification between the heroine and the narrator as well as the necessary distance of any investigation into her past. The position of Modiano is therefore ambivalent and virtually untenable. On the one hand, he is to be as close as possible to the past, scrutinizing archives, historical documents, reports at the <i>Préfecture de Police</i>, retracing Dora’s steps all around Paris, and on the other, he feels an incommensurable distance between the two of them. The book’s purpose, to find a literary tomb to a person who disappeared and was wiped off History by the Nazis, forces Modiano into an impossible dilemma: how to get as close as possible to Dora and the Paris of the Occupation whilst keeping a detached and objective stance. It is also the historian’s dilemma. Objectivity and subjectivity combined must not remain balanced in their presence. The emotional investment on the part of Modiano stems from his identification with Dora, with her plight and her relationship with her father. His own dysfunctional relationship with his father is made more acute with his realisation that Dora ran away from her boarding house near rue Bel-Air in December 1942, just as he did when he was a teenager in the 1960s. The constant tension between proximity with his object study and the vital distance needed to keep a critical mind can be noticed with the oscillation of his style of writing: between <i>écriture neutre</i> (with the transcriptions and accounts of administrative documents) and the personal and evocative prose. As a result, a conflation occurs when it comes to space and time: the Paris of the past and his Paris are seen by the narrator as contemporaneous: <i>la ville d’hier m’apparaît en reflets furtifs derrière celle d’aujourd’hui</i>.</p>	

Question	Answer	Marks
7(c)	<p>'In the novel, oblivion is the issue, not memory.' Do you agree? Support your answer with reference to the text.</p>	
	<p><i>Dora Bruder</i> is a book that first and foremost intends to fight the devastating consequences of oblivion. It is three-fold in the narrative. For the narrator, on a universal level, this oblivion strikes all the Jews who were deported and for whom their families were not given any information by the Nazis. This is metonymically continued with the destruction of some of the Archives during the Occupation by Vichy France. This oblivion also affects the one who became the heroine of his novel, Dora. The book is a way of granting her a tomb: indeed, she disappeared after being deported to Drancy with her father. Finally, and more literarily and symbolically, the book is written to fight the ravages of time and amnesia. As the narrator deploras <i>la couche épaisse d'amnésie</i> in Chapter XXIV and strives to fend it off by the combined effort of the historian/detective and the empathetic writer, his quest for the truth of the life of Dora takes another turn when he chances on a letter by Robert Tartakovsky, a Jew who was imprisoned at Drancy, just like Dora. The very purchase of the letter by Modiano is part of his indefatigable strategy of unearthing personal archives and bringing them back from the dead, of giving them a second lease of life. The entire letter of this young man to his relatives is transcribed in Chapter XXIII, as a way of crystallising the ephemeral, of printing and solidifying what is fluid and fragile. <i>Dora Bruder</i> becomes a paean to all those who were eclipsed and forgotten by History.</p>	

Question	Answer	Marks
8	Duras, <i>Moderato cantabile</i>	
8(a)	Analyse Anne's state of mind and her interaction with others in the scene. Comment on any features you consider relevant.	
	<p>This is a key passage during which the heroine Anne is drunk and uses alcohol as a catalyst for a revolt against her life as wife and mother. Two quotations can frame the extract: <i>un seul être vous manque et tout est dépeuplé</i> and <i>l'enfer, c'est les autres</i>. Nerval first: Anne has been meeting a worker called Chauvin in a local bar since a tragic event took place there whilst her son was taking a piano lesson. She has been fascinated by Chauvin's explanations regarding the <i>crime passionnel</i> which happened. That has triggered a form of ritualised relationship between the two protagonists. It transpires that the man is obsessed with Anne and knows a lot about her. It is also her disgust after the harrowing interview. The two are waiting for each other simultaneously as the prose suggests. The juxtaposition of the sentences does not clarify whether Anne is imagining Chauvin or whether it is the narrator describing him outside the house: <i>les paupières fermées d'un homme de la rue tremblent de tant de patience consentie</i>. He is described as <i>seul</i>, anonymised and he is the one whose name Anne's mouth utters obsessively: <i>sa bouche a encore prononcé un nom...</i> It is a passion which the characters are experiencing and, as the etymology suggests, <i>patior</i> in Latin means <i>to suffer</i>. Anne's immorality is one of the reasons behind the unbearable psycho-somatic pains she is experiencing (<i>Le vin coule dans sa bouche pleine d'un nom qu'elle ne prononce pas. Cet événement silencieux lui brise les reins.</i>) The mind and the body are both affected: <i>reins</i> and <i>seins</i>, respectively connote maternity and eroticism. Now for the Sartre quotation: the others are her guests at the dinner party she is hosting. The use of the present tense insists on the scandal unfolding in front of everyone after she has had to disclose why she declined the duck. Social conventions are satirised in the scene and her peers' attention means that a peccadillo takes on disproportionate dimensions. Contrasts abound between the genteel veneer of this formal evening and the violence of the eating process (<i>la dévoration du canard</i>) or the intensity of Anne's physical reaction (<i>ventre de sorcière</i>); her beauty is distorted by the potential social scandal (<i>grimace</i>). The rules of <i>bienséance</i> epitomised by the repetition of the impersonal (and judgemental) pronoun <i>on</i> are flaunted as transgression occurs (<i>licencieuse</i>). The last interview with Chauvin became a dangerous role-play in which Anne became the woman who feels the victim of the <i>crime passionnel</i>, and Chauvin became the man. The outcome is disastrous: only death can free the two lovers. The flower she holds in her breast (and the first explanation sought by her guests) is a tempting magnolia. The withering flower symbolises decay and beauty, a <i>fleur du mal</i> which summons other dangerous types and generates literary associations (camellias, gardenias) and doomed literary characters. Silence, as in music, is part and parcel of the fabric of dialogues. In Chapter V, the adverb <i>silencieusement</i> referring to Anne's thinking about her son's obedience shows how much is amalgamated within it. Silence is short-lived but it reinforces her judgement on the child's purity and innocence, at one with itself, and which society will mould progressively. Silence is also a hypothesis surmised intuitively by Chauvin about the end of the relationship between the lover and the lady he killed in the café and which is both the catalyst and the tenor of his interviews with Anne: <i>de longs silences qui</i></p>	

Question	Answer	Marks
8(a)	<i>s'installaient entre eux, la nuit.</i> The parallel between the two couples becomes more and more evident as their conversations progress, day after day. Silence is the facade behind the disorder of the mind, the turmoil of the characters' thoughts, and it preserves their truths.	
8(b)	<p>Discuss the theme of motherhood in the novel. Support your answer with reference to the text.</p> <p>The first encounter of the reader with Anne and her son occurs during the piano lesson. The presence of a woman (<i>cette femme assise à trois mètres de là</i>) who is watching whilst the boy practises with his teacher Mlle Giraud, suggests a distance (both literal and metaphorical). It is only later that this lady is then construed as the boy's mother. The narrative leaves very few clues as to the tight bond one might expect of the mother/son traditional unit. The literary topos is therefore questioned. In the first chapter, the confirmation of the mother/son relationship comes from the child: <i>il tourne la tête vers cette voix [...] le temps de s'assurer de son existence</i>. The second half of the sentence could be internal or omniscient and reinforces that very few clues are left to disclose the biological link between the two characters. Anne's rapport with her son is therefore ambivalent: whilst the child is constantly seeking his mother's presence (her gaze, her voice) for reassurance throughout the novel, Anne oscillates between the proximity and distance, between acceptance and rejection. Her love is displayed with affectionate terms such as <i>mon trésor</i>, <i>mon amour</i> on one hand; on the other, hatred is displayed as well. Her inability to love him completely manifests itself during the piano lessons. Music is the background of their relationship: harmony and disharmony combined act as a metaphor of their bond and serve to uncover the emotions that would otherwise remain dormant. The beauty of the music acts as a catalyst: <i>[elle] la condamna de nouveau à la damnation de son amour</i>. Her inability to accept that she loves her child is cancelled out by the sonatina. The violence of the vocabulary perhaps suggests all the intensity of her love for the boy, paradoxically. He is described as <i>ce barbare</i> whilst playing. The use of the term <i>barbare</i> also reminds the reader of the depiction by Duras of children as the epitome of nature. Culture will shape them into civilised beings; that said, Anne shows how unconventional she is every time the child obeys Mlle Giraud's orders; she tells her how disappointed she is. This ambiguous vision of nature and nurture, of innocence and experience and the troubled mother/son relationship echo Duras's conception of motherhood (<i>toute maternité est dramatique</i>). At one point, she tells him: <i>quelquefois je crois que je t'ai inventé, que ce n'est pas vrai, tu vois</i>, and later confides to Chauvin, the worker she meets at the bar below Mlle Giraud's flat, that <i>un jour[...] j'ai eu cet enfant-là</i>. A double distance is set up by the use of the demonstrative adjective and the suffix <i>-là</i> accentuates the abyss between the two, whilst the perfect tense emphasises the matter of fact tone of the statement. Her child's <i>cri de la vie</i> is a constant and insistent reminder that she has created life and that the child is hers. The <i>cri</i> is a leitmotiv in the novel as it is also the one uttered by the lady killed by her lover in the bar below the flat, and the one described by Anne whilst she was giving birth: <i>j'ai crié, si vous saviez</i>. Life and death are therefore intertwined in this scream. Love for this child, who remains anonymous as if to symbolise childhood, is seen as multi-faceted and complex by the heroine.</p>	

Question	Answer	Marks
8(c)	<p>« Silence is as important as dialogue in <i>Moderato Cantabile</i>. » To what extent is this borne out by your reading of the novel? Support your answer with reference to the text.</p>	
	<p>A trait of Duras's <i>écriture</i> is the representation of characters via the extensive use of dialogues. Half of the novel is devoted to conversations between Anne Desbaresdes, a <i>bourgeoise</i> who questions her identity as a mother, a wife and woman, and a worker called Chauvin in a café that is below the flat where her son takes his weekly piano lessons. Their relationship is fleshed out during their intermittent meetings in the café: the approach is deliberately behaviourist as it rarely delves into the character's mind and only relies on their conversations, their body language, their gaze and gestures and what one could describe as the surface of beings. In the same vein as Sarraute, the external narrator's role is to track what emerges and is verbally expressed. What is hidden (or not described) by an omniscient voice has to be inferred by the reader, whose role is to re-construct their motivations and drives. Gazes inform the reader of the relationship between characters: for instance, at the dinner party, after initial doubts as to who he is, <i>un homme, face à une femme regarde cette inconnue</i>, the reader understands that he is Anne's husband. The use of the term <i>inconnue</i> is telling and a combination of the narratorial voice and the character's inner thoughts: he does not recognise his wife since she has been drinking quite heavily. Their relationship is based entirely on silence: it presides over their interaction throughout the novel and moments of crisis are met without any words uttered. Indeed, it is with silent disapproval that Anne's husband watches her vomit at the foot of her child's bed after the party. Silence also determines social hierarchy, such as the voiceless work of the servants in the Desbaresdes' kitchen. What characters are shown to be doing, what they say, not what we are told they think, determine and define their personality. The reader is compelled to surmise what their thoughts are, to project onto the surface the depth of their emotions and motives. It partakes of the general alienation of the characters, in particular Anne, who feels estranged from her middle-class life, from her roles as mother and wife. What is not told by the narrator or not articulated by characters becomes as powerful as what is actually said. Duras's <i>théorie des blancs</i> consists in removing what is deemed superfluous in the flow of the narrative and in dialogues to extract the quintessence of their identity, in a shared quest for self-knowledge.</p>	

Question	Answer	Marks
9	Rostand, <i>Cyrano de Bergerac</i>	
9(a)	Analyse the interaction between the three characters in the following scene. Comment on any features you consider important.	
	<p>In this scene reminiscent of the balcony scene of <i>Romeo and Juliet</i>, there is one major difference: there features an odd one out. Cyrano, who is besotted with his cousin Roxane, has decided to agree to a compact with the dashing Christian. He will be his ventriloquist when it comes to seducing her. This is the first instance of this strange triangular role-play. Roxane has just dismissed Christian for being so rhetorically poor (<i>allez rassembler votre éloquence en fuite</i>, she scolds him) in his love declaration – hence her initial <i>dédain</i> – and Cyrano has just come to the rescue. He becomes Christian’s prompter, while he will hide under the balcony, lending him his voice and verse. This is an attempt at reconquering Roxane’s heart with words. Cyrano opens his heart vicariously and the physical distance between him and the object of his love erodes as the scene progresses. The passage is highly theatrical as Christian is literally playing a role, repeating his lines in front of the audience. The shift between characters can be noticed in the use of personal pronouns: Cyrano’s homage to the beauty of Roxane is so sincere that he no longer hides behind the third person and uses <i>je</i>, abolishing the grammatical and sentimental distance. Dramatic irony is pushed to its paroxysm when Roxane wants to see Christian again and wants him to climb up the balcony. Great empathy is generated by Cyrano’s conjuring up of a divergent lexical field, which is a leitmotiv in the play: night vs day, darkness vs light. In a self-referential line (whose meaning is not accessible to Roxane), he describes himself as but a shadow. This is indeed the case, literally and metaphorically, in the scene. He has managed the tour de force of reinstating Christian in her good books: Christian is the body and Cyrano his mind. Sentences and lines flowed, including mythological references, hyperboles, antanaclasis (<i>plus</i> used in two meanings) and antitheses (<i>grand vs petit</i>, <i>descendre vs monter</i>). The whole scene is self-referential and verges on the meta-theatrical; it is extremely moving to hear Cyrano’s heart laid bare and amusing to see Roxane’s <i>préciosité</i> expressed here (<i>imaginative</i> for instance), whilst Cyrano’s rhetorical flourishes (the soft sibilants of <i>se parler doucement</i>, <i>sans se voir</i>) find their target. The opposition <i>ombre/clarté</i> prefigures the one in the final and tragic scene of the play.</p>	

Question	Answer	Marks
9(b)	<p>Discuss the theme of beauty in the play. Support your answer with reference to the text.</p> <p>Beauty is the premise of the plot: the opposition between ugliness and beauty structures the main triangular relationship between Cyrano, his cousin Madeleine Robin (Roxane) and Christian. Christian's love for Roxane cannot express itself adequately since she is a <i>précieuse</i> and sets great store by the ornaments of language. Only Cyrano is capable of speaking to her heart and this helps him to find a body to his elaborate mind. Cyrano's huge nose is legendary: it is also the mark of his greatest inner complex. It is the cause of his public persona, at odds with his inner personality, which is both tormented and melancholic. Beauty is therefore primarily physical in the play. Roxane is obsessed by <i>le beau langage</i> as much as physical beauty, as she reminds Christian before dismissing him for displaying such a lack of eloquence:</p> <p><i>Et cela me déplaît ! Comme il me déplairait que vous devinssiez laid.</i></p> <p>For a <i>précieuse</i> whose life revolves around <i>salons</i>, around practising ornamental language, which was typical of the Marais set at the time, ugliness is construed as a curse and the compact between Christian and Cyrano allows the latter to find a compromise: <i>Tu seras mon esprit, je serai ta beauté</i>. The exchange of pronouns and possessive adjectives emphasises this quasi-Faustian pact. The play is a variation on the tale of 'Beauty and the Beast', with its <i>leitmotiv</i> of <i>chiaroscuro</i>, its positing of two beautiful characters, Christian and Roxane, as representatives of the canons, one of whom is stealing Cyrano's limelight. But Cyrano (and to a lesser extent, Roxane) epitomises the metaphysical beauty of language and poetry. Ragueneau's bakery scene glorifies poetic creation whilst Cyrano constantly defends what is sublime, fighting the ham actor Montfleury, turning insults into purple patches (as in the nose scene) and generally battling (with his sword and his verse) for Art and humanism. In his case, the pen is as mighty as the sword. Roxane embodies beauty in its superficial form but a shift occurs in the crucial scene with Christian during the siege of Arras. Roxane's epiphany regarding Christian's beauty is expressed in visual terms: <i>maintenant, j'y vois mieux... et je ne la vois plus !</i> She has now realised that the beauty of the soul is the real beauty and the carapace is but secondary. This is Christian's <i>coup de grâce</i>, as he was entirely reliant on his physical beauty and the sudden and brutal revelation brings about his quasi-suicide.</p>	

Question	Answer	Marks
9(c)	Analyse Cyrano's successes and failures. Support your answer with reference to the text.	
	<p>Cyrano is a baroque character who is the actor of his life: Cyrano's world is a stage and everything is a performance. From the explosive opening scene, in which he kicks out the ham actor Montfleury whilst reimbursing the whole theatre for abruptly interrupting the play, to the verbal and physical fencing in Act I and the siege of Arras, for instance, he is omnipresent and brilliant in his infectious verve. His audiences merge with the audience of the play as in the <i>Porte de Nesle</i> fight, which he narrates to the other Gascons and to us. His triumphs are multi-faceted and legion. They range from the humiliation of de Guiche's sidekick (Valvert) in the nose scene, to the successful seduction of Roxane whilst prompting Christian, to the defence and protection of victims such as Ragueneau and Lignière, to the comical fooling of de Guiche during Christian and Roxane's wedding, and finally to his victory on the battleground of Arras. There exists, however, a huge discrepancy between the public and the private personae. His grotesque nose generates a complex that structures his personality and sets a constant opposition in him and the play: illusion and reality. He performs and is never really truthful; or at least, if he is, as in the balcony scene, it is by lending his voice to Christian. From a hero, he becomes a victim. Victim of unrequited love, of the constant attacks against him and his independence as fencer and poet, of his inability to overcome his perceived weaknesses. He is a prisoner of his own conceptions, of his own ideals and elects not to attempt to seduce Roxane once his rival has died. This results in his ultimate failure as an individual, a failure which manifests itself with a mysterious punishment, a corruption of the <i>deus ex machina</i> and a trap which causes his death. Even before dying, he acts. He fences and fights against death, in a mock sublime manner. His failure as an individual, whose identity was never expressed fully, is transfigured by the last word of the play (<i>panache</i>), which alludes to military victory and powerful elegance.</p>	

Question	Answer	Marks
10	Vian, <i>L'écume des jours</i>	
10(a)	Analyse the significance of war in the following passage. Comment on any other feature you may find relevant.	
	<p>Colin is looking for work in Chapter LI and visits an arms factory. The picture which emerges reminds the reader of the mine which he saw previously. Nominalisations (<i>aucun meuble</i>, for instance) underline the dehumanisation of the place. Colin is affected emotionally by such dismal landscape and the grey spectacle of the chimneys. The man who shows him round remains anonymised. He is twenty-nine years old and already looks like a wrinkled old man. He is the epitome of the alienation of work: his <i>rire cassé</i> is the manifestation of the slow destruction of his body by the constant labouring and the terrifying effects of having worked just for one year for the country in this armament factory. The etymology <i>tripalium</i> takes on its full semantic dimension as it literally tortures not only the victims of wars and conflicts, but the workers themselves. It also contributes to show Vian's strong antimilitarism: not only is death contained in the weapons which are being made here but it is also visible in the physical features of the workers. Colin's questions and remarks are mechanical (<i>dit Colin</i> is repeated, as if to emphasize the infectious reification of man) and specific. They display a certain interest in technology. The irony of his presence in such a foreign space is double: his (and Vian's) fascination for technology stemmed from the fact that it could enhance men's lives, not terminate lives; the other aspect is that Colin says, before this passage, <i>je n'aime pas le travail</i>. War is absurd at both ends, as a result. Death permeates the text: the coffin-shaped heap of earth in the middle of the room, the twelve bullets (the number required for an execution) and the fact that to grow, they need to be planted in a sterile ground, where the workers' lives and human warmth will help them grow like plants. The devastating extended metaphor of vegetation and the entropic movement of human energy feeding weapons combine to accentuate this bleak vision of the tragic art of war.</p>	

Question	Answer	Marks
10(b)	<p>Analyse the role of music in the novel. Support your answer with reference to the text.</p>	
	<p>From the moment Colin shows his personal chef Nicolas the infinite possibilities of his <i>pianoctail</i>, an instrument whose melodies produce cocktails (and a portmanteau word which is typical of Vian's exuberant use of language in the novel), the reader knows that music will be prevalent in the lives of the characters and in the story. References to jazz abound in the topography of the novel: avenue Louis Armstrong, Maison Gershwin (a chemist's), rue Sidney Bechet are but a few examples. In Colin's life, music is omnipresent as he walks to his « <i>salle à manger-studio</i> », or as he assembles pieces of chicken which replicate the 17th century ballet « <i>Le spectre de la Rose</i> ». Records are <i>galettes</i> and are akin to crêpes which one applies on a gramophone (a trick which the director Jean-Pierre Jeunet will recycle in his film <i>Le fabuleux destin d'Amélie Poulain</i>), and therefore amusingly combine abstraction (music) and tangibility (batter). The cake can double as a record-player and reproduce Duke Ellington's <i>Chloé</i>. The playful <i>Avant-propos</i> declares triumphantly from the outset that all that matters are two things: <i>l'amour, de toutes les façons, avec des jolies filles, et la musique de la Nouvelle-Orléans ou de Duke Ellington</i>. Despite the fact that the novel is outside historical time, music anchors it to the period during which it was created, in the 1940s and the 1950s. Music becomes the novel's food of love and jazz (and in particular Ellington's song <i>Chloé</i>) acts as the catalyst for the nascent love between Chloé and Colin, who clumsily and comically asks her <i>vous êtes arrangée par Duke Ellington ?</i> The very variety of jazz, from frantic boogie rhythms (the Biglemoi dance) to dirge-like blues songs, scans the movement of the plot, from the euphoric vertigo of the first part of the novel to the slow entropic movement of the world of fiction. The change in music choices mirrors the degradation of the world of Colin as well as the disease and finally the death of Chloé. <i>Sous l'effet de la musique</i>, during her illness, the corners of the apartment took on a round shape as if to form a cocoon. Music frames the thematic structure of the novel: Chloé's full title is 'Song of the Swamp' and it is clear that the universe of the protagonist (in particular his apartment) resembles more and more a swamp as time goes by. Water is omnipresent and articulates an imagery that crystallises in the <i>néphar</i>, which is the cause of Chloé's condition. The song revolves around love, life and death, key notions of the novel. There is a music of Vian's prose, in its creativity, inventiveness and verve, in its puns, spoonerisms, neologisms, in its reconfiguration of idioms, in its silences and dialogues, the latter occupying half of the book. The pace is dynamic, constant, varied and reflects the tone that shifts progressively away from comedy to enter the realm of tragedy, in a crescendo movement. At the end of the novel, the reader is in the same drunken state as Colin and the <i>antiquaire</i> as the former sells the latter his <i>pianoctail</i> in Chapter XLV. That places the story under the aegis of music, which permeates the plot, and in this case, the transaction. Music is the remedy to suffering and death: as the <i>antiquaire</i> plays 'Blues of the Vagabond, Colin, heureux jusqu'au fond de l'âme, restait assis là, et c'était comme quand Chloé n'était pas malade.</p>	

Question	Answer	Marks
10(c)	<p>'L'Écume des jours is a novel about idealised adolescence'. Discuss. Support your answer with reference to the text.</p>	
	<p>The six young characters of the novel all belong to a hedonistic group living in a period of protracted adolescence. The protagonist, despite being twenty years old, suffers from having blackheads. Chick, Alise, Isis and Chloé are all in their early twenties and their parents very rarely get a mention. The price to pay is not to fit in and to be suffering from the Peter Pan syndrome. The centre of their bourgeois lives revolves around parties and celebrations, from Isis's birthday party for her dog Dupont, to the wedding of Colin and Chloé. Women do not work and wait to get married, with the exception of Alise who is still at university. They have not become fully-fledged adults yet. Their busy social lives are based on permanent distraction and entertainment. They evolve on the periphery of society, despite their socialite status: Colin, for example, is an inventor. His <i>piano cocktail</i>, a wonderful creation which plays melodies and dispenses cocktails, is evidence of his status as a creator and engineer, like Vian himself, but his professional status is vague as he only starts working because of his ever-diminishing inherited wealth. He is a <i>rentier</i> and, in the same vein, Chick is only an engineer because of professional conformity. The theme of work is discussed and playfully conceptualised by Colin and Chloé in Chapter XXV after they have just married. It shows their lack of belonging to either world, to that of the workers or that of the dominating and exploiting class, to use Marxist terms. This absence of professional experience and social identity confers on them purity and innocence. Some critics have described the characters as 'social orphans' who are struggling to belong and cannot therefore integrate. This is also due to their deliberate refusal to play the game, to accept the social order, old age and death. This double refusal is combined with an inversion of professional hierarchy: Nicolas, Colin's chef, the eldest of the group as he is twenty-nine years old, is seen by them equally as important as the parodically renamed guru Jean-Sol Partre. This grants him some moral authority over the others. Adolescence is a category that also befits the novel literarily: it is a playful book pregnant with a questioning of canons, a use of defamiliarisation, the invention of new language combinations and the debunking of myths. It embodies the youthful spirit of rejection of any form of authority and places art, creativity and life at its centre.</p>	

Question	Answer	Marks
11	Diderot, <i>Jacques le fataliste et son maître</i>	
11(a)	Discuss the significance of the story told here. Comment on any feature you may find relevant.	
	<p>The passage is an umpteenth digression in the thread of yarns spun by Jacques to his master, his audience, and us. « Les amours de Jacques » is one of the main <i>filles rouges</i> of the novel and so is <i>l'histoire du capitaine</i>, promised at the outset, and partially realised here in this interpolated story. In this edifying narrative, M Le Pelletier decides to beg on behalf of the poor whom he can no longer support with his own wealth, having spent most of it in order to help them. He goes from door to door and even pesters M Aubertot in his shop as he wishes to force him to give alms so excessively, that it annoys the latter who slaps him in the face (<i>soufflet</i>). A historical insertion is the technique used by Jacques (and the narrator-author) to introduce the setting and make the story verisimilar (Orléans and a certain M Pelletier, whose case was the talk of the town). That titillates the reader as it stokes his interest. The Christian dimension is manifold: in the parable of a <i>riche repentant</i> and in the moral aspect of his reaction to being physically hit. His noble reaction (<i>Cela c'est pour moi ; mais mes pauvres ? ...</i>) which reminds us of the Gospel and the precept of 'turning the other cheek' is at odds with the captain's violent and instinctive reaction which also stems from the code of honour: <i>si j'avais été là [...] votre Aubertot aurait été bien heureux, s'il ne lui en avait coûté que le nez et les deux oreilles</i>. Comedy is present in this line and in the disparity between two mindsets, between that of the Gospel and that of the Army; it is also present in the character of Le Pelletier, who cannot stop giving to the poor and is therefore reminiscent, in his excessive behaviour, of a Molière character. The repetition of the same short phrase <i>je ne saurais</i> also contributes to the comic effect of the scene. The figure of the captain, as the listener, stands out by his visceral reaction and his colourful vocabulary (<i>morbleu</i>, for instance); what is questioned through this story within the story is the practice of the dual and its significance. When the captain asks <i>et il ne le tua pas ?</i> the narrator replies: <i>non, monsieur; est-ce qu'on tue comme cela ?</i> thereby questioning the practice when it becomes an automatic response. The story is based on binary oppositions: sublime and ridiculous, comic and tragic, Gospel vs military code (and the superiority of the Bible), M Pelletier and Aubertot and this extends to Jacques and his master, as they are potential doubles of the narrator and the captain. The systematic use of the conjunction of coordination <i>et</i> sets up potentially irreconcilable oppositions: <i>vous êtes un militaire, et M Le Pelletier est un chrétien</i>.</p>	

Question	Answer	Marks
11(b)	<p>Discuss the master-servant relationship in the novel. Support your answer with reference to the text.</p> <p>The master is a determinist whose <i>credo</i> is based around the fact that <i>tout ce qui arrive ici-bas était écrit là-haut</i>, as announced in the opening passage, thereby leaving his future to Providence. Jacques, on the contrary, who is both resourceful and pragmatic, believes in a fatalistic approach to life. Their social class and their status are replaced by social roles, if not theatrical roles, which suggests a metaliterary dimension since they are both able to play the role of the master and servant. The Hegelian dialectic of the master and servant is here served an interesting synthetic twist. Beyond the notion of power and the fact that they exist only in relation to each other, what both tests and cements their relationship are the stories of Jacques's loves. Jacques, despite his peasant origins, is virtually on a level playing field with his master. <i>Ce drôle-là fait ce qu'il veut de moi</i>: this statement uttered by the master is an accurate reflection of their unconventional and often comical relationship. At times, Jacques needs to be served and supported as much as the master does. Their bond is therefore also founded upon mutual support, as exemplified by the short exchange below:</p> <ul style="list-style-type: none"> - <i>Que faites-vous là ?</i> - <i>Je te veille. Tu es mon serviteur, quand je suis malade ou bien portant ; mais je suis le tien quand tu te portes mal.</i> <p>Jacques is a prolific drinker and a particularly loquacious storyteller in the novel: in the title, he comes first, which emphasises his domination and his position as the source of anecdotes. Finally, he is a philosopher whose tales provide a socio-political dimension to the whole edifice of the novel. Jacques's master is compared to the reader on several occasions: <i>homme questionneur, comme vous</i>, for instance, suggests that he plays our role, he is – as we are – Jacques's audience. This tradition stems from the novel that inspired the book, Sterne's <i>Tristram Shandy</i>, all the way to Salman Rushdie's <i>Midnight's Children</i>, which both incorporate characters whose role is akin to the readers/audience. Just like Padma in the latter novel, the master has little by little a fully-fledged role to play: he gives his opinions on the conduct of the plot and its numerous digressions, he criticises Jacques's judgements, he interrupts the story-telling process and is as a result part and parcel of the story. His involvement becomes an accurate reflection of that of the reader.</p>	

Question	Answer	Marks
11(c)	'Truth is more important than illusion.' Discuss.	
	<p>The interplay of truth and illusion is a <i>leitmotiv</i> of <i>Jacques le fataliste</i>. It is clear from the opening paragraph, which asks a series of questions which conventionally form the <i>pacte de lecture</i>: <i>comment s'appelaient-ils ? Que vous importe ?</i> The propensity of the narrator, most unreliable and self-conscious entity, to announce one thing and its opposite, sets up an oblique trajectory of meaning: paradoxes coexist as they would in fantasies and the world of dreams. The temperamental narrator(-author?) is the guarantor of the truth, as when he announces that one of the characters (<i>l'abbé Hudson</i>) <i>est mort ou vivant, comme il me plaira</i>. The notion of juxtaposition of opposites is raised many times by the master. He describes Jacques's mind as teeming with paradoxes: <i>il n'y a peut-être pas sous le ciel une autre tête qui contienne autant de paradoxes que la tienne</i>. They are part and parcel of the fabric of the novel, part of its <i>modus operandi</i>. In the tradition set up by Sterne's <i>Tristram Shandy</i> of resorting to the story within the story, to digressions, to self-referentiality, to satirising the church and the aristocracy, Diderot introduces the reader to a constant questioning of the notion of truth. The irony of the master's command (<i>Dis la chose comme elle est</i>) is not lost on the reader, who has come to realise that the embedded stories will tell anything but. The narrator has no intention of providing the reader with the truth: instead, a truth is all we are granted. Parodies of the reader's expectations reinforce the game played by the narrator. It is not the usual game. It is a game designed to frustrate (literally and metaphorically) the reader/Jacques's master's expectations. The story of Madame de la Pommeraye, for instance, has two endings, and we are invited to choose between the two of them. A succession of surrogate narrators supports this playful intention: Jacques, but also the hostess at the inn, his master, the narrator himself (for the Pondicherry episode). The pleasure of the reader, whose desires are thwarted many times, is derived from an antichronological novel which is also to be construed as a commentary about the novel, about the reading experience and of course, about experiencing life. (<i>Celui qui prendrait ce que j'écris pour la vérité serait peut-être moins dans l'erreur que celui qui le prendrait pour une fable.</i>)</p>	

Question	Answer	Marks
12	Beaumarchais, <i>Le Barbier de Séville</i>	
12(a)	Analyse how this passage sets the scene for the play. Comment on any other features you consider important.	
	<p>This is the second scene of the play: the chance encounter between the two characters reunites them and allows Beaumarchais to introduce both. Figaro, the barber in the title, recounts his misfortunes in one long-winded sentence that incorporates biographical items, his travels around Spain, satirical elements targeting the literati of his time, disillusioned statements of the hardships of being an author and his philosophy of life. The audience learns that he used to be the servant of the Count Almaviva and he is ready to become his again – he uses <i>vous</i> whilst the Count uses <i>tu</i> which reflects their difference in status. That said, Figaro dominates the exchange by the sheer volume of his speech: after a lively dialogue full of stichomythia, this non-interrupted single sentence straddling nearly twenty lines gives a foretaste of the eponymous character: exuberant, dynamic, cunning, paradoxical, lively and ironic. His speech begins with a biting instance of satire against the world of authors and censors and what miseries they have caused to scribblers like him: he utters a long string of comical insults that culminates in the description of a vampire-like creature that has sucked the substance and the inspiration out of him/them. The violence of the lexical field is further reinforced by the accumulation of past participles that emphasise the former status of victim that Figaro is alluding to (one might see Beaumarchais’s predicament obliquely referred to here as well). It is attenuated by the sudden and comical parallel made between <i>rasoir</i> and <i>plume</i>. It triggers the sudden recounting of the reversal of fortune for the character and his ability to reinvent himself in another city: not Madrid, but here in Seville. His more proactive stance and his ability to take his life and destiny into his own hands is marked by the succession of present participles (<i>supportant, me moquant, riant</i>); they mark an optimistic gradation in the attitude of the protagonist. The pun <i>faisant la barbe à tout le monde</i> is to be understood on two levels: literally, since Figaro has now become a barber; and metaphorically, as he is a satirist. That also ties in with his conception of life, which is an oxymoronic <i>mélange</i> of joy and despair and that some have called ‘pessoptimism’. The sense of danger, suspense and anticipation is also present in the scene as the Count casts a furtive glance at a <i>jalousie</i>, a small and narrow window in the house where Rosine lives.</p>	

Question	Answer	Marks
12(b)	<p>Discuss the importance of the character of Rosine. Support your answer with reference to the text.</p> <p>Rosine is a young character of noble descent: an orphan, she lives under the tutelage of a doctor, the jealous Bartholo who is seeking to force her into marrying him. She is not only at the centre of the opening scenes as Almoviva is besotted with her and intends to find her to marry her but also at the centre of the plot. She is also the only female character of the play; she is both admired and desired by the male protagonists (including Figaro) and as such is significant for her beauty and both her wit and sensuality. She is both an <i>ingénue</i> and a <i>libertine</i>. Her first appearance in Act I scene 3 shows us a slightly naïve character, but this impression is quickly dissipated in Act II. Rosine rejects the persecution which she has had to endure and accuses Bartholo of being a <i>bourreau</i>. She displays courage and resourcefulness throughout the play as she strives to emancipate herself from her tutor's yoke and from her condition. She has a very good sense of repartee and is able to lie when circumstances dictate it. Her struggle for freedom goes crescendo as her criticisms of Bartholo grow in force and intensity – in content and in language. He is presented as an old-fashioned doctor, as a reactionary. His misogynistic treatment of her over the dropping of her song, over her ink-stained finger and the missing paper, is redolent of a master with his servant and this increases her determination towards the path to freedom and our sympathy as readers/an audience. His physical absence from his house allows Rosine to marry Lindor/Almoviva and enables her to become Countess Almoviva. <i>Mon excuse est dans mon malheur</i> could sum up the character's strategies to be fully happy and free: her five monologues help the audience take stock of the various events in the play as well as provide them with an insight into her round character. She is at her most direct and unambiguous with Bartholo, her tutor; however, when it comes to love and showing her feelings to Almoviva, her behaviour is much more complex: at times manipulative, calculating, deceitful, she can also be much more spontaneous, moderate, respectful and charmingly polite. Nevertheless, Beaumarchais does not present her as a purely scheming character – she is indeed neither virtuous nor honest – and positive characterisations and stage directions are favoured. At the end of the play, she remains an endearing and memorable enlightened character.</p>	

Question	Answer	Marks
12(c)	<p>'The main function of <i>Le Barbier de Séville</i> is to entertain.' Do you agree? Support your answer with reference to the text.</p> <p>Many ingredients in Beaumarchais's play are drawn from the <i>commedia dell'arte</i>: the doctor, the stock characters, the master and servant and the forced marriage. The dangerous tutor and the vulnerable captive, the character who appears in many guises and the cunning servant serve a plot full of farcical aspects. Songs, physical and verbal confrontations and puns are all part of tradition that goes as far back as Plautus. The play is based on the notion of misunderstanding: in Bartholo's belief that he will be able to marry Rosine, in a strategy devised by the Count and Figaro to foil the wedding at any cost, in the various stratagems employed (dressing up, letters, etc.). To name but a few examples, Beaumarchais is reliant upon the mixture of registers (low and high), genres (tragic and comical) of types of scenes (action-packed and suspenseful or simply pauses). Almaviva is constantly metamorphosing: he can at times be a student (Lindor), a soldier, a singing master, a servant or Don Bazile's sidekick. The pace of the play is relentless overall and is punctuated by memorable speeches (Figaro's in Act I scene 2, for instance). Beyond this rather conventional dimension, <i>Le Barbier de Séville</i> is also a political and social satire, with Figaro acting as the double of the author: his biting criticism of censors and critics and his defence of <i>la liberté de penser</i> in Act I scene 3 are the most salient aspects. The play is finally a social satire and a defence of women. Through the character of Rosine, who is both an <i>ingénue</i> and a <i>libertine</i>, a proponent of the Enlightenment, Beaumarchais extols female heroism and women's liberties as well as categorically denounces their mistreatment and humiliation.</p>	

Question	Answer	Marks
13	Musset, <i>Lorenzaccio</i>	
13(a)	<p>Analyse the importance of the scene and what insight it provides on Lorenzaccio's character. Comment on any other features you consider important.</p> <p>This scene is a pause in the course of the play and its subject matter is art. It is a dialogue between Cardinal Valori, Lorenzo and an idealistic artist called Tebaldeo Freccia. He undertakes a eulogy of the artist which is typical of the sixteenth century conception. The artist is the equal of the prince and his art can be renewed on the fertile ground of Christian culture: this is also reminiscent of Romantic ideas. Works of art are the tangible manifestation of dreams. His main speech in the passage is centred around the extended metaphor of the creative process seen as the organic development of nature. Tebaldeo is here subjected to all but a cross-examination by Lorenzo, who fires questions in all directions in what is tantamount to an audition of the painter. Using irony and scepticism, he manipulates language skilfully to gauge the psyche of Freccia, thereby setting up a series of oppositions (pure vs impure, high vs low, sacred vs profane/sacrilegious). Tebaldeo is both naïve and candid; he uses deferential and formal register. Lorenzo, however, in his questions and apparent non-sequiturs, appears vulgar and irreverent. The painter's faith, expressed in his celebratory phrase <i>la sainte religion de la peinture</i>, equates beauty with the sacred and Lorenzaccio operates a distortion of it. By inviting this inexperienced and humble choirboy to paint a prostitute, he purposely corrupts and ridicules his ideal. The innocence of the painter, therefore, contrasts with the cynicism and sarcasm of the eponymous character. The character of Tebaldeo serves no specific dramatic function, other than being a foil and a contrapuntal echo chamber for Lorenzo's own interest in virtue and vice. Later on, in the play, his idealism will not stop him from painting the portrait of everything he holds in contempt.</p>	
13(b)	<p>How clear are Lorenzo's motives for killing Alexandre? Support your answer with reference to the text.</p> <p>The character of Lorenzo de Médicis cultivates ambiguity and ambivalence throughout the play. Musset purposefully leaves the reader/audience in a state of confusion despite the monologues and the centrality of Act III, scene 3, the longest in the work and a dialogue between the leader of the Republican cause, Philippe Strozzi, and the eponymous character. This scene allows self-introspection and offers an illuminating insight into Lorenzo's psyche. Candidates will analyse to what extent the murder of Alexandre can be construed above all as a political act from a nobleman who wishes to restore justice, the rule of law and a Republican system. They will also look into the more personal motives: Alexandre being the illegitimate heir to the dukedom and the beneficiary of the twin support of Pope Paul III and Charles V, his death could be the result of jealousy and vengeance. Lorenzo, the legitimate heir, tells Philippe (and the reader/audience): <i>ce meurtre, c'est tout ce qui me reste de ma vertu</i>. The paradoxical statement and justification for his act suggest that the aim is less political and public than a visceral need to define himself. The act will help him solidify his identity. Torn between the past and the present, between innocence and experience, and between friendly republican relations and the debauched lifestyle of Alexandre, Lorenzo decides to be a</p>	

Question	Answer	Marks
13(b)	<p>a modern Brutus: <i>tous les Césars du monde me faisaient penser à Brutus</i>. Again, Musset keeps the reader/audience in doubt as to whether it is the one who pretended he was mad to approach Tarquin and cause his expulsion, or the one who led the conspiracy against Julius Caesar. The act of murdering his cousin, carried out in his bedroom, despite the fact that he foresees it as not ushering a new and better order (as Act V confirms), needs to be accomplished – in his mind – for the sole reason that it justifies his life and will cut the Gordian knot of his double identity. It also becomes the symbol of the point of no return to purity.</p>	
13(c)	<p>What does Florence represent in <i>Lorenzaccio</i>? Support your answer with reference to the text.</p> <p>In reaction to classical precepts, Romantic theatre exploded the notion of unity of space. Instead, the play displays myriad contrasting locations, each loaded with a different meaning: apart from the religious space (inaccessible to the audience), the aristocratic spaces of Florence feature prominently. This is where plots are hatched by the rich and the powerful, whilst public spaces are the loci of Lorenzo's solitary suffering. Sixteenth century Florence is depicted through its churches, its princely palazzi, its prisons (<i>la fortezza del Basso</i>, for instance), its meandering streets, its nooks and crannies, its shops and surrounding hills. The variety adds both dramatic authenticity and historical reality. Florentine locations are also places of communication, circulation and secret and, in this sense, contribute to the drama of the play. From the most exposed places to the intimacy of interiors, from the forum to Strozzi's study and Lorenzo's bedroom, places of idealistic reasoning and site of the murder of Alexandre. Throughout the dialogue, Florence is seen in the most negative light: characters lament its glorious past and in street scenes, passers-by describe it as a <i>spectre hideux de l'antique Florence</i>. It is akin to Sodom and Gomorrah, a cesspit of debauchery and sin, personified recurrently. The last word of Act I is <i>corrompu</i> and refers to the blood of the Tuscan capital, a reminder of what has happened to it since the start of the rule of the Duke Alexandre de Médicis, a tyrant and illegitimate heir whose power stems from the backing of Pope Paul III and Charles V. <i>Florence la bâtarde</i> is the mother of a monstrous offspring. The winter of 1536–37 corresponds to a period of unrest and great discord. Marie Strozzi, whose family is a leading Republican dynasty, deplores the degeneracy of Florence and adds to the personification of the city the association with Lorenzo: <i>cette fatale histoire de Lorenzo ? Le voilà la fable de Florence</i>. As one critic put it, <i>Lorenzaccio</i> is <i>Florenzaccio</i>. The corruption of the hero is a mirror of that of the city now struck by the arbitrariness of power and the end of the rule of law. Throughout the play, the body of the city is metaphorically depicted as diseased. Putrefaction and dirt add to this poisonous cocktail « de vin et de sang » in which Florence is drowning. The evocative power of language contributes to this extended body metaphor whose dark symbolism is sustained by the constant oscillation between day and night scenes. Another sign of debauchery, according to the <i>orfèvre</i>, is in Act I scene 6.</p>	