



FRENCH (PRINCIPAL)

9779/04

Paper 4 Topics and Texts

May/June 2017

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 will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2017 series for most Cambridge IGCSE[®], Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

© IGCSE is a registered trademark.

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

This document consists of **43** printed pages.

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.

Part I: Topics

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive, but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

Question	Answer	Marks
LES RELATIONS FAMILIALES EN CONTEXTE FRANCOPHONE		
1(a)	<p>Comment la société francophone est-elle présentée dans ces ouvrages ?</p> <p>Film: <i>C.R.A.Z.Y.</i> (Vallée)</p> <p>Mother and father provide a stable environment and bring the children up in the Catholic tradition in a working class family. The children adapt to their environment in different ways: Christian is the straightforward 'geeky' child; Raymond seeks physical sensations (sex, drugs) and is representative of the man who lacks ambition, drive, and who rebels against the established order, loses the will to forge his own path; Antoine is the sporty one who engages fully in the community in his hockey matches. There is a contrast between the tastes and behaviour of different generations. Work ethic, musical tastes, attitudes to religion, drug use and sexuality provide social commentary. The social cohesive force of the Church and family gatherings (Christmas, a wedding, a funeral) are times of tension and friction as much as celebration.</p> <p>Zach reacts in different ways to the environment and the parental responses show the contrast between concern about individual fulfilment (mother) and acceptability for the older generation (father). Music is a refuge from the outside world; he is scrutinized by his parents in his relationships with girls (Brigitte and Michelle), by other teenagers in dressing up as his idol, (Bowie); this feeling of scrutiny and judgment adds weight to the pressure of conformity on him.</p>	

Question	Answer	Marks
	<p>Sebbar (ed.), <i>Une Enfance outremer</i></p> <p>The stories provide contrasting perceptions of family and society in different parts of the francophone world between the 1940s and 1970s. Some focus on the family environment and events in childhood, others hint at a broader canvas, such as the political and linguistic tensions in Algeria (Bey). There is a theme of awareness of otherness, apartness or problems of identity which runs through these stories; the francophone world (or colonial one) is distinct from the customs, politics and attitudes of local or tribal ones. Schooling and education feature prominently, with a positive evaluation of the French education system. Dongala contrasts the power and pleasure of education, noting that the population « ne reconnaissait pas la valeur d'une éducation scolaire ». Many of the stories offer evocative pen-portraits of life in (ex-) colonised countries. Noteworthy are Haiti, the Algerian plateau and Martinique. Languages, religions and cultures mix (Djibouti, Algeria, CAR). Perceptions of family life are a common thread, varying from the tragedy and loss of family members to joy and happiness. Poverty, death and violence are common (Lahens, Bey, Raharimanana, Efoui). The impact of the Algerian war resonates: Sebbar, Bey, Erouart-Siad, Chouaki analyse contrasting effects on family life. Cabort-Masson is concerned with the outer trappings of civilisation, such as running water. Answers will develop discussion with appropriate references to the text.</p> <p>Chraïbi, <i>La Civilisation, ma mère</i></p> <p>The Moroccan society in which the novel is set is one which is portrayed as a contrast to France initially: the conservative nature of Morocco has its roots in Islam; women had traditionally not been educated, were unaware of technological progress or politics; their duty was to raise a family and not leave the house. The father is indisputably head of the household. It is the colonial influence which heralds change and some openness to a different culture. Thus entertainment (cinema) and fashion (e.g. shoes) complement new means of communication (radio, telephone); they all challenge traditional ways of behaviour and thought. There is a limit to tolerance, though: political representation for women is taboo and freedom for women to discuss ideas is limited, as the mother's experience in the second part shows, where she finds resistance and criticism on her journeys through the countryside. Levels of education are mostly basic. Perhaps the mother and Nagib's brother stand out as particularly successful, but, tellingly, they have to leave the country to take advantage of opportunities.</p>	

Question	Answer	Marks
1(b)	<p>Jusqu'à quel point le comportement traditionnel et les valeurs conservatrices sont-ils critiqués dans les deux ouvrages que vous avez étudiés ?</p> <p>Film: <i>C.R.A.Z.Y.</i> (Vallée)</p> <p><i>C.R.A.Z.Y.</i> portrays the inability of one individual to conform to social expectations. Zach is aware that he is different (e.g. his 'gift', his sexuality), tries to reject these and be subsumed into the anonymity of the social fabric in this Canadian town. His brothers, by contrast, represent typical paths of development ranging from the sportsman to the junkie. The father represents cultural and social conservatism, and there is considerable pressure from him to conform to a stereotype. The mother's attitude contrasts starkly with the father's expectations. Insulting comments and mockery from others make Zach's 'otherness' a difficult choice to make. His attempt to conform to expectations in his relationship with Michelle ends in failure. His dabbling in drugs and attempted suicide reveal the pressure he feels. His journey away from his home town becomes a psychological confrontation to develop his own identity and lifestyle. The end of the film shows resolution of the tensions between father and son, between conservatism for its own sake and the primacy of family relations, where Zach is at one with his family.</p> <p>Sebbar (ed.), <i>Une Enfance outremer</i></p> <p>There are a number of approaches which could be used. The language, customs and behaviour of the colonisers contrasts with those of the natives of francophone countries represented in the collection. Candidates may choose to see tradition from the point of view of the colonised or from the social and cultural values of the French colonisers. <i>Confiture et bobos</i> examines life in Algeria, contrasting elements of Muslim and French life with a criticism of the legacy of independence: « toute une génération d'Algériens entre trente et plus dans ces années 2000 peuvent se considérer comme des Pieds-Noirs musulmans à part entière ». Similarly, exile and memory are a penetrating influence for Pineau; having left Guadeloupe, she considers that the family are 'Néropolitains', a separate identity; cultural and family differences are to the fore.</p> <p>Issues of personal preference and identity can also be analysed, such as Sang-mélé, Humbert. A number of stories highlight how children are shrouded from the truth e.g. Erouart-Siad. Tadjou and Bey look at the failed promises of politicians, how change has brought disappointment and corruption.</p>	

Question	Answer	Marks
	<p data-bbox="316 248 746 282">Chraïbi, <i>La Civilisation, ma mère</i></p> <p data-bbox="316 315 1310 517">The story of the mother is a metaphor for the challenges and difficulties of adopting modern (European) technology, education and attitudes in a conservative (Moroccan) society. The inversion of the usual parent-child relationship in the introduction of the new, combined with the gentle humour of the narrative, especially in part one, softens the criticism of the traditional role of women.</p> <p data-bbox="316 521 1294 853">The second half of the novel, which moves the focus from the mother's home to the national situation, is more trenchant in its criticism. The mother's interest in, and commitment to, political and social change is a stumbling block both for her husband and the country at large. This refusal to entertain the thought of women becoming freethinking and politically engaged is unacceptable to him and is rejected by the menfolk in the villages she visits to spread her ideas. In keeping to her principles, the mother is obliged to leave Morocco and seek exile in France. There can therefore be no significant departure from the conservative and traditional ideas and customs of the country.</p>	

Question	Answer	Marks
INTÉGRATION, EXCLUSION, CITOYENNETÉ		
2(a)	<p>« Les deux ouvrages que vous avez étudiés présentent une image bien inquiétante de la société ». Qu'en pensez-vous ?</p> <p>Film: <i>La Haine</i> (Kassovitz)</p> <p>The film is set against a background of social unrest and ethnic tension, and to a large extent the film highlights the social, economic and racial problems of urban society. The focus on three young men who neither go to school nor work, and exist on petty crime and drug-dealing brings these concerns to the fore. The film is shot in a high-rise estate in the suburbs of Paris, an area of high unemployment and one of the centres of tension between police and locals, leading to violent clashes. Vinz, Saïd and Hubert are portrayed in arguments with reporters, in confrontations with police, dealings with drug-pushers, clashing with National Front skinheads. The estate is on the edge of Paris and their existence may also be seen as on the margins of society. An insuperable sense of alienation and rejection permeates the film. Even the scenes in Paris show an unwelcoming environment (dark, threatening streets, an inability to engage positively with the local populace) and a dehumanised one (empty streets, anonymous shopping malls, mass of television screens). The overall effect is one dominated by frustration, hopelessness and anger. Answers might also point out that the three central characters are not representative of the whole of society, but constitute one (significant) element of it.</p> <p>Film: <i>La Désintégration</i> (Faucon)</p> <p>The film is set in an estate in Lille, where there is a significant Muslim population. The majority of inhabitants have found a place in French society through work. The first generation of immigrants (e.g. M et Mme Aouzi) have maintained their language, religion and culture. The children have benefited from a French education and are assimilated into French society. Two (Rachid, Yasmina) are well integrated, are positive and making their way in life. They contrast with Ali, the one who is most frustrated by the lack of job offers and who turns in frustration to Islamic fundamentalism. Two other young men also find themselves drawn into religious extremism : Nasser, who after a violent altercation with a racist on the estate, hides with Djamel; and Hamza (Nico), who is a French convert to Islam. They are taught to believe that there can be no integration into Western society, and that they must turn to Allah (e.g. « Cette société représente un danger pour vous »). Ali's mother reminds him of the basic Islamic tenets of respect and sharing; the Imam preaches non-violence; but Ali rejects this advice and listens only to the distorting advice of Djamel who reads passages on jihad from the Koran. Ali's behaviour and attitude change significantly, and he grows apart, even within the family.</p> <p>The film's focus on the three recruits to Islamic radicalism conveys the concern with the inroads made by political Muslim extremists into French society, the threat of social fragmentation and terrorism. Whilst these figures are only a minority, they turn against their own families and believe the propaganda imported via the web and Djamel's warped interpretation of the Koran. The failure of the intelligence services to prevent the terrorist attack might also be viewed as a matter of concern.</p>	

Question	Answer	Marks
	<p data-bbox="316 248 730 282"><i>Begag, Béni ou le paradis privé</i></p> <p data-bbox="316 315 1313 920">The narrator, Ben Abdallah, recounts life as a second generation immigrant in Lyons. He grows up aware of the difficult position he is in, finding the traditions and culture of his family impermeable and alien to Western culture (e.g. Christmas presents, going out with girls) and that French society sees him as a foreigner, even though he was born in France. The family is set in its ways and Ben's parents want to continue the customs and culture of their native Algeria. For example, the father wants to arrange for a marriage for the elder son in the traditional way; he rejects the notion that his son might marry a non-Algerian for social and ethnic reasons. He is under no illusions about the racism and contempt that Algerians face in France. Ben is hopeful and naive about his chances of integration into French society. However hard he tries, the barriers to acceptance are found to be insurmountable. At school he is seen as too good by the teacher (« Si c'est pas un comble que le seul étranger de la classe soit le seul à pouvoir se vanter de connaître notre langue »); the Vidal family are cool and unwelcoming; entry to a cinema and a night club are denied; conversations overheard at a café are imbued with racism. Whilst much of the story is recounted with a certain irony or humour, the overall message of rejection and alienation is clear.</p>	

Question	Answer	Marks
2(b)	<p>Ces ouvrages montrent que l'exclusion est inévitable. Jusqu'à quel point êtes-vous d'accord ?</p> <p>Film: <i>La Haine</i> (Kassovitz)</p> <p>The three central characters (Vinz, Saïd, Hubert) are caught up in and trapped by the life of the housing estate. The predominant mindset is a feeling of exclusion and confrontation. Whilst the three have respect for and a sense of duty towards their family and friends, they are all caught up in the spiral of unemployment, drug trafficking and handling stolen goods which permeates the <i>banlieue</i>.</p> <p>The combination of violent confrontation and police presence start and end the film, and give the impression of a closed circle and with it an air of inevitable hopelessness.</p> <p>The lack of communication between Vinz, Saïd, and Hubert and those who live outside the estate: the representatives of the racially mixed banlieue have little in common with the visitors to the art exhibition, the reporter; nor do they enjoy cordial relations with police. Suspicion, distrust and lack of meaningful dialogue are constant themes.</p> <p>The story of the handgun - deferring its use (and with it violence, anger, hatred) - puts into relief the social circumstances and mindset of Vinz, Saïd, and Hubert. The structure of the film conveys a sense of inevitability of violence and rejection of State authority. The desire to break away from the group dynamic ends in failure (Vinz not using the revolver, Hubert's desire to leave the estate) and this delivers a sense of hopelessness and a message that the social environment dampens the ability of the individual to shape his own life. The episodes in Paris represent an escape from their immediate environment, but do not have positive outcomes. Thus, their arrest, the scuffles with skinheads, the contretemps in the bourgeois art gallery, the missed return train, the mysterious Grunwaldski, are all symptomatic of dead ends. The image of them in a shopping centre watching television through a shop window reflects their own distancing from normal Parisian life.</p>	

Question	Answer	Marks
	<p>Film: <i>La Désintégration</i> (Faucon)</p> <p>The film indicates that the vast majority of the Muslim population on the housing estate want to make their life in Lille and that integration through work and social bonds is the norm. There is encouragement through the Imam, the family, through the education system, through work, to argue against the inevitability of social exclusion. The picture painted in the film of those terrorist recruits who alienate themselves from society are small in number and, in Ali and Nasser, show that their attack on society is motivated partly through weakness and partly through anger and, of course, through skilful manipulation by Djamel. Ali's frustration and hardline mindset are shown through his comment: « Liberté, égalité fraternité entre blancs, et zéro musulman ». A contrast should be drawn between the distancing from mainstream society and indoctrination of Ali, Nasser and Hamza, and the rest of Ali's family, who do demonstrate the 'norm' of social integration and a positive work ethic. A consideration of the continuing frustration of not getting a job, of a climate of racism and contempt can point to an understanding of why certain elements decide to become jihadists, but this psychological portrait should also take account of the instrumentalisation of these young men's frustrations by Djamel.</p> <p>Begag, <i>Béni ou le paradis privé</i></p> <p>Béni desperately wants to be accepted by France and the French, and tries to renounce his name and change his appearance to appear more French and less Algerian. But his attempts are in vain: racism and contempt in society are as immutable as his physical appearance. He is accepted socially by the rebellious youth of the area rather better than by the more respectable Vidal family. He attempts to join in their activities (e.g. gaining entry to cinema, night club), but fails signally because of his appearance and ethnicity. His excellence at school is held against him for his being of Algerian descent. His pursuit of the aptly named France garners negative comments about him by her friends (« même nos femmes elles sortent avec les gros...»). Racism and discrimination are widespread. If acceptance by the French is a lost cause, then moving away from family traditions is equally condemned: « J'étais devenu un marginal à la maison depuis que mon cœur battait au rythme de la blonde...la rupture était consommée ». Thus, rather than being a story of integration, Béni succeeds in being welcome and understood neither by polite society nor by his family, not for want of trying. His family, too, is resolutely stuck in its Algerian mindset, the father refusing to countenance acceptance of French values and customs, the mother holds fast to her arabophone circle of acquaintances. The inevitable failure of integration seems guaranteed.</p>	

Question	Answer	Marks
VISIONS DE SOCIÉTÉ		
3(a)	<p>Analysez l'importance de l'amour et de l'émotion dans les sociétés présentées dans ces ouvrages.</p> <p>Film: <i>Delicatessen</i> (Caro and Jeunet)</p> <p>In the grim world of survival, existence is the overriding concern. Selfishness and exploitation abound. Relationships between the tenants are based on mercantile terms; sensitivity comes to the fore through the arrival of Louison, who genuinely wants to help people and, in his naivety, is unaware of the danger he is in. Love and emotion are generated through the plot with Julie, who tries to seduce Louison and tries to convince her father not to kill him. Sympathy and kindness, though, are in short supply. Against the barren backdrop of the post apocalyptic world and the hard, immoral behaviour of the tenants, music is a component which is a vector for love, emotion and culture, which triumph in the end. Answers will take account of the contrast between Julie and Louison's genuine goodness and love and the selfish, brutish and indecent behaviour of other characters.</p> <p>Film: <i>Alphaville</i> (Godard)</p> <p>Emotion and love are contrary to the principles of Alpha 60, and its desire to analyse through logic and regulate all circumstances and behaviour. Love has been removed as a word from the dictionary and emotional response has become an unacceptable form of behaviour in Alphaville. One man who cried at his wife's funeral is executed in the swimming pool; Natacha does not know the word love until the end of the film. Sexuality is commodified, and enabled by teams of programmed seductresses. Love has been reduced to lust, and is readily accepted by the populace, as Dickson exemplifies. What Caution finds in Alphaville is a city devoid of emotion, and it is through the language of emotion, especially his sharing of poetry, that he sows the seeds of its destruction and enables Natacha to break free from thought control and rediscover her individuality, her ability to show love.</p>	

Question	Answer	Marks
	<p>Barjavel, <i>Ravage</i></p> <p>The novel's early focus is a satire of a world dominated by technology, one in which the individual is oppressed, where materialism alienates the human. It also reveals human nature to be essentially unchanged: love, jealousy, greed and animal instincts come very much to the fore. Many of the characters are not well developed in the novel, but some show love, friendship or fraternity. Only François and Blanche are more fully drawn and link the four parts of the novel.</p> <p>François is possessive and jealous, and when his childhood sweetheart, Blanche, decides to get engaged to the powerful and wealthy Jérôme, François works to win her back. The légère, insouciant Blanche prefers the luxury and opportunity afforded by Jérôme to the straitened circumstances of François. Yet, when disaster strikes, and Jérôme appears helpless and unimpressive when technology fails, the flighty Blanche returns to François, who offers security, strength of character and resilience. The roman d'amour ends really in part three at the point: « François épousa Blanche ».</p> <p>Thereafter, she becomes the courageous and devoted wife of the new patriarch and bears him 17 children. She does not object to François's decision to promote polygamy in an effort to repopulate the devastated country. Indeed, this attempt to relaunch society is fuelled by duty rather than love or emotion, as is shown by François leading by example and marrying women who have unattractive features.</p>	

Question	Answer	Marks
3(b)	<p>« Ces ouvrages montrent que la société accepte des régimes autoritaires et despotiques ». Qu'en pensez-vous ?</p> <p>Film: <i>Delicatessen</i> (Caro and Jeunet)</p> <p>The world we see in <i>Delicatessen</i> is one after a major calamity, a society in which everything is scarce, a world of dog eat dog. One effective way to survive is show common cause; here, the tenants of the block look to and rely on the butcher for provision of food. Through the dark humour of the film we observe the tenants willing to forego any moral scruples in the hunt for 'meat'. Outsiders are lured in, then killed. The despotic butcher exacts payment, in seeds or in kind, and the tenants, showing no concern for morality or taboos, meekly follow his lead. He is as much a protector as an exploiter. The only group which lives differently and offers resistance is that composed of the troglodites, literally and metaphorically an underground movement. There is a clear parallel with life under Nazi occupation and clear criticism of the population happy to do business and flourish under the military dictatorship. The manhunt at the end of the film shows all the tenants baying for Louison's blood, trying to help the butcher to kill him, the masses ranked against the individual. The butcher's despotic régime is overthrown in the end, though more through accident than by design.</p> <p>Film: <i>Alphaville</i> (Godard)</p> <p>What has enabled Alphaville to become an important and redoubtable state is an authoritarian approach to government. As in totalitarian states, the leader's portraits are everywhere, individual thought is discouraged and repressed; here, assessment of threats (human or otherwise) is carried out by the computer. There is general belief in the system imposed; the inhabitants do not question; indeed, they are prohibited from using the question word 'why'; they have an unwavering belief in the world of logic and mathematics, even when a decision to go to war is made. Those who do not conform are put into HLM (<i>hôpitaux de longue maladie</i>) or executed. The temptation not to resist is such that Dickson, Caution's colleague, has succumbed to the pleasures of drink and sexual depravity, and has long since given up on his mission to destroy von Braun and eschewed the challenge of reintroducing the concept of <i>la conscience</i> to Alphaville. He notes: « On n'arrive pas à s'adapter ici. Les autres, on les exécute. Les gens sont devenus esclaves des probabilités. » [...] « Alphaville, c'est une société technique comme celle des termites ou des fourmis. ». Conversation and actions are stylised to such an extent that they are portrayed as meaningless. The inhabitants have become so dependent upon the state that when the controlling power breaks down they are helpless creatures left flailing around the walls of corridors unable to help themselves.</p>	

Question	Answer	Marks
	<p>Barjavel, <i>Ravage</i></p> <p>The first part of the novel shows a technologically advanced society, but one in which the individual has little say. Only the rich and powerful hold sway in the megapole of Paris. Society is highly stratified; the proletariat have limited lives : « L'usine les tuait à cinquante ans ». When disaster strikes and people have to rely on their native wit for survival, panic and anarchy ensue. In these circumstances, survival of François's group of escapees from Paris relies on his authoritarian leadership and pragmatic decisions. He does not tolerate dissent, having prisoners killed by the weaker members of the group. Having reached Provence, the disparate groups of the region elect François to be their leader (or patriarch) after he masterminds a way to kill the pillaging marauders. The community in Vaux is governed by strict rules of his making, a return to Eden, a new beginning. There is a feeling of OT simplicity and rigour. The community has got rid of: « ...tous les objets devenus inutiles, de toutes les habitudes et de tous les scrupules que l'événement rendait caducs ». Money and commerce are forbidden: « Une seule chose compte, une seule chose est belle: l'effort ». This is an attempt to bring things back to a human scale, the antithesis of the inhuman technological world of part one. This vision can only be achieved through strong leadership by the patriarch.</p>	

Question	Answer	Marks
LES VOYAGES		
4(a)	<p>Quelle image de la France est présentée dans ces ouvrages?</p> <p>Film: <i>Code inconnu: récit incomplet de divers voyages</i> (Haneke)</p> <p>The urban, multicultural setting of Paris is the backdrop of a range of social intersections and fragmented scenes. A clash of ethnicity, race and class create a range of scenarios which demonstrate a variety of human actions and reactions. The lack of continuity between scenes may point to a lack of community in the city, particularly as there are a number of tense encounters, some violent.</p> <p>Themes include : Individualism, indifference, cultural and social barriers, difficulty in communicating, solitude.</p> <p>Problems of communication and language abound, challenging perceptions and understanding of behaviour. Maria, unable to speak French, cannot explain the origin of the dispute to the policeman. Not only is Amadou wrongly blamed, but Maria is eventually deported to Romania. Jean, having created the problem, walks away. The truth of the matter remains undiscovered. The deaf-mute children taught by Amadou develop their own means of communication. The lack of conventional narrative underlines the uncommunicative nature of modern day Paris. The presentation of images and the significance of images (Georges as photographer) as signs and the relationship between images and (real) people.</p> <p>Immigration is another topic to be explored. Characters include Maria, a Romanian beggar, Amadou, an educator. In the métro Anne is insulted by two Arab boys, who baselessly complain that she is a racist. He is spat at by one Arab, who even when challenged in Arabic by another passenger, is unrepentant, but aggressive and angry. Paris seems to be peopled by characters who are escaping another life or who are angry or dissatisfied. The social codes, which one might expect to see in a representation of urban life, are not there. The society presented is as closed as Anne's door for Georges at the end of the film.</p> <p>Van Cauwelaert, <i>Un aller simple</i></p> <p>A number of avenues could be explored. The early pages of the novel describe elements of life in multicultural Marseilles, including experiences at school, criminality, relationships with the police and ethnic diversity. The absurdity of Aziz's deportation points to the heavy handedness of French administration and political expedience, shown by Jean-Pierre's early actions and the patronising attitude of resettlement. Life in Paris is sketched. There is a snobbish, exclusive air of Parisians, compared with the lack of sophistication of provincial life. The industrial problems of areas such as Lorraine are also drawn. Some answers may point to the symbolism of Irghiz representing the return to origins in Lorraine. French attitudes are brought to life in Morocco, both through Jean-Pierre's demeanour and thoughts and the behaviour of French tourists. Candidates will develop analysis and exemplify points accordingly.</p>	

Question	Answer	Marks
	<p>Semprun, <i>Le grand voyage</i></p> <p>France features as a constantly recurring theme in the narrator's memory of events. It serves as a canvas before the war, as a place of resistance activities, as a point of comparison during his internment and as a point of return after his release. The defeat and destruction of the country is also represented by the trainload of deportees and the experiences in Buchenwald. The writer's great literary culture is set against events. The French countryside is an anchor point in his memory. The pleasures of freedom and food, normal life, are evoked by buying <i>boulettes de sarrasin</i> at the baker's. This contrasts with the cold, hunger and feeling of <i>irréalité</i> of the train transporting them to Buchenwald.</p> <p>As a young man he describes the carefree time at Henry IV, his friendships, conviviality. Paris is a town of « bonheur fugace ». Yet, Henry IV has a darker side: it serves as a reminder of the anti-Semitism in society. The narrator is unwilling to distance himself from Bloch; he also describes how Le Cloarec decides to distribute to the whole class yellow stars to annoy the xenophobic teacher Roblon. Similarly the meeting with the Jewish woman in a Paris street (one who complains of « le coeur mort ») shows the effects of persecution of a minority. The woman says that nobody ever helped her, thereby condemning the society of the time.</p> <p>Several episodes recall the activities of the Resistance, and his role with the <i>maquisards</i> in the Yonne. They do get help from the railwaymen in Saumur to hide explosives. Danger and denunciation are a danger in occupied France; his arrest is a chance encounter with a German patrol, or the inability to resist the temptation to catch up on sleep. The narrator is imprisoned by the Gestapo in Auxerre; here, the French share food parcels, except Ramaillet: selfishness – or survival – is also a feature of the war in France.</p> <p>Ordinary life is contrasted with meetings with representatives of the French administration. At the <i>préfecture de police</i> for renewal of his residence permit, the narrator is belittled and insulted by a little Napoleon who calls him « un rouge espagnol » and sends him unjustifiably to back of the queue. This very much echoes the treatment by the occupying force. Administrative absurdity triumphs over compassion at the Longuyon <i>camp de rapatriement</i>, where he is asked stupid, insensitive questions and is not allowed the money or cigarettes given out to those returning to France. Naiveté – or ignorance – is also stressed by the episode of the girls from the <i>Mission de France</i>, who had no idea of the brutality and inhumanity of Buchenwald.</p>	

Question	Answer	Marks
4(b)	<p>Quelle valeur domine dans ces ouvrages, le respect ou le mépris? Justifiez votre réponse.</p> <p>Film: <i>Code inconnu: récit incomplet de divers voyages</i> (Haneke)</p> <p>The question of meaning and interpretation is quite an open one in this film. This is evident from the film's structure, of many, seemingly unrelated, scenes. There is also a questioning of the reality which the viewer is shown. Anne's audition as a killer's victim, for example, is only revealed as such after the disturbing first impression of her suffocating in a gas filled room. Or her claim that she is pregnant, which she subsequently denies. It is unclear what is true and what is gesture or appearance. The events demonstrate snatches of social code; the relationship between characters can be respectful, generous, haughty, insulting, egotistical or altruistic. The film brings together a cross section of cultures, contrasting attitudes and prejudices in a way which invites the viewer to reflect on examples of social interaction, justice, and the (non) functioning of codes in society. The reaction to the beggar, the scene with the Arabs on the metro, Georges's behaviour, are a few examples amongst many which could invite comment and interpretation to explore representations of respect or disdain.</p> <p>Van Cauwelaert, <i>Un aller simple</i></p> <p>In the search for identity, the main protagonists in these works go on a journey of self-discovery. Some of their findings reveal negative traits about themselves with regard to other people, other pointers suggest contempt, greed, thoughtlessness towards, or exploitation of, 'the other'. This otherness could be linked to social status, sex, disability, culture, race, religion. Thus Jean-Pierre's past is checkered with contempt for his parents and his life in unsophisticated Lorraine. He is held in contempt by his wife and former girlfriend for lack of action and masculinity. Aziz grows up in Marseilles where respect and contempt follow ethnic/tribal lines. Candidates may choose to elaborate on the relationship between Valérie and the two men, and between that of Jean-Pierre and Aziz.</p> <p>Semprun, <i>Le grand voyage</i></p> <p>Answers may point to the personal, social, cultural, political aspects of the novel. The defeat and degradation at the hands of the occupying force offer extensive examples of contempt, disregard and scorn. Dr Haas, torture, the inhumanity of the transport and the events in the concentration camp, the very ideology of Nazism – all contribute to paint a bleak treatment of people by the regime. The treatment of prisoners by soldiers and German civilians (contempt, scorn, hatred, brutality). Antisemitism (both in school and in the camp). After liberation, the finger of accusation is also levelled at Germans who did nothing to oppose the extermination machine, and who try to construct a moral equivalence between death in war and death in camps. The picture painted of France also shows examples of contempt by the French, for example the episode of the renewal of the residence permit. Or the selfishness of Ramaillet, who receives food parcels in prison, but does not share them with others. These elements contrast with the (far fewer) examples of respect.</p>	

Question	Answer	Marks
	REPRÉSENTATIONS DE LA FEMME	

Question	Answer	Marks
(a)	<p>Jusqu'à quel point les femmes présentées dans ces ouvrages sont-elles heureuses ?</p> <p>Film: <i>Persepolis</i> (Satrapi, Paronnaud)</p> <p>The film recounts the coming of age of Marjane; it is a retrospective account. As an only child, Marjane is happy, curious and keen to learn. She enjoys listening to stories. Although she lives in pre-revolutionary Iran, she loves western culture (e.g. the Bee Gees, heavy metal, punk); she has a vivid imagination; her childhood heroes are Che Guevara and Bruce Lee. She has a steely determination and says what she thinks; this facet brings problems as a teenager. The two main female influences in her life are her mother and grandmother; they encourage her to become independent, educated and cultured. After the revolution, she is sent abroad for her own safety; in Austria she enjoys a certain freedom, though there are barriers of language and culture, as she does not speak German. She enjoys discovering an alternative life in Vienna. She is initially happy with her romances, though both Fernando and Marcus turn out to be a disappointment for her. Similarly, her decision to marry Reza turns out to be the wrong one. She is politically committed and principled, and often at odds with restrictions in social and education matters. It is her commitment, though, which carries her through low points in Tehran (<i>la lutte continue</i>). Marji attends university classes and parties, enjoying pre-marital life; she resorts to survival tactics to protect herself when in the company of Reza. She has to leave Iran in order not to become a target for the authorities to arrest as a political dissident; she lives in exile in France where she can enjoy freedom from repression and some happiness.</p> <p>Ernaux, <i>La Femme gelée</i></p> <p>Her upbringing is straightforward. She enjoys the simple pleasures of « lire, jouer, rêver ». From the viewpoint of an adult, she realises that her childhood is a time of happiness: « une petite fille qui cherche le plus de plaisir et de bonheur sans se soucier de l'effet produit sur les autres ». Indeed, there is a certain nostalgia for childhood and the happiness of that time.</p> <p>It is awareness of others, of the pressures in society, that cause her concern. Education is enjoyable, as well as a form of freedom. Those episodes which are moments of happiness (e.g. marriage proposal, arrival of children) are seen as being part of society's <i>rouages</i> and stages of enslavement (« Elle, toutes les femmes à mari et à mômes, font partie d'un univers mort »). The initial optimism that in marriage there would be an equal partnership is soon dashed. The intellectual tastes of husband and wife are different; the husband takes little interest in his wife's cultural bias; he does little to contribute to the housework.</p> <p>She downplays her enjoyment of study; her success in studying for CAPES, for example, is measured against time spent on child rearing: « il me semblait que le jury avait obscurément récompensé non mes capacités intellectuelles mais mon mérite de mère de famille ». The narrator's happiness is tempered by her initial perception (influenced by reading de Beauvoir) that women are passive, lack ambition, and are dominated by men.</p>	

Question	Answer	Marks
	<p data-bbox="316 248 639 282"><i>Sagan, Bonjour tristesse</i></p> <p data-bbox="316 320 1315 551">Elsa and Anne have moments of happiness with Raymond. He is also responsible, through weakness and fickleness, for their happiness ending. Happiness seems for Cécile to be a lack of structure and just living for the moment, in untrammelled selfishness. « Cet été-là, j'avais dix-sept ans et j'étais parfaitement heureuse, », Cécile notes at the beginning. She is unconcerned by her failure in the baccalauréat and is content filling her days holidaying on the Côte d'Azur in the company of Cyril.</p> <p data-bbox="316 555 1286 786">Happiness and freedom are undermined by the threat of change in her life through the arrival of Anne, feelings of jealousy. She is possessive of her father, as he is the architect of her life after school, allowing her free rein. Formal education and philosophy offer little interest for Cécile. She cannot engage with revision for her retake material, Bergson, and prefers the 'school of life', or passion, over reason. (« Je comprenais que j'étais plus douée pour embrasser un garçon au soleil que pour faire une licence ».)</p> <p data-bbox="316 790 1294 954">Elsa and Anne represent two female influences for Cécile: one the young, sybaritic, unreflective woman, the other a sophisticated, thoughtful and seriously-minded one. The way in which Cécile reacts towards them is indicative of her mindset and limitations. She much prefers the Elsa model, unthreatening and easy going.</p> <p data-bbox="316 958 1302 1122">It is her machiavellian plan and the ensuing death of Anne which cast a pall over Cécile's carefree attitude; only here is she prone to sadness, which prevents her from getting close to people: « Aujourd'hui, quelque chose se replie sur moi comme une soie, énervante et douce, et me sépare des autres ».</p>	

Question	Answer	Marks
5(b)	<p>Analysez le rôle de la liberté dans ces ouvrages.</p> <p>Film: <i>Persepolis</i> (Satrapi, Paronnaud)</p> <p>The contrast between the freedom of pre-revolutionary society in Iran and that of the restrictions introduced by the Islamic fundamentalists is the background décor. Whilst political dissent is still restricted, other freedoms have been curtailed, especially for women (e.g. wearing of veil, make up). The government implements laws that create blatant injustices. The family seeks solace in secret parties, drinking alcohol (forbidden). Marjane turns to the black market to buy Western music, a denim jacket, tokens of freedom. To ensure Marjane's continued freedom (as an outspoken teenager), she is sent to Austria. She exploits her new life by romances with Fernando and Markus, forgetting her grandmother's strictures to be dignified and intact. Following her clinical depression and recovery, she shows renewed determination on her return to Iran by attending university classes and parties. She feels stifled by the repressive régime, and ends up marrying to avoid trouble with the religious police. Her grandmother is unimpressed by her behaviour, reminding her that her uncle, Anouche, died supporting freedom and standing up for the innocent. She lives up to these principles, divorces Reza, and is then constrained to live in exile in France in order to remain free from political persecution. Candidates may also use other characters to exemplify features of political, personal or social freedom in the film.</p>	

Question	Answer	Marks
	<p>Ernaux, <i>La Femme gelée</i></p> <p>This autobiographical work is written from the point of view of the adult, thus much of the comment is imbued with the negativity of a woman who has found that experience has not reflected her expectations of womanhood. Much of the work has been influenced by <i>Le deuxième sexe</i>, in which the failure of women's emancipation is in part due to the submissiveness, passivity and lack of ambition of women. What will enable emancipation is the equal partnership between men and women. The novel shows how the individual's freedom is constrained by perceptions of control over pregnancy and access to work, the two elements which, according to de Beauvoir, determine women's freedom.</p> <p>The period of childhood is one of freedom. With greater awareness of her surroundings, social standing etc., the narrator realises that education is the path to independence and a different life to that of her (working class) parents. As a teenager, she enjoys the intellectual challenge of literature, and it is a time where some of her friends (e.g. Brigitte) lose their freedom by getting married young. University is the gateway to freedom: « L'aventure, ma chance, ma liberté. Ne pas démeriter ». She gives a wide berth to boys, seeing them as a threat to her freedom (« Ils étaient dans le paysage de ma liberté »). Bit by bit, she has the feeling that social and family pressures to get married and have children constrict her independence. There is an element of self doubt and finding her way which leads her to consider marriage as a positive step, psychologically and intellectually: « je me persuade qu'en me mariant je serai libérée de ce moi qui tourne en rond, se pose des questions, un moi inutile. Que j'atteindrai l'équilibre ». The experience of marriage is portrayed as an ever constricting suppression of her freedom. Whilst the equal partnership of chores is fine in theory, her husband seems to understand this: « intellectuellement, il est pour ma liberté ... ». However, the narrator does the lion's share of the shopping, household chores etc. With the arrival of her first child, there is little opportunity to do anything other than look after the baby. Her studies are put on hold, and she realises that she has little time for herself: the only free time in the day is during her son's afternoon nap. Freedom, to her mind, is incompatible with married life: « j'ai l'impression de courir après une liberté qui m'échappe tout le temps ».</p>	

Question	Answer	Marks
	<p>Sagan, <i>Bonjour tristesse</i></p> <p>Cécile, the narrator, is young, inexperienced and carefree. « La liberté de penser, et de mal penser et de penser peu, la liberté de choisir moi-même ma vie, de me choisir moi-même. Je ne peux dire 'd'être moi-même' puisque je n'étais rien qu'une pâte modelable, mais celle de refuser les moules ». She is happy in the unstructured life she leads, and when this freedom to do as she pleases is threatened, e.g. through the prospect of Anne becoming a permanent fixture as her stepmother, she reacts in a way which reflects her age and immaturity. She stops eating properly and hatches a convoluted plan to prevent Anne from marrying her father. She wants to be respected and given freedom to do as she pleases, a situation more shocking when the book was first published than in today's world. The father's lack of parental guidance is culpable.</p> <p>The adults cannot act without the consent of Cécile, the teenager. Thus the ordinary state of affairs, where adults decide, is inverted. It is this freedom and lack of censure which she finds highly satisfactory. She keeps reality (and particularly the reality of life in Paris) at bay through the immediacy of the sensual and pleasurable.</p> <p>That summer marks Cécile's first sexual experience (with Cyril), one not motivated by love but rather curiosity. The risk of pregnancy is ignored. In a sense, Cécile is modelling herself on her father's behaviour; he is a widower who takes a series of mistresses, and she adopts his cynicism towards relationships which are devoid of love or morality.</p> <p>Cécile's lack of judgement is noted by Anne: « Vous avez des idées à la mode mais sans valeur ». Cécile, of course, is happy doing what she pleases, without any particular seriousness. She is also apt to misunderstand the adult world, and underestimates Anne's sensitivity in a distorted and selfish attempt to maintain her freedom of behaviour, with tragic consequences.</p>	

Part II: Texts – Marking grid for content

23–25	Excellent	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22	Very good	A thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15–18	Good	A well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14	Satisfactory	A mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
6–10	Weak	An uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–5	Poor	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
0		No rewardable content.

Part II: Texts – Marking grid for structure

5	Very Good	A well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	Good	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	Satisfactory	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	Weak	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	Poor	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure.

Question	Answer	Marks
Racine, <i>Phèdre</i>		
6(a)	<p>Write a commentary on the following passage. Explain Hippolyte’s dilemma and analyse Thérémène’s response. Comment on any other features you consider important.</p> <p>Hippolyte’s internal dilemma is expressed in a series of questions with binary rhythm and a series of alternatives. He is in love with Aricie, who belongs to the race of King Thésée’s enemies and who is a political prisoner; the latter has forbidden anyone to marry her. Hippolyte, as the son of the Amazon Antiope, has made a vow of chastity to Artemis. In this respect, his guilt structurally heralds Phèdre’s, also afflicted by a “mal”. His thoughts oscillate between duty and rebellion, lust and continence, obeying his father’s edict or obeying his instinct. His <i>gouverneur</i> Thérémène’s line of argument is threefold and starts with a vigorous ellipsis (l. 13–14), interrupting Hippolyte whilst continuing with an accumulation of rhetorical questions: the gods do not care about the context when fate has struck; what is forbidden proves paradoxically more alluring; resisting Venus is impossible. Hippolyte owes his very existence to this latter fact. The passage incorporates brief glimpses into the past of both Hippolyte and Thésée. One notices in Thérémène’s words a slight irony towards his master’s dogged and proud intransigence. He ought to submit (and has already, given his recent behaviour) to the Heraclitean principle of « tout change », free himself from his inferiority complex towards his father and discard any scruples he may have. Transgression is therefore to be accepted and it is the first of many in the play.</p>	
6(b)	<p>The play’s original title was <i>Phèdre et Hippolyte</i>. To what extent would this have been a better title? Support your view with reference to the text.</p> <p>The play’s original title was <i>Phèdre et Hippolyte</i>, which promised a very different dynamic. There are structural doubles in the play: both Phèdre and Hippolyte’s loves go against Thésée’s trust and will. Sentimental and political rivalry before and after the power vacuum are allowed to be revealed and fester by the false news of Thésée’s death. Hippolyte is a sort of <i>double affaibli</i> of his stepmother, suffering from a transgressive passion and depicting it in similar lexical terms and images. Nevertheless, the dual is first and foremost within the tragic heroine: her incestuous passion for Hippolyte boils down to her inability to resist temptation. From the moment she discloses her incestuous feelings to Oenone, her fate is sealed and the play is a succession of internal battles for Phèdre, be they moral or psychological. Every step towards her tragic fate is marked by forking paths and they expose her inner conflict as well as all the facets of her character: ill, dying, suicidal, remorseful, rejected, humiliated, jealous, manipulative and lucid in the end, her ambivalent and dual psyche is the seat and the crux of the plot.</p>	

Question	Answer	Marks
6(c)	<p>“Reason is powerless against passion”. To what extent is this exemplified in <i>Phèdre</i>? Support your view with reference to the text.</p> <p>Rationality and irrationality, principle of pleasure and principle of reality are just two examples of the opposites around which the play is organised. In the case of <i>Phèdre</i>, her inner drive and instinct are pitted against her rank, her position, her duty and social edicts. Reason exists only to be dismissed by the overpowering force of passion: the news of Thésée’s death lifts all doubts and inhibitions in the mind of the tragic heroine. Spurred on by a confidant who is desperate to keep her charge alive, <i>Phèdre</i> decrees that her husband’s demise removes the taboo tainting her incestuous love for her stepson Hippolyte. The spectator follows the meandering of her tormented mind, which oscillates between guilt, revenge, shame, confusion and death. When she learns from her husband that her stepson is in love with Aricie, any attempt at reining in her drives is annihilated and her furious jealousy unleashes the chain of events that will lead to Hippolyte’s death, as a consequence of Thésée’s curse. Her final moment of lucidity occurs but it is all too late. Her return to a rational state of mind (see the vocabulary of <i>clarté</i>) at the end of the play ensures regained stability after death has already struck. Thésée and Hippolyte are therefore the other victims of the struggle between passion and reason. Reason and treason dominate the plot and the characters are presented as ruled by instincts, passions and the gods. One might be tempted to add that « Le cœur a ses raisons que la raison (human or divine) ne connaît point. »</p>	

Question	Answer	Marks
Voltaire, <i>Zadig</i> et <i>Micromégas</i>		
7(a)	<p>Write a commentary on the following passage. To what end does Voltaire create humour in this extract? Comment on any other features you consider important.</p> <p>Micromégas and the Saturnian are journeying on planet Earth. The disproportions between the two are a source of comedy, in the same vein as Gulliver in Lilliput or Brobdingnag (insects or booming voices, for instance). A discrepancy is striking between the gentle manners of Micromégas towards the humans and his gigantic height. The point of view is that of an external observer who is both naïve and malleable but who is also above and therefore in a position of superiority. In the background of the tale, the presence of the narrator is undeniable: « Vous croyez bien que le Sirien et son nain brûlaient d'impatience de lier conversation avec les atomes ». Interventions, addresses, irony are provided by the distance taken by the storyteller towards his story. Men are but insignificant creatures whose presence almost goes unnoticed. To add insult to injury, their vanity and illusions of grandeur are ridiculed and – simply – belittled. The lexical field of the infinitely small reinforces this humiliation: men are turned into insects (« mites »), they are « invisibles », in a « misérable état », « si voisin de l'anéantissement ». The passage insists comically on the idea of relativism as a necessity for man.</p>	
7(b)	<p>« Il n'y a point de mal dont il ne naisse un bien. » To what extent does this judgement convey the message of both works?</p> <p>The question of happiness and its relationship with Providence are central to both <i>Zadig</i> and <i>Micromégas</i>. <i>Zadig</i>, before being able to marry Astarté, has to overcome many obstacles in a succession of rites of passage. His very sorry plight is actually ironic given that all his positive qualities and his good deeds are never rewarded. In fact, happiness is jeopardised and precarious until the end. The hermit, who turns into the angel Jesrad, utters this statement (« Il n'y a point de mal dont il ne naisse un bien »): happiness can only be reached by analysing the roots of evil, a <i>sine qua non</i> condition for turning evil into good. Every single twist of fortune suddenly retrospectively makes sense in this light since <i>Zadig</i>'s fall from grace after experiencing happiness and becoming the King's minister, to the loss of his beloved Astarté, to his exile from Babylon and his being sold as a slave. The hero is the vehicle of the author's belief in the need for a happy ending in a world dominated by wisdom and reason. This substitution of evil with good via the lucid use of rational intellect is illustrated in Chapter VII, in which <i>Zadig</i> delivers an enlightened series of sentences to uphold justice. In Chapter XII, at a « souper », he manages to convince a variety of guests to agree on the fact that they all believe in one superior entity, one Supreme Being. The exiled <i>Micromégas</i> has also fallen victim to intolerance and fanaticism and he is the instrument the narrator uses to show how reason and critical distance can be combined to subsume contradictions and discord into concord and harmony. The angel's adage reminds the hero that apparent randomness and arbitrariness are the façade of a narrative with a teleological and linear progress.</p>	

Question	Answer	Marks
7(c)	<p>‘The journeys that are central to both <i>Zadig</i> and <i>Micromégas</i> are not simply physical journeys.’ Discuss this statement with reference to both works.</p> <p>The two philosophical tales chart the journeys of the two heroes, Zadig and Micromégas, who embark on a succession of tests that challenge their perceptions and their worldviews. Every chapter is a predicament thrown at the two protagonists. For Zadig, the journey is first geographical, from Babylon to Egypt and back to Babylon; for Micromégas, it is a much more geographically ambitious journey, from Sirius to Saturn and then to the Earth. Zadig’s journey is not just physical but also social: from the position of King’s minister, he is then temporarily sold as a slave, so his fall is rather spectacular. This nadir is but temporary and he ends up regaining his position in Babylonian society and rises even further by becoming the King of Babylon and marrying Astarté. The nature of the journeys, which form the skeleton of both plots, is actually manifold: they are indeed physical and social but they are also metaphorical. Both heroes become more adult and more free as individuals and closer to being men at the end. In the vein of the <i>Bildungsroman</i>, their innocence is progressively replaced with experience, their naivety with knowledge and increased maturity. Their personality does not evolve as much as that of a <i>picaro</i> would, but they uncover new things and strive to solve issues: Micromégas promises to end the quarrel of men on the nature of the soul and the formation of ideas, for example. Zadig, once in Egypt, succeeds in deterring the Arabs from burning a widow with her dead husband, as is customary. Both journeys are discoveries of human intolerance, of various forms of obscurantism and fanaticism; they are also about the pursuit of justice, reason, and the quest for happiness. In this respect, within the context of the Enlightenment, Voltaire invites the reader to what Micromégas calls « un petit voyage philosophique ».</p>	

Question	Answer	Marks
Zola, <i>Thérèse Raquin</i>		
8(a)	<p>Write a commentary on the following passage. Discuss the significance of the scar and its psychological implications. Comment on any other features you consider important.</p> <p>The torment torturing Laurent is manifold and stems mainly from the scar left by Camille's biting off part of his neck as he was hurled in the water to drown. It is the constant reminder of the victim's presence, physically and psychologically (« souffrance physique et morale »); it triggers the murderer's imagination and psychosomatically affects him. His neck is the seat of this phenomenon described with great detail. The neck is symbolic of the character's virility and was what attracted Thérèse to Laurent in the first place. The rush of blood to the head via the conduit of the neck is now impeded by the bite, which has now dented the character's virility. It has acquired a life of its own: an alien body, it feeds on the organism of its prey like gangrene. It bites back, as it were, and is a constant reminder and metonym, for him and Thérèse, of the presence of Camille. It fuses life and death, past and present, memory and oblivion, and is the catalyst of Laurent's self-inflicted violence and of Thérèse's sadism toward him.</p>	
8(b)	<p>Analyse the development of the character of Thérèse in the novel. Support your answer with reference to the text.</p> <p>The eponymous Thérèse is a chameleon in Zola's novel. A metamorphic character, she tailors her reactions and her behaviour to her needs and according to her aims. The end always justifies the means in her psyche. It is possible to notice three successive selves in the evolution of her character: her childhood and marriage with Camille; from wife to mistress up to the murder; finally, after the murder, she becomes both vengeful and self-destructive. During her time with Camille in Vernon in Mme Raquin's first house, she entirely devoted herself to her sickly cousin, to the point that her strong health turned into a frail physical state. This ability to adapt to her habitat is one of the reasons Mme Raquin entrusts her with Camille and wants her to become his wife. This next stage takes a new turn when she meets Laurent in their new house on the rue Guénégaud. Laurent triggers a former self which was dormant: a pulsating, sexually charged and feline persona. An analogy is extended between her and François the cat as Laurent discovers her new self. This adulterous and lustful turn is the drive behind the perceived necessity for both lovers to eliminate Camille. Once the murder has happened, Thérèse plays the role of a widow convincingly enough to pretend she felt love for her dead husband. Camille returns to haunt her and Laurent and the catharsis expected is painfully unreachable: her new role as Laurent's wife is then marred by this frustration. Destruction turns into self-destruction. Her self-inflicted miscarriage signals the tragic path towards suicide and death on which she has embarked.</p>	

Question	Answer	Marks
8(c)	<p>'Zola's portrayal of sexuality in <i>Thérèse Raquin</i> is wholly negative.' To what extent do you agree with this viewpoint? Support your answer with reference to the text.</p> <p>Sexuality carries negative connotations and consequences throughout the story: it leads Thérèse to the affair with Laurent and to Camille's murder. Love is substituted by dark libido and bestial drives, love-making by rape; the « flammes qui s'échappaient de sa chair » (Thérèse's) evoke hell and a demonic dimension of the character. She has the behaviour of a « courtisane », which reminds the reader of her mother's heredity and the prominence of vice in her relationship with Laurent. Depravity, debauchery, violence and sexual excesses summarize their relation. Neither eroticism nor pornography can account for it. The murder of Camille, which triggers the end of sexual desire between Thérèse and Laurent, brings about the theme of death. The episode of the morgue is telling insofar as Laurent satisfies his voyeuristic drives and the various visitors indulge their sexual fantasies in the spectacle of death. Thérèse's horror at the idea of procreating and pregnancy is climactically displayed by her miscarriage, which she provokes by exposing her belly to the brutal kicking of Laurent. The conventional symbolism of sexuality, usually associated with life and fertility, is inverted and subverted: it is now synonymous with sterility and death.</p>	

Question	Answer	Marks
Maupassant, <i>Bel-Ami</i>		
9(a)	<p>Write a commentary on the following passage. Explain the significance of Madame Walter's attentions and Bel-Ami's reaction to them. Comment on any other features you consider important.</p> <p>Bel-Ami's liaison with Mme Walter, who is but an alibi to seduce her daughter Suzanne, very quickly becomes a cumbersome one for him. She is infatuated with him but cannot disclose it to anyone given her marriage to M. Walter, the owner of the newspaper <i>La vie française</i>, where Duroy officiates. The passage depicts a very negative image of woman: the sudden transformation of this deeply virtuous and Catholic lady into a sinful and irrational being is conveyed with an extended metaphor (seasons and plants) which uses derogatory vocabulary (« fané, avortés, étrange »). The mocking lexical field focuses on the grotesque and the ridiculous (her age, her reactions are markers of a regression which appals Bel-Ami: « puérils », « niaisement »). Cheap sentimentality has actually replaced passion, in his eyes: Suzanne's « cajoleries » and « gentillesse lourdes » feel both irksome and tedious to him. The discrepancy between his detached attitude and her effusions of affection is plain to see. This results in his lassitude and detached behaviour. The extract presents both a belittled and degraded vision of love and a cruel and ironic depiction of woman. Bel-Ami continues to reflect the portrayal of the hero throughout the novel: a womanising time-server, a ruthless rake for whom women are but means to reach social, financial and political domination.</p>	

Question	Answer	Marks
9(b)	<p>How does Maupassant go about satirising the society that he depicts in <i>Bel-Ami</i>? Support your answer with reference to the text.</p> <p>The various butts of Maupassant's satirical vein are the press, the political establishment and the higher echelons of Parisian society. Regarding the press, the bilboquet scene at <i>La vie française</i> is particularly telling. The made-up interviews of Saint-Potin, the various smear campaigns alluded to confirm a complete lack of a moral compass. « L'affaire du Maroc » is testament to the widespread corruption and of the collusion between journalists and MPs. The absence of deontological practises, the prominence of money and power and the active collaboration of politicians and newspapers depict a dubious state of affairs. In this respect, the Ministre Laroche-Mathieu act as a puppet to the capitalist elite: entirely devoid of scruples and only attracted to money, he is ridiculed when caught in bed with Bel-Ami's wife. Capitalists such as M. Walter, who is the archetypal <i>financier</i>, speculator and a mover and shaker of <i>le Tout-Paris</i>, display a profound lack of aesthetic taste as art is monetised, to be acquired and purchased, just like influence, and the press is but one means of furthering one's own business interests. The reign of appearance and the influence of Mammon are the main characteristics of Parisian society in this second half of the nineteenth century. On top of this rather caustic satire, Maupassant mocks his hero for being a time-server and for his desperately opportunistic obsession with social status, calling him at times Georges Duroy, even after he has changed his name to Du Roy. Maupassant also playfully compares him to Jesus when Bel-Ami visits the Walters and looks at their new acquisition, the painting « Jésus marchant sur les flots ». This prefigures the end of the novel, during his wedding to Suzanne Walter, when Bel-Ami is comically described as the Messiah that <i>le Tout-Paris</i> has come to admire. The legal system and religion are also criticised. Maupassant's prose wields a touch of irony throughout and does not spare his eponymous hero.</p>	

Question	Answer	Marks
9(c)	<p>‘The lower the characters fall in terms of morality, the higher they rise in social circles.’ To what extent is this borne out by a reading of <i>Bel-Ami</i>?</p> <p>The lower Duroy gets in terms of morality, the higher he reaches in social circles. For Bel-Ami, the path to success is journalism and the five stages correspond to five women, most of whom he will use as means to an end. Mme Forestier, who educates him journalistically, politically and financially and later marries him; Mme de Marelle, who supports him in the discovery of <i>le Tout-Paris</i>; Mme Walter, who is the victim and who helps him with his first promotion at the newspaper <i>La vie française</i>; Suzanne Walter, who is the wife and who turns him into a Chief editor and a wealthy capitalist; finally, Laurine de Marelle, who coins his nickname and exerts a positive influence, reminiscent of the fairy godmother in tales. Bel-Ami, despite this deceitfully positive <i>sobriquet</i>, is a « monstre de bassesse » who climbs up the social ladder; the final scene completes the disillusioned portrait of a hero who does not evolve as a character in this respect, who is a leopard that will not change its spots. Upon stepping outside the Madeleine church with his new wife, he catches sight of the Palais-Bourbon in the distance – which suggests his future political ambitions – and then remembers Mme de Marelle, his mistress. It is the final reminder to the reader of the irrepressible libido of a character who cannot resist women, nor can they him.</p>	

Question	Answer	Marks
Mauriac, <i>Thérèse Desqueyroux</i>		
10(a)	<p>Write a commentary on the following passage. Discuss the significance of the setting in this extract. Comment on any other features you consider important.</p> <p>Argelouse is a place both lugubrious and isolated (« perdu »); it is a circle whose radius is no longer than ten kilometres that is here associated with death and the past. The houses are so derelict and ancient that they collapse a bit more year after year, as conveyed by the personification « la grande aile fatiguée d'un de leurs toits touche presque la terre ». It is a place where nothing has changed and neither evolution nor progress has taken place. It has been preserved and stagnant for decades. It is the locus of many a happy holiday for the young Thérèse and a means to an end for her father: indeed, staying at Argelouse, whose section <i>Arge</i> is reminiscent of <i>argile</i> (clay), denotes roots, earth and the Biblical clay of the origins of mankind. It also suggests the absence of water and drought if there were to be « le vent dans les pins ». Roots can also take on a metaphorical meaning: indeed, many local dynasties stem from there and it leads to a case of pathetic fallacy. The weight of generations creates a circle that will both surround and stifle Thérèse and her future husband and will make their marriage unavoidable. Money, land, an estate and the geographical proximity between the two families (the Larroques and Desqueyroux) all concur to make their union inevitable. The mechanical and ritualised life of Bernard emphasises the weight of routine and, consequently, a total lack of freedom and choice for Thérèse.</p>	
10(b)	<p>To what extent does the reader sympathise with Bernard? Support your answer with reference to the text.</p> <p>Bernard is a character who, like many in the novel, is entirely determined and conditioned by his background (<i>la lande, les pins, Argelouse</i>) and family history (fatherless, landowners). His reactions, as a son, as a husband, as a stepbrother are dictated by his upbringing. He is, nevertheless, a cut above many others in the area (« il est très supérieur à son milieu »), despite being, like many, convinced that ownership « est l'unique bien de ce monde ». The picture that the reader progressively pieces together is directed by the manner in which Thérèse perceives him. She herself accepts that the image of the stereotypical bourgeois borders on the caricature and that his character is more subtle and understanding than she thinks. He agrees to testify in her favour and does not press charges: the sympathy this could have elicited is counterbalanced by the fact the reader learns that he did to save face. The initially seemingly simple Bernard turns into a more complex character, when he is, for instance, sexually pushed out of his comfort zone by his wife or when he falls gravely ill and is afraid of dying. It is precisely Thérèse's lack of empathy or affection for him that may encourage the reader to sympathise with Bernard. He is virtually absent from her subjective and partial account of their wedding night and their honeymoon. Furthermore, she is as attracted to his wealth and financial security as he is. Finally, Bernard is the butt of his wife's hatred and the victim of her continued cruelty: her repeated attempts at poisoning him legitimise his revenge after her acquittal.</p>	

Question	Answer	Marks
10(c)	<p>Discuss the role and importance of the secondary characters in the novel.</p> <p>The secondary characters are part of the narrow social stratum on which the novel focuses. This provincial society is full of Christian principles and long-established dynasties. Apart from Jean Azévédo, all of them can be divided between the two-landowning families of Thérèse and Bernard. They are composed of her father, the radical Jérôme Larroque and her aunt Clara, and, on his side, of Mme de la Trave, his mother, and his stepsister Anne de la Trave. Jean and Anne’s propensity towards revolt is much less rooted than in Thérèse’s character, yet they both embody a questioning of their milieu and of their social caste that echoes that of the eponymous heroine. Anne’s character is a structural opposite of Thérèse in many ways: frail, short, this childhood friend of the heroine is not a cultivated young lady. Her Christian upbringing has shaped her psyche to the point that her “affair” with Jean Azévédo is short-lived: submitting to family pressure, she ends it quickly. Contrary to Thérèse who finally gains her independence and freedom, Anne accepts the social codes, established and reinforced by Mme de la Trave, and marries a Deguilhem. Jean Azévédo, a Jew of Portuguese descent, is the ultimate outsider: an avid reader, his intellect is devoid of sensitivity and empathy. He is blissfully unaware of his emotional impact on both Anne and Thérèse. His Parisian “exile” reinforces his peripheral position. Aunt Clara is the only character who supports Thérèse on her return home and during the war of attrition waged by the whole family. Her death signals the end of her last ally and hastens her departure. These characters form a configuration of elements that gravitate around the Bernard-Thérèse couple and affect its morbid dynamic.</p>	

Question	Answer	Marks
Anouilh, <i>Antigone</i>		
11(a)	<p>Write a commentary on the following passage. Discuss the impact of this encounter between Antigone and Le Garde. Comment on any other features you consider important.</p> <p>The scene takes place at the end of the play, as Antigone, whose decision to give her brother Polynice the honours due to his rank, against her uncle Créon's decision to leave his body to rot, awaits death. Her dialogue with one of the Guards is full of contrast. Higher caste and lower caste meet; the social decorum is respected insofar as the princess asks the questions and the Guard only utters answers; the spectator is the witness of a real clash between the lofty principles of the heroine and the prosaic and materialistic thoughts and concerns of the Guard. The juxtaposition of the sublime and the ridiculous, of the heroine's abstract ideals and the concrete and parochial concerns of the Guard for promotion, hierarchy and salary, tragically and ironically reminds the audience of the heroine's predicament. Finally, Antigone's impending death and her visceral struggle with the state and her uncle, King Créon, are pitted against the daily routine of the Guard. The tragic dimension is further reinforced by the lack of empathy on his part.</p>	
11(b)	<p>What is the role of the Chœur in the play? Support your answer with reference to the text.</p> <p>Alternatively appearing as the Prologue and the Chœur, this full member of the cast, plays a three-fold role: that of explaining and introducing all the characters, in a purely narrative fashion; his role is also analytical as he develops his own conception of the essence of tragedy, before uttering the moral of the story. As the Chœur in ancient theatre, his function is to announce what is about to happen; he leaves no hope to chance by listing the forthcoming deaths of the various characters. The playwright's voice is palpable in the sequence situated in the middle of the play: tragedy, as opposed to drama which leaves room for chance, is organised as a spiral of events whose course cannot be stopped and where everything has been decided in advance. Anouilh's spokesperson incorporates both a traditional and contemporary dimension, not only calling upon the principles of ancient tragedy and removing any trace of divine intervention or presence, but also emphasizing the structural theatricality of the play whilst being playfully self-referential. It remains to be seen whether the audience feels a loss of impact or if it is heightened by the intermittent commentary of the Chœur.</p>	

Question	Answer	Marks
11(c)	<p>“Antigone is right but Créon is not wrong.” To what extent is this statement borne out by your reading of the play?</p> <p>Antigone can only be right in the sense that she wishes to give her late brother Polynice the last rites to avoid his body rotting in the open air of Thebes. In this respect, her pure principles, founded upon a mixture of selfishness, distance and somewhat naïve idealism, are combined to embody a healthy refusal to accept an edict seen as arbitrary. Indeed, the new King of Thebes, Créon, has prevented anyone from interfering with the corpse of Polynice after the fratricidal struggle which led to his demise. Her sense of duty and loyalty (« Je le devais ») catalyses her struggle to obtain justice from her uncle. This fear of losing the purity of her ideals pushes her to the edge and to renounce life itself. The two characters’ confrontation forms the crux of the play. Camus rightly stated that <i>Créon n’a pas tort</i>: his stance is dictated by the <i>raison d’état</i>. He is all too acutely aware, as he reveals to his niece, of the absurdity of the situation; he is also right in disclosing to her the truth about the two brothers, whose worthlessness and baseness was equally shared and Antigone, as a result, wrongly idealised them. She does admit that « Créon avait raison », but she is right in her constant questioning of common preconceptions, in her role of critic, in her suicide that seals her fate. Her determination to die with dignity without having yielded is extremely arresting. Compared to an « ouvrier » in the play, Créon is only doing his job: fond of his niece, he attempts to save her life several times. His analysis of the ins and outs of power displays the other side of the coin as he pits compromise against principle, negotiation against idealism. He also epitomises the absurdity of existence and is a prisoner of his function. This logical impasse, this <i>aporia</i>, causes the tragedy to unfold.</p>	

Question	Answer	Marks
Beauvoir, <i>Les belles images</i>		
12(a)	<p>Write a commentary on the following passage. Discuss the nature of the couple's relationship as presented in this extract. Comment on any other features you consider important.</p> <p>The dialogue between the naïve and idealistic husband Jean-Charles and his wife, the heroine Laurence, corresponds to the first time the reader has had access to their intimacy and to the tenor of their conversations. The themes tackled are varied but they only revolve around the world and the universe, technology and its breakthroughs, a woman's lot, work, career, connubial bliss, raising children and social conventions. The point of view is that of Laurence: she is an advertising executive who is obsessed with a quest for meaning (« Le monde est partout ailleurs, et il n'y a pas moyen d'y entrer »). It is not provided by the consumer society as depicted rather satirically and in a disenchanting manner in the passage (first with the neighbours' arguments, the adverts that can be heard, and then with Laurence's own dull life: for her, even lovemaking is banal and insipid). Laurence is somewhat a peeping tom who is keen to know about other people. Her life is perfect yet monotonous, as conveyed by the same gestures and rituals every day before going to bed, by the juxtaposition of actions and phrases and structures, of direct and indirect speech, as expressed by the ternary rhythm of the last sentence. A prisoner of this life, she is unable of finding meaning to it: « Aucune idée ne viendra ce soir, inutile de s'obstiner ». The heroine perhaps perceives the irony of this apparently smooth, uneventful and perfect life which yields no excitement and allows for no passion. For the reader, it is all the more ironic that she is unfaithful to her husband.</p>	

Question	Answer	Marks
12(b)	<p>Discuss the role and the importance of the character of Dominique in the novel.</p> <p>Dominique's character, the glamorous mother of the heroine Laurence, plays on the level of surface and depth in many ways. On the outside, she is an extremely determined and strong figure, a model for others and for her daughter in particular. She is dynamic and a successful self-made woman in a patriarchal society. Her freedom has extended to the point that she left her husband after the marriage of her younger daughter and has now furthered her social status by striking up a relationship with Gilbert Mortier, one of the richest men in France and whose name suggests a building empire. Dominique is in this sense not only a product of a hubristic feminism, but also of the consumer society, where everything is monetised, from goods to sentimental relationships and where one's social reputation is everything. The flashbacks to her past give the image of a powerful woman who was instrumental in bringing up her two daughters and whose formidable persona generates at times an awkward distance with Laurence. Like many other characters in the novel, any chink in their armour will automatically expose their inner insecurities and her abandonment by Gilbert shows her vulnerable self and how (im)age-conscious she is. Attack is the best defence in her case and she will not hesitate to try to thwart his relationship with the young Patricia. A deeply <i>romanesque</i> character, manipulative and irrational, morally reprehensible and yet endearing, Dominique displays an appetite for life which far exceeds her own daughter's or that of any character. Her temporary social demise is followed by her triumphant re-invention and, in this respect, she is the positive force of the novel.</p>	
12(c)	<p>Assess the significance of the novel's title.</p> <p>The novel is an ironic depiction of a wealthy middle-class group of people in the 1960s. Consumerism is the new mantra and quantity has prevailed over quality: purchasing, ownership, travelling to the other side of the world, provide happiness as they are monetised activities. For many characters and for that of the heroine Laurence in particular, the quest for meaning and existential bliss only serves to highlight her insecurity and her inner instability (which is also mirrored in her husband Jean-Charles's own inadequacies). An advertising executive, she works precisely in a world where superficial beauty, catchy slogans, the postponement of ageing (as in the case of her mother Dominique, for instance) and the fundamental role played by one's social status. The title <i>Les belles images</i> is ironic in this sense, since it presents the illusion of beauty in the reign of appearances (in society; in relationships; in marriages.) as the new principle and standards. This <i>société du spectacle</i> extends to human relationships, as with Dominique's <i>rapport</i> with her ex-husband. The disenchantment that permeates the novel matches that of Laurence, whose search for beauty in Greece with her father yields nothing but disappointment. Her aesthetic quest, which is also exemplified in her discussion about art, is symptomatic of the existential vacuum she experiences in her life, busy though it may be, and in its lack of values. Her final realisation of the imperfection of her father, whose idealised image was a constant in her mind throughout the novel, corresponds to a disappointing epiphany and turns the title into an antiphrasis.</p>	

Question	Answer	Marks
Gary, <i>La vie devant soi</i>		
13(a)	<p>Write a commentary on the following passage. Explain why this scene is so important in the evolution of Momo's character. Comment on any other features you consider important.</p> <p>Momo discovers a new world which is doubly new for him: a cinema, which enhances his imagination as a child, and a dubbing room. He is absolutely mesmerised by the process, which ironically draws to the title of the novel: instead of <i>la vie devant soi</i>, the passage is about <i>la vie derrière soi</i>. In a very visual and long-winded list of all the images he has seen and remembers, he is able to watch dead people reborn, cars moving backwards, dogs running backwards, water and blood regaining their former state and everything assuming its former shape or being. That is nothing short of a miracle for Momo. In a language which is customary for him, he describes the phenomenon as « le vrai monde à l'envers », which should normally apply to an abnormal or unusual occurrence and which here means simply to go back in time. His use of language is very idiosyncratic and here it is a literal use of images or expressions. The significance for Momo of being able to travel back in time means that it would solve two problems that have plagued his existence: his real identity and Madame Rosa's illness. Returning to the past would help find his biological mother and would cancel out Madame Rosa's declining health. The reader is drawn into this narrative by the conversational tone, the irony (« une belle ordure »), the direct approach, and empathises with the narrator, who is moved to tears by the rewinding process and by what it represents for him.</p>	

Question	Answer	Marks
13(b)	<p>What is the role of humour in the novel? Support your answer with reference to the text.</p> <p>The core of the novel is Madame Rosa's moribund state. The old Jewish prostitute who looks after abandoned children like Momo, the narrator, progressively descends into dementia and incontinence. The death of this mother figure at the end of the novel signals the end of an era and the beginning of a new life, hence the title. The humour that pervades the book has first and foremost a contrapuntal role: it turns an otherwise overtly tragic tale into a comedy, a novel about childhood without the innocence generally associated with it. It stems mainly from the fact that the partial <i>Weltanschauung</i> is that of a child. Humour enables Momo to deal with social misery and the violence of everyday life. It also has various guises: ridicule, satire and irony. The reader is introduced to a gallery of grotesque characters, from the gargantuan Madame Rosa herself, whose constantly increasing body ironically corresponds to her dwindling head of hair, to the hybrid Madame Lola, the transsexual and former Senegalese boxing champion. The absence of political correctness, the candid account of life in the Goutte d'Or neighbourhood, the spontaneity of the whole enterprise confer on this first-person narrative a liberty of tone and a vein which helps tackle typical 1960s-1970s issues (the situation of women, immigration, racism and abortion – mistakenly referred to as <i>euthanasie</i> by Momo). His language is a recurring source of comedy with its legion of involuntary puns, semantic confusions and distortions (eg <i>foyer</i>; <i>habitude/hébétude</i>; <i>comme j'ai eu l'honneur</i>). Laughing, or more often smiling, is seen as an antidote to a rather depressing reality: « Moi je souriais aussi, mais à l'intérieur, j'avais envie de crever ».</p>	

Question	Answer	Marks
13(c)	<p>‘The misery of the human condition is central to Momo’s concerns.’ To what extent do you agree with this assessment? Support your answer with reference to the text.</p> <p>The Goutte d’Or area, straddling the XIXth and XXth arrondissements of Paris, is never referred to specifically by Momo, the young narrator. Its social composition, nevertheless, forms the locus of the story. It is a metonym for a cosmopolitan country or society where misery, social violence and harsh conditions are an everyday reality. The social body is characterised by its squalor, its lack of hygiene and its promiscuity. In this respect, the degradation of Madame Rosa’s body, mother figure to Momo and former prostitute who is paid to look after abandoned children like the narrator, reflects the degradation of people’s conditions. The book is a sort of manifesto for the proletariat, for the underclass, for society’s pariahs and Momo repeatedly asserts his intention to write a new version of <i>Les Misérables</i>. The narrator, himself a cross between Gavroche and Cosette, composes a gallery of characters reminiscent of Hugo’s novel: his mother Aïcha’s plight is that of Fantine and Madame Rosa’s obsession with money alludes to that of the Thénardiens. The analogy stops there in her case, given how generous and loving she is. Overall, the depiction of the human condition does not lapse into maudlin sentimentalism: on the contrary, it constantly displays how the inhabitants act together to solve their problems. All the neighbours cooperate to help the moribund Madame Rosa, for example; she swaps the identity of Momo and Moïse, another boy she looks after, to avoid Momo from having to go back to his sectioned father. In dire circumstances, cultural or religious differences are comically erased and disappear in favour of solidarity. Gary’s book is a paean to the poor, to their lot, to their joys and ordeals, and Momo, by giving them a voice, becomes their champion and their dynamic spokesperson.</p>	