

ENTRANCE EXAMINATION, 2017**M.A. FRENCH AND FRANCOPHONE STUDIES**

[Field of Study Code : FRNM (208)]

Time Allowed : 3 hours

Maximum Marks : 70

- Note :** (i) All the **three** Sections are compulsory.
(ii) **All** questions should be answered as per indications given below.

SECTION—A**(Littérature française)**

1. Traitez un de ces sujets au choix : 25

- (a) Est-ce que le réalisme et le naturalisme sont deux mouvements similaires ou différents? Décrivez les points de convergence et de divergence à l'aide des exemples.

OU

- (b) « On ne naît pas femme, on le devient ». Faites un commentaire critique de cette observation de Simone de Beauvoir. Existe-t-il un rapport entre le féminisme et le point de vue exprimé par Simone de Beauvoir?

SECTION—B**(Civilisation française)**

2. Répondez à une des questions ci-dessous : 20

- (a) Commentez la citation suivante : «Paris est la capitale de la civilisation, qui n'est ni un royaume, ni un empire, et qui est le genre humain tout entier dans son passé et dans son avenir. Et savez-vous pourquoi Paris est la ville de la civilisation? C'est parce que Paris est la ville de la révolution.» (5 septembre, 1870, *Pendant l'exil*, Victor Hugo)
- (b) « C'est presque une loi de l'histoire : un universalisme qui se constitue n'en remplace jamais complètement un autre, c'est pourquoi les conflits sont susceptibles d'être réactivés. » (Etienne Balibar)

SECTION—C

(Traduction et Interprétation)

3. (a) Résumez en 250 mots le texte suivant en français. (Write a summary of 250 words in French of the text below) :

13

(Found in translation : The English language writers who succeed abroad.
By Richard Lea, *the Guardian*, Wednesday 11th January, 2017)

For the American writer Laura Kasischke, the first inkling of her second life in France came when a former student wrote to say her portrait was on the cover of *Le Monde*. Kasischke was teaching creative writing at a community college in Michigan, with two collections of poetry and a couple of novels already under her belt. But when her first novel appeared in France as *A Suspicious River* in 1999, it launched a spectacular literary career in translation that took her completely by surprise and is still going strong nearly two decades on.

Kasischke is just one of a number of writers in our increasingly globalized world who have made their names far from their own countries, with British authors such as Robert McLiam Wilson, David Mark and Rosamunde Pilcher finding substantial audiences in France and Germany.

One possible reason Kasischke suggests for her own success—based on a comparison of reader comments in France and the US—is that “the French enjoy protagonists and narrators who aren’t necessarily likable in a way that Americans may not, and also that the French may have more patience with..... endings that are elliptical. These things are praised by some of the French customers and very much frowned upon by some of the American customers.”

For translator Frank Wynne, her suggestion that continental readers are more tolerant of unappealing characters seems all too plausible: “Literature does not exist to be heartwarming—even *Watership Down* is filled with violence and savagery—yet there is a large readership that longs for the familiar and the reassuring, and I think perhaps that is more in evidence among British and especially American readers.”

Wynne says that the vibrancy and diversity of literary culture in France and Spain is still protected by regulations preventing retailers from selling popular books at large discounts, restrictions that disappeared in the UK during the 1990s, adding : “Literature is a sufficiently major part of French culture that there are still radio and television programmes discussing books, and many authors are also major public figures, something that would be all but unthinkable in the UK or the US.”

The bestselling American crime writer Donna Leon, who says she owes her career to Swiss publisher Diogenes Verlag, puts the contrast in starker terms. “I think Europeans read less crap,” Leon says, “and most of [the crap] they read, they get from the US. Since this is true about food and entertainment, why should it not be true about books? Europeans, especially Germans, read

serious fiction, read it in great numbers, and it is common to hear people speak in social situations seriously and at length about literature."

Simon Beckett, a British crime writer who has found an audience in Germany that as yet far outnumbers his audience at home, agrees that it's impossible to tailor his writing for readers abroad. "I can't see how that could work," he says. "You just have to write the best story you can and then hope people enjoy it." Which is what I've always done anyway."

There's such an appetite for Beckett's fiction abroad that his latest novel appears in German translation before it has even been published in English. [...] English readers will have to wait until April for the case to be resolved in *The Restless Dead*.

"It's odd when a book arrives in the post with your name on the cover, and you can't understand a word of what's inside," he says. "Translation is a real skill, and since I don't speak any other language, let alone 29, I have to take it on trust that it's a true representation of what I've written." A lot depends on the translator capturing the style, tone and atmosphere of the original, he continues. "But it's still the novel whose story and characters I've created and sweated over. A good translation takes that and makes it accessible to people who otherwise wouldn't be able to read it."

Donna Leon puts it a little differently. "I think reading a translation is an act of faith," she says. "We have to trust in that person's intelligence, taste and choice to render a text in our language into a similar text in the one into which it is being translated. The translator should have a deep understanding not only of the languages but of the culture of the place in which the book is set so as to understand reference, allusion, humour and the prevailing moral code of the other country."

(b) Traduisez le texte suivant en anglais :

12

(Tour du monde de l'humour en soixante-dix pays par Macha Séry *Le Monde* 09.08.09)

C'est un beau supplément, un tour du monde de l'humour, qu'a sorti le 1er août *Courrier international*. L'occasion de constater une nouvelle fois que de l'Inde à l'Argentine, le rire est chose universellement partagée. Il n'est pas sûr toutefois que ce qui amuse ici soit considéré avec autant de jovialité ailleurs. Y a-t-il des humours nationaux? Quels sont les fondamentaux du comique, au-delà des connivences et références communes propres à un pays? A cette question récurrente à l'égard du mystère de la naissance des blagues et de leur circulation, Marcel répondait, dans *Notes sur le rire* : les fonctions naturelles du corps, locomotion, respiration, digestion, toutes les perturbations du corps. Après quoi il faisait figurer les différences sociales et culturelles, vivier commun à nombre de contrées.

Tous les pays ou presque se sont fait une spécialité de dauber sur leurs dirigeants et leurs voisins, territoires ou populations. Irlande-Royaume Uni,

Espagne contre Portugal, Suède versus Finlande...[...] « Que les non initiés se méfient : la parenté à plaisanterie est strictement codifiée, prévient Ernest Diasso dans *Le Journal du jeudi*, quotidien du Burkina Faso. Ne taquez que celui que la tradition a désigné comme votre rakiré.

Pourquoi aime-t-on tant rire? Pour alléger l'inquiétude, dénouer les crispations personnelles, prendre une petite revanche sur plus puissant que soi, se libérer des inhibitions, adhérer à des logiques irrationnelles qui échappent au quotidien. Rire de rébellion ou rire de consolation. [.....]

Selon l'étude britannique, la période la plus propice pour raconter une histoire drôle est le 15 du mois à 18h30.

★ ★ ★