Instructions

a. English is the only language you use for writing this examination.

b. There are two questions; both must be answered.

c. Write as precisely as possible, and exhaust the questions by making your answers as detailed as you can. General remarks must be supported by solid examples.

d. The total grade of this examination is 100 points. Each question takes up 50 points, graded according to the following categories:
   i. Your comprehension of the given passages/excerpts: 10
   ii. Arguments and supports (precision, validity, logic, relevance, etc.): 20
   iii. The structure of your answer (layout, concluding remarks, etc.): 10
   iv. Language skills (clarity, wording, grammar, spelling, legibility, etc.): 10

e. The time for writing this examination is 100 minutes. Make sure that your time is wisely used.

Questions

1. Read carefully the excerpts below (passages A and B) of two different translations of Gustave Flaubert’s Madame Bovary and write a critical essay by making a comparison. The excerpts translate a scene in chapter 5, part 2, of the novel, where Léon Dupuis looks on in admiration of Emma Bovary’s charming beauty. Point out and explain which excerpt sounds to you to be a better treatment in terms of, among other things, linguistic precision and effectiveness. How does that affect characterization and mood in the excerpts, aside from giving the descriptions there more layers of meaning? Derive your examples from the excerpts to support your view. (Since the original text in French is not given, you have to leave out the issue concerning the accuracy of the English translations.)  

50 points
Passage A

And thus she seemed so virtuous and inaccessible to him that he lost all hope, even the faintest. But by this renunciation he placed her on an extraordinary pinnacle. To him she stood outside those fleshily attributes from which he had nothing to obtain, and in his heart she went on soaring and became farther removed from him after the magnificent manner of an apotheosis that is taking wing. It was one of those pure feelings that do not interfere with life, that are cultivated because they are rare, and whose loss would afflict more than their possession rejoices.

Emma grew thinner, her cheeks paler, her face longer. With her black hair, her large eyes, her aquiline nose, her bird-like walk, and always silent now, did she not seem to be passing through life scarcely touching it, and to bear on her brow the vague impress of some divine destiny? She was so sad and so calm, at once so gentle and so reserved, that near her one felt oneself seized by an icy charm, as we shudder in churches at the perfume of the flowers mingling with the cold of the marble. The others even did not escape from this seduction.

Translated by Eleanor Marx Aveling

Passage B

But his renunciation set her in a very extraordinary light. Her body was entirely beyond his reach. He grew to think of her, therefore, as something disincarnate. The image of her which he cherished in his heart was of someone untrammelled by the flesh, and ever winging upwards like a radiant goddess. The emotion that he felt was entirely detached from mundane affairs—the sort of emotion a man cultivates for its very rarity, the loss of which would outweigh in misery what its possession might give of joy.

Emma grew thinner, her cheeks lost their colour, her face became longer. With her black hair, her straight nose, her birdlike movements and her new moods of silence, it was as though she were passing through life with scarce an earthly contact, as though her forehead bore the signature of some predestined blessedness. So sad she was, so calm, so sweet yet so reserved, that when he was by her he felt as though an icy charm were laid upon his heart, felt as he might have done in church, shivering with cold, yet conscious of the sweet smell of flowers mingled with the chill of marble. Others besides himself succumbed to her fascination.

Translated by Gerald Hopkins
2. Read carefully the two discussions on *Madame Bovary* excerpted below (passages C and D) and explain how you can help both passages to form a dialogue, to complement and even explain each other, without flattening out their possible discrepancies. What is actually in question both scholars try to get at? What does this dialogue you build up after them explain to you what literary studies might mean to you? Limit your discussion and your examples to the passages quoted in this examination.

50 points

**Passage C**

There are works that at the moment of their appearance are not yet directed at any specific audience, but that break through the familiar horizon of literary expectations so completely that an audience can only gradually develop for them. When, then, the new horizon of expectations has achieved more general currency, the power of the altered aesthetic norm can be demonstrated in that the audience experiences formerly successful works as outmoded, and withdraws its appreciation [...]

A literary sensation from the year 1857 may serve as an example. Alongside Flaubert’s *Madame Bovary*, which has since become world-famous, appeared his friend [Ernest Aimé] Feydeau’s *Fanny*, today forgotten. [...]

Thematically considered, both novels met the expectations of a new audience that—in Baudelaire’s analysis—had foresworn all romanticism, and despised great as well as naïve passions equally. [...] The audience’s horizon of expectations in 1857 [...] explains the

**Passage D**

What makes for the radical originality of Flaubert, and what confers on his work [*Madame Bovary*] its incomparable value, is that it makes contact, at least negatively, with the totality of the literary universe in which it is inscribed and whose contradictions, difficulties and problems he takes complete responsibility for. It follows that the only chance of truly recapturing the singularity of his creative project and fully accounting for it depends on proceeding exactly inversely to those who are content with chanting the litanies of the Unique. It is by completely historicizing it that one can completely understand how he tears himself away from the strict historicity of less heroic destinies. The originality of his enterprise cannot be truly extracted unless [...] we reinsert it into the historically reconstituted space inside of which it was constructed; if, in other words, taking the viewpoint of a Flaubert who was not yet Flaubert, we try to discover what the young Flaubert
(Passage C, continued)
different success of the two novels only when the question of the effect of their narrative form is posed. Flaubert’s formal innovation, his principle of “impersonal narration” [...] must have shocked the same audience that was offered the provocative contents of Fanny in the inviting tone of a confessional novel. [...] As Madame Bovary, however, became a worldwide success, [...] the audience of novel-readers that was formed by it came to sanction the new canon of expectations; this canon made Feydeau’s weaknesses—his flowery style, his modish effects, his lyrical-confessional clichés—unbearable, and allowed Fanny to fade into yesterday’s bestseller.

Hans Robert Jauss

(Passage D, continued)
was obliged to do and wanted to do in an artistic world not yet transformed by what he did—as is the world to which we tacitly refer him in treating him as a “precursor.” It is in fact our familiar world that prevents us from understanding, among other things, the extraordinary effort that he had to make, the unprecedented resistances that he had to overcome, starting within himself, in order to produce and impose what today, in large part thanks to him, seems to us to be something that can be taken for granted.

Pierre Bourdieu