

University of St Andrews



M.A. SECOND LEVEL EXAMINATION

IT2002 SECOND LEVEL ITALIAN (ADVANCED)

May 2002 - Time allowed: 2 hours

The exam is in two sections, you must answer both sections.
Section B has a choice of questions.

SECTION A

Translate the passage into Italian:

A Diplomat

Presently I finished my dinner and went into the lounge. He was sitting in a large armchair and when he saw me he called a waiter. I sat down. The waiter came up and he ordered coffee and liqueurs. He spoke Italian very well. I was wondering how I could find out who he was without offending him. People are always a little disconcerted when you do not recognise them, they are so important to themselves, it is a shock to discover of what small importance they are to others. The excellence of his Italian recalled him to me. I remembered who he was and remembered at the same time that I did not like him. His name was Humphrey Carruthers. He was in the Foreign Office and he had a position of some importance. He was in charge of some department or other. He had been attached to various embassies and I supposed that a stay in Rome explained his idiomatic Italian. It was stupid of me not to have seen at once that he was connected with the diplomatic service. I had known Carruthers for a good many years, but had met him infrequently, at parties, where I said no more than how do you do to him and at the opera where he gave me a cool nod. He was generally thought/

thought intelligent; he was certainly cultured. He could talk of all the right things. It was inexcusable of me not to have remembered him, for he had recently acquired a very considerable reputation as a writer of short stories.

W. Somerset Maugham, *First Person Singular*

SECTION B

Answer one question. You may **not** answer a question on the author whom you have already written on for your in-course assessment in this module.

A. Dante (Illustrate your answers with appropriate examples and cover the whole of the *Inferno*.)

1. Dante refers to his poem as a 'comedia'. What does this mean in terms of content and style? Is there anything in the *Inferno* which could be described as humorous or funny?

OR

2. How is classical literature and mythology present in Dante's *Inferno*?

B. Pirandello

1. How might the following quotation from Pirandello's play *Sei personaggi in cerca d'autore* be applied to his novel *Uno, nessuno e centomila*?

'Ma se è tutto qui il male! Nelle parole! Abbiamo tutti un nostro mondo di cose! E come possiamo intenderci, signore, se nelle parole ch'io dico metto il senso e il valore delle cose come sono dentro di me; mentre chi le ascolta, inevitabilmente le assume col senso e col valore che hanno per sé, del mondo com'egli l'ha dentro? Crediamo di intenderci, non c'intendiamo mai.'

OR

2. Discuss Pirandello's views on humour as exemplified in his novel *Uno, nessuno e centomila*.

C. Machiavelli/

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C. Machiavelli

1. Explain what Machiavelli means when he uses the terms *fortuna* and *virtù* in *Il principe*. Are his ideas about these concepts clear and consistent?

OR

2. Is Machiavelli completely objective in his treatment of Cesare Borgia and Julius II in *Il principe*?
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