

M.A. SECOND LEVEL EXAMINATION

IT2002: SECOND LEVEL ITALIAN (ADVANCED)

May 2005 - Time allowed: 2 hours

Candidates must answer both Section A and Section B
Both sections carry equal weight

SECTION A

Translate the following passage into Italian:

We reached the capital in the afternoon and booked into the Townhouse Hotel because of its splendid view over the harbour. With such marvellous coastal scenery, I thought, it would have been a disgrace if the cities of New Zealand had been ugly. I still thought there were no big towns more captivating than flat old London, but that was another story. Wellington, new and cared for, had life and character to spare.

I looked up the Williams Fine Arts in the telephone directory and asked the hotel's/

hotel's reception desk how to get there. They had never heard of it, but the road it was in, they thought must be up past the old town. They sold me a local area road map which they said would help, and told me that there was another gallery outside town, much more famous, whose owner had painted the big outside walls of the most incredible colours: if we had come from Auckland we must have passed nearby.

On the way back to my room I decided I would stop in the tearoom to read the papers. Mr and Mrs Green were waiting to be served and greeted me. I should have expected to find them in our same hotel: they had been following us for weeks, trying to get hold of indiscretions about my new painting. I instantly changed plan deciding that it was time to return straight to my room and go to bed. I waved smiling at them but carried on to the main staircase. Once in my room, I took a deep breath: it had been a long day but things, I thought complacently as I drifted to sleep, were altogether looking up.

SECTION B

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

A. Montale

1. In what sense can one say that Eugenio Montale's 'In limine' sets the spatio-temporal and symbolic dimensions of his poetic landscape?
2. Consider Eugenio Montale's poems from *Satura* read in class and comment on Montale's ironical and self-ironical approach in his later poetry.

B. Machiavelli/

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1. What sort of examples does Machiavelli use in *Il Principe* and what is their purpose? (Illustrate your answer with appropriate reference to the text.)
2. Examine Machiavelli's treatment of Cesare Borgia in *Il Principe*. (Illustrate your answer with appropriate reference to the text.)

C. Dante

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

1. What sort of background knowledge does Dante expect from readers of the *Inferno*?

OR

2. Examine the structure of the *Inferno* and the principles underlying it.
