

DEPARTMENT OF ITALIAN

SEMESTER 2 EXAMINATIONS – SUMMER 1999/2000

BACHELOR OF ARTS – FINAL YEAR

ITALIAN – PAPER 3

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Time Allowed: **3** Hours

Answer **ONE** Question from **IT302** and **ONE** Question from **IT329**

Use **separate** Answer Book for **each question**

IT302 – TWENTIETH CENTURY PROSE

Answer **one** Question
(Use **separate** Answer Book)

1. "Il discorso . . . è delicato, e cercherò di svolgerlo più oltre con la massima obiettività consentita."

In writing *I sommersi e i salvati* Primo Levi was determined to be guided by the above criterion. From your reading of the text can you conclude that he was successful in his ambition?

2. Levi dwells at considerable length on what he terms '*la zona grigia*'. Discuss what he had in mind by such a notion, illustrating your answer with several examples from the text.

3. '*È giustificata o no la vergogna del poi?*' Discuss what Levi has in mind when he asks this question.

4. While Levi vigorously rejects the notion advanced by a fellow-prisoner that he (Levi) had survived so as to be a witness, all of his writings as well as his other efforts at communicating had but one purpose:– '*testimoniare*'. How do you rate *I sommersi e i salvati* in such a context?

5. In '*La memoria dell'offesa*' Levi traces the complex process which leads to '*la costruzione di una verità di comodo*'. Discuss this process illustrating your answer with the examples used by the writer.

p.t.o.

IT 329 – WOMEN WRITERS

Answer **one** Question
(Use **separate** Answer Book)

6. What were the problems facing women poets at the start of the twentieth century and how have they responded to that challenge?
7. Outline the main characteristics in the work of any **one** of these poets: Antonia Pozzi, Margherita Guidacci, Maria Luisa Spaziani, Alda Merini, Vivian Lamarque, Patrizia Valduga.
8. Analyse the different ways in which Gianna Manzini and Dacia Maraini make use of autobiographical elements in their writing.
9. Discuss the type of literary expression found in “Sulla soglia” by Gianna Manzini, and relate it to the tradition of the contemporary Italian short story.
10. The most subtle explanations of Marianna Ucria’s behaviour are interspersed with apparently linear expositions of facts occurring in her life. Discuss the author’s skills in constructing her story and in retaining the readers’ interest.