

Ollscoil na hÉireann, Gaillimh
National University of Ireland, Galway

GX 1732

Semester II Examinations, 2002/2003

Exam Code(s)	2BA1
Exam(s)	2 nd Arts
Module Code(s)	IT207 (Dante Part 1) and IT221 (20 th Century Poetry)
Module(s)	Dante Part 1 and 20 th Century Poetry
Paper No.	
Repeat Paper	Special Paper
External Examiner(s)	Prof. M. McLaughlin
Internal Examiner(s)	Prof. C. O'Brien
	Ms. J. Griffin

Instructions:

Candidates must answer one question from IT207 and
one question from IT221.
Use separate answer books for each module.

Duration	3 hrs. if student is doing both modules otherwise 1½ hrs. per module.
No. of Answer books	2

Requirements:

Handout	
MCQ	
Statistical Tables	
Graph Paper	
Log Graph Paper	
Other Material	
No. of Pages	
Department(s)	

SECTION A

IT207 (Dante)

Answer one of the following questions:

1. As Dante, the pilgrim, makes his way through the horrors and dangers of Hell, he needs and is given abundant reassurance that this journey has been willed by God. Discuss, illustrating your answer with reference to *Inferno*.
2. Explain what you understand by the notion of the “contrapasso” in Dante’s *Inferno*. It is essential that you make several references to the text.
3. Among the more memorable *Canti* in *Inferno* are those devoted to Dante’s encounters with the so-called “grandi personaggi”. Select one or more such *Canti* and say why you think they are memorable.
4. Discuss the motivations that lay behind Dante’s writing of the *Divina Commedia*. Reference should be made to *Inferno* in your answer.
5. Discuss the origin and development of the Dante-Virgil relationship in *Inferno*.

SECTION B

IT221 (20th Century Poetry)

Answer one of the following questions:

1. In what way do the themes outlined in *Ossi di seppia* (1925) offer the reader a key to Montale’s outlook and philosophy on life at that time?
2. Discuss the biographical and thematic features that make ‘Perché tardi’ central to *Le occasioni* and to Montale’s entire poetic formation:

Perché tardi? Nel pino lo scoiattolo
batte la coda a torcia sulla scorza.
La mezzaluna scende col suo piccolo
nel sole che la smorza. È giorno fatto.

A un soffio il pigro fumo trasalisce,
si difende nel punto che ti chiude.
Nulla finisce, o tutto, se tu fôlgore
lasci la nube.

3. By analysing *Il gallo cedrone* discuss how it contains certain fundamental elements of Montale's poetic landscape and also marks a turning point in his work:

Dove t'abbatti dopo il breve sparo
(la tua voce ribolle, rossonero
salmí di cielo e terra a lento fuoco)
anch'io riparo, brucio anch'io nel fosso.

Chiede aiuto il singulto. Era più dolce
vivere che affondare in questo magma,
più facile disfarsi al vento che
qui nel limo, incrostati sulla fiamma.

Sento nel petto la tua piaga, sotto
un grumo d'ala; il mio pesante volo
tenta un muro e di noi solo rimane
qualche piuma sull'ilice brinata.

Zuffe di rostri, amori, nidi d'uova
marmorate, divine! Ora la gemma
delle piante perenni, come il bruco,
luccica al buio, Giove è sotterrato.