

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Italian X435: Nation, Culture and Society in Italy, 1860–1914.

COURSE CODE : ITALX435

UNIT VALUE : 0.50

DATE : 17-MAY-04

TIME : 10.00

TIME ALLOWED : 3 Hours

Answer THREE questions.

1. Italy at Unification is often referred to as being a state without a nation. How accurate do you find this description?
2. “[La Patria] è una così grande e sacra cosa, che se un giorno io vedessi te tornar salvo da una battaglia combattuta per essa, ..., e sapessi che hai conservato la vita perché ti sei nascosto alla morte, io tuo padre, che t’accolgo con un grido di gioia quando torni dalla scuola, io t’accoglierei con un singhiozzo d’angoscia, e non potrei amarti mai più, e morirei con quel pugnale nel cuore.” How representative is this quotation of the relationship between patriotism and the family in *Cuore*?
3. Why was crime such a controversial issue in Liberal Italy? And why was Cesare Lombroso’s “criminal science” seen by many as a plausible response to the problem?
4. In what ways did the monument to Vittorio Emanuele II in Rome seek to embody *italianità*?
5. According to Edward Said, “European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self”. Elucidate what he meant by this, and discuss the extent to which *Aida* can fairly be considered an example of the phenomenon to which Said is referring.
6. What were the major economic, social and cultural changes to which the Giolittian system sought to offer a political response? How successful was it?
7. It has been claimed that Sibilla Aleramo’s *Una donna* is influenced by the desire to create a “mito personale di eroismo e martirio, di ascesi e purezza” (A. NOZZOLI). Do you agree? Give your reasons.
8. How did the Futurists try to remould Italian identity?

END OF PAPER