

## Suggerimenti per la preparazione dell'esame di 'Letteratura Inglese I'

### Indice

0.	<u>Suggerimenti generali</u>	1
I.	<u>Storia letteraria</u>	1
II.	<u>Persuasion</u>	3
III.	<u>Mrs Dalloway</u>	7
IV.	<u>The Lady and the Unicorn</u>	19
V.	<u>Finale</u>	19
VI.	<u>Il dossier per l'esame</u>	20

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### 0. Suggerimenti generali

**METODO DI STUDIO:** preparare un dossier con tabelle, schede, schemi riassuntivi, grafici e illustrazioni; serve per fissare dati, concetti, parole chiave, e assicurare padronanza d'analisi e proprietà di linguaggio.

L'elaborazione può essere fatta anche a mano, ma si raccomanda l'uso del computer e dei colori, e uno stile personale di lavoro: obiettivo del corso è non solo l'acquisizione di conoscenze e capacità d'analisi, ma anche lo sviluppo di abilità di esposizione in forma scritta e orale – sviluppare una competenza professionale nella preparazione di dossier tematici.

**ESAME:** l'esame si svolgerà sul materiale preparato e raccolto nel dossier; e il voto dipenderà da

1. qualità e quantità del materiale, e stile personale;
2. precisione e completezza dell'esposizione orale (che può essere in italiano o in inglese);
3. corretta pronuncia di parole inglesi come nomi propri, titoli, termini concettuali...

Qui di seguito è riportato il materiale 'grezzo' esposto a lezione, senza l'analisi che lo accompagna: può essere usato per costruire la propria analisi in forma di tabelle, schede tematiche e illustrazioni. Sono dati anche suggerimenti per l'elaborazione di ulteriore materiale d'esame.

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### I. Storia letteraria

Manuale consigliato: *Storia della letteratura inglese*, a cura di P. Bertinetti, Torino, Einaudi 2000, vol. II, capp. I, II e III.

Obiettivo: sapersi orientare tra epoche, autori e opere della letteratura inglese dal romanticismo al modernismo.

Esempi:

- nel cap. 11 di *Persuasion* due personaggi discutono di due 'poeti' contemporanei e delle loro opere: chi sono e che tipo di opere? di chi è contemporanea Jane Austen?
- la narrativa inglese dell'800 è anche in versi: esempi...

- da giovane, la protagonista di *Mrs Dalloway* ha letto Shelley, Morris e Huxley; di un altro personaggio si dice che è come Keats; e un altro ricorda di avere ancora un libro di Emily Brontë: chi sono questi autori?

- un personaggio di *Mrs Dalloway* viene dall'India: chi è un famoso scrittore anglo-indiano di questo periodo? un altro contemporaneo di Virginia Woolf ha ambientato in India il suo ultimo romanzo...

- Austen e Woolf sono solo due delle tante donne scrittrici fra 800 e 900: sembra esserci un legame privilegiato tra donna e romanzo...

Ecco un elenco di argomenti da 'orientamento':

1. the two generations of romantic poets
2. romantic narrative in verse:
  - The Rhyme of the Ancient Mariner* (Samuel T. Coleridge)
  - The Prelude* (William Wordsworth)
  - The Lady of the Lake* (Walter Scott)
  - The Giaour* (Lord Byron)
  - Don Juan* (Lord Byron)
3. the historical novel: *Waverley* (1814)
4. verse novels:
  - Aurora Leigh* (1856, Elizabeth Browning)
  - The Ring and the Book* (1868-69, Robert Browning)
5. women novelists between J. Austen and V. Woolf
  - Mary Shelley (*Frankenstein*, 1818)
  - the Brontë sisters (*Wuthering Heights*, *Jane Eyre*, 1847)
  - Elizabeth Gaskell
  - George Eliot (=Marian Evans)
6. Victorian novelists
  - Dickens
  - Thackeray
  - Trollope
  - Gissing
  - Hardy
7. Victorian poets
  - Arnold
  - Browning
  - Tennyson
  - Hopkins
8. modernism
  - Virginia Woolf and her contemporary novelists
  - modernist poets

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## II. *Persuasion*

Edizione di riferimento: Penguin Books ('Penguin Classics') 2003.

Obiettivo: analisi di un romanzo dalla tecnica tradizionale.

Metodo: una tabella generale e schede tematiche.

Modello di tabella:

**table of *Persuasion***

chapter	time	place	characters	events	keywords
1	summer 1814	Kellynch Hall (Somersetshire)	Sir Walter Elliott, Elizabeth, Anne, Lady Russell	presentation of the Elliott family; the heir presumptive; distressed for money	vanity; elegance of mind; bloom...vanished
2			Sir Walter, Lady Russell, Anne, Mr Shepherd	Sir Walter is persuaded to let Kellynch Hall	dignity
3			Sir Walter, Mr Shepherd, Mrs Clay, Anne	a tenant is found; navy officers discussed	this peace
4	summer 1806 (analepsis)		Anne, Frederick Wentworth	Anne in love is persuaded by Lady Russell	attachment; loss of bloom; prudence and romance
...					
...					

Per ogni colonna fare una scheda di analisi:

1. materiali per la **Scheda** su

### **Time**

#### **1. chronology**

- from... to...; the crucial events of the two parts concentrated in the months of...
- analepses...

#### **2. historical setting (Napoleonic wars)**

1798 (August) battle of the Nile

1805 (October) battle of Trafalgar **Croft**

1806 (February) battle of Santo Domingo **Wentworth**





## 5. materiali per la Scheda su

### Keywords

- riportare le frasi in cui ricorrono le parole chiave;
- spogli di parole tematiche: *elegant, bloom, persuasion, pride, romance ...*

Imparare a fare le concordanze –

A concordance is a list of the contexts in which a key word appears (within a single text or a corpus of texts). The protagonist of *Persuasion* is characterized as having ‘elegance of mind’: the unusual collocation invites inquiry, and here are the occurrences of the word as given by a concordancer, query ‘\*elegant\*’ (=‘elegance, elegant, inelegant, ...’):

1 Mrs Charles Musgrove; but Anne, with an **elegance** of mind and sweetness of character, which must  
 2 gitations to vary, the sameness and the **elegance**, the prosperity and the nothingness of her  
 3 he pretty little drawing-room, the once **elegant** furniture of which had been gradually growing  
 4 able, not much educated, and not at all **elegant**. Their children had more modern minds and  
 5 he would not have given up her own more **elegant** and cultivated mind for all their enjoyments;  
 6 and more usefulness, rationality, and **elegance** to his habits and pursuits. As it was, he did  
 7 s to resume her place in the modern and **elegant** apartments of the Lodge, and to gladden the eyes  
 8 elf, and you were in the other room. ‘**Elegance**, sweetness, beauty.’ Oh! there was no end of  
 9 ertainly very handsome, with well-bred, **elegant** manners, and her character might never have been  
 10 ry gentlemanlike appearance, his air of **elegance** and fashion, his good shaped face, his sensible  
 11 it. He staid an hour with them. The **elegant** little clock on the mantel- piece had struck  
 12 ilent, unformed girl of fifteen, to the **elegant** little woman of seven-and-twenty, with every  
 13 e evening amusements were solely in the **elegant** stupidity of private parties, in which they were  
 14 l the eagerness compatible with anxious **elegance**, Sir Walter and his two ladies stepped forward  
 15 lian lines, into clear, comprehensible, **elegant** English. You need not say anything more of your  
 16 all be a regular party, small, but most **elegant**.” And this satisfied Elizabeth: and when the  
 17 or insipid talk, to meet the heartless **elegance** of her father and sister. How mortifying to  
 18 ich were to make it the most completely **elegant** of its kind in Bath, while harassing herself

The number of occurrences speaks for the importance of the word as a characterizing trait; the list also gives its forms (‘elegance/elegant’) and the things of which it is predicated: mind, furniture, houses, behaviour, manners, dress, speech...: its semantics pertains to artifacts and persons, to behavioural and intellectual features.

An important thematic word is that of the title: how many times and in what forms does it occur – noun, verb, adjective? Try the query ‘\*persua\*’.

Un *concordancer* (programma per concordanze) è **AntConc** di Laurence Anthony

[http://www.antlab.sci.waseda.ac.jp/antconc\\_index.html](http://www.antlab.sci.waseda.ac.jp/antconc_index.html)

I romanzi di Jane Austen in formato testo si possono scaricare dal sito

<http://www.gutenberg.net/>

Al sito

<http://www.pemberley.com/janeinfo/novlsrch.html>

si possono fare ricerche di parole nei sei romanzi di Jane Austen.

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### III. *Mrs Dalloway*

Edizione di riferimento: Oxford University Press ('Oxford World's Classics') 2000

Obiettivo: analisi di un romanzo dalla tecnica innovativa.

***Mrs Dalloway* è un romanzo innovativo sia in ciò che racconta che per come lo racconta.**

*Mrs Dalloway* non ha suddivisione in capitoli: si presenta come uno *stream* continuo fatto degli *streams of consciousness* dei vari personaggi (pensieri, ricordi, emozioni); può essere perciò suddiviso negli stream dei personaggi principali, demarcati da elementi di transizione.

Negli spogli seguenti si indicano, per ogni *stream*, i luoghi menzionati (in azzurro) e alcune parole chiave. L'elemento di transizione da uno *stream* all'altro è indicato con { ... }→ e ←{ ... }.

**stream 1** (pp. 3-12): Mrs Dalloway

- time: June morning

p.3 **into the open air**

...buy the flowers...

What a lark!... hinges... a girl of eighteen... Peter Walsh

p. 3 **on the kerb**

A charming woman

p. 4 **crossing Victoria Street**

she loved...life...London...this moment of June

The War was over... and everywhere...galloping ponies...laughing girls...shop-keepers...

p. 5 **on entering the Park** [=St James's Park]

the admirable Hugh!... a good sort [Clarissa]...an imbecile [Peter]

Peter... the old bitterness... she had been right...not to marry him

in marriage... a little independence... [pp. 101,107]

p. 7 **in Piccadilly** [Street]

what she loved was this, here, now, in front of her... all this must go on without her

death ended absolutely?... somehow in the streets of London...she survived [pp. 129-130]

"Fear no more the heat o' the sun" [*Cymbeline* IV ii]... a well of tears

p. 9 **up Bond Street**

no more marrying, no more having of children now... this being Mrs Richard Dalloway

a glove shop...Uncle William...Elizabeth

Elizabeth... Miss Kilman... this brutal monster...this hatred [p. 105]

p. 11 **Mulberry's the florists**

There were flowers: delphiniums...carnations...

this beauty, this scent, this colour...surmount that hatred, that monster

{ motor car }→

[Themes: Clarissa recalls a scene of thirty years before; she loves life and London; lives intensely in the here and now (the moment); remembers Peter and her decision not to marry him; believes that one survives in the places and persons one has known; thinks of the rancorous and fanatical Miss Kilman as the representative of hatred, a brutal monster stirring in the forest of the soul]

**stream 2** (pp. 12-24): Septimus & Lucrezia

- time: Wednesday, 11:00

p. 12 **Bond Street** [car]

←{ motor car }

Septimus Warren Smith &amp; Lucrezia

that look of apprehension... horror... 'I will kill myself'

greatness... veneration... ordinary people

the majesty of England... the enduring symbol of the state

Mrs Dalloway, coming out of Mulberry's with her flowers

a slight ripple... emotional... thought of the dead; of the flag; of Empire

p. 15 **across Piccadilly...down St James's Street... St James's** [Palace] [car]

Moll Pratt...loyalty

p. 16 **at the gates of Buckingham Palace...the Mall** [car, aeroplane]

a small crowd...thrill...at the thought of Royalty looking at them

at the thought of the heavenly life divinely bestowed upon kings...

Sarah Bletchley... Emily Coates... Mr Bowley

bells struck eleven times

p. 18 **in Regent's Park** [aeroplane]

Septimus...they are signalling to me...

leaves were alive...being connected by millions of fibres with his own body

Lucrezia...to love makes one solitary, she thought...

Her wedding ring slipped... I am alone!

Septimus...men must not cut down trees.....no crime...no death...

the Lord who had come to renew society...the scapegoat

Maisie Johnson...in London for the first time

Mrs Dempster...life had been no mere matter of roses

p. 24 **at Greenwich** [aeroplane]

Mr Bentley...an aspiration...a symbol of man's soul

p. 24 **St Paul's Cathedral** [aeroplane]

nondescript man...that plaguy spirit of truth seeking

{ aeroplane }→

[Themes: a cross-section of London street life, a small crowd run through by an emotional ripple of veneration and patriotism at the sight of a car supposedly carrying a member of the royal family; the crowd's attention is then caught by an aeroplane writing in the sky; alien to the emotions of the crowd are Lucrezia and Septimus, she a prey to the despair of loneliness, he to hallucinatory delirium, in which all nature speaks to him and entrusts him with a religious message]

**stream 3** (pp. 25-41): Mrs Dalloway

- time: ? - 11:30

p. 25 **the hall of the house**

←{ aeroplane }

like a nun who has left the world... as if she had left a party

p. 26 **an attic room**

like a nun withdrawing, or a child exploring a tower...

women must put off their rich apparel. At midday they must disrobe [invisible, p. 9]

she could see what she lacked...

something warm which...rippled the cold contact of man and woman

Sally Seton...dark, large-eyed...a sort of abandonment

the most exquisite moment of her whole life... kissed her on the lips  
plunged into the very heart of the moment....

p. 32 [the drawing-room](#) [Peter Clarissa]

mending her dress... Peter Walsh... a large pocket-knife

'And how are you?' said Peter... [she's grown older...](#) [exactly the same](#)

[he always criticizes me...](#) [there's nothing in the world so bad for some women as marriage](#)

[how impossible it was to make up my mind...](#) [not to marry him...](#) [it almost broke my heart](#)

'Do you remember the lake?' she said... [a complete life...](#) [this is what I have made of it!](#)

she wiped her eyes... [he wanted to cry...](#) [he was not old; his life was not over](#)

[he was a failure, compared with all this...](#) [always playing with a knife...](#)

[always making one feel...](#) [frivolous; empty-minded](#)

'I am in love,' he said... 'I have come over to see my lawyers about the divorce'

[What a folly!...](#) [Thank Heaven she had refused to marry him!](#)

he burst into tears; wept... [it was all over for her...](#) [she had gone up into the tower alone](#)

'Are you happy, Clarissa?'

{ Big Ben, "Remember my party tonight!" }→

[Themes: Clarissa feels excluded from social life; recalls an intense love feeling for the unconventional Sally, experienced as a religious revelation; Peter visits her, and the conversation is interwoven with the unspoken thoughts of both; Clarissa is moved to tears by her recollections, Peter weeps because of his unfulfilled life]

**stream 4** (pp. 41-55): Peter

- time: 11:30

p. 41 [down the street](#)

←{ Remember my party, Big Ben }

cold... timidity... conventionality

p. 42 [St Margaret's](#)

like a hostess who comes into her drawing-room... in white

p. 43 [up Whitehall](#)

I am not old... as if there rolled down to him... his future

a failure... civilization lies... in the hands of young men... such as he was thirty years ago

p. 44 [in Trafalgar Square](#)

he had not felt so young for years... a young woman... he followed her

he was an adventurer... a romantic buccaneer

p. 46 [across Piccadilly... up Regent Street... crossed Oxford Street and Great Portland Street](#)

it was over... this escapade with the girl... made up, as one makes up the better part of life

p. 47 [Regent's Park](#)

a seat... sank into... sleep... the grey nurse... knitting

like one of those spectral presences which rise in twilight in woods

made of sky and branches... the solitary traveller...

womanhood... compassion... comprehension...

the figure of the mother whose sons have been killed in the battles of the world...

he woke...

the scene he had been dreaming of... at Bourton... early in the 'nineties...

Richard Dalloway... a sudden revelation. 'She will marry that man'

she would have accepted him... if he had been less absurd... Sally thought so

the terrible scene... the fountain... she said, 'This is the end'... he had spoken for hours

{ Elise Mitchell }→

[Themes: Peter criticizes Clarissa; he feels still young, as if the future were coming towards him to bring realization to his existence; follows an unknown woman fantasizing about her as 'the' woman]

of his life; falls asleep in the park, and in his dream he is a solitary traveller meeting hyperbolic figures of womanhood bringing compassion and consolation; after waking, he recalls the terrible scene when Clarissa refused him]

**stream 5** (pp. 55-60): Lucrezia & Septimus

- time: 11:30?

p. 55 **Regent's Park**

←{ Elise Mitchell }

why should she suffer?... an indifferent world... this awful city  
talking to...that dead man Evans... he saw things too... to see a dog become a man  
the supreme secret... that trees are alive... there is no crime... universal love  
I have been dead, and yet am now alive... Evans answered from behind a tree... the dead  
a man in grey...was walking towards them...it was Evans!...  
the dead man in the grey suit...was looking at them  
{ the man in grey }→

[Themes: again Lucrezia and her despair, and Septimus and his delirium: he speaks with the dead and takes Peter passing nearby for a man killed in the war]

**stream 6** (pp. 60-70): Peter

- time: 11:45

p. 60 **Regent's Park**

← { the man in grey }

And that is being young... to be having an awful scene... lovers squabbling under a tree  
1918 to 1923... people looked different... the fashions...the slimness...paint...Betty  
Sally...implored him...to save Clarissa from the Hughs and Dalloways  
she was worldly; cared too much for rank and society...  
Dalloway... she had to see things through his eyes – one of the tragedies of married life  
she was one of the most thorough-going sceptics... Huxley and Tyndall... Sylvia's

death...

atheist's religion...of doing good for the sake of goodness  
she enjoyed life immensely... there was no bitterness in her

p. 67 **out of Regent's Park**

'ee um fah um so'... the voice of no age or sex... through all the ages...in ten million years  
{ battered old woman }→

[Themes: Peter mistakes Septimus and Lucrezia for quarrelling lovers; he appreciates the changes in fashion and social behaviour, especially in the young people; remembers how Sally sided with him thirty years before; criticizes Clarissa's social attitudes and conjectures how Clarissa came about her religious ideas after her sister Sylvia's death; a beggar woman, seen as a primordial presence, sings indistinctly of love and death]

**stream 7** (pp. 70-87): Lucrezia & Septimus

- time: 12:00

p. 70 **out of Regent's Park**

←{ battered old woman }

'Poor old woman,' said Rezia

p. 71 **Portland Place**

one of those...self-educated men... left home, a mere boy... a poet...like Keats  
in love with Miss Isabel Pole lecturing in the Waterloo Road  
the European War... one of the first to volunteer  
his officer, Evans...was killed... indifference

to Lucrezia...he became engaged one evening when  
 the panic was on him – that he could not feel  
 but, Rezia said, she must have children... one cannot bring children into a world like this  
 the sin for which human nature had condemned him to death, that he could not feel...  
 had married his wife without loving her; had lied to her...

Dr Holmes... nothing whatever the matter... ‘you’re in a funk’  
 the great revelation took place... Evans was speaking. The dead were with him.

p. 80 **Harley Street**

Sir William Bradshaw... nervous breakdown...go into a home...rest in solitude  
 health is proportion... Sir William...made England prosper, secluded her lunatics,  
 forbade childbirth, penalized despair, made it impossible for the unfit  
 to propagate their views until they, too, shared his sense of proportion  
 Proportion has a sister...Conversion... that Goddess whose lust is to override  
 opposition, to stamp indelibly in the sanctuaries of others the image of herself  
 the clocks of Harley Street...counselled submission, upheld authority...  
 { the clocks of Harley Street }→

[Themes: analepsis on Septimus’s past life, from his emigration to London as a boy (in order to become a poet) to the mental illness caused by his sense of guilt for his indifference at the death of his officer, Evans; doctor Bradshaw prescribes confinement in a home: rather than curing the sick, Bradshaw protects society from them]

**stream 8** (pp. 87-95): Lady Bruton

- time: 1:30

p. 87 **in Oxford Street**

←{ a clock in Oxford Street }  
 Hugh Whitbread... Richard Dalloway

p. 88 **in Mayfair...Brook Street**

Lady Bruton...the same attitude...the General...in the picture behind her  
 she should have been a general of dragoons herself... a strong martial woman  
 ‘Peter Walsh has come back... in trouble with some woman’... some flaw in his character  
 that project for emigrating young people of both sexes...in Canada

p. 94 **up to her room**

Lady Bruton...drowsy...snored  
 Richard...Hugh...attached to her by a thin thread... as a single spider’s thread  
 { thin thread }→

[Themes: Hugh Whitbread and Richard Dalloway lunch with the martial Lady Bruton, who wants their help to further her project about emigration; they speak of Peter Walsh]

**stream 9** (pp. 95-99): Richard Dalloway

- time: ?

p. 95 **at the corner of Conduit Street**

←{ thin thread }  
 Richard...as a single spider’s thread...Clarissa  
 to say..., holding out his flowers, ‘I love you’  
 it was a miracle that he should have married Clarissa

p. 98 **crossing Piccadilly...Green Park...Buckingham Palace...Dean’s Yard**

he had been...jealous of Peter Walsh  
 ...approaching his door  
 { Big Ben }→

[Themes: remembering Peter's passionate love for Clarissa, Richard buys flowers for her and proposes to tell her that he loves her]

**stream 10** (pp. 99-108): Mrs Dalloway

- time: 3:00

p. 99 [Clarissa's drawing room](#)

←{ Big Ben }

in came Richard, holding out flowers...

but he could not bring himself to say he loved her... she understood a solitude; even between husband and wife a gulf... independence [pp. 6-7,107]

her parties...an offering...to combine; to create...

Elizabeth...dark...Chinese eyes...an Oriental mystery...seventeen...like a hyacinth

p. 104 [on the landing](#)

Miss Kilman in her mackintosh... over forty...poor...of German origin...

Our Lord had come to her...she had seen the light...

hatred of Mrs Dalloway...grudge against the world... [pp. 10-11]

an overmastering desire to overcome her...humiliate her

This woman had taken her daughter from her!... 'Remember our party tonight!'

p. 107 [back into the drawing room](#)

Love and religion...would destroy the privacy of the soul

{ Big Ben }→

[Themes: Clarissa understands from the flowers what Richard is too shy to say; she reflects on her parties as a way of bringing people together; Miss Kilman's rancorous and fanatical thoughts; Clarissa reflects on love and religion as domineering and destructive forces]

**stream 11** (pp. 108-114): Miss Kilman

- time: 3:30

p. 108 [down Victoria street](#)

←{ Big Ben }

she despised Mrs Dalloway from the bottom of her heart

violent grudge against the world...

ugly... her unlovable body... her food was all that she lived for

p. 110 [the Army and Navy Stores](#)

they must have their tea, said Miss Kilman... the pleasure of eating

law, medicine, politics, all professions

are open to women of your generation, said Miss Kilman [p. 115]

'are you going to the party tonight?'...

if she could grasp her...clasp her, if she could make her hers absolutely

and for ever and then die... [p. 30]

Elizabeth...went off...drawing out, so Miss Kilman felt, the very entrails of her body...

beauty had gone; youth had gone

p. 113 [the Abbey](#)

to aspire above the vanities, the desires, the commodities,

to rid herself both of hatred and of love

{ }→

[Themes: poor, ugly (and the mackintosh doesn't help), discriminated against, Miss Kilman is made repulsive by her feelings and thoughts; she is bulimic, eating compensates for all that she cannot have; compensatory is also her love for Elizabeth, who is all that she is not; and the separation is painfully visceral]

**stream 12** (pp. 114-118): Elizabeth

- time:

p. 114 [in Victoria street](#)

←{ }

boarded the omnibus... the impetuous creature... a pirate... reckless, unscrupulous...

p. 115 [up Whitehall...the Strand...Fleet Street](#)

every profession is open to the women of your generation... [p. 111]

she would like to have a profession... a doctor, a farmer... go into Parliament

like someone exploring a strange house by night with a candle...

no Dalloways came down the Strand daily... she was a pioneer

in the Dalloway family the tradition of public service... the republic of women

wind... clouds... light... darkness

{ light... darkness }→

[Themes: no transition element, Elizabeth cuts loose from Miss Kilman; and explores the City, the professional area of London, recalling Miss Kilman's teaching; her thoughts are interspersed with her mother's, like a voice-over]

**stream 13** (pp. 118-128): Septimus & Lucrezia

- time: 6:00

p. 118 [in the sitting-room \[Bloomsbury\]](#)

←{ light and shadow }

now... grey... now bright yellow... glow and fade...

fear no more... [pp. 8,25,34]

real things... the fashion papers... the gramophone... the plate of bananas... the jar of roses

there she was... sewing... the pursed lips... the melancholy expression...

they laughed... together... 'Evans!' he cried. There was no answer

but he remembered... Bradshaw said they must be separated

she brought him his papers... Burn them! he cried

no one could separate them, she said... she got up... to pack their things

Holmes was coming upstairs... would get him... no

he considered Mrs Filmer's... bread-knife... the gas fire... razors... the window

'The coward!' cried Dr Holmes... Rezia ran to the window...

it seemed to her... that she was opening long windows... into some garden...

ran through cornfields... to some hill... near the sea... over some tomb

{ [ambulance] }→

[Themes: in a lucid moment, Septimus sees the things around him as real (not animated or speaking); Lucrezia trimming a hat is a reassuring presence; they joke and laugh together; the dead have disappeared; Lucrezia decides not to be separated from her husband; Holmes's arrival precipitates the tragedy; Lucrezia is given a sedative and loses consciousness]

**stream 14** (pp. 128-140): Peter

- time: 6:??

p. 128 [Tottenham Court Road](#)

←{ bell of the ambulance }

one of the triumphs of civilization...

p. 129 [opposite the British Museum](#)

Clarissa had a theory in those days... how could they know each other?...

to know her, or any one, one must seek out the people who completed them; even the

places. Odd affinities she had with people she had never spoken to...

it ended in a transcendental theory... the unseen part of us... might survive, be

recovered...attached to this person or that, or even haunting certain places, after death she had influenced him more than any person he had ever known... [pp. 3,31,108]

p. 130 **his hotel**

he saw her most often at Bourton... she was a Radical then [pp. 28-29]

it would not have been a success, their marriage

Daisy... got himself into a mess... (Clarissa had sapped something in him permanently)

he would go to Clarissa's party...he wanted to ask Richard what they were doing in India

he, as young as ever; envying the young people their summer time... suspecting from

the words of a girl, from a housemaid's laughter...that shift in the whole pyramidal

accumulation which in his youth had seemed immovable... it had weighed them

down, the women especially, like those flowers Clarissa's Aunt Helena...

Aunt Helena...dead...belonged to a different age...like a lighthouse marking a past stage

on this adventurous, long, long voyage...this interminable life

p. 138 **Bedford Place...Russell Square...Whitehall**

{ the lighted house }→

[Themes: Peter thinks of Clarissa's influence on him (she has thought of his on her), of her youthful theory about how one can know people and about one's survival after death; while going to Clarissa's party he again perceives the changes in social life around him]

**stream 15** (pp. 140-165): Mrs Dalloway

- time: ??

p. 140 **upstairs**

←{ upstairs }

Lucy... the ladies were going upstairs already... Mrs Barnet...Clarissa's old nurse

Clarissa...could see Peter...criticizing her...

...Hugh Whitbread... Lady Bruton... the Prime Minister...

Lady Rosseter?...that voice!... the lustre had left her... 'I have five enormous boys'...Sally

egotism...desire to be thought first always... the centre of everything

having that gift still...[p. 64, that woman's gift, of making a world of her own]

Aunt Helena...alive...past eighty...journeying in the 'sixties in India...

orchids...mountain passes... an indomitable Englishwoman...

Darwin...about her little book on the orchids of Burma

Lady Bruton...a spectral grenadier... the State of India!... Empire...

to be not English even among the dead – no, no! Impossible!

the Bradshaws... 'A young man...had killed himself'... here's death

up had flashed the ground... through him...went the rusty spikes... so she saw it

forcing your soul... they make life intolerable, men like that

the overwhelming incapacity... this life...to be lived...serenely... an awful fear

fear no more... [pp. 8,25,34,118]

Sally... 'I have five sons... ten thousand a year'... Peter...had not found life simple

Richard...who is that lovely girl?...his Elizabeth... they stood together

Clarissa...there she was

[Themes: Clarissa as 'the perfect hostess' (pp. 6,53); the party brings together a group of people variously connected with her: her old nanny, her cousin Ellie Henderson (come to gather matter for gossip), Professor Brierly lecturing on Milton, the indomitable Aunt Helena, the spectral grenadier Lady Bruton, a taciturn aristocratic couple, the Bradshaws ('damnable humbugs'), who bring news of Septimus, whose death Clarissa re-lives...; also Sally Seton turns up, and the novel closes with the quartet of the Bourton days, plus Elizabeth; the last frame, like the opening one, is for Clarissa]

The succession of *streams* can be tabulated in this way:

**Mrs Dalloway: table of streams**

streams→	1	2	3	4	5	6	...	...
time→		11:00	11:??	11:30	11:45	11:45		
place→	s/p	s/p	h	s/p	p	p/s		
characters ↓								
Mrs Dalloway	**	°	***					
Septimus W. Smith		*			*			
Lucrezia		*			*			
Peter Walsh			°	***		**		
...								
...								
minor characters	(1)	(4)	(1)					

**legend:** \* = 5 pages; ° = incidental; s= street; p = park; h = house

The table will give the distribution of the characters and their relative importance: major characters are those who have at least one *stream* (Clarissa, Septimus...), minor characters all the rest (Sally, Aunt Helena, Hugh Whitbread, Dr Bradshaw, Maisie Johnson, Mrs Dempster, Lucy, Ellie Henderson...); and among the major ones, those with more than one *stream* are the main characters – Clarissa, Peter, Septimus and Lucrezia.

The table can be integrated with a list of:

**- transition elements:**

- 1→2 car
- 2→3 aeroplane
- 3→4 Big Ben...

...

and

**- map(s) of the characters' paths and locations...**

\*

**Schede di analisi:**

**1. Narrative principles**

**1.1. the moment**

(“Clarissa plunged into the very heart of the moment... – the moment of this June morning on which was the pressure of all the other mornings...”, p. 31)

- a life can be narrated (through foreshortenings) by narrating one day, the past being present as recollections in the characters' consciousness;

**1.2. Clarissa's theory**

(“to know her, or any one, one must seek out the people who completed them; even the places. Odd affinities she had with people she had never spoken to...”, p. 129)

- the characters are part of each other (as they are part of the places they inhabit or have inhabited), and they 'narrate' each other through their streams.

"she loved...this, here, now" (p. 8)... "that spider's thread..." (pp. 95,97)

## 2. "this" – events

- one day in the life of Clarissa Dalloway and a group of characters variously connected with her;
- the characters' actions and inner life (feelings, memories, thoughts, fantasies, hallucinations: stream of consciousness, working through association of ideas);
- the plot is in the development of a network of connections:
  - Clarissa and Septimus/Lucrezia in Bond Street →
  - Peter and Septimus/Lucrezia in Regent's Park →
  - Septimus/Lucrezia to Dr Bradshaw →
  - Lady Bradshaw brings the news of Septimus's death to Clarissa's party;
- one continuous flow – a stream of streams.

## 3. "here" – topography:

- the characters' paths and locations [map];
- London's West End: districts, streets, parks, buildings, interiors...
  - Westminster (Parliament, Buckingham Palace, the Abbey), Mayfair, Harley Street; Bloomsbury;
  - St James's Park, Regent's Park, Bond Street, Piccadilly Street, Trafalgar Square...
- the City;
- Bourton ("the Severn", p. 130);
- India.

## 4. "now" – chronology:

- one day (Wednesday) in June 1923; the hours...
- analepses:
  - the characters':
    - "early in the 'nineties" (p. 50) – in stream n°...;
    - "in the 'sixties" (p. 151, Aunt Helena) – in stream n°...;
    - (Peter on Lady Bruton: "she derived from the eighteenth century", p. 147);
  - the narrator's:
    - Septimus's life – in stream n°...;
- the post-war period:
  - "well of tears...courage and endurance...Lady Bexborough..." (p. 8);
  - "the deferred effects of shell-shock" (p. 155);
  - changes in fashion and behaviour (p. 61), in the social pyramid (p. 137);
  - "all professions are open to women of your generation" (pp. 111,115);
  - "two hours at the pictures" (p. 137; "the movies", p. 150, vs. "the music hall", pp. 142,149).

## 5. "spider's threads" – characters

### 5.1. configurations:

- a web or network of characters who either
  - know each other (=are part of each other)
  - or make eye contact in the streets and parks of London
  - or are only spoken of;
- the basic network in the present (Clarissa, Septimus/Lucrezia, Peter);
- the Bourton quartet in the past (love and friendship) – Clarissa, Peter, Sally, Richard;

- Clarissa and Peter – “lived in each other” (p. 8), “went in and out of each other’s minds” (p. 53);
- Clarissa and Septimus – “affinities” (p. 129); life and death (Clarissa/Richard = Septimus/Lucrezia);
- Clarissa vs. Miss Kilman – love vs. hatred (“Kilman her enemy”, p. 148);
- ages of life and of history:  
to be young in the ’sixties, in the ’nineties, in the ’twenties (Aunt Helena/Clarissa/Elizabeth).

### 5.2. individual features:

- Clarissa: love of life, London, here and now (“moments”);  
but also “fear” of being incapable of living it “serenely” (p. 157);  
her life ‘sheltered’ by Richard;  
independence (p. 6), solitude (p. 101), privacy of the soul (p. 107);  
death and survival (atheism);  
“the perfect hostess”.
- Peter: an unfulfilled life (“failure”), above all emotionally;  
feels still young, with the future ahead;  
sympathizes with the young, above all young women;  
an observer of contemporary life.
- Septimus: a life wrecked by war and society;  
a feeling of guilt develops into hallucinatory delirium;  
Lucrezia as “refuge”;  
a would-be poet.
- Lucrezia: unhappiness, loneliness.

### 5.3. forms of love

- Clarissa → Sally: “an illumination” (p. 27), “the revelation, the religious feeling!” (p. 30);
- Clarissa → Peter: “they would have been destroyed... the grief” (p. 7);
- Peter → Clarissa: “passionately in love...” (p. 50);
- Clarissa → Richard: “if Richard had non been there...” (p. 157);
- Richard → Clarissa: “a miracle...” (p. 98);
- Miss Kilman → Elizabeth: “...the very entrails of her body” (p. 112);
- Septimus → Lucrezia: “a refuge” (p. 74);
- Lucrezia → Septimus: “nothing should separate them” (p. 126).

### 5.4. forms of religion

- Septimus: “a new religion...” (p. 19);
- Clarissa: “this atheist’s religion...” (p. 66);
- Miss Kilman: “our Lord had come to her...she had seen the light” (p. 105);
- Dr Bradshaw: the goddesses Proportion and Conversion (pp. 84-5).

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The narration of the characters’ inner lives makes *Mrs Dalloway* dense in details and themes, and entrusts the reader with self-assigned tasks of reconstruction: piecing together the full portrait of a character (Clarissa’s) or retrieving the life history of another (Aunt Helena’s); assembling a gallery of women’s portraits (Aunt Helena, Sally Seton, Lady Bruton, Elizabeth, Miss Kilman, Maisie Johnson, Mrs Dempster... “the republic of women”); comparing ideas, recollections (Clarissa’s and Peter’s) or forms of love...

It is the special calling of the realistic novel to narrate possible existences within the forms of contemporary life: what it is like to live in 1814 or in 1923. In *Persuasion* Anne's "romance" is made possible by the (provisional) end of the Napoleonic wars; in *Mrs Dalloway* life in 1923 is seen at close range, as it is lived moment by moment by a number of characters.

\*

Il testo elettronico di *Mrs Dalloway* può essere scaricato dal sito

<http://ebooks.adelaide.edu.au/w/woolf/virginia/>

Se lo si vuole usare per le concordanze, va salvato in formato testo.

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## IV. *The Lady and the Unicorn*

Edizione di riferimento: HarperCollins 2003

Obiettivo: lettura di un romanzo contemporaneo.

*The Lady and the Unicorn*, di Tracy Chevalier (2003), è un romanzo ispirato a una serie di arazzi di fine '400: "several story strands are woven together through the design and making of these complex, seductive tapestries," è la presentazione della stessa Chevalier (<http://www.tchevalier.com/>) – che indirettamente fa notare l'analogia tra la fattura dell'arazzo e la forma del romanzo.

Il racconto è a più voci: disegna una tabella che mostri quali sono le voci e come si alternano nelle varie parti in cui è suddivisa la storia.

Un precedente romanzo di Tracy Chevalier è ispirato a un quadro di un famoso pittore olandese: quale?

\* \* \*

\* \* \*

## V. Finale

"Ci sono a Venezia tre luoghi magici e nascosti. Uno in Calle dell'Amor degli Amici: un secondo vicino al Ponte delle Maravegie: il terzo in Calle dei Marrani nei pressi di San Geremia in Ghetto Vecchio. Quando i veneziani sono stanchi delle autorità costituite vanno in questi tre luoghi segreti e aprendo le porte che stanno nel fondo di quelle corti se ne vanno per sempre in posti bellissimi e in altre storie." *Corte Sconta detta Arcana*, Hugo Pratt (1974-75, una storia a fumetti che Pratt ha tradotto anche in romanzo). Pratt ha usato una di queste corti anche nel finale di un altro 'graphic novel', *Favola di Venezia* (1977), dove Corto Maltese lascia una storia e chiede di "entrare in un'altra storia in un altro luogo": vedila a

[http://digilander.libero.it/papinoroberto/web00\\_3/favola%20di%20venezia.htm#favola-6](http://digilander.libero.it/papinoroberto/web00_3/favola%20di%20venezia.htm#favola-6) .

Anche il lettore/spettatore entra nella storia-mondo: per evadere ma anche per ampliare il proprio orizzonte attraverso la conoscenza di esistenze possibili. Le analisi suggerite per *Persuasion* e *Mrs Dalloway* sono ricostruzioni dei mondi dei due romanzi: la geografia fisica e umana, il tempo individuale e storico, le interazioni personali, le esistenze realizzate o mancate...

Con quali elementi la narrativa istituisca le sue storie-mondi è detto nella prima parte del file **Narrative**, in questo sito, ("The elements of narrative"); la seconda parte ("A gallery of notable narratives") è una galleria dei tipi di storie che si raccontano e del modo in cui si raccontano.

Prova a fare una o più delle seguenti cose:

1. Prendi da 3 a 5 romanzi che conosci e vedi se gli inizi rientrano nella tipologia tracciata in **Narrative/Elements 4**; se non vi rientrano, estendi la tipologia.

Ricorda che anche Snoopy, il bracchetto che vuole fare tutto quello che fanno gli umani, ha scritto un inizio di romanzo: vedilo a

[http://www.snoopy.com/comics/peanuts/meet\\_the\\_gang/meet\\_snoopy.html](http://www.snoopy.com/comics/peanuts/meet_the_gang/meet_snoopy.html)

2. Trova nel Web il racconto menzionato in **Narrative/Gallery 13d**, riassumilo e di' che cosa ha di notevole.

3. Leggi **Narrative/Gallery 13a-e** e abbozza una versione di *Persuasion* o di *Mrs Dalloway* in versione 'sentieri che si biforcano – forking paths'.

4. Se conosci una storia (romanzo, film, fumetto) che giudichi notevole, aggiungila a **Narrative/Gallery** tracciandone un profilo; di' se rientra nei tipi là elencati o se è un nuovo tipo.

\* \* \*

\* \* \*

## VI. Il dossier per l'esame

Scopo del dossier – che può essere fatto in italiano o in inglese – è raccogliere materiale di analisi e illustrazione dei romanzi: tabelle, schemi, riproduzioni di dipinti o foto o disegni, citazioni da altre opere letterarie, informazioni su luoghi, persone ed eventi storici, schede tematiche, commenti personali...

1. suddividilo in capitoli titolati secondo gli argomenti, e numera le pagine;
2. metti l'indice (*contents*) davanti, con i titoli e le pagine dei capitoli;
3. nel frontespizio indica il tuo nome e cognome, numero di matricola e corso di laurea; indica anche il titolo dell'insegnamento, il nome del docente e l'anno accademico;
4. stampalo, rilegalo (o mettilo in un raccoglitore) e portalo con te all'esame.

**Non mettervi materiali d'analisi elaborati da altri** (giudizi critici, genealogie, percorsi dei personaggi...): potrebbero essere sbagliati o inaffidabili (soprattutto se da Internet). Il dossier verrà apprezzato per **il tuo lavoro personale** di analisi e documentazione.

**Cerca nel Web solo immagini, testi letterari e informazioni** su luoghi, persone e avvenimenti; **non prendervi quello che potresti fare tu.**

**Autentica il dossier** inserendo **in ogni pagina** un'intestazione (o titolo corrente, *running title*) con un titolo abbreviato e **il tuo nome** (o una sigla, come in questi 'Suggerimenti').