

**CORSO DI LAUREA IN LINGUE E LETTERATURE STRANIERE
LETTERATURA INGLESE I - CURRICULUM A (A. A. 2015/16)**

A Passage to India (Lezione 27/10/2015)

Anali della parte 1: “Mosque” (Chapters I-XI)

- Ch. I
Chandapore: pp. 31-32.
- Ch. II
 - Dr. Aziz: p. 40;
 - la moschea: p. 41;
 - dialogo tra Dr. Aziz e Mrs. Moore: p. 42;
- Ch. III
 - Ronny Heaslop e la visione degli *English expatriate*: p. 52;
 - l'ape: p. 55;
- Ch. IV
 - il personaggio di Nawab Bahadur;
- Ch. V
 - il *Bridge Party*, p. 55; “a new formula”: p. 62;
 - Ronny Heaslop and “the white man’s burden”: p. 69;
- Ch. VII
 - Mr. Filding e i *pinko-grey*: pp. 79-80;
 - Mrs. Quested e la *real India*:
- Chs. VIII-XI
 - Dr. Aziz, la poesia e la religione: pp. 118-119.
 - Hamidullah, l'ateismo e la politica: pp. 124-125.
 - il ruolo della donna nella cultura mussulmana (*pardah*): p. 128;
 - il tempo atmosferico e il paesaggio naturale: pp. 126-127;

Forster e lo spazio islamico

- *Alexandria: History and Guide* (1920);

Citazione 1

“I was built... in the first place at Medina, where I was a courtyard, and if you would understand me today you must still think of me as a court yard, decorated by the accidents of history. Attached to the Prophet's house, it was the area to which he proceeded when he would worship God, and where his companions joined him, summoned for this purpose by a cry from the top of my wall. I contained no ornaments or shrine, nor was one part of me more holy than another...” (E. M. Forster, “The Mosque”, *Abinger Harvest*, p. 293)

Citazione 2

“It was an audience hall built in the eighteenth century for some high official, and though of wood had reminded Fielding of the Loggia de' Lanzi at Florence. Little rooms, now Europeanized, clung to it on either side, but the central hall was unpapered and unglazed, and the air of the garden poured in freely. One sat in public—on exhibition, as it were— in full view of the gardeners who were screaming at the birds and of the man who rented the tank for the cultivation of water chestnut. Fielding let the mango trees too— there was no knowing who might not come in— and his servants sat on his steps night and day to discourage thieves. Beautiful certainly, and the Englishman had not spoiled it, whereas Aziz in an occidental moment would have hung Maude Goodmans on the walls. Yet there was no doubt to whom the room really belonged.” (E. M. Forster, *A Passage to India*, London: Penguin, Penguin, 1979 [1924], p. 87, Ch. VII)