

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

A Passage to India (Lezione 28/10/2015)

Anali della parte 2: “Caves” (Chapters XII-XXXII)

- Ch. XII
The Marabar Caves: pp. 137-139.
- Ch. XIII: gossip e servitù;
- Ch. XIV:
 - la gita, gli elefanti: pp. 158-161.
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- Chs. XVII-XX
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- Ch. XXV-XXVII
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 - il litigio tra Aziz e Fielding, East *vs.* West: p. 276;
 - Fielding: p. 276.
- Ch. XXXII
 - Egitto, Venezia e Mediterraneo: p. 278.

Forster e l'elemento naturale

- istinto primordiale vs. subconscio.

Riscrittura moderna dell'incontro con l'altro.

- Riferimenti:

O. Palusci, The Elephant and the Refrigerator: Jhumpa Lahiri as Interpreter of Maladies, *Anglistica* 12. 2, 2008, 121-131.

A. Monaco, Jhumpa Lahiri: The Interpreter of the New Indian Diaspora, *Impossibilia*, 9, pp.72-92.
<http://www.impossibilia.org/jhumpa-lahiri-the-interpreter-of-the-new-indian-diaspora/>

Citazione 1

1) "I give tours on Fridays and Saturdays only. I have another job during the week."

"Oh? Where?" Mr. Das asked.

"I work in a doctor's office."

"You're a doctor?"

"I am not a doctor. I work with one. As an interpreter."

"What does a doctor need an interpreter for?"

"He has a number of Gujarati patients. My father was Gujarati, but many people do not speak Gujarati in this area, including the doctor. And so the doctor asked me to work in his office, interpreting what the patients say."

"Interesting. I've never heard of anything like that," Mr. Das said.

Mr. Kapasi shrugged. "It's a job like any other."

"But so romantic," Mrs. Das said dreamily, breaking her extended silence. [...]"

(J. Lahiri, *Interpreter of Maladies*, New York: Houghton Mifflin, 1999, p. 50)

Citazione 2

"The wheels are supposed to symbolize the wheel of life," Mr. Das read. "They depict the cycle of creation, preservation, and achievement of realization.' Cool." He turned the page of his book. "Each wheel is divided into eight thick and thin spokes, dividing the day into eight equal pans. The rims are carved with designs of birds and animals, whereas the medallions in the spokes are carved with women in luxurious poses, largely erotic in nature." What he referred to were the countless friezes of entwined naked bodies, making love in various positions, women clinging to the necks of men, their knees wrapped eternally around their lovers' thighs." (J. Lahiri, *Interpreter*, p. 57)