

CORSO DI LAUREA IN LINGUE E LETTERATURE STRANIERE

LETTERATURA INGLESE I

CURRICULUM A

A. A. 2014/15

*Wide Sargasso Sea (Part 2) – 06/11/2014*

**3. Personaggi (segue)**

- Cristophine [citaz. 24-27]: l'archetipo della cultura femminile, nativa e antimperialista;  
la metafora della donna come "dark continent": *obeah* e voodoo
- Aunt Cora [citaz. 28-29]: il pragmatismo anticoloniale e femminista

**4. Temi**

- Colonizzazione: le opposizioni binarie (maschile/femminile; Inghilterra/Indie Occidentali; bianco/nero; giorno/notte; freddo/caldo).  
l'immagine del "white cockroach" (Said, Brathwaite)  
il contesto dell'*Emigration Act*.
- Sessualità [citaz. 30-32]: da "the virgin bride" a "scarlet woman";  
corpo femminile come "dark continent" da esplorare
- Natura [citaz. 33-34]: il rapporto panico tra Antoinette e il paesaggio;  
la descrizione del giardino dell'Eden: "symbolic" e "semiotic" (Kristeva)
- Pazzia [citaz. 35-37]: "madness" come stato privilegiato;  
pazzia come stato di alterità.
- Magia [citaz. 38]: "obeah", "zombiism" come "non-history"

## 5. Caratteristiche Linguistiche e Narrative

- WSS come “paraquel”, (Morson) [citaz. 39]
- Plurilinguismo: Inglese, creolo, patois
- il motivo del fuoco e del colore rosso [citaz. 40]
- il motivo dello specchio [citaz. 41]
- lingua come “semiotic chora” (Kristeva) [citaz. 42]
- lingua come “baby talk” [citaz. 43]
- l'immagine del lingua come “flomboynat flower”, il “tree of life” e il mito Arawak [citaz. 44-45]
- il finale non-finale come passaggio metanarrativo in *Jane Eyre*. [citaz. 46]

## Citazioni – Lezione *Wide Sargasso Sea* (06-11-2014)

- 24) “Christophine is tangential to this narrative. She cannot be contained by a novel which rewrites a canonical English text within the European novelistic tradition in the interest of the white Creole rather than the native. No perspective *critical* of imperialism can turn the Other into a self, because the project of imperialism has always already historically refracted what might have been the absolutely Other into a domesticated Other that consolidates the imperialist self.” (Spivak 1985, p. 253)
- 25) “This is free country and I am free woman.” (WSS, 1968, p. 131)
- 26) “You think you fool me you want her money but you don't want her. It's in your mind to pretend she is mad. I know it. The doctors say what you tell them to say. [...] I know. She will be like her mother. You do that for money? But you wicked like Satan self!” (WSS, 1968, p. 132)
- 27) ‘England,’ said Christophine, who was watching me. ‘You think there is such a place?’ ‘How can you ask that? You know there is.’  
‘I never see the damn place, how I know?’  
‘You do not believe that there is a country called England?’ ...  
She blinked and answered quickly, ‘I don't say I don't believe, I say I don't know. I know what I see with my eyes and I never see it.’ (WSS, 1968, p. 92)
- 28) "You are talking about an honourable gentleman, not a rascal," Richard said. "I am not in a position to make conditions, as you know very well. She is damn lucky to get him, all things considered. Why should I insist on a lawyer's settlement when I trust him? I would trust him with my life," he went on in an affected voice. "You are trusting him with her life, not yours," [Cora] said." (WSS, 1968, p. 95)
- 29) "Live here most of your life and know nothing about the people. It's astonishing. They are children, they wouldn't hurt a fly". "Unhappily, children do hurt flies," said Aunt Cora. (WSS, 1968, p. 30)
- 30) ‘Looking up smiling, she might have been any pretty English girl.’ (WSS, 1968, p. 60)
- 31) “I will write my name in fire red, Antoinette Mason, née Cosway.” (WSS, 1968, p. 44)
- 32) “[...] was too shocked to speak. He hair hung uncombed and dull into her eyes which were inflamed and staring, her face was very flushed and looked swollen.” (WSS, 1968, p. 120)
- 33) The sky was dark blue through the dark green mango leaves, and I thought, ‘This is my place and this is where I belong and this is where I wish to stay’. (WSS, 1968, p. 90)
- 34) “Our garden was large and beautiful as that garden in the Bible – the tree of life grew there. But it had gone wild. The paths were overgrown and a smell of dead flowers mixed with the fresh living smell. Underneath the tree ferns, tall as forest tree ferns, the light was green. Orchids flourished out of reach or for some reason not to be touched. One was snaky looking, another like an octopus with long thin brown tentacles bare of leaves hanging from a twisted root. Twice at year the octopus orchid flowered – then not an inch of tentacle showed. It was a bell-shaped mass of white, mauve, deep purples, wonderful to see. The scent was very sweet and strong. I never went near it.” (WSS, 1968, pp. 16-17)
- 35) “They tell her she is mad, and she act like she is mad.” (WSS, 1968, p. 129)
- 36) “Very soon she'll join the others who know the secret and will not tell it. Or cannot. Or try and faul because they do not know enough. They can be recognized. White faces, dazed eyes, aimless gestures, high-pitched laughter. [...] She's one of them.” (WSS, 1968, pp. 141-142)

- 37) “Since the context is a foreshadowing dream, the ‘strange voice’ that calls Antoinette invites her into madness. That the phallic tree stops its violence against her as she listens, indicates this madness as a space of sanctuary. Since Antoinette cannot become a subject in the patriarchal garden, she moves into alterity, otherness, a space that she comes to occupy in the novel as soon as Rochester enters the narrative at the beginning of Part II, shortly after this dream.” (Friedman 1989, p. 126)
- 38) “A zombi is a dead person who seems to be alive or a living person who is dead. A zombi can also be the spirit of a place, usually malignant but sometimes to be propitiated with sacrifices or offerings of flowers and fruit. ‘I thought at once of the bunches of flowers at the priest’s ruined house [ . . . ] negroes as a rule refuse to discuss the black magic in which so many believe [ . . . ]. They confuse matters by telling lies if pressed. The white people, some- times credulous, pretend to dismiss the whole thing as nonsense. Cases of sudden or mysterious death are attributed to a poison known to the negroes which cannot be traced.” (WSS, 1968, PP. 88-89)
- 39) “I said loudly and wildly, “And do you think that I wanted all this? I would give my life to undo it. I would give my eyes never to have seen this abominable place. She laughed. “And that’s the first damn word of truth you speak.” (WSS, 1968, p. 132)
- 40) “It’s just as well that you don’t remember last night,’ she said. ‘The gentleman fainted and a fine outcry there was up here. Blood all over the place and I was blamed for letting you attack him. And the master is expected in a few days. I’ll never try to help you again. You are too far gone to be helped! I said, ‘If I had been wearing my red dress Richard would have known me’  
 ‘Your red dress,’ she said, and laughed.  
 But I looked at the dress on the floor and it was as if the fire had spread across the room. It was beautiful and it reminded me of something I must do. I will remember I thought. I will remember quite soon now I said loudly and wildly, “And do you think that I wanted all this? I would give my life to undo it. I would give my eyes never to have seen this abominable place.” (WSS, 1968, p. 153)
- 41) “I went into the hall again with the tall candle in my hand. It was then that I saw her - the ghost. The woman with streaming hair. She was surrounded by a gilt frame but I knew her.” (WSS, 1968, p. 154)
- 42) “[The] semiotic *chora* is no more than the place where the subject is both generated and negated, the place where his unity succumbs before the process of charges and stases that produce him.” (Kristeva 1984, p. 95)
- 43) “Doudou ché [ . . . ] Ti moun [ . . . ] Do do l’enfant do” (WSS, 1968, p. 123)
- 44) “Now at last I know why I was brought here and what I have to do. There must have been a draught for the flame flickered and I thought it was out. But I shielded it with my hand and it burned up again to light me along the dark passage.” (WSS, 1968, p. 156)
- 45) “If you are buried under a flamboyant tree [ . . . ] your soul is lifted up when it flowers. Everyone wants that.” (WSS, 1968, p. 151)
- 46) “But, in between, there is the sea. Between England and the West Indies, between the two worlds to which she never belonged, there is the Sargasso Sea. There does Antoinette belong, and there she jumps. [ . . . ] After all her impossible attempts to be accepted by two different communities she realises that her strength lies in her uniqueness, in the complexity of her personality, and the solution is to stop trying to penetrate two worlds where she does not belong and to be somebody else.” (Panizza 2009)