CAPITOLO

10

Stream of Consciousness: Woolf and the Modern Mind

"It is nothing jointed; it flows." — William James, The Principles of Psychology (1890)

OBIETTIVI

1. I can describe Britain in the 1920s and the new ideas of mind and time — William James, Freud, Bergson and Einstein — that surround the modern novel.
2. I can define the stream of consciousness, tell it apart from the interior monologue and free indirect speech, and explain Eliot's objective correlative.
3. I can analyse the opening of *Mrs Dalloway* and a page of "Modern Fiction", following the movement between clock time and the time of the mind.
4. I can express purpose and time in formal English at C1 level (*so as to, in order that, for fear that, lest, once, the moment, by the time, now that, whereby*).
5. I can plan a talk script with slides and give a short presentation on a scientific topic in English, using a CLIL study method.

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English 5 · Parte III · Modernism and the World Wars · versione 1.0
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On a fine morning in the middle of June 1923, a woman of over fifty walks out of her house in Westminster to buy flowers for the party she is giving that evening. She crosses a street, waits on the kerb, hears Big Ben strike, walks through a park and up Bond Street. Nothing dramatic happens to her all day. Yet by the time the clock strikes the hour, her mind has travelled thirty years into the past and back, and the reader has lived inside it. This is the opening of Virginia Woolf's *Mrs Dalloway* (1925), one of the books that changed what a novel could do.

Woolf was not alone. In the same decades psychologists described the mind as a flowing stream, Freud explored the unconscious, and Einstein showed that time itself is not the same for every observer. This chapter reads the modern novel beside the new science of mind and time — and, for a liceo scientifico, explains one piece of that science in English.

10.1 History and Society: Britain and the New Science of Mind and Time, 1890–1930

The novels of this chapter were written in a Britain that had won the First World War (chapter 8) and was still counting what it had lost. At the same time, a series of scientific and philosophical ideas was changing the way educated people thought about the mind and about time. Figura 10.1 sets the literary events of the period against its history and its science.

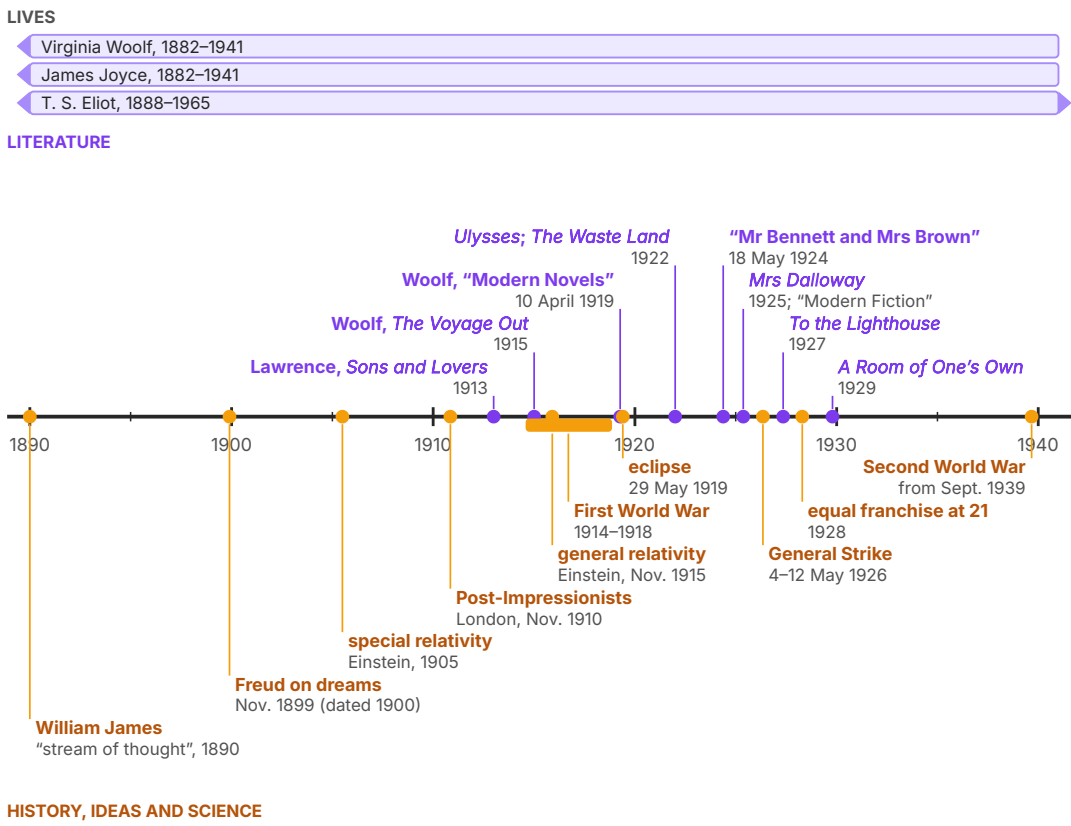


Figura 10.1 Woolf, Joyce and Eliot: lives (top), literary works (above the axis, violet) and events in history, ideas and science (below, amber), 1890–1941, on a proportional axis (ticks every 5 years, labels every 10). The amber bar marks the First World War. Eliot died in 1965, beyond the right edge.

10.1.1 Britain after the war

When the Armistice was signed in November 1918, almost every family in Britain had lost someone, and many of the men who came home were wounded in body or mind. The war also changed politics. The Representation of the People Act of 1918 gave the vote to all men over 21 and to women over 30 who met a property qualification; in 1928 the Equal Franchise Act gave women the vote at 21, on the same terms as men (English 2, Unit 8, told the story of the suffragettes). In January 1924 Ramsay MacDonald formed the first Labour government, a sign that the working class now had a party of its own in power.

New technology reached ordinary homes. The British Broadcasting Company began regular radio broadcasts in 1922, and on 31 December 1923 the chimes of Big Ben were broadcast for the first time — a few months after the June day in which Woolf set her novel. The clock that strikes the hours in *Mrs Dalloway* was becoming the voice of national time.

Old conflicts did not disappear. The coal industry, hit by falling exports, wanted to cut miners' wages and lengthen their hours. In support of the miners, the Trades Union Congress (TUC) called the **General Strike** (*sciopero generale*), which lasted from 4 to 12 May 1926: transport, printing, the docks and heavy industry stopped. Middle-class volunteers drove buses and unloaded ships, and the government kept the country informed by radio and through its own newspaper, the *British Gazette*. After nine days the TUC called the strike off; the miners stayed out alone for months, and in the end went back to work on worse terms.

The war left a less visible wound. During the fighting thousands of soldiers broke down: they trembled, could not sleep, lost their speech or their memory. The condition was called **shell shock** (*trauma da bombardamento*), a term that appeared in the medical journal *The Lancet* in February 1915, in an article by the psychologist Charles Myers. At first doctors thought it was caused by the physical blast of exploding shells; slowly they understood that it was a psychological injury, close to what today is called post-traumatic stress disorder. Wilfred Owen met Siegfried Sassoon at Craiglockhart, a hospital for shell-shocked officers (chapter 8); Septimus Warren Smith, the second protagonist of *Mrs Dalloway*, is a shell-shocked veteran.

10.1.2 Bloomsbury: a circle of friends

After their father's death in 1904, Virginia Stephen, her sister Vanessa and their two brothers moved to 46 Gordon Square, in the Bloomsbury district of central London. On Thursday evenings their brother Thoby's Cambridge friends came to talk late into the night. The **Bloomsbury Group** grew out of those evenings: writers, painters and thinkers who included the biographer Lytton Strachey, the economist John Maynard Keynes, the novelist E. M. Forster, the art critic and painter Roger Fry, the painters Vanessa Bell and Duncan Grant, and Leonard Woolf, whom Virginia married in 1912. It was a circle of friends, not a movement: it had no manifesto and no programme (compare Futurism, chapter 8), only shared values — honesty about feelings, the supreme importance of friendship and art, impatience with Victorian morality and, for most of them, opposition to the war.

In 1917 Leonard and Virginia Woolf bought a small hand press and set up the **Hogarth Press** in their house in Richmond. It printed Katherine Mansfield's *Prelude* (1918), the first British book edition of T. S. Eliot's *The Waste Land* (1923), Woolf's own novels and, from 1924, Freud's works in English. Bloomsbury also brought modern art to London. In November 1910 Roger Fry opened the exhibition "Manet and the Post-Impressionists" at the Grafton Galleries, with paintings by Cézanne, Van Gogh, Gauguin and Matisse. Many visitors laughed or were outraged. **Post-Impressionism** (*postimpressionismo*) — Fry's own label — named painters who no longer tried to copy what the eye sees, but built forms and colours to express what they felt. Critics often connect this exhibition with the date Woolf later chose for the beginning of the modern age (see the next section).

10.1.3 New maps of the mind

In 1890 the American psychologist and philosopher William James (brother of the novelist Henry James) published *The Principles of Psychology*. In chapter IX, "The Stream of Thought", he argued that consciousness is not a chain of separate ideas but a continuous flow: "Consciousness, then, does not appear to itself chopped up in bits." Since words like *chain* or *train* describe it badly, he proposed a new name: "let us call it the stream of thought, of consciousness, or of subjective life." The phrase would travel from psychology into literary criticism.

In Vienna, Sigmund Freud's *The Interpretation of Dreams* (published in November 1899, but dated 1900 on the title page) proposed that much of our mental life is **unconscious** (*inconscio*): desires and memories of which we are not aware still shape what we do, and return in dreams, slips of the tongue and symptoms. In Paris the philosopher Henri Bergson distinguished the time of clocks, measured in equal units, from **durée** ("duration"), time as we live it from the inside, in which a minute of fear and an hour of happiness have very different lengths (*Essai sur les données immédiates de la conscience*, 1889, translated into English as *Time and Free Will* in 1910). Bergson won the Nobel Prize in Literature in 1927.

10.1.4 New ideas of time

In 1905 Albert Einstein, then a 26-year-old clerk at the patent office in Bern, published "On the Electrodynamics of Moving Bodies", the paper of **special relativity** (*relatività ristretta*). It rests on two principles: the laws of physics are the same for all observers moving at constant velocity, and the speed of light in a vacuum is the same for all of them. Surprising consequences follow: two events that are simultaneous for one observer may not be simultaneous for another, and a moving clock runs slow. In November 1915 Einstein completed **general relativity** (*relatività generale*), a theory of gravity as the curvature of space-time, which predicted that light from a distant star would be bent as it passed close to the Sun.

On 29 May 1919 two British expeditions photographed a total eclipse of the Sun, one from Sobral, in northern Brazil, and one from the island of Príncipe, off the coast of West Africa. On 6 November 1919 the results, presented at a joint meeting of the Royal Society and the Royal Astronomical Society in London, were declared to agree with Einstein's prediction, and Einstein became world-famous almost overnight. A year after the war, a German-born physicist had been confirmed by British astronomers: for many people the news meant that even space and time were no longer what they had seemed. The physics is explained in the Connections section of this chapter.

ERRORE FREQUENTE

✗ «Einstein ha dimostrato che "tutto è relativo".» → ✓ La relatività dice quasi il contrario: le **leggi della fisica** e la **velocità della luce** sono le stesse per tutti gli osservatori; sono le misure di tempo e di spazio a dipendere dal moto. Non c'entra il relativismo morale o culturale.

✗ «Woolf ha studiato la relatività e l'ha applicata ai suoi romanzi.» → ✓ Non ci sono prove di un'influenza diretta. Fisici, psicologi e romanzieri rispondono, ognuno nel proprio campo, alla stessa crisi dell'idea di un tempo unico e misurabile: si parla di **affinità**, non di derivazione.

✗ «Il Bloomsbury Group era un movimento con un manifesto, come il Futurismo.» → ✓ Era un **gruppo di amici** (scrittori, pittori, economisti) senza programma comune.

10.2 Literature: the Modern Novel and the Inner Life

Modernism (chapter 9) broke with Victorian forms in poetry and in fiction. In the novel the break meant a change of subject: from the outside of life — houses, incomes, careers, marriages — to the inside, to what it feels like to be a particular person on a particular day. Joyce's *Ulysses* (1922) was the great example; this section follows the same change in Virginia Woolf and in the English novel of the 1920s.

10.2.1 "Life itself": the quarrel with the Edwardians

Woolf explained her aims in two famous essays. In "Modern Novels" (*Times Literary Supplement*, 10 April 1919), revised as "Modern Fiction" for her collection *The Common Reader* (1925), she attacked the most successful novelists of the previous generation, H. G. Wells, Arnold Bennett and John Galsworthy, as "materialists": writers concerned "not with the spirit but with the body", who described houses, clothes and incomes with great care and missed life itself. The task of the novelist, she argued, is to record the mind as it really works (see T3).

In "Mr Bennett and Mrs Brown", a paper read to a student society in Cambridge on 18 May 1924, she imagined an old lady, Mrs Brown, sitting opposite her in a railway carriage: an Edwardian novelist would describe her clothes, her income and the town she lived in, but never Mrs Brown herself. The essay contains Woolf's most quoted sentence, which she offered as a deliberately arbitrary date: "on or about December 1910 human character changed." She did not mean that people changed overnight, but that relations between masters and servants, husbands and wives, parents and children had shifted — and with them religion, politics and literature.

10.2.2 The stream of consciousness

The **stream of consciousness** (*flusso di coscienza*) is the continuous flow of thoughts, perceptions, memories and feelings in the mind; in literature, the phrase names fiction that tries to reproduce that flow as it happens, without putting it into logical order. The term comes from Wil-

liam James; as far as we know, it was first applied to a novel by the writer May Sinclair, reviewing Dorothy Richardson's novel sequence *Pilgrimage* in 1918.

Stream of consciousness is the **effect**; writers produce it with different **techniques**. The *interior monologue* (chapter 9) gives a character's thoughts directly, in the first person, with no narrator: Molly Bloom's unpunctuated monologue at the end of *Ulysses* is the extreme case. *Free indirect speech* (English 4, chapter 14) keeps a third-person narrator and the past tense, but lets the character's own words, exclamations and questions colour the sentence. Woolf uses mostly the second: her narrator never disappears, but moves from one mind to another, often in the middle of a paragraph, so that the reader seems to share several consciousnesses in turn.

IN SINTESI

Three ways of showing a mind

- **Direct thought** (traditional): *"I love walking in London," thought Clarissa.* — quotation marks, a reporting verb, the narrator in control.
- **Free indirect speech** (Austen, Woolf): *What a lark! What a plunge!* — third person and past tense, but the character's voice; few reporting verbs.
- **Interior monologue** (Joyce): *I love walking in London better than the country* — first person, present tense, no narrator, free association.
- All three can create the **stream of consciousness**: the impression of thought flowing as it happens.

10.2.3 Virginia Woolf (1882–1941)

Adeline Virginia Stephen was born in London on 25 January 1882, the daughter of Leslie Stephen, a scholar and editor. Like most girls of her class she did not go to school or university; she educated herself in her father's library — a fact she never forgot. She suffered several severe breakdowns during her life, which gave her an inside knowledge of mental illness. Her first novels, *The Voyage Out* (1915) and *Night and Day* (1919), are still fairly traditional; with *Jacob's Room* (1922) she found her own form.

Mrs Dalloway (1925) takes place on a single day in June 1923. Clarissa Dalloway, the wife of a Conservative Member of Parliament, prepares and gives a party; Peter Walsh, the man she refused to marry thirty years earlier, returns from India and visits her; in Regent's Park, Septimus Warren Smith, a young veteran suffering from shell shock, sees his dead officer Evans and hears birds singing in Greek. Septimus's doctors want to send him to a rest home; that evening he kills himself, and Clarissa hears of his death at her party. The two protagonists never meet: they are linked only by what they see and hear in the same city at the same time — a motor car, an aeroplane writing letters in the sky, the strokes of Big Ben (Figura 10.2). In an introduction written in 1928 for an American edition, Woolf said that Septimus was intended to be Clarissa's

double, a figure we met in Stevenson (chapter 4). The working title of the novel was *The Hours*; it has no chapters, only breaks in the text.

In *To the Lighthouse* (1927) the Ramsay family spends a summer day in a house on the Isle of Skye; in the middle section, "Time Passes", ten years go by in a few pages, and deaths of main characters are reported in square brackets, as if clock time were an interruption of the mind's time. *Orlando* (1928) follows its hero through four centuries and a change of sex; *The Waves* (1931) is made almost entirely of the soliloquies of six friends. In *A Room of One's Own* (1929), based on two lectures given in October 1928 at Newnham and Girton, the women's colleges of Cambridge, Woolf argued that "a woman must have money and a room of her own if she is to write fiction", and imagined the tragic fate of Shakespeare's equally gifted sister, Judith. During the Second World War, afraid of another breakdown, Woolf drowned herself in the River Ouse, near her house at Rodmell in Sussex, on 28 March 1941.

10.2.4 T. S. Eliot and the objective correlative

Thomas Stearns Eliot (1888–1965) was born in St Louis, Missouri, settled in London in 1914 and became a British subject in 1927; he won the Nobel Prize in Literature in 1948. Because he died in 1965, his works are still protected by copyright in Italy until the end of 2035: this book summarises them and quotes no lines. *The Waste Land* (1922) is a poem of 433 lines in five sections, built from fragments: many voices, scenes of modern London, myths of death and rebirth, and quotations from the literatures of Europe and India. A crowd of office workers flowing over London Bridge echoes, in English, Dante's souls of the indifferent (*Inferno* III); the poem ends in Sanskrit. Ezra Pound (also not in the public domain), who cut the manuscript drastically, had already led **Imagism** (*imagismo*), a short-lived movement (c. 1912–1917) for poems built on one precise, concrete image.

In the essay "Hamlet and His Problems" (1919), Eliot argued that a writer cannot express an emotion by naming it. He must find external things — objects, a situation, a sequence of events — which, when they are presented to the reader, immediately call up that emotion. He called this the **objective correlative** (*correlativo oggettivo*). Woolf works in a similar way: Clarissa never says "I am afraid of death", but a single line of Shakespeare ("Fear no more the heat o' the sun", from *Cymbeline*), seen in a bookshop window, carries her fear through the whole day.

Two other writers belong to the same years. D. H. Lawrence (1885–1930), the son of a Nottinghamshire miner, explored family conflict and sexuality in *Sons and Lovers* (1913), *The Rainbow* (1915, prosecuted for obscenity and suppressed) and *Women in Love* (1920); he lived for long periods in Italy, and *Lady Chatterley's Lover* was printed privately in Florence in 1928. Katherine Mansfield (1888–1923), born in New Zealand, renewed the English short story with tales such as "Prelude" and "The Garden Party", in which a small event opens a sudden view of a whole life; she died in France at 34.

APPROFONDIMENTO

From a short story to a novel. In July 1923 the American magazine *The Dial* published Woolf's short story "Mrs Dalloway in Bond Street". It begins: "Mrs Dalloway said she would buy the gloves herself." Big Ben strikes in the second sentence, and Clarissa walks to Bond Street. In the next two years the story grew into the novel: the gloves became flowers, the walk became one thread among many, and Septimus — who is not in the story — gave the book its tragic centre. Comparing the two openings is a lesson in how a writer turns an episode into a structure.

ERRORE FREQUENTE

✗ «Flusso di coscienza e monologo interiore sono la stessa cosa.» → ✓ Il **flusso di coscienza** è l'effetto (il pensiero che scorre); il **monologo interiore** è una delle tecniche per ottenerlo, come il discorso indiretto libero, che Woolf usa più spesso.

✗ «*Mrs Dalloway* racconta la vita di Clarissa dalla giovinezza alla vecchiaia.» → ✓ Racconta **un solo giorno** di giugno del 1923; la giovinezza a Bourton entra soltanto attraverso i ricordi.

✗ «*The Waste Land* è del 1922, quindi si può citare liberamente.» → ✓ Conta la data di morte dell'autore: Eliot è morto nel 1965, quindi in Italia i suoi testi sono protetti fino a tutto il 2035.

10.3 Texts: One Morning in June

Two passages from the first pages of *Mrs Dalloway*, and the page of "Modern Fiction" in which Woolf explains what she was trying to do. The novel is printed from the first American edition (New York: Harcourt, Brace, 1925), which writes "Mrs." with a full stop; the essay from *The Common Reader* (Harcourt, Brace, 1925). Both texts are Project Gutenberg transcriptions (eBooks #71865 and #64457).

10.3.1 T1 · Virginia Woolf, *Mrs Dalloway* (1925): the opening

Context. Clarissa Dalloway is giving a party this evening. Lucy is her maid; Rumpelmayer's men are the caterers, who will take the doors off to make room for the guests. Bourton is the country house where Clarissa spent her summers as a girl; Peter Walsh is the man who loved her there, and whom she refused to marry. Her route through London is shown in Figura 10.2.

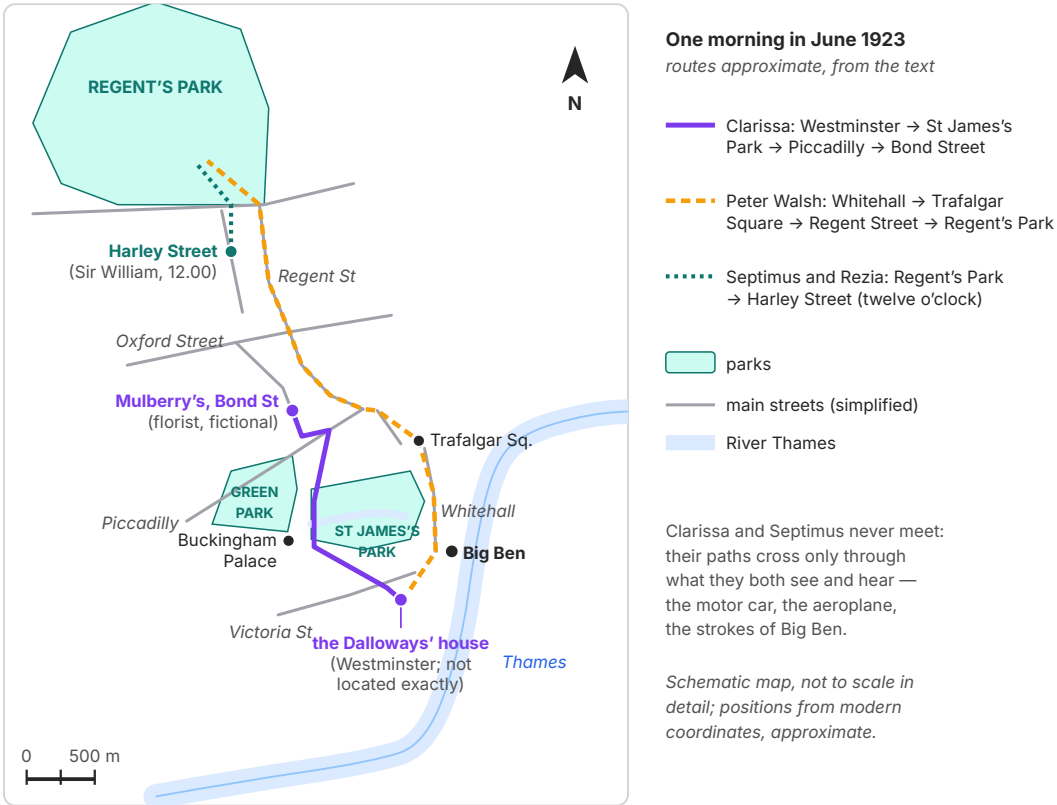


Figura 10.2 The walks of the novel's first morning, after the text: Clarissa from Westminster to Bond Street (violet), Peter Walsh from Westminster to Regent's Park (amber, dashed) and Septimus and Rezia from Regent's Park to Harley Street (teal, dotted). Schematic map; routes and the position of the Dalloways' house are approximate. Mulberry's, the florist, is the novel's invention.

Tabella 10.1 T1 — *Mrs Dalloway*, opening (Harcourt, Brace, 1925; Project Gutenberg eBook #71865; the third paragraph is cut after "Peter Walsh")

Mrs. Dalloway said she would buy the flowers herself.
For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning—fresh as if issued to children on a beach.
What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?"—was that it?—"I prefer men to cauliflowers"—was that it? He must have said it at breakfast one morning when she had gone out on to the terrace—Peter Walsh.

Glosses. *had her work cut out for her*: had a lot of hard work to do · *hinges*: the metal joints on which a door turns (*cardini*) · *fresh as if issued to children on a beach*: new and clean, as if just handed out to children · *lark*: a bit of fun; also a songbird (*allodola*) · *plunge*: a sudden dive into water · *French windows*: glass doors opening on to a garden · *solemn*: serious, almost religious · *rooks*: large black birds (*corvi*) · *musing*: thinking in a dreamy way.

10.3.2 Analysis

An ordinary beginning. The first sentence reports a decision in indirect speech: *said she would buy*. Its subject is not a crisis but an errand. By beginning with something so small, Woolf announces the subject of the whole novel: the significance of an ordinary day.

Present and past in one sentence. The exclamations *What a lark! What a plunge!* are not the narrator's: they are Clarissa's voice, given in free indirect speech. The word *plunge* and the squeak of the hinges carry her from a London morning to a morning at Bourton thirty years earlier, when she was eighteen. The long third paragraph moves through the past without any break, held together by semicolons and participles (*feeling, standing, looking*). There is no "she remembered that…": the memory simply arrives, as memories do.

Uncertain memory. Peter's words are given twice, each time followed by *—was that it?—*. Clarissa is not sure what he said; the dashes show the mind correcting itself. The reader learns about Peter, Bourton and Clarissa's youth not from a narrator's summary but from fragments, in the order in which a mind recalls them — the method of the stream of consciousness.

1. What does the first sentence tell you about the time and the subject of the novel?
2. Find the only reporting tag that names Clarissa. How is the rest of her thinking presented?
3. Which sound and which word carry Clarissa from the present to Bourton? Quote them.
4. What does the phrase *for a girl of eighteen as she then was*, in brackets, show about the narrator's position?
5. Why does Clarissa repeat *was that it?* What does it suggest about memory?

10.3.3 T2 · Virginia Woolf, *Mrs Dalloway* (1925): Big Ben strikes

Context. A few lines later Clarissa is waiting on the kerb to cross the road; a neighbour, Scrope Purvis, has just seen her. Then the bell of the clock tower at Westminster strikes the hour.

Tabella 10.2 T2 — *Mrs Dalloway*, the first strokes of Big Ben (Harcourt, Brace, 1925; Project Gutenberg eBook #71865)

For having lived in Westminster—how many years now? over twenty,—one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street.

Glosses. *Clarissa was positive*: Clarissa was sure · *hush*: a sudden silence · *suspense*: an anxious moment of waiting · *boomed*: made a deep, loud sound · *irrevocable*: that cannot be called back or changed · *leaden*: made of lead; heavy and dull grey · *dissolved*: melted away.

10.3.4 Analysis

Public time, private time. Big Ben is the time everybody shares: the same strokes reach Clarissa, Peter and Septimus wherever they are. But the paragraph gives us the bell through one mind. Before it strikes, Clarissa feels a *pause*, a *suspense* — and the narrator adds, in brackets, that it might be her weak heart. The clock measures the hour; the heart measures her mortality.

Sound into image. *There! Out it boomed.* The short exclamation imitates the moment of the stroke; *boomed* is onomatopoeic. *First a warning, musical; then the hour, irrevocable* separates the chimes from the hour, and the adjective placed last gives the stroke its finality. Then the sound becomes a visual image: *The leaden circles dissolved in the air* — rings spreading like ripples on water, heavy (*leaden*) and yet disappearing. The sentence returns, with variations, every time a clock strikes in the novel: it is a refrain that stitches the day together.

Clock time and the time of the mind run side by side through the whole novel: Figura 10.3 shows the hours named in the text, and some of the journeys into the past that interrupt them.

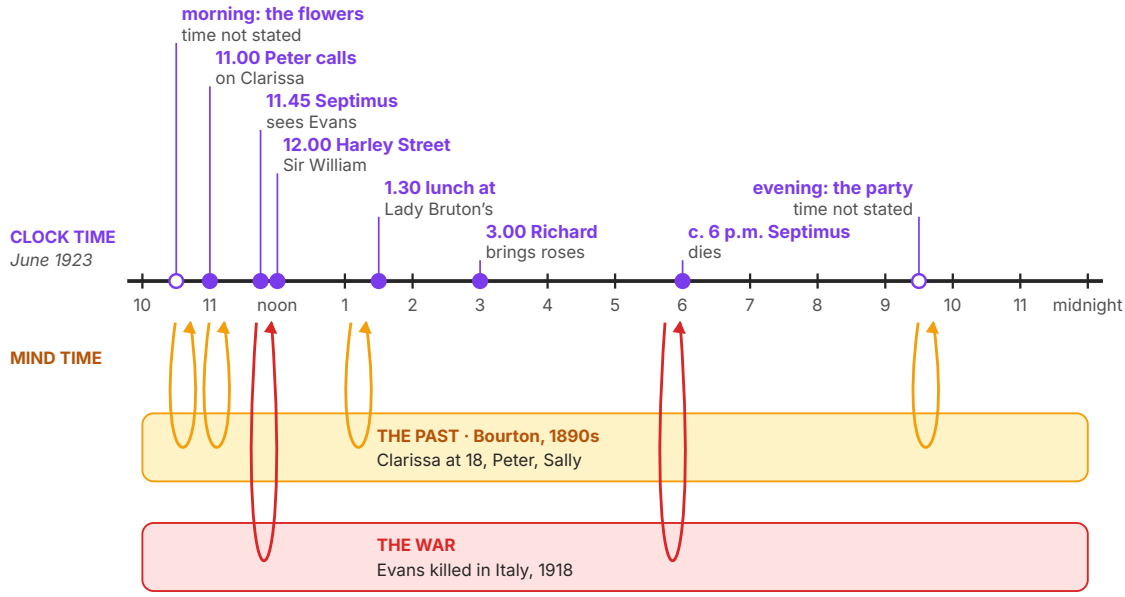


Figura 10.3 Clock time and mind time in *Mrs Dalloway*: the hours the novel states (above the axis) and some of the memory loops that take the characters back to Bourton in the early 1890s or to the war (below). Schematic; times from the text of the 1925 edition.

1. Find three signs that the paragraph is written from inside Clarissa's mind.
2. What different meanings does *suspense* have here? Think of the parenthesis about her heart.
3. Explain the effect of the short sentences *There! Out it boomed.* after the long first sentence.
4. Paraphrase *The leaden circles dissolved in the air*. Which two senses does it combine?
5. Why might Woolf have chosen the name *The Hours* as a working title?

10.3.5 T3 · Virginia Woolf, "Modern Fiction" (1925): "a luminous halo"

Context. Woolf has just complained that the novels of Wells, Bennett and Galsworthy are built like a well-made suit, with every button in place. Then she asks the reader to look inside an ordinary mind.

Tabella 10.3 T3 — "Modern Fiction", from *The Common Reader* (Harcourt, Brace, 1925; Project Gutenberg eBook #64457)

> Look within and life, it seems, is very far from being "like this". Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there; so that if a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style, and perhaps not a single button sewn on as the Bond Street tailors would have it. Life is not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end.

Glosses. *a myriad*: a countless number of · *evanescent*: fading quickly · *engraved*: cut deeply into a hard surface · *innumerable*: too many to count · *the accent falls differently from of old*: the emphasis falls in a different place from the past · *Bond Street tailors*: expensive tailors in London's smartest shopping street · *gig lamps*: the two lamps on either side of a gig, a light two-wheeled carriage · *halo*: a circle of light · *envelope*: here, something that surrounds and contains.

10.3.6 Analysis

The mind as physics. Woolf describes perception with the language of science: impressions fall on the mind as *an incessant shower of innumerable atoms*. The mind does not choose them; it receives them, trivial and important alike, and the *moment of importance* may come where the old novel would never look.

A chain of conditions. The long sentence that follows piles up conditions — *if a writer were a free man and not a slave, if he could write what he chose* — in an unreal conditional (*were… could… there would be*). Each condition removes a convention: plot, comedy, tragedy, the love story, even the *button* of the tailor. The rhythm itself enacts the liberation it describes.

Two images of life. *Gig lamps symmetrically arranged* are fixed, in pairs, and light only the road ahead: the plotted novel, with events in a neat row. A *luminous halo* surrounds us on every side, from *the beginning of consciousness to the end*: life as continuous, unbroken experience. The essay is a manifesto, and T1 is its practice.

1. What does Woolf ask the reader to do in the first two sentences?
2. List the four adjectives that describe impressions. Which one means "fading quickly"?
3. Which conventions of the traditional novel does Woolf reject? Find at least four.
4. Explain the contrast between *gig lamps* and *a luminous halo* in your own words.
5. Find in T1 an example of what Woolf calls the *moment of importance* coming "not here but there".

ESEMPIO SVOLTO

Following the stream: reading T1 in four steps.

1. **Find the narrator.** Underline every reporting tag: there is only one, *thought Clarissa Dalloway*. Everything else is filtered through her mind.
2. **Find the character's voice.** Mark exclamations, questions and conversational words (*What a lark!*, *was that it?*, *awfully dull*): this is free indirect speech.
3. **Trace the time shifts and their triggers.** Now (a June morning in London) → *the squeak of the hinges* → then (Bourton, aged eighteen) → Peter's words → now (*He would be back from India*).
4. **Say what it shows.** The passage reveals Clarissa's love of life, her sense *that something awful was about to happen*, and how present Peter still is in her mind — without any direct statement.

Model sentence: *Through free indirect speech and an unannounced shift from present to past, Woolf lets the reader follow Clarissa's mind as it moves from a London morning to Bourton, so that her character emerges from her memories rather than from the narrator's description.*

10.4 Language: Purpose and Time at C1

You already know the basic ways of expressing purpose — *to*, *in order to*, *so that* (English 2) — and *in case* among the alternatives to *if* (English 3, chapter 13); English 4 (chapter 3) taught *no sooner… than* and *hardly… when* with inversion. This section adds the more formal forms you meet in Woolf's prose and, even more often, in scientific and academic English.

10.4.1 Purpose clauses

A **purpose clause** (*proposizione finale*) says why someone does something. Tabella 10.4 sets out the forms, from the most neutral to the most formal.

Tabella 10.4 Purpose: forms and register

Form	Example	Note
so as (not) to + base form	*Clarissa went out early **so as not to** waste the morning.*	neutral to formal; very common in the negative
in order (not) to + base form	*Einstein used thought experiments **in order to** test his ideas.*	recall; same subject in both clauses
so that + subject + *can / could / will / would*	*Woolf wrote at a desk by the window **so that** she **could** see the garden.*	different subjects possible; past → *could / would*
in order that + subject + *may / might / can / could / should*	*The expeditions travelled to the tropics **in order that** the eclipse **might** be photographed at totality.*	formal, written
for fear of + *-ing* / **for fear (that)** + *might / should / would*	*Septimus did not speak **for fear of** being sent away. · She hid the dress **for fear that** he **might** laugh.*	purpose = to avoid something
lest + (*should*) + base form	*They were silent **lest** they (should) wake the child.*	literary or very formal: recognise, rarely use

Three rules make the difference at C1. First, an infinitive of purpose needs the same subject as the main clause; with a different subject use *so that* or *in order that*: *She opened the window **so that** the guests **could** hear the music*. Second, after a past main verb the modal moves back too (*can → could, will → would, may → might*). Third, *lest* belongs to older and solemn English: you will meet it in the words *Lest we forget*, from Kipling's poem "Recessional" (1897; on Kipling see chapter 7), carved on many war memorials (chapter 8).

10.4.2 Time clauses

A **time clause** (*proposizione temporale*) places one event in time in relation to another. Figura 10.4 shows the four conjunctions that are most often confused.

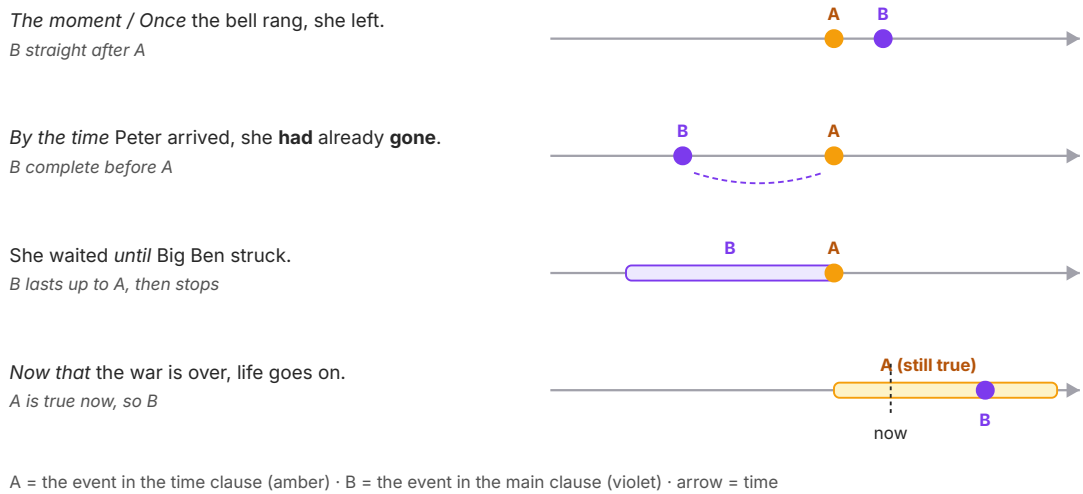


Figura 10.4 Four time conjunctions on time lines: *the moment / once* (B immediately after A), *by the time* (B already complete when A happens), *until* (B continues up to A) and *now that* (A is true now, and is the reason for B).

Tabella 10.5 Time: conjunctions at C1

Conjunction	Meaning	Example
once	after; as soon as (and as a condition)	***Once*** *you have read the opening, the method becomes clear.*
the moment / the instant / the minute (that)	exactly when	***The moment*** *Big Ben struck, Clarissa crossed the street.*
now that	because it is now true that	***Now that*** *the war was over, London seemed alive again.*
by the time	before or at the time when (main clause: perfect)	***By the time*** *the party began, Septimus had died.*
until / till vs **by**	duration up to a point vs a deadline	*She worked* ***until*** *six. · The flowers must arrive* ***by*** *six.*
no sooner… than / hardly… when	immediately after (recall, English 4)	***No sooner had*** *Peter left* ***than*** *he regretted it.*
whereby	by which, through which (formal)	*Special relativity describes a process* ***whereby*** *moving clocks run slow.*

In time clauses about the future English uses the present, or the present perfect for a completed action, never *will*: ***Once*** *the guests* ***arrive****, Clarissa will relax*; *I'll start the slides* ***the moment*** *you*

have finished. Strictly, *whereby* is a relative word rather than a time conjunction (*a process whereby = a process by which*), but it belongs here because it often describes the stages of a process in scientific English.

Woolf's long sentences also show how purpose and time can be **condensed** into participle and verbless clauses (English 3): *Such fools we are, she thought,* ***crossing Victoria Street*** (= *as she was crossing*); ***standing there at the open window*** (= *while she was standing*); *(for a girl of eighteen* ***as she then was****)*. In your own academic writing, a full clause is often clearer; in reading Woolf, unpacking each condensed clause is the key to following her.

GRAMMAR IN ITALIANO

Finali e temporali di livello C1. Per lo scopo: *so as (not) to* e *in order (not) to* = *per (non)*, con lo stesso soggetto; *so that / in order that* = *affinché, perché* + congiuntivo, ma in inglese si usa un modale (*can, could, might*); *for fear of / that* = *per paura di / che*; *lest* = *affinché non* (letterario). Per il tempo: *once* = *una volta che*; *the moment* = *nel momento in cui, non appena*; *now that* = *ora che*; *by the time* = *quando (ormai)*, con il *past perfect* nella principale; *whereby* = *mediante il quale, per cui*.

Confronto con l'italiano. L'italiano usa il futuro nelle temporali (*Quando arriverà, glielo dirò*); l'inglese no: *When she* ***arrives****, I'll tell her*. E l'italiano usa *per* + infinito anche dove l'inglese vuole *to*: mai *for* + infinito.

ERRORE FREQUENTE

✗ *She went to Bond Street* ***for buy*** *flowers.* → ✓ *She went to Bond Street* ***to buy*** *flowers.* (scopo = *to* + infinito, mai *for* + infinito)

✗ ***Once*** *she* ***will arrive****, we can start.* → ✓ ***Once*** *she* ***arrives****, we can start.* (niente *will* nelle temporali)

✗ *He spoke quietly* ***in order to*** *his wife* ***didn't hear****.* → ✓ *He spoke quietly* ***so that*** *his wife* ***wouldn't hear*** (soggetti diversi → *so that* + modale).

✗ ***By the time*** *we arrived, the party* ***finished****.* → ✓ *…the party* ***had finished****.* (*by the time* + passato → *past perfect* nella principale)

10.5 Skills: Giving a Presentation

10.5.1 Vocabulary: time, mind and memory

The words in Tabella 10.6 are useful for writing about the modern novel and about psychology.

Tabella 10.6 Time, mind and memory: key words

Word	Meaning	Example
consciousness (n.)	the state of being aware; the mind's awareness of itself and the world	*Woolf follows the consciousness of several characters.*
perception (n.)	the way something is noticed through the senses; an impression	*Our perception of time changes when we are afraid.*
recollect (v.), **recollection** (n.)	remember (formal); a memory	*Clarissa recollects a morning at Bourton.*
fleeting (adj.)	lasting a very short time	*a fleeting impression; a fleeting moment of joy*
moment (n.)	a very short period; a particular point in time	*Woolf's novels are built on moments.*
impression (n.)	an idea or feeling produced by something seen or heard	*The mind receives a myriad impressions.*
flashback (n.)	a scene from the past inserted in a narrative; a sudden vivid memory	*Septimus suffers flashbacks of the war.*
trauma (n.)	a deeply distressing experience, or the damage it leaves	*Shell shock is a form of war trauma.*
memory / **souvenir** / **reminder** (n.)	something remembered / an object kept from a place / something that makes you remember	*a happy memory · a souvenir from Dublin · a reminder of the war*
simultaneous (adj.)	happening at the same time	*simultaneous events in different parts of London*

10.5.2 Word formation: *-ness* or *-ity*?

English 2 introduced *-ness* and *-ity* as noun suffixes, and the stress rule for *-ity*. At C1 the question is which one to choose. **-ness** is the native suffix and is still productive: it attaches to almost any adjective, especially short and Germanic ones (*dark → darkness, aware → awareness, conscious → consciousness*). **-ity** comes from Latin through French and attaches mainly to Latinate adjectives, often with a change of spelling and stress (*relative → relativity, simultaneous → simultaneity, curious → curiosity*). Some adjectives take both, with a difference of meaning or register (Tabella 10.7). (*-hood*, for states and groups, was studied in English 3: recall it only.)

Tabella 10.7 Abstract nouns in *-ness* and *-ity*

Adjective	Noun	Note
conscious · aware	**consciousness · awareness**	only *-ness*
relative · simultaneous	**relativity · simultaneity**	only *-ity*; stress on the syllable before *-ity*
sensitive	**sensitivity** (common) · *sensitiveness* (rare)	*-ity* is now the normal form
curious	**curiosity** · *curiousness*	*curiosity* = the wish to know; *curiousness* = strangeness (rare)
real	**reality**	*realness* exists, but means "being genuine" (informal)
dark · empty	**darkness · emptiness**	native adjectives: *-ness*

10.5.3 Listening: rehearsing a talk

Giulia's PCTO placement is in the education office of a science museum in Turin. Next week she will give a three-minute talk on Einstein and time to a class of thirteen-year-olds visiting the museum. Today she rehearses it in English — practice for her CLIL physics presentation at school — with Marta, who is timing her, and Paola, the museum's education officer. **Listen (books closed)** while three classmates read the script aloud; then do the *Towards INVALSI* exercises.

Tabella 10.8 Listening script — Rehearsing a Talk

Speaker	Line
Paola	Right, Giulia, the room's yours. Imagine thirty thirteen-year-olds who've just had a snack and would rather be in the dinosaur hall. You've got three minutes. Marta's timing you.
Giulia	OK. Good morning, everyone. My name's Giulia, and today I'd like to ask you a strange question: does time pass at the same speed for everybody? Most people would say yes, of course. In 1905 a young man who worked at the patent office in Bern said no. His name was Albert Einstein.
Giulia	Let's start with a very simple clock. On this slide you can see two mirrors, one above the other, and a pulse of light bouncing between them. Every time the light goes up and down, the clock ticks. Now let's put this clock on a very fast train. For a passenger the light still goes straight up and down. But for someone on the platform the light travels along a longer, diagonal path, because the train is moving. The speed of light is the same for everyone, so a longer path takes more time. The moving clock ticks more slowly.
Giulia	Moving on to the evidence. Tiny particles called muons are produced high in the atmosphere, and they should decay long before they reach the ground. But we detect them at sea level, because for us their clocks run slow. And finally, the satellites of the GPS system need their clocks corrected every day, otherwise your phone would put you in the wrong street. So, to sum up...
Marta	Stop! Sorry — that's four minutes forty already.
Giulia	Four forty? I was sure I was fast.
Paola	You were fast — that's part of the problem. It's a good talk, honestly. The physics is right and the structure is clear. But three things. First, you read the slides. Look at them for a second, then look at the audience.
Giulia	And second?
Paola	Too much on each slide. One idea and one picture per slide. And start with a question they can actually answer — "Hands up if you're wearing a watch."
Marta	And slow down on the light clock. Don't describe it — draw it on the board while you talk. I only understood it the second time.
Giulia	So should I cut the GPS part?
Paola	Keep it for the questions at the end. Somebody always asks what relativity is for. Third thing: finish where you began. Go back to your first question and answer it in one sentence.
Giulia	Does time pass at the same speed for everybody? Not quite — it depends on how you move.
Paola	Perfect. Now try again, and this time, Marta, stop her at three minutes exactly.

10.5.4 Speaking: a presentation with slides

A presentation is not an essay read aloud. The audience cannot go back a page, so the speaker must tell them where they are — this is **signposting** — and the slides must support the voice,

not replace it: one idea and one image per slide, few words, no full sentences to read. The phrases in Tabella 10.9 guide the listener from the beginning to the questions at the end.

Tabella 10.9 Useful language — giving a presentation

Function	Phrases
opening and hooking	*Good morning, everyone. I'd like to start with a question… · Have you ever wondered why…?*
outlining	*I've divided my talk into three parts. · First I'll…, then I'll…, and finally…*
referring to a slide	*As you can see on this slide… · This diagram shows… · Let's have a closer look at…*
moving on	*Moving on to… · That brings me to my second point. · Now let's turn to…*
explaining a term	*By "time dilation" I mean… · In other words… · Put simply…*
summing up	*To sum up… · So, the main point is… · Let me go back to my first question.*
handling questions	*That's a very good question. · If I've understood you correctly, you're asking… · I'm not sure, but I can find out and let you know.*

- **Task 1 (pairs, 2 minutes each).** Choose one object from your physics or science book (a pendulum, a lens, a cell, a battery). Prepare two slides — titles and one drawing each — and present the object to your partner, using at least four phrases from the table. Your partner asks one question at the end.
- **Task 2 (groups of four, 3 minutes each).** Present one idea from this chapter — the stream of consciousness, the General Strike, Bergson's *durée* or time dilation — to the group as if they were thirteen years old. The others time you and give one piece of feedback each, as Paola and Marta do.

10.5.5 Writing: a talk script with slides

A **talk script with slides** is the text a speaker prepares for an oral presentation: slide titles, and under each one the words the speaker will say, written for the ear — short sentences, signposts, repetition of key words. The model below is Giulia's script for her CLIL physics class.

Tabella 10.10 Model text — a talk script with slides (221 words including the slide titles, task excluded)

Task. *Write the script for a 3-minute talk with slides on "Time in physics and in the modern novel" (220–280 words).*
Slide 1 · One clock, two times? Good morning, everyone. Here is Big Ben, and here is a page of *Mrs Dalloway*. Today I'd like to show you that in the same years physics and the novel discovered that time is not one simple thing.
Slide 2 · Einstein's moving clocks Let's start with physics. In 1905 Einstein showed that the speed of light is the same for every observer. The consequence is surprising: a moving clock runs slow. On this graph you can see the Lorentz factor: at everyday speeds it is almost exactly one, but close to the speed of light it grows very fast.
Slide 3 · The evidence This is not just theory. Muons from the upper atmosphere reach the ground only because their clocks run slow, and GPS satellites need daily corrections.
Slide 4 · Woolf's two times Moving on to literature. In *Mrs Dalloway*, Big Ben strikes the hours of one June day, but Clarissa's mind travels thirty years into the past in a few seconds. Woolf separates clock time from mind time.
Slide 5 · Same question, different answers To sum up, physics measures time with clocks, and the clocks disagree; the novel measures time with memory. There is no proof that Woolf read Einstein — but both tell us that time depends on the observer. Thank you. Any questions?

Analysis. Each slide has a short title in the form of a question or a phrase, and one idea. The script uses signposts (*Let's start with, Moving on to, To sum up*), points to the visual (*On this graph you can see*), keeps sentences short, and ends by returning to the first slide's question and inviting questions. Notice the honest hedge in the last slide: *There is no proof that Woolf read Einstein*.

Checklist. ✓ one idea per slide, with a title · ✓ a hook in the first two sentences · ✓ an outline or clear signposts between parts · ✓ short sentences written to be spoken · ✓ every technical term explained once · ✓ a conclusion that answers the opening question · ✓ an invitation to ask questions · ✓ timed aloud: about 3 minutes at a calm pace, with a pause at each slide.

Task. Write the script for a 3-minute talk with 4–5 slides (220–280 words) on ONE of these topics: a) "Memory in literature and in neuroscience"; b) "Shell shock: from the trenches to modern psychology"; c) a topic from your CLIL subject. Then rehearse it aloud with a timer.

LEARNING TO LEARN

The CLIL method in five steps. The Indicazioni nazionali say that the fifth year serves to consolidate the "metodo di studio della lingua straniera per l'apprendimento di contenuti non linguistici". Here is a method you can use for any subject taught in English:

1. **Glossary.** List the 10 key terms of the topic: English term, Italian equivalent, a one-line definition in English.
2. **Diagram.** Draw the topic (the light clock, a cell, a circuit) and label it in English.
3. **Process.** Write the process or the argument in five numbered steps, with sequencers (*first, then, as a result, finally*).
4. **Explain.** Explain it to a classmate in two minutes without notes; your classmate asks one question.
5. **Check.** Close the book, redraw the diagram and rewrite the five steps; compare and correct.

The same five steps work for a topic in Italian or in Latin: a glossary of Lucretius' atoms, a diagram of Dante's universe, a process explained to a friend.

10.6 Connections: Woolf and Pirandello; the Physics of Time

10.6.1 Woolf and Pirandello: one, no one and a hundred thousand selves

In the same year as *Mrs Dalloway* Luigi Pirandello (1867–1936; Nobel Prize 1934) was publishing in instalments his last novel, *Uno, nessuno e centomila* (book edition 1926). It begins with a trivial remark:

> *— Che fai? — mia moglie mi domandò, vedendomi insolitamente indugiare davanti allo specchio.*

"What are you doing?" my wife asked me, seeing me linger unusually long in front of the mirror. (Translation by the editors; text from Wikisource, book I, chapter 1.) His wife tells Vitangelo Moscarda, aged twenty-eight, that his nose leans to the right. From this small discovery he realises that everyone he knows sees a different Moscarda: he is not one person but a hundred thousand, and therefore no one. In the end he gives up his name, his money and his identity, and lives moment by moment.

Clarissa reaches a similar thought, in a calmer key. Walking through St James's Park, she reflects that she "would not say of Peter, she would not say of herself, I am this, I am that." Both writers deny that a person has one fixed character which a narrator can describe from outside. But the forms differ: Pirandello's Moscarda tells his own story in the first person and argues

about it, with irony and logic; Woolf dissolves the argument into the flow of perception and memory, and shares it between several minds.

10.6.2 Eliot and Montale: the objective correlative

Eliot's idea of the objective correlative has an Italian parallel. In *Ossi di seppia* (1925) Eugenio Montale (1896–1981; Nobel Prize 1975) gives "il male di vivere" not as an abstract statement but through concrete things — a choked stream, a curled-up leaf, a fallen horse; Italian critics often describe his poetics with Eliot's term. Montale is not in the public domain either, so his lines are not printed here. Both poets also looked back to Dante: the crowd crossing London Bridge in *The Waste Land* echoes the souls of *Inferno* III.55–57:

> *sì lunga tratta*
> *di gente, ch'i' non averei creduto*
> *che morte tanta n'avesse disfatta.*

"so long a line of people, that I would never have believed that death had undone so many." (Translation by the editors.)

10.6.3 Screen, music and art

Vanessa Bell, Woolf's sister, was one of the painters of the **Omega Workshops**, the design studio founded by Roger Fry in Fitzroy Square in 1913 and closed in 1919, where artists designed furniture, textiles and pottery with bold colours and abstract patterns. She also designed the dust jackets of most of Woolf's novels for the Hogarth Press, including *Mrs Dalloway*. The novel itself has had two famous afterlives on screen: *Mrs Dalloway* (1997), directed by Marleen Gorris, with Vanessa Redgrave; and Michael Cunningham's novel *The Hours* (1998, Pulitzer Prize 1999), which takes Woolf's working title and follows three women in three periods, one of them Woolf herself. Its film version (2002), directed by Stephen Daldry, won Nicole Kidman the Academy Award for Best Actress for her role as Woolf.

10.6.4 Physics: simultaneity and time dilation

Einstein explained the **relativity of simultaneity** (*relatività della simultaneità*) with a train. Lightning strikes the track at two points, A and B. For an observer standing on the embankment exactly halfway between them, the two flashes arrive together: the strikes were simultaneous. A passenger sitting in the middle of a train moving from A towards B is travelling towards the light from B and away from the light from A, so she sees flash B first. Since the speed of light is the same for both observers, she concludes that B happened first. Neither is wrong: "at the same time" depends on the observer's motion. There is no single universal "now".

The same principle produces **time dilation** (*dilatazione del tempo*): a clock moving relative to an observer is measured by that observer to run slow. If Δt_0 is the time between two ticks for so-

meone travelling with the clock (the *proper time*), an observer who sees the clock move at speed v measures a longer interval:

$$\Delta t = \gamma\, \Delta t_0, \quad \text{where} \quad \gamma = \frac{1}{\sqrt{(1 - v^2/c^2)}}$$

The quantity γ is the **Lorentz factor** (*fattore di Lorentz*). Figura 10.5 shows that it stays practically equal to 1 at ordinary speeds — which is why we never notice the effect — and grows without limit as v approaches the speed of light c (about 3.00×10^8 m/s).

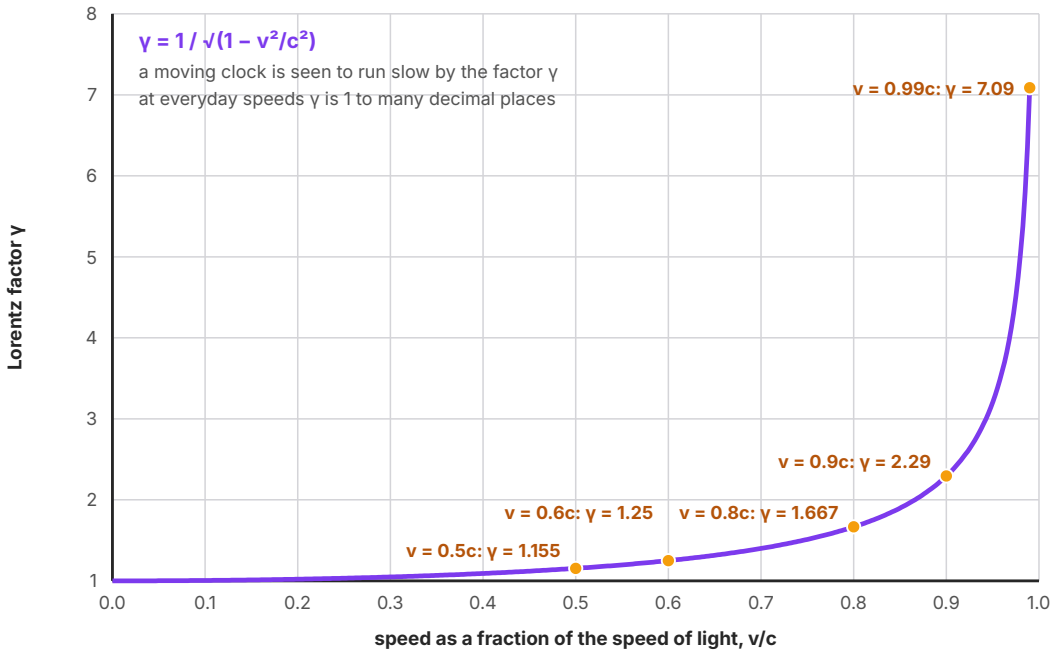


Figura 10.5 The Lorentz factor γ = 1/√(1 − v²/c²) plotted from v = 0 to v = 0.99c, computed from the formula; values marked at 0.5c, 0.6c, 0.8c, 0.9c and 0.99c.

ESEMPIO SVOLTO

A journey at 0.8 c. A spacecraft travels to a star and back at a constant speed of 0.8 c (ignore the short periods of acceleration). For mission control on Earth the round trip lasts 10.0 years. How long does it last for the crew?

1. **Compute γ.** $v^2/c^2 = 0.8^2 = 0.64$; $1 - 0.64 = 0.36$; $\sqrt{0.36} = 0.6$; $\gamma = 1/0.6 \approx 1.667$.
2. **Identify the proper time.** The crew travel with their clocks, so their time is the proper time Δt_0; the Earth time is $\Delta t = 10.0$ years.
3. **Rearrange and calculate.** $\Delta t_0 = \Delta t/\gamma = 10.0 \times 0.6 = 6.0$ years.
4. **Check the sense.** The moving clocks ran slow: the crew are 4.0 years younger than if they had stayed at home. (The full analysis of the round trip, the "twin paradox", needs the acceleration phase — a question for your physics teacher.)

Model sentence: *Because the spacecraft moves at 0.8 c relative to the Earth, the Lorentz factor is about 1.67, so a ten-year journey measured on Earth lasts only six years on board.*

COLLEGAMENTI

Physics: two tests of time dilation. Muons are unstable particles produced when cosmic rays hit the upper atmosphere, about 10–15 km above the ground. At rest, a muon's mean lifetime is about 2.2 µs. Even at 0.998 c, in 2.2 µs it would travel only about 660 m, so almost none should reach sea level — yet many do. For an observer on the ground $\gamma \approx 15.8$, so their mean lifetime becomes about 35 µs and the distance about 10.4 km. **GPS satellites** show both relativities at once: their speed makes their clocks run slow (special relativity, about 7 µs a day), while their height in a weaker gravitational field makes them run fast (general relativity, about 45 µs a day). Without a correction of about 38 µs a day, the positions given by the system would drift by kilometres each day.

DA RICORDARE

For the exam

Starting point: "The leaden circles dissolved in the air." (Virginia Woolf, *Mrs Dalloway*, 1925)

- **Another English author:** Joyce's *Ulysses* (chapter 9) — another novel of one day in a capital city, told through the minds of its characters.
- **An Italian author:** Pirandello, *Uno, nessuno e centomila* — the self broken into many; or Svevo's *La coscienza di Zeno* (chapter 9), where memory reshapes the past.
- **Another subject:** physics — Einstein's relativity and the end of a single universal time; or philosophy — Bergson's *durée*.

SINTESI

- After the First World War Britain extended the vote (men over 21 and women over 30 in 1918; women at 21 in 1928), saw its first Labour government (1924) and the **General Strike** of 4–12 May 1926.
- **Shell shock**, a term that entered medical writing in 1915, was the psychological breakdown of soldiers; Septimus Warren Smith in *Mrs Dalloway* is a shell-shocked veteran.
- The **Bloomsbury Group** was a circle of friends (Woolf, Vanessa Bell, Strachey, Keynes, Forster, Fry), not a movement; the Woolfs founded the **Hogarth Press** in 1917; Fry's Post-Impressionist exhibition opened in November 1910.
- New ideas of mind: William James's "stream of thought" (1890), Freud's unconscious (*The Interpretation of Dreams*, 1899, dated 1900), Bergson's *durée* (1889).
- New ideas of time: Einstein's **special relativity** (1905) and **general relativity** (1915), confirmed by the eclipse expeditions of 29 May 1919 (announced 6 November 1919).
- Woolf attacked the Edwardian "materialists" in "Modern Fiction" (1919/1925) and wrote that "on or about December 1910 human character changed" ("Mr Bennett and Mrs Brown", 1924).
- The **stream of consciousness** is the flow of the mind reproduced in fiction; it is an effect, produced by techniques such as the interior monologue (Joyce) and free indirect speech (Woolf).
- *Mrs Dalloway* (1925) covers one day in June 1923: Clarissa and her double Septimus never meet; Big Ben marks clock time while memory carries the characters into the past.
- Woolf also wrote *To the Lighthouse* (1927), *Orlando* (1928), *The Waves* (1931) and *A Room of One's Own* (1929); she died on 28 March 1941.
- T. S. Eliot (1888–1965, not in the public domain in Italy) wrote *The Waste Land* (1922) and defined the **objective correlative**: emotion expressed through objects, situations and events.
- Purpose at C1: *so as (not) to, in order that, for fear of / that, lest*; time: *once, the moment, now that, by the time* (+ past perfect), *until* vs *by*, *whereby*; no *will* in time clauses.
- Time dilation: a moving clock runs slow by the Lorentz factor $\gamma = 1/\sqrt{(1 - v^2/c^2)}$; at 0.8c, $\gamma \approx 1.67$.

ESERCIZI

History and Literature

1. ● Which statement about the General Strike of 1926 is correct?
   A. It lasted several months and ended with a victory for the miners.
   B. It was called by the TUC in support of the miners and lasted nine days.
   C. It was organised by the Bloomsbury Group against the war.
   D. It took place in 1918, just after the Armistice.

2. ● Who first described consciousness as a "stream", in a book of 1890?
   A. Sigmund Freud
   B. Henri Bergson
   C. William James
   D. Albert Einstein

3. ● Which of these was published by the Hogarth Press?
   A. Joyce's *Ulysses* (1922)
   B. Lawrence's *Sons and Lovers* (1913)
   C. James's *The Principles of Psychology* (1890)
   D. Mansfield's *Prelude* (1918)

4. ●● True or false? Correct the false statements. a *Mrs Dalloway* takes place over a week in June 1923. b The phrase "stream of consciousness" comes from psychology. c Woolf went to university at Cambridge. d Eliot's *The Waste Land* may be quoted freely in Italy. e The 1919 eclipse expeditions were sent to Brazil and to an island off West Africa. f Septimus Warren Smith and Clarissa meet at the party.

5. ●● Match each author with a work and a date: Woolf · James · Freud · Einstein · Eliot · Lawrence — *The Waste Land* · *Sons and Lovers* · "On the Electrodynamics of Moving Bodies" · *The Principles of Psychology* · *Mrs Dalloway* · *The Interpretation of Dreams* — 1890 · 1899 (dated 1900) · 1905 · 1913 · 1922 · 1925.

6. ●● Explain each term in one or two sentences, with an example: a stream of consciousness · b interior monologue (and its relation to a) · c objective correlative · d shell shock · e Post-Impressionism.

7. ●●● Short answer (100–130 words, a definition + an example + a link): What did Woolf mean by "on or about December 1910 human character changed", and how does *Mrs Dalloway* put this idea into practice?

Text Analysis

8. ●● In T1, the words “Musing among the vegetables?” are…

   A. words Peter Walsh said to Clarissa at Bourton, as she remembers them.

   B. a question Clarissa asks Lucy about the flowers.

   C. the narrator’s ironic comment on Clarissa.

   D. words Clarissa says aloud in the street in London.

9. ●● T1: Copy the sentence in which the time of the story moves from the present to the past. What brings about the change, and how does the reader know that the memory is Clarissa’s and not the narrator’s?

10. ●● T2: Find an example of each device and explain its effect: a onomatopoeia · b a short exclamatory sentence · c a visual image for a sound · d a word in brackets that changes the meaning of the paragraph.

11. ●● T3: Paraphrase in plain English (40–60 words): “Life is not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end.”

12. ●●● Write a PEE paragraph (Point, Evidence, Explanation; 90–110 words): “The opening of *Mrs Dalloway* (T1) puts into practice the programme of ‘Modern Fiction’ (T3).”

13. ●●● Compare the way Woolf (Clarissa: “she would not say of herself, I am this, I am that”) and Pirandello (Moscarda in *Uno, nessuno e centomila*) present the self (80–100 words).

Language

14. ● Complete with *so as, in order that, for fear of, for fear that, lest, so that*. Use each once. a Clarissa bought the flowers herself _____ not to burden Lucy. b The astronomers repeated the measurements _____ no error might remain. c Septimus hid his poems _____ the doctors might read them. d Peter walked fast _____ meeting anyone he knew. e The servants spoke softly _____ they should disturb the guests. f Giulia drew the light clock on the board _____ the children could follow her.

15. ●● Rewrite each sentence with the word in capitals (2–5 words, the word unchanged). a *Marta timed the talk because she wanted Giulia to keep to three minutes.* (SO) *Marta timed the talk* _____ *to three minutes.* b *Woolf did not name the emotion; she was afraid of making it banal.* (FEAR) *Woolf did not name the emotion* _____ *it banal.* c *The party had already started when Peter arrived.* (TIME) _____ *arrived, the party had already started.* d *The war is over, so London feels alive again.* (NOW) _____ *over, London feels alive again.* e *As soon as Big Ben struck, she crossed the street.* (MOMENT) _____ *struck, she crossed the street.*

16. ●● Choose the correct option. a *The paper must be submitted* ***until / by*** *Friday.* b *Once you* ***will finish / have finished*** *the reading, start the questions.* c *By the time Clarissa got home, Lucy* ***cleaned / had cleaned*** *the silver.* d *Mrs Dalloway waited* ***until / by*** *the clock struck.* e *They spoke quietly* ***so as not to / so as to not*** *wake the baby.* f *Relativity offers a model* ***whereby / whereas*** *time depends on motion.*

17. ●● Error correction (✗). Each sentence has one mistake. Find it and correct it. a *She went out for buy some flowers.* b *The moment the guests will arrive, the music will start.* c *He took notes in order to his sister could study.* d *By the time the ambulance came, Septimus already died.* e *Woolf wrote at night lest nobody disturbed her.* f *Now as the war was over, people wanted to dance.*

18. ●● Unpack the condensed clauses from *Mrs Dalloway* into full clauses with a conjunction, as in the example. Example: *Such fools we are, she thought, crossing Victoria Street.* → *…she thought as she was crossing Victoria Street.* a *…feeling as she did, standing there at the open window, that something awful was about to happen.* b *She stiffened a little on the kerb, waiting for Durtnall's van to pass.* c *(for a girl of eighteen as she then was)*

19. ●●● Rewrite in formal academic English, using the structure in brackets. a *Einstein wanted people to imagine relativity, so he used trains and clocks.* (in order that) b *The doctors sent veterans away because they didn't want them to upset other people.* (for fear that) c *In the novel there's a technique: the narrator moves from one mind to another.* (whereby) d *When you've made the glossary, draw the diagram.* (once)

20. ●●● Translate into English. a *Ora che conosciamo la relatività, sappiamo che non esiste un «adesso» universale.* b *Clarissa uscì presto per non perdere la mattina di giugno.* c *Quando Peter arrivò alla festa, Clarissa aveva già saputo della morte di Septimus.*

Vocabulary

21. ● Complete with words from Tabella 10.6. a Woolf follows the _____ of several characters on the same day. b Septimus suffers sudden _____ of the war. c A _____ moment is one that lasts very little. d Two events that happen at the same time are _____ . e I bought this mug as a _____ of Dublin. f Shell shock was a form of war _____ .

22. ●● *-ness* or *-ity*? Form the abstract noun and mark the stressed syllable of the *-ity* nouns: a aware b relative c simultaneous d dark e curious f sensitive g empty h real.

23. ●● Choose the correct word: *memory / souvenir / reminder / recollection*. Use each word once. a The Cenotaph is a daily _____ of the war dead. b She has a vivid _____ of her first day at school. c We brought back a small _____ from Trieste. d "I have no _____ of meeting him," said the witness (formal).

Writing and Speaking

24. ●●● Writing (220–280 words). Write the script for a 3-minute talk with 4–5 slides on one of the topics in the Writing section (slide titles + script). Use at least four signposts and one formal purpose or time structure from this chapter, then rehearse it aloud with a timer.

25. ●●● Speaking (3 minutes, then 1 minute of questions). Give a presentation with slides on "Two times: Big Ben and Clarissa's mind" for your class. Your classmates ask two questions; answer using the phrases for handling questions.

Towards INVALSI

26. ● Listening (B1–B2): read the script of "Rehearsing a Talk" aloud (books closed for the class). Choose A, B, C or D. a The children who will hear the talk are about A 10 B 13 C 16 D 19 years old. b The talk must last A two B three C four D five minutes. c The first rehearsal lasted A 3 min B 3 min 40 s C 4 min D 4 min 40 s. d Paola's first criticism is that Giulia A speaks too quietly B makes physics mistakes C reads the slides D forgets the conclusion. e Marta suggests that Giulia should A draw the light clock B cut the muons C add more numbers D start with a joke.

27. ●● Listening (B2): answer in no more than four words. a Where was Einstein working in 1905? b What bounces between the two mirrors? c Where are muons produced? d Which part of the talk will Giulia keep for the questions? e How should Giulia end her talk, according to Paola?

Tabella 10.11 Reading text — Two Photographs of the Sun (original text; facts from the history of the 1919 eclipse expeditions)

Two Photographs of the Sun
On 29 May 1919 the Moon passed exactly in front of the Sun, and for a few minutes the sky over parts of South America and Africa went dark. Two small teams of British astronomers were waiting. One had travelled to Sobral, a town in northern Brazil; the other, led by Arthur Eddington, to the island of Príncipe, off the coast of West Africa. They had come to test a prediction made by Albert Einstein in his general theory of relativity: that light from distant stars would be bent as it passed close to the Sun.
Normally the stars near the Sun are invisible, hidden by its brightness. During a total eclipse they can be photographed. If Einstein was right, their positions on the photographs would be slightly shifted, compared with photographs of the same stars taken at night, when the Sun was elsewhere in the sky. Einstein's theory predicted a shift of about 1.75 seconds of arc for a star at the edge of the Sun — about twice the value that could be calculated from Newton's physics.
The morning at Príncipe was cloudy, and only a few of Eddington's plates showed stars clearly. At Sobral the weather was better. Months of measurement followed. On 6 November 1919 the results were presented in London at a joint meeting of the Royal Society and the Royal Astronomical Society, and they were declared to agree with Einstein. Newspapers around the world reported a revolution in science.
Later historians have discussed whether the 1919 measurements were precise enough to decide the question. Later eclipses, and much more accurate measurements with radio telescopes, have since confirmed Einstein's prediction.

28. ●● Reading (B2): True, False or Not Given? a The eclipse could be seen from both Brazil and West Africa. b Eddington led the team at Sobral. c Stars near the Sun can normally be seen with a telescope during the day. d Einstein's predicted shift was about twice the Newtonian value. e The weather at Príncipe was better than at Sobral. f Eddington later wrote a popular book about the expedition.

29. ●● Reading (B1–B2): complete each sentence with no more than four words from the text. a The two teams wanted to test a prediction of Einstein's _____ . b The photographs of the eclipse were compared with photographs of the same stars taken _____ . c At Príncipe, only a few of the plates _____ clearly. d The results were announced in London on _____ . e Einstein's prediction has been confirmed by measurements with _____ .

Towards the Exam

30. ●●● Colloquio. Starting point: "on or about December 1910 human character changed." (Virginia Woolf, 1924). Talk for 3 minutes and link it to two other subjects.

31. ●●● Colloquio. Starting point: a graph that rises slowly from 1 and then shoots upwards near the right edge (the Lorentz factor, Figura 10.5). Talk for 3 minutes and link it to two other subjects.

PER APPROFONDIRE

- [BRA] M. Bradbury, *The Modern British Novel*: the pages on Woolf, Lawrence and the novel of the 1920s.
- [SAN] A. Sanders, *The Short Oxford History of English Literature*: the chapter on Modernism, with Woolf, Eliot and Lawrence.
- [NOR] S. Greenblatt (ed.), *The Norton Anthology of English Literature*, vol. F: the introduction to the twentieth century and the selections from Woolf, Eliot, Lawrence and Mansfield.
- [ABR] M. H. Abrams, G. G. Harpham, *A Glossary of Literary Terms*: the entries "stream of consciousness", "objective correlative" and "Imagism".
- [SWA] M. Swan, *Practical English Usage*: the entries on expressing purpose and on time conjunctions.
- [HEW] M. Hewings, *Advanced Grammar in Use*: the units on adverbial clauses of time and purpose.
- [HOB] E. Hobsbawm, *Age of Extremes*: the chapter on the natural sciences in the twentieth century, with relativity.

Glossario del capitolo

Bloomsbury Group
gruppo di Bloomsbury — a circle of London writers, artists and thinkers (Woolf, Vanessa Bell, Strachey, Keynes, Forster, Fry) active from c. 1905 to the 1930s; friends, not a movement.

Durée
durata — Bergson's term for time as it is lived from the inside, as opposed to the equal units of clock time.

General Strike
sciopero generale — the national strike called by the TUC in support of the coal miners, 4–12 May 1926.

Hogarth Press
Hogarth Press — the publishing house founded by Leonard and Virginia Woolf in 1917.

Imagism
imagismo — a short-lived movement in poetry (c. 1912–1917), led by Ezra Pound, for poems built on one precise, concrete image.

Lorentz factor
fattore di Lorentz — $\gamma = 1/\sqrt{(1 - v^2/c^2)}$, the factor by which a moving clock is measured to run slow.

Objective correlative
correlativo oggettivo — Eliot's term (1919) for the objects, situation or events that call up a particular emotion in the reader without naming it.

Omega Workshops
Omega Workshops — the design studio founded by Roger Fry in London (1913–1919), where artists made furniture, textiles and pottery.

Post-Impressionism
postimpressionismo — Roger Fry's label (1910) for painters such as Cézanne, Van Gogh and Gauguin, who used form and colour to express feeling.

Purpose clause
proposizione finale — a clause that expresses the aim of an action (*so as to, in order that, for fear that*).

Relativity of simultaneity
relatività della simultaneità — the principle that events simultaneous for one observer may not be simultaneous for another moving relative to the first.

Shell shock
trauma da bombardamento — the psychological breakdown suffered by soldiers in the First World War; the term entered medical writing in 1915.

Special relativity
relatività ristretta — Einstein's theory of 1905, based on the equality of physical laws and of the speed of light for all observers in uniform motion.

Stream of consciousness
flusso di coscienza — the continuous flow of thoughts, perceptions and memories, and the fiction that reproduces it.

Time clause
proposizione temporale — a clause that places an event in time in relation to another (*once, the moment, by the time, now that*).

Time dilation
dilatazione del tempo — the slowing of a moving clock as measured by an observer relative to whom it moves.

Unconscious
inconscio — in Freud, the part of mental life of which we are not aware but which shapes our actions, dreams and symptoms.

Soluzioni

1. B (4–12 May 1926; the miners continued alone and returned on worse terms).

2. C (*The Principles of Psychology*, chapter IX, "The Stream of Thought").

3. D (the Hogarth Press also printed the first British book edition of *The Waste Land*, 1923, and Freud in English from 1924).

4. a F — a single day. b T (William James, 1890). c F — she was educated at home, in her father's library (she lectured at Newnham and Girton in 1928). d F — Eliot died in 1965: his works are protected in Italy until the end of 2035. e T (Sobral, Brazil, and Príncipe). f F — they never meet; Clarissa only hears of his death at the party.

5. Woolf — *Mrs Dalloway* — 1925 · James — *The Principles of Psychology* — 1890 · Freud — *The Interpretation of Dreams* — 1899 (dated 1900) · Einstein — "On the Electrodynamics of Moving Bodies" — 1905 · Eliot — *The Waste Land* — 1922 · Lawrence — *Sons and Lovers* — 1913.

6. a The continuous flow of thoughts, perceptions and memories in the mind, reproduced in fiction as it happens (Woolf, *Mrs Dalloway*). b A technique that gives a character's thoughts directly, in the first person, with no narrator (Molly Bloom in *Ulysses*); it is one way of producing the stream of consciousness, which is the wider effect. c Eliot's term: external objects, situations or events that, when presented, call up a particular emotion in the reader (Clarissa's fear carried by the line from *Cymbeline*). d The psychological breakdown of soldiers in the First World War — trembling, nightmares, loss of speech or memory (Septimus). e Roger Fry's label for painters such as Cézanne, Van Gogh and Gauguin, who built form and colour to express feeling rather than copying what the eye sees (exhibition of November 1910).

7. Model: In "Mr Bennett and Mrs Brown" (1924) Woolf chose an arbitrary date to mark a change in human relations — between masters and servants, husbands and wives, parents and children — and therefore in religion, politics and literature. Critics often connect the date with Roger Fry's Post-Impressionist exhibition of November 1910. For Woolf the change meant that the Edwardian "materialists" could no longer catch character by describing houses and incomes. *Mrs Dalloway* answers by looking inside: one ordinary day, told through Clarissa's and Septimus's consciousness, with memories that interrupt clock time. Character emerges from perception and memory rather than from the narrator's description — the same refusal of a fixed self we find in Pirandello's *Uno, nessuno e centomila*.

8. A (and Clarissa is not even sure of them: "—was that it?—").

9. "For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air." The trigger is the word *plunge* (and the sound of the hinges, which *she could hear now*): sensation links now and then. The memory is hers because it follows her exclamations (*What a lark!*), uses *to her*, and is coloured by her feelings and doubts (*was that it?*) — free indirect speech.

10. a *boomed* imitates the deep sound of the bell. b *There!* — the moment of the stroke, the release of the suspense. c *The leaden circles dissolved in the air* — the sound waves seen as heavy grey rings that spread and vanish (sound → sight). d *(but that might be her heart, affected, they said, by influenza)* — the pause before the stroke becomes a sign of Clarissa's illness and mortality.

11. Model: Life is not a neat sequence of separate events placed in order, like pairs of lamps lighting the road ahead of a carriage. It is a continuous, glowing atmosphere around us, which we can partly

see through, and which accompanies us from the moment we become aware until we die.

12. Model: Point: the opening follows Woolf's call to "look within" and record impressions as they fall. Evidence: in T1 a trivial errand — buying flowers — leads, through the squeak of the hinges and the word *plunge*, to a morning at Bourton thirty years earlier and to Peter's half-remembered words, "— was that it?—". Explanation: there is no plot in the "accepted style" and no narrator's summary of Clarissa's past; the *moment of importance* comes "not here but there", in a sound and a memory. The passage is the "luminous halo" of consciousness, not a row of gig lamps.

13. Model: Both deny that a person has one fixed identity that can be described from outside. Moscarda discovers, from a remark about his nose, that everyone sees a different man, so he is a hundred thousand people and no one; he tells his story in the first person, with irony and logic, and ends by renouncing his name. Clarissa reaches the thought calmly, as a perception during a walk; Woolf presents it in free indirect speech and spreads consciousness across several characters. Pirandello argues the crisis of identity; Woolf lets the reader live it.

14. a so as · b in order that · c for fear that · d for fear of · e lest · f so that.

15. a *so that Giulia would keep / could keep* · b *for fear of making* · c *By the time Peter* · d *Now that the war is* · e *The moment Big Ben*.

16. a by · b have finished · c had cleaned · d until · e so as not to · f whereby.

17. a *to buy* · b *the guests arrive* · c *so that his sister could study* (or *in order that*) · d *had already died* · e *so that nobody would disturb her* (or *lest anybody (should) disturb her*) · f *Now that the war was over*.

18. a *…because she felt, while she was standing there at the open window, that something awful was about to happen.* b *She stiffened a little on the kerb while she was waiting for Durtnall's van to pass.* c *(because she was then a girl of eighteen / since she was eighteen at the time)*.

19. a *Einstein used trains and clocks in order that readers might / could imagine relativity.* b *The doctors sent veterans away for fear that they might / would upset other people.* c *The novel uses a technique whereby the narrator moves from one mind to another.* d *Once you have made the glossary, draw the diagram.*

20. a *Now that we know (about) relativity, we know that there is no universal "now".* b *Clarissa went out early so as not to / in order not to miss / waste the June morning.* c *By the time Peter arrived at the party, Clarissa had already heard of / about Septimus's death.* (Also accepted: *When Peter arrived…, Clarissa had already heard…*)

21. a consciousness · b flashbacks · c fleeting · d simultaneous · e souvenir · f trauma.

22. a awareness · b relaTIVity · c simultaNEity · d darkness · e curiOSity · f sensiTIVity · g emptiness · h reALity.

23. a reminder · b memory · c souvenir · d recollection.

24. Model outline (topic a): Slide 1 "What is a memory?" (hook: Clarissa remembers Bourton in a second) · Slide 2 "Memory in the novel" (Woolf's memory loops; Proust mentioned) · Slide 3 "Memory in the brain" (memories are rebuilt each time they are recalled, which is why Clarissa doubts Peter's words) · Slide 4 "Two ways of knowing" (summary) · Slide 5 "Questions?". Marking: content and accuracy 4 · structure and signposting 3 · language for the ear (short sentences, repetition) 3 · range of C1 structures 3 · word count and timing 2.

25. Model answer: *Good morning, everyone. I'd like to start with a question: how long is a minute? On this first slide you can see Big Ben… I've divided my talk into two parts: first clock time, then mind time. … Moving on to mind time: in the opening of Mrs Dalloway, a squeak of the hinges takes Clarissa thirty years back in a few seconds… To sum up, the clock measures the day, but memory measures a life. Any questions?* — Q: *Did Woolf know Einstein's theory?* A: *That's a good question. As far as we know, there is no proof that she studied it; I'd call it an affinity rather than an influence.*

26. a B (B1) · b B (B1) · c D (B1) · d C (B2) · e A (B2).

27. a (at) the patent office (in Bern) · b a pulse of light · c high in the atmosphere · d the GPS part / satellites · e (by) answering her first question / going back to the first question.

28. a T · b F (he led the Príncipe team) · c F (they are hidden by the Sun's brightness) · d T · e F (Príncipe was cloudy; Sobral was better) · f NG.

29. a general theory of relativity · b at night · c showed stars · d 6 November 1919 · e radio telescopes.

30. *Traccia*: context (the 1924 lecture; Woolf's attack on Bennett, Wells and Galsworthy as "materialists"; Fry's 1910 exhibition) → literature (the stream of consciousness; *Mrs Dalloway*, one day, memory loops; link to Joyce, chapter 9) → Italian (Pirandello, *Uno, nessuno e centomila*: the self as many) → another subject: art (Post-Impressionism: form and colour express the inner vision) or philosophy (Bergson's *durée*, Freud's unconscious) → conclusion: around 1910 the arts and the sciences stopped trusting a single, external, measurable reality.

31. *Traccia*: describe the graph (γ against v/c: almost 1 at everyday speeds, 1.25 at 0.6c, 1.67 at 0.8c, about 7 at 0.99c) → physics (special relativity, 1905; two principles; time dilation; muons and GPS) → history (the 1919 eclipse, a British confirmation of a German physicist one year after the war) → English literature (Woolf: clock time vs mind time in *Mrs Dalloway*, with the hedge that there is no proof of direct influence) → philosophy (Bergson's *durée*).