In this conversation professor Galimberti discusses some relevant aspects of Britain thought.

The loss of abstract thought and the necessity to customize communication.

In my opinion professor Galimberti reacts with scorn when realised that English didn’t show any interest to the translate his books.

At the same time he underlines the importance of a city like London, he consider it a small multicultural world that welcome migrants of every place that are able to live despite cultural differences.

London is a city that offer a good example of post-modern culture. The tourist has got lots of chances to experiment different way of life rich or poor what’s however.

The English have always gave a lot of relevance at literary research.

If one want to compare the features of the traditional novel with the modernist ones should consider at least four elements that belong to the narrative form.

Starting from narrative techniques the intelligent reader can understand that while in the Victorian novel the narrator was omniscient and sometimes intrusive, in the modernist one he results eclipsed. He is an external narrator that enters into character’s mind and records the flow of consciousness with the use of interior monologue. The reader has the chance to give a personal judgement having a direct access to the deepest spaces of characters minds.

The style used is the free indirect style that create the illusion of listening thoughts and considerations of every character as if he could listen a registration of all that cross the different minds.

If on one hand the traditional narrator privileged telling instead showing on the other hand during modernism the showing found a more extended space.

The particular setting of the modern narrative is the space of once consciousness.

Characters are anti-heroes that experiment a difficult relationship with a life full of doubt.

To tell the truth in the modern novel no one narrator tells what is right and what is wrong and must take the full responsibility of own choses.

Most of modernist characters are middle age people that have already lived most of their existence and are propose to reflect about the sense of their own experiences.

The time that Shakespeare called “devourer” and Virginia Woolf “the cannibal” is the focus of the narrative research.

Einstein said it is relative and how Bergson teaches contains past memories and future expectation. It follows that the plot lose relevance and the narrative space and time contains one day or less.

Like James Joys teaches characters suffer of a paralysis of their will, inability of having a point of view because they have no instruments to value it and take decisions for their life.

Sigmund Freud teach that the human behaviour is mostly driven by instinct. The character’s lapses of Sevo offer a good example of this characteristics .

Moving on with the post-modern narrative the intelligent reader can understand that one of his most relevant features is gender contamination in the same way that intertextuality was already present in the modernist narrative and poetry.

In the middle age the problem was the relationship with god in the first 30 years of 900’ and after the problem became anthropological.

The debate of the human being remains also into Jeanette Winterson’s novel and humanity in the writer case is most colligated to affection and relationships between humans.

A big effort is asked from the reader in the modern novel because he had to take responsibility to decide what is right and what is wrong without being driven from an omniscient narrator.

The use of language mix high and low register and pop bands quotations coexist with Shakespeare quotations and vocabulary definition that have the function to demonstrate the plurality of sense meaning.

Identity is the core of narrative researches in the post-modern and modern novel. Characters appears then as plural identities able to show always new faces that sometimes impress and other frighten, all depends by the Encyclopaedia of the reader.