

# Literature Transcending Borders



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## **Introduction**

The aim of the following work, presented as a digital book, an e-book, was mainly to broaden the knowledge of everyone who worked on it, including teachers from 5 European schools, of European literature from the 60's, 70's and 80's of the 20th century. Along with that, this e-book hopes to instill respect for languages, the European heritage and values like the identity of every nation and supranational cohesion. Moreover, this e-book hopes to contribute to the critical identification of its readers with cultural expressions of every European nation and to discuss the nature and value of literature both as a document and as cultural, historical and artistic heritage. The production of this e-book has allowed all participants not only to acquire research techniques and develop individual and group work skills, but also to gain a new insight into books and reading, particularly into the relevance of the e-book format today. The easy portability of the e-book on CD Rom, usb-drive or memory card, as well as the possibility of its rapid transmission by internet or its in-real-time readability through appropriate software have justified the option for this type of product. Other assets of the e-book have been taken into account, e.g. conversion of reading into a sound file (MP3), economy of space and the possibility of learning new ways to produce and promote knowledge and art. Escola Secundária Fernão Mendes Pinto has produced work on the suggested topic; it has also coordinated and compiled the work of its European partner schools in the Comenius project "Borders". The result of this collaborative work is presented here.

## 1. On Literature

Literature is a set of texts that Mankind has produced, not for practical purposes, but *gratia sui*, i.e. for its own sake. These are read for pleasure, spiritual enlightenment, broadening of knowledge or as a sheer hobby, without any obligation (except at school). Literature uses language as collective heritage, therefore creating a sense of identity and community.

Thus, no one will doubt, as it will hereafter be demonstrated, that the Greek language would not be the same without Homer's *Odyssey*, Italian would not sound so beautifully, or Portuguese would not be the same without Camões' *Os Lusíadas*.

**Greece – Homer** (“Homer is forever immersed in the impenetrable darkness of legend. We do not know when he lived or what privileged land heard his first cries (...) honorable traditions represented him as an old poor and blind bard who, wandering from place to place rewarded anyone who gave him shelter with the recitation of his poems”).



αὐτῶν γὰρ σφετέρησιν ἀτασθαλίησιν ὄλοντο, νήπιοι, οἱ  
κατὰ βοῦς Ὑπερίονος Ἥελίοιο ἦσθιον· αὐτὰρ ὁ τοῖσιν ἀφείλετο  
νόστιμον ἦμαρ.

ΟΔΥΣΣΕΙΑ

## Portugal – Luís de Camões (16th century)



Canto I

*As armas e os barões assinalados,  
Que da ocidental praia Lusitana,  
Por mares nunca de antes navegados,  
Passaram ainda além da Taprobana,  
Em perigos e guerras esforçados,  
Mais do que prometia a força humana,  
E entre gente remota edificaram  
Novo Reino, que tanto sublimaram;*

*Os Lusíadas*

## Italy – Dante Alighieri (14th century)



### *LA DIVINA COMMEDIA*

## di Dante Alighieri

### INFERNO

#### **Inferno: Canto I**

*Nel mezzo del cammin di nostra vita  
mi ritrovai per una selva oscura  
ché la diritta via era smarrita.  
Ahi quanto a dir qual era è cosa dura  
esta selva selvaggia e aspra e forte  
che nel pensier rinova la paura!  
Tant'è amara che poco è più morte;  
ma per trattar del ben ch'i' vi trovai,  
dirò de l'altre cose ch'i' v'ho scorte.  
Io non so ben ridir com'i' v'intrai,  
tant'era pien di sonno a quel punto  
che la verace via abbandonai.  
Ma poi ch'i' fui al piè d'un colle giunto,  
là dove terminava quella valle  
che m'avea di paura il cor compunto,  
guardai in alto, e vidi le sue spalle  
vestite già de' raggi del pianeta  
che mena dritto altrui per ogne calle.*

# German language – Martin Luther – translation of the Bible (16th century)



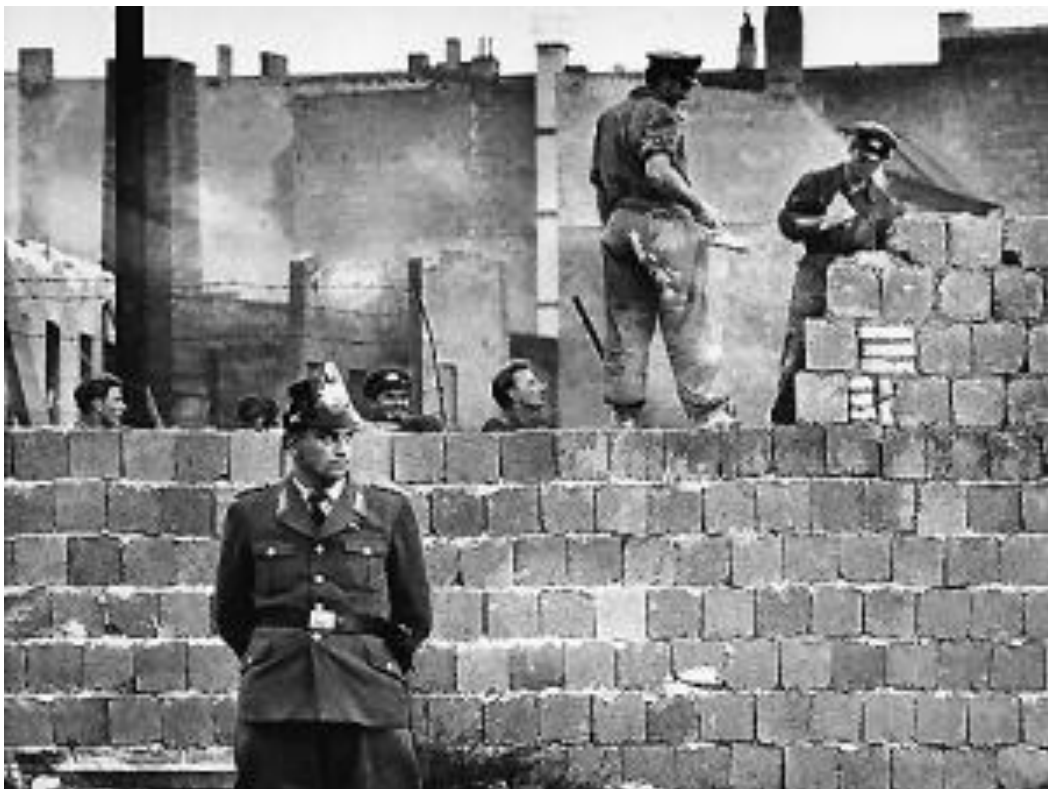
## **2. Europe in the 60's, 70's and 80's**

The history of Europe of the 60's, 70's and 80's must be told from the night of 12th onto 13th August 1961, around half past midnight, when the military police of East Germany raises 43 miles of barbed wire to separate East Berlin from West Berlin. In the following weeks, the wire is reinforced with a wall; in 1962 the houses around the area are gradually demolished; by 1965 the wall stretches for 25 kilometers and is preceded by a no-man's-land that facilitates the surveillance and any shots from the permanently ready sentries. This barrier is quickly dubbed the "wall of shame ". Over three decades, Europe is faced with other walls of shame and human disgrace, like the violence of terrorist groups and the dictatorial regimes of Salazar in Portugal, Franco in Spain, or Nicolae Ceaucescu in Romania. However, Europeans do not lay down their arms and continually try to break down all sorts of barriers which suffocate them. In May 1968 in France; on 25<sup>th</sup> April 1974 in Portugal and finally on 9<sup>th</sup> of November 1989 the "year of all changes" where the "wall of shame" is pulled down.

Thus, the history of Europe from this period is a history of WALLS and their dissolution, which we herein illustrate:

# Borders

**1961** – Wall of Shame: Construction of the Berlin Wall



## 1960's – 1970's

Violence: *Brigate Rosse* - Italy (murder of Aldo Moro); the Red Army Fraction – RAF; the terrorist group Baader-Meinhof – (Germany); the attack at the Olympic Games in Munich (1972)



## 1960's – 1970's

Oppression: Salazar and Marcelo Caetano (Portugal), Franco (Spain) and Nicolae Ceaucescu (Romania)



# Crossing Borders

## Politics

1968 – Paris, May 1968 - the students' revolution



1968 – In the EEC, the Free Movement of Workers Act comes into force

1971 – Women are entitled to vote

1974 – Freedom in Portugal - the revolution of 25<sup>th</sup> April



1975 – Andrei Sakharov, Soviet Union, is awarded the Nobel Peace Prize

1980 – Marguerite Yourcenar is the first woman to be elected to the French Academy, on 6<sup>th</sup> March



1984 – The European Commission adopted a resolution on freedom of education throughout the EEC

1987 – Dimitrios I, patriarch of Constantinople, officially visits the Pope in the Vatican



## Science and Technology

1961- «Vostok1»- the first inhabited flight in space - USSR - Yuri Gagarin



1962 - start of construction of the bridge over the Tagus

1965 - oil discovery in North Sea

1970 - first nerve transplant in Munich

1978 – birth of the first baby, the result of a test tube



## Religion

29/11/1979 – Pope João Paulo II visits Turkey



## Music

The Beatles



Pink Floyd

Rolling Stones

Queen



## Sport

1962 - Benfica won the European Champion Clubs' Cup, beating Real Madrid

1972 - Munich Olympics



# Munich1972

1980 - Olympic Games in Moscow

1982 - FIFA World Cup in Spain, Italy is the winner



### 3. European Litterature of the 60's, 70's and 80's: Austria, Italy, Hungary, Portugal and Turkey

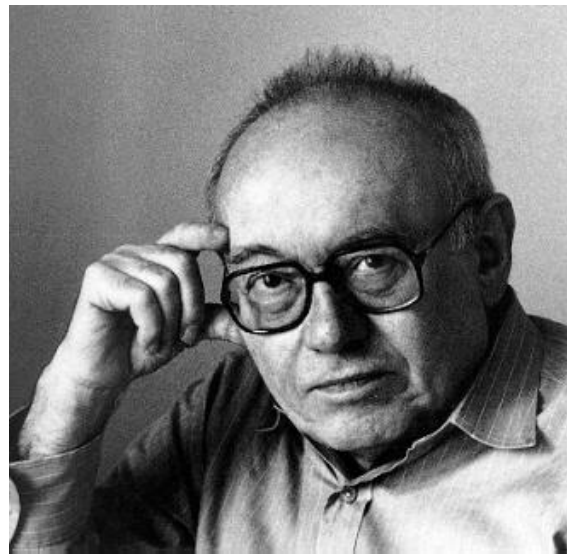
#### 3.1. Austria

## Ernst Jandl

Ernst Jandl (August 1, 1925, Vienna, Austria – June 9, 2000, Vienna) was an Austrian writer, poet, and translator.

Influenced by Dada he started to write experimental poetry, first published in the journal "Neue Wege" (New Ways) in 1952.

He was the life partner of Friederike Mayröcker. In 1973 he co-founded the "Grazer Autorenversammlung" in Graz, became its vice president in 1975 and was its president from 1983 to 1987.



In his poems, he plays with the German language, in many different ways, often at the level of single characters or phonemes. For example, in his famous poem "Ottos Mops" (= "Otto's Pug"), the only vowel used is "o". Of course, poems like this cannot easily be translated into other languages.

Most of his poems are better heard than read. His lectures were always known as very impressive events, because of the particular way he pronounced his poems. Poems like "schtzngrmm" (*his version of the word "Schützengraben" which describes the trenches of the World War I*) can be understood only if read correctly. "schtzngrmm" is an experimental poem in which he tells the sounds of war only with combinations of letters, which sound like gunfires or detonating missiles.



Some other of his best known poems are "lichtung" (also known as "lechts & rinks", in English "light and reft") and "kneiernzuck".

### **lichtung**

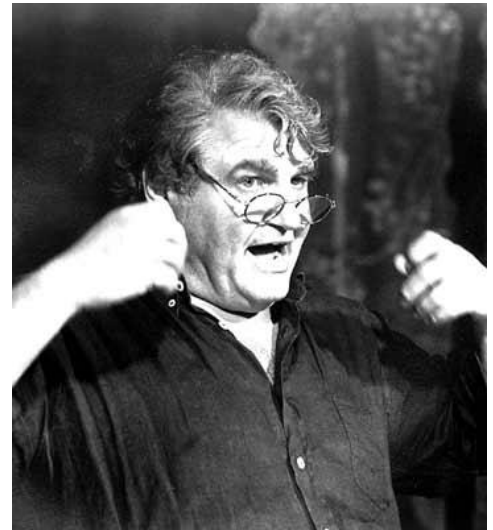
manche meinen  
lechts und rinks  
kann man nicht velwechsern  
werch ein illtum

### **misrection**

some people say  
light and reft  
they can't be foncound  
whach a  
mismake

## **Peter Turrini**

Peter Turrini was born on the 26th of September in 1944 in St. Margarethen, which is a city of one of Austrias federal lands; Carinthia. His mother was Austrian, and his Surname, which is not typical for Austria comes from his Italian father. He grew up in Maria Saal, Carinthia and went to the commercial academy in Klagenfurt (Capital of Carinthia) from 1958 until 1963. In the summer of 1963 he passed his general qualification for university entrance, the Matura.



From 1963 until 1971 Turrini had different odd jobs such as lumberjack, steel worker or ad writer. He also went to the Greek Island Rhodos for a year, and afterwards worked in the Federar Republic of Germany at a hotel. From 1971 until now he lives in Vienna as an independent writer. He is a very all-round writer and creates plays, scenarios, poems, essays and speeches. Those works are famous for their social-critical and provocative contents and are being played worldwide in over 30 different languages; he also translated some of them by himself.

Turrini is one of Austria's most famous and important dramatists. Through the composer Gerhard Lampersberg he early got in contact with representatives of the "Viennese Avantgarde" or "Viennese Group", which was a union of some Viennese writers.

### **Prices and awards**

- **1971** Promotional contribution by the Viennese art-fonds of the „Zentralsparkass Wien“ for literature
- **1972** Promotional award of Carinthia for literature
- **1976** Promotional award of the City of Vienna for literature
- **1977** Silver nymph; award for the best TV-scenario in Monte Carlo
- 1979** TV-award by the Austrian national education
- 1981** Gerhart-Hauptmann-award of the free national stage in Berlin
- 1988** Book-award of the Federal Government Department for education and art
- 1990** Award of the Maubenge International Theatre Festival for the best foreign play

### **Some overview about his best works**

Turrini promptly became famous in 1971 with the debut performance of his first play „Rozznjogt“ followed by the scandalous play “Sauschlachten” in 1973, “Der tollste Tag” in 1974, “Josef und Maria” in 1980”, “Ein paar Schritte zurück”, 1982 “Die Bürger” and 6 years after “Die Minderleister”. In 1990 there he published the play “Tod und Teufel”. “Die Schlacht um Wien” was published in 1995.

## Turrinis style



Peter Turrini is a representative of the „Mundartwelle“ which means, that he often uses the Austrian dialect. He bases on the „farmer theater“ and tries to get in contact with the audience due to that. He mainly deals with social and political conflicts of the Austrian Reality and tries to make them visible through his plays. His main topic is can be called the “Daily

routine of repression and the usual disaster”. He likes to be provocative and often talk about familiar and homeland idyll. He is an aggressive social-critic and often ends up in verbal radicalism and revolutionary rhetoric.

## DIE SCHLACHT UM WIEN

Peter Turrini handles in his play “Die Schlacht um Wien” – “The fight for Vienna” almost all important problems of our time: racism, media addiction, teenagers who get depressive more and more, old people who do not have anybody to take care about them and who do not get familiar with the new technologies. Furthermore it deals with teenagers who steal, our consumer behavior, glorification of violence, dissimulation, unfaithful marriage-couples, former war criminals, pollution, and many more.

## Plot

The play starts with the creation of the world. Then god, as a watcher takes a seat at a stump. A little man who always eats sandwiches appears. A little girl comes across and asks god whether he is looking for the good in the world. She says that the group “murderers” congregates here, and suddenly some of them appear too: a guy who plays the cello, a couple in spare-time-clothes with their whole camping equipment, an old man and a theatre director. Every one of them carries a weapon. The camper asks the theatre director whether he carries real bullets or just blank cartridge. The theatre director loads his weapon and targets the man. The man becomes scared and the theatre director gets satisfied. Suddenly an opera singer appears out of the forest and wants to become successful. Meanwhile she talks to the theatre director to get a job, the couple has a barbecue and the director remembers his favorite scene: the assassination of Emperor Maximilian from Mexico. Unfortunately the assistant property master takes the true bullets for the fake ones and kills the theatre director.

The opera singer wants to kill herself by drowning but it fails because the pond is too shallow. The couple takes a look in their photo album and thinks about old holidays. The young girl tells the cello-player that she fell in love with him and the old man wants to tell the young girl stories about the war and how he had to hide his identity and tell the Nazis jokes in the bunker. The young girl does not want to hear that so the old man takes a seat in front of his computer. When a group of teenagers comes across he asks them for help but they punch him to death and steal the computer.

The little man is eating his sandwich like always. In the background there you see the Shopping City Süd (a big shopping center near to Vienna). The cello-player wants to commit suicide and asks the little man, who is a journalist, whether he carries his pistol. The little man gives him his pistol and asks the cello-player whether he can record the suicide. The cello-player agrees, but the little man says that it is not action-packed so he asks a teenager to kill the musician. The teenager takes the pistol and kills the little man by mistake.

The play stops, god appears and darkens the stage and symbolizes the end of the world.

### **Felix Mitterer – Biography**

Felix Mitterer was born on 6<sup>th</sup> February 1948 in Achenkirch in Tyrol. His mother, Adelheid Marksteiner, came from Brandenburg in Tyrol and had to move to Achenkirch to work as a farmhand. Felix Mitterer's father, as he found out later, was a Romanian refugee who lived with his mother for a few years. As a farmhand his mother did not earn a lot of money



and therefore was not able to care for all her children. Felix Mitterer has six half brothers and sisters. Thus, he was given to a friend's family. His adoptive mother was born in Schwendau in Tyrol and had to start to work as a farmhand when she was a child. In the late 1940s she married Michael Mitterer, who came from Kitzbühel in Tyrol. His adoptive mother was not able to bear children any more and therefore the couple decided to adopt Felix Mitterer. There he grew up in simple and rural conditions and had to help to get the work on the farm and in the field done. When he was six years old, he went to school in Kitzbühel for only a year. From the second school year on he went to school in the nearby village of Kirchberg. Since then he started to love reading but not just newspapers or trash magazines.

He was interested in literature and wanted to read books. Felix Mitterer read the whole day instead of going to school. He, however, attracted attention with his essays in school. His German teacher sometimes did not like his essays because he wrote about the wrong topic but he realized that Felix Mitterer was really talented in writing. At the age of 12 Felix Mitterer started to write stories in his free time and the age of 13 he decided to become a writer. Even though he knew that he wanted to become a writer, his parents and teachers told him to either become a teacher or a pastor. He chose to become a teacher and passed the test to be accepted at a teacher training institute in Innsbruck (Tyrol) in 1962. Thus, he had to move to a catholic residential school. At that new school Felix Mitterer again attracted attention with his outstanding writing skills but in all the other subjects he was not working that well. He started to write crime stories and neglected school. One day Felix Mitterer decided to leave his country and go to England. He wrote a letter to his adoptive mother in which he criticized and judged her for mistreating him. He blamed her for beating him and for not being a good mother. On his way to England he was stopped by the police in Rotterdam (Netherlands). A few days after he got caught he was back in Austria, back in Innsbruck. He missed the retest in the summer holidays and had to repeat the class. Felix Mitterer did not like school any more and just focused on his writing. That's why he failed the grade again. Therefore he quit school in summer 1966 and assumed a job at the customs office in Innsbruck. In his free time he didn't write crime stories any more. He wrote "Plädoyer für einen Verräter" (a monologue of Judas), which even got presented in a small parish hall where he himself played the only main character. In 1968 he got interested in social policy and managed to reconcile with his adoptive mother. He started to understand the role of destiny in his life and since then he decided to write more about his own world and people that were important for him. He wrote short stories, plays, radio plays or scripts. After 1971 his works got published and the people started to call him a writer.

In the same year he produced his first radio play in cooperation with ORF, the national TV station. In 1976 his adoptive father died at the age of 80. Felix Mitterer was concerned about that because he always had a good relationship to his adoptive father. Only a year later his first book called "Superhenne Hanna" was published. In the same year he produced his first film "Schießen", which was first broadcast by ORF. In autumn 1977 he presented his first play "Kein Platz für Idioten" at a small stage in Innsbruck where he himself played the role of the hampered boy.

In the summer of 1978 he got to know a paintress called Chryseldis. Together they moved to Vienna, where he played in the theatre whereas she painted. Just two years later, in April 1980, their daughter Anna was born in Innsbruck. Since then he decided to give up playing and started to concentrate on his writing again. In 1990, he produced the film "Requiem für Dominic" together with a friend. In 1991 he wrote the script for "Die Piefke-Saga" and got two prizes for it in the same year. Even though "Die Piefke-Saga" was discussed a lot because it showed the relationship between Austrians and Germans in a very satirical way. His breakthrough in the 1980s and 1990s succeeded because the main characters in some of his works are socially isolated outsiders, like in "Kein Platz für Idioten". In 1992 his adoptive mother died. Even though his relationship to her wasn't the best he was concerned about that. In 1995 Felix Mitterer moved to Ireland, where the income of a writer is tax-exempted. Between 1999 and 2008 he wrote 10 scripts for the series "Tatort" and one of them was awarded. Because of the financial crisis in Ireland in 2010 Felix Mitterer bought a farm near Vienna and returned to Austria.

## **“Kein Platz für Idioten” ( “No place for fools”)**

The son of the peasant family Möllinger is mentally disabled. His name is Sebastian but mostly he is called Wastl or Mandl. His mother always insults him by calling him a wretch and monstrosity and someone who they just have to spend money on. Sebastian is totally disowned by his whole family. An old man called Plattl-Hans works on the Möllinger's farm. He realizes how his parents treat Sebastian and that he suffers from spastic attacks when the mistreatment is psychological too much for him. The conditions shock the old man and he decides to take Sebastian to his place. There Sebastian gets to know what love and sympathy is. One evening the old man and Sebastian are sitting in a pub when suddenly a drunken guest starts to be mean to Sebastian. He says insulting things to Sebastian and wants them to leave the pub. The village they all live in depends on tourism a lot and therefore the owner of the pub tells the old man and Sebastian to leave because he doesn't want to lose his guests. Sebastian is a socially isolated person in his village because all people think that he is harmful for tourism and a blemish for the whole village. Nobody can accept that he is a bit different and therefore needs a special treatment except for the old man. He teaches Sebastian how to read and write and Sebastian makes great progress. The village's teacher is amazed because no one ever thought that Sebastian is able to learn that well. On Sebastian's 17<sup>th</sup> birthday he and the old man are sitting together having a cup of hot chocolate. Sebastian just wants to tell the old man something when he says that Sebastian should listen to the radio. There is a musical request programme and the old man surprises Sebastian with an song that the radio station just plays for his birthday. Sebastian is really happy about that when suddenly someone knocks on the door and a police officer comes into the room. He tells them that the villagers want Sebastian to be taken to a lunatic asylum. They accuse Sebastian of sexual harassment.

The old man is shocked and can't believe how the people in the village can be so hard and brutal against Sebastian. He asks Sebastian if that accusation is true and Sebastian says that he just wanted to see what a girl's body looks like. The old man is shocked again and blames himself for not having informed Sebastian. The two guards from the lunatic asylum grab Sebastian and want to take him with them. Sebastian cries and screams and asks the old man for help. Therefore the old man begs the police officer to give Sebastian a second chance but the police officer remains adamant. When the guards try to carry Sebastian away he suddenly has a spastic attack again.

## **Context to “Kein Platz für Idioten”**

Supposedly, Felix Mitterer was inspired to write the book “Kein Platz für Idioten” in 1974 when a mother and her mentally disabled child were kicked out from a pub because the owner thought that they would be harmful for his business. The same scene is described in the book. The story takes place in the late 1970s in a small village in Tyrol (Austria). The main topic of the book is the attitude people have towards mentally disabled people in their community. The book also deals with the question whether to consider these people as sane human beings or not.

In his work Felix Mitterer wants to show the discrimination against mentally disabled people that took place in the 1970s. Additionally, Felix Mitterer wants to demonstrate the fact that there are and will always be people, who need special care and can't live without special help. With the way of dealing with the mentally disabled teenager that Felix Mitterer describes in his book he aimed at shocking the readers. Often a human being is just seen as adequate if they are able to do meaningful work.

Nowadays, the attitude of most people towards mentally disabled people has changed. Some people, however, still think that these people are wretches or less worth than others. Therefore, the book is still quite topical.

## 3.2. Hungary



### István Örkény (1912 – 1979)

#### His life

He was born in a rich Jewish family in 1912. His mother's name is Margit Pető, his father's name is Hugó Örkény who was a chemist.

In 1930 he took his final examination in the secondary school and he enrolled in the Technical University. In 1932 he transferred to the pharmacy where he graduated in 1941.

He went to London, to Paris, where he undertook odd jobs. He returned to Budapest in 1940, he finished his studies in the Technical University and he graduated as a chemical engineer. As a Jew he was placed in a forced-labour unit in the time of the world-war, he was in captivity and he could return only in 1946.

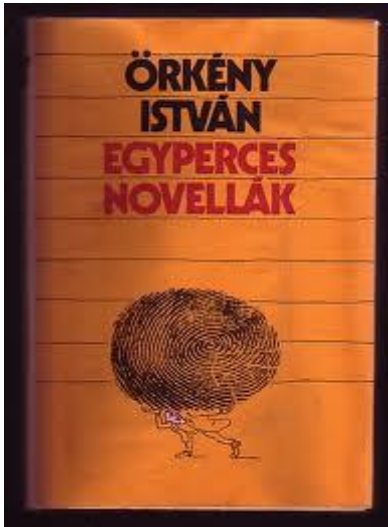
From 1949 he worked as a dramaturge in several theaters. Between 1958 and 1963 he was not allowed to publish because of political reasons, therefore he worked as a chemical engineer.

In 1955, 1967, 1969, 1973 he was rewarded with literature prizes. In 1979 he became mortal ill but he worked in the death-bed, too.

He wrote the famous drama „The Tót family” in 1964, and it was produced in 1967. This drama was translated in several languages and István Örkény became a famous writer all over the world. Zoltán Fábry (famous Hungarian director) adopted it for film in 1969 (Welcome Mr. Major!).

## His works

He has got several well-known dramas, e.g. Cats play. He wrote the „One-minute stories” in 1968 (Egyperces novellák).



## In memoriam Dr. K. H. G.

– Hölderlin ist Ihnen unbekannt? (Is Hölderlin unknown for you?) – asked Dr. K. H. G., while he was digging a hole for a death horse.

– Who was he? – asked the German guard.

– Who wrote the Hyperion – explained him Dr. K. H. G. He liked explaining very much. – He was the greatest figure in German romanticism. And what about Heine?

– Who are they? – asked the German guard.

– They are poets – said Dr. K. H. G. – Do you not know the name of Schiller, neither?

– I know him – said the German guard.

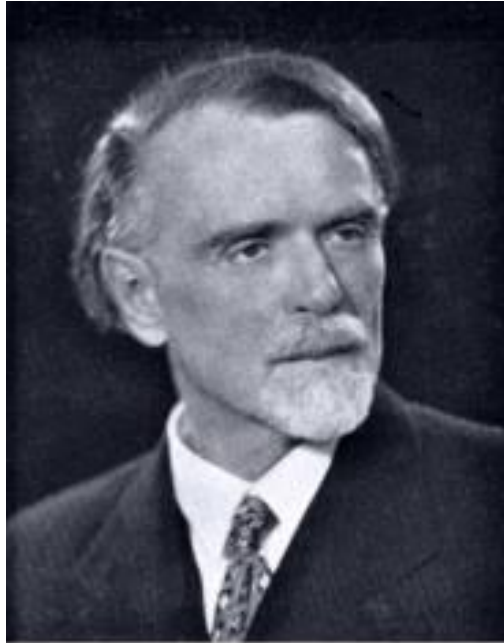
– And Rilke?

– I know him, too – said the German guard, he turned red and he shot down Dr. K. H. G.

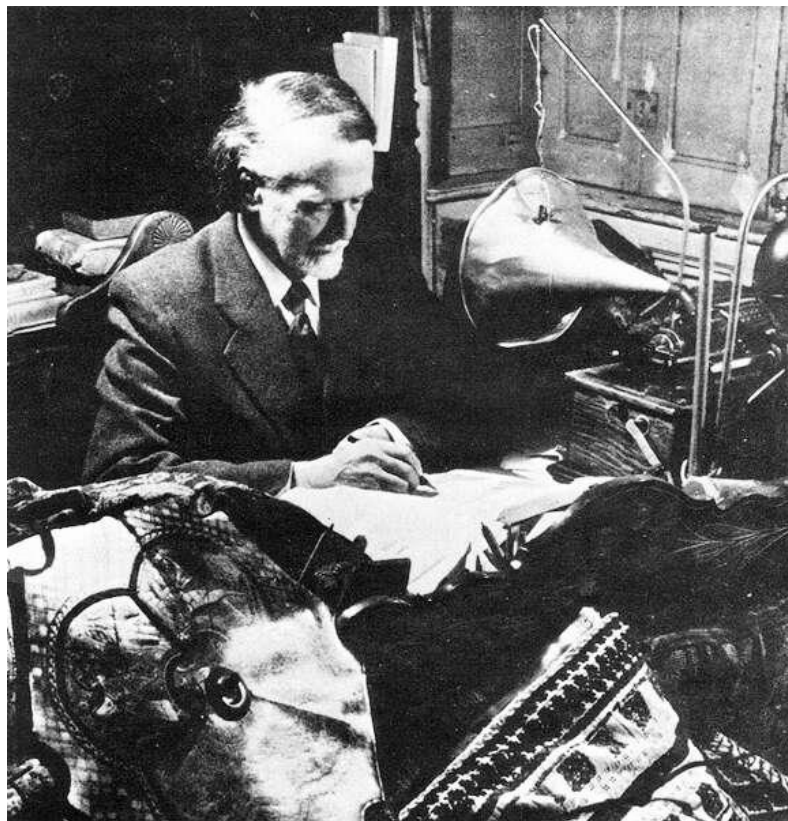
*(One-minute stories, Budapest, 1977.)*

## **Interpretation**

This short story with dialogues evokes the period of Fascism with black humor. Dr. K. H. G., who was placed in the force-labour unit, tries chatting with his German guard. He mentions the names of the great German poets who are not known by the German guard. The guard becomes nervous because of the captive's intellectual superiority, therefore he shuts down him. This situation represents the day-to-day horrors of the lagers and it represents the contact between the lack of culture and the brutality. The German guard misuses his authority and he chooses the simplest solution.



*Kodály Zoltán*



**Zoltán Kodály**

(1882-1967)

***„Let the music for everyone!” – he said.***

He was the most famous Hungarian composer, music teacher and scientist of folk music. He was born in 1882, in Kecskemét. He was the teacher of the Music academy. He made compositions of the poems of Hungarian poets, e.g. Endre Ady, Ferenc Kölcsey, Bálint Balassi.

*For the 50th anniversary of the unite of Pest, Buda and Óbuda, the Psalmus Hungaricus was composed. After it in 1923 he became the lead composer of Hungary. He composed musical dramas for children's choir e.g.: János Háry, Galáta dances.*

In 1938 he was wellknown in the concert halls in Europe and in the U.S.A. His dreams come true, the folk music can be heard on the stage of Opera. He created the comparative folk music scient. It was very important for him to teach the music for the children. He increased the quality of the music education.

In 1938 he protested against the jewish laws. In 1940 when Germany occupied a Norway, he composed a song of Norwegian Girls which was the poem of Sándor Weöres.

After the second World War he became the chief of the College of music. In 1949 he went to West-Europe. In 1965 he spent two monthes in America. He got several medals. He died in 1967.

### **The Kodály system**

Kodály worked a system for teaching music for children out. It is used in many countries of the world. This is a music pedagogical system which educates the children from their early years. It is based on the folk music. The movable-doh system helped to learn the music writing and reading.

The music has to play an important role in the education.

*„Singing everyday is so important as the gymnastic“*

Kodály suggested the foundation of music elementary schools. The children has everyday music lesson. It develops the clear singing the memory and the sense of rhythm, logic and the concentration. The children learnt in music schools had much more results. The system was successfully taught in Boston and in New Haven where socially disadvantaged black children lives.

*1. példa*

Poco rubato  $\text{♩} = 63$  Kászonimpér (Csik m.)  
1912. Kodály

Az - hol én el - mē - gyék,  
Még az fák és sír - nak,  
Gyön - ge já - ga - i - ről  
Le - ve - lek le - hull - nak.

(sic:  $\frac{3}{16}$ )

(Hungarian folk's song – collected by Zoltán Kodály)



**Weöres Sándor**  
**poet, literary translator, writer**

Birth :He was born on the 22th June, 1913 in a city in Hungary, called Szombathely

Studies, early years .He did his degree at the university in Budapest in philosophy and aesthetics. He got doctorate in 1939.

He often published in the main periodicals, e.g. in the Nyugat (West)

He travelled a lot in the Far East

His works :

***Alphabet of the love (poems)***

***111 poems***

***Saint Georg and the dragon (tragicomedy)***

***A boatman on the Moon (tales)***

***Psyché (poems)***

One of his most popular books of verse is the *Bóbita*, which contains poems for children. Many poems were set to music. Hungarian children sing them with pleasure at home, in kindergardens or schools.

Between 1948 and 1956 could be printed only his translations and poems for children for political reasons.

### **His prizes**

He received in 1970 Kossuth-prize. From that reward he founded the Pásztor Béla-prize, which can be given to young poets.

The Kossuth-prize is given in Hungary for people who worked excellently in science, art or literature

He died in Budapest, on the 22th January, 1989

## Bóbita (The fairy, called Bóbita)

Bóbita, Bóbita táncol,  
Körben az angyalok ülnek,  
Béka-hadak fuvoláznak,  
Sáska-hadak hegedülnek.

Bóbita, Bóbita játszik,  
Szárnyat igéz a malacra,  
Ráül, ígér neki csókot,  
Röpteti és kikacagja.

Bóbita, Bóbita épít,  
Hajnali köd-fal a vára,  
Termeiben sok a vendég,  
Törpe-király fia-lánya.

Bóbita, Bóbita álmos,  
Elpihen őszi levélen,  
Két csiga őrzi az álmát,  
Szunnyad az ág sűrűjében.



### 3.3. Italy

#### Alda Merini

Lascio a te queste impronte  
sulla terra

Lascio a te queste impronte  
sulla terra  
tenere dolci, che si possa dire:  
qui è passata una gemma o  
una tempesta,  
una donna che avida di dire  
disse cose notturne e delicate,  
una donna che non fu mai  
amata.  
Qui passò forse una furiosa  
bestia  
avida sete che dette tempesta  
alla terra, a ogni clima, al  
firmamento,  
ma qui passò soltanto il mio  
tormento.

I leave you these footprints on  
the earth  
tender sweet, you could say:  
here passed a bud or a storm,  
a woman eager to tell  
said things nocturnal and  
delicate,  
a woman who was never  
loved.  
Here perhaps passed a furious  
beast  
greedy thirst of those storm  
to the earth, to every climate,  
to the firmament,  
but here only passed my  
torment.



"We often speak of loneliness, out of, because you know only one type of loneliness. But nothing is as fierce as the loneliness of the asylum. In the fierce repulsion by all are introduced the snakes of your imagination, the pangs of pain, the acquiescence of a straw mattress on which the other sick neighbor, who is higher, is drooling. A loneliness by forgotten, by culprits. And your gown will become irreplaceable, and so those rags that you are wearing because they only know your true existence, the way you live. I was alone in a mental hospital, I didn't talk for a long time, convinced of my innocence. But then I discovered that the insane had a name, a heart, a sense of love and I learned, yes, right there, I learned to love my neighbors. And we all shared our bread each other, with affectionate condescension, and we became a family table. And some in the evening, came to roll up the blankets and kissed me on the short hair. And then, out of, this kiss I have not got any more, because I was healed. But under the brand name mental hospital. "  
(The other truth from "Diary of a different")

Le mie impronte digitali  
prese in manicomio  
hanno perseguitato le mie mani  
come un rantolo che salisse la vena  
della vita,  
quelle impronte digitali dannate  
sono state registrate nel cielo  
e vibrano insieme  
ahimè  
alle stelle dell'Orsa maggiore.

My fingerprints  
taken into asylum  
they persecuted my hands  
as a rattle that ascended the vein of  
life,  
damn those fingerprints  
were recorded in the sky  
and vibrate together  
alas  
the stars of the Great Bear.

## **BIOGRAPHY**

Merini Alda was born in Milan on March 21, 1931 and her family is composed of father, officer of Assicurazioni Generali Venezia, mother housewife, one elder sister and a younger brother.

She completed her higher studies at the Institute Professional Laura Solera Mantegazza and, simultaneously, she also studied piano.

She began to compose her first opera in fifteen years and the first real encounter with the literary world is in the following year, when with the help of a friend, bring some of her poems to Angelo Romano who read it to Giacinto Spagnoletti, literary critic, poet and novelist is still regarded as the first discoverer of the poet.

In 1947 Alda Merini began attending Spagnoletti's house, where she met, among others, Giorgio Manganelli, who was a true master of her style, as well as her first great love that she lived with the onset of symptoms of what will be a long illness.

The young poet, was interned for a month in the clinic Villa Turro, period comparison of the two young lovers with the tragedy of mental illness and

madness, which will become one of the basic elements of the first work of Manganelli "Hilarotragoedia".

Spagnoletti published in 1950 in the anthology "Contemporary Italian Poetry 1909-1949" both lyrical "The Hunchback" and "Light", those lyrics, with two other poems, were included by Vanni Scheiwiller in the book "Poets of the twentieth century", on the advice of Eugenio Montale and Maria Luisa Spaziani.

These early poems have already been the recurring issues in the poetics of Alda Merini: the intertwining themes of erotic and mystical, of light and shadow.

After the departure of Manganelli from Milan, in the period from '50 to '53, Alda attends Salvatore Quasimodo, who dedicated the "Two poems for Q," in which she calls him "father."

In 1953 she married Carniti Ettore, who owns several bakeries in Milan. In the same year, was published the first collection of poems "The presence of Orpheus," with a foreword by Spagnoletti, the work was very well received by critics.

The presence of Orpheus, was followed in '55 by Fear of God and Roman Wedding.

In 1955, the first daughter was born and to the pediatrician for the child, Peter, is dedicated the collection "You are Peter", published in '61 by Scheiwiller, also in 1955 was published "Fear of God" and "Roman Wedding."

There was a silence that lasted twenty years, Alda Merini is stable internal in the asylum Paolo Pini, with periods of lucidity and periods of madness during the periods in which returns, three other daughters were born in the family.

In 1979, the silence, due to illness, has finally broken and the Merino

began working on what is considered her masterpiece, "The Holy Land", winner of the Guggenheim Montale Librex Award in '93.

The four collections of verse have been brought together under the title "The presence of Orpheus" by Secheiwiller in 1993.

"The Holy Land" offers a poetic Alda Merini linked to the terrible experience in a mental hospital.

In 1981 her husband Ettore died, left alone, the poet begins a friendship with the elderly poet tarantino Michele Pierri.

The agreement between the two is getting stronger, despite thirty years and the distance between them.

In 1983 dedicated to the poet and the memory of his father, the collection "Poems stony," the lyrics "For Michele Pierre" and "The satire of Ripa" in the same year they married and Merini moved to Taranto, where remain for three years.

Her husband, who was a doctor before turning to poetry, takes care of her and Alda Merini continues to write poems included in "The Thieving Magpie", her first prose "The other truth. Diary of a different, which was described in a lyrical prose with a strong accent, her experience in the journey of madness.

Unfortunately, the demon of madness returns and the unfortunate woman experiences the tortures of the psychiatric hospital in Taranto.

In '86 she returned to Milan and resumed attending the former friends. She begins to write continuously, poetry and prose as "Delirio amoroso", written in '89, and "The Agony of the figures", in '90, "Hypotenuse of Love," "The Swamp Manganelli or the monarch of the King" and "rebellious soul, mixed prose and poetry texts in which the memory becomes dramatic and poignant evocation.

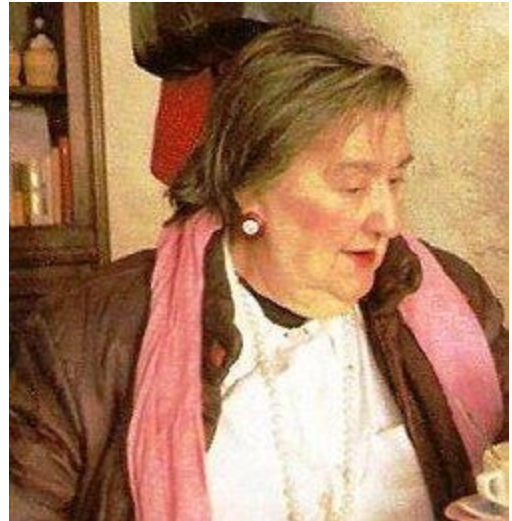


The collection of poems "Poetry", won the Viareggio Prize in 1996, the same year, Ald Merini is proposed for the Nobel Prize for Literature by the Académie Française.

In 1997 she was awarded with "Procida - Elsa Morante Prize" and in 1999 with the

Prize of the Prime Minister-Sector Poetry; in 2002 released "Magnificat" which earned her the Dessì Prize for Poetry.

The poet Ald Merini died of bone cancer in Milan on 1 November 2009 and she was tributed with the state funeral.



## Edoardo Sanguineti

Edoardo Sanguineti, was born in Chiavari , and at the age of four he moves to Turin, city in which the father has found a new job.

In Turin he lives near his uncle Luigi Cocchi: musician and musicologist, that will be the first point of reference for the formation of the young person. In 1946 Edoardo begins his studies at the Liceo Classico Massimo d' Azeglio: his Italian teacher is Luigi Vigliani, to whom he will dedicate his essay about Guido Gozzano and that his the first person to read some of his poems, that will be later part of Labyrinths. Successively he enters the Letter faculty of University of Turin, where he graduates in 1956.

In 1963 he founds “Il Gruppo 63” in Palermo, an important literary and critical movement, the result of the cultural contacts and ties of his previous years.

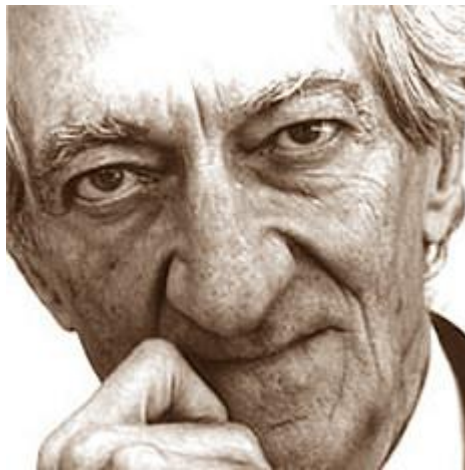
Meanwhile Sanguineti gets the University teaching qualification in Italian Modern Literature and begins to work for the university of Turin. IN 1968 the “Gruppo 63” is dissolved and he stands as a candidate for the Communist Party. After some years passed in Salerno, where he works for the University he gets a chair at the University of Genoa, where he moves with all his family, and where he begins to collaborate with the newspapers “Il Giorno”.

In 1970 he writes for the newspaper “L’Unità” and this is for him a period of great political commitment: he is elected deputy for the Chamber of Deputies for the Communist Party.

He travels a lot: Europe, Russia, Georgia, Uzbekistan, Tunisia, China, USA, Canada, Mexico, Colombia, Argentina, Peru, Japan, India. In 1996 he is appointed "Cavaliere di Gran Croce dell'Ordine di Gran Merito" of the Italian Republic, by the President of the Republic. Oscar Luigi Scalfaro.

In 2000 he leaves University. During his long career as a poet and a man of letters he has received several and important prizes such as: "Corona d'oro di Struga" , and the Prize LIBREX Montale (2006), founding member of the " Accadémie Européenne de poésie" (Lussemburgo) and advisory member of the " Poetry International" (Rotterdam) and many others.

18<sup>th</sup> May 2010 he is rushed to hospital because of an aneurism, at 13:30 Sanguineti dies, at the age of 79, during the operation. 22<sup>nd</sup> May he is buried in the pantheon of the monumental cemetery of Staglieno.



Video sulla ballata <http://www.youtube.com/watch?v=3-ndODDU-8E>  
[http://www.youtube.com/watch?v=5aRyCR\\_rC60](http://www.youtube.com/watch?v=5aRyCR_rC60)

In questa ballata esalta la figura femminile in tutti i suoi ruoli moglie, figlia, nuora, partigiana, compagna, femmina

### **Ballata delle donne**

Quando ci penso, che il tempo è passato,  
le vecchie madri che ci hanno portato,  
poi le ragazze, che furono amore,  
e poi le mogli e le figlie e le nuore,  
femmina penso, se penso una gioia:  
pensarci il maschio, ci penso la noia.



Quando ci penso, che il tempo è venuto,  
la partigiana che qui ha combattuto,  
quella colpita, ferita una volta,  
e quella morta, che abbiamo sepolta,  
femmina penso, se penso la pace:  
pensarci il maschio, pensare non piace.

Quando ci penso, che il tempo ritorna,  
che arriva il giorno che il giorno raggiorna,  
penso che è culla una pancia di donna,  
e casa è pancia che tiene una gonna,  
e pancia è cassa, che viene al finire,  
che arriva il giorno che si va a dormire.

Perché la donna non è cielo, è terra  
carne di terra che non vuole guerra:  
è questa terra, che io fui seminato,  
vita ho vissuto che dentro ho piantato,  
qui cerco il caldo che il cuore ci sente,  
la lunga notte che divento niente.

Femmina penso, se penso l'umano  
la mia compagna, ti prendo per mano.

## GIORGIO BASSANI

Giorgio Bassani was born in Bologna, 4 March of 1916, from a family of the Jewish bourgeoisie, he spent his childhood and youth in Ferrara, destined to become the heart of his poetical world. He graduated in Letters in 1939 in Bologna. During the years of the war he participated actively to the Resistance and he knew also the experience of the jail; in 1943 he moved to Rome, where he lived all his life long, but maintaining a very strong tie with his native town. Only after the '45 he dedicated himself to the literary activity in a permanent way, working or as a writer (poetry, prose and essay-writing) or as a publishing editor: it is meaningful to remember that it was due to his support that Feltrinelli editor published "Il Gattopardo", a novel marked by the same vision of lyrical disillusionment of history that we find also in his works.

Bassani has worked also in the world of the television, covering the role of vice president of RAI; he has been a teacher in school and a professor of History of the Theatre in the Academy of Dramatic Art of Rome. He has participated actively to the Roman cultural life collaborating to several reviews.

We must remember his long and constant engagement as president of the association Italia Nostra, created in defence of the artistic and natural patrimony of the Country. After some collections of poetry (all his poems will then be collected in a single volume in 1982, with the title *In rhyme and without*) and the publication in only one volume of *Le cinque storie ferraresi* in 1956, Bassani obtained a great success of public with *Il giardino dei Finzi Contini* (1962) (The garden of the Finzi-Contini): in 1970

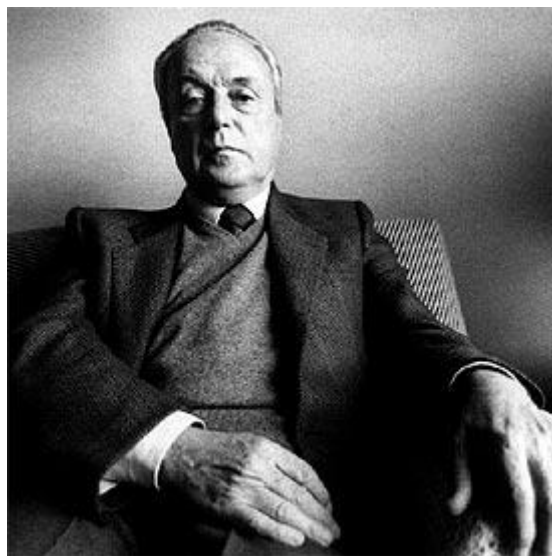
the novel will be filmed by Vittorio De Sica, from which Bassani will always dissociates himself. The successive works of the writer, developed all around the great sentimental topic of Ferrara, are *Dietro la porta* (1964) (Behind the door); *Airone* (1968); *L'odore del fieno* (1973) (The smell of the hay), re-united in 1974 in a single volume with the short novel *Gli occhiali d'oro* (1958) (The golden glasses), with the meaningful title *Il romanzo di Ferrara* (The novel of Ferrara). After a long period of disease, marked also by painful contrasts inside his family, Bassani died in Rome 13 April 2000.

## **GIORGIO BASSANI**

His narrative works are complex and analytic and aim to represent the habits and the way of thinking of the middle class well-off Jewish community of Ferrara, his home town.

He wanted to show the impact of the Racial Laws on the life of a quiet town and on the lives of young people who were entering adulthood.

He himself, during his youth knew the horrors of the Nazi persecution, which hit him and his family, he even experienced jail. Other themes, at the same time with the theme of the racial persecution, are present, such as the theme of the revisiting the charm of childhood and the solitude of the jail and the dream of the past times.





### **Il Giardino dei Finzi Contini**

*The Garden of the Finzi-Continis* is considered the best of the series of novels that Bassani produced about the lives of Italian Jews in the northern Italian city of Ferrara. Although the novel focuses on the relationships between the major characters, the shadow of creeping fascism, especially the racial laws that restricted Jews' participation in Italian society, looms over all the novel's events.

The novel opens with a brief prologue set in 1957 in which the narrator, an Italian Jew, describes a visit to the Ferrara cemetery where the Finzi-Contini family mausoleum stands, empty in all but two slots: a young child, Guido, who died of illness before the narrator was born; and Alberto, the son of the Finzi-Continis and a friend of the narrator's, who died of lymphogranulomatosis before the mass deportation that sent the remainder of the family to a concentration camp in Germany. At this point, the narrator reveals that none of the Finzi-Continis survived.

The first part of the book covers the narrator's childhood experiences, describing the various social circles of the local Jewish population and the mystery around the Finzi-Contini children, Alberto and Micòl, who were

schooled separately from the other Jewish children and who only appeared at the main school for the annual exams. The narrator fails his math test in this particular year, the first time he has failed any of the annual exams required for promotion, and he takes off on his bike out of fear of his father's reaction. He ends up outside the walls of the Finzi-Continis' mansion, where he has a conversation with Micòl, the Finzi-Continis' pretty daughter. The narrator is invited by Micòl to enter the garden. He excuses himself out of concern for the safety of his bicycle. She then comes over the wall to show him a safe hiding place, but while hiding his bike he dallies in contemplation of Micòl - and loses his chance to see the garden until years later.

The next two parts of the book cover the years when the children are all in or just out of college. The racial laws have restricted their ability to socialize with the Ferrarese Christians, and so the narrator, Alberto, Micòl, and Bruno Malnate (an older Christian friend with socialist views) form an informal tennis club of their own, playing several times a week at the court in the Finzi-Continis' garden. During these visits, the narrator declares, shyly at first but more and more forcefully, his love for Micòl. However, her attitude towards the narrator remains one of friendship so that the relationship slowly peters out.

The final section of the book covers the slow fading of the narrator's involvement in the tennis club, his futile attempts to restart the romance with Micòl, and his growing friendship with Malnate whom he suspects at the end of the book of having an affair with Micòl.

## L'Edera

Molti anni fa, quando non eravamo  
ancora marito e moglie, in un pomeriggio  
di marzo o aprile, lungo le rive di un lago,  
un poco scherzando, un poco sul serio, colsi  
5 al piede di un abete un breve ramo di edera,  
simbolo di fedeltà dei sentimenti,  
per ricordo di quella passeggiata tranquilla  
ultima di un'età della nostra vita.

Senza turbamento non so guardarla.  
10 La luce ha scolorito a poco a poco  
le foglie che erano verdi e nere.  
Mutamenti impercettibili, sintesi  
molto lente, alterazioni invisibili.  
Come se non vent'anni ma molti secoli  
15 fossero passati. Ora quel ramo somiglia  
tante cose che inutile è qui nominare.

Pure, solo così impallidendo, ha vissuto.  
Se una volta era degno di sorriso  
ora è più somigliante figura d'amore.

*[da Una volta per sempre (1963)]*

## L'Edera (The ivy)

The poet remembers one afternoon in March or April when he was walking with his future wife near the banks of a lake, when he, a little joking, a little seriously, picked up a short branch of ivy, symbol of fidelity, for memory of that calm walk. The light has faded little by little the leaves that were black and green. He thinks that not twenty years but many centuries have passed. Now that branch seems many things that are useless to name. But only in this way, fading, it has lived. If once it was worthy of smile now it is more similar to a love figure.

## **Gli Alberi**

Gli alberi sembrano identici  
che vedo dalla finestra.  
Ma non è vero. Uno grandissimo  
si spezzò e ora non ricordiamo.  
Altri hanno un male.  
La terra non respira abbastanza.  
Le siepi fanno appena in tempo  
a metter fuori foglie nuove  
che agosto le strozza di polvere  
e ottobre di fumo.  
La storia del giardino e della città  
non interessa. Non abbiamo tempo  
per disegnare le foglie e gli insetti  
o sedere alla luce candida  
lunghe ore a lavorare.  
Gli alberi sembrano identici  
la specie pare fedele.  
E sono invece portati via  
molto lontano. Nemmeno un grido,  
nemmeno un sibilo ne arriva.  
Non è il caso di disperarsene,  
figlia mia ma di saperlo  
mentre insieme guardiamo gli alberi  
e voi imparate chi è vostro padre.

Franco Fortini

da Questo muro , 1973

Gli Alberi

The trees seem identical that I see from the window. But it is not true. A very big one fell apart and now we do not remember. Others have an evil. The earth does not breathe enough. The hedges make hardly in time to put new leaves that August chokes them of powder and October of smoke. The story of the garden and the city does not interest. We do not have time to draw the leaves and the bugs or to sit in the white light long hours to work. The trees seem identical the species seems faithful. And they are instead brought far away. Not even a outcry, a hissing sound does not arrive any. It is not the case to give up hope, my daughter, but to know it while we together watch the trees and you learn who you your father is. Franc Blockhouses from This wall, 1973

## FRANCO FORTINI

Franco Fortini ( assumed name of Franco Lattes, Fortini was his mother' surname) was born in Florence, on September 10, 1917, his father was a Jew and his mother was Catholic. He studies in his native town and he gets a degree in History of Art and in Law.

He converts himself to the Valdese religion in 1938, after the armistice of 8 September 1943 he flees to Switzerland, where he joins the partisans of Valdossola. After the war he sets up house in Milan, that becomes his town of adoption, and together with his activity of teacher he begins to write for several political and cultural magazines. In 1957 he leaves the Socialist Party, but he goes on with his participation to the Italian political life as an exponent of the unofficial left party.

A poet, a novelist, a literary critic, a translator and a polemicist, Fortini holds a first-rate position among the intellectuals of the second postwar period.

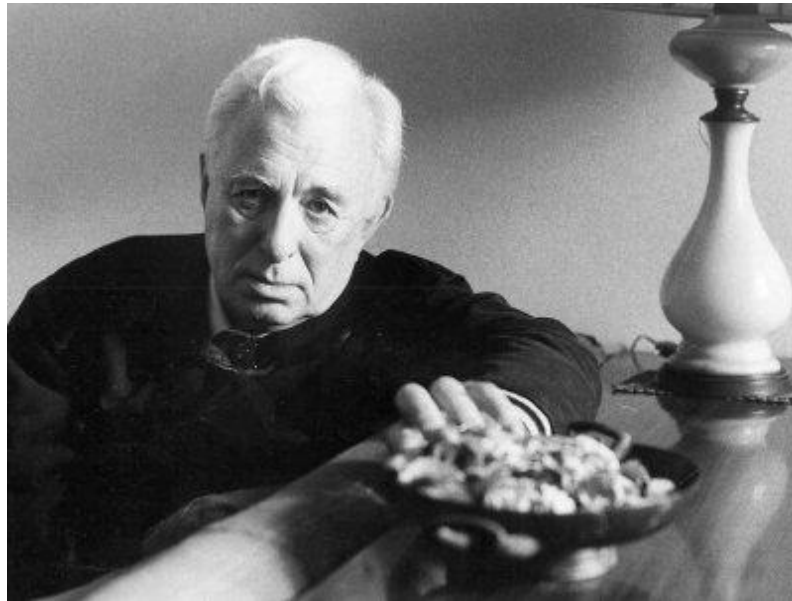
His poetical production, started before the war, has been collected in full in the volume "Una volta per sempre" (Once for ever) in 1978.

He dies in Milan in 1994.

He has passed through the issues of the Ermetismo, to arrive at a sort of a critical Marxism which has put him in a very strong polemical position, both towards the literary establishment, and towards the neo-avantgarde.

Uncompromising witness of that hope of revolution, which had supported the partisan struggle in its more advanced forms, such as the Republic of Val d' Ossola, Franco Fortini has committed himself, as a revolutionary intellectual, to the ideological struggles of his time, with critical and prose works, with reports and epigrams and poems, in which he "has dealt as heroes those who were little more than a flock."

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### **PIER PAOLO PASOLINI**

Pasolini was born in Bologna in 1922, traditionally one of the most leftist of Italian cities. His family then moved to Conegliano in 1923 and, two years later, to Belluno, where another son, Guidalberto, was born. In 1926, Pasolini's father was arrested for gambling debts, and his mother took the children to her family's house in Casarsa della Delizia, in the Friuli region. Pasolini began writing poems at the age of seven, inspired by the natural beauty of Casarsa. One of his early influences was the work of Arthur Rimbaud . In 1933 his father was transferred to Cremona, and later to Scandiano and Reggio Emilia. Pasolini found it difficult to adapt to all these moves, though in the meantime he enlarged his poetry and literature readings ([Dostoyevsky](#), [Tolstoy](#), [Shakespeare](#), [Coleridge](#), [Novalis](#)) and left behind the religious fervour of his early years. In 1939 Pasolini graduated and entered the Literature College of the University of Bologna, He also frequented the local cinema club. After some years in which he

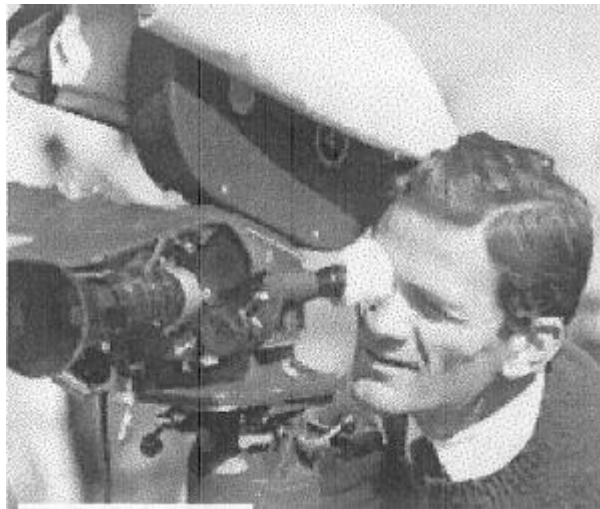
joined the Communist Party , in January 1950 Pasolini moved to Rome with his mother. " These years were very difficult for him, but instead of asking for help from other writers, Pasolini preferred to go his own way. He found a job as a worker in the Cinecittà studios and sold his books in the 'bancarelle' ("sidewalk shops") of Rome. Finally, through the help of the poet Vittorio Clemente, he found a job as a teacher in Ciampino, a suburb of the capital. In 1954, Pasolini, who now worked for the literary section of Italian state radio, left his teaching job and moved to the Monteverde quarter, publishing *La meglio gioventù*, his first important collection of dialect poems. His first novel, *Ragazzi di vita* (English: *Rent boys*), was published in 1955. The work had great success but was poorly received by the PCI establishment and, most importantly, by the Italian government. It initiated a lawsuit against Pasolini and his editor, Garzanti. Though totally exonerated of any charge, Pasolini became a victim of insinuations, especially by the tabloid press. In 1957, together with Sergio Citti, Pasolini collaborated on Federico Fellini's film [Le notti di Cabiria](#), writing dialogue for the [Roman dialect](#) parts. In 1960 he made his debut as an actor in [Il gobbo](#), and co-wrote [Long Night in 1943](#). His first film as director and screenwriter is [Accattone](#) of 1961, again set in Rome's marginal quarters. The movie aroused controversy and scandal. In 1963, the episode "La ricotta", included in the collective movie [RoGoPaG](#), was censored and Pasolini was tried for offence to the Italian state. The late 1960s and early 1970s were the era of the so-called "student movement". Pasolini, though acknowledging the students' ideological motivations, thought them "anthropologically middle-class" and therefore destined to fail in their attempts at revolutionary change. His film of that year, [Teorema](#), was shown at the annual [Venice Film Festival](#) in a hot political

climate. Pasolini had proclaimed that the Festival would be managed by the directors.

In 1970 Pasolini bought an old castle near [Viterbo](#), several miles north of Rome, where he began to write his last novel, *Petrolio*, which was never finished. In 1972 he started to collaborate with the extreme-left association [Lotta Continua](#), producing a documentary, *12 dicembre*, concerning the [Piazza Fontana bombing](#). The following year he began a collaboration for Italy's most renowned newspaper, [Il Corriere della Sera](#). At the beginning of 1975 Garzanti published a collection of critical essays, [Scritti corsari](#) ("Corsair Writings").

Pasolini was murdered by being run over several times with his own car, dying on 2 November 1975 on the beach at [Ostia](#), near [Rome](#). Pasolini was buried in Casarsa, in his beloved [Friuli](#). Giuseppe Pelosi, a seventeen-year-old [hustler](#), was arrested and confessed to murdering Pasolini. Thirty years later, on 7 May 2005, he retracted his confession, which he said was made under the threat of violence to his family. He claimed that three people "with a southern accent" had committed the murder, insulting Pasolini as a "dirty communist".





### 3.4. Turkey

This is the summary of a book which was written by Duygu Asena. The name of the book is "The Woman has No Name".

This book is a story of the woman who was seen only a woman by others. The story was about her struggle against them. She overcomes difficulties to become an individual but this woman hasn't got a name.

This woman tries to understand the reason of his father's grudge to her boyfriends since she was a child. From his father's point of view, all the men in the world are dangerous creatures because they are men. His father sends her to Girls' School and doesn't let her see the boys. When her boyfriends come to the garden, he expels them. This girl rebels all the things happening around her silently, in her inner world.

Her mother is dependent to his father economically. Although she feels sorry, she cannot help her daughter. Her mother is just like the symbol of the troubles of marriage which many women suffers during the marriage.

The girl thinks that he is in love with Mehmet, then Erkan, then Okay. Actually, she tries to know men. Of course she has big emotional conflicts.

Although his father doesn't prove, the girl and her sister attends university. They encounter different places, faces, emotions. The girl meets there with a boy, called Gürkan. They get married. Gürkan takes her everywhere as if she's her fancy puppy. He buys jewellery to show his wealth but the woman is not happy. She starts to work in a good company. The men who work at the same company think that women are the ornaments of that company.

In course of time, the emotional bond between the woman and his husband weakens. Nothing is the same as before. Gürkan doesn't want to have a baby. The woman has to make abortion. Finally, this marriage ends.

Although she's a woman, she tries to do her best in her work. She becomes successful. She struggles for being powerful in her relations and work.

In the end, she finds the happiness with Aydın who behaves her as individual not only a woman. She sees him like a friend, darling, joy. She believes that this is the love she deserves after a big struggle.

Aydın is also very successful in his work so he has to go to America for his Job. However their love is so deep that they feel closer to each other. Although they are far from each other, their love becomes deeper and deeper.

Aziz Nesin said: "I wrote my novels not only for children but also for parents and teachers. This novel tells us how children see their parents from a child's point of view. Children criticize their parents and teachers. This novel shows that there are some values in social life. Some of these values are wrong. Children defend their rights against elders with the help of this book. The name of the book is **The Children are Wonderful Today**".

AN EXTRACT FROM AZİZ NESİN'S BOOK

We have a friend whose name is Murat in our class. Whenever a teacher asks him to stand up, he asks;

- "Who?"

\_You.

-Me?

-Yes ,you. I'm talking to you.

-To me?

Then the teacher gets angry.

-Is there someone else here?

In such a situation Murat turns the wall and looks if there is someone else. I remember a day we laughed at him a lot.

One day in a school meeting, a man stood up and said: "I want to talk"

The head of Parent-Teacher Association said: " Yes, you can"

The man asked: Me?

The head of Parent-Teacher Association said: Yes, you wanted to speak.

The man said: Me?

The head of Parent-Teacher Association said: Yes come on, we are listening to you.

The man put his right on his heart just like Murat and he asked,

-Me?

Some of the parents at the meeting shouted: ME, ME.

Then Murat's father spoke. He didn't want the students play football at school. He wanted the students study their lessons instead of playing in the school garden.

The director asked: Which class is your son in?

The man asked: My son?

The director: Your son.

The man: He is attending this school.

The director: What's his school number?

The man: Whose?

The man couldn't remember his son's number. We realized that he was Murat's father when he told his son's name and surname.

## **CAN YÜCEL**

### **A poet from Turkish Literature**

He was born in 1926 in Istanbul. He was the old Minister of National Education Hasan Ali Yücel's son. He studied Latin and Greek in Ankara University and University of Cambridge. He did his military service in Korea. After returning to Turkey in 1958, he worked as a tour guide for some time in Bodrum and Marmaris. Then, he started to live as an independent translator and poet in Istanbul. He was one of the most distinguished Turkish poets of the 20th century.

In 1956 he married Güler Yücel. Two daughters from this marriage (Güzel ve Su) and a son (Hasan) was. Can Yücel, `Yeni(New)`, `Beraber(Together)`, `Secilmis Hikayeler(Selected Stories)`, `Dost (Friendly)`, `Sosyal Adalet (Social Justice)`, `Siir Sanatı (The Art of Poetry)`, `Dönem (Date)`, `Ant (Ant)`, `Imece (Connotation)` and `Papurüs (Papyrus)` wrote his journals. ( 1945-1965) Then, he had given the product of political issues from 1965.

March 12, 1971 in the grounds of his translations of Che Guevara and Mao was sentenced to 15 years. He came out because of the general permission in 1974. He used slang and obscene words in poems that very often, and that made the poems different from the others. In 1950 the first poems of Can Yucel were collected in a book called `Writing(Yazma)`

He translated the games of Lorca, Sheakspeare, Brechts etc. Not stay connected to the original translations of Shakespeare in full is also extremely successful. Shakespeare's famous 'to be or not to be' the word 'there is a possibility that the course is to die' was made Turkish meaning.

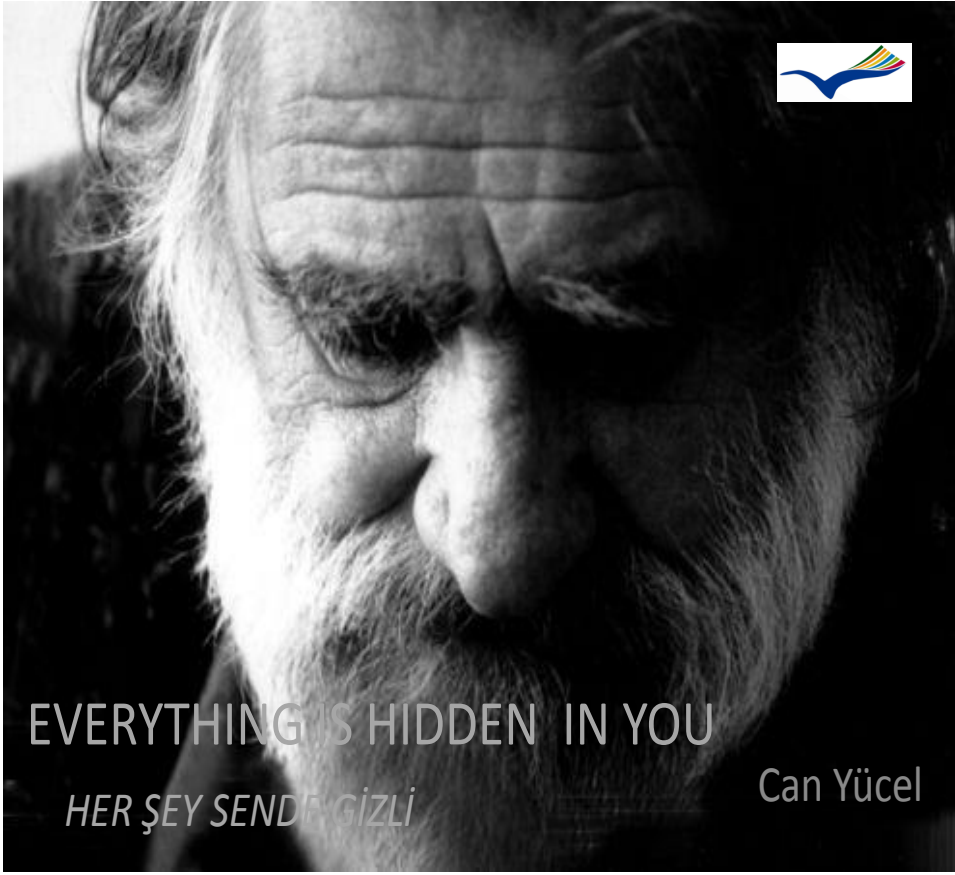
Can Yücel took the attentions on his own because of his plain language, social sensitivity in his poems. He was noted for his use of plain and sincere (and sometimes vulgar) language in his poems. His inspirations and subjects of poems are ; nature, people, events, concepts, emotions, sensations and feelings.

Can Yücel had a great role in Turkish Literature and Society. Because he wrote about social problems frankly in his writings.

He had always been for egalitarian, he was against the idea of social classification and racial discrimination. He was adopted with his correct slang expressions. He is the favorite poet of the Turkish society with his thoughts.

In his final years he moved to Old Datça. His writings and poems were published on Lemn Magazine everyweek, on Ox(Öküz) Magazine everymonth. The man, who put on trial to insult to the President Süleyman Demirel .

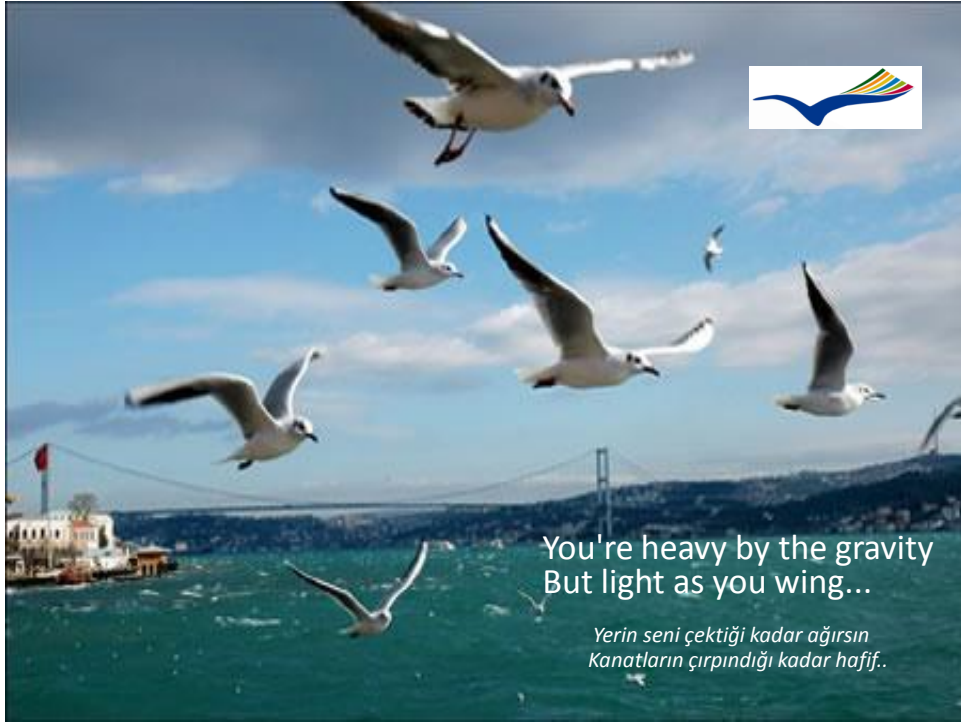
The Poet who died the night of August 12, 1999, was buried in his beloved sunflower blossoms Datca.



EVERYTHING IS HIDDEN IN YOU

*HER ŐEY SENDEN GİZLİ*

Can Yücel



You're heavy by the gravity  
But light as you wing...

*Yerin seni çektiđi kadar ađırsın  
Kanatların çirpindiđi kadar hafif..*



No matter what colour eyes and eyebrows you have,  
Your colour is just as she senses...  
*Ne renk olursa olsun kaşın gözün  
Karşındakinin gördüğüdür rengin..*



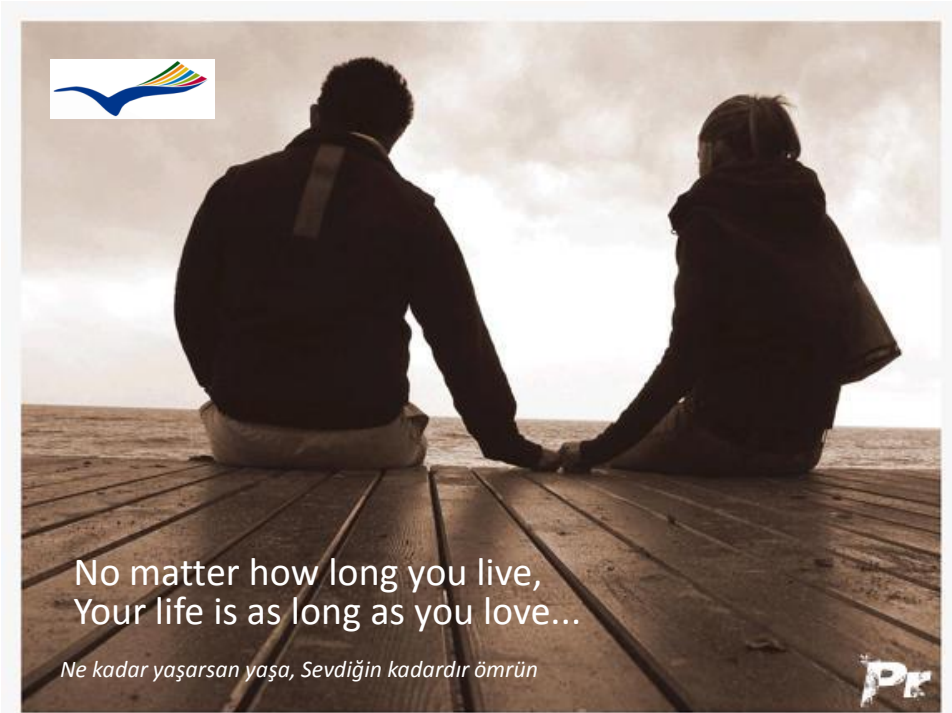
Don't take your past as a fat profit,  
You're near to your last as much as you've lived..

*Yaşadıklarını kar sayma;  
Yaşadığın kadar yakınsın sonuna;*





You're happy as much as you can laugh.  
Don't worry and know that you'll laugh as  
much as you've cried.  
*Gülebildiğin kadar mutlusun  
Üzülme bil ki ağladığın kadar güleceksin*



No matter how long you live,  
Your life is as long as you love...

*Ne kadar yaşarsan yaşa, Sevdiğin kadardır ömrün*

Pr

Never think that everything's over,  
You'll be loved as much as you love.

*Sakin bitti sanma her şeyi,  
Sevdiğin kadar sevineceksin.*



The nature values you by the sunrise  
And you're human as much as you  
value her.



*Güneşin doğuşundadır doğanın sana verdiği değer  
Ve karşındakine değer verdiğin kadar insansın*



If you'll deceive someday,  
Let her believe you as much as she depends on you.

*Bir gün yalan söyleyeceksen eğer  
Bırak karşındaki sana güvendiği kadar inansın.*



As the moonlight keeps the longing for your lover,  
You're close to her as much as you long for her.

*Ay ışığında sevgiliye duyulan hasret  
Ve sevgiline hasret kaldığın kadar ona yakınsın*



Don't forget that you're wet as much as it rains  
And hot as much as the sun heats you.

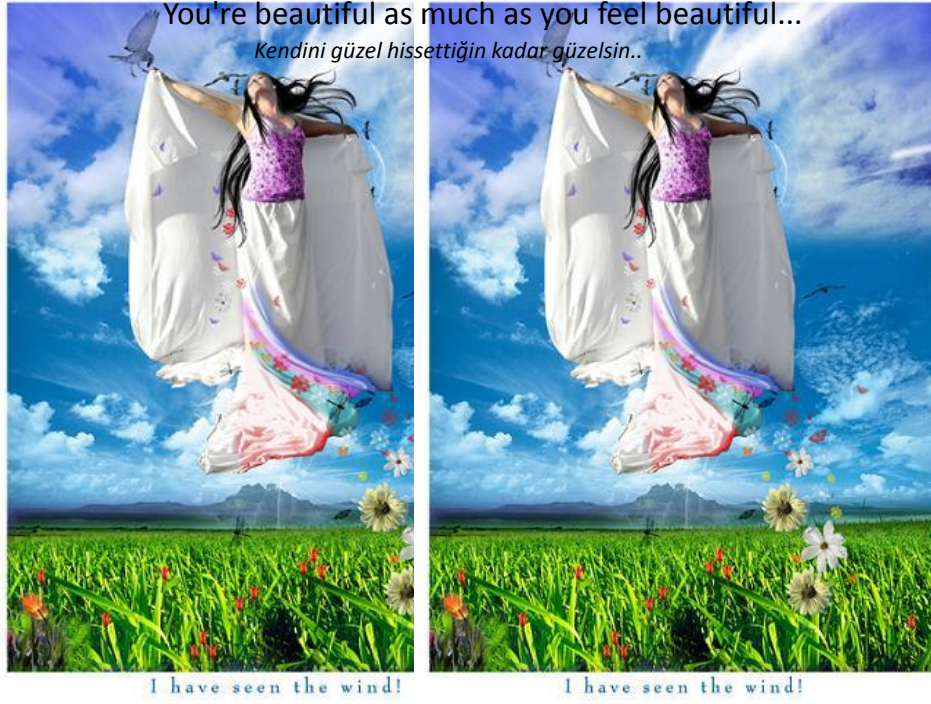
*Unutma yağmurun yağdığı kadar ıslaksın  
Güneşin seni ısıttığı kadar sıcak.*



You're alone as much as you feel alone  
*Kendini yalnız hissettiğin kadar yalnızsın*



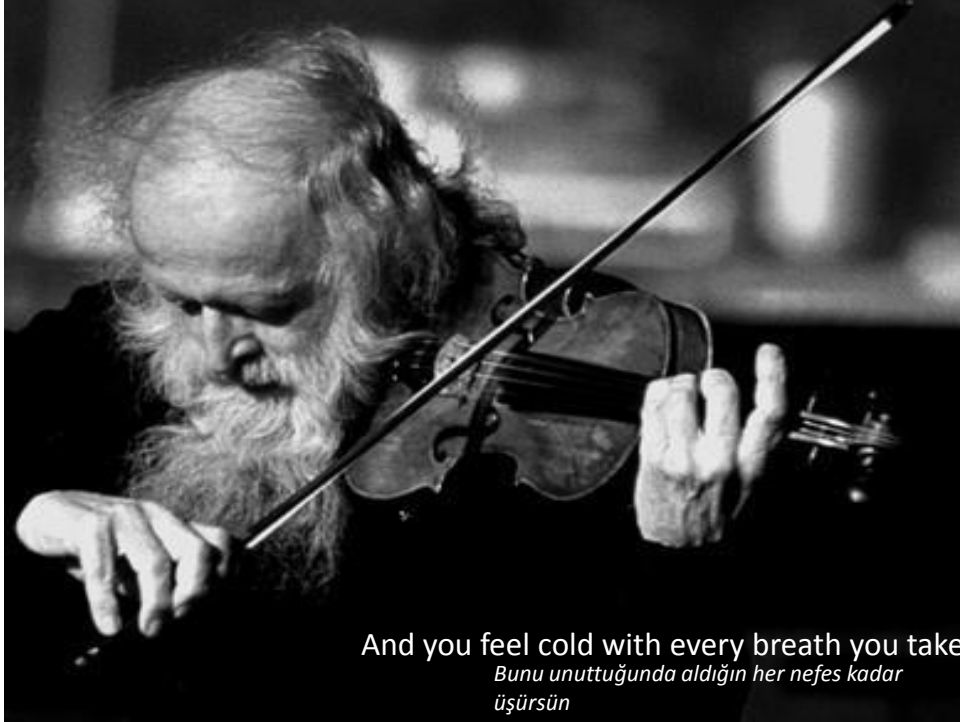
And strong as much as you feel strong  
*Ve güçlü hissettiğin kadar güçlü*





You live as long as you remember this  
*Bunu hatırladığın kadar yaşarsın ,*

© 2004 dR



And you feel cold with every breath you take  
*Bunu unuttuğunda aldığın her nefes kadar  
üşürsün*



Birds are cute as long as they can sing,

*Kuřlar ötebildiđi kadar sevimli*



And a baby is a baby as long as it cries.

*Bebek ađladıđı kadar bebektir*



And you know as much as you learn; so learn that, too:  
You are loved as much as you love.

*Ve herşeyi öğrendiğin kadar bilirsin bunu da öğren,  
Sevdiğin kadar sevilirsin...*



**Teşekkürler! 😊**  
**Köszönöm! 😊**  
**Thanks! 😊**  
**Obrigado! 😊**  
**Danke! 😊**



CAN YÜCEL

## A poet from Turkish Literature

### Can Yücel

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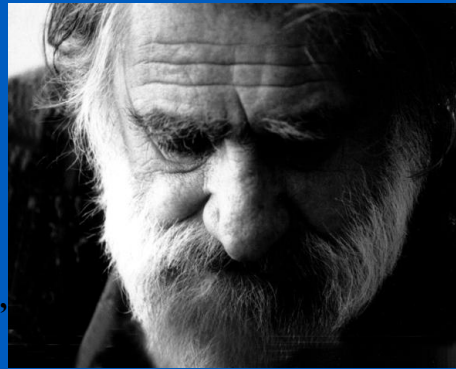




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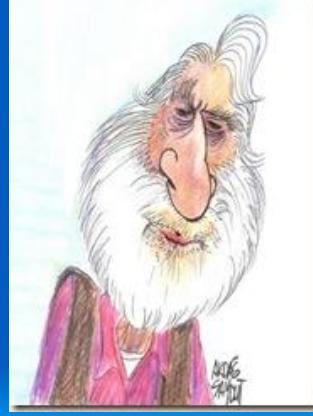


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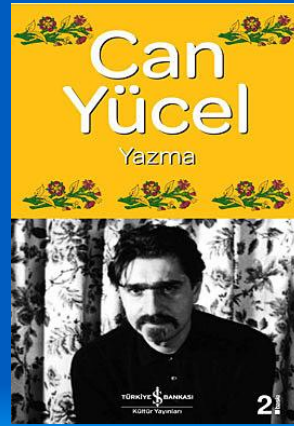




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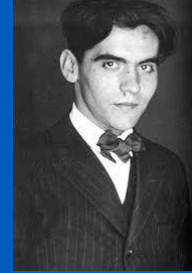
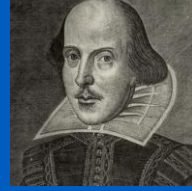


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## The Importance of him

- CanYücel had a great role in Turkish Literature and Society. Because he wrote about social problems frankly in his writings. He had always been for egalitarian, he was against the idea of social classification and racial discrimination. He was adopted with his correct slang expressions. He is the favorite poet of the Turkish society with his thoughts.

## 3.5. Portugal

### Miguel Torga's biography



Adolfo Correia Rocha was born on 12<sup>th</sup> August 1907 in São Martinho da Anta, Portugal. On 1917, when he was a young rebel teenager, he went to a mansion in Porto where he used to work outside it and do tasks. But he was fired because of being disobedient.

One year later, he was send to Lamego's Seminary because his father wanted him to be a priest, although he didn't want to be. There, we studied Portuguese, History, Geography and learnt Latin. That year was remarkable for him.

On 1920, we went to his uncle's farm to work, in Brazil. On

1925 he was to Coimbra after his uncle had noticed that he was prodigy boy. After two years he finished the high school and gets on Medicine's College on Coimbra's University and at the time he is was passionate about literature. While he was on College, he published his first poems book "Ansiedade", he collaborated on the "Presença" magazine.

He married with Andrée Crabbé on 1940 and they had a little girl named Clara Rocha.

Miguel Torga was considerate as the most important Portuguese writer of the XX century. He used to give free medical appointments to poor people witch demonstrated that he was a man with a good heart and nice talk.



## **Ave da Esperança**

**Passo a noite a sonhar o amanhecer.  
Sou a ave da esperança.  
Pássaro triste que na luz do sol  
Aquece as alegrias do futuro,  
O tempo que há-de vir sem este muro  
De silêncio e negrura  
A cercá-lo de medo e de espessura  
Maciça e tumular;  
O tempo que há-de vir - esse desejo  
Com asas, primavera e liberdade;  
Tempo que ninguém há-de  
Corromper  
Com palavras de amor, que são a morte  
Antes de se morrer.**



***Miguel Torga***

By interpreting attentively this poem, it is understood that the author has suffered a dramatic grief of love and by that he deeply wishes the upcoming of a new day and in that way, time will heal his sorrows; he entitle himself as “ave da esperança” in a way of being free and hopeful. He lives sadly, waiting for the future and is the sun light that comforts him and gives him hope. The “muro” blocks the time’s advance, such as the pass blocks the coming of the future. When that future arrives, full of happiness, the author won’t let that anything cross his way. Because these “palavras de amor” symbolize the rack of his soul, once they remember him his failed and lost love.

# SOPHIA

1919-1924

*AMEI A VIDA COMO COISA SAGRADA  
E A JUVENTUDE ME FOI ETERNIDADE*

## **Sophia de Mello Breyner**

Sophia de Mello Breyner was one of the greatest Portuguese poets. Born in 1919, in Porto, Sophia studied Classic Philology at the College of Letters at the University of Lisbon between 1936-1939.

After married with Francisco Sousa Tavares, lawyer and journalist, the revolutionary attitude of the poet against Salazar regime made her write "O Livro Sexto".

During the Estado Novo, Sophia was co-founder of National Committee for Aid to Political prisoners and deputy of Constituent Assembly by Partido Socielista (PS). Was also chairman of the meeting of the Association of Portuguese writers.

Contributor of the magazine *Cadernos de Poesia*, the magazine defended the ecumenical vocation of Poetry, emphasizing the independence of the aesthetic ideal for schools.

Her writings were influenced by the Greek culture since Sophia started admiring on several trips to Greece.

Devoted herself mainly to poetry but also short stories, plays and translations.

As for the language style of Sophia de Mello Breyner, we note that, as Besse (ibid: 14), Sophia de Mello Breyner has a distinctive style whose marks are more obvious: the value of the hieratic word, the strict The appeal for clarifying vision, wealth of symbols and allegories, synesthesia and rhythm evocative of a ritual dimension. One notes a "transparency of the word in its relation of language to things, the brilliance of a world where rhythm and intellect are in harmony as melody, perfect" and *Poesia* was her first volume of poems dated 1944.

Sophia was the first Portuguese woman to receive the most important literary award of the Portuguese language, the Camoes award. She was awarded with the awards Camões in 1999, Max Jacob Poetry in 2001 and Queen Sofia of Ibero-American Poetry in 2003.

Sophia past away with 84 years old, in 2<sup>nd</sup> of July 2004.

*Esta é a madrugada que  
eu esperava  
O dia inteiro e limpo  
Onde emergimos da noite  
e do silêncio  
E livres habitamos a  
substância do tempo.*

*25 de Abril de 1974*

## Porque

Porque os outros se mascaram mas tu não  
Porque os outros usam a virtude  
Para comprar o que não tem perdão.  
Porque os outros têm medo mas tu não.  
Porque os outros são os túmulos caiados  
Onde germina calada a podridão.  
Porque os outros se calam mas tu não.  
Porque os outros se compram e se vendem

E os seus gestos dão sempre dividendo.  
Porque os outros são hábeis mas tu não.  
Porque os outros vão à sombra dos abrigos  
E tu vais de mãos dadas com os perigos.  
Porque os outros calculam mas tu não.

This poem show us clearly that there is the person that lives with fear of live, doesn't risk, don't have any chances since doesn't live properly and too safe. And then, there is the other person, the person that if it see a challenge, is not within its cocoon, that risk to do what appears in live, just do it, in his head can be a good thing or a bad thing but didn't leaned with fear of what could happen. This is the person that we need, the person that can help us to be brave, to do everyting.





## MANUEL ALEGRE

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Manuel Alegre de Melo Duarte, son of Francisco José de Faria e Melo Ferreira Duarte and Maria Manuela Alegre de Melo Duarte, was born on 12 May, 1936, in Águeda (Aveiro).

He studied Law in the Universidade de Coimbra to become a known writer and Portuguese politician.

Due to his political point of view and the colonial war, Manuel Alegre was called by Salazar to do his military duty in the Azores, 1961. In 1962, he led a pioneer military revolution and was, consequently, arrested by the PIDE for 6 months.

After 10 years exiled, the author became a symbol of resistance and freedom. Meanwhile, his first two books were censored – *Praça da Canção* (*Song Square* – 1965) and *O Canto e as Armas* (*The Singing and The Weapons* - 1967). He returned to Portugal on May 2, 1974, a few days after the April 25 revolution. In Portugal, he became a member of the Socialist Party along with Mário Soares. He, then, promoted the democracy and the approval of the Constitution.

In 2005, Manuel Alegre ran for President and obtained over 1 million votes in 2006. He ran for President in 2010, as well.

Poetry	Prose
<ul style="list-style-type: none"><li>▪ Praça da Canção (1965)</li><li>▪ Canto e as Armas (1967)</li><li>▪ Um Barco para Ítaca (1971)</li><li>▪ Rua de Baixo (1990)</li><li>▪ A Rosa e o Compasso (1991)</li><li>▪ Livro do Português Errante (2001)</li></ul>	<ul style="list-style-type: none"><li>▪ Jornada de África (1989)</li><li>▪ Homem do País Azul (1989)</li><li>▪ Alma (1995)</li><li>▪ Cão Como Nós (2002)</li><li>▪ Um Velho em Arzila (2003)</li><li>▪ Quadrado (2005)</li></ul>

## As Mãos

Com mãos se faz a paz se faz a guerra.  
Com mãos tudo se faz e se desfaz.  
Com mãos se faz o poema – e são de terra.  
Com mãos se faz a guerra – e são a paz.

Com mãos se rasga o mar. Com mãos se lavra.  
Não são de pedras estas casas mas  
de mãos. E estão no fruto e na palavra  
as mãos que são o canto e são as armas.

E cravam-se no Tempo como farpas  
as mãos que vês nas coisas transformadas.  
Folhas que vão no vento: verdes harpas.

De mãos é cada flor cada cidade.  
Ninguém pode vencer estas espadas:  
nas tuas mãos começa a liberdade.

## The Hands

With hands it's done peace, it's done war.  
With hands everything is done and undone.  
With hands it's done the poem – and it's of dirt.  
With hands it's done the war – and it's peace.

With hands it's ripen the sea. With hands it's plow.  
These houses aren't made of stone, but  
With hands. And they are in the fruit and word  
The hands that are the singing and the weapons.

And they stuck in Time like barbs  
The hands that you see in transformed things.  
Leaves that go in the wind: green barbs.

Of hands it's each flower each city.  
No one can beat these swords:  
In your hands freedom begins.

Manuel Alegre, *O Canto e as Armas*, 1967

Manuel Alegre, *The Singing and The Weapons*,  
1967

In this poem, Manuel Alegre says that everyone can do anything with their hands and gives some examples: to make a poem, to either make peace or war. Through all the possibilities expressed in the poem, we can conclude that anyone can be free; it just depends on our willpower.

The author claims that the power of change rests in us, in our hands and that it is up to us to mold the society where we live.



Student



In prison



Exiled



Presidential campaign,  
2006

"In one sense it could even be said that, letter-by-letter, word-by-word, page-by-page, book after book, I have been successively implanting in the man I was the characters I created. I believe that without them I wouldn't be the person I am today; without them maybe my life wouldn't have succeeded in becoming more than an inexact sketch, a promise that like so many others remained only a promise, the existence of someone who maybe might have been but in the end could not manage to be."

*Nobel Lecture, 1998*

### **José Saramago (1922-2010)**

#### **Biography**

José Saramago was born in Azinhaga in the province of Ribatejo, the son of José de Sousa, an artilleryman in the first world war, and Maria de Piedade. When Saramago was two, the family moved to Lisbon. Saramago's father took a job as traffic policeman and his mother worked as a domestic cleaner. During school holidays, he returned to Azinhaga, where his grandparents, illiterate peasants, lived and took care of him. At an early age, Saramago was forced to abandon school in order to earn his living. Saramago was educated as a technician, and before becoming a journalist, translator, and writer, he did a number of manual jobs. Saramago married in 1944 Ilda Reis, then a typist with the Railway Company, who was to become a respected engraver. Their marriage ended in divorce in 1970.

Saramago joined in 1969 the Communist Party of Portugal, which was forbidden during the military dictatorship. In 1975 he lost his job as deputy editor of the Lisbon newspaper *Diário de Notícias*. "Being fired was the best luck of my life," he later said in an interview. "It was the birth of my life as a writer." Since 1979 he devoted himself entirely to writing. In 1988 Saramago married Pilar del Río, a journalist. After government officials banned his novel *O EVANGELHO SEGUNDO JESUS CRISTO* (1991, *The Gospel According to Jesus Christ*), Saramago left Portugal and settled on the Spanish island of Lanzarote. Saramago died after a long illness at his home on 18 June, 2010.

## Bibliography

Saramago published plays, short stories, novels, poems, libretti, diaries, and travelogues. His first novel, **MANUAL DE PINTURA E CALIGRAFIA**, appeared in 1977. Its basic theme is the genesis of the artist, of a painter as well as a writer. In **VIAGEM A PORTUGAL** (1981, Journey to Portugal) Saramago searched for the idea of Portugal, a few years after the dictatorship had ended. To see his country with fresh eyes and fresh wonder, Saramago used the third person, observing as much his surrounding as his own reactions: "Here he is forced to recognise his own shortcomings, and admit he has everything to learn. About miracles, as all else." **LEVANTADO DO CHÃO** (1980) was a three-generation saga of a poor sharecropper family from the post-World War I period through to the 25th April 1974, the date of the Portuguese revolution. The story is presented through mixed forms of monologue and dialogue.

In the 1980s he gained an international reputation with his satirical novel **MEMORIAL DO CONVENTO**. The novel is set in the first half of the 18th century. The Italian composer Corghi based his opera *Blimunda* on the novel. **O ANO DA MORTE DE RICARDO REIS** (1984) takes its subject from the history in the form of a dialogue between the great Portuguese poet Fernando Pessoa (1888-1935), and his alternative authorial personality from the poem collection *Odes de Ricardo Reis* (1946).

The story is set in the 1930s, the year of the onset of the Spanish Civil War, and the rise of Hitler, Mussolini, Franco, and Salazar. Truth and lies are inseparable from each other, in fiction and in real life: "A word lies, with the same word one can speak the truth, we are not what we say, we are true only if others believe us." Symbolic **A JANGADA DE PEDRA** (1986) tells a story of Iberia's exclusion from Europe: a series of supernatural events culminates in the severance of the Iberian peninsula so that it starts to float into the Atlantic, initially heading for the Azores. Saramago's tone is ironic -- he mixes different views from the Prime Minister and the US president to tourist officers and European Community. A group of people tries to find an explanation for the

phenomenon, among them Joaquim Sassa, who threw a stone in the sea. In 2007 Saramago outraged his compatriots with his statement that it is inevitable that Portugal will end up joining with Spain.

Saramago's controversial novel, ***EVANGELHO SEGUNDO JESUS CRISTO***, was excluded from the European Union literary contest Ariosto by Sousa Lara, Under-Secretary of State of Portugal, but after international protest it was returned to the list of candidates. Like Nikos Kazantzákis in his novel *The Last Temptations of Christ*, or Norman Mailer in *The Gospel According to the Son*, he interprets the key episodes from the Gospels from an ironic point of view, inventing new miracles and prophecies. In the novel God and the Devil negotiate over evil, and Jesus questions his role and challenges God.

All this Saramago parallels with the creative process of a writer: "The gaping mouth sends up a cry we shall never hear, for none of these things is real, what we are contemplating is mere paper and ink, nothing more." Maria Magdalene is a prostitute to whom Jesus gives his virginity. Joseph's feelings of guilt lead to his crucifixion. Jesus takes him down from the cross, helped by Maria. He repeats his father's fate and realizes in his last moments, that his sacrificial death had been planned in advance. "... the human heart is never content, and that doing one's duty does not bring peace of mind, though those who are easily satisfied would have us believe otherwise."

Among Saramago's other later novels is ***TODOS OS NOMES*** (1995), in which he pays homage to the bureaucratic labyrinths of Kafka. It depicts a minor official, Senhor José, in a dismal registrar's office, who becomes obsessed with one of the names, an unknown woman, and begins to track her down. But instead of order, he finds chaos. In ***ENSAIO SOBRE A CEGUEIRA: a novel*** (1995) an epidemic of blindness starts to spread in a nameless city. An asylum or a concentration camp, is founded to isolate the blind who see only white light. A doctor's wife follows her husband to the asylum, and soon around them forms a small group of people who try to maintain some moral values among the internees, when violence starts to escalate. "... blindness is the good fortune of the ugly," Saramago wrote; actually the blind cannot see the ugliness of the world.

"Absurd to say it, but the blindness in Saramago's novel is an allegory for

not being able to see. What exactly it is we should see, what Saramago -- with all his years as a man and a writer and having lived through dictatorship and revolution -- fears we cannot see, is present in the writing, present abundantly, but it is not to be paraphrased." (Andrew Miller in the *New York Times*, October 4, 1998) **A CAVERNA** (2000) is a story of a potter and his family, who are the "real" people, living the life of Plato's famous allegory of the cave. **O HOMEM DUPLICADO** (2002) played with an old literary cliché, the idea of a doppelganger. Saramago's protagonist, a schoolteacher, asks the existential question, which is the original and which the copy? One of them must die. **ENSAIO SOBRE A LUCIDEZ** (2006, *Seeing*), a political satire, was set in the same nameless capital city that *Blindness*, where a state of emergency is declared after voters cast blank votes in an election.

#### **Selected works:**

OS POEMAS POSSÍVEIS, 1966 (poems)

PROVÀVELMENTE ALEGRIA, 1970

DESTE MUNDO E DO OUTRO, 1971

A BAGAGEM DO VIAJANTE, 1973

AS OPINIÕES QUE O DL TEVE, 1974

O ANO DE 1993, 1975

MANUAL DE PINTURA E CALIGRAFIA, 1977 - Manual of Painting and Calligraphy

OBJECTO QUASE, 1978

POÉTICA DOS CINCO SENTIDOS. O OUVIDO, 1979

A NOITE, 1979

LEVANTADO DO CHÃO, 1980

QUE FAREI COM ESTE LIVRO? 1980

VIAGEM A PORTUGAL, 1981 - Journey to Portugal. In Pursuit of Portugal's History and Culture, 2001

MEMORIAL DO CONVENTO, 1982 - Baltasar and Blimunda. basis for three-act opera by Italian composer Azio Corghi

O ANO DA MORTE DE RICARDO REIS, 1984 - The Year of the Death of Ricardo Reis

A JAGANDA DE PEDRA, 1986 - The Stone Raft . Film 2002, dir. by George Sluizer, starring Ana Padrao, Gabino Diego, Iciar Bollain, Diogo Infante,

HISTORIA DO CERCO DE LISBOA, 1989 - The History of the Siege of Lisbon)

O EVANGELHO SEGUNDO JESUS CRISTO, 1991 - The Gospel According to Jesus Christ

IN NOMINE DEI, 1993

ENSAIO SOBRE A CEGUEIRA, 1995 – Blindness. Film version 2008, dir. by Fernando Meirelles, starring Julianne Moore, Mark Ruffalo, Gael Garcia Bernal, Danny Glover, Sandra Oh

TODOS OS NOMES, 1997 - All the Names

EL AMOR POSIBLE, 1998

CADERNOS DE LANZAROTE, 1998

O CONTO DA ILHA DESCONHECIDA, 1988 - The Tale of the Unknown

Island

A CAVERNA, 2000 - The Cave

O HOMEN DUPLICADO, 2002 - The Double

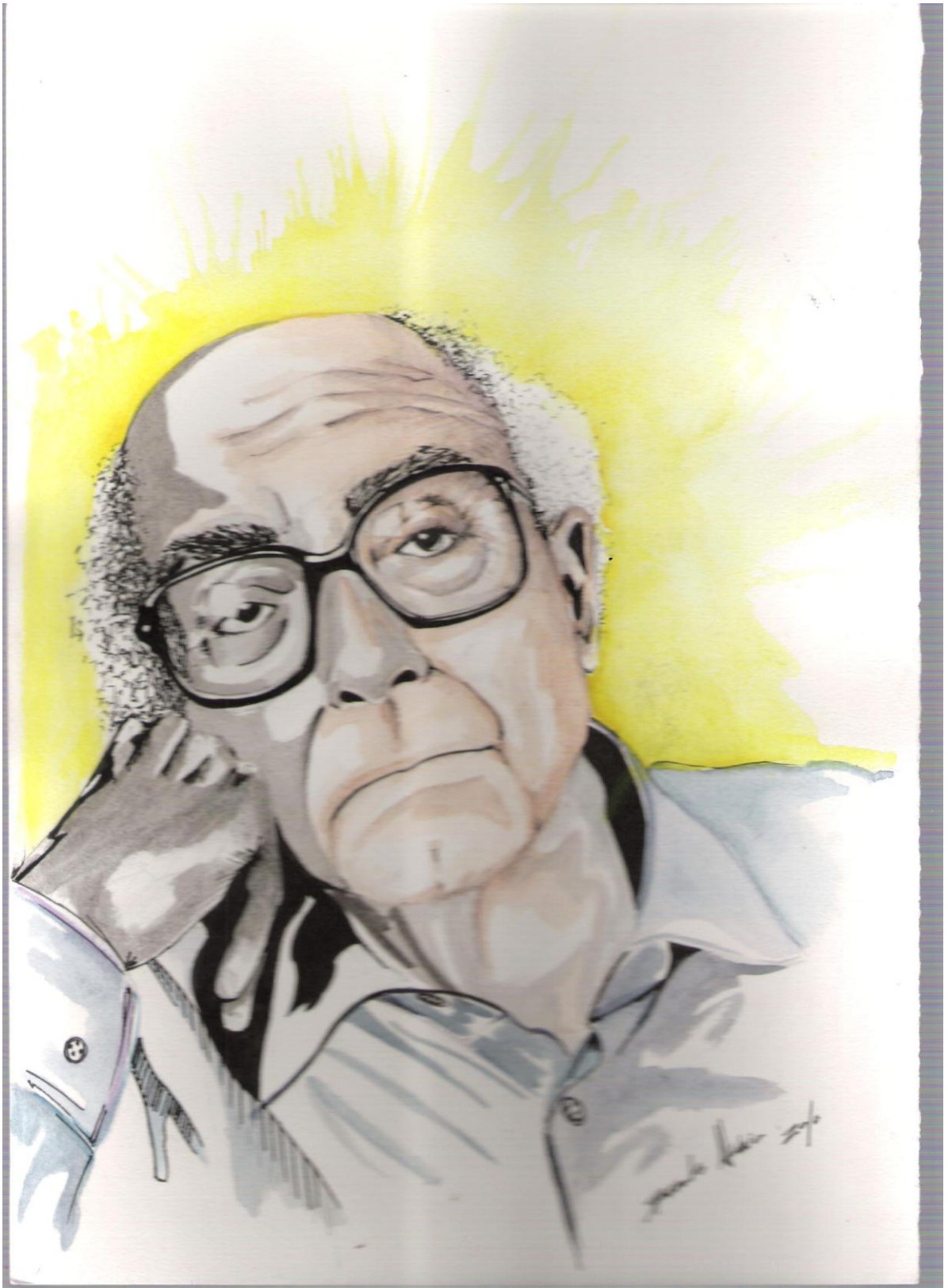
ENSAIO SOBRE A LUCIDEZ, 2004 - Seeing

AS INTERMITÊNCIAS DA MORTE, 2005 - Death with Interruptions

AS PEQUENAS MEMÓRIAS, 2006 - Little Memories

A VIAGEM DO ELEFANTE, 2008 - The Elephant's Journey

O CADERNO, 2009 - The Notebook



**Renato Alcobia 12.07**

## Passado, Presente, Futuro

Eu fui. Mas o que fui já me não lembra:  
Mil camadas de pó disfarçam, véus,  
Estes quarenta rostos desiguais.  
Tão marcados de tempo e macaréus.

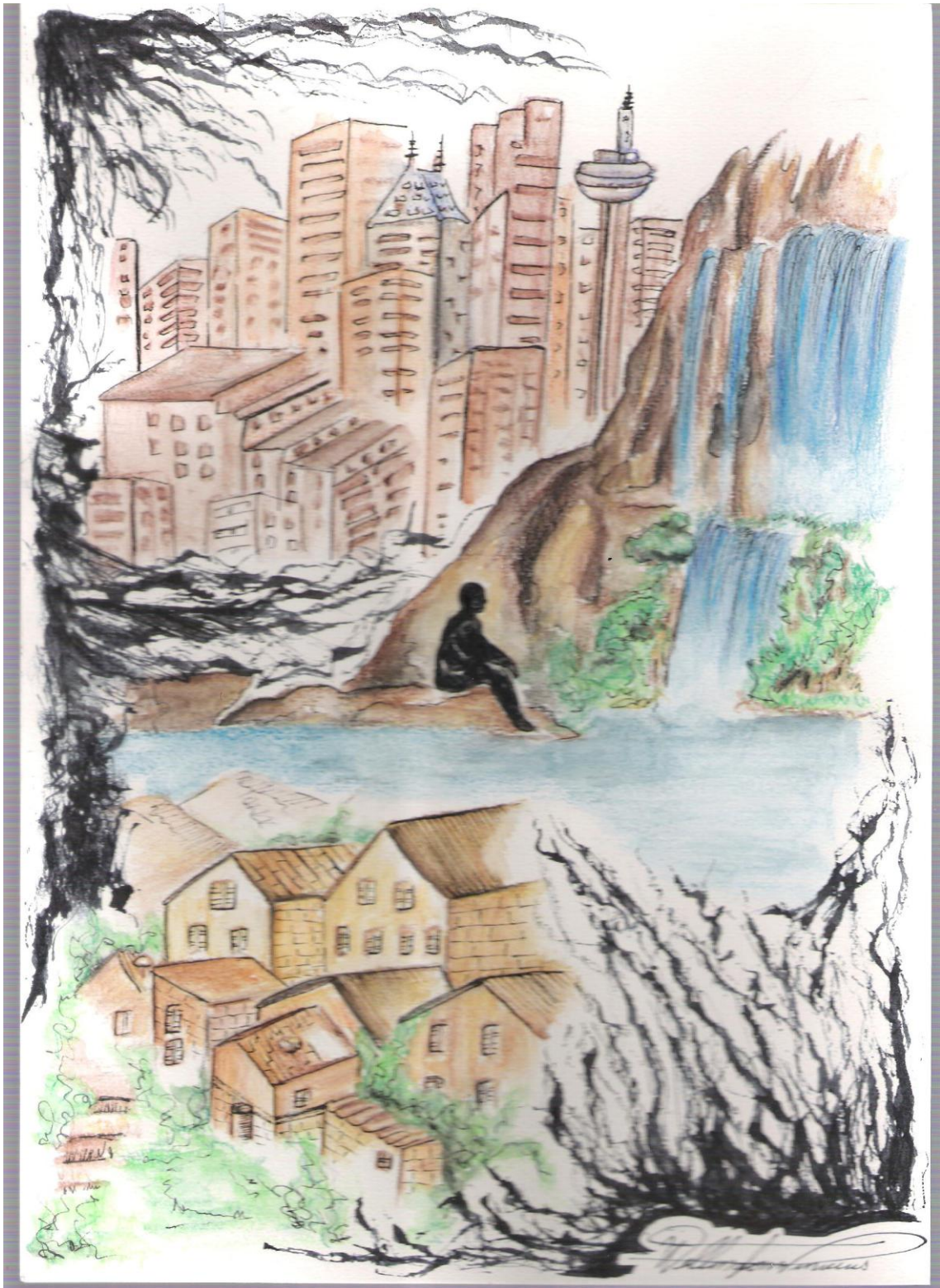
Eu sou. Mas o que sou tão pouco é:  
Rã fugida do charco, que saltou,  
E no salto que deu, quanto podia,  
O ar dum outro mundo a rebentou.

Falta ver, se é que falta, o que serei:  
Um rosto recomposto antes do fim,  
Um canto de batráquio, mesmo rouco,  
Uma vida que corra assim-assim.

José Saramago, in ***Os Poemas Possíveis***  
(1966)



André Moreira 12.º7



Wellington Vinicius 12.97



Rita Alvarez 12.º7



**Mafalda Jesus 12.º7**



**Thamara da Costa 12.º7**

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## **Final Note**

This e-book is the compilation of the original texts of each partner country.