

Our classical and contemporary writers booklet



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Croatia



Classical writer: Marin Držić

DUBROVNIK IN THE 16TH CENTURY

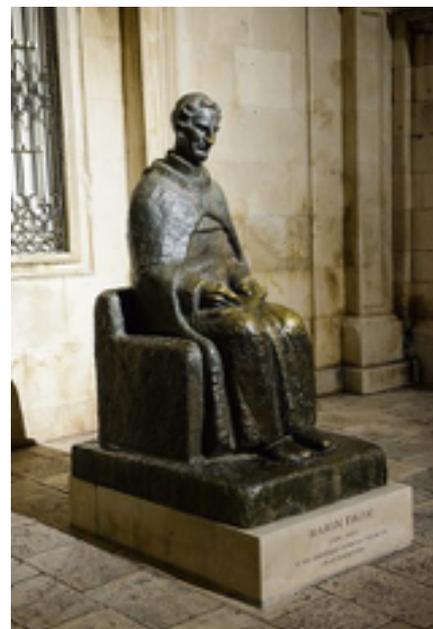


Dubrovnik experiences economic boom in the 16th century when the local people established successful trade links with the Ottoman Turks to whom they paid taxes in money and goods. They managed to retain their freedom, independence and benefits of free trading all around the Ottoman Empire. Freedom was considered as most

important in Dubrovnik Republic. This small state used to have its own flag, coat of arms and army. Spain was the most important guardian of Dubrovnik's freedom while Venice was its biggest enemy. In 1667, there was a strong earthquake when many people died but that wasn't the only problem. The trade routes moved to the Atlantic after the discovery of America which had a negative impact on the local economy. The slogan and symbol of Dubrovnik Republic was Libertas which means freedom.

MARIN DRŽIĆ

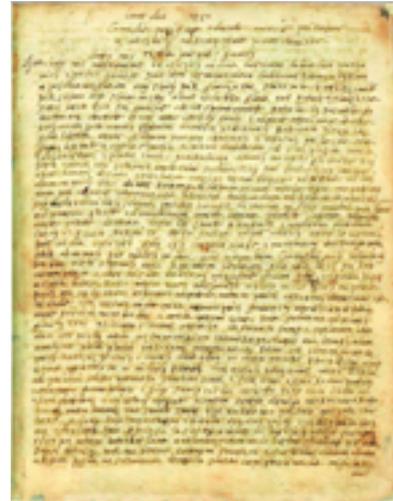
Marin Držić was born in Dubrovnik in 1508. He was nicknamed Vidra (otter) because he spent a lot of time in Rijeka Dubrovačka (a small place close to Dubrovnik situated on the banks of the river). In 1538, he moved to Siena in Italy where he studied at the university and got acquainted with Italian theatre. In 1541 he became a rector of the university – Dominus Marinus Raueus. He died in



Venice in 1567 where he was also buried. His work was divided in three parts:

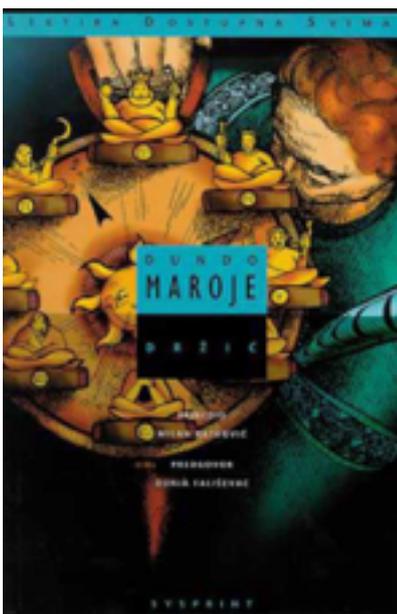
1. LIFE IN SIENA (1538 – 1542) – It was here that he got acquainted with modern Italian theatre.

2. LIFE IN DUBROVNIK (1542 – 1567) – He lived in poverty. He started writing dramas ordered by rich local people and organized theatre performances. It is in this period that he created his most popular works like Pomet, Tirena, Novela od Stanca, Dundo Maroje and Skup.



3. HIS FINAL YEARS (1562 – 1567) – He spent most of his time in Venice and also in Florence from where he sent conspirational letters to Tuscan ruler Cosim I Medici. In those letters he tried to persuade him to help him destroy local estate-owners.

His works were censored and most of them were printed in the 19th century.



DUNDO MAROJE

Dundo Maroje is Držić's most popular and most performed work. The comedy demonstrates his Renaissance views presented in the character of the servant Pomet and his negative attitude towards the local authorities. It was written as an extension of his comedy Pomet which got lost. It wasn't published in his lifetime and the original manuscript was never found. The only work that was saved is incomplete transcript dating from the second part of the 16th century. The comedy was first performed in Dubrovnik in 1551. It contains two prologues and five acts.

After the introductory presentation negromant (the wizard) called Dugi Nos (Long Nose) announces the secret that will be presented in the comedy. He talks about his trip to Great India (land of magic), India Minor (land where dwarfs lived and fought with cranes), New India (new continent) and Old India (heaven on earth).

This prologue contains the main idea and the message of the comedy. There are two groups of people 'nazbilj' who are gentle, quiet, reasonable and sophisticated and 'nahvao' who are jealous, unreasonable and punished by nothing. Prologue reveals author's interpretation of human psychology and destiny where we can recognize the ideas of humanistic and



Renaissance views. According to it the humanistic idea of man is formed who has to deal with his divine nature presented as knowledge and his beastly nature presented as ignorance. It is through this idea that we can recognize Držić's presentation of extremes like intelligence and stupidity, wisdom and foolishness, 'nazbilj' people and 'nahvao' people.

In this comedy of characters and intrigue we can trace two dramatic lines and two relationships. These are

1. Servant Pomet who helps his master 'Ugo Tudeško' to seduce Laura, the prostitute. It actually presents the relationship between helpless masters and cunning servants.
2. Dundo Maroje who manages to get back his coins and outwit his wild son Maro. It actually presents the relationship between a stingy father and a wasteful son.

It is through these relationships that Držić depicts life as it was in Renaissance Dubrovnik presented through wild youth, stingy old people, strange new comers and foreigners, merchants and prostitutes.

The characters are classified in two groups, servants and masters. Bokčilo, Popiva, Petrunjela and Pomet are servants while Dundo Maroje, Maro Marojev, Laura and Ugo Tudeščak are masters.

The comedy praises capable, clever, strong individuals and criticises those who are incompetent, wicked and ignorant. The secret announced at the beginning is revealed

through the story in which the characters of the masters are presented as 'nahvao' people.

POMET – Of all the characters Pomet is the only one who is self-confident, intelligent and gifted individual (virtuoso) who knows only too well how to take full advantage of the mistakes made by the others. Pomet is certainly one of the most interesting characters of Croatian literature and a perfect example of the complete personality with both positive and negative features.



CHARACTERS

Dundo Maroje – a stingy, old man, a merchant who has a completely different attitude towards life from his son, the reason why the two of them don't get on very well. He thinks that saving money is all that matters, that you should be modest and he considers any luxury a sin. However, father's love for his son seems to be stronger and more important than anything

else and he ends up leaving all his inheritance to him.

Bokčilo – Maroje's servant, assistant and adviser who keeps talking about Maroje's stinginess.

Maro Marojević – wild and wasteful young man. The minute he gets gold coins from his father he decides to spend them on comfortable life and women. He is thoughtless, doesn't have serious life plans about how to earn money and start a family, enjoys the present moment and lives wasteful life. His father gets him down to the earth, Maro decides to listen to him and leaves the world of fantasy where he used to be free and relaxed. His life motto is "Money is to be spent".

Popiva – Maro's servant who does everything to help his master although he tries to take advantage of the circumstances.

Laura – a wealthy lady who came from Croatia. Pomet finds out that her original name was Mandalijana Tudešak and he earns a lot of money for this information. Laura seems

to be in love with Maro but she actually loves luxury and wealth he provides to her spending his father's money.

Petrunjela – Laura's servant who like all the other characters is insincere and helps her mistress although she always thinks of her own interests as well.

Ugo Tudešak – he is in love with Laura, becomes her husband at the end of the story and is ready to do anything for love.

Pomet – he is the main character in the comedy. He is hedonistic and finds pleasure in life. He thinks that you should seize the day because you cannot turn back the clock. He is always in a good mood and his life motto is "Don't worry, be happy". He's lazy, greedy and very resourceful. Although he's only a servant, he is wise, clever and witty which makes him unique. He is dominant and has control over the others including those who belong to high society.

Contemporary writer: Janko Polić Kamov



(Rijeka, 17 November 1886 – Barcelona, 8 August 1910), Croatian poet, narrator and playwright.

Croatian Modernism

Janko Polić Kamov is a Croatian writer who belongs to the period of Croatian Modernism (through the 19th and 20th century). Modernism includes stylistic features of

impressionism, art nouveau, decadentism, symbolism, realism, naturalism and neoromanticism. Writers are focused on their inner self and want to express the unfathomable, subconscious and unexplored. Common features are resistance for tradition, inclusion in middle-european cultural and literal circles, critical mind and freedom of artistic creating.

CV and his work

He was born in a respectable and wealthy family. His father Ante was from the island of Hvar (of a Politeo family from Stari Grad) who moved to Senj, where he earned his commercial training. Then he moved to Rijeka. He was working in commerce.

Janko Polić Kamov finished his primary school and grammar school in Sušak (one of the most famous Croatian high schools). In 1902, the family moved to Zagreb where he continued his schooling. He never finished grammar school.

Janko's father had a rich home library so Janko had a chance to read the most famous Croatian and world literature from the early age.

After his formal education he lived an unconventional, bohemian life.

In 1904, he suddenly disappeared with travelling companions and travelled to Dalmatia, Bosnia, Montenegro and Slavonia. In the companionship he was a whisperer and supporting actor, and on the tour his bohemian lifestyle ruined his health.

In 1905, he went back to Zagreb where he started his own literary work (he wrote *Psovka*, *Ištipana hartija*, *Na rođenoj grudi* and *Tragedija mozgova*). That year he also started writing for the magazine *Pokret*, which he continued until his death.

The same year he also started travelling abroad. First in Venice, where he visited his brother Milutin, recognized and genius musician, who attended the vocal academy. Then Janko continued visiting theaters and libraries. He takes a pseudonym Kamov, a name taken from the Bible's story about Noah and his sons. (Noah's son Ham saw his father naked and told his brothers to cover him up. Noah woke up and cursed Hamov's son Canaan to eternal slavery.)

In 1907, he spent some time in Rome, Torino, Geneva, Firenza and Marseille. He was delighted with foreign culture in general: with opera and concerts in Marseille and the gallery in Trieste. He wrote a drama *Čovječanstvo* and studied psychology and sociology. He suffered from diseases in lungs, eyes and fingers.



In 1909, he spent some time in hospital in Zagreb. A year later he finished *Mamino srce* and travelled through Geneva to Marseille and Barcelona. Spain attracted him with industry, commerce, political life, cultural pluralism, contrasts, riots and mass movements, and Barcelona with painting and traditional literature. On the 10 of August, he wrote to his brother that he suffers from gastro-intestinales, and nine days later he



died in a hospital Santa Cruz in Barcelona, where he was buried in a nameless hospital graveyard.

"...constricted was my lifetime, and so magnificent my soul." (J. P. Kamov, Ice Harlotry)

Janko Polic Kamov, The Beard (Brada)



Summary of "The Beard"

The novel starts with the fact that the writer shaved his beard. Everybody considered him older than he actually was, serious and old looking and that he must be a painter or a professor. Girls did not pay much attention to him. He travelled widely, spoke very little and read always. He never joked.

After he shaved his beard, he was relieved. He decided to turn to his studies. In a train he met a girl whom he immediately liked. After a while, they separated. He found a flat and fell in love with the owner's four daughters. Shortly after he ran out of money and was abandoned by everyone. He considered that his identity depended on a shaved or unshaved beard.

The beard was the essence of his life.

"I shaved my beard. You see, I used to have this thick, pointed, reddish beard. Why did I have it? That is a question of great importance and interest! The human soul is most touched by those trivial things that play an important role only in their lives of the great and make them more interesting than their work. Our soul is not economy and science. It is literature, for it is very elastic, random, eccentric, original. Someone might have lived quietly, honestly and decently for years and years; suddenly he loses his temper and kills; or loses his temper and rapes; or loses his temper and robs.

Nowhere are miracles, coincidences and religion as obvious as in crime; nowhere is the invisible spirit as visible as in murder, drunkenness and sexual excess. To wit, the divine and spiritual always enter where our soul wants to protest against modern society or to express its intimate, insentient, animal instincts. Ignorant apostles learned several languages overnight, the legend says; our young talent committed suicide

overnight states the chronicle. One single holy ghost entered all those souls and brought the closer to the deity that evokes all who cannot find their way and settle down in our social order. The faith in a moral being that is above humans- that faith is the same in believers and in anarchists. Moreover, Christ spoke of a God above us and within us and vindicates the anarchy of the past and of the future. A student spoke perfect German when he got drunk, and he had gotten drunk out of despair and sadness for getting an F – in German.

Thus an older man threatened all his life to kill his neighbor and – naturally – he didn't kill him; whereas the neighbor always expressed only good wishes for his enemy, and then one night set his house on fire... The dog that barks won't bite, because he is barking and because the nature of humans and animals is similar in contradictions, absurdities and miracles.



So I too finally shaved my beard. Hitherto I was a very serious, hard-working, decent man. I lived for science and had no need for binges, pastimes or love-affair. „You are surely at least 30“, people used to tell me, „you look so serious and mature. “ I was just 20. „You must be a painter“, others said. I didn't know the first thing about painting. Generally, they thought that I was something I wasn't and that I was older than I was. Girls didn't see me as a potential „boy-friend“. None of them thirsted for my lips, sought my company, thought of my embraces. One time I took my little nephew for a walk, and everyone thought he was my son. Another time I went shopping with my 40-year old aunt, and the grocer say: „Oh, so that's your wife. “

In a word: girls didn't exactly fight for my favors, I had my peace. I wasn't expected to return looks on the promenade, to follow flowing skirts at night, to buy the barmaid a drink with such ulterior motives. So I live

and studied; I received no sexual stimuli from the world, for – I didn't turn them on and they didn't turn me on.

But even though I didn't turn on and wasn't turned on, I provoked just the same. Skinny, tall, with a long, dry beard, semi-scornful and dry lips, a hunched and learned bearing, a long nose on which glasses wearily rested – I could not pass unnoticed. Strange man, they whispered, and naughty young people of both sexes exclaimed, nudging each other: „What a monster! “ One girl had actually screamed when she suddenly ran into me, and the other, next to her, laughed out loud. The others, when I stared at them, turned their backs. My aunt begged me every day to shave my beard; everyone turned to look at me on the street and in public places, as a new guest, I could neither sit down nor have a cup of coffee. So, strictly speaking, I didn't really live in peace. But the fact that I had such a conspicuous position worthy of smiles, nudged and malicious comments caused me to gain inner peace while losing my peace in the streets. “Among people I am funny, but what use do I have for people? I make my living and my work, I live for myself and my work.” A logical, convinced and icy misanthropy developed in my feelings which simply could not flow, surge and spill youthfully, nobly and warmly among people. It suited me, i.e. my beard, to stand aside from the street conversations of the young, to take patriotic declamations and statements with a scornful, pitying smile and to pass disinterestedly by the street adventures of dogs, high-school girls, cats and students. (...)

I linked those two images- serious and funny- myself, and hence my misanthropy turned to cynicism. I grew even more cold and scornful. I would stand in the street and watch the masses bow, pass by dandily, and I was most repulsed by neat, beautiful, elegant people. “It's all moisturizer, lipstick and perfume for our noses, lipstick for our eyes and moisturizer for our touch...” I disliked young men most; I connected love with youth, stupidity and clipped mustaches. Flirting reminded me of a caricature of monkeys, love was a caricature of flirting, and parties, walks and dances caricatures of caricatures. On the contrary, I came to like bearded people and when I met one of them, I grew all soft and sentimental, as if I had found a kindred and noble spirit. No. I was not normal. I knew that girls didn't see me as a twenty year old because of my glasses, my beard and my serious lifestyle. When they looked at me from afar, they smiled wantonly and insentiently. But if I came closer and started a conversation, the wantonness turned to depression, and the insentience to- fright. From afar, I struck them as funny; from close up- I seemed strict; in other words, I made the same impression as a professor makes on a student!

Didn't I, because of that, almost rape a girl, beating her because she laughed at me; and become attracted to boys? One paradox was obvious: if I hadn't had the beard, with my long face and nose, my solemn gaze, I would look like a Jesuit.

But I was fed up with everything, I turned to my studies and wanted absolute peace. It wasn't in my best interest to provoke strangers: someone would ridicule me, I'd respond and get a beating.

For that reason and no other, I shaved my beard. I was overcome by a strange feeling. I touched my chin and it seemed unusually tender, small and childish. I looked at myself in the mirror, I exclaimed, got confused, paid the barber and ran home. Everyone rejoiced. My mother kissed me like a lost son; my aunt's eyes came to life and she embraced me without thinking, and my little niece clapped her hands, blushed and ran away yelling. I immediately felt lighter; I straightened up; I went walking in the streets, looked at the passers-by and seeing girls smiling, I became wanton, merry, childish. I had succumbed even to my mother's kiss like a baby, to my aunt's embrace like a little boy, to the gazes of the girls like a young man. These gazes couldn't possibly express scorn now; I felt it, I knew it. Thus I passed the day wondering around the streets and coffeehouses. Moreover, I suddenly felt the need and desire for kisses, as if my mother's and my aunt's kiss and my little niece's joyful leap had sent me back to boyhood, when all pranks are forgiven and condemned with the same mildness, the waving of a finer and benevolence. Now I looked younger than I was; somebody said "like a high-school student!" I looked at a photograph from elementary school, and the same spoilt, malicious expression dug itself into the corners of my mouth. I remembered my first love from kindergarten – a slight, slender little girl with a button nose and one lip curved over the other. I had even kissed her, and she had cried and bashfully dug her face in her skirt which only reached to her knees. My little niece ran away today and I saw the same expression in her eyes, burning over her full cheeks. I began to notice all these colors and shapes of youth with gusto. I broke from my aunt's and mother's embrace totally confused and excited. I had experienced the same feeling of being lost, of luxurious resignation six years ago when a woman in a bar had embraced, kissed and tickled me with expressly intimate intentions. And I walked out of the barber-shop and my home with the same satisfied, light gait, as if, losing my virginity, I had gained the same thing I gained today by shaving my beard."

(translated by Ljiljana Šćurić)

Rijeka/Zagreb, 1997.

THEMES OF THE NOVEL „BRADA“:

- ¥ the position of the individual in the world
- ¥ „mask“ – a beard as a protection against the world, against the callousness of the environment
- ¥ when the „mask“ falls it reveals the bare man – vulnerable, thirsty for love
- ¥ a great dilemma is whether to live behind a „mask“, protected and isolated or to take a risk, live a transparent life and deal with the consequences.

Interesting facts about Kamov:

- his works were printed in all famous magazines in America, such as "Grand Street" (New York), "Partisan Review" (Boston), "Corner" (Oakland),
- he is mentioned in American history of Hispanics vanguard,
- Kamov's works were translated to English, Spanish, Italian, Catalan and German language
- the book *Selected Short Stories and Poems* by Mladen Urem can be found in all libraries in Barcelona (there are more than 70)
- in 1998, the Ministry of Culture in Spain decided to support the printing of his work in Spanish (Madrid) and Catalan (Barcelona)
- in 2000, a large Internet survey in America examined a few thousand publishers and more than 300 universities chose Kamov as one of 300 most underestimated people of the millennium
- a replica of his statue is placed in the park of the Hospital de la Santa Creu and Sant Pau in Barcelona. It's a replica of a sculpture that has been in Rijeka since 2000; the sculpture in Barcelona was a gift from the town Rijeka, because the writer spent his last years living in Barcelona.



Hungary



Classical writer: Karinthy Frigyes

(Budapest, June 25 1887 - Siófok, August 29 1938)



Frigyes Karinthy (25 June 1887 in Budapest – 29 August 1938 in Siófok) was a Hungarian author, playwright, poet, journalist, and translator. Karinthy remains one of the most popular Hungarian writers. He was the father of poet Gábor Karinthy and writer Ferenc Karinthy. Karinthy was born into a bourgeois family in Budapest. Losing her mother at an early age, the vivid spiritual environment and Budapest becoming a metropolis all played a very significant role in his childhood. Two of his sisters, Etelka and Elza learnt painting, the third one, Emilia was very talented at learning languages. His father was an educated officer; Karinthy was brought up in the atmosphere of discussions concerning philosophy, literature and art. His parents were obsessed with positivism and French culture, thus Karinthy had had the view on the whole culture of Europe, instead of only learning German.

During his secondary education in the Marko Street High School, the natural sciences played a principal role. His sense of humour and criticism has already appeared in his early diaries, and in his parodistic book "Honeymoon through the Center of the Earth", written at the age of 15, as well. After he graduated, his works were published in several newspapers from 1906 onwards.

In 1912, his articles also appeared in the *Nyugat* (the most famous Hungarian literary periodical); he entered the world of cabaret in Endre Nagy's show. He made friends with Kosztolányi and Géza Csáth (important Hungarian writers), who later introduced him to Freudism. He started his writing career as a journalist and remained a writer of short, humorous blurbs until his death. He rose to instant fame in 1912 with the publication of his literary parodies called *That's How YOU Write* (Így írtok ti).

The scientific life in Hungary was flourishing at the time when Karinthy's career started. Karinthy entered the intellectual life of Pest very enthusiastically. "Art cannot exist without science" - he argued. He gathered his knowledge not only from books, but also from his scientist friends. He tried flight with the help of Viktor Wittmann. His view of women in his short stories was dominated by Freud's, Strindberg's and Weininger's philosophies. Apart from concentrating on French enlightened writers, he also devoted his attention to contemporary philosophers. He wrote satirical critics; he created a uniquely comical set of words and phrases, and thus revolutionised the art of humour and satire.

Among his early works, his collection of short stories from school life, Please Sir! (Tanár úr, kérem) stands out for its grasp of the trials and tribulations of the average schoolboy. Another popular highlight is his translation of A. A. Milne's Winnie the Pooh, that made it a cult book in Hungary.

After the First World War, his writing became more serious and engaged, though never leaving a satirical bent. Many of his novels and stories also deal with the difficulties of relationships between men and women, partly due to his unhappy second marriage. Karinthy had a brain tumor for which he was operated upon in Stockholm in 1936. He describes this experience in his autobiographical novel, Journey Round my Skull, (Utazás a koponyám körül), originally published in 1939; a reissue appeared as a NYRB Classic in 2008. He died two years later, during a holiday at Lake Balaton.

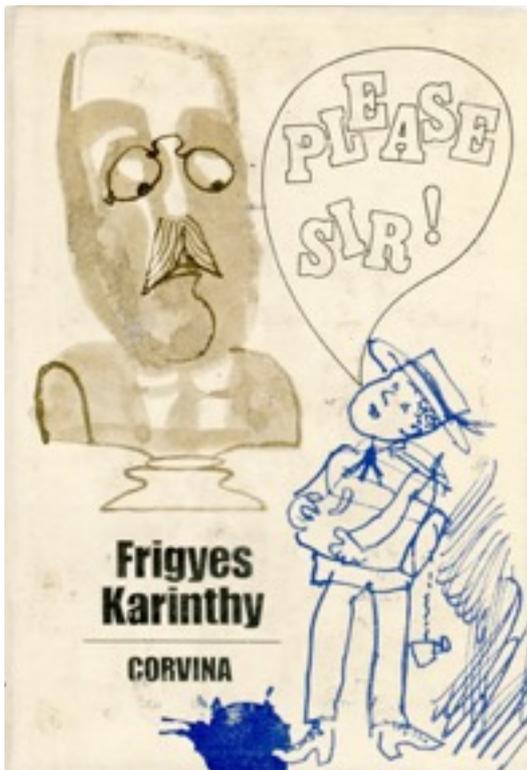
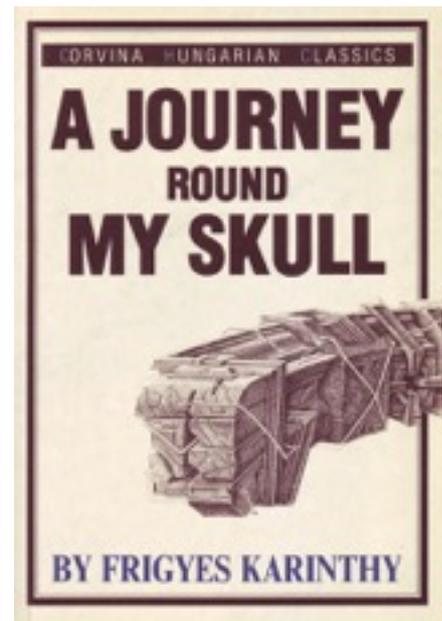
Karinthy was married twice. He married the actress Etel Judik in 1913. The marriage was serene and happy and they had a son called Gábor. Tragically, Etel died very young during the Spanish flu pandemic in 1919. In 1920, he married the psychiatrist Aranka Böhm, with whom he had another son, the writer Ferenc Karinthy.



Although he did not speak the language, Karinthy was an ardent supporter of Esperanto, attending Esperanto congresses, and even became president of the Hungarian Esperanto Society in 1932. He is well known for his dry sense of humor, as he himself noted: "In humor I know no jokes." Just one example of it was his advertising slogan for his book Journey Round my Skull Works in English translation Drama: A Farce-Satire in One Act (1925) Refund : a farce in one act adapted, from the Hungarian, by Percival Wilde. A Journey Round My Skull (1939) Voyage to Faremido & Capillaria (1966) Please Sir! (1968) Grave and gay : selections from his work (1973)

Works in English translation:

- Drama: A Farce-Satire in One Act (1925)
- Refund : a farce in one act adapted, from the Hungarian, by Percival Wilde.
- A Journey Round My Skull (1939) translated from the Hungarian by Vernon Duckworth Barker.
- Voyage to Faremido & Capillaria (1966) Introduced and translated by Paul Tabori.
- Please Sir! (1968) Translated by István Farkas. The foreword translated by Mary Kuttna.
- Grave and gay : selections from his work (1973) Frigyes Karinthy ; selected by István Kerékgyártó ; afterword by Károly Szalay.



Karinthy's writings on the Internet (in English):

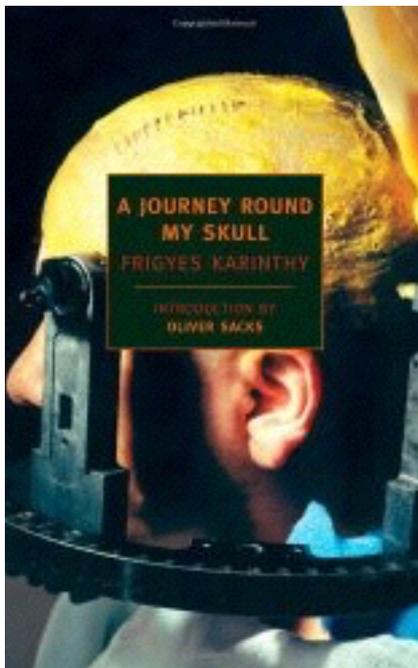
Please Sir!

Frigyes Karinthy is known as the best and most popular humorous writer in Hungarian literature. In reality, however, he was a philosopher, a follower of 18th century Enlightenment and 20th century scientific humanism, who was excited by and interested in everything. He expressed his views through novels, short stories and humorous writings. His extraordinary sense of parody first became apparent with the publication of *That's How You Write!* (1912), a collection of short literary caricatures on most of his contemporaries, which was an instant success and won him the lasting affection of the public.

Some of Karinthy's notebooks were found after his death. In these he jotted down his first ideas, whenever he used one, he crossed it out at once. One such jotting reads: "Humour is the whole truth."

This might have served as the motto for *Please Sir!*, one of the world's unforgettable, unfading books. *Please Sir!* (1916) is a collection of short stories and sketches written at the beginning of his career, a recollection of school day memories. It was originally written for a newspaper. In it he successfully evokes the authentic atmosphere of the classroom by humorously overdrawing the tiny joys and sorrows, the lies and anxieties of those unforgettable years at school.

Karinthy went to secondary school at the turn of 19th and 20th century, and he was 27 years old when he wrote this book. The book shows the typical features of school life of the turn of the century, and reflects the mind of its age: the teachers have great air of authority, the students are eager about the new natural sciences and are deeply influenced by Verne as the boys want to become either soldiers or sailors. The main characters of the book (Steinmann, Walch, Eglmayer, Deckner, Kelemen) were mainly based on the writer's ex classmates but some parts were also fictional.



There were 16 sketches in the first edition of the book, which was expanded with another four later on.

None of the sketches contain material enough for a short story – they are brilliant snapshots recording the anxiety of being late; the deadly fear caused by a looming question period; the wild fantasies about explaining away a particularly bad school-report; giggling girls seen through the eyes of timid schoolboys at the most awkward age – feather-brained creatures, yet at the same time unaccountably fascinating; or the occasion when, after a long inner struggle, our young hero decides to sell his history textbook in order to supplement his pocket money to buy some candy he fancies in the shop-window.

Generations grew up reading it, laughing about the answers of the bad pupil, about the musing of the latecomer, the daydreams of the pupil in the terrible sports lesson. Throughout generations, common phrases from the book became maxims e.g. „I sell my book”, „hanging from the apparatus”, „we split our sides with laughing”. *Please Sir* is rather known as entertaining literature for young people, though it has a serious message as well.

Please, Sir! has been translated to many languages and adapted to the screen by Frigyes Mamcsarov in 1956, starring some of the best actors of the time.

This book is appealing to everyone for is there anyone who has never crept along silent, deserted school corridors, when classes had already begun, who had never been struck by the dark terror of being fatally late? And is there anyone who does not recall the deadly, frozen silence before opening an exam paper, when the one subject not properly covered turned out to be the compulsory question? And who did not, especially in Hungarian schools where examination is carried out by oral tests, try to shrink behind his desk, become invisible, step out from life just this once, while the teacher was rustling his notebook to call the next to be examined? And who has never tried to explain a school report at home, and who has never been tempted to sell a textbook second-hand, at a time when pocket-money seemed far more desirable than a grammar?

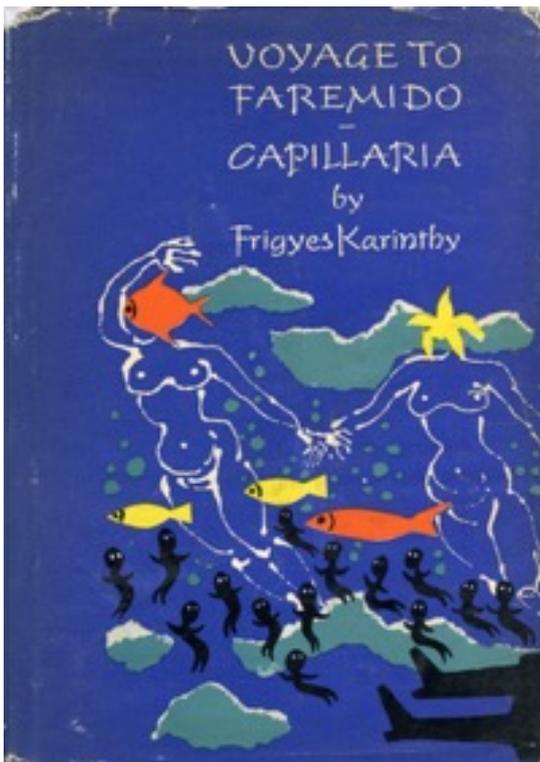


PREFACE

I sneak in through the yard. It is shortly after half past ten in the morning, and all the corridors are empty. I can hear people talking whenever I pass a closed door and every time I hear this noise my heart wrenches. I open the door carefully, turn my head toward the teacher's desk, and I retreat to my seat with silent tread.

There is an empty seat in the last row by the heater. The teacher did not look at me; he just dismissed me with a wave of his hand. He thought I was the boy who left five minutes ago. I sit down. There is a reddish-blond, freckled boy sitting next to me and I almost shout out with joy in my surprise: "Well, this is Büchner!" I have not seen him in ages. Where have I been? Goodness, I've been having some horrible dreams. It is so good to be home, back here in good old reality, in my real life which I hated leaving. I am home; this is me, Frigyes Karinthy from sixth grade. Oh, it was all just a bad, stupid dream. All of a sudden all the smells are familiar, I'm shaking as I reach into the desk and pull out a notebook. For a moment I cannot believe my own eyes but there it is, written in precise letters on the cover: my name, sixth grade, literature compositions.

Büchner, my sweet Büchner, how are you, my dear fellow? He looks at me surprised, he does not seem to understand why I'm overjoyed to see him, but how could he understand it? He shushes and nudges me, looks at me angrily. Of course, here I am fussing about when somebody is standing at the front of the class answering the teacher's questions. But my dear Büchner, you must understand that I can hardly contain my joy.



Well, listen here, dear Büchner, I had such a silly dream and now I am happy that it was all just a dream. You know, in my dream I was already over my school-leaving exams, and was twenty-seven years old. In this dream I was actually sitting in a café, I was a real writer as I had planned. I published a number of books, and people were asking for my autograph. But you know what? It just did not feel good. Isn't it weird? As it turned out, things weren't quite as good as I hoped they would be after school. And while I was sitting in that café, it started raining and I remembered my class, my sixth-grade class. I remembered that I had so much to do; I had to complete my geometrical drawing, go over history and think about my future that would be wonderful because I was still sixteen.

So I thought it all over and I figured out that the best thing to do would be to force myself awake, and review geometry and come into class. I pushed my head to the rainy window and decided that I would wake up now and look at my real life here, at secondary school, differently. I will not think it boring and tiring and depressing, but rather pay attention to all that is fun and memorable, things that I can see clearly now from afar. This way I can show you, my dear friends, secondary school students, how all this life is full of colour, strangeness, memories and hope.

Classical writer: Magda Szabó

Magda Szabó (October 5, 1917 – November 19, 2007)



Magda Szabó (October 5, 1917 – November 19, 2007) was a major Hungarian novelist. She also wrote dramas, essays, studies, memories and poetry.

Born in Debrecen, Szabó graduated at the University of Debrecen as a teacher of Latin and of Hungarian. She started working as a teacher in a Calvinist all-girl school in Debrecen and Hódmezővásárhely. Between 1945 and 1949 she was working in the Ministry of Religion and Education. She married the writer and translator Tibor Szobotka in 1947.

She began her writing career as a poet, publishing her first book *Bárány* ("Lamb") in 1947, which was followed by *Vissza az emberig* ("Back to the Human") in 1949. In 1949 she was awarded the Baumgarten Prize, which was – for political reasons – withdrawn from her on the very day it was given. She was dismissed from the Ministry in the same year.

During the Stalinist rule from 1949 to 1956, the government did not allow her works to be published. Since her unemployed husband was also stigmatized by the communist regime, she was forced to teach in an elementary school within this period.



Her first novel, *Freskó* ("Fresco"), written in these years was published in 1958 and achieved overwhelming success among readers. Her most widely read novel *Abigél* ("Abigail", 1970) is an adventure story about a schoolgirl boarding in eastern Hungary during the war.

She wrote novels, short stories, children's and juvenile literature, plays, film scripts and essays; translates from English and Spanish. She has completed more than forty works and was translated into thirty languages. Her style is analytical yet passionate; she opposes in her novels the clash between old and new value systems and describes with a great psychological insight the powers that formed the fate of

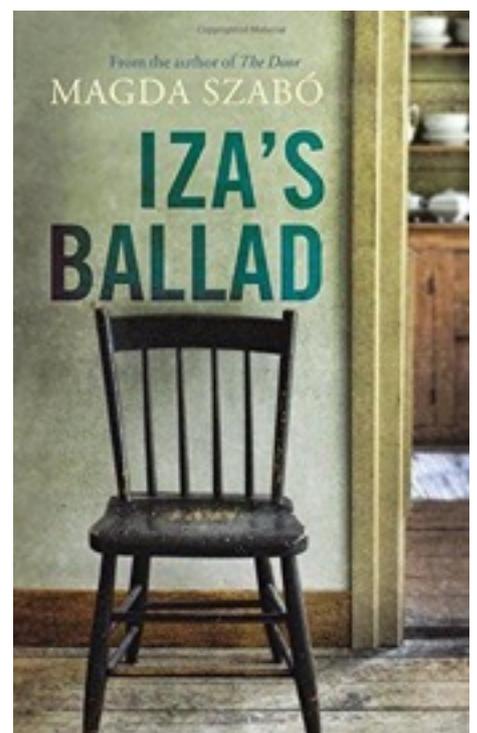
her characters, often centering on women trying to keep their independence and dignity through historical and domestic difficulties.

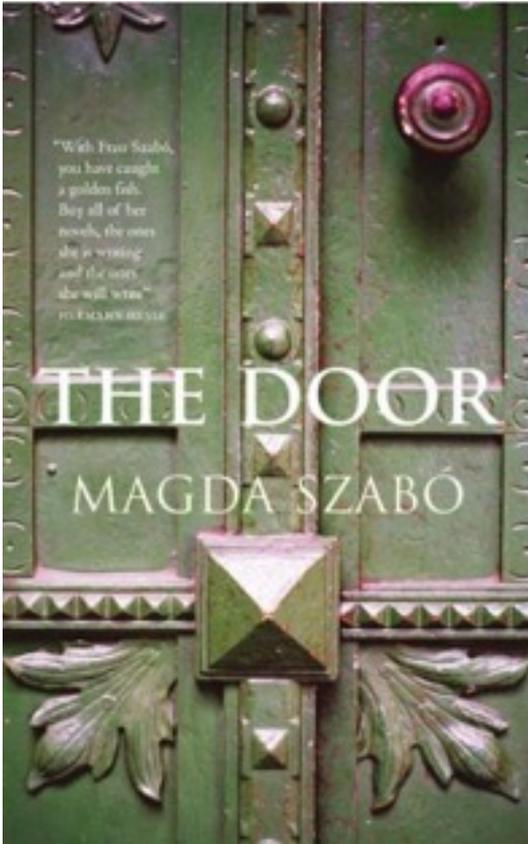
She received several prizes in Hungary and her works have been published in 42 countries. In 2003 she was the winner of the French literary prize *Prix Femina Étranger* for the best foreign novel.

Her novel *Abigél* was popularised through a much-loved television series in 1978. *Abigél* was also chosen as the sixth most popular novel at the Hungarian version of *Big Read*. Her three other novels which were in the top 100 are *Für Elise*, *An Old-fashioned Story* and *The Door*.

Works in English

- The Door
- The Fawn
- The Night of the Pig-Killing or Night of the Pigkilling
- Tell Sally
- *Sziget-kék* (Island Blue in English)
- An Old-fashioned Story
- Katalin Street
- The Gift of the Wondrous Fig Tree
- Iza's Ballad





The Door 1987

Magda Szabo, who died in 2007, was one of Hungary's most important 20th-century writers. "The Door," her best-known novel, which appeared in Hungary in 1987, was initially translated by Stefan Draughon and brought out here by an academic publisher in 1995. Subsequently translated into French, the book won the Prix Femina Étranger in 2003 and was beautifully retranslated by Len Rix for British publication in 2005. In 2006 its second English translation was short-listed for the Independent newspaper's Foreign Fiction Prize in the UK. It has been selected among the "The 10 Best Books of 2015" by New York Times.

The first-person narrator, a successful female author who is very similar to Szabó herself, advertises for a housekeeper and meets Emerence Szeredás. From the start, it is clear that the housekeeper turns the tables on the writer and her husband. Emerence thoroughly examines her potential employers to make sure that she is dealing with a respectable married couple before finally accepting the post. She then puts her considerable energies into keeping the house running smoothly over the next twenty years. Like the female characters in other works by Szabó, the main protagonist of *The Door* is boldly portrayed as an almost mythical figure. She lives according to her own strict set of rules, to which she sticks to the end of her life, and those people with whom she comes into regular contact adapt to her without too much effort. She does not let them get close to herself, whereas their lives, including their most intimate secrets, are unintentionally open to her scrutiny; it is Emerence who decides where the boundaries lie, just as she decides what jobs she will take on, and when, in the households that are entrusted to her.

The accustomed routine of Emerence's life begins to take a new turn as she gradually finds herself growing closer to the writer. The two eye one another suspiciously from a distance, and at times clash in heated rows, but the special love and concern they have for one another become evident at the darkest and loneliest moments of their lives. When the narrator's husband undergoes life-threatening surgery, Emerence stands by her and, in her own way, helps her through the difficult period, while also confiding to

her the grim ordeals of her childhood, the poverty and her mother's helplessness. When Emerence left the two younger children on their own for a moment, a flash of lightning struck them; her mother then committed suicide. The resulting lifelong guilt feelings have made the housekeeper eternally ready to help others, and particularly fond of animals. A dog that both women care for draws the growing bond between the author and Emerence even tighter, to the point that the housekeeper reveals more details about her life and her love.

In the end, she reveals her most closely guarded secret: in her own home, to which no visitors are admitted, the otherwise so immaculately house-proud Emerence keeps nine cats. She does not like the thought that after her death these animals, which have become so habituated to their room, will be sent away, and she requests that a doctor should be asked to help put them down painlessly. When Emerence becomes seriously ill, however, not opening her door to anybody for weeks on end, the narrator goes against the promise she has made to the housekeeper, by getting a locksmith to open it and let a doctor into the dwelling. The intruders are met by an indescribable filth and stench, and while the writer hastens to bring TV reporters to record the scene, the seriously ill woman is rushed to hospital and her home is disinfected. Though the woman author acted out of concern, Emerence regards these actions as a betrayal. The bond between the two is irreparably shattered, and the housekeeper dies knowing that the secret of her intimate world has been laid open by the very woman she trusted. The most dramatic moment in the relationship between the two occurs when the writer is preparing to accept the Kossuth Prize, the Hungarian state's highest recognition for artistic achievement. She sets off for the ceremony practically from the bedside, unsure whether she will see the old woman alive again.

Years later, the narrator still looks back on her decision with a shudder. The metaphor that gives the book its title is presented to the reader in the first chapter. In a dream the narrator is standing before a door that, she alone has the power to open and yet she cannot unlock it to help her loved ones. The story of *The Door* is thus an allegorical fable, door signifying the way to love, the capacity for love, the key to which Emerence has offered the writer-narrator in vain. The book testifies to an understanding of that tragic failure.

A recent English translation of *The Door*, which appeared in the UK in October 2005, received great reviews from critics. For *The Scotsman* Allan Massie wrote: "No brief summary can do justice to the intelligence and moral complexity of this novel. I picked it up without expectation or enthusiasm. I read it with gathering intensity, and a swelling admiration. I finished it, and straightaway started to read it again. It is unusual, original, and utterly compelling." Paul Bailey, for the *Independent* newspaper, noted that the book tells a great deal about the sufferings of 20th-century Hungary through the heart and mind of a single fearless woman, while Tibor Fischer in the *Daily Telegraph* noted: On the one hand *The Door* is about a writer's

difficulties with her charlady, hardly promising material for a novel, and yet Szabó manages to conjure up as many cliff-hangers as an Indiana Jones film. Translator Len Rix, on winning the Oxford Weidenfeld Translation Prize in July 2006, was congratulated by the jury for “A timely and quite brilliantly echoing achievement, one that, when we read it, makes us larger than ourselves.”

It was turned into a film in 2012 by István Szabó, the academy-winner Hungarian director. The main actors and actresses - among many others- are Helen Mirren, Martina Gedeck, Károly Eperjes

The trailer of the film:

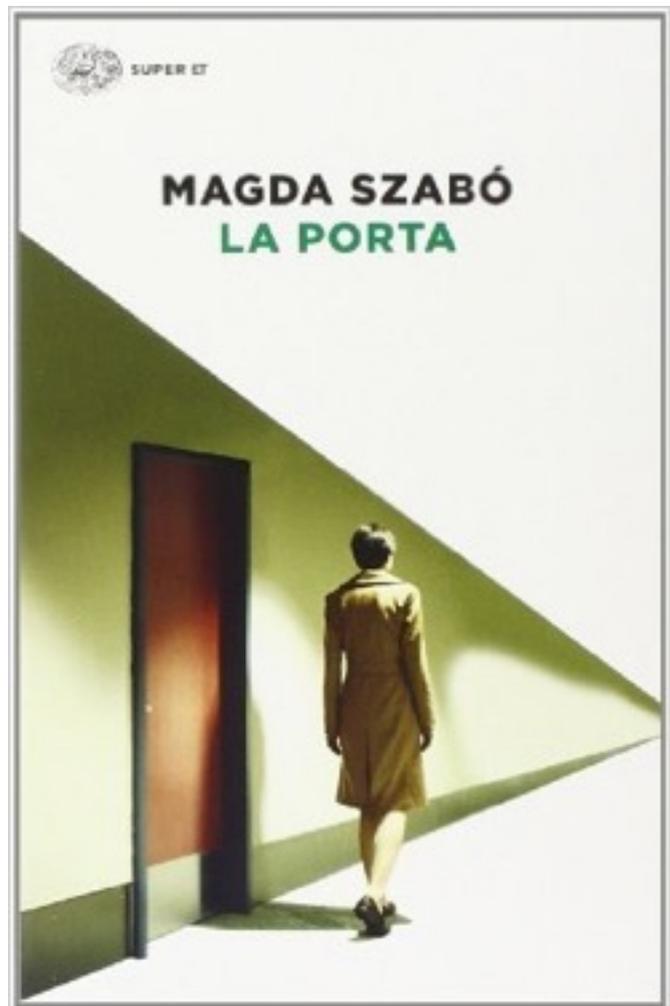
<https://www.youtube.com/watch?v=fU5fgaWhfqQ>

Quote:

The door (English)

I rarely dream. But when I do, I wake up bathed in sweat. Then I lie back down again and wait till my heart quiets down, and I brood over the invincible, magical power of night. As a child or in my youth, I had neither good dreams nor bad; but time after time my old age lines up compressed balls of pain for me from its stockpile, which are so disquieting because they're more dense, more tragic than anything I could ever have lived through; in fact, not once has anything happened to me like what wakes me, screaming in the night.

My dreams are recurrent visions, identical to a hair; I always dream exactly the same thing. I'm standing in our entryway at the bottom of the stairwell, on the inner side of the street door's ironrimmed, wire-reinforced, unbreakable glass window, and I try to unlock the door. Outside on the street there's an ambulance; the silhouette of the medical corps shimmers through the glass as if their unnaturally large, swollen faces have halos, just like the moon. The key turns, but I struggle in vain; I can't open the door, although I'm the one who must let in the medical crew, otherwise it'll be too late for my patient. The lock won't budge at all; the door is stuck as if it



had been welded into its iron frame. I yell for help, but not one of the residents of the threestory building pays any attention to me; nor can they because, I now realize, I'm only gasping vacuously like a fish; the horror of my dream culminates in awareness that not only can't I open the door to get help, but I've become mute. At these times, my own scream awakens me; I turn on the light; I try to get over the breathlessness that always grabs hold of me after the dream. Our familiar bedroom furniture is all around me, and above our bed, the family icons: my all-seeing, all-knowing ancestors - in stiff collars and braided, broadly-cut Hungarian-coats or Biedermeiers - are my sole witness to how many nights I've run to open the door for the rescuers, for the ambulance - how many times I've gone on imagining the scene, as the noise of moving branches and the racket of scurrying cats streamed in from the other side of the wide-open street door, replacing the dream's familiar daytime sound of the silenced streets - what would happen if once, no matter how hard I struggled with it, the key actually wouldn't turn.

The portraits know everything, especially what I try hardest to forget, what is no dream. That once, only once in my life - not in sleep with its cerebral anemia, but in reality - there was a door in front of me which was opened up by someone guarding against revealing helplessness and need, who wouldn't have opened up even if a burning roof was crackling overhead. Only I had the power to move the latch: the one who turned the key believed more in me than in God, and, in that fatal moment, I myself believed I was divine, wise, considerate, good, and rational. We were both wrong: the one who trusted me and I who thought too much of myself. Now, as a matter of fact, it doesn't make any difference, since what happened can't be remedied.

So, just let them enter my dreams from time to time on their cothurnus-like platformed medical shoes, Furies wearing medical caps on masks of tragedy; let them line up around my bed with sharpened double-edged swords in their hands. Every night I turn out the lights to wait for the bell of this nameless dread to ring in my sleeping ear, as its sound transports me toward the door in my dream that will not open.

My religion doesn't recognize personal confession in which we acknowledge, through the priest's mouth, that we're sinners worthy of damnation for violating the commandments in every way. We get absolution from God without demands for either explanation or details.

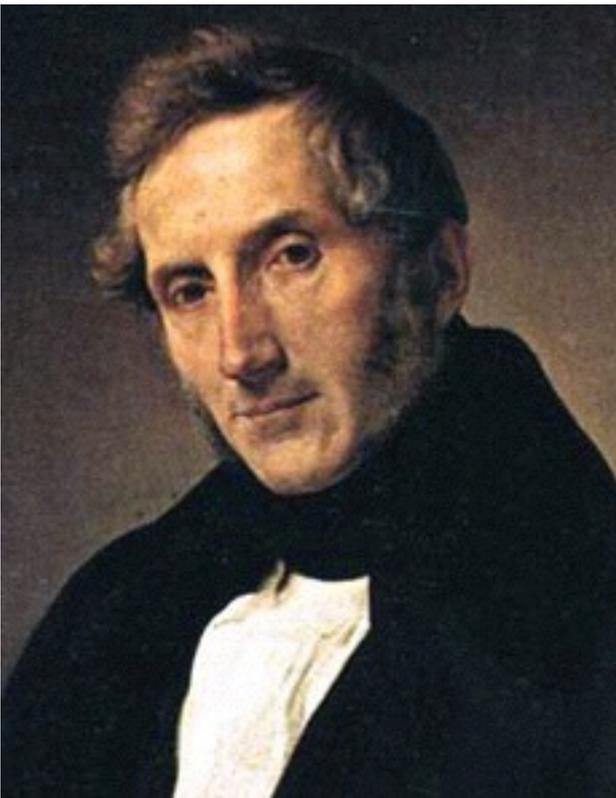
I now provide them.

This book is not composed for God, who knows my insides, nor for the spirits who witness all and observe my waking and dreaming hours, but rather for other people. I've lived bravely till now, and I hope I'll die bravely, too, without lies; but to do that I must speak out: I killed Emerence. It doesn't change anything that I wanted not to destroy her but to save her.

Stephan Draughon

Italy

Classical writer: Alessandro Manzoni



HIS CHILDHOOD

Alessandro Manzoni was born in Milan in 1785 from Giulia Beccaria, daughter of Cesare Beccaria one of the most important representatives of the Italian Enlightenment. Her marriage with the count Pietro Manzoni did not last long; they split up in 1792 and this experience deeply marked Alessandro's childhood. He was forced to move from one school to another, first in different branches of the Fathers Somaschis institution, then at the Longone College in Milan, a school managed by the Barnabiti Fathers that he left in the summer of 1801. His staying in this colleges will be remembered with hatred for the authoritative ways used for his education. After all his mother came from a family of rationalist tradition that did not get along with the repressive atmosphere of the colleges where he studied.

HIS LIFE

In 1805 Manzoni went to visit his mother in Paris. The five years he spent here were fundamental for his culture and his political opinions because they let him discover the highest social status at that time. In 1808 he married Enrichetta Blondel a young woman, first calvinist then catholic. The marriage is the start of a deep spiritual meditation that finishes with the conversion of Manzoni to the catholic faith. After the 1810 he returned definitively in Milan. For Manzoni this is a great period for his artistic production, but he finished



after a little bit more than ten years, but it is enough to let him become famous in Italy as well as in Europe. Within some years he wrote *Gli inni sacri*, two historical tragedies, *L'Adelchi* and *Il conte di Carmagnola*, and

two political works, *Marzo 1821* and *Il cinque maggio*; more over he started to write *Fermo e Lucia*, that would be published in 1827 as *I Promessi Sposi*. After 1833 he had a lot of mournings: His six children, his wife, his mother and his second wife died during this period. Meanwhile he became more famous as a writer and as a scholar of the Italian language; in 1861 he was nominated as a senator for the Italian Kingdom by the king Vittorio Emanuele II. He died in Milan in 1873.

MAIN WORKS

There are 5 important poetical compositions that celebrate all the Church's recurrings: *La Resurrezione*, *Il Nome di Maria*, *Il Natale* e *La Passione* have been published between 1812 and 1815, while *La Pentecoste* was completed in 1822.

Marzo 1821 and *Il Cinque Maggio* are important too: the first one is inspired by a historical event of the Risorgimento period, the second one is inspired by Napoleon's death and his magnificent feats.

The first one of the two tragedies, *Il Conte di Carmagnola*, has as main character a captain charged of treason and sentenced to death. The second one, the *Adelchi*, is inspired by Carlo Magno's accession to the throne.



It's a historical novel and it's considered the most important work of the Italian Romanticism: Manzoni has worked on it from 1821 to 1840.



I Promessi Sposi

'*I promessi Sposi*' is a historical novel by Alessandro Manzoni, first published in 1827, in three volumes. It has been called the most famous and widely read novel of the Italian language.[1]

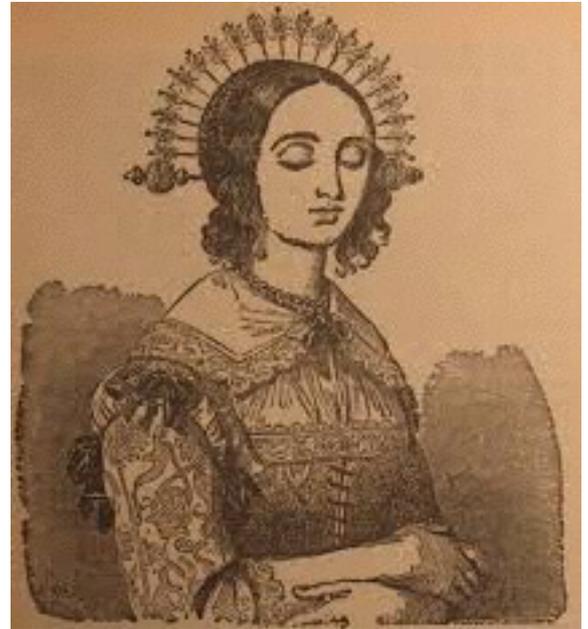
Set in northern Italy in 1628, during the oppressive years of direct Spanish rule, it is sometimes seen as a veiled attack on the Austrian Empire, which controlled the region at the time the novel was written. It is also noted for the extraordinary description of the plague that struck Milan around 1630.

It deals with a variety of themes, from the cowardly, hypocritical nature of one prelate (Don Abbondio) and the heroic sainthood of other priests (Padre Cristoforo, Federico Borromeo), to the unwavering strength of love (the relationship between Renzo and Lucia, and their struggle to finally meet again and be married), and offers some keen insights into the meanderings of the human mind.

Plot

Renzo and Lucia, a couple in an unnamed Lombard village near Lake Como, are planning to wed on 8 November 1628. The parish priest, Don Abbondio, is walking home on the eve of the wedding when he is accosted by two "bravoes" (thugs) who warn him not to perform the marriage, because the local baron (Don Rodrigo) has forbidden it.

When he presents himself for the wedding ceremony, Renzo is amazed to hear that the marriage is to be postponed (the priest didn't have the courage to tell the truth). An argument ensues and Renzo succeeds in extracting from the priest the name of Don Rodrigo. It turns out that Don Rodrigo has his eye on Lucia and that he had a bet about her with his cousin Count Attilio.



Lucia's mother, Agnese, advises Renzo to ask the advice of "Dr. Azzecagarbugli" (Dr. Quibbleweaver, in Colquhoun's translation), a lawyer in the town of Lecco. Dr. Azzecagarbugli is at first sympathetic, thinking Renzo is actually the perpetrator, showing Renzo a recent edict on the subject of priests who refuse to perform marriage, but when he hears the name of Don Rodrigo, he panics and drives Renzo away. Lucia sends a message to "Fra Cristoforo" (Friar Christopher), a respected Capuchin friar at the monastery of Pescarenico, asking him to come as soon as he can.

When Fra Cristoforo comes to Lucia's cottage and hears the story, he immediately goes to Don Rodrigo's mansion, where he finds the baron at a meal with his cousin Count Attilio, along with four guests, including the mayor and Dr. Azzecagarbugli. When Don Rodrigo is taken aside by the friar, he explodes with anger at his presumption and sends him away, but not before an old servant has a chance to offer him help.

Meanwhile, Lorenzo comes up with a plan. In those days, it was possible for two people to marry by declaring themselves married before a priest and in the presence of two amenable witnesses. Renzo runs to his friend Tonio and offers him 25 lire if he agrees to help. When Fra Cristoforo returns with the bad news, they decide to put their plan into action.

The next morning, Lucia and Agnese are visited by beggars, Don Rodrigo's men in disguise. They examine the house in order to plan an assault. Late at night, Agnese distracts Don Abbondio's servant Perpetua while Tonio and his brother Gervaso enter Don Abbondio's study, ostensibly to pay a debt. They are followed indoors secretly by Lucia and Renzo. When they try to carry out their plan, the priest throws the tablecloth in Lucia's face and drops the lamp. They struggle in the darkness.



In the meantime, Don Rodrigo's men invade Lucia's house, but nobody is there. A boy named Menico arrives with a message of warning from Fra Cristoforo and they seize him. When they hear the alarm being raised by the sacristan, who is calling for help on the part of Don Abbondio who raised the alarm of invaders in his home, they assume they have been betrayed and flee in confusion. Menico sees Agnese, Lucia and Renzo in the street and warns them not to return home. They go to the monastery, where Fra Cristoforo gives Renzo a letter of introduction to a certain friar at Milan, and another letter to the two women, to organise a refuge at a convent in the nearby city of Monza.

Lucia is entrusted to the nun Gertrude, a strange and unpredictable noblewoman whose story is told in these chapters.

A child of the most important family of the area, her father decided to send her to the cloisters for no other reason than to simplify his affairs: he wished to keep his properties united for his first-born, heir to the family's title and riches. As she grew up, she sensed that she was being forced by her parents into a life which would comport but little with her personality. However, fear of scandal, as well as manoeuvres and menaces from her father, induced Gertrude to lie to her interviewers in order to enter the convent of Monza, where she was received as la Signora ("the lady", also known as The Nun of Monza). Later, she fell under the spell of a young man of no scruples, associated with the worst baron of that time, the Innominato (the Unnamed).

Renzo arrives in famine-stricken Milan and goes to the monastery, but the friar he is seeking is absent and so he wanders further into the city. A bakery in the Corsia de' Servi, El prestin di scansc ("Bakery of the

Crutches"), is destroyed by a mob, who then go to the house of the Commissioner of Supply in order to lynch him. He is saved in the nick of time by Ferrer, the Grand Chancellor, who arrives in a coach and announces he is taking the Commissioner to prison. Renzo becomes prominent as he helps Ferrer make his way through the crowd.



After witnessing these scenes, Renzo joins in a lively discussion and reveals views which attract the notice of a police agent in search of a scapegoat. The agent tries to lead Renzo directly to "the best inn" (i.e. prison) but Renzo is tired and stops at one nearby where, after being plied with drink, he reveals his full name and address. The next morning, he is awakened by a notary and two bailiffs, who handcuff him and start to take him away. In the street Renzo announces loudly that he is being punished for his heroism the day before and, with the aid of sympathetic onlookers, he effects his escape. Leaving the city by the same gate through which he entered, he

sets off for Bergamo, knowing that his cousin Bortolo lives in a village nearby. Once there, he will be beyond the reach of the authorities of Milan (under Spanish domination), as Bergamo is territory of the Most Serene Republic of Venice.

At an inn in Gorgonzola, he overhears a conversation which makes it clear to him how much trouble he is in and so he walks all night until he reaches the River Adda. After a short sleep in a hut, he crosses the river at dawn in the boat of a fisherman and makes his way to his cousin's house, where he is welcomed as a silk-weaver under the pseudonym of Antonio Rivolta. The same day, orders for Renzo's arrest reach the town of Lecco, to the delight of Don Rodrigo.

News of Renzo's disgrace comes to the convent, but later Lucia is informed that Renzo is safe with his cousin. Their reassurance is short-lived: when they receive no word from Fra Cristoforo for a long time, Agnese travels to Pescarenico, where she learns that he has been ordered by a superior to the town of Rimini. In fact, this has been engineered by Don Rodrigo and Count Attilio, who have leaned on a mutual uncle of the Secret Council, who has leaned on the Father Provincial. Meanwhile, Don Rodrigo has organised a



plot to kidnap Lucia from the convent. This involves a great robber baron whose name has not been recorded, and who hence is called l'Innominato, the Unnamed.

Gertrude, blackmailed by Egidio, a male neighbour (and acquaintance of l'Innominato) whose attentions she has returned, persuades Lucia to run an errand which will take her outside the convent for a short while. In the street Lucia is seized and bundled into a coach. After a nightmarish journey, Lucia arrives at the castle of the Unnamed, where she is locked in a chamber.

The Unnamed is troubled by the sight of her, and spends a horrible night in which memories of his past and the uncertainty of his future almost drive him to suicide. Meanwhile, Lucia spends a similarly restless night, during which she vows to take the veil if she is delivered from her predicament. Towards the morning, on looking out of his window, the Unnamed sees throngs of people walking past. They are going to listen to the famous Archbishop of Milan, Cardinal Federigo Borromeo. On impulse, the Unnamed leaves his castle in order to meet this man. This meeting prompts a miraculous conversion which marks the turning-point of the novel. The Unnamed announces to his men that his reign of terror is over. He decides to take Lucia back to her native land under his own protection, and with the help of the archbishop the deed is done.

The astonishing course of events leads to an atmosphere in which Don Rodrigo can be defied openly and his fortunes take a turn for the worse. Don Abbondio is reprimanded by the archbishop.

Lucia, miserable about her vow to renounce Renzo, still frets about him. He is now the subject of diplomatic conflict between Milan and Bergamo. Her life is not improved when a wealthy busybody, Donna Prassede, insists on taking her into her household and admonishing her for getting mixed up with a good-for-nothing like Renzo.

The government of Milan is unable to keep bread prices down by decree and the city is swamped by beggars. The lazaretto is filled with the hungry and sick.

Meanwhile, the Thirty Years' War brings more calamities. The last three dukes of the house of Gonzaga die without legitimate heirs sparking a war for control of northern Italy, with France and the



Holy Roman Empire backing rival claimants. In September 1629, German armies under Count Rambaldo di

Collalto descend on Italy, looting and destroying. Agnese, Don Abbondio and Perpetua take refuge in the well-defended territory of the Unnamed. In their absence, their village is wrecked by the mercenaries.

These chapters are occupied with an account of the plague of 1630, largely based on Giuseppe Ripamonti's *De peste quae fuit anno 1630* (published in 1640). Manzoni's full version of this, *Storia della Colonna Infame*, was finished in 1829, but was not published until it was included as an appendix to the revised edition of 1842.

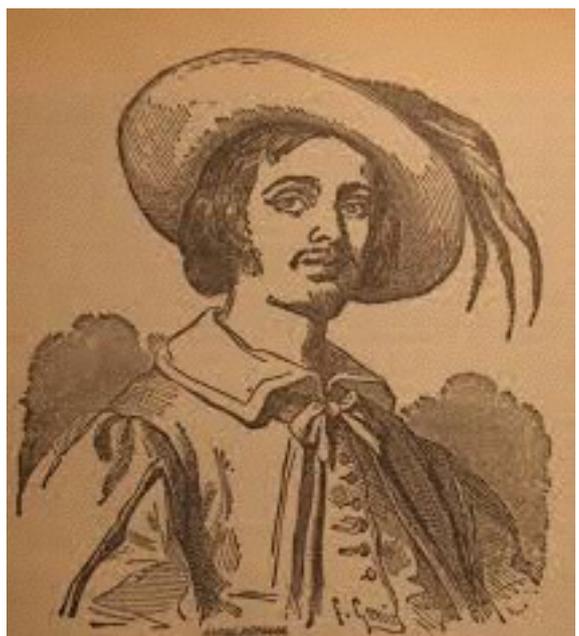
The end of August 1630 sees the death in Milan of the original villains of the story. Renzo, troubled by Agnese's letters and recovering from plague, returns to his native village to find that many of the inhabitants are dead and that his house and vineyard have been destroyed. The warrant, and Don Rodrigo, are forgotten. Tonio tells him that Lucia is in Milan.

On his arrival in Milan, Renzo is astonished at the state of the city. His highland clothes invite suspicion that he is an "anointer"; that is, a foreign agent deliberately spreading plague in some way. He learns that Lucia is now languishing at the Lazzaretto of Milan, along with 16,000 other victims of the plague.

But in fact, Lucia is already recuperating. Renzo and Lucia are reunited by Fra Cristoforo, but only after Renzo first visits and forgives the dying Don Rodrigo. The friar absolves her of her vow of celibacy. Renzo walks through a rainstorm to see Agnese at the village of Pasturo. When they all return to their native village, Lucia and Renzo are finally married by Don Abbondio and the couple make a fresh start at a silk-mill at the gates of Bergamo.

Characters

- Lorenzo Tramaglino, or in short form Renzo, is a young silk-weaver of humble origins, engaged to Lucia, whom he loves deeply. Initially rather naive, he becomes more cunning throughout the novel as he is confronted with many difficulties: he is separated from Lucia and then unjustly accused of being a criminal. Renzo is somewhat short-tempered, but also gentle and honest.
- Lucia Mondella is a pious and kind young woman who loves Renzo. She is forced to flee from her town to escape from Don Rodrigo in one of the most famous scenes of Italian literature, the *Addio ai Monti* or "Farewell to the mountains."



- Don Abbondio is the priest who refuses to marry Renzo and Lucia because he has been threatened by Don Rodrigo's men; he meets the two protagonists several times during the novel. The cowardly, morally mediocre Don Abbondio provides most of the book's comic relief; however, he is not merely a stock character, as his moral failings are portrayed by Manzoni with a mixture of irony, sadness and pity, as has been noted by Luigi Pirandello in his essay "On Humour" (Saggio sull'Umore).
- Fra Cristoforo is a brave and generous friar who helps Renzo and Lucia, acting as a sort of "father figure" to both and as the moral compass of the novel. Fra Cristoforo was the son of a wealthy family, and joined the Capuchin Order after killing a man. He dies because he has contracted the plague while trying to help the sick.
- Don Rodrigo is a cruel and despicable nobleman and the novel's main villain. He decides to prevent with the force Renzo and Lucia's marriage, threatens to kill Don Abbondio if he marries the two and tries to kidnap Lucia. He dies in the plague, after repenting for his sins.
- L'Innominato (literally: the Unnamed) is probably the novel's most complex character, a powerful and feared criminal who is torn between his ferocious past and the increasing disgust he feels for his life. Based on the historical character of Francesco Bernardino Visconti, who was really converted by a visit of Federico Borromeo.
- Agnese (Agnes) is Lucia's wise mother.
- Federico Borromeo is a virtuous and zealous cardinal. Historical character.
- Perpetua is Don Abbondio's loquacious servant.
- La Monaca di Monza (the Nun of Monza), whose real name is Gertrude (Gertrude) is a tragic figure, a bitter, frustrated and ambiguous woman. She befriends Lucia and becomes genuinely fond of her, but her dark past still haunts her. Based on a real historical character.
- Griso is one of Don Rodrigo's henchmen, a silent and traitorous man. He dies in the plague, contracting the illness from his master whom he tried to rob.
- Dr Azecca-garbugli ("Quibble-weaver") is a corrupt lawyer, friend to Don Rodrigo.
- Count Attilio is Don Rodrigo's malevolent cousin.
- Nibbio (Kite - the bird) is the Innominato's right-hand man.



- Don Ferrante is a phony intellectual and erudite scholar who believes the plague is caused by astrological forces.
- Donna Prassede is Don Ferrante's wife, who is willing to help Lucia but is also a slightly arrogant bigot.

Contemporary writer: Niccolò Ammaniti

Io non ho paura

Plot

The action of the novel takes place in a small Italian village named Acqua Traversa, in the summer of 1978.

The protagonist is a nine-year-old boy named Michele, who, by chance, discovers a hole in the ground.



Michele discovers that Filippo, a kidnapped boy, is hidden in this hole. Later it will be discovered that the boy was kidnapped by Michele's father and his partners, to ask for ransom to Filippo's family.

Michele doesn't tell anyone about his discovery, and every day, he goes to Filippo to feed him.

The two boys soon become friends.



After some time, Michele's father discovers the fact and he orders Michele to stop visiting Filippo, and not to tell anyone about the kidnapping.

Michele disobeys his father, but when he comes back to the hole, he doesn't find Filippo: indeed, Michele's father has moved the hostage to other place.

Michele discovers the new place where his friend is hidden, and he goes there to free him and help him coming back to his family.

Michele's father reaches the two boys, and he shoots at his son by chance.

The novel finishes as Michele's father looks for help for his injured son.

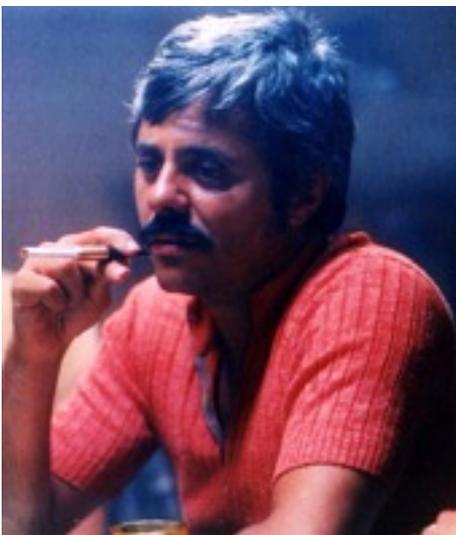


The Author

Niccolò Ammaniti is an Italian author. He was born in Rome in 1966, and he studied Biologic Sciences without ever getting a degree.

He published his first novel, 'Branchie', in 1994.

Some famous novels written by Ammaniti are: 'Ti prendo e ti porto via', 'Io non ho paura' and 'Come Dio comanda'.

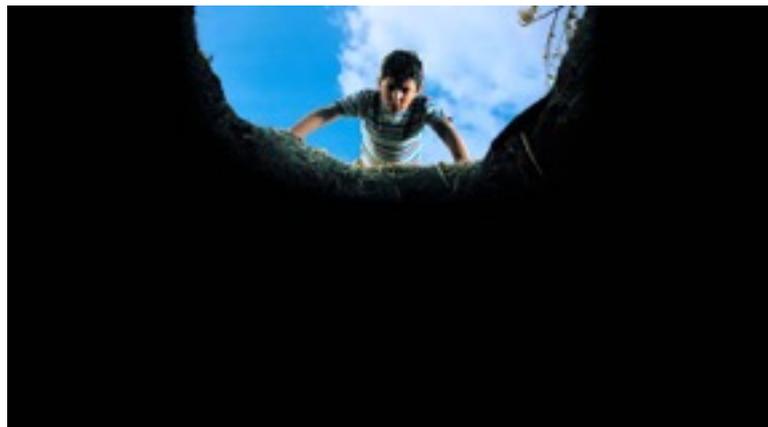


Characters.

Michele. He is the protagonist of the novel, he has lots of qualities, such as altruism and helpfulness. He decides to help Filippo, although he knows the risks that he is going through.

Filippo. At the beginning of the novel, he distrusts Michele, but after that he learns the boy wants to help him, and he begins to trust in the new friend. He's very scared, but thanks to the protagonist's help, he gains courage and hope.

His dad. He is a gangster, and he has kidnapped Filippo.



Lithuania



Classical writer: Balys Sruoga



Balys Sruoga (February 2, 1896 - October 16, 1947) was a Lithuanian poet, playwright, critic, and literary theorist.

B.Sruoga was born and grew up in a family of wealthy farmers.

In 1903 studied at the parish school in Vabalninkas. From 1906 to 1914 studied at Panevežys Realschule, where belonged to the Society of left-wing students – "Aušra" and became their leader.

He contributed to cultural journals from his early youth. His works were published by the liberal wing of the Lithuanian cultural movement, and also in various Lithuanian newspapers and other outlets (such as Aušrinė, Rygos Naujienos, etc.). In 1914 he began studying literature in St. Petersburg, Russia, and later in Moscow,

due to World War I and the Russian Revolution. In 1921 he enrolled in the University of Munich, where in 1924 he received his Ph.D for a doctoral thesis on Lithuanian folklore.



After returning to Lithuania, Sruoga taught at the University of Lithuania, and established a theatre seminar that eventually became a course of study. He also wrote various articles on literature. From 1930 he began writing dramas, first Milžino paunksmė, later Radvila Perkūnas, Baisioji naktis and Aitvaras teisėjas. In 1939 he moved to Vilnius and began teaching at Vilnius University. Vilnius fascinated B.Sruoga; his admiration writer expressed in poetry. The legend of Vilnius'

founding legend is narrated in B.Sruoga poem "Song of Gediminas" (1938).

Since the beginning of World War II B.Sruoga was being blamed for his work in the field of Russian language and literature. In 1943 he was deported to the Stutthof concentration camp near Gdansk. "I'm collateral for our people ..." the letter his wife wrote B.Sruoga. Here, in the camp which B.Sruoga called 'the seaside resort', were written some of his best works. In this seaside resort, the writer completely lost his health.



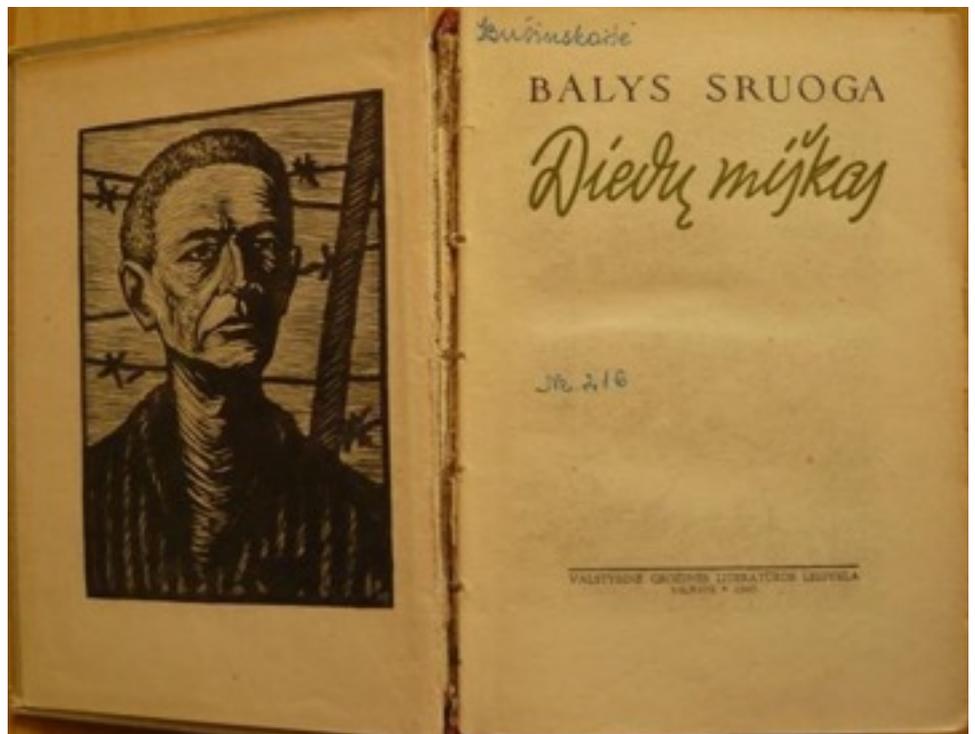
After the Soviets recaptured the Nazi camps, B.Sruoga continued to be held in the same camp. However, in 1945, he returned to Vilnius and continued teaching at Vilnius University, where he wrote the dramas 'Pajūrio kurortas' (The Seaside Resort) and Barбора Radvilaitė.

The authorities' refusal to publish *The Forest of Gods* and weak health resulting from his time in concentration camps led to his death

in October 16, 1947. The 2005 film *Forest of the Gods* was based on the book.

The Forest of the Gods

Sruoga's best known work is the novel "The Forest of the Gods" ("Dievų miškas"), based on his own life experiences as a prisoner in Nazi concentration camps, where he was sent in March 1943 together with forty-seven other Lithuanian intellectuals, after the Nazis started a campaign against possible anti-Nazi agitation in occupied Lithuania.



In the book, Sruoga revealed life in a concentration camp through the eyes of a man whose only way to save his life and maintain his dignity was to view everything through a veil of irony and humor, where torturers and their victims are exposed as imperfect human beings, being far removed from the false ideals of their

political leaders. For example, he wrote "Human - is not a machine. Gets tired.", referring to the guards beating prisoners.

Originally the novel was suppressed by the Soviet officials; it was ultimately published in 1957, ten years after the author's death.

Forest of the Gods (Lithuanian: Dievų miškas) is a 2005 film, directed by Algimantas Puipa, based on the Balys Sruoga novel of the same name.

The story is about one man — who is an artist and an intellectual — he was imprisoned by two brutal regimes, the Nazis and the Soviets. 'The Professor' is a man who lives by his own personal version of the Ten Commandments. After miraculously surviving



imprisonment in a Nazi concentration camp through a bit of ironic fate, he writes a memoir of his life, which becomes the target of the Soviet censors. The so-called "freedom" of Communism becomes just as oppressive as the German concentration camp.

<https://www.youtube.com/watch?v=vwrAb9FGL6E>



Contemporary writer: Romualdas Granauskas

(18 May 1939 – 28 October 2014)

A Lithuanian prose writer, playwright, essayist, archaic and modern artist. His prose is sometimes called magic realism.

Romualdas Granauskas was born in Mažeikiai . He spent his childhood in small villages, later moved to a bigger town. After finishing youth labour school in Seda, he worked with the Lithuanian newspaper "Mūsų žodis",

established in Skuodas, as an editor. Later on he worked as construction worker, metalworker, radio reporter, and lectured in Mosėdis. He lived and worked also lived in other Žemaitijos (Samogitian) areas, which can be identified in his works.

Since 1972 he devoted to literature. R. Granauskas is a regional author, his stories and novels consist of national shaded colours.

Granauskas started publishing his stories in 1954 in his collection "Medžių viršūnės" ("Tops of the Trees") (1969), and in "Duonos valgytojai" ("Bread Eaters") (1975), where he spoke about the elder generation of retiring farmers, also about their customs, daily life, moral code. One of the main creations of Romualdas Granauskas is considered to be the novella "Gyvenimas po klevu" ("Life under the Maple Tree") (1988), which drew the whole society's attention. Nature, history and mythology are the topics of one of the most mature and sophisticated novellas of R.Granauskas "Jaučio aukojimas" ("Sacrifice of a Bull") (1975).





One of the most famous works of R. Granauskas is the story “Life under the Maple tree “(1988). It has become a symbol of rebirth Lithuanian prose; in 1988 was created the television film based on the story. R. Granauskas was the author of the film script.

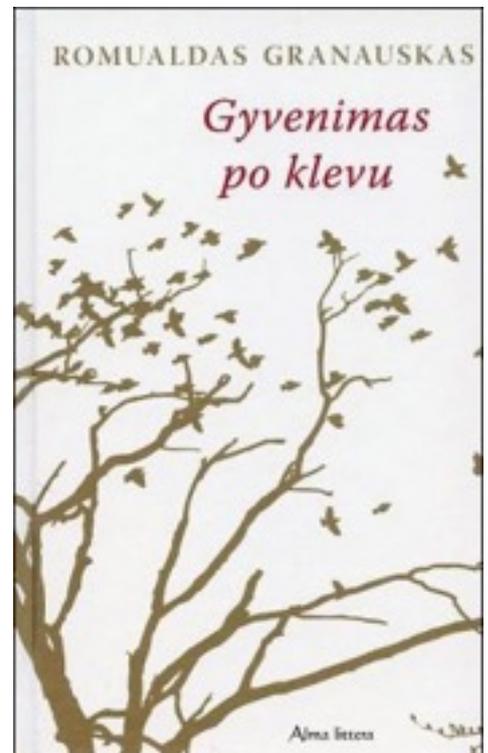
In 2010 “Life under the Maple Tree” was one on the most widely read books in Lithuanian

libraries.

“Life under the Maple tree “

The writer tells the story of an old woman, who stayed alone in the meliorated village, while everyone moved to the new village. Each line of this work is full of regret, understanding and compassion. But "Life under the Maple Tree" is not a preachy piece in which the author would like to tell heartless children and grandchildren that they could not forget their old parents. At that time, you couldn't find another so open and direct story about the most important things in our land, destroyed by the Soviet authorities and collective farms as well as physically and mentally exhausted rural people.

https://www.youtube.com/watch?v=ey4W3V_56n8



Granauskas' works features

Granauskas texts contain memorable archetypical characters and a very distinctive model which is based on archaic worldview. Writer's artistic world seems as if it is taken out of the history and civilization context. His novels are marked by constant natural and domestic courtyard views, well, a tree, a bird, sunset - all of which exist besides the eternal human.

“Duburys” (“Vortex”) is a classical artistic novel covering the entire life of the main character during Soviet times in Lithuania (2003).

One of the most famous Lithuanian prose writer, playwright, essayist, Romualdas Granauskas's works are very important for Lithuanian literature: he is - one of those authors whose works have already become a literary history of fact, the legacy, but still alive, evolving, relevant.

Bibliography:

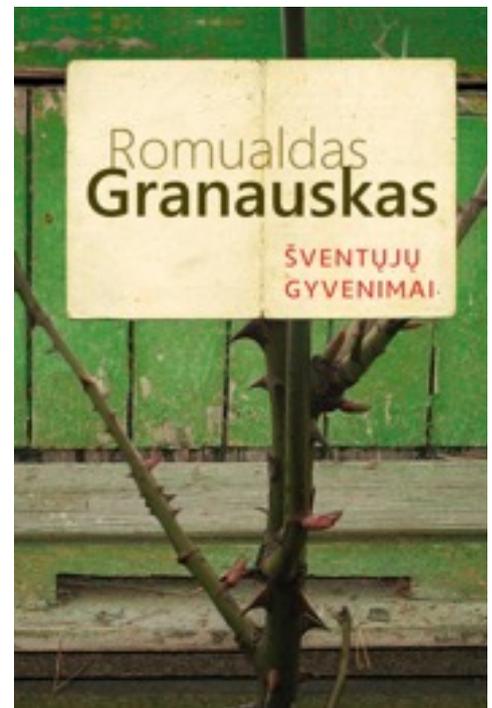
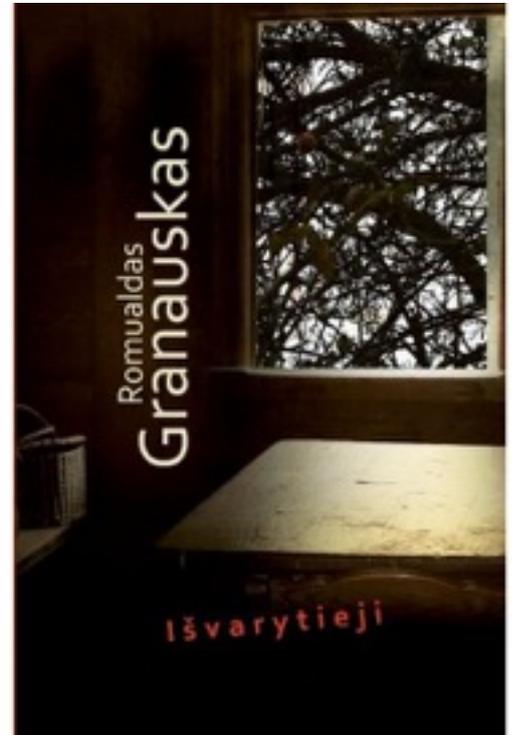
- Medžių viršūnės- 1969
- Duonos valgytojai-1975
- Baltas vainikas juodam garvežiui- 1987
- Gyvenimas po klevu-1988
- Vakaras, paskui rytas- 1995
- Raudoni miškai- 1997
- Gyvulėlių dainavimas- 1998
- Žodžio agonija-1999
- Su meškere ir katilu- 1999
- Jaučio aukojimas-1999
- Su peteliške ant lūpų-2000
- Raudonas ant balto- 2000
- Duburys-2003
- Šunys danguje-2005
- Kenotafas: romanas- 2005
- Rūkas virš slėnių- 2006
- Lietuvos įdomybės-2009
- Trys vienatvės- 2011
- Kai reikės nebebūti- 2012
- Šventųjų gyvenimai- 2013
- Išvartieji-2013
- Trečias gyvenimas-2014

Filmography

- "Depopulation of the time" (1976) - Screenplay
- " Summer ends in the fall "(1981) – Screenplay
- <https://www.youtube.com/watch?v=9I0yleSxaXk>

"Hate Lessons" (1983) - Script writer

" Vortex" (2009) - According to the author of the novel of the same name



Awards

1987- Juozas Paukštelis literary prize for the short story "Gyvenimas po klevu" ("Life under the Maple Tree")

1995 -Antanas Vaičiulaitis literary prize for the novel "Su peteliške ant lūpų" ("The butterfly on the lips")

1999-Lithuanian Writers' Prize for the book "Gyvulėlių dainavimas" ("Animals singing")

1999-MAC Gediminas 4 Class Order

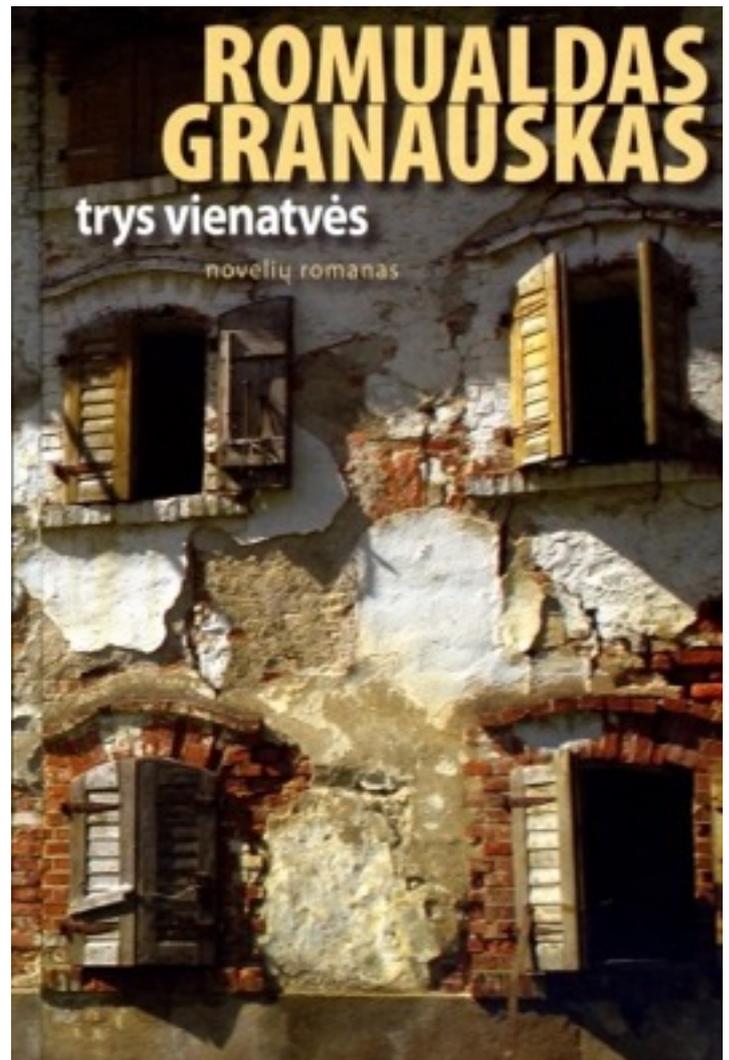
2000- Lithuanian National Culture and Arts Prize

2004- Gabrielė Petkevičaitė- Bitė Prize for his novel "Duburys" ("Vortex")

2008-Liudas Dovydėnas literary prize for his novel "Rūkas virš slėnių" ("Fog over the Valley")

2013-Lithuanian Art Creators' Association prize for the book "Kai reikės nebebūti" ("When you need pass away") and "Išvartyjeji" ("Expelee")

2013- Lithuanian Literature and Folklore Institute Prize for Literature



Spain



Classical writer: Miguel de cervantes Saavedra



The Spanish author Miguel de Cervantes Saavedra (1547-1616) is the greatest novelist of the Spanish language. His masterpiece, "Don Quixote," is one of the most important and influential books in the history of the novel.

Miguel de Cervantes was born in the university city of Alcalá de Henares in the old kingdom of Toledo. His baptismal record is preserved (he was christened on Oct. 9, 1547), but his birth date is unknown. It is generally surmised, however, because of the Christian name he was given, that he was born on Michaelmas (September 29). He was the second son and the fourth of seven children of the apothecary-surgeon Rodrigo de Cervantes and his wife, Leonor de Cortinas. On his father's side he was of Andalusian extraction, and Castilian on his mother's side. Rodrigo de Cervantes was not very successful in his profession, and he traveled quite frequently. In 1552 he was imprisoned in Valladolid for debts (a familiar lot, later on, for his most famous offspring), and in 1564 he was in Seville. It is possible, however, that the family had moved to Madrid in 1561,

when Philip II made it the capital of his empire.

Nothing is known of Miguel's life until 1569. In that year the humanist Juan López de Hoyos brought out a commemorative volume to mark the death of Queen Isabel de Valois in 1568. Cervantes contributed three indifferent poems to this work, and López de Hoyos wrote of him as "nuestro caro y amado discípulo" (our dear and beloved pupil). López de Hoyos was a reader and admirer of the humanist Erasmus, and a connection has been drawn between this fact and some critical attitudes about religion later shown by his beloved pupil. This is all that is known about Cervantes' education. It is reasonable, however, to conjecture that he studied in Seville with the Jesuits, since some statements in *El coloquio de los perros* (one of the *Novelas ejemplares*, 1613) would bear this out.

Cervantes was in Rome by Dec. 22, 1569, (the date of a certificate made out by his father attesting to his son's legitimate birth and Christianity). In the dedication of his *Galatea* (1585), Cervantes states that he had been chamberlain to Cardinal Giulio Acquaviva. It has therefore been surmised that he traveled to Italy in 1569 in the cardinal's retinue, when Acquaviva returned to Italy from Spain, where he had been papal legate.

Military Career

In 1570 Cervantes joined the company of Diego de Urbina in the Spanish forces at Naples. As a soldier, he participated in the great naval victory of Lepanto (Oct. 7, 1571), in which the armada commanded by John of Austria destroyed the Turkish fleet. Cervantes was aboard the *Marquesa* in the thick of the battle, and in spite of being ill he obtained permission to fight in the most dangerous spot. He was wounded three times, twice in the chest and once in the left hand; the last wound maimed his hand for life. With justifiable pride Cervantes often mentioned this momentous victory in his works.

The triumphant fleet returned to Messina, and there Cervantes convalesced. He saw action again in 1572, this time in the company of Don Lope de Figueroa (famous in Spanish literature as one of the protagonists of Calderón's *El alcalde de Zalamea*). With his younger



brother Rodrigo he participated in a naval battle off Navarino (October 1572). In early 1573 he was on garrison duty in Naples, but later that year, again under the command of John of Austria, he took part in the capture of Tunis (October 8-10). Tunis was shortly after recaptured by the Turks, and Cervantes participated in the unsuccessful expedition of relief in autumn 1574. That November he was on garrison duty in Palermo. By this time he felt ready for a promotion to captain, and in order to negotiate in the Madrid court he got letters of recommendation from John of Austria and the Duke of Sessa, one of his generals, and obtained leave to sail back to Spain. With his brother Rodrigo he sailed from Naples on the *Sol* in September 1575.

Five Years of Captivity

On September 26 the *Sol* was assailed by three Turkish galleys, in a place that has traditionally been identified as off the coast near Marseilles but which was more likely off the Costa Brava in Catalonia. The

ship was captured with its crew and passengers, who were taken as captives to Algiers. Cervantes lived in slavery for 5 years; he was closely watched since his letters of recommendation suggested that he was a high-ranking person. In captivity he demonstrated an unbreakable will and exemplary courage, and he led an abortive escape attempt in 1576. In 1577 some priests of the Order of Mercy arrived in Algiers with 300 escudos sent by his family for his ransom, but this sum proved insufficient. Cervantes suggested that the money be used to rescue his brother, as was done on Aug. 24, 1577.

A month later Cervantes once more led a group in an attempt to escape but again met with no success. He remained undaunted by punishments and threats, and the captives looked to him for inspiration. While in captivity Cervantes reached near-legendary stature, as is attested by the narrative of his exploits written by Fray Diego de Haedo, Archbishop of Palermo. By 1579-1580 his family had raised a new sum of money for his ransom, and they entrusted it to two Trinitarian monks. The sum fell short of the 500 escudos demanded by his master, the viceroy of Algiers, Hassan Pasha, but Christian merchants in that city supplied the difference. On Sept. 19, 1580, Cervantes was rescued on board the ship that was to take him to Constantinople, his master's new destination. On October 10, before leaving Algiers, Cervantes wrote his *Información*, which described his conduct while in captivity. He sailed for Spain at the end of that month, and on December 18 in Madrid, he signed a statement about his release. He had proved himself to be a true Christian soldier, equally heroic in battle and in captivity.



Early Works

In 1581 Cervantes was in Portugal, which had been annexed to Spain the year before. On May 21, 1581, in Tomar, he was advanced 50 ducats to accomplish a royal mission to Oran. This he did, but the royal service, whatever its nature, was not very rewarding. In an autograph letter, addressed to the royal secretary and dated Madrid, Feb. 17, 1582, Cervantes tells of his misfortunes in trying to obtain a post in the Peninsula and states that he is ready to apply for some post in the Indies. He also reports some progress in the composition of the *Galatea*. This pastoral novel was to be his first published book, but it did not appear until 1585. The novel is somewhat experimental in tone; Cervantes' attachment to it is attested by the fact that on his deathbed he still promised its continuation. Furthermore, the importance of the pastoral theme in his works is undeniable.

About this same time, Cervantes turned to writing for the theater, an activity that guaranteed a certain income if the plays were successful. In the *Adjunta* to his *Viaje del Parnaso* (1614) and in the prologue to his *Ocho comedias y ocho entremeses* (1615), he tells of his dramatic successes and his eventual downfall,

caused by Lope de Vega's increasing popularity. Of these early plays only two have survived, in a manuscript discovered in 1784: *Los tratos de Argel* and *La Numancia*.

On Dec. 12, 1584, Cervantes married Doña Catalina de Palacios Salazar y Vozmediano, from the wine-making town of Esquivias, in the old kingdom of Toledo. She brought him a modest dowry, and being 18 years his junior, she survived the novelist (she died in 1626). The marriage had no issue. But it was probably a year or two before his wedding that Cervantes had an affair with Ana Franca de Rojas, with whom he had a daughter, Isabel de Saavedra, who figured prominently in his later years. His daughter died in 1652, the last of his line.

Royal Service

In 1587 Cervantes was in Seville. The preparation of the Armada for its disastrous expedition against England was going on in a grand scale, and Cervantes had come to help in the enterprise. But his new post as commissary to the navy brought him only grief, shame, and discomfort. He was excommunicated by the dean and chapter of the Cathedral of Seville for requisitioning their grain in Ecija. He traveled considerably in Andalusia, but his finances went from bad to worse. On May 21, 1590, he petitioned the King for one of four vacant posts in the Indies. The petition was denied with the note, "Let him look around here for a job." As once before, he turned for financial help to the theater, and on Sept. 5, 1592, he signed a contract in Seville with the producer Rodrigo Osorio. Cervantes agreed to write six plays at 50 ducats each, but payment would be withheld if Osorio did not find each of the plays to be "one of the best ever produced in Spain." Nothing is known of the outcome of this extraordinary contract. Shortly after, Cervantes was jailed in Castro del Río, again for overzealous requisitioning. He was by now in dire financial straits, a situation considerably complicated by his unhappy handling of official accounts and by dealings with fraudulent bankers. Thus he landed back in jail in September 1597 in Seville. He was released in December. In 1598 he seems to have remained in Seville, but his government employment seems to have come to an end, although the officials in Madrid summoned him twice (1599 and 1601) to clear up his accounts. The summonses were not obeyed.





"Don Quixote"

The documentation for the years from 1600 to 1603 is scanty. It is very probable that Cervantes was jailed again in Seville in 1602, once more for financial reasons. But most of his time must have been taken up by the composition of Don Quixote. In 1603 he was in Valladolid, where the new king, Philip III, had moved the capital. There Cervantes started negotiations for the publication of his manuscript, and the license was granted on Sept. 26, 1604. In January 1605 Don Quixote was published in Madrid; it was an immediate success, receiving the dubious honor of having three pirated editions appear in Lisbon in that same year. In the words of the German philosopher F. W. J. von Schelling, Don Quixote is "the most universal, the most profound and the most picturesque portrait of life itself."

But Cervantes did not bask in his success for long; on June 27, 1605, a Navarrese gentleman, Don Gaspar de Ezpeleta, was killed outside Cervantes' house in Valladolid. The novelist and his family were taken to jail on suspicion of murder but were soon released. The extant criminal proceedings show that Cervantes' financial difficulties were far from over.

There follows another documentary hiatus, from 1605 to 1608, when Cervantes reappears in Madrid, once again the capital of the kingdom. At this time his illegitimate daughter, Isabel de Saavedra, entangled him in a series of lawsuits having to do with financial matters. Once more Cervantes sought escape from Spain, and in 1610 he tried to go to Naples in the retinue of its newly appointed viceroy, the Count of Lemos. He was turned down, but nevertheless he displayed a lifelong affection for the Count of Lemos, to whom he dedicated five books, including the second Quixote.

Later Works

About this time Cervantes entered a period of extraordinary literary creativity, all the more admirable because he was close to 65 years of age. His *Novelas ejemplares* were published in Madrid in 1613. They are 12 little masterpieces, with which Cervantes created the art of shortstory writing in Spain, as he readily admitted in the prologue. Even if Cervantes had not written Don Quixote, the *Novelas ejemplares* would suffice to give him a prominent place in the history of fiction.

The year 1614 saw the publication in Madrid of Cervantes' burlesque poem *Viaje del Parnaso*, a lively satire of the literary life of his time. But that year also saw the publication in Tarragona of a spurious continuation of *Don Quixote*, signed with the pseudonym Alonso Fernández de Avellaneda. The identity of this author remains the greatest riddle of Spanish literature. Cervantes' rhythm of composition was unaffected by the insults Avellaneda piled on him, and in 1615 he published in Madrid his *Ocho comedias y ocho entremeses*, concrete proof of his early and lasting devotion to the theater. Some of the plays are from his early period, but he polished them for publication. He added eight one-act humorous plays (*entremeses*). Later in 1615 Cervantes published in Madrid his own second part of *Don Quixote*. The only fitting praise of the authentic second part of *Don Quixote* is to say that it is even better than the first part.

Cervantes then put all his energy into finishing *Los trabajos de Persiles y Sigismunda*, a novel of adventures along the lines of the Byzantine novel. He had probably begun it at the turn of the century; he signed the dedication to the Count of Lemos (dated Apr. 19, 1616) on his deathbed. He died 4 days later in Madrid. It was left to his widow to publish his last work, and the book appeared in Madrid in 1617. Cervantes' unmarked grave is in the Trinitarian convent of the old Calle de Cantarranas, now called Calle de Lope de Vega.

Further Reading

Luis Astrana Marin wrote an exhaustive biography of Cervantes in Spanish. In English there is no really good, up-to-date biography. The standard work is James Fitzmaurice-Kelly's outdated *Miguel de Cervantes Saavedra: A Memoir* (1913). See also A. F. Calvert, *The Life of Cervantes* (1905), and Rudolph Schevill, *Cervantes* (1919). Two interpretative studies are William J. Entwistle, *Cervantes* (1940), and Aubrey F. G. Bell, *Cervantes* (1947). For an appreciation of Cervantes' art, Edward C. Riley, *Cervantes' Theory of the Novel* (1962), is indispensable. For the literary background see Ernest Mérimée, *A History of Spanish Literature* (trans. 1930), and Richard E. Chandler and Kessel Schwartz, *A New History of Spanish Literature* (1961). □

"Miguel de Cervantes Saavedra." *Encyclopedia of World Biography*. 2004. *Encyclopedia.com*. 25 Feb. 2016 <<http://www.encyclopedia.com>>.

Contemporary writer: *Juan Torres Grueso*



He was born in Tomelloso on 26th January 1912, in a family which was closely related to agricultural life. He dropped school very early to work at his parents' vineyard; he carried on his study on books and reading, fact that gave to him and autodidact education. He had unusual knowledge for a young who had little contact with school.

At the same time that he develops his love to reading he starts writing. His friend, the poet José García Nieto, encourages him to publish his first collection of poems "Tierra seca" (dried land) in 1959, soon publish and translated into Italian.

Since that very moment he increases collaboration with both regional newspapers (Lanza, La voz de Albacete) and the national newspapers such as ABC, Arriba and Blanco y Negro; the relation with these newspapers will last the rest of his life.

In 1965 he publishes "Ahora que estoy aquí" (Now I am here), "Estampas de mi tiempo" (Stamps from my age), "El beso" (The kiss), "Mis gustos" (My tastes), and "Elegía por la muerte del ferrocarril Argamasilla-Tomelloso" (Elegy to the death of the railway Argamasilla-Tomelloso). In 1969 he publishes a essay book called "Meditaciones en Ruidera" (Meditations at Ruidera)

He became mayor of Tomelloso from 1967 to 1969. He promoted the National Literary Contest "Fiesta de las Letras Ciudad de Tomelloso (Festivity of the letters City of Tomelloso). Since 1997 the Journal Reports Award has got his name.

He died in September 1982. The town Hall of Tomelloso and the Bank Caja Rural published all his works in 2003 under the name "Poesía 1955-1982".



Overview Works: 8 works in 19 publications in 1 language and 28 library holdings

Genres: Poetry

Roles: Author

Most widely held works by Juan Torres Grueso

Ahora que estoy aquí 5 editions published in 1965 in Spanish and held by 7 WorldCat member libraries worldwide

Tierra seca 4 editions published between 1955 and 1959 in Spanish and held by 7 WorldCat member libraries worldwide

Estampas de mi tiempo 3 editions published in 1968 in Spanish and held by 6 WorldCat member libraries worldwide



Meditaciones en Ruidera : Juan Torres Grueso 2 editions published in 1969 in Spanish and held by 3 WorldCat member libraries worldwide

El beso 2 editions published between 1964 and 1972 in Spanish and held by 2 WorldCat member libraries worldwide

Los Pobres 1 edition published in 1985 in Spanish and held by 1 WorldCat member library worldwide

Poesía, 1955-1982 1 edition published in 2003 in Spanish and held by 1 WorldCat member library worldwide

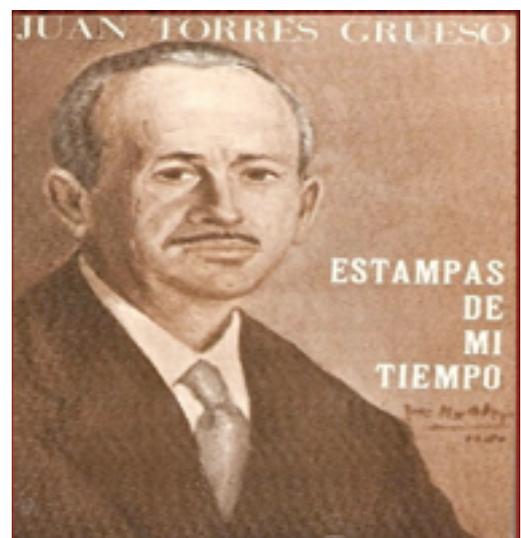
Mis gustos... Argamasilla de Alba : (otoño de 1971) 1 edition published in 1971 in Spanish and held by 1 WorldCat member library worldwide

Useful Links

- Library of Congress Authority File (English)
- Virtual International Authority File.

Associated Subjects

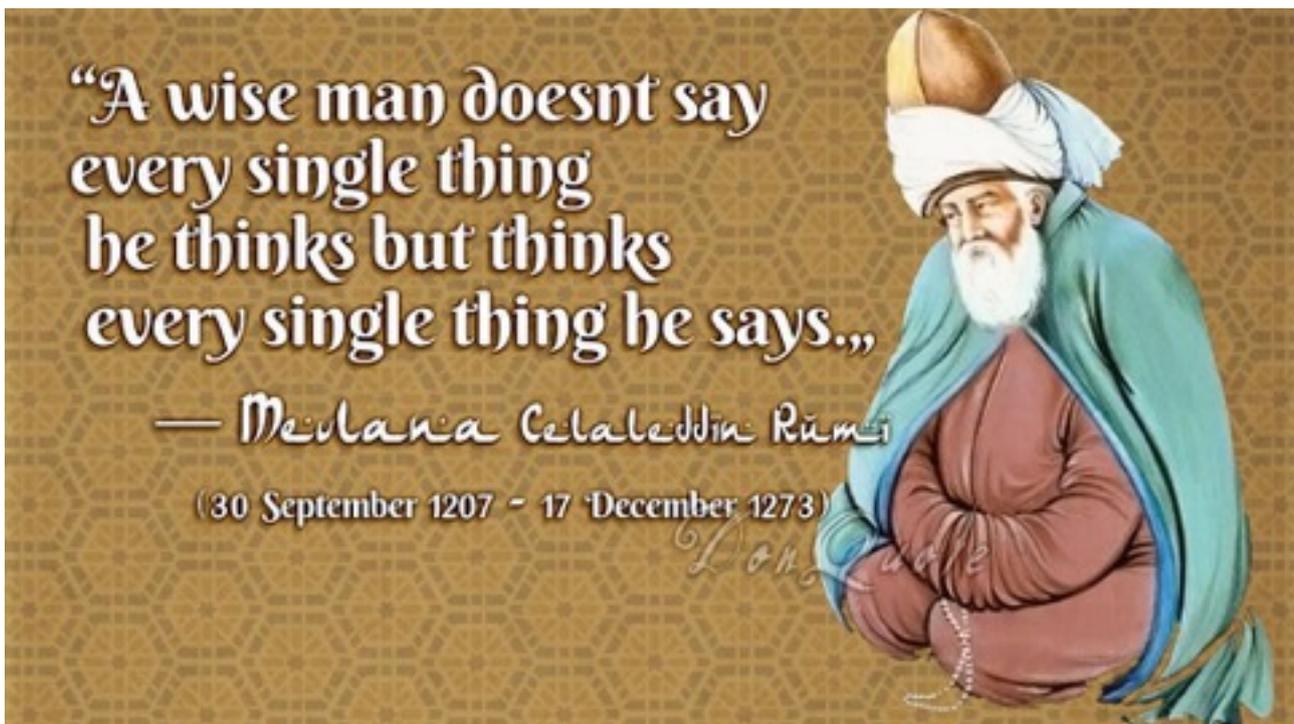
Civilization Intellectual life Manners and customs Spain



Turkey



Classical writer: Mevlana Celaddiin-i Rumi



Mevlana Celaddiin-i Rumi is a 13th century Muslim saint and Anatolian mystic known throughout the world for his exquisite poems and words of wisdom, which have been translated into many languages. Rumi, as he is known in the west, is the best selling poet in USA. The United Nations declared 2007 The Year of Rumi and celebrations were held world wide.

Mevlana was a Muslim, but not an orthodox type. His doctrine advocates unlimited tolerance, positive reasoning, goodness, charity and awareness through love. To him all religions were more or less truth. Mevlana looked with the same eye on Muslim, Jew and Christian alike. His peaceful and tolerant teachings have appealed to men of all sects and creeds. In 1958, Pope John XXIII wrote a special message saying: "In the name of the Catholic World, I bow with respect before the memory of Rumi."

Mevlana died on 17 December 1273 and was laid to rest beside his father in Konya, in present day Turkey. A splendid shrine, the Mevlana Mosque was erected over their remains, which is now a museum and place of pilgrimage. Every year on that day, at this magnificent 13th century mausoleum we celebrate Seb-i Arus,



his 'Wedding Day', together with thousands of people from all around the world.

Whirling Dervishes

The 'dance' of the Whirling Dervishes is called Sema and is a part of the inspiration of Mevlana and has become part of Turkish custom, history, beliefs and culture.

Sema represents a mystical journey of man's spiritual ascent through mind and love to "Perfect". Whirling towards the truth, his growth, through love, deserts his ego, finds the truth and arrive to the "Perfect". He returns from this spiritual journey as a man who reached maturity and greater perfection, so as to love and to be of service to the whole of creation, to all creatures without discrimination of believes, races, classes and nations.

Mevlana's Works

In addition to his best-known book of verse, Masnawi, the first eighteen lines of which were written down personally and the rest dictated to his student, Chalabi Husameddin, he also wrote Divan-i Kebir; Fih-i Ma-Fi, Mecalis- i Seb'a and Mektubat.

- Masnawi

It contains 26 thousand couplets in six volumes, consisting of stories inspired by the Quran's teachings about all that is created, as well as Hz. Mohammad's words and their morals.

- Divan-i Kebir

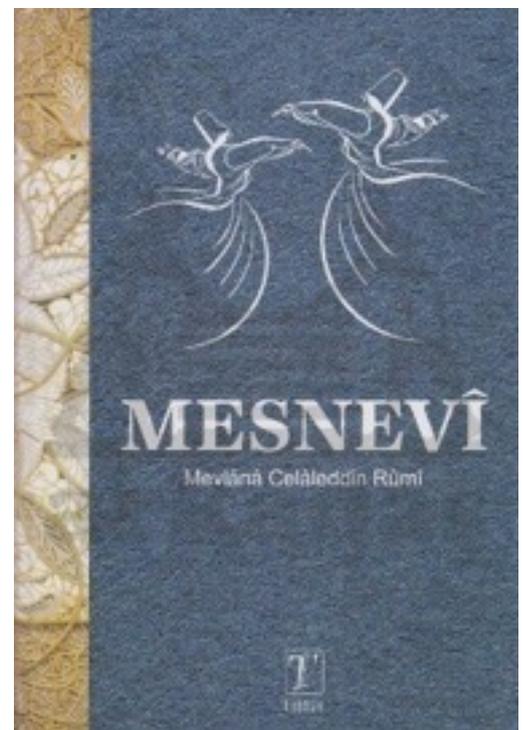
Preceding Masnawi, it is a collection of poems recited by Hz. Mevlana over a wide span of time. It contains approximately 40 thousand couplets within twenty-one moderate-size divans, as well as one "Divan-i Rubai"

- Fih-i Ma-Fih

It connotes "What's within is within" and contains Hz. Mevlana's lectures. Mecalis-i Seb'a: As the meaning of the title "Seven Sermons" implies, it contains Hz. Mevlana's seven lectures.

- Mektubat

It consists of the 147 letters Hz. Mevlana wrote to relatives, including his son Sultan Veled, and to friends, rulers, and officials



of the State.

The daily language of the time was Turkish, the scientific language was Arabic, while Persian was the language of literature. For this reason Hz Mevlana's books are all in Persian. They were all translated into Turkish at a later time.

In his books, Hz. Mevlana talks about how to be a wholesome human being: one who has inner peace and harmony, one who is both aware of and appreciates God's blessings, one who takes a stand in the face of life's hardships, one who is tolerant and loving.

An example of Hz. Mevlana's advice to his son, Bahaddin Veled, to indicate his spiritual and worldly viewpoints is in the next column. More than seven hundred years have elapsed since the day of this advice and it still holds true for us all...

Abstract of my life are these words: Raw I was, Cooked well, Burnt I got.

Hz. Mevlana, who summed up life in the above words, passed away on 17 December 1273 following a brief time on his sickbed and reached out to his Allah and his beloved prophet. Mevlevi disciples call this night Seb-i Arus (wedding night), the night of unity.



We would like to conclude our words with the following advice from Mevlana to those who aspire to the pursuit of truth, even today:

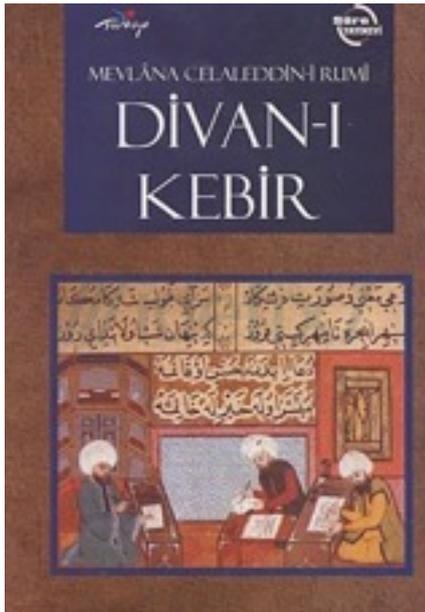


*There is a life in you, search that life,
Search the secret jewel in the mountain of your body,
Hey you, the passing away friend, look for with all your
strength,
Whatever you are looking for, look in yourself not around.*

Sema consists of seven parts:

- Part One: The dervish with his headdress (his ego's tombstone), his white skirt (his ego's shroud) is removing his black cloak spiritually born to the truth, he journeys

and advances there. At the onset and each stop of the Sema, holding his arms crosswise he represent the number one, and testifies to God's unity. While whirling his arms are open, his right hand directed to the skies ready to receive God's beneficence, looking to his left hand turned toward the earth, he turn from right to left around the heart. This is his way of conveying God's spiritual gift to the people upon whom he looks with the eyes of God. Revolving around the heart, from right to left, he embraces all the mankind, all the creation with affection and love... It starts with an eulogy "Nat-I Serif" to the Prophet, who represents love, and all Prophets before him. To praise them is praising God, who created all of them.



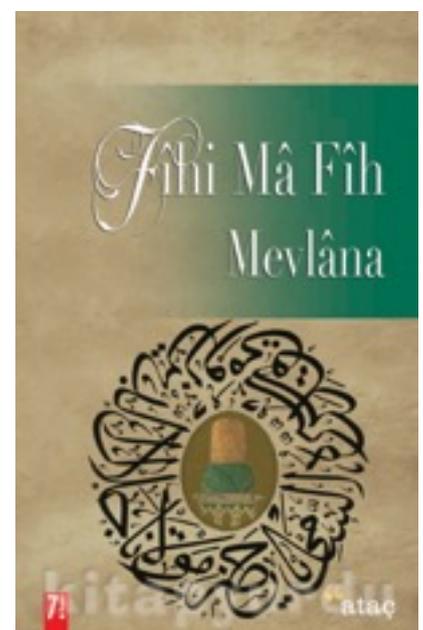
- Part Two is a drum voice, symbolizing God order to the Creation: "Be."
- Part Three is an instrumental improvisation "taksim" with a reed "ney." It represents the first breath which gives life to everything. The Divine Breath.
- Part Four is the "dervishes" greetings to each other and their thrice repeated circular walk "Devr-i Veled," with the accompaniment of a music called "peshrev." It symbolize the salutation of soul to soul concealed by shapes and bodies.
- Part Five is the Sema (whirling). It consists of four salutes or "Selam"s. At the end of each as in the onset, the dervish testifies by his

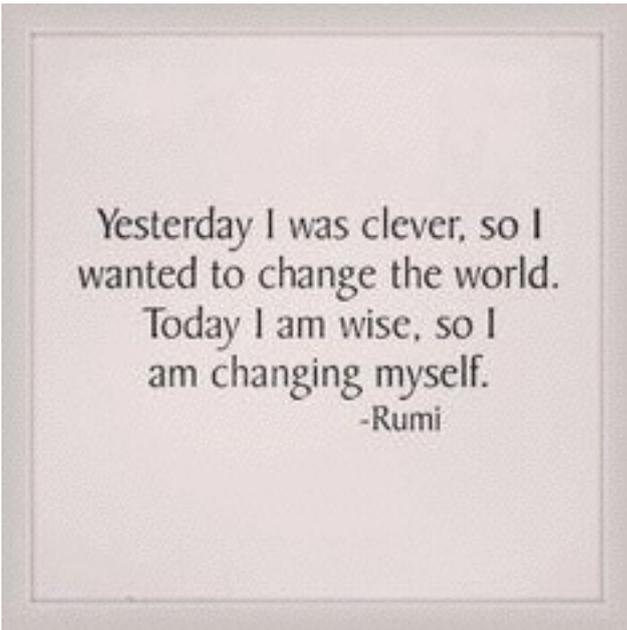
appearance to God's unity.

o The first salute is man's birth to truth by feeling and mind. His complete conception of the existence of God as Creator and his state of creature.

o The second salute expresses the rapture of man witnessing the splendor of creation, in front of God's greatness and omnipotence.

o The third salute is the transformation of rapture into love and thereby the sacrifice of mind to love. It is a complete submission, it is annihilation of self with in the loved one, it is unity. This state of ecstasy is the highest grade in Buddhism, defined as "Nirvana" and in Islam "Fenafillah." However, the highest rank in Islam is the rank of the Prophet, he is called God's servant first and his messenger afterwards. The aim of Sema is not unbroken ecstasy and loss of conscious thought. At the termination of this salute, he approves again by his appearance, arms crosswise the Unity of God, consciously and feelingly.



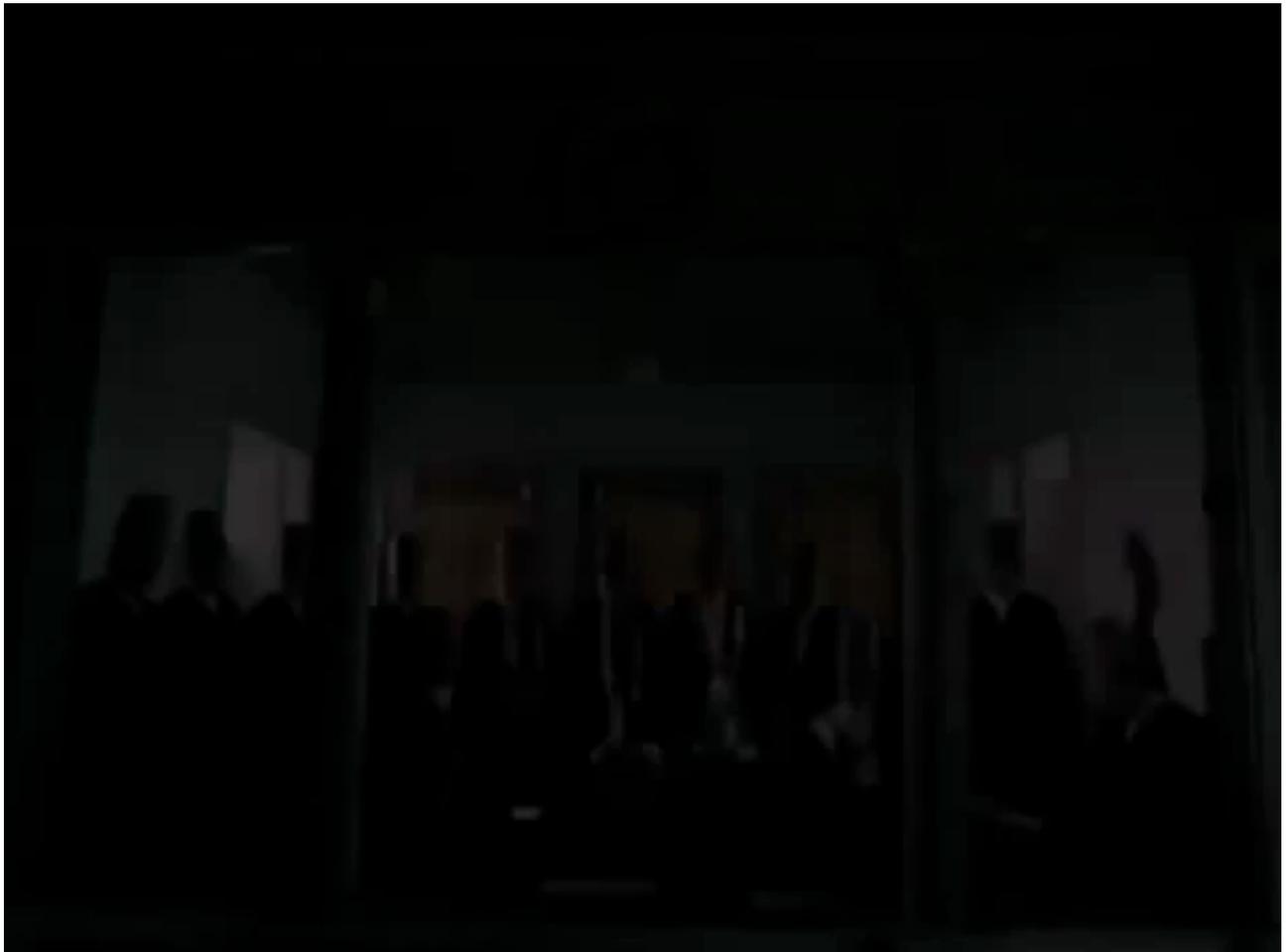


o The forth salute: Just as the Prophet ascends till the "Throne" and then returns to his task on earth, the whirling dervish reaching the state of "Fenafillah," return to his task in creation, to his state of subservience following the termination of his spiritual journey and his ascent. He is a servant of God, of his Books, of his Prophets and all his creation.

- Part Six Sema ends with a reading of the Quran and specially of the verse from sura Bakara 2, verse 115:

Unto God belong the East and the West, and whither over ye turn, you are faced with Him.

He is All-Embracing, All-Knowing.



- Part Seven is a prayer for the repose of the souls of all Prophets and all believers.



Contemporary writer: Orhan Pamuk

Orhan Pamuk was born in Istanbul in 1952 and grew up in a large family similar to those which he describes in his novels *Cevdet Bey and His Sons* and *The Black Book*, in the wealthy westernised district of Nisantasi. As he writes in his autobiographical book *Istanbul*, from his childhood until the age of 22 he devoted himself largely to painting and dreamed of becoming an artist. After graduating from the secular American Robert College in Istanbul, he studied architecture at Istanbul Technical University for three years, but abandoned the course when he gave up his ambition to become an architect and artist.

He went on to graduate in journalism from Istanbul University, but never worked as a journalist. At the age of 23 Pamuk decided to become a novelist, and giving up everything else retreated into his flat and began to write.

His first novel *Cevdet Bey and His Sons* was published seven years later in 1982. The novel is the story of three generations of a wealthy Istanbul family living in Nisantasi, Pamuk's own home district. The novel was awarded both the Orhan Kemal and Milliyet literary prizes. The following year Pamuk published his novel *The Silent House*, which in French translation won the 1991 Prix de la découverte européenne. *The White Castle* (1985) about the frictions and friendship between a Venetian slave and an Ottoman scholar was published in English and many other languages from 1990 onwards, bringing Pamuk his first international fame. The same year Pamuk went to America, where he was a visiting scholar at Columbia University in New York from 1985 to 1988. It was there that he wrote most of his novel *The Black Book*, in which the streets, past, chemistry and texture of Istanbul are described through the story of a lawyer seeking his missing wife. This novel was published in Turkey in 1990, and the French translation won the Prix France Culture. *The Black Book* enlarged Pamuk's fame both in Turkey and internationally as an author at once popular and experimental, and able to write about past and present with the same intensity. In 1991 Pamuk's daughter Rüya was born. That year saw the production of a film *Hidden Face*, whose script by Pamuk was based on a three-pages story in *The Black Book*.

His novel *The New Life*, about young university students influenced by a mysterious book, was published in

Turkey in 1994 and became one of the most widely read books in Turkish literature. *My Name Is Red*, about Ottoman and Persian artists and their ways of seeing and portraying the non-western world, told through a love story and family story, was published in 1998. This novel won the French Prix du meilleur livre étranger, the Italian Grinzane Cavour (2002) and the International IMPAC Dublin literary award (2003). From the mid-1990s Pamuk took a critical stance towards the Turkish state in articles about human rights and freedom of thought, although he took little interest in politics. *Snow*, which he describes as "my first and last political novel" was published in 2002. In this book set in the small city of Kars in northeastern Turkey he experimented with a new type of "political novel", telling the story of violence and tension between political Islamists, soldiers, secularists, and Kurdish and Turkish nationalists. *Snow* was selected as one of the best 100 books of 2004 by *The New York Times*. In 1999 a selection of his articles on literature and culture written for newspapers and magazines in Turkey and abroad, together with a selection of writings from his private notebooks, was published under the title *Other Colours*. Pamuk's most recent book, *Istanbul*, is a poetical work that is hard to classify, combining the author's early memoirs up to the age of 22, and an essay about the city of Istanbul, illustrated with photographs from his own album, and pictures by western painters and Turkish photographers.

In 2008 Pamuk published *The Museum of Innocence*, a novel about a man's lifelong infatuation with a young woman and his attempt to build a museum housing the objects associated with his love. Pamuk opened the museum itself in 2012 in the Çukurcuma neighborhood of Istanbul. The catalogue of the museum, *The Innocence of Objects*, was published the same year. Pamuk's second collection of essays was published in Turkey in 2010 under the title of *Fragments of the Landscape*, while his Charles Norton Eliot lectures on the art of the novel, entitled *The Naive and The Sentimental Novelist*, were published in 2011. In 2014, Pamuk published his ninth novel, *A Strangeness in My Mind*. Pamuk's one of the fastest selling work in Turkish, *A Strangeness In My Mind* is a love story and a modern epic. It is the story of boza seller Mevlut, the woman to whom he wrote three years' worth of love letters, and their life in Istanbul.

Orhan Pamuk's books have been translated into 63 languages, including Georgian, Malayan, Czech, Danish, Japanese, Catalan, as well as English, German and French. Pamuk has been awarded The Peace Prize, considered the most prestigious award in Germany in the field of culture, in 2005. In the same year, *Snow* received the Le Prix Médicis étranger, the award for the best foreign novel in France. Again in 2005, Pamuk was honoured with the Richarda Huck Prize, awarded every three years since 1978 to personalities who "think independently and act bravely." In the same year, he was named among world's 100 intellectuals by *Prospect* magazine. In 2006, *TIME* magazine chose him as one of the 100 most influential persons of the world. In September 2006, he won the Le Prix Méditerranée étranger for his novel *Snow*. Pamuk is an

honorary member of the American Academy of Arts and Letters, and holds an honorary doctorate from Tilburg University. He is an honorary member of the American Academy of Arts and Letters as well as the Chinese Academy for Social Sciences. Pamuk gives lectures once a year in Columbia University. He received the 2006 Nobel Prize for Literature, becoming the second youngest person to receive the award in its history. In 2014, Orhan Pamuk's Museum of Innocence received the European Museum of the Year Award (EMYA) given by European Museum Forum in Tallinn, Estonia. In the same year Pamuk also received Helena Vaz Da Silva European Award, an award which "acknowledges exceptional contributions to the communication on cultural heritage and European ideals". In 2015, he received two significant prizes in Turkey for his ninth novel, *A Strangeness in My Mind*: Aydın Doğan Foundation Award and Erdal Öz Literary Prize.

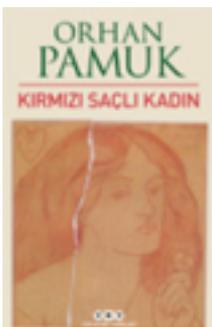
Orhan Pamuk's tenth novel, *The Red-Haired Woman* (2016) is the story of a well-digger and his apprentice looking for water on barren land. It is also a novel of ideas in the tradition of the French *conte philosophique*.

In mid-1980s Istanbul, Master Mahmut and his apprentice use ancient methods to dig new wells; this is the tale of their back-breaking struggle, but it is also an exploration—through stories and images—of ideas about fathers and sons, authoritarianism and individuality, state and freedom, reading and seeing. This short, compelling novel is at once a realist text investigating a murder which took place thirty years ago near Istanbul, and a fictional inquiry into the literary foundations of civilizations, comparing two fundamental myths of the West and the East respectively: Sophocles's *Oedipus Rex* (a story of patricide) and Ferdowsi's tale of Rostam and Sohrab (a story of filicide).

Throughout runs the demonic voice of the eponymous red-haired woman.

Apart from three years in New York, Orhan Pamuk has spent all his life in the same streets and district of Istanbul, and he now lives in the building where he was raised. Pamuk has been writing novels for 40 years and never done any other job except writing.

Books

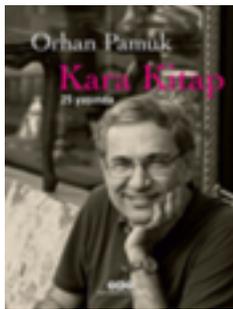
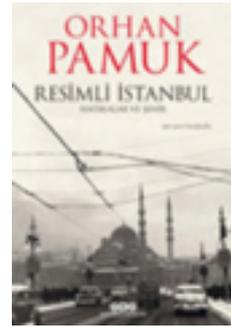


THE RED-HAIRED WOMAN

Orhan Pamuk's tenth novel, *The Red-Haired Woman* is the story of a well-digger and his apprentice looking for water on barren land. It is also a novel of ideas in the tradition of the French *conte philosophique*.

ILLUSTRATED ISTANBUL

Illustrated Istanbul is a magnificent volume of 450 black and white photographs of the city curated by Orhan Pamuk, an enriched edition of his memoir Istanbul: Memories and the City.



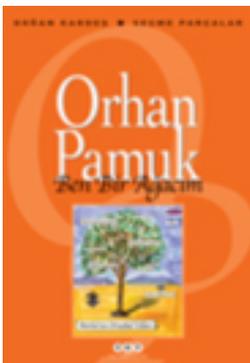
BLACK BOOK - 25th ANNIVERSARY SPECIAL EDITION

First published in Turkish in 1990, The Black Book came to be a milestone not only in the career of Orhan Pamuk but also in the last forty years of Turkish literature.



A STRANGENESS IN MY MIND

“A Strangeness in My Mind”, Orhan Pamuk’s ninth novel, is both an unforgettable love story and a modern epic.



I AM A TREE

This small book is a selection of Pamuk’s favorite pieces from his own books: Selections from The Black Book, My Name is Red, Snow, and Istanbul, pieces that can be read as stories in themselves.



THE SECRETS OF THE BLACK BOOK

What is a process of writing a novel like? How does it start and develop? What does a novel owe to the writer’s imagination, to his life, and to others’ ideas and influence?



MUSEUM OF INNOCENCE

“It was the happiest moment of my life, I didn’t know. Orhan Pamuk’s recent novel the Museum of Innocence on which he has been working for six years begins with these words...



ISTANBUL: MEMORIES AND THE CITY

This story, heads from Pamuk's first feelings related to 'his own' to his mother, his father and his family, and as a source of happiness and sadness, opens out to the streets of Istanbul.



SNOW

On the fourth day after his return to Turkey, Ka, a Turkish poet who has been an exile in Germany for twelve years, finds himself in the city of Kars for an interview.

OTHER COLORS

Other Colors ranges from the author's childhood memories to his hours of happiness, from how he writes his novels to his journey notes...



MY NAME IS RED

My Name Is Red about which Orhan Pamuk says "it's my most colorful and optimistic novel", covers nine snowy days of Istanbul in 1591.

CEVDET BEY AND HIS SONS

The story of a small shop owner in Abdulhamid's last years and one of the first Muslim merchants Cevdet Bey and his sons...



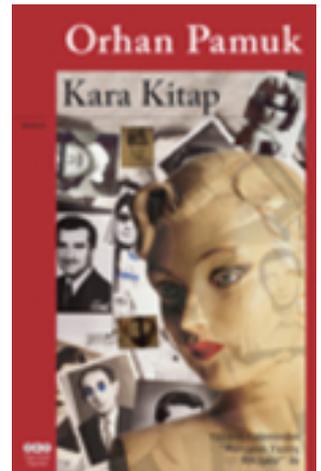
THE WHITE CASTLE

A Venetian serf captured by Turkish pirates who believes he is good at astronomy, physics and art... A Turkish master who shares the same interests and wants to learn the Western science...



THE BLACK BOOK

In a snowy winter day in Istanbul, Galip starts looking for Rüya who is his childhood love, friend, daughter of his uncle, his sweetheart, and lost wife.

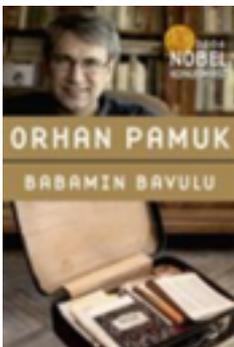


THE NEW LIFE

“One day I had read a book and all my life has changed.” This is a novel about books and their magical effects which change our lives.

THE HOUSE OF SILENCE

One historian, one revolutionist and another one eager to be rich... These three visit their grandmother and stay for a week in the house which is built by their grandfather when he was sent to exile 70 years ago.

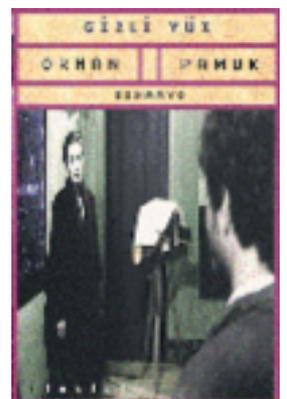


MY FATHER'S SUITCASE

“Two years before his death, my father gave me a small suitcase full of his writings, hand writings and notebooks.”

SECRET FACE

The scenario of one of the most extraordinary Turkish films, the Secret Face's. A story which Orhan Pamuk and Omer Kavur edit together, and Orhan Pamuk writes “as he wishes”.



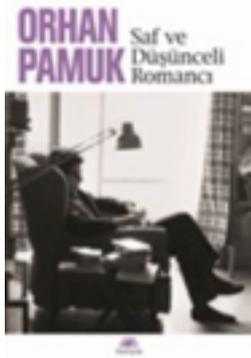
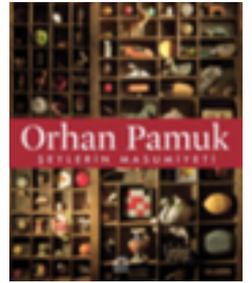
FRAGMENTS OF THE LANDSCAPE

In his new book, Orhan Pamuk writes sincerely of his life and experiences, beginning from his

childhood.

THE INNOCENCE OF OBJECTS

The culmination of decades of omnivorous collecting, Orhan Pamuk's Museum of Innocence in Istanbul uses his novel of lost love, The Museum of Innocence, as a departure point to explore the city of his youth.



THE NAIVE AND THE SENTIMENTAL NOVELIST

Pamuk, in his Norton lectures delivered at Harvard University, reveals his thirty five years long professional secrets of writing and being a novelist.

Awards

- o 1979 Milliyet Press Novel Contest Award (Turkey) for his novel *Karanlık ve Işık* (co-winner)
- o 1983 Orhan Kemal Novel Prize (Turkey) for his novel *Cevdet Bey and His Sons*
- o 1984 Madaralı Novel Prize (Turkey) for his novel *The House of Silence*
- o 1990 Independent Foreign Fiction Prize (United Kingdom) for his novel *The White Castle*
- o 1991 Prix de la Découverte Européenne (France) for the French edition of *Sessiz Ev : La Maison de Silence*
- o 1991 Antalya Golden Orange Film Festival (Turkey) Best Original Screenplay *Secret Face*



- o 1995 Prix France Culture (France) for his novel Kara Kitap : Le Livre Noir
- o 2002 Prix du Meilleur Livre Etranger (France) for his novel My Name Is Red : Mon Nom est Rouge
- o 2002 Premio Grinzane Cavour (Italy) for his novel My Name Is Red
- o 2003 International IMPAC Dublin Literary Award (Ireland) for his novel My Name Is Red
- o 2005 Peace Prize of the German Book Trade (Germany)
- o 2005 Prix Médicis Etranger (France) for his novel Snow : La Neige
- o 2005 Ricarda-Huch Prize
- o 2006 Nobel Prize in Literature (Sweden)
- o 2006 Washington University's Distinguished Humanist Award (United States)
- o 2006 Puterbaugh Award (United States)
- o 2008 Ovid Award (Romania)
- o 2010 Norman Mailer Prize, Lifetime Achievement (USA)
- o 2012 Sonning Prize (Denmark)
- o 2012 Legion D'honneur (France)
- o 2014 The Mary Lynn Kotz Award (USA) for The Innocence of Objects
- o 2014 Tabernakul Prize (FYR Macedonia)
- o 2014 The European Museum of the Year Award (Estonia)
- o 2014 Helena Vaz da Silva European Award for Raising Public Awareness on Cultural Heritage
- o 2015 Aydın Doğan Foundation Award (Turkey)
- o 2015 Erdal Öz Literary Prize (Turkey)

Doctorates (Honorary Degrees)

- o 2007 Free University of Berlin, Department of Philosophy and Humanities
- o 2007 Tilburg University

- o 2007 Boğaziçi University, Department of Western Languages and Literatures
- o 2007 Georgetown University
- o 2008 Madrid University
- o 2003 American University of Beirut

Honours

- o 2008 Membership of the American Academy for Arts and Literature
- o 2008 Membership of the Chinese Academy for Social Sciences

MUSEUM OF INNOCENCE

“It was the happiest moment of my life, I didn’t know. Orhan Pamuk’s recent novel the Museum of Innocence on which he has been working for six years begins with these words... This colorful and fabulous novel will not only challenge the reader’s thoughts about love, but also those about marriage, sex, passion, family, friendship, and happiness. The book tells the story of Kemal, son of a wealthy Istanbulite family, and his poor and distant relative Füsun, starting in 1975 and continuing up to the present. Beyond a fascinating and unforgettable love story told with an abundance of characters and incidents revealing the human soul’s depths, the reader will also enjoy details about Turkey’s social and cultural history in the past decades as well as the beauties of the author’s native city Istanbul on the background...