



Lifelong
Learning
Programme

“Let’s First
Understand Our
National Heritage in
order to Define and
Build Our European
Identity”



**OUR PROJECT COLLECTION OF
MODERN NOVELS THAT HAVE
FOLKLORE AND TRADITIONS AS AN
INSPIRATIONAL BASIS AND PRESENT
HOW TRADITIONS INFLUENCE THE
CHARACTERS' DEVELOPMENT**



GREECE

ZORBA THE GREEK SUMMARY

The book opens in a café in Piraeus, just before dawn on a gusty autumn morning in the 1930s. The narrator, a young Greek intellectual, resolves to set aside his books for a few months after being stung by the parting words of a friend, Stavridakis, who has left for the Russian Caucasus in order to help some Pontic_Greeks (in that region often referred to as Caucasus - Greeks) who are being persecuted. He sets off for Crete in order to re-open a disused lignite mine and immerse himself in the world of peasants and working-class people.

He is about to begin reading his copy of Dante's *Divine_Comedy* when he feels he is being watched; he turns around and sees a man of around sixty peering at him through the glass door. The man enters and immediately approaches him to ask for work. He claims expertise as a chef, a miner, and player of the *santuri*, or cimbalom, and introduces himself as Alexis Zorba, a Greek born in Romania. The narrator is fascinated by Zorba's lascivious opinions and expressive manner and decides to employ him as a foreman. On their way to Crete, they talk on a great number of subjects, and Zorba's soliloquies set the tone for a large part of the book.

On arrival, they reject the hospitality of Anagnostis and Kondomanolios the café-owner, and on Zorba's suggestion make their way to Madame Hortense's hotel, which is nothing more than a row of old bathing-huts. They are forced by circumstances to share a bathing-hut. The narrator spends Sunday roaming the island, the landscape of which reminds him of "good prose, carefully ordered, sober... powerful and restrained" and reads Dante. On returning to the hotel for dinner, the pair invite Madame Hortense to their table and get her to talk about her past as a courtesan. Zorba gives her the pet-name "Bouboulina" and, with the help of his cimbalom, seduces her. The protagonist seethes in his room while listening to the sounds of their impassioned lovemaking.

The next day, the mine opens and work begins. The narrator, who has socialist ideals, attempts to get to know the workers, but Zorba warns him to keep his distance: "Man is a brute.... If you're cruel to him, he respects and fears you. If you're kind to him, he plucks your eyes out." Zorba himself plunges into the work, which is characteristic of his overall attitude, which is one of being absorbed in whatever one is doing or whomever one is with at that moment. Quite frequently Zorba works long hours and requests not to be interrupted while working. The narrator and Zorba have a great many lengthy conversations, about a variety of things, from life to religion, each other's past and how they came to be where they are now, and the narrator learns a great deal about humanity from Zorba that he otherwise had not gleaned from his life of books and paper.

The narrator absorbs a new zest for life from his experiences with Zorba and the other people around him, but reversal and tragedy mark his stay on Crete, and, alienated by their harshness and amorality, he eventually returns to the mainland once his and Zorba's ventures are completely financially spent. Having overcome one of his own demons (such as his internal "no," which the narrator equates with the Buddha, whose teachings he has been studying and about whom he has been writing for much of the narrative, and who he also equates with "the void") and having a sense that he is needed elsewhere (near the end of the novel, the narrator has a premonition of the death of his old friend Stavridakis, which plays a role in the timing of his departure to the mainland), the narrator takes his leave of Zorba for the mainland, which, despite the lack of any major outward burst of emotionality, is significantly emotionally wrenching for both Zorba and the narrator. It almost goes without saying that the two

(the narrator and Zorba) will remember each other for the duration of their natural lives.

NIKOS KAZANTZAKIS

ZORBA THE GREEK

'Throughout my life my greatest benefactors have been my dreams and my travels; very few men, living or dead, have helped me in my struggle ...' Prologue to the Greek edition of Zorba the Greek.



Nikos Kazantzakis was born in 1883 in Herakleion on Crete, then part of the Ottoman Empire. His father, idealised as Captain Michales in *Freedom and Death*, was a farm trader. During the Cretan revolt of 1897 the family was sent to the island of Naxos, where he attended the French School of the Holy Cross, run by the Franciscans. From 1902 to 1906 he studied law at Athens University. He also worked as a journalist. His first book, *The Serpent and the Lily*, was a lyric narrative influenced by D'Annunzio. He wrote several plays. His remarkable travels began in 1907 and there were few countries in Europe or Asia that he didn't visit in the course of his life. He made four journeys to the USSR. He attended Bergson's lectures in Paris and in 1908 wrote his doctoral dissertation on Nietzsche, as well as his first novel, *Broken Souls*. He worked for Venizelos during the first Balkan War and subsequently made a pilgrimage to the ancient sites of Greece with the poet Sikelianos. They spent forty days on Mount Athos. Two years later he unsuccessfully ran a lignite mine in the Peloponnesus with George Zorbas, immortalised in *Zorba the Greek*. He studied Buddhism in Vienna and later belonged to a group of radical intellectuals in Berlin, and began his great epic *The Odyssey* (33,333 lines, completed in 1938). He wrote more novels, plays, travel journals, articles and translations. He visited England in 1940 and spent the war years on the island of Aegina under German occupation. He was Minister without Portfolio in the Sofoulis coalition government and worked briefly for Unesco. In 1954 the Vatican placed *The Last Temptation* on the Index. He finally settled in Antibes with his second wife. He died of leukaemia in October 1957, shortly after his return from a journey to China and Japan. He is buried on the wall surrounding the city of Heraklion near the Chania Gate, because the Orthodox Church ruled out his being buried in a cemetery. His epitaph reads "I hope for nothing. I fear nothing. I am free." (Δεν ελπίζω τίποτα. Δε φοβούμαι τίποτα. Είμαι λέφτερος.)

1st SCENE:

'Do I stay, or do I go? Decide.'

'Zorba,' I said, and I had to restrain myself forcibly from throwing myself into his arms, 'it's agreed! You come with me. I have some lignite in Crete. You can

superintend the workmen. In the evening we'll stretch out on the sand - in this world, I have neither wife, children nor dogs - we'll eat and drink together. Then you'll play the santuri.'

'If I'm in the mood, d'you hear? If I'm in the mood. I'll work for you as much as you like. I'm your man there. But the santuri, that's different. It's a wild animal, it needs freedom. If I'm in the mood, I'll play. I'll even sing. And I'll dance the Zeimbekiko,* the Hassapiko,** the Pentozali*** -but, I tell you plainly from the start, I must be in the mood. Let's have that quite clear. If you force me to, it'll be finished. As regards those things, you must realise, I'm a man'.

'A man? What d'you mean?'

'Well, free!'

*Dance of the Zeimbeks, a coastal tribe of Asia Minor.

** Butchers' dance.

*** Cretan national warriors' dance.

1st SCENE ANALYSIS:

We have a significant number of folk elements here, the first one being Santuri. It is a traditional instrument which at the time accompanied every feast and was the main instrument of every band and orchestra. The Greeks danced to the music of the santuri, which Greek refugees brought with them. It is a sign of hope, that through its music they can overcome difficulties and mishaps.

Zeimbekiko, hasapiko and pedozali are all three traditional dances. They signify pride, lack of fear. Especially zeimbekiko and hassapiko could also be a show of strength and toughness of the person who dances. Pedozali is a traditional Cretan dance, whereas the other two are danced all over Greece.

2nd SCENE:

I was hungry. I ate a few raisins, some almonds and a piece of bread. I was waiting for Zorba to return, and with him all the things which rejoice the heart of man: clear laughter, the kind word, tasty dishes. He appeared in the evening, and prepared the meal. We ate, but his mind was elsewhere. He knelt down, stuck little bits of wood in the ground, hung a piece of string on them, hung a match from some minute pulleys, endeavouring to find the right slope, so that the whole contraption did not fall to pieces.

'If the slope is too steep,' he explained to me, 'we're dished. We must find the exact slope. And for that, boss, we need some brains and wine.'

'We've plenty of wine,' I said, laughing, 'but, as for the brains ...'

Zorba burst out laughing.

'There are some things you get the hang of, boss,' he said, looking at me affectionately. He sat down to have a rest, and lit a cigarette. He was in a good humour again and he became talkative.

'If this line worked,' he said, 'we could bring down the whole forest. We could open a factory, make planks, posts, scaffolding; why, we'd be rolling in money. We could lay down a three-master and then pack up, throw a stone behind us and sail round the world!' Women in distant ports, towns, illuminations, gigantic buildings, machinery, ships came before Zorba's eyes.

I'm white on top already, boss, and my teeth are getting loose. I've no time to lose. You're young, you can still afford to be patient. I can't. But I do declare, the older I get the wilder I become! Don't let anyone tell me old age steadies a man! Nor that when he sees death coming he stretches out his neck and says: Cut off my head, please, so that I can go to heaven! The longer I live, the more I rebel. I'm not going to give in; I want to conquer the world!

2nd SCENE ANALYSIS:

The key words for Greeks here and their habits are *raisins*, *bread*, *wine* and *brains*. Raisins and bread are the two things that give energy. Especially raisins were sent to soldiers to keep them warm and give them the energy they needed in harsh weather conditions. They are widely produced in Greece, since the climate has always been ideal for vineyards.

Bread has always been on the Greeks' table for breakfast, lunch or dinner, keeping their hunger down. It also signifies a strong bond between people. There is a Greek proverb saying "*Bread and Salt*", which is used when you want to refer to the close relationship and friendship between two people.

Wine has always been a part of Greeks' life, from its production to its consumption. It is worth saying that in ancient Greek mythology there was even a God-protector of the wine and celebrations, Dionysus. Therefore, every Greek feast and celebration is accompanied with wine. Even its production is a big event: picking of the grapes, pulping them and eventually making wine. All families are gathered to pick the grapes in an atmosphere of joy and laughter.

Brains have always been important for Greeks. Greeks are not known for being hard-working, but for finding a way to achieve their goal with the least possible effort. A classic example is that of Odysseus and his horse during the war of Troy.

3rd SCENE:

'Have you ever been to war, Zorba?'

'How do I know?' he asked with a frown. I can't remember. What war?'

'I mean, have you ever fought for your country?'

'Couldn't you talk about something else? All that nonsense is over and done with and best forgotten.'

'Do you call that nonsense, Zorba? Aren't you ashamed? Is that how you speak of your country?'

Zorba raised his head and looked at me. I was lying on my bed, too, and the oil-lamp was burning above my head. He looked at me severely for a time, then, taking a firm hold of his moustache, said:

'That's a half-baked thing to say; it's what I expect from a schoolmaster. I might as well be singing, boss, for all the good it is my talking to you, if you'll pardon my saying so.'

'What?' I protested. 'I understand things, Zorba, don't forget.'

'Yes, you understand with your brain. You say: "This is right, and that's wrong; this is true, and that isn't; he's right, the other one's wrong ..." But where does that lead us? While you are talking I watch your arms and chest. Well, what are they doing? They're silent. They don't say a word. As though they hadn't a drop of blood between them. Well, what do you think you understand with? With your head? Bah!'

'Come, give me an answer, Zorba; don't try to dodge the question!' I said, to excite him. 'I'm pretty sure you don't bother yourself overmuch about your country, do you?' He was angry and banged his fist on the wall of petrol cans.

'The man you see here in front of you' he cried, 'once embroidered the Church of Saint Sophia in hairs from his own head, and carried it round with him, hanging on his chest like a charm. Yes, boss, that's what I did, and I embroidered it with these great paws of mine, and with these hairs, too, which were as black as jet at the time. I used to wander about the mountains of Macedonia with Pavlos Melas. I was a strapping fellow then, taller than this hut, with my kilt, red fez, silver charms, amulets, yataghan, cartridgecases and pistols. I was covered with steel, silver and studs. When I marched there was a clatter and clank as if a regiment were passing down the street! Look here! Here! And look there!'

He opened his shirt and lowered his trousers.

'Bring the light over!' he ordered.

I held the lamp close to the thin, tanned body. What with deep scars, bullet and sword marks, his body was like a collander.

'Now look at the other side!'

He turned round and showed me his back.

'Not a scratch on the back, you see. Do you understand? Now take the lamp back.'

'Nonsense!' he cried in a rage. 'It's disgusting! When will men really be men, d'you think? We put trousers on, and shirts and collars and hats, and yet we're still a lot of mules, foxes, wolves and pigs. We say we're made in the image of God! Who, us? I spit on our idiotic mugs!'

Terrifying memories seemed to be coming to his mind and he was getting more and more exasperated. Incomprehensible words issued from between his shaking, hollow teeth.

'No matter where you touch me, I yell,' he said. 'I'm all wounds and scars and lumps. Zorba's eyes glowed, his large mouth laughed contentedly. After staying silent a moment or two he started off again. His heart was overflowing, he couldn't control it. 'There was a time when I used to say: that man's a Turk, or a Bulgar, or a Greek. I've done things for my country that would make your hair stand on end, boss. I've cut people's throats, burned villages, robbed and raped women, wiped out entire families. Why? Because they were Bulgars, or Turks. 'Bah! To hell with you, you swine! ' I say to myself sometimes. 'To hell with you right away, you ass. ' Nowadays I say this man is a good fellow, that one's a bastard. They can be Greeks or Bulgars or Turks, it doesn't matter. Is he good? Or is he bad? That's the only thing I ask nowadays. And as I grow older - I'd swear this on the last crust I eat -I feel I shan't even go on asking that! Whether a man's good or bad, I'm sorry for him, for all of 'em. The sight of a man just rends my insides, even if I act as though I don't care a damn! There he is, poor devil, I think, he also eats and drinks and makes love and is frightened, whoever he is: he has his God and his devil just the same, and he'll peg out and lie as stiff as a board beneath the ground and be food for worms, just the same. Poor devil! We're all brothers! All worm-meat!'

3rd SCENE ANALYSIS:

Zorba represents the Greek way of thinking as far as war is concerned. Zorba shows his chest and indicates that all his scars are on his chest, not on his back. This means that he did not try to get away from the enemy, he confronted him. He fights for his country but he is not in favor of war. What he says is that we are all the same, no matter what country we come from or what race we are. He quite bluntly says that we

all eventually become 'worm meat'. Zorba is being quite philosophical here, having experienced war and sees no good in it.

4th SCENE:

The fourth trunk was released. A tremendous splintering noise resounded twice through the air and all the pylons fell down, one after the other, like a pack of cards.

'Kyrie eleison! Kyrie eleison!' yelled the villagers, workmen and monks, as they stampeded. A flying splinter wounded Demetrios in the thigh and another was within a hair's breadth of taking out the abbot's eye. The villagers had disappeared. The Virgin alone was erect on her rock, lance in hand, looking at the men below with a cold and severe eye. Next to her, more dead than alive, was a trembling parrot, his green feathers standing out from his body. The monks seized the Virgin, clasped her in their arms, helped up Demetrios, who was groaning with pain, collected their mules together, mounted them and beat a retreat. Scared to death, the workman who had been turning the spit had abandoned the sheep and the meat was beginning to burn.

'The sheep will be burnt to a cinder!' shouted Zorba anxiously, as he ran to the spit. I sat down beside him. There was no one else left on the beach, we were quite alone. He turned to me and cast me a dubious, hesitant glance. He did not know how I was going to take the catastrophe, or how this adventure was likely to end. He took a knife, bent over the sheep once more, tasted it and immediately took the beast off the fire and stood it up on the spit against a tree.

'Just right/ he said, 'just right, boss! Would you like a piece, as well?'

'Bring the bread and the wine, too,' I said. 'I'm hungry.' Zorba hurried to the barrel, rolled it close to the sheep, brought a loaf of white bread and two glasses. We each took a knife, carved off two slices of meat, cut some bread and began to eat.

'See how good it is, boss? It melts in your mouth! Here there are no rich pastures, the animals eat dry grass all the time, that's why their meat's so tasty. I can only remember once in my life eating meat as succulent as this. It was that time I embroidered the Saint Sophia with some of my hair and wore it as a charm ... an old story ...

'Tour out some wine, Zorba,' I said. 'Fill the glasses to the brim and we'll drain them.' We clinked glasses and tasted the wine, an exquisite Cretan wine, a rich red colour, like hare's blood. When you drank it, you felt as if you were in communion with the blood of the earth itself and you became a sort of ogre. Your veins overflowed with strength, your heart with goodness! If you were a lamb you turned into a lion. You forgot the pettiness of life, constraints all fell away. United to man, beast and God, you felt that you were one with the universe.

'Look at this sheep's back and read what it says,' I cried. 'Go on, Zorba.'

He very carefully sucked the pieces off the back, scraped it with his knife, held it up to the light and gazed at it attentively.

'Everything's fine,' he said. 'We shall live a thousand years, boss; we've hearts of steel!'

He bent down, examining the back again in the light from the fire.

'I see a journey' he said, 'a long journey. At the end of it a large house with a lot of doors. It must be the capital of some kingdom, boss ... or the monastery where I shall be doorkeeper, and where I'll do the smuggling, as we said?'

Tour some wine, Zorba, and leave your prophecies. I'll tell you what the large house with all those doors really is: it's the earth and all its graves, Zorba. That's the end of the long voyage. Good health, you rascal!'

'Good health, boss! Luck is blind, they say. It can't see where it's going and keeps running into people ... and the people it knocks into we call lucky! Well, to hell with luck if it's like that, I say! We don't want it, do we, boss?'

'We don't, Zorba! Good health!'

We drank, finished off the sheep, and the world was somehow lighter - the sea looked happy, the earth swayed like the deck of a ship, two gulls walked across the pebbles chattering together like human beings. I stood up.

'Come on, Zorba,' I cried, 'teach me to dance!'

Zorba leaped to his feet, his face sparkling. To dance, boss? To dance? Fine! Come on!'

'Off we go, then, Zorba! My life has changed! Let's have it!'

To start with I'll teach you the zeimbekiko. It's a wild, military dance; we always danced it when I was a comitadji, before going into battle.' He took off his shoes and purple socks and kept on only his shirt. But he was still too hot and removed that as well.

'Watch my feet, boss,' he enjoined me. 'Watch!'

He put out his foot, touched the ground lightly with his toes, then pointed the other foot; the steps were mingled violently, joyously, the ground reverberated like a drum.

He shook me by the shoulder.

'Now then, my boy,' he said. 'Both together!'

We threw ourselves into the dance. Zorba instructed me, corrected me gravely, patiently, and with great gentleness. I grew bold and felt my heart on the wing like a bird.

'Bravo! You're a wonder!' cried Zorba, clapping his hands to mark the beat. 'Bravo, youngster! To hell with paper and ink! To hell with goods and profits! To hell with mines and workmen and monasteries! And now that you, my boy, can dance as well and have learnt my language, what shan't we be able to tell each other!' He pounded on the pebbles with his bare feet and clapped his hands.

'Boss,' he said, 'I've dozens of things to say to you. I've never loved anyone as much before. I've hundreds of things to say, but my tongue just can't manage them. So I'll dance them for you! Here goes!' He leaped into the air and his feet and arms seemed to sprout wings. As he threw himself straight in the air against that background of sea and sky, he looked like an old archangel in rebellion. For Zorba's dance was full of defiance and obstinacy. He seemed to be shouting to the sky: 'What can you do to me, Almighty? You can do nothing to me except kill me. Well, kill me, I don't care! I've vented my spleen, I've said all I want to say; I've had time to dance ... and I don't need you any more!'

Watching Zorba dance, I understood for the first time the fantastic efforts of man to overcome his weight. I admired Zorba's endurance, his agility and proud bearing. His clever and impetuous steps were writing on the sand the demoniac history of mankind. He stopped, contemplated the shattered cableline and its series of heaps. The sun was declining, shadows were growing longer. Zorba turned to me and with a gesture common to him, covered his mouth with his palm.

'I say, boss/ he said, 'did you see the showers of sparks the thing threw out?'

We burst out laughing.

Zorba threw himself on me, embraced and kissed me.

'Does it make you laugh, too?' he said tenderly. 'Are you laughing, too? Eh, boss? Good!'

Rocking with laughter, we wrestled playfully with one another for some time. Then, falling to the ground, we stretched out on the pebbles and fell asleep in one another's

arms. It was all over. Zorba collected the cable, tools, trucks, iron-scrap and timber, and made a heap of it on the beach, ready for the caique which was to load it.

'Til make you a present of that, Zorba,' I said. 'It's all yours. Good luck!'

Zorba swallowed as if trying to hold back a sob.

'Are we separating?' he murmured. 'Where are you going, boss?'

'I'm leaving for abroad, Zorba. The old goat within me has still got a lot of papers to chew over.'

'Haven't you learned any better yet, boss?'

'Yes, Zorba, thanks to you. But I'm going to adopt your system; I'm going to do with my books what you did with the cherries. I'm going to eat so much paper, it'll make me sick. I shall spew it all up and then be rid of it forever.'

'And what's going to become of me without your company, boss?'

'Don't fret, Zorba, we shall meet again, and, who knows, man's strength is tremendous! One day we'll put our great plan into effect: we'll build a monastery of our own, without a god, without a devil, but with free men; and you shall be the gatekeeper, Zorba, and hold the great keys to open and close the gate - like Saint Peter ...'

Zorba, seated on the ground with his back against the side of the hut, continually filled and refilled his glass, drinking and saying nothing. Night had fallen, we had finished our meal. We were sipping wine and having our last talk. Early the following morning we were to separate.

'Yes, yes ... ' said Zorba, pulling at his moustache and taking a drink. 'Yes, yes ...'

Above us, the night was starlit; within us, our hearts longed for relief but still held back.

Say goodbye to him for ever, I thought to myself. Take a good look at him; never, never again will you set eyes on Zorba!

I could have thrown myself upon his old bosom and wept, but I was ashamed. I tried to laugh to hide my emotion, but I could not. I had a lump in my throat. I looked at Zorba as he craned his neck like a bird of prey and drank in silence. I watched him and I reflected what a truly baffling mystery is this life of ours. Men meet and drift apart again like leaves blown by the wind; your eyes try in vain to preserve an image of the face, body or gestures of the person you have loved; in a few years you do not even remember whether his eyes were blue or black. The human soul should be made of brass; it should be made of steel! I cried within me. Not just of air! Zorba was drinking, holding his big head erect, motionless. He seemed to be listening to steps approaching in the night or retreating into the innermost depths of his being.

'What are you thinking about, Zorba?'

'What am I thinking about, boss? Nothing. Nothing, I tell you! I wasn't thinking of anything.'

After a moment or two, filling up his glass again, he said: 'Good health, boss!'

We clinked glasses. We both knew that so bitter a feeling of sadness could not last much longer. We would have to burst into tears or get drunk, or begin to dance like lunatics.

'Play, Zorba!' I suggested.

'Haven't I already told you, boss? The santuri needs a happy heart. I'll play in a month's, perhaps two months' time - how can I tell? Then I'll sing about how two people separate for ever.'

'For ever!' I cried terrified. I had been saying that irremediable word to myself, but had not expected to hear it said out loud. I was frightened.

'For ever!' Zorba repeated, swallowing his saliva with some difficulty. 'That's it – for ever. What you've just said about meeting again, and building our monastery, all that is what you tell a sick man to put him on his feet. I don't accept it. I don't want it. Are we weak like women to need cheering up like that? Of course we aren't. Yes, it's for ever!'

'Perhaps I'll stay here with you ... ' I said, appalled by Zorba's desperate affection for me. 'Perhaps I shall come away with you. I'm free.'

Zorba shook his head.

'No, you're not free,' he said. 'The string you're tied to is perhaps longer than other people's. That's all. You're on a long piece of string, boss; you come and go, and think you're free, but you never cut the string in two. And when people don't cut that string ...'

'Til cut it some day!' I said defiantly, because Zorba's words had touched an open wound in me and hurt.

'It's difficult, boss, very difficult. You need a touch of folly to do that; folly, d'you see? You have to risk everything! But you've got such a strong head, it'll always get the better of you. A man's head is like a grocer; it keeps accounts: I've paid so much and earned so much and that means a profit of this much or a loss of that much! The head's a careful little shopkeeper; it never risks all it has, always keeps something in reserve. It never breaks the string. Ah no! It hangs on tight to it, the bastard! If the string slips out of its grasp, the head, poor devil, is lost, finished! But if a man doesn't break the string, tell me, what flavour is left in life? The flavour of camomile, weak camomile tea! Nothing like rum - that makes you see life inside out!' He was silent, helped himself to some more wine, but started to speak again.

'You must forgive me, boss/ he said. 'I'm just a clodhopper. Words stick between my teeth like mud to my boots. I can't turn out beautiful sentences and compliments. I just can't. But you understand, I know.'

He emptied his glass and looked at me.

'You understand!' he cried, as if suddenly filled with anger.

'You understand, and that's why you'll never have any peace. If you didn't understand, you'd be happy! What d'you lack? You're young, you have money, health, you're a good fellow, you lack nothing. Nothing, by thunder! Except just one thing - folly! And when that's missing, boss, well...'

He shook his big head and was silent again.

I nearly wept. All that Zorba said was true. As a child I had been full of mad impulses, superhuman desires, I was not content with the world. Gradually, as time went by, I grew calmer. I set limits, separated the possible from the impossible, the human from the divine, I held my kite tightly, so that it should not escape.

4th SCENE ANALYSIS:

What happens here is a pure disaster. Nothing goes according to plan. There are also monks present. The Orthodox Church has always been an integral part of the Greeks' life. If you are Greek, it means that you are an Orthodox Christian. As simple as that. And Governments have always been going hand in hand with the Orthodox Church. In this scene we also see the peak of the Greek celebration: the lamb. The lamb is roasted in every house on Easter Sunday, the biggest event ever, the biggest reason for celebration and feasting: The Resurrection of Jesus Christ. It is the most important day of the year for the Greeks. The fact that they have a lamp there signifies the

importance of the event. And what follows does not discourage Zorbas. After the disaster he runs off to the lamb fearing that it will be too overdone.

'We drank, finished off the sheep, and the world was somehow lighter - the sea looked happy, the earth swayed like the deck of a ship, two gulls walked across the pebbles chattering together like human beings.'

And then, there is wine again. The wine makes them dizzy and all problems seem lighter. They feel like dancing. This is how Greeks cope with things. Even in difficult times, they find a reason to celebrate, to keep their spirit up. The santuri is present again, an element of happiness. The sea is a central symbol in the novel. Both Zorba and the Boss recognize the mystery posed by the sea, on which hundreds of generations of men have gone to seek adventure, fortune, and happiness. The warm breezes that blow north across the sea from Africa suggest both the source of human life and the life-giving forces of nature—concepts that the Boss struggles to understand.



ROMANIA

ION

By Liviu Rebreanu

A MODERN NOVEL THAT HAS
FOLKLORE AND TRADITIONS AS AN
INSPIRATIONAL BASIS AND PRESENTS
HOW TRADITIONS INFLUENCE THE
CHARACTERS' DEVELOPMENT

Liviu Rebreanu (1885-1944) is one of the greatest Romanian novelists, a true founder of the Romanian modern novel.

In a fragment of his reception speech at the Romanian Academy, called “Praise to the Romanian Peasant”, on 29th May 1940, Rebreanu states about himself: “I present myself with one from abroad, with an ancestor of mine and of some of yours, in a broader acceptance, an ancestor of everyone: the Romanian peasant... *‘The peasant is the beginning and the end. Only because we have been a peaceful ancestry of peasants have we been able to maintain our being and our land.’*”

Our modern literature laps over a current named Modernism – a bold cultural movement, which imposed new shapes in the act of creation, throughout the period of time between the two World Wars.

This literary current is theoretically based, sustained and promoted by the literary critic Eugen Lovinescu, creator of the literary circle and of the “Sburatorul” magazine. Lovinescu’s Modernism starts from the idea that there is a “*spirit of the century*”, spirit that leads to the homogenization or levelling of civilizations. As there are offsets among generations, the more developed ones influence the lesser evolved. This influence is exerted in two phases: 1) the imitation of the forms which superior civilizations have (*simulation*) and 2) *the stimulation* of the development that an autochthon inner elements have and which are suitable to the borrowed shapes. Hence, the shapes without the essence, as Lovinescu appreciates, are “an inevitable and creative phenomenon”, and “shapes can sometimes create their own essence”.

According to Lovinescu, one of the imperatives of Modernism for our literature is the passing from a rural themed literature to one with an urban theme (especially the urbanization of the novel). Liviu Rebreanu engages in this current without giving up harnessing in his works on that which he considers defining for us, as a population of a country: the image of the Romanian peasant, of the village in which, throughout the centuries, the Romanian customs and traditions have remained invariable. He justifies this orientation in the same speech from which I quote the following:

“When the great wraths rush upon, the rich people, the possessors of all kinds, are right away ready to leave. They are not tied through organic bonds to the lands of the country and they easily separate from the towns and castles they live in, sure that they will find, with their gold, in other countries, other towns and other castles, where they will be able to continue their easy lives of wealth... The peasant leaves neither by will, nor by need. There is no place for him to move his poverty to, because, ripped off of his land, he would be convicted to perish as an arbor snatched from its roots. That’s why the peasant is everywhere the effective keeper of the national territory.

Between the village and town there was and there still is an antagonism everywhere but at us this may seem more vivid and more emphasized. This happens because our towns are not the expression of our national characteristic.

As strange and sad as that may sound, the adaptation to poverty, together with all its consequences, was a vital necessity for the Romanian people. Poor life does not exclude spiritual wealth. The poor person is closer to his soul than the rich one and feels more the need for the beauty that transfiguring the reality becomes the spring of hope and consolation.

***Our folklore**, in all its manifestations, is a creation of poor people, which does not stop from being even more valuable and richer than the ones of many other peoples living in wealth.*

***The true Modernism** doesn't require alienation from national realities, but the more incisive understanding, the deepening and the valuing of the originalities of these realities. Literature does not exist without a country, exactly as there is no plant without a land to grow on.*

We are and we will forever be a nation of peasants. Consequently, our destiny as a nation, as a state and as a cultural power, hangs on the quantity of pure gold that lies in the soul of the peasant. But it hangs, in the same measure, to the ways this gold will be utilized and transformed into eternal values too."

Nowadays, Liviu Rebreanu is recognized as a personality of the Romanian literature who accentuated in his work our national identity. Thus on 10.12.2010, The National Bank of Romania brought into circulation, with a numismatic purpose, beginning with the date of 10th December 2010, a silver coin dedicated to the anniversary of 125 years since the birth of the writer Liviu Rebreanu. The face value of the coin was 10 lei and it was emitted in a circulation of 1.000 pieces, according to a handout of the central bank.

All these reasons have persuaded us to choose for this presentation one of his writings, the novel "Ion". Referring to this novel, both critics and whole generations of this book's readers have appreciated that what is truly remarkable is the way the image of Romanian peasant is built, an image projected on a social background in which folklore, traditions, rituals which have affected man's destiny stand out.

During the presentation, we will emphasize scenes that highlight elements of folklore, traditions and customs which form the basis of plot outlining and of the subsequent evolution of the conflict.

The scenes that we will refer to in detail can be watched in our film collage and they represent corresponding scenes to the images that were presented in the screening of the novel, made in 1980, in 2 parts, illustrating the two volumes of the novel. "The Voice of Land" and "The Voice of Love" are renamed in a way which proves that the movie, directed by Mircea Mureșan, follows the Romanian peasant's dramatic destiny dependent on the unwritten laws of the village with its traditions and customs. Thus, these two titles become "The Curse of Land" and "The Curse of Love".

Published in 1920, '**Ion**' is the monograph of the Transylvanian village, before the First World War, a drama of land but also of love. It is the novel of a tragic destiny, of life and death.

The inner structure of the novel is organized on many plans, by the concentric circles' technique. The plan of the individual's destiny follows Ion's drama. The most comprehensive plan is that of the collectivity's destiny. This illustrates social stratification and the relationships between these social categories, emphasized even from the scene of the round dance. This episode can be found in first chapter of the novel and it can be seen in the first scenes of the movie.

The novel's beginning describes the road which directs the reader's attention, to Pripas village, a quiet and silent place which is almost deserted on a Sunday day. In the film, the moments are represented by the credit titles which bring into picture the image of a minor character, Savista, the narrative voice's reflector who becomes witness to all the traditional events of the community life and, at the same time, the character that anticipates or knows the other people's spiritual dramas. She also has an important role in the end of the story which is a tragic one for the main character, but natural in the village community's mentality.

The monograph of the Transylvanian village is crystallizing itself in the novel through images with ethnographic value: the description of the round dance, the Sunday's mass, wedding rituals, christening and burial rituals, the ceremonies related to harvesting and the ceremonies dedicated to a new Church. To the previously mentioned descriptions there are added the images about how some institutions work (law court, official administration) or images of villagers' daily life. The image of the village which is situated in the Someș Valley is outlined through a cinematographic technique, through a double perspective: of the narrator's and of the main character's. The village is "hidden in a twist of the hills" and has at its entrance a "crooked cross" on which a 'Christ made of rusty metal sheet' is crucified. The time has a bivalent duration: the eternal present is the duration of the village existence, while the fragmentary time defines the human being's plight: "Some people had passed away, others took their place."

(The credits, the round dance): The village, described firstly as an empty space is brought to life through the episode of the Sunday round dance, a traditional manifestation in the village's universe, an opportunity of joy, socialization and rest, at the end of each hard week.

The scene of the round dance is significant though the two inner "voices", which "rake" the main character's soul: love and land. At the round dance there are present all the significant characters on the level of the conflicts: Ion, Ana, George, Florica, Vasile Baci, teacher Herdelea's family, Belciug priest - the village's intellectuals.

In this scene, Ion dances only with Ana, even though the reader finds out that he loved Florica, before. So, the initial couples were: Ion – Florica and George – Ana. All these four characters are placed in contrast: Ana and Florica may seem to be created after fairytale model. Florica is beautiful, but poor, while Ana is ugly, at least in Ion's view, but rich. Moreover, George is a young, wealthy lad, while Ion is the poorest. Ion is fascinated by Ana, because he sees in her a reflection of the long-wished land. Ion places a distance between himself and Florica, whom he really loves, in order to win Ana's heart who symbolizes the land for him.

From this moment, Ion will pretend to love Ana, calling her to an illusory place of happiness: "Come Anuța! You know where...", the caress name "Anuța" expresses just an illusion of love. Ana will go to Ion, seeing in him the embodiment of happiness itself. The space to which Ion calls Ana is, in fact, one of closure.

(The quarrel with Vasile Baciú). Here, too, Ana's father, Vasile Baciú, manifests his dissatisfaction with his daughter's relationship with Ion, telling that he wants George as son-in-law. At this moment, it is about to take shape, both in the novel and in the movie, the intrigue that generates the main conflict which is the one between Ion and Vasile Baciú for the land which Ana needs to receive as dowry.

(The scene in which Ion kisses the land) Ion's great desire, to have more land is captured, artistically, through his gesture, in the morning in which he goes to the ordinary field work. He bends himself and he humbly kisses the land. (In the movie, this gesture is suggested through the grass which he tears off). As the narrator confesses, he was inspired from a real scene which had really impressed him.

Another scene which reflects the Romanian traditions at celebration moments and which places Ion in the foreground is the Sunday mass. At this, all the members of the community participate and in the end of the Orthodox ritual, they listen to the priest's advice and to his warnings on morality. Here, Ion is criticized for his lack of respect and unjustified pride towards the other villagers.

(Wedding) Tradition requires that through marriage the girl should receive dowry, material goods or land from her family in order to become the new family's possessions. This rule is imposed regardless of social status, thus it influences the decisions on young people's future. So, in the family of schoolmaster Herdelea, it is chosen for Laura, his daughter, a marriage based on material interests, not on the young woman's feelings.

Ion identifies in Ana his own passion for land. His purpose is to get married with the girl, whatever means he should use in order to convince her family. Ion chooses to build his own destiny, basing himself on the mentality and traditions obeyed by the village people. So, Ana is seduced and gets pregnant. For this offense, the girl together with her family is labelled negatively by the community. The only way out of this situation is to marry the man - father of the future child.

Ion gets married with Ana, but he gradually realizes that the possession of land is not enough. Thus a new goal emerges: to find his spiritual fulfillment through

passion and love. He turns his attention again to Florica, the poor, but beautiful girl, to whom Ion confesses the love he has for her, even on his wedding day with Ana. This passion will lead to the protagonist's tragic end.

The wedding scene captures another moment full of significance in the Romanian folklore: the wedding of two young people in the rural world is an opportunity for good wishes and expressions of joy. "The wedding took place in three days according to the custom ...". The procession accompanying the newlyweds shows their happiness noisily with music and dancing. The wedding ritual finds its climax in the "bride's dance for money", moment which in the novel is overshadowed by Ana's shameful state, in the village mentality, as Ana is pregnant. The scene of marriage is the central one in the novel and in the film, making the connection between the main character's two "voices" of his soul: the land and love.

(The child, property documents) Petrișor's birth represents for Ion a moment of joy and a guarantee of the dowry received from Anna's father. Although at the beginning Vasile is against this marriage, he gives in and he writes the property documents on the heir's name.

(The funeral) Ana, a victim of these interests, is increasingly troubled and in the end she commits suicide. Burial is another time when there can be seen elements of traditional characteristics: women singing sadly, people gathered around the mourning family, the funeral ritual.

(Florica) In direct connection with the scene in which Ion promises his love to Florica, there are the moments in which the widower obviously turns his attention to her despite the fact that she is now married with George. These are noticed by Savista of whom it was said at the beginning that is the reflector of the narrative voice. In the film presentation there can be watched one of these scenes.

(The end) Ion falls victim to his own ideals. He pays the ultimate price, his life, for the actions he takes as he is killed by George. Thus, love - passion has a tragic outcome, as Florica is single. Furthermore, the much disputed land between Vasile and Ion becomes the Church property.



TURKEY

THE DUNCE CLASS

(It's a classic Turkish class and Turkish students. They are really intelligent student in real life but comes to the school, they are a little bit lazier. They are called as The Dunce Class. The students in the dunce class are mostly broke and boarding.They also cheat in every exam.)

This year not only Bald Mahmut but also Yavşak Şadi(keeper teacher) is their problem. He always drops in class and spies on them. The dunce class hate him and they don't like this spying thing. One day, Yavşak Şadi comes to the class again. But the students make him crazy. And he tells to Bald Mahmut. Bald Mahmut comes to class and pays off. Then he learns that the chaos in the class is put the blame on İnek Şaban. He explains that there were grass in his book and this was drive him crazy. But in every way, Bald Mahmut bridles at them.While Bald Mahmut is going out the class, he says that he is going to hold an examination.Students want to disrupt the lesson so that there is no examination. So they bet on disrupt the lesson with each other. If Kalem Şakir has Bald Mahmut said donkey for twelfth times, Güdük Necmi will buy soda to everyone. Before that, to make it more funny they buy a soda and give it to İnek Şaban but the soda has purgative. When the lesson starts, they are succeeded disrupt the lesson. In the middle of the lesson, Bald Mahmut mentions about the investigator. The students are supposed to behave wisely. By the way, the soda which has purgative makes İnek Şaban sick.



Kalem Şakir learns about the theatre which is organized by the teacher of literature, Othello Kemal. Kalem Şakir wants that his classmates get a role in a theatre. He becomes a little jealous about it. While he is talking about it with the class, the principal comes and asks them who molested a girl in the ship on last Sunday. He says : "If you don't tell me who did it, I will find sooner or later." Lastly, he says that the person who did it, he would expell from the school. The principal leaves, Piyale İhsan comes. Students broach the subject of theatre. Piyale İhsan, who loves Ahmet Haşim so much, talks about Ahmet Haşim, who is the one of best poet in Turkey, again.(about his cloudiness, view of nature, his insight...) Piyale İhsan give them homework about Ahmet Haşim's poem "O belde". When the lesson continues, the door is knocked constantly. For the last one, Bald Mahmut comes and introduce a student to class. He is a new student whose name is Turan. He has a rich family. On the same day, the second new student comes to the class,too. His name is Dursun. Dursun has been so grumpy since he came to the class. Dursun talks so irritating again. To make him stop, Hayri and he wrist wrestling. Hayri wins.



Kalem Şakir goes to meet with Erkek Sevim. While he is leaving, everyone gives him to letters because he convey the letters to the other girls. Tulum Hayri wants Kalem Şakir asks Erkek Sevim to dinner so that he shows what they eat(because Erkek Sevim told everyone that they had been eating wormy beans all term.) He leaves from school. And everyone goes to the toilet because they smoke. İnek Şaban comes,too. He has a pee. But all cabin are full of students. İnek Şaban says: “Güdük, if you go out from toilet, I will give you a cigarette.” Güdük accepts this. But Tulum doesn't. Because İnek Şaban didn't give him a cigarette, Tulum gets him wet with a hose. A whistle from Hayta İsmail, who lets his classmates know that the teacher is coming to toilet, is heard. And everyone except Turan and İnek Şaban puts out their cigarette and escapes. When Bald Mahmut sees Turan, he becomes an angry man. But actually İnek Şaban makes him freaked out. Bald Mahmut knocks his door. At that moment İnek Şaban tries to memorize poem. And İnek Şaban thinks that this is a student so he tells something stupid to him. When he goes out from toilet, he is caught. He is punished.



As Dursun is grumpy, he lies down at Tulum Hayri's bed. When the students warn him, he speaks mean to them. When Tulum comes, they quarrel with each other. Arguement ends and everyone starts to sleep. But anyone can't sleep beacuse of the sound of snoring. Everyone complains about that. That is Dursun's snore. Hayri is pissed off. He spills water to his mouth. He wakes and snoring stops. On the other hand, Güdük spills water to Turan's bed so that Turan thinks that he wet himself. In the morning Bald Mahmut comes and awakes everybody. Then he notices that Turan is stil lying down at his bed. He yells at him and tries to take Turan out of his bed. But Turan tells him the situation.

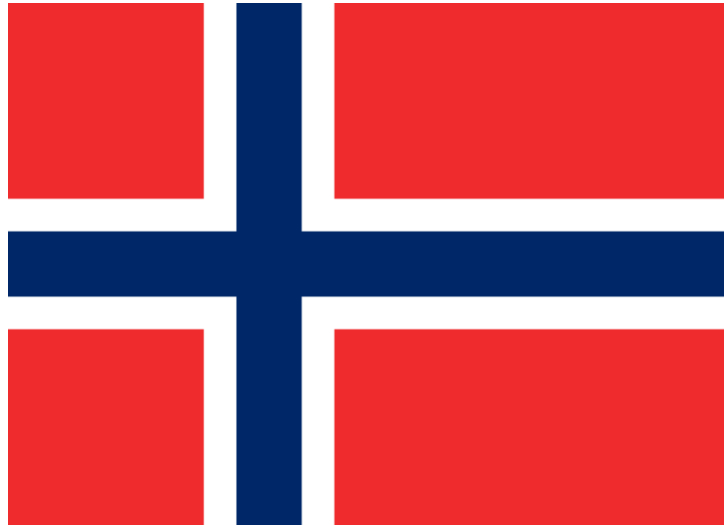


Kalem Şakir comes back to the school. He tells everyone what happened on date with Erkek Sevim. He says that Erkek Sevim is going to come to dinner. At that time, Bald Mahmut sees him and asks him why he was wearing like casual instead of wearing school uniform. He asks him a lot of questions because he wants to learn that Kalem Şakir joined the lesson or not. Then the lesson is about to start. Because Tulum Hayri overthrow İnek Şaban, he prepares a label which includes poem “ O Belde”. When the teacher comes, Tulum Hayri puts it on the board. So the students who was chosen by teacher, read this poem very well.

But İnek Şaban stops sometimes because he forgets the poem which he memorize. Piyale İhsan gets angry about him. Later, The investigator comes to the class. And Piyale İhsan chooses a student and wants that he reads this poem. However not only he but also everyone doesn't make bold. Then 122 İnek Şaban reads this poem and Piyale ihsan gives good marks to him.



Güdük Necmi is watchman in cafeteria that day Erkek Sevim is going to come. Erkek Sevim comes to cafeteria and Güdük Necmi lets her sit somewhere. At that time, principal comes and asks something to Güdük Necmi. Like“ Did Tulum Hayri come here? What did he do? Was he close to the meal?...” When he learns the answer, he says “ Change the meal. Students will eat teacher’s meal.” This was the plan. So they regale. When the principal sees nothing happens to them, he gets freaked out. He tells off Turan. When everyone leaves from cafeteria, the principal catches Erkek Sevim and sends her to his room. And Bald Mahmut gets the students together and takes them to the class. He lines up them. Because the girl who was in the ship, comes to identify pervert. Girls looks at all of them. But she has never seen them before. When she looks at the others, Tulum Hayri asks her some question about pervert. The pervert has moustache and he is a little bit older than students. Tulum Hayri finds out the pervert. He fetches Yavşak Şadi to the class. The girl affirms that he was the pervert. Despite the fact that the problem was solved, Principal is still angry. He says “ I will exile all of you. And I am going to resign then.” The Dunce class is getting upset but they make promise to each other “ they will always be the dunce class as separately at wherever they will go.”



NORWAY

Victoria

by Knut Hamsun

About the Author



Knut Hamsun was a Noble Prize winning author, poet, dramatist and social critic. His 20 novels, short stories, plays, essays, a travelogue and a collection of poems have been written in a time span of over 70 years displaying a wide variety of subjects and perspectives. His unforgettable works such as *Hunger* (1890), *Mysteries* (1892), *Pan* (1894) and *Victoria* (1898) gave him the status of leading the Neo-Romantic revolt at the turn of the century. Posing an objection to naturalism and realism as a young writer, Hamsun wanted modern literature to portray the intricate workings of the human mind. However, his later works are based on Norwegian new realism, an example of which is his 1917 novel, *Growth of the Soil*. In 1920, the book earned him a Noble Prize in literature.

Setting

Knut Hamsun wrote the novel in 1898 and the story takes place somewhere in Norway.

Characters

Johannes is the main person in the book. *Victoria* describes Johannes as a working class man, with his tan skin and muscular hands. In the beginning of the book, Johannes says that he wants to make matches for a living, because his hands would become black and people would be scared of him. He ends up with writing poems and books. Johannes' books and poems are inspired by his own life.

Victoria is described as a beautiful, young woman who lives in a big house where her father has a lot of power. She is in love with Johannes, but her father wants her to marry the rich boy, Otto. She is very pretty and she is known for her long eyelashes and her height. She gets engaged to Otto, but he dies in a hunting accident. Her father doesn't have a lot of money, and after Otto's death he decides to burn himself and the house down. In the end of the book Victoria gets sick and dies. She leaves a letter for Johannes where she tells him how sorry she is for not taking the risk to love him.

Plot

The love novel *Victoria* is a story about a lower class boy, called Johannes. Johannes is in love with the upper class girl, Victoria. The novel focuses on the forbidden love between Johannes and Victoria. Although Victoria is engaged to another upper class boy, she is in love with Johannes. Because of the difference in social rank she can't be together with the love of her life, Johannes. The other reason she cannot be with Johannes and has to marry someone of the same social rank, is because her father needs the money.

The novel ends with Victoria on the verge of dying, leaving behind nothing but a love letter for Johannes. Johannes opens the letter after Victoria's death. In the letter she states that he is and always has been the love of her life, since the very first time they met.

The story takes place in Norway during the late 1800s. It was hard for two people of different social rank to be together, it didn't matter if they loved each other, you were supposed to be together with someone of the same social class as you. So if you were poor, you were supposed to stay with someone who was poor and if you were rich you were supposed to be with someone that was rich.

Theme

Victoria is a Norwegian love story, where the theme is forbidden love. Johannes and Victoria are in love but they can never be together because of the class distinction. In the 1800s it was common to be born into a class society and it was very difficult to get out of it. Therefore the love between Johannes and Victoria was destined never to happen. This makes the story sad, yet beautiful.



SPAIN

Why have we chosen Manolito Gafotas?

After a pre-selection of about 5 works, we finally decided by Manolito Gafotas or Manolito Four Eyes because it is a work intended for all ages and especially is framed within children's literature, which made ideal to work with our students in class.

One of the reasons, the use of a common language, connecting with youth and adults. Secondly, the protagonist is a child from a poor neighborhood, which makes our students feel identified with him. A third reason, and that affects this Comenius project, it is that in the play constantly appears about Spanish customs and culture.

About Manolito Gafotas.

Manolito Four Eyes came from one of the characters created by Elvira Lindo for radio in 1994.

Since its appearance, it was a success and soon became the most popular and beloved children's books among readers. Our protagonist is Manolito García Moreno, an eight-year-old living in the neighborhood of Carabanchel (Madrid), which everyone knows as Manolito Four Eyes.

His endearing cast of characters has delighted several generations of readers who have grown reading his adventures in Carabanchel.

The series created by Elvira Lindo, who received the National Award for Young People's Literature, has been adapted for film and television.

Manolito introduces us to his family, his neighborhood, his friends... in each of his eight adventures.

About the author

Elvira Lindo was born in Cadiz in 1962 began studying journalism. She works as a scriptwriter, broadcaster, commentator and presented several programs on radio and television. It is in the radio plays where the character of Manolito Four Eyes, enjoys a huge success. Her narrative works includes adult novels *The Other Side*, *Something unexpected death* or *One word*.

Synopsis

Manolito lives with his parents, his brother, "The Idiot" and his grandfather in the Madrid suburb of Carabanchel. Summer vacations start because Manolito fail mathematics. Moreover, his father has to pay a truck, so they can not go to the beach. However, this summer will be different for Manolito. His father, a truck driver by profession, has decided to take him to work.

Manolito Four Eyes is a comedy set in Madrid's Carabanchel Alto. The locations, the characters, the language used and the conflicts of the characters remind us of a certain

social context, together with the formal treatment of the film, make Manolito Four Eyes, a fresh start, is framed within the folkloric tradition Spanish.

The locations are well chosen. The house conveys the lack of privacy of homes created in the 70s and 80s that were built in the outskirts of cities, where the grandfather and grandson must share a tiny room where the whole family to come into the kitchen be stacked next to the table and where the walls are so thin that it is impossible not to hear the discussions of marriage. The roadhouse, the truck with the name Manolito in the cabin, the bar with the slot machine and the park where he plays enrich the film giving it realism.

The character customization is very successful and causes the entire cast be very charismatic. Manolito and his huge glasses, wearing a cotton shirt and shorts that he adheres to the handles, make him a real character.

Storyline analysis

"Manolito Four Eyes" is a film about a child's vision, Manolito, to their family situation and their world: Carabanchel Alto. But it goes further and shows us the ins and outs of life in a humble family. Burdened by debt, Catalina is able to sacrifice all her fancies for her children. Meanwhile, Manolo, works around the clock to support them. The constraint on money and marriage while sharing their lives and affects moods, especially women, living desperate. Manolito, who deeply loves his family, seek help, as the grandfather Nicholas, which mediates between the husband and wife and between her and the children.

The movie also talks about the slight but significant economic differences that exist within a poor neighborhood. While Luisa can go on vacation to the beach and has a house of her own, the family of Manolito can not even consider leaving the floor. But there are also those who live worse than them is the case of the brother of Jihad will spend the summer in jail.

Characters

MANOLITO

Manolito Four Eyes is a chubby and talkative child who lives in an apartment in Carabanchel Alto with his family. He likes to be called Gafotas because all the important people in your neighborhood have a nickname. This year he has suspended mathematics and is very upset. He loves going to the beach to spend holidays but he can not go because their parents have to pay the truck and besides, he has to study. He gets along very well with his grandfather Nicholas who share a room.

THE MORON

The Moron is the younger brother of Manolito. Always going behind him and suffers the consequences of occurrences of Manolito. He likes the pacifier and ketchup,

CATALINA

According to Manolito, Catalina is the most beautiful woman in Carabanchel Alto. It is dedicated to caring for their children, their father and their neighbor's house Luisa when she goes on vacation. She lives distressed by debt. Despite his bad mood is a cute character that was worried much for their children and need to be loved.

MANOLO

Manolito's father. As a trucker only sleeps at home occasionally. Catalina does not like her husband go to work because she wants that he spends more time with her and her children but as they have to pay the truck, Manolo can not take a vacation. It is a peaceful, loving and humorous man. He loves his children and would do anything for them.

FATHER NICHOLAS

Nicholas's grandfather is the father of Catherine and grandfather of Manolito and The Idiot. He has a bad prostate, wears dentures and what he likes is drinking chamomile with friends in the bar.

LA LUISA

She is single and nosy neighbor who lives on the floor below.

Video

“Free time” Traditional games along generations.

Manolito, like most kids, loves to play with his friends, toys and summer vacations. It is important that from childhood children learn to manage their time well so that when they grow up, they have created healthy and constructive habits. It is also important to note that free time is a reward for their work: If you have worked at school, if we've helped at home and if you have completed the task, that is, if we have done our obligations, then, we have earned the reward of free time. In Spain parks are crowded with families and children after school, in the afternoon.

“But now, in midsummer, with Carabanchel desert, Mustard is the only child that I can play.

Why do you never come to the park with us?...

Share the time with friends and around tapas and drinks. The importance of the family and friends.

Manolito Four Eyes For, as for any child, the family is the first and most important contact with the world. The family sets up your outlook on life, values and attitude to deal with conflicts. A family/friends emotional level is very important because it sets the self-esteem and emotional stability. The film reflects the role of the family and friends in our lives. After work, at the weekend..., family and friends share their time having a drink and some tapas.

“Mr. Ezekiel was not joking. After one has been left inside plasta overnight. He warns just once, and then check the seal. He says he did not open a bar for convincing the customers one by one they have to scoot home”.

“La siesta”

It is a short nap taken in the early afternoon, often after the midday meal. The word siesta of the Spanish language derives originally from the Latin word hora sexta "sixth hour" (counting from dawn, hence "midday rest").

The main factors explaining the geographical distribution of the modern siesta are high temperatures and heavy intake of food at the midday meal.

a. *“Summer in Carabanchel (H) is as in all parts of the world: no pool, no ice creams, there are hours of nap and there are hours fresh”.*

b. *“El Idiota and I have returned again to the naptime...”*

Grandparent’s Role

In the film you can see clearly how grandparents help to cope with the difficulties. Nicholas's grandfather helps his daughter in the education of their grandchildren. According to the structure of the majority of Spanish families, it is very important the role developed by the grandparents. Generation after generation, they have always been one of the principal characters in everyday life. Sometimes, they even replaced the parent’s role, for example in the summer holidays.

"Paquito Medina went to spend the summer in Vallecas, which has a municipal pool ..., and his grandparents live there ...

...but my Power-Ranger was a bit ridiculous next to the super-gifts they had made all their grandparents Carcagente ".

Paella

At the weekend it is very common that family and friends have a Paella. Paella is a rice dish from Spain that has become very popular and is known around the world. It originated in the fields of a region called Valencia in eastern Spain. Valencian people prepared the dish with whatever ingredients they had on hand - rabbit, snails and vegetables. Today paella has spread to every region of Spain, using just about any kind of ingredient that goes well with rice!

"... Later they went to the beach and were swimming when we went to the snack bar and ate paella. Then the musicians began to play a song my parents danced. "

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POLAND

***The peasants* by Wladyslaw Reymont**

The Peasants was the epic for which Wladyslaw Reymont, the Polish writer, was awarded the Nobel prize in 1924. The novel has been translated into at least 27 languages. Reymont structured *The Peasants* against the cycle of four seasons (which are four parts of the novel) in order to develop two interrelated parallel plots that of the village of Lipce and that of the peasant Boryna family - and a multiplicity of subplots in an epic which was recognized as Homeric. The titles of the various volumes signal a tetralogy in one vegetational cycle, which regulates the eternal and repeatable rhythm of village life. Each of the four parts represents a season in the life of the peasants — Autumn (published in 1904), Winter (published in 1904), Spring (published in 1906), and Summer (published in 1909). This division underlines the relationship of human life with nature.

Deep in rural Poland, remote from modern life, and self-sufficient economically, Lipce preserved the patriarchal structure, ancient customs, religious rituals, and family structure with all the inherent conflicts existing within the families and the community. The peasant family of Boryna, the wealthiest peasant in Lipce, is seen enacting an ancient human drama of two men, father and son, in love with the same woman, Yagna.

Main characters

- Maciej (Matthias) Boryna – the richest man in the village and the main hero in the novel.
- Antek Boryna – Maciej's son, husband of Hanka
- Hanka Boryna – Antek's wife and a mother of three children
- Yagna – a beautiful, 19-year old girl and the main female character in the novel.

Autumn

It is autumn, and the peasants of Lipce village are hurrying to finish the harvest before winter. In Matthias Boryna's barnyard, the villagers gather to see a cow that had been chased from manor lands and is now dying of colic. Hanka, Matthias's daughter-in-law, takes the loss most to heart when old Kuba, the stableman, says that he can do nothing for the stricken cow.

That night, Matthias, charged with having fathered a servant girl's child, goes to visit the *voyt*, the headman of the village, to ask about his trial. The *voyt*, after assuring Matthias that he will get off easily in court, flatters Matthias and tells him he should

marry again, now that his second wife is dead. Matthias pretends he is too old, but he is hopeful of marrying Yagna, the daughter of Dominikova. Yagna will some day inherit three acres of land. The next morning, the case against Matthias is dismissed. After the trial, Matthias meets Dominikova and tries to sound her out on her plans for her daughter.

On the day of the autumn sale, Matthias sells some hogs, and Hanka her geese. Old Matthias, pleased when Yagna accepts some bright ribbons, asks her hand in marriage. He does not know that his son, Antek, Hanka's husband, is secretly in love with Yagna. When Matthias settles six acres upon Yagna in return for the three she brought with her marriage portion, Antek and his father fight, and Matthias orders his son off the farm. Antek and Hanka move with their children into the miserable cabin of Hanka's father.

The wedding of Matthias and Yagna is a hilarious affair. It lasts for three days and nights. Here we can observe preparation for the wedding and the marriage and the decoration of a dance-hall. Traditional Polish wedding was held in the house of the bride. The walls of the house were painted white – inside and outside. The everyday furniture was taken away and they put many tables and benches instead. Before the ceremony the house was decorated with folk paper cutouts. The groom was led to the bride's house. There they were usually blessed by the parents – in this case it is Yagna's mother – Dominkowa who blesses them using the picture of the saint and the holy water. Then everybody always went to the church in the cheerful procession led by the orchestra for the wedding mass. After that they came back to the bride's house. When the first dance finished there was the traditional cutting of bride's hair. It symbolized the starting of a new life. Although Yagna disagreed to do that and saved her long blonde braids.

Winter

Winter comes swiftly, and wolves lurk near the peasants' stock barns. That winter, Hanka and Antek have to sell their cow so they can get food. Antek takes work with men building a new sawmill. Matthew, the foreman, is his enemy, for Matthew also loves Yagna. One day, Antek overhears Matthew bragging that he has been with Yagna in her bedroom. In a great fury, Antek strikes Matthew so hard that the carpenter breaks several ribs when he falls over the railing and into the river.

In this volume we read about traditions connected with Christmas. Christmas was always very important, let's say unique for Polish people.

Immediately, when snow covered field outside, housework was starting. Everything was washed, floors, rooms. Breads and twists were baked. Women were taking care of baking and decorating walls with ornaments. Next Christmas wafers were baked and carollers were going through the village selling them.

During Christmas Eve entire house was decorated, smell of baking and traditional Polish food was filling the space. Under a tablecloth there was always a piece of hay. In this day everybody was starving since early morning until the Christmas-Eve-Dinner. The first visible star in the sky was the sign to start eating dinner. But first the head of the family read the fragment of the Bible and then was sharing the wafer all around the table with wishes (The rest of wafers were shared with animals, usually cows).On the table there were lots of traditional dishes, like noodles with poppy or cabbage.

Later everybody went to the local church for midnight Mass called *pasterka*.

At Christmas, there is great rejoicing in Matthias's house, for Hanka is pregnant. At the midnight mass on Christmas Eve, Yagna and Antek see each other for a moment. Antek asks her to meet him behind the haystack. That winter, the peasants of the village come to Matthias to report that a part of the forest that the peasants use for gathering wood has been sold by the manor people. Unhappily, Matthias allows himself to be dragged into the dispute. While Matthias is away, Antek goes to his father's farm to see Yagna. Returning, Matthias nearly catches them together.

One night at the village inn there are dances. Antek dances with Yagna. It causes the argument between Matthias and his son. Since that event the atmosphere in Boryna's house is really bad. But soon Matthias tries to explain his wife's behavior in front of the villagers. He doesn't know she still meets Antek.

Hanka, despite of being pregnant and of the the blizzard goes with his father to the forest to gather some wood. On the way back she meets Matthias returning from court. They make an agreement. In the village fire breaks out.

One day Matthias secretly follows his wife and his son. He hears them making love in the haystack. He decides to take the revenge and he sets fire in the exit of the haystack. Then he waits outside carrying the pitchforks. Yagna and Antek manage to escape. People watch the burning haystack, whispering the name of an arsonist (Antek). Matthias tells his wife to go away. At the same time Hanka finds out about her husband's love affair. She opposes to Antek.

People sent by manor begin to chop the wood. The peasants armed with pitchforks, scythes, axes with Matthias Boryna as a leader set off into the forest to stop the lumberjacks. The battle begins.

Antek sees his father fighting with the forest ranger. He aims at his father's head but he doesn't shoot. And when the ranger hits Matthias hard in his head, Antek kills the ranger and tries to rescue his father. He puts him on his sleigh and returns home.

Spring

Almost all of the men from the village are imprisoned. Antek is separated because he is charged for the murder. Boryna lies unconscious in his house. It is Hanka who takes care of his father in law while Yagna falls in love with the *vojt*, the headman of the village.

Boryna regains his consciousness for a moment. He tells Hanka about the money hidden among the grains in his chamber. He hopes it can help to release Antek from the prison. Their conversation is overheard by the blacksmith. He looks for the money but Hanka sees him and interrupts his searching just in time. Later on she finds the money.

The Easter comes but it is different than usual because there are no men in the village. Although we learn about some customs and traditions connected with Easter.

On Good Friday all external walls were painted white to make houses look clean and fresh. Households were cleaned and yellow sand was scattered all around .

On the same day eggs were painted in different colours and patterns among which the most popular were rustical motifs such as little farm animals and colourful flowers. Those painted eggs called “pisanki” were laid on a table covered with a white tablecloth, together with other food prepared for blessing.

After that people went to church to have fire and water hallowed. That flame was later used in houses to light fire in the fireplace and the hallowed water was spread all over the household to protect people and animals from illnesses.

On Easter Saturday people went to church to have their food hallowed and at that moment the Lent was finished.

On Easter Monday there were other customs. One of them called “Smigus-Dyngus” (“wet Monday”) when boys try to drench girls with buckets of water. It is still celebrated in Poland. People poured water on one another - it is fun, especially liked by young people.

The women visit their husbands in prison. Antek isn't happy to see his wife. At night, somebody kills Boryna's dogs and undermines the chamber to get to the barrels with grains. Hanka is sure this must be the blacksmith. There are some burnings in manor buildings but the peasant don't help. Boryna is still in serious condition, almost dead. Yagna hang out with the *vojt* because he gives her a lot of presents), but she also likes young Johnny, the son of the organist who learns to become a priest. Part of peasants returns from prison, but Antek doesn't.

Here we read about another important religious celebration which is called *Corpus Cristi*. On that day people prepared four altars in different places of the village. There were a lot of holy paintings presenting Mother of God and other saints. Those altars were decorated with flowers and colourful ribbons. People went to church to participate in a special mass after which there was a procession. At the beginning of the procession a holy cross was carried as well as banners and candles. The procession went on from one altar to the next one. It finished with prayers at the end of the village.

Hanka gives birth to her third son. Boryna is still unconscious. Yagna really wants his death. Antek's wife gives five hundred rubles to buy her husband out of jail.

At night, when everyone is asleep, old Matthias Boryna stands up, goes out into the field, pick up some soil and sow it like they were grains. There he dies on his field.

Summer

The fourth part of the novel starts with the preparations for the Boryna's funeral. It's also connected with some traditions and customs. The body was laid on the table, washed and dressed with the best clothes. Then the dead was shaved and combed. Everything took place in his house. The candles were put around. Soon after the people from the whole village were coming to Boryna's home to pray and comfort the family. It lasted for three days. On the third day the funeral took place and after that there was a wake – a treat for the participants of the funeral.

Everyone is present at the Boryna's funeral, even the successor from the Lipce manor. He makes an agreement with the peasants from the village. On St. Peter and Paul's day, Hanka sees her father among the beggars at the church. This leads to an argument between her and Yagna. The latter one moved out from the Boryna's house and she doesn't want her inheritance after Matthias. Now she's in love with young Johnny.

Antek returns from prison. He is different now and much better to his wife. He is surprised his wife coped with the household on her own. He meets Yagna for the last time. They argue and he finally decides to stop their love affair. He is afraid of the trial, but Hanka doesn't want to hear about his escape to America.

Yagna is still in love with Johnny so she spends a lot of time at the church. The organist's son admires her piety pretending he doesn't know about anything. But all other villagers think she is guilty of all their problems. And when the *vojt* is arrested and accused of the embezzlement of the large sum of money they also believe it's because of Yagna because he bought her a lot of presents. So they decide to drive the young woman away from Lipce. They drag her from her mother's house, tie with a rope and put her on the wagon full of manure. Then they curse her and throw stones at her. Finally they take her away from the village, drop her on the ground and leave.

After this event, Yagna is sick and almost unconscious. The life in Lipce is back on its tracks.



LATVIA

RAINIS

Pūt, vējiņi!

Written in 1914

Filmed 1973

Rainis

Rainis, pseudonym of Jānis Pliekšāns (born in Sept. 11, 1865, Varslavāni, Latvia, Russian Empire—died Sept. 12, 1929, Majori, Latvia), was a Latvian poet and dramatist who also tried his hand in novel writing. Moreover, all his life he was actively working in journalistic.

From 1891 to 1895 Rainis edited the newspaper *Dienas Lapa*, aimed at promoting social and class consciousness in the peasantry. He has taken an important and lasting place in the history of Latvia as one of the most notable persons who created Latvian cultural and national identity in the collapse period of Tsarist Russia and Latvian independence fights. Inspired by Marxist theory and writings, he began his literary career as a fighter for social justice and national freedom. His philosophy, however, showed no trace of Marxist materialism. Partly because of Russian censorship, he used symbols to express his ideal of political and personal freedom; but in 1897 he was banished to Pskov and, later, to Slobodsk for political activities. Returning in 1903, he took part in the unsuccessful revolution of 1905, after which he emigrated to Switzerland; he did not return until 1920, after Latvia had finally achieved independence. Enthusiastically welcomed, he was elected to the Saeima (Parliament) and was minister of education (December 1926–January 1928) and director of the national theatre (1921–25).

Rainis translated J.W. von Goethe's *Faust*, as well as works by William Shakespeare, Friedrich Schiller, Heinrich Heine, and Aleksandr Pushkin, which enlarged the vocabulary of literary Latvian and also introduced the use of shorter word forms. In 1920th there appeared an idea to nominate Rainis for Nobel prize, unfortunately, because of disagreements and conflicts the idea was not fulfilled.

To honour this great personality in Esplanade, in Riga, there is a statue of Rainis and every year on 11th September in front of the statue traditional Poetry days take place.

In the depository where collections of writings, theatre and music are stored, there is a huge collection of Rainis and Aspazija (the wife of Rainis and famous Latvian writer)- more than 45000 of units, their correspondence consisting of 14 420

units. Both poets had written 2499 letters to each other in Latvian, Russian and German. In 2009 this correspondence was included in UNESCO program „Memory of the World” Latvian National register.

Pūt, vējiņi!

"Pūt, vējiņi!" was written by Rainis in 1914. There is a 1973 film which was made in Rigas film studio after the motives of this masterpiece of the same title. The film is filmed according to the text, therefore, when we speak about the film, we tell the whole story of a book, line by line.

The director, Gunārs Piesis, stresses that Rainis wrote the „Pūt, vējiņi!” as a free fantasy, and the action can happen in any century. Moreover, he says that the story must be filmed in an acceptable way for youth - which leads to director talking about a dramatic musical. It's unique with minimal, folk style accompanying music and with the portray of the old folk marriage traditions. Films' dialogues as well as the script of the 'Pūt, vējiņi!' is written in poetry. It reminds the swift sound of a folk song. There aren't many folk songs, but the text is tuneful and similar to the folk songs. The author of this fantastic music is Imants Kalniņš. The lead roles played Esmeralda Ermale (*Baiba*), Ģirts Jakovļevs (*Uldis*), Astrīda Kairiņa (*Zane*). Rainis has mentioned folklore characters in the play- a folk son, a fiancée and an orphan. The play represents how the boatmen of the Daugava set off to search for a bride across the river Daugava. According to the old Latvian traditions, there were several ways and methods how to find and get a bride. Everything started with venturing and ended with celebration of marriage, where relatives from both families took part. A lot of rituals were involved.

In old times the bride was chosen secretly and later the suitor came to the bride's house with other matchmakers. The groom usually was courted by groomsman (godfather), who was responsible for the process in general. When the company had come to the bride's house they pretended that they were searching for something lost,

they usually asked for the lost fleecy clouds or heifer. Meanwhile, the bride was hiding. Then mother gave permission to search for her.

We can see the same thing happening in the film; in the scene, where the arrival of the boatmen is shown. The groom (Uldis) comes in the yard together with other matchmakers and godfather, who is groomsman as well. When they appear for the first time, it is showed more like an act of flirtation, seems like it is just a joke. This looks like as if it is a game- searching for the lost heifer and not for the bride. The people of both parts-matchmakers and relatives of bride are in the same mood to tease each other. Therefore, the director and the author of the story shows how teasing songs are used to prove everything mentioned above.

The old folk song "Pūt, vējīni!" points out the search for a bride at the shores of the Daugava which also is depicted in the film.

“ Blow wind, chase my boat,

Chase me to Courland!

I was promised there

To have my bride –miller.”

The dramatic centre of the story is the wild Uldis' and the shy Baiba's love. Baiba is an orphan. In his work Rainis has showed that the life of an orphan is much harder than of other children, their daily chores are much harder and they have to complete them in a way that would satisfy the mistress of the house. Baiba is full of girly softness, kind-hearted and helpful. The story tells about another character- Gatiņš, who is like a symbol. He is just a shepherd boy who is good at his work. He is a boy who can play the flute very beautiful, but only the nature and Baiba listen to him. The sound of his flute is a grim because he suffers from being weak and a misshapen. Gatiņš has grown but the servants are teasing, mocking and abusing him. He can only seek salvation with the sweet Baiba. He also desires to love and to be loved. Without Baiba Gatiņš would be lonely and defenseless, therefore, without her he has no meaning in life. Being a misshapen doesn't deny his courage, which is shown in a period when he tries to protect Baiba from Uldis attention.

All the daughters are getting ready for the suiter's arrival, but Baibas' mind does not hesitate for the suitors. Baiba is a servant at the house where Uldis arrives to

his chosen maid-hostesses daughter Zane. The scene in the mills, where all the daughters are working, shows the usage of songs to describe the desire of Zane to be married. She sings and in the song she tells that her groom will come by boat and will take her away. By that time others are not informed that she is waiting for Uldis, the boatman from the other bank of the river.

When the suitor came, the most important things to show, was the bride's wealthy and hardworking nature. Therefore, the bride's hope chest was so important. Nevertheless, the outfit of the bride also had to be rich. The size of bride's hope chest depended on the wealthy of the family. The richer people the bigger and more beautiful was the chest. According to the old traditions, in average, in one chest there were 24 woollen shawls and pair of socks, 12 sheets and linen shirts, 100 towels and pairs of mittens, ribbons and linen, as well as silver money. When Uldis arrives, Zane hurries to get dressed.

In the scene where Mother and other maids help Zane to get dressed, Rainis has described the way it is done. It is believed that during dressing process the golden coin should be put in a sock or shoe of the bride, but she does not see it, then the new life of being married will be wealthy.

While Zane is at house, Uldis and matchmakers enter the flourmill, where all maids are. As it is dark there, he thinks that Baiba is his chosen and tries to catch her, and then forcibly kisses her. This kiss makes Baiba afraid of Uldis, because he is a little bit drunk. The thought of the men harshness makes Baiba shudder. It creates hostility in Baiba, but at the same time she is fascinated by the masculinity of Uldis. She is afraid of the drunk folk son but the man's strength and rapidity allures her. Meanwhile, Uldis discovers that the girl he had kissed is not Zane, continuous to chase Baiba, as he likes her best.

Baiba rejects him and Uldis, angry about the inability to get what he wants, runs and continues to chase Zane and tries to persuade the Mother to give him her daughter. Uldis and his matchmakers return from the boats with the gifts and enter the yard for the second time. This time, the sense of games and jokes is lacking. This time everything is serious. The groomsman enters the yard first and according to the traditions wipe off mud and dust from his boots, showing the respect to the brides' family. Moreover, the matchmakers shed grains and golden coins in the yard, to show

that the groom is prosperous. All the gifts they have taken with them are given to the Mother in order to get permission for marriage. This tradition is called buying up the bride.

Nevertheless, Uldis thinks that if Baiba is avoiding him, he in spite must get her. In a sign of protest Baiba takes off her kerchief in front of Uldis and all the people. Others are taken aback by this action, as that was not acceptable for an unmarried girl to do in a public place. By this she is disgraced in the eyes of people, she hopes that Uldis will leave and forget her.

Uldis is led by an irresistible desire for the girl, because he sees his fortune with Baiba. Baiba does not want Zane to suffer, as well as to give him to her either, because Baiba is attracted to Uldis. She knows that it is not good to break up other relationships, although Baiba is in love with Uldis.

When Zane discovers that Uldis prefers Baiba, she wants to destroy her and hide from others. In anger and hate Zane tries to achieve her goal using sorcery, which also is a part of Latvian folklore.

Meanwhile, Zane's mother turns Orta and Gatiņš adrift when she discovers that Orta had helped Baiba to seduce and get Uldis.

According to Rainis, Orta is as a mother for orphan Baiba. Orta is given the role of a guardian, caregiver and her task is to guide in to the life. She protected Baiba from Uldis embraces when he wanted to kiss, she looked after Baiba and Gatiņš as for her own children. Orta wants Baiba to find happiness together with Uldis .

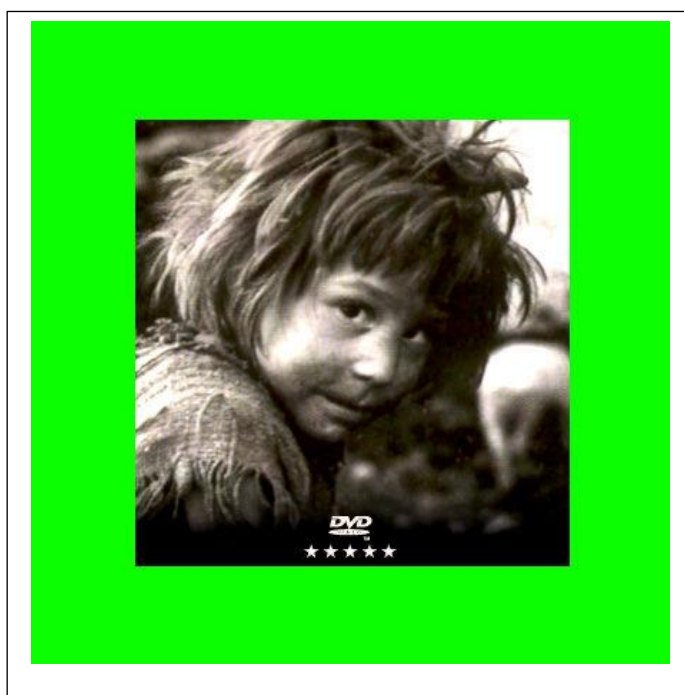
After a while Baiba's and Uldis emotions start to take upper hand over traditions and social statuses. Nevertheless, in the end not being able to break all traditions and manners, as well as, being unable to fulfill her love, Baiba jumps into the Daugava and drowns. Meanwhile, Uldis, being in love with her does not want to leave her behind, therefore, he breaks all the traditions and manners and takes her with him in a boat and flows away .



ESTONIA

OSKAR LUTS NUKITSAMEES -BUMPY-

ORIGINAL STORY
PUBLISHED IN 1920



SUMMARY WRITTEN BY
RAUNO HAAV AND RAINE LINDEPUU
SEPTEMBER 2014

Oskar Luts, beloved Estonian writer, wrote „Nukitsamees“ – Bumpy – already in the beginning of the 20th century, it was first published in 1920. Later it has been changed, during Soviet times some parts were left out and some different parts were added, and the ending was also rewritten. The original story probably contained too many traditional beliefs which were not suitable for children in Soviet Union.

Summary of the story

Somewhere in Estonia, in the countryside, lives one Estonian family. There are mother and father and their seven children and also their grandfather. They live in the farmhouse surrounded by big garden. They have animals and honeybees. Their life is happy and simple and they all take care of each other.

One day, one boy and one girl – Kusti and Iti – go to the nearby meadow to pick some wild strawberries. They wander off quite far from home to find strawberries. Suddenly it seems like strawberries are getting bigger and there are more of them. Children finally get tired of picking strawberries; they sit together under the tree and have a rest. Time passes and evening comes. The children wake up to the sound of wild bird. There is an old lady in front of them, asking what they are doing so late in the meadow. The children say that they were picking strawberries and got tired and now they would like to go home. The old lady promises to take them home. They all start moving towards the forest. Although the children understand that this is not the way home, they continue walking with an old lady. Finally they reach a strange house in the middle of the forest. The children try to say that this is not their home but an old lady shows her real face now – she is a witch or better to say forest hag – and says that from now on this is their home and they better go to sleep now. The children are very afraid and obey the witch.

In the morning the children see where they really are – this is a very old house, very dirty and full of weird stuff. There is a strange boy sleeping in the cradle near fireplace and the witch orders the girl – Iti – to look after him. Kusti has to go outside and work in the garden. He needs to feed the pig, chop firewood, and gather weeds around the house. Although he works hard, it seems like the pig is always hungry, eating more than he can bring to him. And the witch appears suddenly to see that there is no food in front of the pig, which makes her very angry, so she beats little Kusti for not doing his job. Inside the house, Iti is not doing much better. The little wild creature, which he calls Nukitsamees – Bumpy – is very mean and naughty. He does not know how to play and teases Iti all the time. Iti almost cries after Bumpy has jerked her hair. Kusti comes inside and sees it. He takes a rod and wants to beat little Bumpy with it, to punish him, but Iti says that he is too small and does not know

better. The old hag comes inside and gets very angry on both of them, so she leaves them without any food and orders to go to sleep at once.



During the night some strange noises come closer to the house. Children are very scared when they see two big creatures entering the house. They look very ugly with their horns and fangs and they are wearing animal skins. These two creatures are the sons of the old witch. She sent them to woods to find something precious, like a pot of gold or something else valuable. They came home almost empty handed, one of them – Mõhk – had caught a rabbit and the other one – Tõlpa – a mouse. It makes the old witch even angrier and after some supper she orders her boys to go to sleep. Boys have smelled something weird, like a human scent, but the old witch keeps them away from children. The children are even more afraid but somehow they fall asleep.



Next morning is the same – Iti has to take care of Bumpy and he is hurting her more and more. At first, Iti just cries but then she makes a Rätipoiss – Shawl boy – out of her shawl and starts to play with it. Bumpy does not know what she is doing but he comes closer and closer and suddenly the Shawl Boy becomes alive and starts moving

itself. Bumpy has done some magic trick. This is the first time Bumpy actually starts to show that he is really a small boy who is not bad at heart. The moment Shawl Boy stops moving and becomes just a thing again, Bumpy gets angry and wants to hurt Iti again. Kusti comes inside and pushes Bumpy away from Iti. Bumpy falls down and hurts himself. He starts to cry and the children do not know what to do with him. Suddenly the witch rushes inside, pushes the children away from Bumpy and starts to perform some kind of witchcraft upon Bumpy. It appears that Bumpy had hurt one of his bumps. After a while everything is back to normal. Kusti and Iti decide that they cannot stay in the forest any longer and because the old witch is never going to let them leave, they decide to run away.

In the evening then they are ready to leave the house, they suddenly hear Mõhk and Tõlpa coming back from the forest. Old witch is very angry on them and keeps asking what they have brought back this time. Mõhk and Tõlpa are very excited and give their mother the whole sack with coins. The old witch is very happy and starts to dance around with his sons. They start counting money and the children decide that it is quite good time for them to try and escape. They go outside but when they hear owls hooting and wolves howling and they see how dark and scary the forest is, they change their mind and go back inside. They talk to each other and comfort each other and decide to run away during the day time.

Next morning is a bit different for Iti because Bumpy is not mean to her. Instead, he listens to Iti talking about their home, helps cleaning his cradle and together they put Shawl Boy to sleep. It seems like they are getting along. Kusti, however, is not doing so well. He is tired, he is hungry and he just cannot do all the work. Suddenly he hears the bird talking to him. He recognizes this bird – a while ago he helped its offspring back to nest. Now the bird is telling him that they can escape during this day. Soon he sees Mõhk and Tõlpa running towards the house screaming and shouting. It appears that they have found huge money pot buried in the forest. Together with old hag they run away into the forest. Now there's time for Kusti and Iti to escape. Iti agrees but she says that they have to take Bumpy with them because this is not the place for a little boy to live. Kusti agrees and they start running. Soon they hear old hag and her boys shouting at them and chasing them. They try to run faster but witches are almost catching up. Finally they reach the forest border and as soon as they get outside the forest onto the meadow they see how their dirty clothes change into the ones they had before. Witches cannot come out of the forest and children are safe now. They start moving towards their home.



When they reach home their family is greeting them with hugs and kisses. They had been away many days and their mother and father were very worried. But now everything is back to normal. They start asking questions about where the children had been and just then they suddenly notice Bumpy. They cannot believe that he can be so dirty and have bumps on his head. Although he is a witch's boy they decide that he can stay with them and they will see what happens to him later.

Next day, the other children are talking about Bumpy, how different he is from all the rest of them and what to do with him. First of all they want to clean him up – they will wash him in the tub. But they are not prepared for what happens after washing – Bumpy just drinks up all the water from the tub. Then they put some new clothes on him and Bumpy looks almost like a normal kid. Except for bumps, of course. Boys decide that these bumps need to be polished off. They start doing it with wedge. Bumpy is screaming all the time and it looks like it hurts. The boys hold him still and keep polishing until the bumps are gone. Children are very happy and think that now Bumpy is the same as the rest of them but suddenly they see how both bumps are growing back very fast. The children are surprised and scared but Bumpy runs away from them.



Everybody starts looking for Bumpy but they cannot find him anywhere. Mother asks the children why he is hiding and Iti says that the other children hated Bumpy because he was a son of the old forest hag and was evil. Father comes home from the field and sees everybody so worried and sad. He shows Iti the Shawl Boy he had found on the road home and says that they could go and try to find Bumpy. He has probably started to go back to the forest.

Everybody starts to run towards the forest now. They can hear witches shouting from the forest, screaming for Bumpy. They find Bumpy sitting on the big stone near the forest, crying. They go to him and talk to him. They say that they really love him and want him to live in their family. To be part of the family, like all the other children. Bumpy takes a look towards the forest and his 'real' family, screaming and shouting from the trees, and then he looks at all these new children and their family, smiling and wanting to hug him. He decides that it is better for him to go and live with his new family. To show his affection he performs little magic trick – the bumps on his head disappear and he looks like a normal human being. Everybody is very happy and they all go home laughing, singing and dancing.

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