

→ Literatura Russa

Contextualização Histórica (muito breve™ e resumida™)

X: 1º. Estado Russo, conhecido como "Rus de Kiev". Formaram-se os elementos chave para a evolução posterior, nomeadamente a doutrina/ortodoxia cristã e o alfabeto cirílico.

XIII: Importante desenvolvimento das cidades, fruto do crescimento do comércio, motivado pela interseção com os caminhos/rotas entre a Ásia e a Europa. Trouxe bastantes conflitos, nomeadamente a invasão dos mongóis, que ocuparam a Rússia durante dois séculos. Esta etapa contribuiu como grande fator do isolamento e atraso económico e social da Rússia face ao resto do continente.

XVI: Durante a ocupação tártara (mongóis → religião muçulmana → idioma tártaro), consolidaram-se forças e poder, na Confederação Polaco-Lituana e em Moscovo, o que contribuiu para a unificação das terras russas. Esta cidade converteu-se no centro religioso e de poder russo no início do séc. **XVI**, o que impulsionou o fim da ocupação.

Em meados deste século, Ivan IV, "o Terrível", proclama-se *czar* para reafirmar o seu poder absoluto; e inicia um processo de centralização acompanhado por campanhas de terror, especialmente dirigidas aos seus rivais políticos.

XVII – XVIII: A morte de Ivan IV, "o Terrível", deu azo a um período de caos e debilitamento do poder (~1600). Até que Miguel Romanov foi nomeado *czar* (1613); ação que deu início à dinastia que governou a Rússia até 1917.

Com o novo *czar*, a Rússia inicia um período de expansão territorial e económica que culmina com Pedro I, "o Grande", que converteu a Rússia na maior potência da Europa oriental. Pedro I, foi também o primeiro *czar* a visitar o estrangeiro e a ocidentalizar a corte. Trouxe importantes reformas para a educação, cultura e estrutura social (modernização importante).

Na 2ª. metade do séc. **XVIII** iniciou-se outro período de expansão com Catarina II, "a Grande", que tomou o trono após o assassinato do seu marido (parece que aprovou o crime).

XIX – XX: A Rússia desempenha um papel importante na Europa ao lutar contra a França Revolucionária. A nobreza aumenta o seu poder graças a um Estado absolutista. Este Estado fez frente a numerosas revoltas camponesas e à guerra contra Napoleão (vencida com as tropas francesas aos portões de Moscovo).

Neste século, a Rússia foi um potência internacional. Dentro do país, haviam duas correntes em conflito sobre a atitude que deveria ser mantida em relação ao Ocidente: uns mostravam-se recetivos/abertos à sua influência, enquanto outros apostavam em manter os valores tradicionais eslavos.

No final do século **XIX**, graças a certas reformas, houve um *boom* industrial. Ainda assim, as condições da população não melhoraram e formou-se um novo grupo explorado, o proletariado.

A política de expansão da Rússia na Ásia, gerou um conflito de interesses com o Japão, de onde a Rússia sofreu uma incrível derrota na guerra consequente (1904-1905). Isto agravou ainda mais o descontentamento da população, que reagiu com uma revolta esmagada pelo exército.

1ª. Guerra Mundial (1914-1918) → Revolução Russa (1917) → URSS (1922) →
→ 2ª. Guerra Mundial (1939-1945) → Guerra Fria (1947-1991) → Mikhail Gorbachev renuncia & dissolução URSS (dezembro 1991)

Breves Noções essenciais

Classicismo:

“[...] success would be ensured by the imitation of proper models; that the best models were those written by the authors of classical antiquity (hence, the term "Classicism"); and that the heart of any composition was its intellectual and moral clarity.”

Sentimentalismo:

“In the course of time, in Europe as well as in Russia, the apparent lack of feeling in Classicist works began to be perceived as a fault, and a new trend developed around the desire to reform this aspect of Classicist practice. The new tendency, called «Sentimentalism» by literary historians, sought to place feelings (French, sentiment) on a par with intellect and morality with respect to their fitness for inclusion in a literary composition.”

Romantismo:

“[...] late eighteenth [...] and early nineteenth centuries. [...] reaction to Neoclassicism, the tendency that had dominated literature and art in the middle part of the eighteenth century. As in the past, Russian intellectual culture lagged behind western European culture. The first signs of Romanticism did not penetrate Russia until the first decade of the nineteenth century, and it became a prominent tendency in Russian literature only in the years from 1810 to 1840. Romanticism had so many facets and touched so many different areas of culture that it is not feasible to offer a uniform definition of this phenomenon. One can observe, that certain characteristic features tended to be associated with the Romantic outlook:

Primitivism – a belief in the goodness and value of the unspoiled, created state of individuals and groups; for example, children and savages tend to be regarded as heroic and admirable in the Romantic world view. Also, the artistic productions (folklore, folk art) of the "uncivilized" population are esteemed.

Nationality – a belief in the unique value of ethnic groups as formed into nations or nation- states. In many cases, this belief includes the idea that each nation has a particular and unique contribution to make to world culture. This feature of Romanticism often manifested itself as a sympathetic interest in the national past.

Individualism – a belief that just as the nation is thought to be uniquely valuable, so too is the individual person. Where Neoclassicism had tended to celebrate the universal features of its characters, settings, and situations, Romanticism emphasized the individual and the peculiar. One manifestation of this preference was an interest in the weird, mysterious, and supernatural (as we have seen in Pushkin's "Queen of Spades", for instance).

Art and the Artist – a belief that the artist should be viewed as a very special individual, a genius. While Neoclassicism had regarded art as a craft and the artist as a craftsman, Romanticism regarded the work of art as a largely unexplainable phenomenon, the production of a person who simply had a mysterious gift or talent for such work. Art was often regarded as one of the highest stages of human culture and as a means of accessing and expressing the sources of wisdom. Given the uniqueness of the artist, it follows that each of the artist's productions will be unique. From this stems the Romantic insistence on novelty and originality in art, in contrast to the Neoclassical view that the measure of artistic excellence is to be found in the conformation of particular works to known, (mainly ancient) standards of artistic goodness.”

Herói Literário Russo

O Herói Positivo

[...] podemos localizar as características fundamentais do herói positivo em duas instâncias principais. A primeira está associada à sua conduta, à coragem, aos princípios éticos e morais elevados, ao altruísmo, entre outros; a segunda está ligada aos seus atributos físicos, que exaltam a força, a destreza e a sanidade do corpo do herói – condição esta que pode ter maior ou menor ênfase. Ao recuperar a fonte mitológica desse herói nas bylinas, nos deparamos com sua principal personagem: o bogatyr. Dentre as qualidades mais difundidas dessa figura folclórica estão a integridade, a modéstia, o senso patriótico, além de uma força física extraordinária, bem como outras qualidades hiperbólicas (um recurso comum nas bylinas), utilizadas para proteger o povo de quaisquer ameaças à sua integridade e coesão. [...]

Época Dourada

The 19th century is traditionally referred to as the golden age (epoch of the crystallization of the literary Russian language).

Alexander Sergeyevich Pushkin

The first forty years of the 19th century are called the Golden Age of Russian poetry, and it is certainly due to the greatest Russian poet Alexander Sergeyevich Pushkin (1799–1837), whose first triumph was the poem **Ruslan and Lyudmila** (1820).

It was followed by a number of romantic poems imbued with impressions of his staying in the South of Russia, and finally Pushkin created his genius **Eugene Onegin** (finished in 1830). This splendid work is a unique "novel in verse": it contains more than 5000 versed lines making strophes and presents a narration about contemporary Russian life. The images of the main characters, Eugene and Tatiana, and the story of their ruined love have had a great impact on all the latest Russian literature. Pushkin created several big poetic works, among them the inimitable poem **The Bronze Horseman** (1833), a whole range of prosaic writings and several hundreds of verses notable for their classical fine simplicity of form and deep lyrical feeling.

The development of prose in the early 19th century was considerably inspired by acquaintance with Walter Scott's historic novels that were widely spread in Russian translations. An outstanding example of this genre is Pushkin's **Captain's Daughter** (1836), a captivating story on years of Pugachev's riot under Catherine the Great. Closer to reality were his Tales of the Late Ivan Petrovich Belkin (1831), five stylistically perfect stories from contemporary life, as well as his short story **The Queen of Spades** (1834) about being possessed with gambling: it has no equals in Russian literature as far as the action suspense and laconic expressiveness are concerned.

Many poets recognized Pushkin as their teacher and followed him in form and themes.

Ideias Relevantes:

- ↳ Pushkin was the first writer and poet who started using normal colloquial everyday Russian in his writing, therefore bringing culture to the masses. Art did not need to be an elite's only passtime.
- ↳ "Eugene Onegin" introduced a new genre of russian literary heroe, "The superfluous man": *"Um aristocrata ineficaz em desacordo com a sociedade... "sonhador, inútil", um "intelectual incapaz de agir", um "idealista ineficiente", "um herói que é sensível a problemas sociais e éticos, mas falha em agir, em parte por causa de uma fraqueza pessoal, e em parte por causa de restrições políticas e sociais sobre sua liberdade de ação"*

- ↳ Introduces the theme of "The little man" in "The Bronze Horseman" and "The station's master" that then is carried forward into realism with writers like Gogol (The overcoat) and Dostoevsky (Poor Folk):

Let us have a look at this literary little man. He is not necessarily little in height, but little in most of other parameters. He is poor, hapless, helpless, powerless (both monetarily and socially) and is also little in his very psyche¹. He does not possess the will to protest, to fight back and at times even dares not to hope.

- ↳ Pushkin also believed a man's true honour resided in his "úm" (personality, wit, intelligence and accomplishments) rather than in social rank.

Isaac Babel: "Red Cavalry"

Based on Babel's real life experiences in the war between the Russian and the Poles.

→ *"Salt"*

A cossack's fighter for the revolution, Nikita Balmashov's story begins as a letter for the "Comrade Editor" and tells the dark tale of a woman who, attempting to conceal an illegal bag of salt, runs afoul of a trainload of Cossack's on their way to Gravitka. By masquerading the contraband as her child, thus playing on the sympathy of Nikita, the woman boards the train and is allowed sanctuary from rape and harm. As the night continues, Nikita ascertains her true purpose and interrogates her. Upon responding sharply in retaliation (*"Vocês não se preocupam com a Rússia, querem mas é salvar aqueles judeus, Lenine e Trosky."*) she is thrown from the train and survives, but is then shot by a furious Nikita.

Ideias Relevantes:

One of the main notions of this short story is the irrationality/contradiction tied to Nikita's thinking and how hatred, ignorance and fanaticism distort's it. He does not see the contradiction in keeping a mother from harm, while other women (possibly mothers themselves) are being raped in the next coach, neither does he see the contradiction in his fellow bretheren telling the woman to just sit and not be frightened when there is violence occurring all around her, cossack's are bound by a code of casual violence. He swears fealty to all who harm Russia (*"(...) castigar sem clemência todos os traidores que nos arrastam para o abismo (...) e cobrir a Rússia de cadáveres e de ervas mortas..."*) but doesn't see that in killing the woman he has just added another corpse to the pile. A fanatic always believes is logic is sound, and whomever is againsts the object of this fanaticism is automatically an enemy: the woman had to killed since she was against the revolution, the "Common Cause", and therefore an enemy.

In this sense there is a struggle between *"(...) the old, humanist culture and the new communist regime. The former is the result of slow, organic growth; the latter a violent imposition of hurried social change."* Death and suffering are the bitter reality of war. The idea of the "Common Cause" effort to build a new and improved Russia is not holding true to reality.

Noções estilísticas:

1. Skaz writing style: transmitted through the narration of others (Nikita and Liutov). Language used is not "literary" → folk (language)/coloquial instead.
2. Picturesque writing style: vocabulary and phraseology of different classes, use of color and sound.

On the topic of sound in Salt:

In this story, Babel uses instances of sound and silence as small structural hints, (...). The story,... begins on a "quiet glorious night," (...). This silence is broken by the bells ringing prior to the train's departure, the Cossacks' yelling, and then the sound of the train's movement: "the wheels clattered and clattered". As these are unexaggerated examples of actual noise, they contrast with the initial stillness of the story, though they do not seem notable. These details however, can be identified as the thematic foundation of "Salt," for they point to and prefigure the story's central narrative turn—namely, that the woman's baby has made no sound throughout the course of the night not due to the deafening loudness of the train (...), but because the baby is entirely absent and has never existed in reality—the woman holds a disguised sack of salt.

Anton Tchekhov: "A Morte do Funcionário"

Noções estilísticas:

1. Economia de expressão → "A brevidade é irmã do talento".
2. Personagem-tipo "homem pequeno" → subserviente; incapaz de atingir o seu objetivo; conto de classes hierárquicas; morte caricata.
3. É contada da perspectiva de um narrador em terceira pessoa e segue os pensamentos e experiências do seu protagonista.

→ *A Morte do Funcionário*

Este conto, como em muitos dos primeiros breve contos de Tchekhov, satiriza um estereótipo encontrado na sociedade russa; sendo o alvo da sátira predileto os funcionários da burocracia czarista, com uma consideração obsequiosa pelos seus superiores.

"A Morte do Funcionário" centraliza-se em Ivan Tcherviakov (→ advindo de "cherv", como em "worm"/minhoca), um personagem do tipo "homem pequeno"—introduzido por Pushkin, e posteriormente arrastado para o Realismo com Gogol ("O Capote") e Dostoiévsky ("Gente Pobre"), seus antecessores—não propriamente pequeno em tamanho, mas noutros aspetos intrínsecos; nomeadamente, pequeno psicologicamente, e impotente (incapaz de atingir o objetivo), como veremos em seguida. Outro traço comum que se verifica é a morte caricata.

O simples incidente de espirrar é introduzido como inofensivo e humano—todos espirram—no entanto (advindo do poderoso "mas, de repente"), este mero ato impulsivo, impõe um sentimento de culpa—desproporcional—ao protagonista, a ponto de ser levado a níveis tão intensos que o põe num estado de ansiedade que eventualmente o faz sucumbir para a morte, por "molhar" o general. Aparenta ser algo absurdo, mas não é pelo facto do espirro ter acontecido que estes eventos se sucedem, a posição hierárquica de Brizjalov face a Tcherviakov leva a estas reações exacerbadas—"de repente", Tcherviakov pensa que cometeu um crime.

O estilo geral da história apresenta elementos do realismo e do absurdismo. O paradoxo central, é que o espirro de Tcherviakov não significa nada para Brizjalov, mas significa tudo para Tcherviakov.

Tcherviakov tenta desculpar-se após o incidente múltiplas vezes, porém, o general interrompe sempre o pedido de desculpas e assim, Tcherviakov nunca tem a chance de expressar o seu pedido de desculpas completamente (aumentando os seus níveis de ansiedade). Cada interrupção incorre numa situação desagradável, a ponto de fazer o general excomungar a presença de Tcherviakov. Uma situação inocente rapidamente se torna numa ocorrência ridícula, dado que Tcherviakov traz constantemente à tona o incidente por sentimentos de culpa e paranoia ("Diz que esqueceu, mas há maldade em seus olhos").

Este conto é socialmente um ataque a todos os sistemas que classificam as pessoas por importância. Tchekhov satiriza as convenções do "snobismo" de status que leva a que, psicologicamente, o funcionário se veja como inferior. O valor de Tcherviakov está intrinsecamente ligado ao seu papel subserviente; sem perdão, não tem motivos para continuar a viver. A morte pode ser vista como metafórica: uma morte emocional, espiritual e social, dado que não há nada que possa ser feito para que Tcherviakov se desculpe "adequadamente", sem parecer mais ridículo, sem enfurecer ainda mais o general e fazer com que este o despreze ainda mais.

→ Literatura Croata

(1) In which three alphabets did medieval Croatian literature develop?

Croatian Medieval Literature was written in three different alphabets: **Glagolitic** (Glagolitsa¹) the oldest known slavic alphabet, created by Saint Cyril in the 9th century with the objective of easily translating liturgic books and facilitating the introduction of Christianity² into slavic speaking countries. **Cyrillic** (widely known as the Russian alphabet), popularized by the followers of Saint Cyril and Methodius, used for the church Slavonic language (Liturgic slavic conservative language, the same can be said for Glagolitic). Lastly, we have **Latin**, found in stone and monument inscriptions (especially verse inscriptions) as well as more numerous well preserved public and private documents.

(2) Belladonna: What is the novel about and why is it called Belladonna?

Belladonna, by Dasa Drndić, addresses some of the twentieth century's worst human atrocities in a powerful fusion of fiction and reality.

Belladonna is narrated by Andreas Ban, a recently retired Croatian psychologist and writer, who is diagnosed with male breast cancer and other multiple conditions early on in the book. Andreas is an everyman trying to get through the later stages of life and a witness to the inescapable legacy of World War II, but also a victim of marginalization of the elderly and disabled imposed by society. Through the voice of this deteriorating retiree, Drndić exposes the history and reality that is not often talked about: Croatia and its bloodied past, marred by fascism, antisemitism, and holocaust but also dehumanizing ultranationalism, ethnicity, xenophobia, mental illness, the fragility of old age and flawed and impersonal medical care. In this sense, this book is crushingly brutal, cynical and melancholic but provides a new view on history's washed up reality.

The name Belladonna, derived from the name of the highly poisonous but beautiful nightshade plant, besides suggesting an analogy to the hidden history (poison) vs the one that is told (beauty) is also the plant that our protagonist receives from Victor and starts taking by the end of the book.

¹Romanized pronunciation.

²Since Saint Cyril and Saint Methodius, his brother, were sent by the Byzantine Emperor in 863 to Great Moravia to spread Christianity among the West Slavs in the area.

→ Literatura Checa

(1) Komenský and his Labyrinth of the World and Paradise of the Heart

Komenský or John Amos Comenius was a Czech philosopher, pedagogue and theologian, considered the father of modern education (introduced, among other things, pictorial books written in the native language instead of latin, instilled critical thinking instead of dull memorization and teaching based on gradual development). His most theological work is entitled "Labyrinth of the World and Paradise of the Heart" where he describes his view of the world: The world is full of useless things and many labyrinths where peace of mind can only be found through one's heart, where Christ should dwell.

The whole work can be seen has a satirical allegory: We follow a pilgrim (the narrator and author himself) as he ventures thorough the labyrinths of the world, joined by Searchall Ubiquitous (allegory of human curiosity and longing for knowledge) and Delusion (allegory for the indolent acceptance of conventional and shallow thoughts).

(2) Czech National Revival

Czech National revival occurred between the 18th and 19th century with the purpose of reviving czech language, culture and national identity (Czech lands were experiencing oopression and germanization politics at the time). Czech then became the language of the elites, literature and, after the creation of Czechoslovakia, the language of beaurocracy. It's main characters were Josef Dubrovský, who published his Czech grammar book and Josef Jungmann, who published a five volume Czech-German dictionary.

(3) Karel Čapek and his work

Karel Čapek was a writer, journalist, playwright, translator and photographer. Considered to be one of the most influential Czech writers of the first half of the 20th century, is also the first to reach worldwide success. One of his most proeminent works, R.U.R. (Rossman's Universal Robotics) introduces the word robot for the first time to the english language and science fiction in general. The play begins in a factory that makes artificial people, called roboti (robots), whom humans have created from synthetic organic matter (in this sense they are closer to androids than to robots). They are indistinguishable from humans and can be mistaken to be one of them. Initially happy to work for humans, the robots revolt and after killing many people, invade the factory, killing everyone except Alquist, the only character who knows the "recipe" to build new robots. R.U.R is, therefore, a tale of basic rights, liberty, what it means to be humans and the consequences of playing God.

(4) Czech poetry

Macha was a leading poet of Czech Romanticism and a novelist, his statue now sits at Prague's Petřín Hill. Influenced by the Czech intellectuals who were trying to revive Czech language (Czech National Revival) Machá wrote one of his most influential poems, Máj, May. Máj is a lyric-epic romantic poem, that, although conveying a dark narrative ("The tragic plot revolves around the thief Vilém, who is in prison awaiting execution. Pondering over his fate, Vilém questions the meaning of life. The day of execution is in mid-May, when nature is blossoming, so alive, as Vilém faces death."), is to be seen as a homage to the beauty of spring.

Seifert was a writer and novelist and the first and only Czech writer to win a Nobel prize in 1984. Seifert made his debut with the poetry collection, City in Tears. "His writings include more than 30 poetry collections. Seifert was a highly regarded poet in his native country. Melody and rhythm characterize his poetry, which is inspired by folk songs, common speech and everyday scenes. At the heart of Seifert's poems is humanity, and he criticizes the totalitarian state's attempts to reduce the opportunities and freedom of the individual."

(5) *Bohumil Hrabal and his work*

Bohumil Hrabal is one of the best Czech writers of the 20th century. Hrabal is known by his grotesque and depraved sense of humor and his sensibility towards the spontaneous and pitoresque dialog of his people. Reflects his life in his books.

→ "Closely watched trains" is a coming-of-age story about a young man, Miloš Hrabal, working at a train station in German-occupied Czechoslovakia during World War II but also a critic on the absurdity of war. On the topic of depravity it is worth mentioning train dispatcher Hubička, whose behaviour towards women and his obscene scene at the train station made him famous. Lastly, there is a movie based on this book, which won a Oscar.

→ "I Served the King of England" follows the same theme of closely watched trains, set in Prague during the nazi occupation, is narrated in the first person and follows the life of a young and aspiring hotelier, as he tries to get through the beginning stages of life and survive the war.

→ Literatura Eslovena

Abordagem detalhada do Romantismo e da época moderna Eslovena:

Romantismo

→ *Breve compilação característica*

- Bifurcação entre a realidade ideal ("Escolha da realidade inventada", a verdadeira natureza da realidade é considerada decadente e desesperante).
- A entrega ao destino.
- Fuga à realidade e encontro do refúgio na natureza, religião e morte.
- Individualismo.
- Pessimismo, a "dor do mundo".
- Valorização das emoções.

→ *Principal interatante: Prešeren o "Poeta Rei" Esloveno*

Farewell To Youth

Poema de natureza fortemente romântica:

Tendência altamente individualista (Todo o poema é centrado na lamentação e percepção do sujeito poético).

Ideias Relevantes:

- 1º estrofe:** Noção de uma juventude célere e breve, marcada pelo infortúnio e pela infelicidade (referente à "Dor do mundo" e ao pessimismo). Lamentação dissonante com a natureza da juventude: O sujeito poético sente a sua falta, o dia presente não lhe traz mais felicidade que o passado.
- 2º estrofe:** Fuga à realidade, o sujeito poético rejeita a consciência da realidade corrente (decadente e imoral) e procura refugiar-se no idealismo (bifurcação da realidade ideal)
- 3º estrofe:** Metáfora do infortúnio e infelicidade através de uma alegoria da sorte ("Dame Fortune hates"). Rejeição dos valores sociais que enaltecem valores perversos ("rank" social, poder monetário) e distorcem a percepção do outro → estimulação do mérito pessoal em detrimento do poder monetário.

A Toast³

Poema comemorativo de carácter Nacionalista e do desejo de independência: Procura, através do enaltecimento, reacender o orgulho nacional e a proteção da identidade do povo Esloveno. Evidencia ideais contemporâneos à época através da elevação da paz e liberdade global.

Ideias Relevantes:

1. Uma *Call to action*, união nacional com vista a recuperar a identidade perdida face ao inimigo opressor (invasores austro-húngaros).
2. Enaltecimento das mulheres Eslovenas "Kindred maiden The like is not found anywhere" e das gerações futuras, que virão defender o país "You will tend The hour boldly defend".
3. Apoio à união global, procura da paz e liberdade e de direitos humanos "The common good we cherish most"

³Integra o hino Nacional

Época moderna

Impressionismo

→ *Breve compilação característica*

- Procura congelar o momento, como numa fotografia. Gravar a aparência vivida da realidade;
- Cenários Bucólicos naturais, uso da cor;
- Ênfase das emoções e sentimentos.

→ *Poemas abordados*

- ↳ "Neve", Aleksandrov
- ↳ "Na praça", Kette: Mundo exterior congelado em certos instantes, por outro lado o instante descreve/dá forma ao interior do protagonista (simbolismo).

Decadentismo

→ *Breve compilação característica*

- Evasão à realidade quotidiana;
- Cenários "imorais", provocadores;
- Exaltação do heroísmo individual e infeliz.

→ *Poemas abordados*

- ↳ "Como está repleto de cristãos o templo escuro", Zupancic: Uso de tonalidades escuras e menção de um cenário ocultado pela escuridão provocam um sensação de depravação. Menção de ações que se assimilam ao erótico produzem o mesmo efeito. Evasão à realidade quotidiana, crítica social.
- ↳ "When inside my heart you shine", Cankar: mulher que "penetra" (when, inside my heart, you shine"), noção decadente especialmente pela ausência de referência ao casamento.
- ↳ "Don't rise, - don't rise!", Cankar: referência ao adultério, ato imoral.

Expressionismo

→ *Breve compilação característica*

- Apelo à reforma social, renovação total do ser;
- uso da exclamação, dinamismo e vigor;
- valorização da expressão, contraste e intensidade cromática (relembrar o quadro "O Grito").

→ *Poemas abordados*

- "Êxtase de morte", Kosovel: Nihilismo moral; renovação social e do ser (onde o sujeito poético está incluído); Menção do apocalipse: Uso de cores quentes (vermelho, sangue, contraste cromático).

Construtivismo

→ *Breve compilação característica*

- utilização constante de elementos geométricos, cores primárias, fotomontagem e a tipografia sem serifa (a corrente literária funde-se com a ilustração gráfica).

→ *Poemas abordados*

- ↳ **"Kons 5", Kosovel:** Crítica à sociedade capitalista → quem tem alma não sucumbe ao consumismo e à acumulação de capital, neste sentido o ouro (o dinheiro) não tem valor intrínseco. O verso final possui duas interpretações académicas: I,A → *ja* → sim em Esloveno, reafirmação conclusiva do poema; I,A → som de um burro a urrar, gozar com a imbecilidade humana.

Algumas obras de Ivan Cankar: Prosa

- ↳ **"On the slope":** Primeiro romance simbolista: Francka presegue freneticamente uma carruagem em busca de uma vida melhor.
- ↳ **"A justiça de Yerney":** tema "De quem é a macieira? De quem a cuida ou de quem a colhe?" A herança é somente baseada na linhagem ou deverá ter em conta os responsáveis pela sua manutenção? Marginalização e ridicula social das classes menos afortunadas.
- ↳ **"Foreigners"** Analogia com a coroa de sonetos de Prešren, amor à pátria, amor à arte e amor infeliz/não correspondido. Aborda problemáticas sociais análogas às discutidas em "A justiça de Yerney".