

## The Book Of Disquiet

Cultuurfilosofische essays over het menselijk tekort, met name de ontoereikendheid van de taal.

The Book of Disquiet is one of the great literary works of the twentieth century. Written over the course of Fernando Pessoa's life, it was first published in 1982, pieced together from the thousands of individual manuscript pages left behind by Pessoa after his death in 1935. Now this fragmentary modernist masterpiece appears in a major new edition that unites Margaret Jull Costa's celebrated translation with the most complete version of the text ever produced. It is presented here, for the first time in English, by order of original composition, and accompanied by facsimiles of the original manuscript. Narrated principally by an assistant bookkeeper named Bernardo Soares - an alias of sorts for Pessoa himself - The Book of Disquiet is 'the autobiography of someone who never existed', a mosaic of dreams, of hope and despair; a hymn to the streets and cafes of 1930s Lisbon, and an extraordinary record of the inner life of one of the century's most important writers. This new edition represents the most complete vision of Pessoa's genius.

De kunstenaars G.H. besluit de kamer van haar vertrokken dienstmeisje op te ruimen. Uit de garderobe kruipt een kakkerlak, die zij tussen de deur plet: meer intrige bevat deze roman niet. Desalniettemin wordt De passie volgens G.H. gezien als een van de grootste romans die Brazilië in de twintigste eeuw heeft voortgebracht. Dit boek, waarmee Clarice Lispector zich de ware opvolgster van Kafka betoont, is een onvergetelijke getuigenis van de hartstochtelijke walging waarmee zij God tot zich laat komen.

The Book of Disquiet Penguin UK

'A completely superb and magisterial life of Fernando Pessoa. Finally, this extraordinary poet gets the great biography he deserves. Unsurpassable' William Boyd For many thousands of readers Fernando Pessoa's The Book of Disquiet is almost a way of life. Ironic, haunting and melancholy, this completely unclassifiable work is the masterpiece of one of the twentieth century's most enigmatic writers. Richard Zenith's Pessoa at last allows us to understand this extraordinary figure. Some eighty-five years after his premature death in Lisbon, where he left over 25,000 manuscript sheets in a wooden trunk, Fernando Pessoa (1888-1935) can now be celebrated as one of the great modern poets. Setting the story of his life against the nationalistic currents of European history, Zenith charts the heights of Pessoa's explosive imagination and literary genius. Much of Pessoa's charm and strangeness came from his writing under a variety of names that he used not only to conceal his identity but also to write in wildly varied styles with different imagined personalities. Zenith traces the back stories of virtually all of these invented others, called 'heteronyms', demonstrating how they were projections, spin-offs or metamorphoses of Pessoa himself. Zenith's monumental work confirms the power of Pessoa's words to speak prophetically to the disconnectedness of modern life. It is also a wonderful book about Lisbon, the city which Pessoa reinvented and through which his different selves wandered. 'Finally! A brilliant biography that places Pessoa where he should have always belonged, with true giants' André Aciman, author of Call Me By Your Name

"Fernando Pessoa wrote prolifically in many genres until his untimely death in 1935, and he has long been widely recognized as Portugal's most influential twentieth century writer. The publication of the Book of Disquiet in 1982, however, caused a seismic change in the appreciation of his work and its place in Modernism. In that great and vast collection of fragments, Pessoa firmly established his place among the canon of European modernists and radically questioned many of Modernity's assumptions. Alain Badiou, for example, has argued that philosophers are not yet able to assimilate Pessoa's thinking. Paulo de Medeiros's new study, one of the first to be dedicated to the Book of Disquiet, takes up that challenge,

exploring the text's connections with photography, film, politics and textuality itself, and developing comparisons with D. H. Lawrence, Walter Benjamin, and Franz Kafka. Paulo de Medeiros is Professor of Modern and Contemporary World Literatures in the Department of English and Comparative Literary Studies at the University of Warwick."

Wanneer een groep excentrieke Britse bejaarden tegen hun hardvochtige verzorgers in opstand komt, heeft dit vérstrekkende gevolgen.

Vijfentwintig jaar geleden verscheen van Denis Johnson Jezus' zoon, dat door de pers met enige regelmaat wordt genoemd als de belangrijkste en invloedrijkste verhalenbundel van een hele generatie. Vlak voor zijn dood in mei 2017 rondde Johnson de verhalen in De gulheid van de zeemeermin af. Na het schrijven van vele romans, betekende dit de terugkeer naar de vorm die hem een van de belangrijkste schrijvers van Amerika maakte. Hoewel de thematiek nieuw is - hij schrijft over vergankelijkheid en de onverwachte manieren waarop levens van koers kunnen veranderen - is de stijl nog altijd onmiskenbaar de zijne. Deze krachtige verhalen behoren zonder twijfel tot zijn allerbeste werk.

1968. Het jaar dat heel Parijs de straat opgaat. Het jaar dat Martin Luther King zijn leven verliest om een droom. Het jaar dat Eleanor Maud Portman wordt geboren. Het wereldbeeld van de jonge Elly wordt gevormd door de mensen om haar heen: haar liefhebbende maar hinderlijk afwezige ouders; een beste vriendin die naar patat ruikt; een lesbische tante die filmster is, een oude joodse buurman die het niet zo nauw neemt met de waarheid; een bejaarde dandy die al dansend haar leven in komt, meteen gevolgd door een Shirley Bassey-imitator, en, natuurlijk, een konijn dat god heet. In een kindertijd die zowel gewoon is als buitengewoon, is Elly's enige constante haar broer Joe. Twintig jaar later zijn Elly en Joe volwassen en nog net zo close als ze altijd waren. Totdat, op een zonnige ochtend, een wereldschokkende gebeurtenis hun band voor altijd dreigt te verbreken. Toen god een konijn was is een roman over een kindertijd, over opgroeien, over vriendschap en familie, triomf en tragedie en alles daartussenin. Maar bovenal is het een roman over de liefde in al haar vormen.

Portugese poet FERNANDO PESSOA (1888-1935) has been included by Harold Bloom in an elite group of authors, with Dante, Shakespeare, Kafka, and Joyce. He was the first poet to have elaborated at any length on the fact that art need not be a mirror to gaze into, but a mirror to peer out from. This is the first selection of Pessoa's work to concentrate on the meanings of the various heteronymns, the different people he created who in turn wrote some poems (but not Pesssoa's). In his introduction David Butler outlines the reason for the selection and concentrates on the different heteronymns Pessoa used, and includes samples of each of the characters. This is a dual-language edition in the Poetry Europe series.

Author of paradoxes as clear as water and, as water, dizzying: ... mysterious man who does not cultivate mystery, mysterious as the mid-day moon, taciturn phantom of the Portuguese mid-day - who is Pessoa?' asks Octavio Paz. This collection of the work of Fernando Pessoa (1888-1935) answers that question. It is an essential introduction to the work of one of the most original European

poets of the twentieth century. It includes translations of a broad selection of his poems and his extraordinary prose, and some of his original English writings. A major introductory essay by Octavio Paz, a critical anthology, two posthumous 'interviews' and illustrations from the Pessoa archive are also included, to reveal the world of Pessoa in all its richness.

Poet, short-story writer, feverish inventor--Fernando Pessoa was one of the most innovative figures shaping European modernism. Known for a repertoire of works penned by multiple invented authors--which he termed heteronyms--the Portuguese writer gleefully subverted the notion of what it means to be an author. *Adverse Genres in Fernando Pessoa* offers an introduction to the fiction and the "profusion of selves" that populates the enigmatic author's uniquely imagined oeuvre. To guide readers through the eclectic work fashioned by Pessoa's heteronyms, K. David Jackson advances the idea of "adverse genres" revealing genre clashes to be fundamental to the author's paradoxical and contradictory corpus. Through the invented "coterie of authors," Pessoa inverted the usual relationships between form and content, authorship and text. In an inspired, paradoxical, and at times absurd mixing of cultural referents, Pessoa selected genres from the European tradition (Ricardo Reis's Horatian odes, Álvaro de Campos's worship of Walt Whitman, Alberto Caeiro's pastoral and metaphysical verse, and Bernardo Soares's philosophical diary), into which he inserted incongruent contemporary ideas. By creating multiple layers of authorial anomaly Pessoa breathes the vitality of modernism into traditional historical genres, extending their expressive range. Through examinations of "A Very Original Dinner," the "Cancioneiro," love letters to Ophelia Queirós, "The Adventure of the Anarchist Banker," Pessoa's collection of quatrains derived from Portuguese popular verse, the *Book of Disquietude*, and the major poetic heteronyms, Jackson enters the orbit of the artist who exchanged a normal life for a world of the imagination.

A selection of prose by "Portugal's greatest writer of the twentieth century . . . as addictive, and endearing, as Borges and Calvino" (*The Washington Post Book World*). Building on the wonderful *Fernando Pessoa & Co.: Selected Poems*, which was acclaimed by *Booklist* as "a beautiful one-volume course in the soul of the twentieth century," translator Richard Zenith has now edited and translated selections from Pessoa's prose, offering a second volume of this forgotten master's flights of imagination and melancholy wit. Though known primarily as a poet, Pessoa wrote prose in several languages and every genre—the novel, short stories, letters, and essays. The pieces collected here span intellectual inquiry, Platonic dialogue, and literary rivalries between Pessoa's many alter egos—a diverse cast of literary voices he called 'heteronyms'—who launch movements and write manifestos. There are appreciations of Shakespeare, Dickens, Wilde, and Joyce; critical essays in which one heteronym derides the work of another; experiments with automatic writing; and works that toy with the occult. Also included is a generous selection from Pessoa's masterpiece, *The Book of*

Disquiet, freshly translated by Richard Zenith from newly discovered materials. Fernando Pessoa was one of the greatest exponents of modernism. The Selected Prose of Fernando Pessoa is an important contribution to literature that brings back to life a forgotten but crucial part of the canon.

A guidebook to Lisbon for English-speaking visitors written by the author whose typescript of the book was discovered amongst his papers after his death.

Lou-Tzi heeft geen tijd, want hij moet de tijd op gang houden. Iemand is bezig een volkomen nauwkeurige klok te bouwen - en als die af is komt de tijd tot stilstand. Het wordt een race tegen de, nou ja, de tijd, over talloze hindernissen. Tijd is een schaars goed, en moet dus netjes worden ingedeeld. Op de Schijfwereld is dat een klus voor de Monniken der Geschiedenis, die tijd opslaan en wegpompen van waar hij toch maar verspild wordt (zoals onder water - wat moet een schelvis nou met al die tijd) naar steden zoals Ankh-Meurbork, waar altijd te weinig tijd is. Als vanouds in de originele vertaling van Venugopalan Ittekot Met vele helden en schurken, maar ook Keesie, de vijfde ruiter van de apocalyps (die eruit stapte voor ze beroemd werden), een niet eens zo verschrikkelijke sneeuwman en niet te vergeten: Ootje Nack.

With its astounding hardcover reviews Richard Zenith's new complete translation of THE BOOK OF DISQUIET has now taken on a similar iconic status to ULYSSES, THE TRIAL or IN SEARCH OF LOST TIME as one of the greatest but also strangest modernist texts. An assembly of sometimes linked fragments, it is a mesmerising, haunting 'novel' without parallel in any other culture.

"There is a distinguished mind at work beneath the totally acceptable dullness of clerking. The mind is that of Pessoa. We must be given the chance to learn more about him."-Anthony Burgess, "Observer" Seated at his desk in the Lisbon's Rua dos Douradores, Bernardo Soares, an assistant book-keeper, writes his diary-a self-deprecating reflection on the sheer distance between the loftiness of his feelings and the humdrum reality of his everyday life.

"This is a prize-winning translation of a classic of existential literature-a book acknowledged by the critics as "the most beautiful diary of the century." Fernando Pessoa grew up in Durban, South Africa, where his stepfather was Portuguese consul. He returned to Lisbon in 1905 and worked as a clerk until his death in 1935.

Like Richard Ellmann's James Joyce, Richard Zenith's Pessoa immortalizes the life of one of the twentieth century's greatest writers. Nearly a century after his wrenching death, the Portuguese poet Fernando Pessoa (1888–1935) remains one of our most enigmatic writers. Believing he could do "more in dreams than Napoleon," yet haunted by the specter of hereditary madness, Pessoa invented dozens of alter egos, or "heteronyms," under whose names he wrote in Portuguese, English, and French. Unsurprisingly, this "most multifarious of writers" (Guardian) has long eluded a definitive biographer—but in renowned translator and Pessoa scholar Richard Zenith, he has met his match. Relatively unknown in his lifetime, Pessoa was all but destined for literary oblivion when the arc of his afterlife bent, suddenly and improbably, toward greatness, with the discovery of some 25,000 unpublished papers left in a large, wooden trunk. Drawing on this vast archive of sources as well as on unpublished family letters, and skillfully setting the poet's life against the nationalist currents of twentieth-century European history, Zenith at last reveals the true depths of Pessoa's teeming imagination and literary genius. Much as Nobel laureate José Saramago brought a single heteronym to life in The Year of the Death of Ricardo Reis, Zenith traces the backstories of virtually all of Pessoa's imagined personalities, demonstrating how they were projections, spin-offs, or metamorphoses of Pessoa himself. A solitary man who had only one, ultimately platonic love affair, Pessoa used his and his heteronyms' writings to explore questions of sexuality, to obsessively search after spiritual truth, and to try to chart a way forward for a benighted and

politically agitated Portugal. Although he preferred the world of his mind, Pessoa was nonetheless a man of the places he inhabited, including not only Lisbon but also turn-of-the-century Durban, South Africa, where he spent nine years as a child. Zenith re-creates the drama of Pessoa's adolescence—when the first heteronyms emerged—and his bumbling attempts to survive as a translator and publisher. Zenith introduces us, too, to Pessoa's bohemian circle of friends, and to Ophelia Quieroz, with whom he exchanged numerous love letters. Pessoa reveals in equal force the poet's unwavering commitment to defending homosexual writers whose books had been banned, as well as his courageous opposition to Salazar, the Portuguese dictator, toward the end of his life. In stunning, magisterial prose, Zenith contextualizes Pessoa's posthumous literary achievements—especially his most renowned work, *The Book of Disquiet*. A modern literary masterpiece, Pessoa simultaneously immortalizes the life of a literary maestro and confirms the enduring power of Pessoa's work to speak prophetically to the disconnectedness of our modern world.

This book explores philosophical themes to do with self and subjectivity from the work of the Portuguese writer Fernando Pessoa, best known for the uncategorizable collection of fragmentary writings, in various personae, published as *The Book of Disquiet* in 1982, forty-seven years after the author's death.

Neil Cornwell's study, while endeavouring to present an historical survey of absurdist literature and its forbears, does not aspire to being an exhaustive history of absurdism. Rather, it pauses on certain historical moments, artistic movements, literary figures and selected works, before moving on to discuss four key writers: Daniil Kharms, Franz Kafka, Samuel Beckett and Flann O'Brien. The absurd in literature will be of compelling interest to a considerable range of students of comparative, European (including Russian and Central European) and English literatures (British Isles and American) – as well as those more concerned with theatre studies, the avant-garde and the history of ideas (including humour theory). It should also have a wide appeal to the enthusiastic general reader.

Wat Khaled Hosseini deed voor Afghanistan, doet Mahbod Seraji voor Iran In Teheran is het 's zomers zo warm dat het leven zich niet binnenshuis, maar op de daken afspeelt. De zeventienjarige Pasha brengt er zijn dagen door met zijn beste vriend Ahmed, dromend over alles waar tieners normaal van dromen. Maar het is de zomer van 1973 en Iran gaat gebukt onder het regime van de sjah. Uitkijkend over de daken van Teheran ziet Pasha vooral zijn buurmeisje Zari. Hij wordt hopeloos verliefd op haar, maar zij is al beloofd aan een ander. De zomeravonden zijn broeierig, daaronder broeit de revolutie. En plotsklaps wordt alles anders als Pasha vanaf het dak het regime aan het werk ziet en een allesbeslissende keuze moet maken.

Gefingeerd dagboek van een hulpboekhouder die zich gedetailleerd rekenschap geeft van de problematische aspecten van het bestaan.

Provides a translation that appeared in 1992 from Menard Press/King's College London. This edition features Helder Macedo's introduction and also contains a foreword by Anthony Rudolf, the translator's literary executor, and publisher of Menard Press.

A richly insightful guide to Fernando Pessoa's masterpiece, for both students and the common reader. "Anything and everything, depending on how one sees it, is a marvel or a hindrance, an all or a nothing, a path or a problem," says Bernardo Soares, the putative author of Fernando Pessoa's classic *The Book of Disquiet*. Thomas Cousineau's *An Unwritten Novel* offers the general reader, as well as students and teachers, an "Ariadne's thread" that will help them to find their way through this labyrinthine masterpiece: a self-proclaimed "factless autobiography" in which all the expected elements of the contemporary novel remain "unwritten."

Catherine Millet beschrijft met intelligentie en flair haar seksuele ervaringen. Ze vertelt niet over relaties of gevoelens, niet over opgroeien en volwassen worden: ze vertelt over seks. Catherine M. deelde het bed met wie maar voorhanden was en ondernam spannende avonturen op het gebied van haar seksualiteit, zoals groepsseks of seks op alle mogelijke en onmogelijke plaatsen en tijdstippen. Hier is een zelfbewuste vrouw aan het woord die, niet gehinderd door schuld- of schaamtegevoelens, zich gedreven weet door een volstrekt onbevooroordeelde nieuwsgierigheid. Als kunstcritica is Millet gewend helder te kijken en te analyseren, en die vaardigheid past zij ook toe in deze intrigerende kroniek van een seksueel bestaan na de pil en voor aids.

Fernando Pessoa (1888-1935) is generally considered to be Portugal's greatest poet since Camoes, and a central figure of European Modernism. Deeply introspective, he sought objectivity by writing in various personae. This dual-language selection was the first in English to concentrate entirely on the haunting poems he wrote in his own name. These poems largely deal with the problem of being and non-being. It is naive, even primitive awe, not understanding, that Pessoa's poems magically conjure up. Copyright © Libri GmbH. All rights reserved.

Fernando Pessoa wrote prolifically in many genres until his untimely death in 1935, and he has long been widely recognized as Portugal's most influential twentieth century writer. The publication of the Book of Disquiet in 1982, however, caused a seismic change in the appreciation of his work and its place in Modernism. In that great and vast collection of fragments, Pessoa firmly established his place among the canon of European modernists and radically questioned many of Modernity's assumptions. Alain Badiou, for example, has argued that philosophers are not yet able to assimilate Pessoa's thinking. Paulo de Medeiros's new study, one of the first to be dedicated to the Book of Disquiet, takes up that challenge, exploring the text's connections with photography, film, politics and textuality itself, and developing comparisons with D. H. Lawrence, Walter Benjamin, and Franz Kafka. Paulo de Medeiros is Professor of Modern and Contemporary World Literatures in the Department of English and Comparative Literary Studies at the University of Warwick.

The multifaceted and labyrinthine oeuvre of the Portuguese poet Fernando Pessoa (1888–1935) is distinguished by having been written and published under more than seventy different names. These were not mere pseudonyms, but what Pessoa termed 'heteronyms,' fully realized identities possessed not only of wildly divergent writing styles and opinions, but also of detailed biographies. In many cases, their independent existences extended to their publication of letters and critical readings of each other's works (and those of Pessoa 'himself'). Long acclaimed in continental Europe and Latin America as a towering presence in literary modernism, Pessoa has more recently begun to receive the attention of an English-speaking public. Embodying Pessoa responds to this new growth of interest. The collection's twelve essays, preceded by a general introduction and grouped into four themed sections, apply a range of current interpretative models both to the more familiar canon of Pessoa's output, and to less familiar texts – in many cases only recently published. As a whole, this work diverges from traditional Pessoa criticism by testifying to the importance of corporeal physicality in his heteronymous experiment and to the prominence of representations of (gendered) sexuality in his work.

Dwight Wilmerding is pas achtentwintig jaar oud, maar zit al midden in een

midlifecrisis. Op zich niet vreemd: hij woont met wat vage vrienden in een klein appartement en zijn baan als helpdeskmedewerker bij de farmaceutische gigant Pfizer is niet bepaald sfeerverhogend. Daarbovenop lijdt hij ook nog eens aan aboulie: chronische besluiteloosheid die zo ver gaat dat hij enkel een besluit kan nemen door erom te tossen. Aangemoedigd door een van zijn kamergenoten onderwerpt hij zich aan een farmaceutisch experiment dat hem van zijn besluiteloosheid moet genezen. Wanneer hij pfiereerd wordt door Pfizer en uitgenodigd door een vriendinnetje van de middelbare school om naar Ecuador te komen, reist hij abrupt af naar Zuid-Amerika. Probleem is alleen dat Dwight maar niet kan besluiten of de pillen die hij slikt werken of niet. Diep in de jungle wordt zijn romantische ontsnapping een hilarische reis, op zoek naar verantwoordelijkheid, kennis en liefde.

Here, in Margaret Jull Costa and Patricio Ferrari's splendid new translations, are the complete poems of Alberto Caeiro, the imaginary "heteronym" coterie created by Fernando Pessoa, the Portuguese modernist master. Pessoa conceived Caeiro around 1914 and may have named him loosely after his friend, the poet Mário de Sa-Cárneiro. What followed was a collection of some of Fernando Pessoa's greatest poems, grouped under the titles *The Keeper of Sheep*, *The Shepherd in Love*, and *Uncollected Poems*. This imaginary author was a shepherd who spent most of his life in the countryside, had almost no education, and was ignorant of most literature; yet he (Pessoa) wrote some of the most beautiful and profound poems in Portuguese literature. This edition of *The Complete Works of Alberto Caeiro* is based on the magnificent Portuguese Tinta-da-China edition, published in Lisbon in 2016, and contains an illuminating introduction by the Portuguese editors Jerónimo Pizarro and Patricio Ferrari, some facsimiles of the original Portuguese texts, and prose excerpts about Caeiro and his work written by Fernando Pessoa well as his other heteronyms Álvaro de Campos and Ricardo Reis, and other fictitious authors such as Antonio Mora and I. I. Crosse.

William Stoner wordt aan het einde van de negentiende eeuw geboren als zoon van een arme boerenfamilie. Tot groot verdriet van zijn ouders kiest hij voor een carrière als docent Engels. Hij wijdt zijn leven aan de literatuur en aan de liefde - en faalt op beide fronten. Zijn huwelijk met een vrouw uit een gegoede familie vervreemdt hem verder van zijn ouders, zijn carrière verloopt moeizaam en zijn vrouw en dochter keren zich tegen hem. Een nieuwe liefdesrelatie wordt verbroken om een schandaal op de universiteit te voorkomen. Stoner sterft uiteindelijk in anonimiteit, zoals ook zijn hele leven zich in de marge heeft afgespeeld.

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