

Excerpts from translations by

Peter Sutton

French

Contre toute conception monolithique de l'identité, il n'y a pas une seule mais toujours plusieurs appartenances. Vouloir réduire chaque identité à une appartenance unique, pure, c'est ne pas tenir compte de l'hétérogénéité de tout groupe social. Aucun groupe, aucun individu, n'est enfermé à priori dans une identité unidimensionnelle, et la société d'aujourd'hui exige de vivre dans la diversité culturelle. Les belles pages d'Amine Malouf dans « Les identités meurtrières » illustrent de manière très forte cette vérité de la multi appartenance. Comme autant de besoins de reconnaissance, des signes de préoccupations identitaires (langues et identités régionales, langues et expressions culturelles minoritaires issues des immigrations, expressions religieuses etc.), se manifestent d'ailleurs de plus en plus et revendiquent plus de visibilité. Est-il possible d'en refuser l'expression sans courir le risque de forts replis identitaires ? « *Le repli sur l'identité affichée sanctionne le recul de l'identité vécue* » (R.Debray).

From *Visages et apports de la multi appartenance*, © Council of Europe 2006

Normes

Niveau 0: ne sait pas lire et écrire toutes les lettres de l'alphabet ainsi que les chiffres de 0 à 9.

Niveau 1: sait lire et écrire toutes les lettres de l'alphabet ainsi que les chiffres de 0 à 9.

Niveau 2: sait lire et écrire couramment les phrases simples et fait couramment les opérations de 2 à 4 chiffres.

Niveau 3: lit, écrit et calcule couramment.

Niveau 4: l'apprenant est capable de faire une relation de compréhension entre ce qu'il lit, écrit et entend.

From *Adult Basic Education for Participatory Sustainable Development: Sharing the Learning in Guinea and Mali*, © dvv international 2008

Identity is not monolithic: there is not one single belonging, but invariably several "belongings". To attempt to reduce any identity to a single, pure belonging is to fail to take account of the heterogeneity of any social grouping. No group, no individual, is enclosed from the outset in a one-dimensional identity, and society today demands that we live amid cultural diversity. The fine writing by Amine Malouf in "Les identités meurtrières" very clearly illustrates this truth of multiple belonging. Signs of preoccupation with identity (regional languages and identities, immigrant minority languages and forms of cultural expression, religious expression, etc) are increasingly revealing themselves as needs for recognition and are claiming greater visibility. Is it possible to refuse such expression without running the risk of identities closing in on themselves? ("*Le repli sur l'identité affichée sanctionne le recul de l'identité vécue*," R. Debray)

Standards

Level 0: cannot read and write any of the letters of the alphabet or the numbers 0 to 9.

Level 1: can read and write all the letters of the alphabet and the numbers 0 to 9.

Level 2: can read and write simple sentences fluently and can perform easily mathematical operations with between 2 and 4 digits.

Level 3: reads, writes and calculates with ease.

Level 4: is capable of making links with understanding between what he/she reads, writes and hears.

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German

SOPHIE
(kauend)

Ich hätte nie gedacht, dass ich mal Hasenbraten essen würde. Ich bin nämlich eigentlich Vegetarierin... also, mal abgesehen von Currywurst und Chickenburger und...

Es KNACKT lautstark. Bataa zerlegt mit seinen starken Zähnen den Schenkelknochen. Er beißt ihn glatt mittendurch. Sophie lässt ihr Fleisch sinken und sieht ihn mit offenem Mund an.

Bataa genießt das Knochenmark und hält ihr auffordernd ein Stück Knochen hin. Sie schüttelt abwehrend den Kopf. Achselzuckend zuzelt er weiter. Sophie beobachtet ihn ungläubig.

From *Lapis Lazuli*, © Kreps & Krappen Film- und TV-Produktion GbR 2003

Die äußere Gestalt der Installationen beschreibt stets elementare Urformen von Haus, ein Dach und vier Wände, einfache Kuben, konzentrierte Zeichen für Behausung. Häuser signalisieren Schutz, sie sind Zufluchtsorte; sie stehen der unbehausten Natur gegenüber und repräsentieren Kultur, Geschichte, Überlieferung und menschliche Zivilisation. Sie sind Ausdruck der Emanzipation von der Natur und eröffnen dem Bewohner eine eigene Zeitstruktur, die sich weitgehend unabhängig von Wetter, Tages- und Jahreszeiten ereignet. In festen Wänden kann sich Zeit verlangsamen, können sich Kontemplation und Reflexion entfalten, findet Sinnstiftung statt. Das Betreten eines geschlossenen Raumes begünstigt Öffnung, Begegnung und Kommunikation.

From *Joan Backes Catalogue*, © H.-D. Sommer 2009

SOPHIE
(chewing)

I'd never have dreamt that I'd be eating roast hare one day. Because I'm really a vegetarian, well, except for jumbo sausages and chickenburgers and...

There is a loud CRACK. Bataa is splitting the thigh bone with his strong teeth. He simply bites straight through it. Sophie lets her meat sink and gazes at him open-mouthed.

Bataa eats the marrow with enjoyment and holds out a piece of bone, offering it to her. She shakes her head in refusal. He shrugs his shoulders and goes on sucking up the marrow. Sophie watches him in disbelief.

The outer shape of the installations invariably adopts the conventional form of a house: a roof and four walls, simple cubes, condensed symbols of shelter. Houses suggest protection, they are places of refuge; they contrast with unhoused nature and stand for culture, history, tradition and human civilisation. They are the expression of emancipation from nature and offer the occupant their own structure of time, which happens largely independently of weather, time of day or season. Within solid walls, time can slow down, contemplation and reflection can unfold, and meaning can be established. Entering an enclosed space fosters openness, encounter and communication.

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Italian

Si rallegra ogni core.
Si dolce, si gradita
quand'è, com'or, la vita?
quando con tanto amore
l'uomo a' suoi studi intende?
o torna all'opre? o cosa nova imprende?
quando de' mali suoi men si ricorda?
Piacer figlio d'affanno;
gioia vana, ch'è frutto
del passato timore, onde si scosse
e paventò la morte
chi la vita abborria;
onde in lungo tormento,
fredde, tacite, smorte,
sudàr le genti e palpitàr, vedendo
mossi alle nostre offese
folgori, nemi e vento.

Every heart is cheered.
When is life as sweet,
as pleasant as it is now?
When else does a man
with so much love pursue his studies?
Or turn to his work? Or take on something new?
When does he remember less his woes?
Pleasure, child of anguish;
vain joy, fruit
of past fear, in which he
who loathed life trembled
and dreaded death;
in which in lengthy torment,
cold, silent, wan men
sweated, panting, seeing
coming to harm us
lightning, cloud and wind.

From *La quiete dopo la tempesta* by Giacomo Leopardi,
translation © Peter Sutton 2009 for Tricolore Theatre Company

Excerpts from translations by

Peter Sutton

Spanish

Paulo Reglus Neves Freire, conocido mundialmente como Paulo Freire, nació el 19 de septiembre de 1921 en Recife, Brasil. Hijo de Joaquín Temístocles Freire y Edeltrudes Neves Freire.

A los 10 años se fue a vivir a Jaboatao en donde aprende el sufrimiento, el amor y la angustia de su propio crecimiento. Jaboatao significó para Paulo un crisol de aprendizajes de dificultades y alegrías vividas intensamente que le enseñaron a armonizar entre el querer y no querer, el ser y no ser, el poder y no poder, y el tener y no tener. “Fui un niño de la clase media que sufrió el impacto de la crisis del 29 y que tuvo hambre, yo sé lo que es no comer.”

“Pesqué en ríos, robé frutas en frutales ajenos. Fui una especie de niño colectivo, mediatizado entre los niños de mi clase y los de los obreros... recibí el testimonio cristiano de mis padres, me empapé de vida y existencia, entendí a los hombres desde los niños.”

Paulo Reglus Neves Freire, known the world over as Paulo Freire, was born on 19 December 1921 in Recife, Brazil. He was the son of Joaquín Temístocles Freire and Edeltrudes Neves Freire.

When he was ten years old, he went to live in Jaboatao, where he discovered suffering, love and the pangs of growing up. In the melting pot of Jaboatao, Paulo learnt from his intensely felt failures and joys, which taught him to reconcile wishing with not wishing, being with not being, empowerment with non-empowerment, and having with not having. “I was a middle-class child who suffered the effects of the 1929 crisis and was hungry, I know what it means not to eat.”

“I fished in rivers, I stole fruit from neighbours’ fruit-trees. I was a kind of collective child, half-way between the children of my class and those of the working class... I accepted the Christian witness of my parents, I steeped myself in life and living, I learnt about men through children.”

From *Paulo Freire 1921-1997*, © dvv international 2007