

Journal of Integrated Information Management

Vol 6, No 1 (2021)

Jan-June 2021



Volume 6 - Number 1 / Jan - Jun 2021
<http://ejournals.uniwa.gr/index.php/JIIM>

Chalkida in the literacy writing of Scariba

Maria Manola, Anna Eirini Tsatalbasoglou, Georgios Koltsikoglou

Copyright © 2021



This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0](https://creativecommons.org/licenses/by-nc/4.0/).

To cite this article:

Manola, M., Tsatalbasoglou, A. E., & Koltsikoglou, G. (2024). Chalkida in the literacy writing of Scariba. *Journal of Integrated Information Management*, 6(1), 33-36. Retrieved from <https://ejournals.epublishing.ekt.gr/index.php/jiim/article/view/37894>

Chalkida in the literacy writing of Scariba

Maria Manola, Anna Eirini Tsatalbasoglou, Georgios Koltsikoglou

Department of Tourism and Management, University of West Attica, mmanola@uniwa.gr,
rena.tsatalbasoglou@gmail.com, g.koltsikoglou@outlook.com

Article Info

Article history:

Received 10 June 2021

Received in revised form 25 June 2021

Accepted 25 June 2021

<https://doi.org/10.26265/jiim.v6i1.4492>

Abstract:

The city of Chalkida is today a close and beloved destination for Athenians but also foreigners with many pleasures both delicious, natural and cultural. Sights such as the old bridge of 1962 that still attracts attention with its picturesqueness and beautiful views, the well-known phenomenon "of the waters of Chalkida", which change direction every 6 hours and is associated with the position of the moon and the effect in the water volume keep alive the interest of young and old artists. The uniqueness of Chalkida is complemented by the Venetian Castle of Karabamba built-in 1204, the Red House, an impressive mansion with the characteristic colour, the marble details, the gables found on three sides with the sea, the Arches, the Roman aqueduct, its building, the Folklore Museum which houses the three remaining rooms of the historic Negreponte castle.

Index Terms — Chalkida, Skaribas, literary work, narrative mood, symbolism, awards.

I. INTRODUCTION

In the present text, reference is made to the city of Chalkida through the eyes of a poet, a novelist who identified with this city and is none other than Giannis Skaribas. He settled in Chalkida in 1915 and lived there until he died in 1984. He remained in the public consciousness inextricably linked to the city of Chalkida as an extremely anxious, often unreliable and undiminished enigmatic writer [1]. He was an elite intellectual with a rich intellectual production that expressed the pulses, worries and concepts of post-war life as the press of his time writes [2]. His connection with the city is similar to Kostas Karyotakis with Preveza, whom he admired and publicly defended his emotional and literary relationship [3]. It is rare for such an influential writer to live for most of his life in a provincial town of Chalkida, and in fact to use it in his work, to elevate it and praise it as a place of beautiful literary plot, to describe it, to use it, and finally to make the city synonymous with his work, and himself, as a human cultural monument of the city. He made it famous throughout Greece, gathering interest in the city from readers and experts and finally advertising it in the best way, without ever being his intention, and bringing glamour to the city through its glamour.

"Now; City, I tremble at your charms, and I am still beautiful like in May, it is a pity, I say, sad to be columbine and to cry on your knees".

The author chose to live in Chalkida, which he loved, "sang" using it in many poems and short stories, "praised" it as a place of residence, and as a place where stories and allegories take place in his novels where he used it as a backdrop. He brought it to light as an exciting place, usually through the literary interest itself presented in his work. Chalkida and Euripus with the crazy waters, which made the ancient philosopher Aristotle wonder and be impatient, because he could not solve its riddle [4].

Although it has hurt him, it is a frequent reference in his writings, but it has fascinated him, but he adores it, as Cavafy adored Alexandria. The earth does not fit him, but Chalkida is a permanent hangout. She strongly feels the rejection of the provincial perception of the city and its world, the lack of contact with spiritual people. It often reaches an emotional impasse to the point of delusion. "I am unhappy ... I am a schizophrenic"¹ He is not rich and handsome, and he knows that these make you acceptable to those around him. In addition, it has its peculiarities. His ironic mood and maybe his ideology bother him. "How to token, to break the rules too"² [4].

Nevertheless, the themes that fertilize the literary and poetic universe of Scarimba are inextricably linked to the city of Chalkida, and are necessarily filtered through the plot, the narration of the various phases of his work and the action in it.

"I had said about a city with broken roads and where it should have blown - quickly - I said the South, yes, for - quickly - I was holding (with the grand flu on my shoulders) a sad Pierot. And how fast the city (oh, what those years!) Chalkida was lying on her knees - a sad - fast - columbine and I was crying on her knees..."³

His work seems to serve as motifs, and emblematic parts of the city, which are used literally and symbolically as landmarks of the narrative and are reference points to develop his ideas.

Landmarks and places seem to play a pivotal role in the plot of his novels and poems. "From the bridge of Evripos, if you ask about the big birds, the people raise their hand and show you the South. From there come the summer water vapor and the horizons, and there the stone lilies of

¹ Excerpt from the work The Solo of Figaro p. 19

² Excerpt from the work The Solo of Figaro p.15

³ Excerpt from the work of the author "Pierotos" from the poetry collection Voidangeloi of 1968, All Lyrics. Page 91-92

the rocks are hovering - white - There, I will go too - so that (on my back) two black eyes come out"⁴.

The port and the train station of Chalkida, are frequent references and often play the role of a transition from a place of action and from the mental place of action of the author. They unburden the transition to a next stage of the narrative and always give the impetus to introduce new characters in the plot of each project. Also, the train functions as a means of escape, which never takes place.

"This train is so melancholy"
I almost always go and I do not arrive
The modular gusset "but leaves, I stay"⁵

Along with the parts of the city, it often seems, in his short and poetic work, to appear fleetingly or more permanently, more features of the city, which run through his work as motifs over time: the gulls, with what they can mean as a symbol, but and as a reality of Chalkida as a coastal city.

"Good time to the infinite heart
glare me tonight you are leaving - ship,
after you the night, the sigalia,
my arch, a lighthouse, a book "

And as if built there from chalk, Chalkida is deeply lost beyond all my - open - books as a bunch of seagulls in the air... "⁶.

The "murky waters of Euripus" seem to be a perfect rendering of human characteristics in a phenomenon of nature, which enlivens the city's image. The dock functions as a loading space for the next parts of the author's narrative and ideas. He uses the city and oblique ways to describe it brilliantly to the reader and highlight it with special eloquence.

Skaribas, with the trick of using the local Halkidiki idiom and excerpts from local folk and folk songs in several of the collection's short stories such as "Poorness in Griponisi" manages to strongly present the city of Chalkida as an important element of his literature universe, conventionally and symbolically.

In the plot of the stories, the city serves the action in time, as in its place could serve any city. The development of the inner terms of the characters dominates, and the city itself, as an element of the narrative, and as a reference element to remain a pretentious space for the evolution of the analysis of the mental processes of the heroes and characters, something like a shell, superficial, where they live and only the characters. Its protagonists are mainly at a dead end and even end up in a psychiatric clinic with regrets, "Oh my deep knowledge. Now closed in the insane asylum of Daphni, I grieve bitterly with regret"⁷ [5].

In the novel, "O Mariambas" the author uses Chalkida abstractly and abstractly, names it often, but at the same

time uses descriptions of phases of the city that are so metaphorical and abstract, that make it another symbol, element of ambiguity, and unrealism in project. "Three are blowing. It is the time when the tickets are rested and two or three are coming. Then, you are "Rodon the amaranth!" Stars flickered. They waved their antennas live in the dark area as if they were swimming in chaos. They are very nice children in Chalkida." He introduces the plot at a key point of the novel and incorporates his later well-known poem entitled Chalkida⁸, which makes every reference to Chalkida in the novel as an archetype of the fatal, hopeless, fatal place, which plays the novel, and which the psychological of author. "So that they are broken, that it blows from the south, and you laugh with a clown pillar, Chalkida: Ah, dead on the ground - shouting - I saw another pierot of mine"

Varelas [6] also mentions that in "Waterloo of the two ridiculous" which is the continuation of Mariamba, his scenes take place in Chalkida and saves pieces of Scariban inspiration.

It seems that the Chalkida of Scarimba's "Mariamba" is like all the cities of literature, does not coincide with the historical existence of the city, even if it is sufficiently visible and becomes recognizable as an existing space. It is not an exact copy of the real Chalkida of the time, but it serves an almost believable in the author's vision, another element that contributes to the construction of the atmosphere of the novel that coexists with the poem in the work of Scarimba. "From there come the summer water vapor and the horizons, and from there the stone lilies of the rocks are hovering - white. Stone crabs (somewhat hind legs) have migrated to the rhombuses"⁹.

According to Kostiou [1], Scaribas uses satire as a weapon for the wrong texts of the time and mainly as a political complaint.

The use of Chalkida is intertwined with the author's narrative mood. It is a prominent element of his narrative technique. This technique is shown in the novel "The Solo of Figaro". Chalkida seems to be a fantastic, ideal, non-existent and utopian space in this work. The very description of Chalkida, seems to make it an archetypal space of the author's internal terms, together of course with a tool to move the narrative where the author judges, and where it is needed. "The stars are in the sky and the flowers on the earth, and Chalkida is under the sky and the stars. So, the clouds travel on it. I'm down too. I wander and I think that all these and the ships - become, as far as possible, fairy tales".

In any case, it is almost certain that Chalkida in Scarimba's work has nothing to do with Chalkida on the geographical map. Somewhat as if only the atmosphere of the city of the time as perceived by the author as a tool of narration of his mental processes, and his mental temperament. It seems to follow as another character, as another great pretext to narrate, as in the following excerpt: "From the bridge of Euripus, if you ask about the big birds,

⁴ .Απόσπασμα από το έργο του συγγραφέα "Το Σόλο του Φίγκαρω" . Νεφέλη εκδ. 1992, σελ. 83.

⁵ "An anecdotal poem by Giannis Skaribas". Spiritual Life issue 169, p. 287. Tribute to the leading modern Greek writer and - me - (my humble) friend, Nikos Mavroskotis "

⁶ Excerpt from the author's work "The Seagull or I have a job" from the poetry collection Ulalum, 1936, All Lyrics. Page 30

⁷ Excerpt from the work The Solo of Figaro p. 1

⁸ Ulalum Poetry Collection, 1936. All lyrics. Page 23

⁹ Excerpt from the work The Solo of Figaro p.83

people raise their hand and show you the South. From there come the summer water vapor and the horizons, and from there the stone lilies of the rocks hover - white. "

Giavasi [7] states that many references to places in the city are fake and non-existent while remaining plausible but are considered points of the narrative and pretexts for further narration. The reader keeps a somewhat fleeting symbolism of landmarks, whatever that means, and be careful not to confuse the literal reference of city spaces with what they originally represented, or in fact. Through his work, the reader becomes a companion in the search for the answer to the question "who am I" as well as in the philosophy of subversion, which exists in his work and functions as an exquisite parallel with life: the coexistence of opposites does not function as a simple confrontation, but transcends opposition and composes a universe in which "up and down" coexist at the same time

Along with the numerous references to the city in Scarimba's work, phrases and places reappear that demonstrate an admirer of the horizon, a hidden, transcendent road that leads beyond the boundaries of the world or beyond the boundaries of the water cycle into chaos mental processes he wants to express. In this context, the invention and tool of Chalkida, with its many peculiarities as a coastal provincial city, filters and strengthens, gives impetus to the absolutely transcendental writing of Scarimba.

"The south was blowing - I said - and I was saying: Chalkida, oh Chalkida - city (I was saying) and this year I was - in my dream I saw - Pericles, again I was Pericles - I saw"

And without lights. Ungovernable! And all to nod in chaos. And how I will cry

- to search, to search on the pier and all about that ticket to say...

The works of Scarimba vs. Papadopoulos [8] need to be explored. Few are mild and perfectly understandable. Most are a challenge for young researchers. The bottom line is that he brought something different to literature. Shake the waters of the season. He snubbed surrealism before even the writers of his generation knew him. Tragically divine, mentally traveller, fantastically wandering and caustically satirical. Detector of life and soul. He expressed in his works the absurdity to satirize and criticize his contemporaries.

II. PERFORMANCE OF PRICES FROM THE CHALKIDES FOR SCARIBA

- Many of his poems were set to music by musicians such as Dionysis Tsaknis, Andreas Roussis, Nikolas Asimos, Giannis Spanos and were sung by Costas Karalis and Dimitris Bassis The Broken Ship, Nikolas Asimos and Vassilis Papakonstantinou D Oyroulos George Merantzias the ticket [9].
- Its bust, today, is located opposite the entrance of the hotel Palirroia in Chalkida.

- Annual Philological Memorial is held in the memory of Giannis Skaribas by many organizations, and the city honours the author at every opportunity. At the annual memorial service, around February of each year, excerpts from his works are recited, speeches are made about the author's relationship with the city, and old residents are invited to share their experiences with the author with the public, until he died in 1984.
- The Scarimba archive: The operation of the Scarimba archive is performed by the administration of the Friends of G. Scarimba Association. The purpose of the archive is to collect, classify and archive any material related to the art and life of the author, to be combined with the Museum Collection and to provide as complete an offer as possible to the public.
- Conference: Also, in 2005, a big conference on the work of Giannis Skaribas took place in Chalkida. On the initiative of the local association "Friends of Giannis Skaribas", founded after his death in 1984 whose main goals are promoting the work of Giannis Skaribas, the collection of all kinds of material related to his life in general, the creation.
- Cultural Center-Museum in the name of the author, the participation in the cultural life of Chalkida and not only. The cultural association "Friends of G. Scarimba", which was founded after the death of the Halkidiki writer, in 1984, operates today with a large offer. of Giannis Skaribas, which are used not only for exhibition material but also in various events for Skaribas throughout Greece. It also promotes educational programs with School visits to the museum. He has established multi-day cultural events such as Scaribeia - Ode to Euripus, paintings, cartoons, sketches and photographs, musical and theatrical creations. The purpose of the Museum is to keep the memory of the great author alive. To give the opportunity to the visitors to get to know him outside of his authorial work as much as his available evidence allows. Personal objects are exhibited and the author is characterized by his famous Karagiozofigures with his Karagiozoberde, his photographs and manuscripts. It is managed by the members of the "Association of Friends of G. Scaribas" and has as its main purpose the promotion of the intellectual heritage of John Scaribas and the contribution to cultural activities in the wider area by organizing various cultural events inside and outside the Cultural Center, through educational programs and various other cultural activities

III. EPILOGUE

Chalkida finally paid its debt. He received and buried him high in the fortress of Karabamba, fulfilling his wish, overlooking the sea, the ships, and the train station. The now known "Barba-John" left a mark on the national and popular consciousness. He was a man with unimaginable knowledge and virtue towards literature, all his works were composed with the use of popular wisdom, with knowledge, with study, with passion for the naked truth and militancy. The huge connection of the city of Chalkida with the great writer, renewed in the eyes of the reading public and the world, the

poem of the Chalkida poet Tassos Gross, with the title Chalkida, which follows.

I know I have no hope here in Chalkida
the crazy ones are few and Scaribas is gone.

IV. REFERENCES

- [1] Kostiou, K. (2017), Giannis Skaribas and the low voices of the interwar period". Available at: <https://skarimpas.gr/15/6/2021>
- [2] Turpani, P. (2020). Traveling in Thessaly: The lectures of Giannis Skaribas in May 1938 and an atheistic excerpt. *Agiathymiotika Nea*, 116 (January-February-March 2020) 14 - 20.
- [3] Vogiatzoglou, A. (2008). Militant intellectuals against the literary establishment parallels between Giorgos Kotzioulas and Giannis Skarimbas 1930 -1951. *Kampos: Cambridge Papers in Modern Greek*.
- [4] Mitsiaki, L. (2020) The "Mariambas" of our literature. *Skarimbas Giannis. Philological New Year. Issue 69*, Editor A. Thalasselis - Athena.
- [5] Alexopoulou, A. (2019). The Sosias and the Continuations with the Dostoevsky Text in the Modern Greek Novel of the 20th Century. *Skaribas-Kahtitsis-Terzakis. A psychoanalytic approach*
- [6] Varelas, L. (2017) *Waterloo of two ridiculous. Drama in three acts. (1939)*. Athens: Nefeli.
- [7] Giavasi, Eir. (2019). "Anti-Hero Semantics in Literature: Their Applications in the Case of Giannis Skaribas". Bachelor's thesis.
- [8] Papadopoulou, P. (2021). "Giannis Skaribas, writer and playwright. Theatrical adaptation of the short story The Three Empty Chairs". EAP available at: <https://apothesis.eap.gr/handle/repo/50385> [12/7/2021]
- [9] Kika R., (2016). *Poems by Giannis Skaribas that became songs*. Available <https://www.ogdoo.gr/prosopa/afieromata/poimata-tou-gianni-skarimpa-pou-eginan-tragoydia> [15/6/2021]

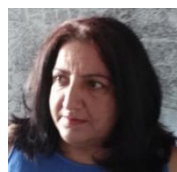
V. BIBLIOGRAPHY

- [1] Varelas, L. (2007). The incompatible and eccentric Giannis Skaribas. *The Athens Review of books*, 85 (June 2017) 43-
- [2] Griponisioti N. (2009). "The emmaniac lovers in Scarimba ". <https://www.kathimerini.gr/culture/370490/oi-emmaneis-erastes-toy-skarimpa/> [16/6/2021]
- [3] Kostiou, K. (2012). The Cypriot dialect as a narrative trick by G. Skaribas. *Proceedings of the International Scientific Conference, Nicosia 6-9 October 2012*.
- [4] Papageorgopoulou Ioannidis S. (2017), "Giannis Skaribas corresponds..." In my delusions no one can reach me! ""'. Special Edition 'The News'. Athens: Alter Ego SA.
- [5] Skaribas, G. (1935) "O Mariambas", published by Nefeli, Athens
- [6] Skaribas, G. (1930) "Burns in Griponisi", published by Nefeli, Athens
- [7] Skaribas, G. (1939) "The solo of Figaro", published by Nefeli, Athens
- [8] Triantaphyllopoulos ND (2018). "Scaribas the unmarried". 17/6/2018. Daily. Available: www.kathimerini.gr/culture/books/969681/skarimpas-o-aformari [17/6 / 2021]

VI. AUTHORS



Mrs. Maria Manola is his Associate Professor Department of Tourism Management of the University of West Attica. Doctor of the Aristotle University of Thessaloniki of his School of Philosophy Department of Italian Language and Philology. Has participated in many Scientific Committees of the Ministry of Education. He has published scientific articles in international peer-reviewed journals in English and Italian. Her books are taught at Department of Tourism Management of the University of West Attica. It originates from Mytilene; it is married and mother of two children.



Tsatalbassoglou Anna Irene received her diploma in "Italian Language and Literature" from the Aristotle University of Thessaloniki in 1994 and her master degree in "Sciences of Education" of the Greek Open University (EAP) in 2011. She has over 25 years of experience in teaching (private institutes, substitute teacher at high schools, Technological Institute of Crete). Her Scientific interests include areas related to tourism and culture. Currently is a candidate for PhD at the West Attica University



Georgios Koltsikoglou received his first Diploma in Management Administration from the Faculty of Management and Economics of the Technological Educational Institute of Heraklion Crete in 2010. Georgios received master degree from the Department of Law of Teramo University in international cooperation against transnational financial organized crime in 2015 and he continue his studies with second master in international and European Business Law of law department in Neapolis university in Pafos Cyprus. Recently started his PhD in the department of Tourism and management in the university of West Attica. He completed an internship with International Police Interpol in Italy, he also worked in legal sector. He has been working in Greece and then abroad for many years. He is currently working in finance sector.