



→ State  
Prizes for  
Literature  
2017

→ 1720

MINISTRY OF CULTURE  
AND SPORTS



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The State Prizes for Literature constitute a diachronic and developing tradition, but also a bond between the sphere of books and the State. They are not simply state rewards for writers, but a celebration for the entire community related to books.

This year, the state prizes constituted the occasion for the creation of a dialogue on issues relevant to the world of books. During the meetings that we held prior to the formal award ceremony, we had the opportunity to discuss around the subject of the relationship between books and the reading public and to reflect on the future of such a relationship. Furthermore, to discuss the meaning of state prizes and their institutional evolution. What role are literature writers, translators, publishers and critics called upon to play in the areas of ideas, the Social Sciences and the Humanities? What is the relationship between children and young-age people with books and reading? What is the relationship between books and the digital world? It was an opportunity for us to think with primary emphasis on the reading public, not only as it stands in the present, but also on that which is absent, that which has no access to books or who feels that books are not its concern, as well as to search for the reasons for this critical absence.

Books, reading, culture, the access to knowledge and libraries is a right which ought to be enjoyed by all. The state has the responsibility to plan policies related to the political economy of meanings and to create the necessary conditions for the formation of new identities, free development of the imagination, democratic awareness and critical thought. Such a sphere is the symbolic sphere of books.

The state prizes are an occasion for us to express our gratitude and to reward those writers who lead, to stand by them and support them. The Ministry of Culture and Sports, taking into consideration the trends in the area of production, the dissemination and the cultural practices related to books, works steadily towards the establishment of the Organization of Books and Culture. We believe that this new organization will offer new perspectives and will soon acquire special scope and will be received with enthusiasm by the reading public.

MYRSINI ZORBA

Minister of Culture and Sports

Dionysis Kapsalis

Michalis Modinos

Maria Kougioumtzi

Chloe Koutsoubelli

Stamatis Polenakis

Pantelis Boukalas

Lydia Tricha

Danae Sioziou

Ursula Foskolou

Angeliki Sidira

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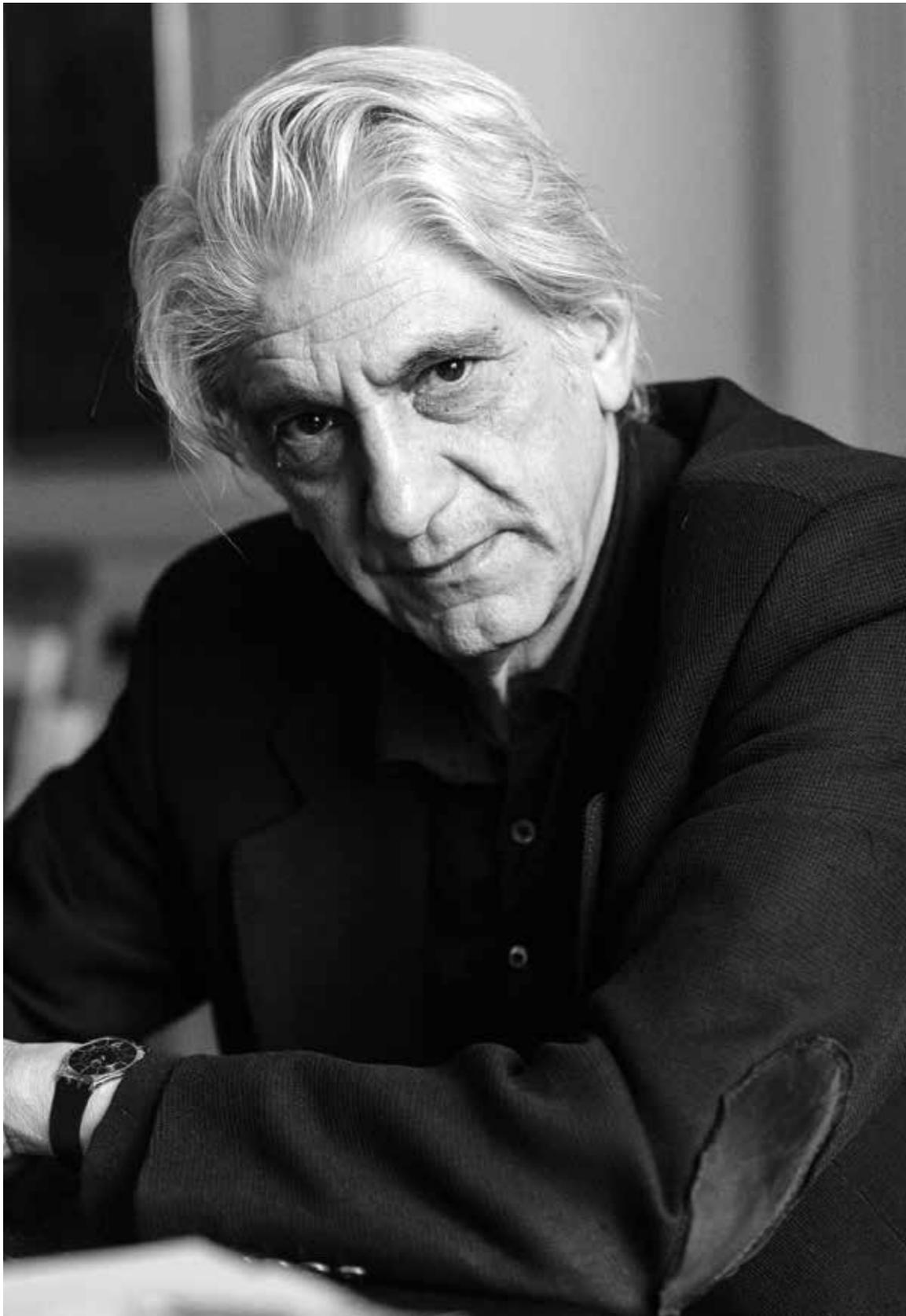
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Odos Panos Magazine

Farmako [FRMK] Magazine



## Dionysis Kapsalis

The search for lyricism, in Greek and in international poetry, the terms of its formation and its reflective pinpoints is Dionysis Kapsalis' axis for his continuous, dense and multi-dimensional poetic production. His essays focus on the relationship which takes shape, through writing, between life and literature. Finally, lyricism and reflection characterize his poetry translations as well, mainly in his laborious efforts in translating the work of William Shakespeare. For the bulk of this work, the Committee honours him with the Grand Prize for Letters. (N.C.C.)

Dionysis Kapsalis was born in Athens, in 1952. From 1970 to 1974 he studied Classical and English Literature at Georgetown University in the US. In 1981 he enrolled as a post-graduate student in the Department of Byzantine and Modern Greek Literature at King's College of the University of London, where he studied Modern Greek and Comparative Literature until 1984. He taught Greek Language and Literature in the same Department for two years (1982-1984) as a postgraduate fellow (with a studentship from the University of London). From 1984 to 1987 he taught Greek Literature (A level) and English Literature (A level) in the GCE Department of the Moraitis School in Athens. From 1986 to 1997 he worked as publications editor for Hestia Publishers and booksellers where, among other things, he directed the series of theoretical studies "trivium", the *Logou Charin* (Λόγου Χάριν) Literary Periodical and the "Greek Poetry" series. From 1988 he has been working for the National Bank of Greece Cultural Foundation where he is Director from November 1999. From 2006 he has been teaching the class of Literature at the Drama School of the National Theatre of Greece.

From 1978 he has published twenty volumes of poetry, nine volumes of essays and translations of poetry (Shakespeare's sonnets, poems of Emily Dickinson, haiku

by Kobayashi Issa, Matsuo Basho and others). He has been for many years permanent collaborator of the periodical *O Politis*. He has also collaborated regularly with the daily Athens based newspaper, *I Avgi*, where from November 1996 to November 1999 he wrote a weekly column, "Ston Kairo", and with the Athens based daily, *I Kathimerini*, where he has published articles and book criticism.

For the theatre, he has translated Samuel Beckett's *Happy Days*, and William Shakespeare's *Romeo and Juliet* (Kappa Theatre, 1995), *King Lear* (Theatro Technis 1999, Northern Greece State Theatre 2008), *Othello* (Neos Kosmos Theatre, Athens Festival 2006), *Pericles* (National Theatre 2011), *A Midsummer Night's Dream* (National Theatre 2012), *Hamlet* (Stegi Grammaton kai Technon 2015), *A Comedy of Errors* (Katerina Evangelatos' Theatre Stage, 2018). He has adapted Dostoyevski's *Brothers Karamazov* for the theatre (Theatro Technis, April 2015).

His work, *Portrait, A Poem for three Voices*, was staged in September, 1997 in the framework of the Thessaloniki Cultural Capital Festival and, thereafter, at the Theatro Technis Karolos Koun in Athens, under the direction of Kyriakos Katzourakis.

He has written the libretto for the opera *Julius Caesar* by composer Philippos

Tsalachouris, which was staged at the Megaron Mousikis in March, 2015. He has worked in close collaboration with composer Nikos Xydakis, having written, among others of the latter's works, the lyrics for his *Women's Laments*, *Sophocle's Heroines*, staged in 2006 at the ancient theatre Small Epidavros within the framework of the Athens Festival, as well as the work *Rue Lepsius, A Musical Portrait of C.P. Cavafy*, which was presented in 2008 at the "Scholeion" on Piraeus Blvd within the framework of the Athens Festival. Some of his poems have been set to music by other Greek composers and ensembles (Dimitris Papadimitriou, Giorgos Christianakis, Diafana Krina, and others).

He is a member of the Supervising Committee of the National Library of Greece and of the Scientific Committee of the Greek Parliament Foundation for Parliamentarism and Democracy. In 1999 he was awarded the Ouranis Prize of the Academy of Athens for his contribution to poetry. In March 2015 he was proclaimed Honorary Doctor in the Philosophy School of the Aristotle University of Thessaloniki. He has also been awarded with the State Prize for Literary Translation for his translation of William Shakespeare's *Hamlet* (2015).



Of all works of Literature written unexpectedly throughout time about the Holocaust (almost all Literature written about the Holocaust was written unexpectedly), *King Lear* may create enough space in our thought to help us think of a world after the possibility of forgiveness, that is to say, a world in which something morally irreversible and totally irrevocable has been established. "As long as (and if) I am human", says Lear in the scene of recognition, "I think that this lady is my daughter". If we allow ourselves to meddle somewhat with the simplicity of this phrase, we might see that it makes for a dense and deep in its premises moral syllogism. My human quality, it seems to be saying, is dependent on this recognition and I derive the strength for such recognition from forgiveness. "If this is what we call human", says Primo Levi in the same manner, from the depths of one of his own difficult recognitions and expressing a doubt whose moral weight plunges into the deeper anthropological requirements for tragedy. In both cases, the recognition of the other's mere humanity contains in itself the possibility of forgiveness, in fact it is a prerequisite, and may forgive all except for *absolute evil*, as we feel it developing, as freezing cold, around the borders of Lear's tragedy and following Auschwitz. Our very own human quality depends on the recognition of shame as suggested by Levi's phrase and on the weight of forgiveness which we owe even to ourselves and others.

"Shame and forgiveness. From *King Lear* to Primo Levi",  
"Human agitation", Agra Publications, 2016



## THE BLACK IRON GATE

To Giorgos Agouridis

You could find them everywhere those days  
these black iron gates. Some tall and imposing  
reminding of palaces and others  
simple reaching no higher than a child's  
height: whether closed  
or half-open, they resembled only  
the character of their owner, if he was  
welcoming, bad-tempered or negligent;  
in any case you only needed to reach  
the other side and unlock them  
or even jump over them. Ours was  
the highest in the neighborhood:  
black, solid and stern,  
the only one bearing such esteem,  
almost archaic, its peak  
an arch of sharp spears,  
pointing high to the sky  
as if urging the whole house  
to become another,  
of higher importance. Yet, I often returned  
late in the night, much later than  
the hour demanded, in deep darkness or  
just before dawn, only to find locked  
for my punishment, this black gate, and I  
would climb its bars to the top,

where the invisible gunmen  
held their guns, I would stop,  
one leg still on the other side, mounted  
on the gate, the spears pointing to the starry sky,  
so that I might for a moment enjoy my triumph,  
the limit I had just gone over, the fear,  
the danger I had once again conquered.  
It was summer, the sea breeze  
reaching from Phaleron awakening the breath  
of gardens and the scent of night:  
and all that was good and beautiful  
was awake.  
Years have passed since then,  
decades, a whole life, and still  
I wake up with its image—especially  
in the the last months; scared that  
I might return one night and find  
the black gate closed  
and locked for good on the other side,  
as I no longer have the courage  
nor the art or any reason  
to climb such a height.

*The Black Iron Gate and other stories*  
Agra Publications, 2017





## State Prize for Novel



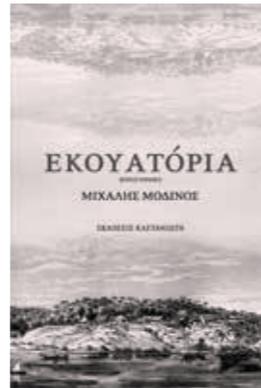
### Michalis Modinos *Equatoria*

Kastaniotis Editions

Environmentalist, geographer, and engineer, Michalis Modinos was born in Athens in 1950. He has lived and worked in several countries on behalf of international agencies and organisations. He has published the following novels: *Golden Coast* (Kastaniotis, 2005), *The Great Abbai* (Kastaniotis, 2007), *Homecoming* (2009), *The Raft* (Kastaniotis, 2011), *Wild West: a love story* (Kastaniotis, 2013), *Last Exit: Stymfalia* (Estia, 2014) and *Equatoria* (Kastaniotis, 2016). His scientific works include: *Myths of Development in the Tropics* (1986), *From Eden to Purgatory* (1988), *Topographies* (1990), *Where is the World Heading to?* (1992), *The Development Game* (1993), *The Archaeology of Development: Green Perspectives* (1996), *The Eco-geography of the Mediterranean* (2001), *The Pathways of Sustainable Development* (2003), *Globalization and the Environment* (2004).

He has been an environmental activist, the editor of the monthly review *New Ecology*, and the author of numerous publications on environmental and development issues. He was President of the Greek Agency for the Environment and Sustainable Development, and the director of the Greek edition of *The State of the Planet*, in collaboration with the WorldWatch Institute. He has taught in academic institutions, and from 1998 to 2010 he ran the "Summer Ecological University". He is a member of the administrative board of the Hellenic Authors' Society. Since 2005 he has regularly been writing book and literary reviews for the daily press and several publications.

The State Prize for the novel was awarded to Michalis Modinos for his book, *Equatoria*, the action of which takes place in Africa. Modinos follows—through the fictional character of Michail Modinos (an Egyptian Greek, cotton merchant, long time resident of Zanzibar in the Indian Ocean)—the sailing efforts across the Nile of an Englishman named Baker, using his journals and his personal information. In a somewhat linear, biographical narrative—which, nonetheless, combines local stories varying one from another, given the tension prevalent in the African Horn during the colonial period, as well as the various exploration attempts in the heart of the continent—Modinos' book presents a most interesting view of the relationships among Europeans, Arabs and Africans with regard to the trade of ivory, wild-animal fur and slaves in an apriori doomed—in terms of accomplishing its formation and maintaining its reproduction and continuity—genuine utopian society. (N.C.C.)



*That's how it is with explorers. They know deep down that you cannot step twice into the same river, but they always keep coming back. The exception is myself—if I may be considered an explorer. I will stay here in my plantation, to the end. The long-standing habit of living makes one incapable of facing death.*

*The week after next, Evelyn and our sons and their families will be arriving from Southampton via Port Said on the steamship "Sirene".*

*I hear the sobs of the wood pigeon, as I once did at Albert Nyanza. I hear the sardonic laugh of the hyena. The burbling, liquid cries and threatening snorts of the hippopotamus. My memory is arbitrary, as always. Playing games—the present tense, the past tense, even the future tense become confused. Shapes emerge from within the shadows, and then retreat into the fens. But time flows, cloudy and sovereign like the great river.*

*I wonder if I shall ever forgive Evelyn. Or if she...*

*So be it, so be it. Everything is possible, albeit briefly. We sail blindly—pirogues against the sluggish, eternal stream of the White Nile.*



## State Prize for Short Story - Novella



### Maria Kougioumtzi *Anything may happen upon a touch*

Kastaniotis Editions

Maria Kougioumtzi was born in 1945 in Thessaloniki. She has published the collections of short stories, *Wild velvet* (2008, Kostas and Eleni Ourani Foundation of the Academy of Athens Short Story Award, *Diavazo* magazine Short Story Award), *Why is it so cold in your room?* (2011), *Anything may happen upon a touch* (2016), the novel *What if it doesn't dawn?* (2016), she has also been included in a collective volume, *Book Stories* (2014), all of the above published by Kastaniotis Editions. Her short stories have also appeared in the internet literary magazines *Entefktirio*, *Frear*, *Eneken*, *Diodos*, *Paremvasi*, *H Lexi*, *Emvolimon*, *Diastixo*, *Bookpress*, and others.

The thirty two short stories of the collection, *Anything may happen upon a touch*, by Maria Kougioumtzi have as their central theme human relationships, communication problems and violence. These are texts of a dense narrative, allusive, precise and of an impressive economy of words. Skillfully organized texts, dark, expressionistic, hard and atmospheric, where the imagination intertwines with reality, a writing filled with vigor and sharpness. At the same time, the author, in a most tender way and without forcing emotion, explores a variety of versions of pain and of human behavior limits, in her search for a katharsis in the gloom and the darkness of her stories. (N.C.C.)



*I heard him start the engine, the car jerked forward two or three times, and then came to life with a splutter, old and uncared for, just like himself. Then, I don't know why, I felt sorry for mother. I felt that her severity was a vast loneliness. A captivity. I would have liked my mother to be able to open the door to this man, to make him a cup of coffee and even more than that. To*

*invite him to have dinner with us at the big table, and then, after our meal and while he would be taking his bath, immersed up to his neck in the tub, to have him lay down on clean sheets, on the freshly washed pillowcase, and once he'd fallen asleep, to wash his dusty clothes, so that he'd find them clean in the morning, to go on his way feeling lighter, carrying upon him the caress of a human contact. A caress that mother surely missed as well.*



## State Prize for Poetry (shared)



Chloe Koutsoubelli was born in Thessaloniki in 1962. She studied Law in the Aristotle University of Thessaloniki and worked for eighteen years in the banking domain. She has published nine collections of poems, two theatrical plays, two novels. Her first four collections of poems are in the form of e-books, as are two other e-books which combine poetry with photography with the titles *Curfew* and *The secret life of poems*. She is vice president of Thessaloniki's Authors Society and member of the Poets' Circle and Greek Authors's Society. Poems and short stories of hers are published in most of the literature magazines of her country but also translated poems of hers in English, Spanish, Bulgarian, German and Italian have been published in foreign anthologies or magazines in America, Latin America, Canada and Europe. Her play *Orpheus in the BAR* has been played in Agora Theatre in November 2014, in Patra.

## Chloe Koutsoubelli *Banqueters from the other land*

Gavriilidis Publications

Short one-act plays with props and personae are "staged" in Chloe Koutsoubelli's very interesting volume of poems, *Banqueters from the other land*. A line of famous persons, each with a different story, come and go, leaving behind their shadow in her poetic imagery. An inner music and rhythm follows the poet's course in the process of creating her, at times, prose-like subtext, thus helping the reader in his search of the story, before negating it shortly before the end, offering him/her strong poetic emotion without at the same time affecting the power of the poem's meaning. (N.C.C.)



### THE OLD BOAT OF THE NEW WORLD

*We were trapped in that old boat, which sailed backwards and when we finally arrived to the new land, a gentle breeze raised our well ironed dresses, what is it here asked Adelaide, without memory murmured Elizabeth, do you need an umbrella whispered Mary Smith and then everything was over, because someone stole Little Hans, you know the boy that the baker man made of dough and we all know that he was our innocence like the wings of a butterfly or a seahorse and a sailor then said, it is love and another one said no, we are just entering another century.*

### THE FAMILY PORTRAITS OF MR DELL

*In my family we are all portraits. / We live hanging from nails. / With pale faces and black eyes / hair in a bun and old fashioned dresses / vests which smell green soap. / As we are hanged on a wall / which needs painting / all of a sudden someone falls in love / his frame cracks / and rolls on the floor. / On the wall appears the square stain / of absence. / After a while they drag him up / they restore him back to his original position. / Only his eyes change color for a little while. / But it may as well be from the moisture.*



## State Prize for Poetry (shared)



Stamatis L. Polenakis (grandson of the acclaimed cartoonist from the island of Sifnos, Stamatis Polenakis and son of theatre critic, Leandros Polenakis), was born in Athens in 1970. He studied Spanish Literature at the Complutense University in Madrid. He is a poet and theatre writer. He is the author of six volumes of poetry: *The hand of Time* (Omvros, 2002), *The Blue Horses of Frantz Mark* (Odos Panos, 2006), *Notre Dame* (Odos Panos, 2008), *The steps of Odessa* (Mikri Arktos, 2012), *The Glorious Stone* (Mikri Arktos, 2014) and *The Roses of Mercedes* (Mikri Arktos, 2016), the latter having been awarded with the State Prize for Poetry and the Poetry Prize of the literary periodical *O Anagnostis* for 2017.

## Stamatis Polenakis *The Roses of Mercedes*

Mikri Arktos Publications

Two long poems comprise Stamatis Polenakis' book of poems, *The Roses of Mercedes*. A book that comes to remind and to stress that there are still poets committed to a worldwide demand for a more just humanity. The apparent response of the poet to the land "Adieu..." bears a deeper burden of connotations for country, history, the continuity of generations undertaking the role of protecting justice, the meaning of equality and the sacrifice for a better future. As if it were an effort to maintain the collective feeling which seems to fade away, the poet struggles for its rescue through a memorial process. (N.C.C.)



*Adieu Granada Adieu Malaga Adieu Jaén / the cities fall behind us one after another / the cities fall / I will leave all the questions unanswered / reputable elderly members / of the Guardia Civil / who were also caught unaware in their sleep by the war / drink a glass of wine and eat sausages with us / but I who was in the battlegrounds / of Jarama and Teruel / I who crossed the Ebro River / under the glow of the flares / under the crackling of the machine guns / I who believed in the world revolution / I who wrote poems on water / poems that no one ever read / I the last survivor of the Lincoln Brigade / will not stoop to hand over the revolver / I once used to shoot at the skies / and the distant planets in orbit / I will not stoop to returning to the old battlegrounds / of Jarama and Teruel / because I lost my umbrella / and it is still raining / cats and dogs in Spain*

Translated by Richard Pierce



## State Prize for Essay - Criticism



Pantelis Boukalas

### When verb becomes name

*or love and the vigor of poetic language in the Greek folk song*

Agra Publications

Pantelis Boukalas was born in Lesini, Messolonghi, in 1957. He holds a degree in Dentistry from the Athens School of Dentistry. From 1987 to 1990 he was the editor of the Book Review Page of the Athens based daily newspaper, *I Proti*. From December 1990 and for the following 20 years, he was the editor of the Book Review and Criticism page of the Athens based daily, *Kathimerini*, in its Tuesday issues. He presently publishes an opinion column every day in the same newspaper. He is an editor and proofreader in collaboration with publishing houses. He was permanent collaborator of the *Politis* Magazine (as well as the bimonthly *Politis*) from 1978 until its termination. Articles and translations of his have appeared in periodicals such as *I Lexi*, *To Dentro*, *Neo Epipedo*, *Technopaignio*, *Galera*, *The Book's Journal*, *Poiitiki*, and others. From 1980 he has published the following poetry books all by Agra Publications: *Algorithm*, *The excursion of goodwill*, *The Panther Within*, *Signs of Misfortune*, *The Seer*, *Plane-tree as a Result* and *Verbs* (State Poetry Prize 2010), a volume of essays and book critiques entitled *Possibly-Attitudes in Greek and Foreign Art of Letters* Agra Publications and two volumes entitled *Hypotheses* (Two volumes), consisting of his articles in the newspaper *Sunday Edition of Athens* based newspaper "Kathimerini". He has translated Aeschylus, Euripides, Aristophanes, Theocritus, Bion and Symptotic and epitymbian Epigrams of the Palatine Anthology.

Pantelis Boukalas succeeds in promoting his overall research of a quite difficult, by all accounts, and of what is considered an obsolete subject in the field of Modern Greek Literature, that of the folk song, by combining his critical thought, strenuous research and essay writing, approaching it both in an academic and daily-life-experience manner. This is the first part of an overall, ambitious publication project, in which he proceeds in a manner most exhaustive in terms of utilization of sources and bibliographical range. The author succeeds in recovering and restoring the Greek folk song from folklore and its exploitation for ideological use and reveals its relation to ancient and modern Greek "personal" poetry, clearing out myths and illusions of its true value of both supporters and opponents. (N.C.C.)



«To tell stories, this is what I wish: the story of a word (such as the word love and its change from verb to noun: or I love/lover), of a motif (while fixing the edges of his mustache...), of a word-play (i.e., wishful thinking), symbols used systematically by anonymous poetry (the kerchief, or olive to describe a beauty mark on a body, the number 9), of a passion (the unconscious Oedipal complex in folk songs), of a song ("I kissed a red lip", "Mother Murderer", "Return of an émigré"), or of a category of songs (of love, foreign land, or lament), finally, the story of the relationship between our poets (or of specific poems) with our folk poetry.  
And to tell those stories in the manner of a tale: with branches and twigs springing almost unruly on trunks and without fear of repetition. But also by including as many authentic songs as possible, in order to help the reader's memory recall in a most productive way. To help reveal before his/her eyes the total poetic beauty.



## State Prize for Biography - Chronicle - Travel Literature



Lydia Tricha

### Charilaos Trikoupis

*The Politician of "What went wrong" and "Unfortunately we're bankrupt"*

Polis Publications

Lydia Tricha is a lawyer and historian, co-founder and Vice-President of the Foundation for European Education and European Culture, which grants scholarships to post-graduate students and researchers. She was born in 1950 in Athens and is a graduate of the Law School of the University of Athens. From 1988 to 1993 she was an active member in the Administration of the Hellenic Literature and History Archives, of which she was General Secretary. From 1987, the year in which she began to edit the Charilaos Trikoupis archive, she has been systematically studying Modern Greek History. She is the author of ten books of history, the most recent of which are: *Practicing Law in Athens in the 19th Century*, A.N. Sakkoulas Editions 2003 (Athens Academy Prize), *Charilaos Trikoupis: a biography*, Kapon Editions (photo album, 600 photos), *Charilaos Trikoupis the Politician of "What went wrong" and "Unfortunately we're bankrupt"*, Polis Publications, the biography of Spyridon Trikoupis, *Spyridon, the other Trikoupis, 1788-1873* (in process of publication) Polis Publications.

Lydia Tricha's book, *Charilaos Trikoupis, the Politician of "What went wrong" and "Unfortunately we're bankrupt"*, the outcome of a thirty-year long editing of the historian with of the Charilaos Trikoupis Archive, is a rich, well-documented and especially easy to read biographical study of the Greek politician, structured into six chapters: Introduction and Appendix, including a chronological order of events. This biography of Charilaos Trikoupis follows the traditional order of a typical biography, as such developed in the anglo-saxon world and may be considered as a model for this type of developing genre of biography in Greece. The author integrates the life of Trikoupis into the historical and social framework of his era, concentrates on his political career and work, revealing at the same time details of his personality and daily life. (N.C.C.)



«In his personal life, Trikoupis was rather ascetic. He slept little and woke up early in the morning. He took long walks and liked to visit the Acropolis. Rather heavyweight in his youth, but losing gradually weight through time. [...] His aristocratic background, his style, English manners, his character, unfriendly and distant on the surface, in combination with his way of life and his careful choices of friends, managed to keep others away, making a myth around his personality. Many of his contemporaries had formed the idea of a sort of superman about him: "He may skip meals for ten days. He has not slept in a month while writing his government budget. He never lays in his bed. He sleeps sitting and leaning onto his desk. He does not smoke. Does not eat. Does not get ill. Does not play. Does not go to the theatre. Does not listen to music. Does not... does not... How he died remains a mystery."



## State Literary Prize for First Publication

(shared)



### Danae Sioziou *Useful Children's Games*

Antipodes Editions

Danae Sioziou is a poet born in 1987 and raised in Karlsruhe, Germany, and Karditsa, Greece. Her first poetry collection, *Useful Children's Games*, was published by Antipodes Editions in 2016. She has served as co-editor of the poetry journal *Teflon*. Her poems, articles, and translations have been published in various journals and newspapers. Her poems have been translated in ten languages and included in six international anthologies: *Austerity Measures* (Penguin, 2016 –US and UK), *La Búsqueda del Sur* (Animal Sospechoso, 2016 – Spain), *Kleine Tiere zum Schlachten* (Parasitenpresse, 2017 –Germany), *Les Femmes (se) Rencontent* (Editura Universității din București, 2017 –Romania), *57th Struga Poetry Festival* (North Macedonia 2018), *Druskininkai Poetic Fall Festival* (Lithuania - 2018). She was awarded the Hellenic Association of Writers' "Giannis Varveris Prize" for a first book of poetry. She regularly participates in various performances and art projects and works as a cultural manager and educator. She lives in Athens.

In her first volume of poems, *Useful Children's Games*, Danae Sioziou inquires within the nature of the complex emotions of love and guilt as regards the relationship of child and parents, the first experiences of language and communication, the initial attempts toward comfort but also of taming a child's instinct. The poet introduces us into an atmosphere in which innocence is confused with guilt, the victimizer becomes victim, in a state of flux where nothing is what it seems and the mourning of loss is ever-present. (N.C.C.)



#### THE MOST HANDSOME MAN ON EARTH

*If grandpa hadn't been the most handsome man on Earth / maybe I wouldn't have fallen in love with him at first sight / and if I hadn't fallen in love with him maybe disaster wouldn't have struck / if he hadn't thought I had taken after his gaze / as he had proudly declared on the day of my birth / maybe I wouldn't have inherited his eyes and his strong heart / his taste in hats and women / and maybe he wouldn't have postponed for five years his death / if I had been a boy maybe he would have made me, too, solve mathematical problems / instead of teaching me good manners, how to climb, the reasons for loving the piano / and if he had known I understood he would have never told me / all those bitter stories he thought I'd forget / if my grandpa hadn't been this brave and handsome man / with his strong legs climbing and fixing / up and down the Earth until his last breath / maybe he, too, would have grown a mustache as a statement / maybe he would have become a bigamist, birthed more children / we'd have completely lost track / if he had had a rough heart and soft hands, meaning the reverse / maybe he wouldn't have let me to jump up and down on his bed / caress his belly / maybe he wouldn't have had a fear of surgery / and we'd have lived happily ever after / if grandpa hadn't been one of those / who crossed the borders / our graves now elsewhere ravaged / if he hadn't danced, if he hadn't made cream for dessert, / if he had gotten stingy over the rides in the amusement park or the bicycle / he wouldn't have been my first love / and my first death / he wouldn't have been the most handsome man on Earth / I would now have a hope.*



## State Literary Prize for First Publication

(shared)



### Ursula Foskolou *The Cetus*

Kichli Publications

Ursula Foskolou was born in Athens in 1986 and works as a graphic designer. She is a member of the editorial board of the literary magazine *Frear*, being in charge of the magazine's webpage. Her short stories and translations have been published in many literary magazines, such as *Nea Efthini*, *Neo Epipedo*, *Frear*, *To Dentro*, *Dekata*, *Eneken*, *manifesto*, *Akti*, *Thraca*, *Planodion*. *The Cetus* (2016) is her first collection of short stories (New Author Award of the magazine *Klepsydra / Enastron*).

What could include a collection of small and larger texts with a title referring to rescue or destruction stories? Subversive narratives about an inner life, ready either to blossom or to be spent. Stories of people who show intense emotions in order to trick absence and decay; people burning by erotic desire, but unable to meet the other; wanting to escape, but remaining locked and barren. Stories, above all, of maturity, but also of return to the hard world of childhood, where loneliness and emotional deprivation prevail.



In the small stories of *The Cetus*, the rich imagination, ignoring the rules of conventional logic, the transformation of the individual experience into something unfamiliar or strange, the bold images and metaphors seem to keep in some way the virgin look with which the child sees the world. In the longer stories, the description of everyday life, which at first seems familiar, is undermined by an elaborate net of hints, but also by the corrosive force of the poetic, and sometimes the metaphysical element. In the amazing belly of the cetus everything can happen; thanks to the expressive boldness of Ursula Foskolou, mental states are enlarged and take on symbolic dimensions, while the heroes, although ordinary people, acquire an archetypal depth and eventually manage to break the bonds of everyday life.



#### THE CHICKENS

*I put the key in the door and I saw them: they were all standing upright and mute by the side of the bed. The relatives, a long coiled queue, were offering their hands and with straight rigid backs they were bowing like chickens. Centered on a hard pillow, my grandmother's head was cold and in places translucent, like ice that had started to melt. I cleared a path violently and found myself there. The bed smelled from up close: violets, roses, and that earthy smell of old water that you have forgotten in the fridge for months. I lowered myself next to her ear and—speaking—I started to warm her with my breath. Small initially and then wider, the hole was dripping incessantly, soaking the pillow. By midday, she was gone. My grandmother, all of her, flowed into a small basin, and the chickens at her side made a queue to quench their thirst.*

*Translated from Modern Greek by Pavlos Stavropoulos*



## Special Theme Prize

for a book which promotes dialogue on sensitive social issues



### Angeliki Sidira **Silver Alert**

Kedros Publications

Angeliki Sidira was born in Athens in 1938. She married George Papacosta in 1963 and they had three sons. She worked at the National Bank of Greece and the Greek Ministry of Foreign Affairs. She is a volunteer for both the Social Welfare Services and the Greek Red Cross. Her poems have been translated into the French, Spanish, German, English and Turkish languages. They have also been included in well known anthologies and published in newspapers and literary magazines. She is not only a member of the Writer's Association but also a founder member of the Poets' Circle. Reviews of her works by critics have been published in both newspapers and literary press. Her poetry has often been presented in Athens, Thessaloniki and the Greek provinces. In April 2010 she represented Greece at the International Poetry Festival held in Istanbul cultural capital of 2010 and at the Festival Voix Vives in Toledo (September 2015) and in Sète, France (July 2016). Twelve of her poetry collections have been published. *Silver Alert*, her latest collection, was published in 2016 and was awarded the National Book Award 2017, special prize for books significantly promoting the dialogue concerning sensitive social issues.

The poems in Angeliki Sidira's book, *Silver Alert*, express a pain which is subcutaneous at times, heartbreaking at others, and point to human fate as a process that leads to decline, old age and loss, illustrating in a deeply humanistic manner the tragedy of our existence. We observe this process as if it were home in a motherland which does not exist as a place of comfort and relief, but as an adventure on the course of its own end, as if the elegy of human life is a one-way street, and nostalgia, as bitter as it may be, has potentially the capacity to console. (N.C.C.)



*A four year old girl  
clothed in the innocence  
of a fresh young rose  
her ponytail waving  
with eyes big enough to absorb  
the entire world before her  
has disappeared.*

*She was me myself  
totally lost  
hidden away  
for some seventy years from then.  
Invisible. Forgotten  
carefree with expectations  
in the freedom of laughter  
almost in ignorance.*

*Look for me,  
I beg of you!*

*The unknown I have become  
is meeting a parody at her reflection  
a wretched image  
ignoring that it is her  
the little girl you seek,  
and therefore  
will never find.*



## Honorary Distinctions for Literary Magazines

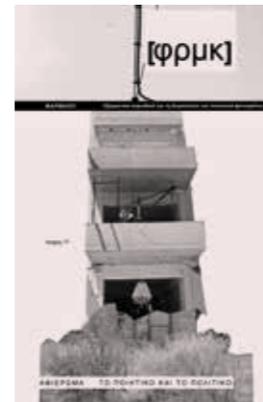


### **Odos Panos**

Quarterly publication

The *Odos Panos* magazine first went into circulation in February 1981 in Athens. To date, it continues to cater to readers in Greece, Cyprus, Europe, America and Australia... and wherever the Greek language is read and spoken. This year, 2019, marks 38 years of continuous circulation, four issues per year. In its total of 182 issues up to date, it includes tributes to poets, prose writers, men and women in the arts and letters, Greek and international, book reviews and critiques of the theatre, music and cinema. Books, theatre, music and cinema are its basic subjects.

"Our issues also include texts on the cities, the people who established the course of art and our lives, texts as rich as those included in international, first rate newspapers and magazines of high circulation, as well as reportage from Berlin by contributor Vassilis Kontopoulos, or from Thessaloniki by Dionysis Stergioulas. Our readers support us. Our contributors as well. We thank them. And our advertisers, whom we also wish to thank here".



### **[FRMK] (Farmako)**

Bi-annual publication

FRMK is a biannual magazine in print, published in Athens, Greece, since 2013. FRMK is composed on the basis of a dialogue between poetry, theory and visual arts and presents contemporary poetry from the new Greek poetry scene, as well as poetry in translation, mainly contemporary and post war poets (often for the first time in Greek), theoretical texts, interviews and discussions between poets. The visual arts section in every issue functions as an autonomous exhibition in print. The magazine's editing group has also organized and presented poetry readings, performances and discussions with the participation of many poets in galleries, theatres and bars and also in Art Athina and in Thessaloniki International Book Fair. Chief editor is the poet Katerina Iliopoulou and artistic director the visual artist Yiannis Isidorou whereas the editing board consists of the poets Vassilis Amanatidis, Orfeas Apergis, Iana Boukova, Theodore Chiotis, Panayiotis Ioannidis, Phoebe Giannisi, and the translators Eleni Iliopoulou and Eleni Gini.

# State Prizes for Literature in Translation 2017



Evriviadis Sofos was born in Mytilene, Lesbos in 1974. He studied translation in Athens, Spanish Literature and Language in Granada and Theory of literature and Comparative literature in Barcelona. From 2003 to 2018 he worked in Athens as a Spanish language and civilization teacher and as literary translator. He has mostly worked in translation of Catalan authors like Jaume Cabré, Mercé Rodoreda, Kim Monzó and Sergi Pàmies. Samples of his translations have been published in Greek and Spanish literary magazines and newspapers. Nowadays, he is living and working in Belgium, Brussels where he combines literary translation and Spanish courses with administrative duties at a school of foreign languages.

State Prize for the Translation  
of a Foreign Literary Work into Greek

Evriviadis Sofos

**Confiteor**

by Jaume Cabré

Polis Publications

At 60, Adrià Ardèvol re-examines his life before his memory is systematically deleted. He recalls a loveless childhood where the family antique business and his father's study become the centre of his world; where a treasured Stori-ni violin retains the shadows of a crime committed many years earlier. His mother, a cold, distant and pragmatic woman leaves him to his solitary games, full of unwanted questions. An accident ends the life of his enigmatic father, filling Adrià's world with guilt, secrets and deeply troubling mysteries that take him years to uncover and driving him deep into the past where atrocities are methodically exposed and examined. Gliding effortlessly between centuries, and at the same time providing a powerful narrative that is at once shocking, compelling, mysterious, tragic, humorous and gloriously readable, *Confiteor* reaches a crescendo that is not only unexpected but provides one of the most startling dénouements in contemporary literature.



*It wasn't until last night, walking along the wet streets of Vallcarca, that I finally comprehended that being born into my family had been an unforgivable mistake. Suddenly I understood that I had always been alone, never able to count on parents or a God I could entrust to search for solutions though, as I grew up, I got in the habit of delegating the weight of thought and the responsibility for my actions into vague beliefs and very wide readings. Yesterday, Tuesday night, caught in the downpour on my way home from Dalmau's house, I came to the conclusion that this burden was mine alone. And that my successes and my mistakes were my responsibility and only mine. It had taken me sixty years to see it. I hope you can understand me, understand that I feel abandoned, alone and absolutely bereft without you. Despite the distance that separates us, you are an example for me.*



## State Prize for the Translation

of an Ancient Greek Literary Work into Modern Greek  
(shared)



### Electra Andreadi Sophocles' *Trachiniae*

Stigmi Publications

Electra Andreadi is an archaeologist, translator and editor. She was born in Athens and studied Archaeology at the University of Athens. She took part in excavations in Naxos and Thermos in Aetolia. She worked as translator at the magazine *Epikaira* and thereafter at the Encyclopedia "Domi" as translator and deputy chief editor. Upon her return from Canada, having attended the University of Ottawa for postgraduate studies, she was appointed at the Publication Office of the Archaeological Society at Athens, of which she later became the Director. Over three decades she has edited hundreds of scientific studies, periodicals and tens of books of the Society, of which she is an elected member. Noted translations include A. Bossuat's, *Jeanne d'Arc*, W. Burkert's, *Structure and History in Greek Mythology and Ritual*, J. Boardman's, *The Greeks Overseas*, J. Beazley's, *The Development of Attic Black-Figure*, N. Machiavelli's, *Il principe*, Santo Tine's, *Poliochni* as well as *Symposium* and *The Apology of Socrates* by Plato. She has written studies about life in the times of Lucian and Julian. Currently she is working on the translation of Homer's *Odyssey*.

Deianeira, the wife of Herakles, lives in exile with her children in Trachina. She is worried about her husband, as she has no news from him. A messenger arrives announcing that Herakles is soon to return, having defeated the king of Oechalia Eurystus. Among a procession of captives that is coming, is Iole, the king's daughter. The joy of Deianeira vanishes when she learns that her husband, in love with Iole, is bringing her as a spouse. She uses a love charm given to her by centaur Nessus, whilst dying by Herakles's arrow. Unaware that the charm was poisoned, she dips a robe in it and sends it as a gift to Herakles. Upon wearing the robe, Herakles suffers excruciating pain, because it is eating his flesh. When their son Hyllus informs Deianeira, she kills herself. Herakles is carried home and orders his son to marry Iole and take him to mount Oete to be burned alive.



*While, my friends, the stranger in the house is talking with the girls taken captive and is preparing to leave, I sneaked out to share with you my grief for what I am going through. The girl, whom I do not consider a girl but his wife, I received in the same way that a seaman carries a cargo, a burden harmful for my soul. And now both of us wait, under the same covers, to be in his arms. This is Heracles' reward for all the years of my loyalty, he whom everyone considered good and loyal. And I cannot even be mad at him since he is very ill from this very illness. But to live together with her? Show me a woman who could bear to share her man with another? For I see her youth blossom more and more, while mine withers. Eyes prefer to fall upon a flower in blossom, than on one withering.*



## State Prize for the Translation

of an Ancient Greek Literary Work into Modern Greek  
(shared)



### Vayos Liapis Euripides' *Cyclops*

Kichli Publications

Vayos Liapis is Professor of Ancient Theatre and Its Reception at the Open University of Cyprus. He has taught at the Universities of Cyprus, Montréal and Patras, and has been Visiting Professor (Professeur invité) at the École Normale Supérieure (Paris) and a Member of the Institute for Advanced Study (Princeton). He has given over 70 lectures and conference papers, often as an invited speaker. His most recent book is *A Commentary on the Rhesus Attributed to Euripides* (Oxford University Press 2012), and his most recent edited volume (co-edited with A. K. Petrides) is *Greek Tragedy after the Fifth Century* (Cambridge University Press 2018).

Euripides' *Cyclops* is a satyr play, a genre straddling tragedy and comedy, and the only play of its kind to have come down to us intact. Its plot is based on the Cyclops episode in *Odyssey*, Book 9: Odysseus and his comrades are trapped in Polyphemus' cave; some of them end up being eaten by the monster, but the rest manage to escape thanks to Odysseus' astute plan of inebriating Polyphemus, who has never tasted wine before, and blinding him. The play is set on the island of Sicily, which is imagined as lying beyond the limits of the civilized world. As always in satyr drama, the chorus consists of Satyrs, animal-like followers of Dionysus. The translation is in verse, thereby preserving one of the most fundamental features of ancient drama. The introduction and notes offer such historical, literary and interpretive information as required for the play to be understood by non-specialists.



*Have you gone mad? All of you in my belly, wildly jumping up and down, to destroy me? (Suddenly he sees Odysseus' crew.) Well, well! What's this crowd doing in my yard? Have bandits invaded our land? Pirates? I see they took my sheep out of their caves and they tied their bodies with willow branches they turned my buckets of cheese upside down, (Pointing now to Silinos who has just come out of his hideout.) and the old man's bald head full of lumps.*



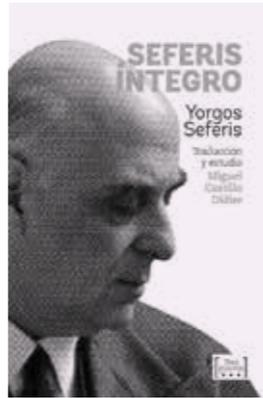
State Prize for the Translation  
of a Greek Literary Work into a Foreign Language



Miguel Castillo Didier was born in Santiago Chile in 1934. He studied at the Law School, the Music School and the School of Philosophy and Humanities at the University of Chile. He has translated Kalvo's Complete Poetry, Cavafy's Complete Poetry, Seferis' Complete Poetry, and anthological poems of one hundred Neo-Hellenic poets, a novel, twelve tragedies and the Kazantzakis *Odyssey*, *Epic Poem of Digenis Akritas* (Escorial). He has published about 270 books and studies on Greek issues (ancient, Byzantine and Modern Greek), in twelve countries. He is the Director of the Center for Ancient, Byzantine and Neo-Hellenic Studies of the University of Chile, Honorary President of the Spanish Society of Modern Greek Studies and he is a member of the Chilean Language Academy and an Associate Member of the Royal Spanish Academy.

Miguel Castillo Didier  
**Seferis íntegro**  
*Yorgos Seferis Traducción y estudio*  
Tres Puntos

With his book, *Seferis Integro*, Miguel Castillo-Didier introduces the first Greek poet to have received the Nobel Prize for Literature to the Spanish world. His translation craftsmanship presents all of Seferis' life milestones covering his first experiences in Smyrna, his role in the Greek diplomatic sphere, his exile and subsequent distress. Through his surrealistic pen, Seferis transubstantiates his thoughts and emotions about his homeland, the sea, modern Greek poetry and justice. Miguel Castillo-Didier translates Seferis' poetic world into Spanish, illustrating in the best possible way the spirit, the milieu and its concerns.



VI  
M.R.\*

*El jardín con sus surtidores bajo la lluvia  
lo verás solo desde la ventana baja  
tras el cristal empañado. Tu cuarto  
estará iluminado solo por la llama del hogar  
y alguna vez, a la luz de los relámpagos lejanos aparecerán  
las arrugas de tu frente, viejo Amigo mío.*

*El jardín con los surtidores que eran en tu mano  
ritmo de la otra vida, más allá de los mármoles  
quebrados y las trágicas columnas  
y una danza entre los laureles-rosa  
cerca de las canteras nuevas,  
un vidrio opaco lo habrá cercenado de tus horas.  
No respirarás. La tierra y la savia de los árboles  
se precipitarán desde tu memoria para golpear  
sobre este cristal al que golpea la lluvia  
desde el mundo exterior.*

\*Maurice Ravel. [N.del P.] Alusión a la obra de Ravel  
*Jeux d'eaux de Villa d'Este*. [N.del T.]

# State Prizes for Children's Book 2017



## State Prize for a Children's Literary Book



Kostas Haralاس was born in 1974 in Thessaloniki. He studied advertising, but in 2001 he decided to move into a small village in North Evia and dedicate himself to beekeeping and writing. His unexplained turn into children's and young adult books has brought him 17 publications and several distinctions: among others, an IBBY Award and one IBBY nomination, three nominations for the literary award of Diavazo Magazine, one nomination for the State Literature Prize and two translations in Korean.

### Kostas Haralاس Black Sheep in Texas

Metaixmio Publications

Imagine finding yourself in two parallel worlds. On the yellow planet called Wilson and on the terracotta one called Molten.

Now imagine you have to deal with the same issues and the same losses. Will you make it? Will you persevere? Will you become what you dream of becoming? Two boys, two worlds, two goals. And winning is just an afterthought!



*Of course I go to school. I'm not too good at it, but I will finish it. Definitely. Otherwise I'm done for. I remember my brother's friends whenever he was home. A bunch of nosy losers that gave up school and stole motorbikes. What a profession. I myself want to go into basketball. Not when I grow up. Now. I practice three hours every day. Half and half. Morning and afternoon. They say I'm good. I practice one extra hour doing free shots. Most of the time I have my mother retrieving the ball. It's one of the biggest chores ever, but she does it because she doesn't want me to end up a loser like my brother. "At least you have a goal. Putting the ball in the net. Although I don't see how that would benefit humanity" she says, retrieving the ball gone astray from a clumsy throw.*



## State Prize for Adolescence Literary Book



### Alexandra Mitsiali Barefoot Heroes

Patakis Publications

Alexandra Mitsiali was born and raised in Corfu. She studied Philology at the Aristotle University of Thessaloniki and works in the same city as a philologist in public education. At the same time she writes fiction, and many of her books were nominated for the Diavazo-Anagnostis Award as well as for the Greek Children's Book Circle Prize. Also nominated for the National Literary Prize were her following books: *The Starhouse* (2009), *My Name is Nilufer* (2012), and *I Promise* (2014) by Patakis Publications, as well as *The Doll that Travelled around the World* by Papadopoulos Publications. In 2014 her book *I Will Save You No Matter What* (Papadopoulos Publications) won the National Young-Adult Novel Award. In 2017, her book *Barefoot Heroes* (Patakis Publications) won the Greek IBBY Prize and the National Young-Adult Novel Award.

During the dark years of the German Occupation in Thessaloniki, a group of children struggle to survive and resist the Nazi regime. They often fight to escape death, which surrounds them at all times. Amid great historical events, they fall desperately in love, form brotherly bonds, perform acts of self-denial, and witness the resolution of past dues. And, sometimes, it's the dice of luck that decide who lives and who dies.

*Barefoot Heroes* is a historical novel about the German Occupation, the Resistance, and the wiping out of Thessaloniki's Jews. Some of the children in the book are members of the "Barefoot Battalion", a real group formed by children persecuted from the orphanages of Thessaloniki by the Nazis, which attacked the German trucks carrying provisions and distributed the stolen food to those who needed it. Above all, the novel is about the simple, everyday people rising to the stature of those who write history with their deeds.



*She shivered, drifting in and out of sleep. It was that kind of waking sleep where you have left and are travelling elsewhere, and you come across people in the dream and talk with them but at the same time it's like listening and feeling what's going on around you. Where everything is equally alive, both the creatures of reality and the creatures in your imagination. And you can tell no difference between them. During that kind of sleep, Alegra heard the dogs. And felt them approaching. She knew very well which people held their leashes and what they were looking for, and she was aware that they came from the real world, not her imagination. She had heard about these dogs that they could scent and recognize anything. And she was trapped down there, unable to do a thing about it. While they lay waiting outside. And always, for all things, the right moment arrives.*



## State Prize for Illustrated Children's Book



### Achilleas Razis (illustrator) Argyro Pipini (writer) **Melak, all alone**

Kaleidoscope Publications

Achilleas Razis was born in Lesbos in 1975. He studied Art at the Athens Fine Arts School under Chronis Botsoglou. He has held several personal exhibitions, three of which within the framework of renown ART ATHINA, International CONTEMPORARY Art Fair of Athens. He has also exhibited in Nicosia Cyprus. In 2014 he was the curator of a thematic exhibition entitled "His underwater island", with the participation of 18 contemporary artists. He has designed several publications and is a collaborator of many free press magazines. A father of twin boys, Razis is currently employed as an art teacher at a Special Education Secondary School. *Melak, all alone* (Kaleidoscope Publications) his first illustration project for a children's picture book, won the Greek State Award for Children's Literature. His personal website is [www.achilleasrazis.gr](http://www.achilleasrazis.gr)

Melak. A boy. A country. War. The journey. His fears. His hopes. The stories. The dreams. The story of a young boy who is forced to leave his country, a story about the great voyage towards the unknown, but also about friendship, solidarity and hope.



*He is hungry. Scared. To the North.  
Thirsty. Scared. To the North. Cold. Scared. To the North.  
Walking. Scared. Trembling. Scared. To the North.  
Fleeing. Scared. Crying. Scared. Scared.  
I woke up one day and all colours were gone.  
The sky was grey and the ground covered with ashes.  
No birds to be seen. They had all flown away.  
The animals were hiding. The rumble had scared them.  
I found no place to hide. I grabbed Nour by the hand and we fled to the hills.  
The earth shook, the air shook, the whole world shook. Flames, fire everywhere. Houses collapsed, huge holes opened here and there, stones rocketed sky high and then crashed to the ground. I was dragging my sister – "Mommy, where are you?" "Daddy, where are you?" – I was dragging Nour. She held me tight and cried.*

Argyro Pipini is an author and actress. She has studied Political Science and Drama, and she currently works as a drama teacher and translator. She has translated several literary books and theatrical essays. She has been awarded the State Award for Children's Literature in 2017 for *Melak, all alone*. The book has also been awarded the Anagnostis Award Best Illustrated Book of the Year. In the past, Argyro

Pipini has been repeatedly awarded by IBBY-Greece (International Board on Books for Young People), both as a writer and as a translator. Her books *Melak, all alone* and *A journey of their own* (2017, 2015, Kaleidoscope Publications) were selected for the annual White Ravens Catalogue. Her personal website is [www.argyropipini.com](http://www.argyropipini.com)



## State Prize for a Children's Competence Book



### Elsa Mirogianni **Theodoros Papagiannis' Phantoms**

Kaleidoscope Publications

Elsa Mirogianni studied Archaeology and Arts at the Aristotle University of Thessaloniki and Museology in Leicester, England. She has worked as a researcher, philologist and museum educator in Greece and abroad. Her books are: *Arbeia-Activity book*, *North of England Museum Service* (1996), *Ten Short Dialogues about a Museum* (Kaleidoscope 2002), *Theodoros Papagiannis' Phantoms* (Kaleidoscope 2016), and *Ioannis' Dream* (Kaleidoscope 2018). She was responsible for the Action "Visits to Museums" of the European Programme "Diapolis", the fruit of which was the book *The Museum Was Perfect!* (Ministry of Education and Religion 2014).

A poor boy, Theodoros, was born in Epirus in 1942. Since early childhood he had shown his talent in sculpture and went on to become a professor at the School of Fine Arts at the Technical University of Athens. In 1991, during a troubled political era in Greece, in the course of a demonstration in Athens, the Technical University was burned.



Theodoros was shocked. He collected what ruins were left by the fire, and with the debris he created sculptures of supernatural size, which he called *My Phantoms*. These sculptures brought their creator great prominence and were exhibited in many museums, as symbols of democracy against decadence and corruption. Today, some of them can be seen at the "Theodoros Papagiannis" museum in Elliniko, Ioannina.



*When Theodoros went to the Technical University the next day and saw what the fire had left behind, he felt immense sadness. Why should such a disaster take place? he thought. Who had burned the Polytechnic? Who had the right to destroy public property, especially when it had been built through offers from benefactors with the purpose of educating young people and constituted part of the cultural heritage of the country?*

Since 1989 the State Literature Prizes have been enriched with an additional prize, the **State Prize for Literary Translation**, which in the first years catered exclusively to the translation of a literary work from a foreign language into Greek. In the following years this category was further enriched with the establishment of the **State Prize for the Translation of a Greek Literary work into a Foreign Language**, in the framework of promoting Greek books abroad and the **State Prize for the Translation of Works from Ancient Greek Literature into Modern Greek**.

The following are some of those who have received the **State Prize for the Translation of a Foreign Literary Work into Greek**: E.H. Gonatas, Kleitos Kyrou, Andaios Chrysostomidis, Frangiski Ambatzopoulou, Alexandros Isaris, Stratis Paschalis.

**State Prize for the Translation of Works from Ancient Greek Literature into Modern Greek**: Nikolaos M. Skouteropoulos, Yorgis Yatromanolakis, Linos Benakis.

**State Prize for the Translation of a Greek Literary work into a Foreign Language**: Anna Zimbone, Ingemar Rhedin, Gaga Rosic, Paola Maria Minucci, Amy Mims, Jorg Schafer, Liu Rui Hong, Carmen Vilela, David Connolly.

The **State Prize for Children's Book** was established in 1989 and was enriched with the **State Prize for Illustrated Children's Book** and the **State Prize for Children's Competence Book** in 1989.

The following are some of the authors who have received one of the above prizes: Alki Zei, Georges Sari, Litsa Psarafi, Christos Boulotis, Dinos Dimopoulos, Sofia Mantouvalou, Maria Angelidou, Vassilis Papatheodorou, Lopi Petrovic-Androutopoulou, Evgenios Trivizas, Maria Papagianni, Sotiris Tryvizas, Philippos Mandilaras and **Illustrators**: Alexis Kyritsopoulos, Vassilis Papatsarouchas, Petros Bouloumbasis, Myrto Delivoria, Iris Samartzi.



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