

Jumalik komöödia. Põrgu By Dante Alighieri Halfway through the story of my life I woke to find myself in a dark wood Gone from the path direct For I had wandered off from the straight path For I had strayed from the straight path For I had lost the path that does not stray Midway in our life's journey The straightforward pathway had been lost دانته – دوزخ : 1968 میلادی عنوان: دوزخ – تاریخ خوانش: در سال 1335؛ در سه جلد: جلد نخست: آلیگیری – کمدی الهی؛ نویسنده: دانته آلیگیری؛ مترجم: شجاع الدین شفا؛ تهران، امیرکبیر؛ 1335؛ در سه جلد: جلد نخست: دوزخ؛ جلد دوم: برزخ؛ جلد سوم: بهشت؛ چاپ بیست و یکم 1393؛ موضوع: شعر شاعران ایتالیا – سده ی 14 منقل از متن: (در نیمه راه زندگانی، خویشتن را، در جنگلی تاریک یافتم، زیرا راه راست را گم کرده بودم، و چه دشوار است، وصف این جنگل وحشی و سخت انبوه، که یادش ترس را، در دل بیدار میکند. چنان تلخ است، که مرگ، جز اندکی از آن تلختر نیست، اما Rather than a more conventional review – after all. من، برای وصف صفایی که در این جنگل یافتم، از دگر چیزهایی که در آن جستم، سخن خواهم گفت

Dante Alighieri or simply Dante (May 14/June 13 1265 – September 13/14 1321) is one of the greatest poets in the Italian language; with the comic story teller Boccaccio and the poet Petrarch he forms the classic trio of Italian authors. In fact Beatrice married another man Simone di Bardi and died when Dante was 25 so their relationship existed almost entirely in Dantes imagination but she nonetheless plays an extremely important role in his poetry. Dante attributed all the heavenly virtues to her soul and imagi Dante Alighieri or simply Dante (May 14/June 13 1265 – September 13/14 1321) is one of the greatest poets in the Italian language; with the comic story teller Boccaccio and the poet Petrarch he forms the classic trio of Italian authors. In fact Beatrice married another man Simone di' Bardi and died when Dante was 25 so their relationship existed almost entirely in Dante's imagination but she nonetheless plays an extremely important role in his poetry. Dante attributed all the heavenly virtues to her soul and imagined in his masterpiece The Divine Comedy that she was his guardian angel who alternately berated and encouraged him on his search for salvation. The Pope and the Holy Roman Emperor were political rivals for much of this time period and in general the Guelfs were in favor of the Pope while the Ghibellines supported Imperial power. The Whites were opposed to Papal power than the Blacks and tended to favor the emperor so in fact the preoccupations of the White Guelfs were much like those of the defeated Ghibellines. Between 1302 and 1304 some attempts were made by the exiled Whites to retrieve their position in Florence but none of these succeeded and Dante contented himself with hoping for the appearance of a new powerful Holy Roman Emperor who would unite the country and banish strife. " A must-read in this journey of life! The best read of the year so far :) Estonian Inferno (La Divina Commedia #1) = The Divine Comedy of Dante Alighieri: Volume 1: Inferno Dante Alighieri The Divine Comedy is a long narrative poem by Dante Alighieri begun c. It is divided into three parts: Inferno Purgatorio there really is nothing I can add as a way of critical commentary -- as a tribute to the great poet I would like to share the below microfiction I wrote a number of years ago: JOYRIDE One balmy July evening at a seaside amusement park Hector and his date strolled past the merry-go-round toddlers' swings and tooting fire engine out to the more hair-raising rides. "They took their place in line behind the last thrill-seeker and watched as the roller coaster ascended hurled down and sped around hairpin turns finally climbing the highest hump of track and descending to where the track ran beneath the pier. And if this wasn't enough the cheerless bearded man running the ride collected everyone's tickets and pronounced lots would be drawn to determine who would have to ride in the first car. his children bade him to eat them before he'd eat himself: Father it would be far less painful for us if you ate of us; for you clothed us in this sad flesh it is for you to strip it off. if it's a theological work then we should feel less compassion for the people we encounter as we progress because Dante is descending in hell and meeting more and more sinful people. because either Ugolino is a story of immense tragedy a story of near-faultless suffering and we should pity him immesnely - or he's committed the horrifying grotesque sin of eating the bodies of his children when cannibalism would not aid his long-term survival and we should be largely unable to pity him! and it's completely ambiguous. It is an epic because it is long (such as the Iliad and Aeneid) it talks about heroic deeds

it is an allegory and it does have history elements of Florence to be precise. Toward the end of the poem we learn that when Lucifer fell from Heaven he fell directly into the center of the Earth (striking the Earth at the point which was later to be named Jerusalem) thereby making a huge hole through his impact that then became the physical space of Hell. One of the more obvious examples of contrapasso occurs in the fourth Bolgia of the eighth circle of Hell where the sorcerers astrologers and false prophets have their heads turned back on their bodies such that it is necessary to walk backward because they could not see ahead of them. I found that very clever because by use of contrapasso Dante managed to make each circle of Hell unique and interesting instead of having all of his souls being punished in the flames (I mean how boring would that have been?). Therefore the worst of sins according to Dante's plan of Hell is not lust or greed or avarice but rather treachery which is punished at the very centre of Hell where Satan resides. Here again we see contrapasso at work as all three sinners are unable to move or speak since their actions and words while they were own Earth were false treacherous and full of lies. There are two reasons why Inferno ultimately was incredibly hard for me to get through and not an enjoyable read at all: first of all I hated the translation that I was reading. And so all in all I'm still glad that I finally read through Inferno because it is a work that has been referenced in literature throughout the centuries and on top of that I really appreciate the effort Dante put into his architecture of Hell. Before jumping into Purgatorio I'll definitely make sure to check out some illustrations inspired by Dante's iconic poem because I can only imagine how much fun it must've been to transform his words into art. In order to make sure that I gave it my all over the course of about 40 days I listened to it twice had a physical copy that I skimmed and referenced looked at online study guides and discussed with some of my Goodreads friends. While I still feel there is more here to be learned and grasped due to all the symbolism and word craft used by Dante I feel like I at least got a good feel for it in my Divine Comedy rookie status. If you decide to give it a go I think it may be best to not just settle on one translation but be flexible and try out a few to see which one gives you the best experience. Estonian Since it's Good Friday and thus exactly 717 years since Dante's pilgrim descended into the underworld I thought it would be an auspicious moment to tell people about the project I've been pursuing together with Dr Sabina Sestigiani an Italian lecturer at Swinburne University in Melbourne. You can hover your mouse over any line to see it in Longfellow's English translation - we chose Longfellow since he's both a great poet in his own right and translates very literally. Speaking just for myself I've found the app very helpful for developing my appreciation of the beautiful language; I've soon got to the point where I want to learn pieces by heart and find myself repeating them mentally. We're curious to hear what people think - please let us know! If you want to try creating your own interactive versions of poems it's straightforward and just involves copying text onto a spreadsheet and recording the audio using an online tool. Happy

Easter! _____ My multi-talented colleague Irene Strasly (she makes a guest appearance in this review) has used the platform to create interactive versions of several of her own poems. Here is the first one with a beautiful translation by Peter Robinson: *Amore di lontananza* Ricordo che quand'ero nella casadella mia mamma in mezzo alla pianura avevo una finestra che guardava sui prati. Love of distance I remember when in my mother's house in the middle of the plain I had a window that looked onto the meadows; far off the wooded bank hid the Ticino and further on there was a dark line of hills. Towards evening I stared at the skyline; narrowed my eyes a little; caressed outlines and colours between my lids; and the line of hills flattened out trembling azure: and seemed the sea to me and pleased me more than the real sea. Estonian The other day in the comment thread to her review of *The Aeneid* Meredith called *The Divine Comedy* lame: specifically she objected to the fact that Dante put all the people he didn't like in Hell. Well Meredith you're perfectly welcome to your opinions - but I'm half Italian and I've been politely informed that if I don't respond in some way I'm likely to wake up some morning and find a horse's head lying next to me. First let's consider Dante's artistic choices given that he's planned to write a huge epic poem where he's going to visit Hell Purgatory and Heaven each of which is divided up into a large number of smaller areas corresponding to different sins and virtues. If you want damned souls to populate

the Hell of the Hypocrites isn't Caiaphas the high priest who falsely condemned Jesus a sensible choice? If you're looking for Traitors to Lords and Benefactors then don't Brutus and Cassius fit pretty well? And every now and then he meets his friends down there too. His beloved teacher Brunetto Latini is damned for sodomy which shocks Dante just as much as it does me but in his world-view it makes perfect sense; homosexuality is plain wrong that's all there is to it. To me the real problem with Dante is that his world is so very different from mine and I keep having to scramble to the footnotes to get the necessary background; so it's hard to keep the flow of the book since you're constantly being interrupted. درست نمیتوانم گفت، که چگونه پای بدان نهادم، زیرا هنگامی که شاهراه را ترک گفتم، سخت خواب آلوده بودم:) پایان نقل از قسمتی از سرود اول دوزخ تاریخ بهنگام رسانی 11/06/1399 هجری

Estonian Dante's Inferno - the first book I was assigned to read in my high school World Literature class, Back then I couldn't get over how much the emotion of fear set the tone as I read each page. Dante Alighieri was born in the city state Florence in 1265. He first saw the woman or rather the child who was to become the poetic love of his life when he was almost nine years old and she was some months younger, Dante Alighieri was born in the city state Florence in 1265, He first saw the woman or rather the child who was to become the poetic love of his life when he was almost nine years old and she was some months younger: Politics as well as love deeply influenced Dante's literary and emotional life. Renaissance Florence was a thriving but not a peaceful city: different opposing factions continually struggled for dominance there, The Guelfs and the Ghibellines were the two major factions and in fact that division was important in all of Italy and other countries as well, By 1289 in the battle of Campaldino the Ghibellines largely disappeared from Florence, Instead the Guelf party divided between the Whites and the Blacks (Dante was a White Guelf), In this divisive atmosphere Dante rose to a position of leadership: in 1302 while he was in Rome on a diplomatic mission to the Pope the Blacks in Florence seized power with the help of the French (and pro Pope) Charles of Valois: The Blacks exiled Dante confiscating his goods and condemning him to be burned if he should return to Florence, He wandered from city to city depending on noble patrons there. Henry VII was elected Emperor in 1308 and indeed laid siege to Florence in 1312 but was defeated and he died a year later destroying Dante's hopes: Dante passed from court to court writing passionate political and moral epistles and finishing his Divine Comedy which contains the Inferno Purgatorio and Paradiso. {site_link} Dante Alighieri (1265-1321) Jumalik komöödia on keskaegse euroopa kirjanduse tuntuim teos. Põrgu (Inferno 1314) on kolmeosalise suurteose esimene ning kõige hinnatum osa: aastal üle Johannes Semper kuid kumbki ei viinud tööd lõpuni, See oli Harald Rajamets kelle aastatepikkune töö nüüd raamatuna ilmub: Põrgu "Do not be afraid; our fate cannot be taken from us; it is a gift, ""There is no greater sorrow than to recall our times of joy in wretchedness: ""One ought to be afraid of nothing other than things possessed of power to do us harm but things innocuous need not be feared: 1308 and completed in 1320 a year before his death in 1321, It is widely considered the preeminent work in Italian literature and is seen as one of the greatest works of world literature, The poem's imaginative vision of the afterlife is representative of the medieval world-view as it had developed in the Western Church by the 14th century. It helped establish the Tuscan language in which it is written as the standardized Italian language: At the very end of the pier beyond the Wild Mouse and giant Ferris wheel there was a new roller coaster that looked pretty frightening: Not only did the tracks have steep climbs and amazing plunges but there was an opening in the boardwalk where the roller coaster took its passengers under the pier. Look" Hector said pointing to the hole in the boardwalk "I've never seen a roller coaster whose tracks go beneath the surface. ""Oh!" his date squealed eager for as much of a thrill as the amusements had to offer "that must really be scary: Hector looked over at the spot in the boardwalk from which the train would eventually reemerge, "Hector heard shrieks coming from some place underneath their feet - shrieks not of delight or pleasure but shrieks to make your blood run cold, "Oh I can't wait!" his date said tugging at his shirtsleeve: Hector crouched down to hear the shrieks and howls more clearly: Waves of heat rising from the spaces between the wooden boards of the boardwalk burned his face, After several uneasy

moments he stood back up and watched as the roller coaster finally rolled through the cavernous opening in the boardwalk and stopped near the line: All of the passengers' faces were ashen and a middle-aged woman in the front seat was weeping on her husband's shoulder: She walked past eyes downcast and Hector could both see and smell her hair was singed. Hector's date called out that if nobody else wanted she would gladly volunteer for the front seat. When the old man nodded she pulled Hector by the hand to the front of the roller coaster and strapped him in next to her, Hector noticed for the first time the name of this ride - spelled out in red iridescent letters over their heads was "DANTE'S INFERNO, " Hector slunk down in his seat next to his girlfriend who was now giggling and playfully poking him in the ribs. As the roller coaster began moving Hector tried to console himself with the grim fact that everyone on the preceding ride did at least come back alive, in place of a review of this whole book i'm just going to write about this single line in Inferno that i full on cannot stop thinking about, also: all credit goes out to my literary foundations professor. Ugolino a former governor of Pisa is feasting on the neck of Archbishop Ruggieri. as days passed and Ugolino and his sons began to hunger Ugolino bit into his own hands, on the fourth day of imprisonment the first of his sons died. either this guy should have died of his grief but rather died of starvation or - you know what's coming - homeboy ate his sons, that's impressive stuff but it's not even over!!Dante is often called a theological poet: however theology and poetry are opposed when it comes to the trajectory of Inferno. but if it's a tragedy (or poetic) then we should feel more compassion because the peak of pity has to occur toward the end of the work for the sake of catharsis, so which side of Dante is the dominant side when it comes to Inferno? it's been the subject of scholarly argument for centuries: the really impressive unbelievable can't-stop-thinking-about-it thing: this entire argument comes down to this single line - Canto XXXIII line 75: Then hunger proved more powerful than grief, bottom line: !!!!!!!!!!!!!!! Estonian Another book in verse that I read and it did not make me scream as in the pains of hell, What makes this poem different from others is that the narrator is inside the story instead of omniscient as in other epics, The Divine Comedy is structured in three parts (Hell Purgatory and Heaven) which is expected if I think about the Holy Trinity and the meaning of number 3 in Christianity, Our hero finds himself in a forest which apparently is the symbol of a life of sin: He tries to climb a mountain but it is attacked by wild beasts: The poet Virgilius who else comes to his aid and convinces the narrator to follow him on journey through Hell and beyond in order to find salvation, I might not have chosen the same order for example the sins of violence are less important than fraud but I took them as they came: I listened to Robert Pinsky's translation a modernised version which I think made the poem bearable for me, After failing to read The Iliad I believe it is very important to find a decent translation one that makes the text more accessible to a novices to this genre like me, Estonian Not gonna lie reading this poem felt at times like being punished in one of the lower Circles of Hell. Dante's Commedia is among those classics that I desperately want to *have read* but never actually *read*: Add War and Peace Don Quixote and Paradise Lost to that list of shame and procrastination. But sometimes in rare moments I feel like sucking it up putting on my big girl pants and facing the giant: Sometimes it goes right (see my stellar review for Moby Dick) and sometimes it goes terribly wrong (let's not talk about the clusterfuck that was Jane Eyre): In September I found a beautiful bind-up of the Commedia for an affordable price and decided to finally buy it. I planned on reading the entirety of the book in 2020 but after taking over two months to plough through Inferno I knew that that wasn't going to happen: Inferno basically describes Dante's journey through Hell as he is guided by the ancient Roman poet Virgil (himself an inhabitant of Hell): Ultimately the story can be seen as an allegory that represents the journey of the soul toward God: Now I'm not religious at all and I'm also not interested in learning more about religions whether that's Christianity or any other religion: I have nothing against people with firm beliefs but religious institutions have always rubbed me the wrong way: For me it almost read like an absurd fantasy novel with great world building. My favorite part about Inferno was discovering how (!) Dante decided to structure his version of Hell. In the poem Hell is depicted as nine concentric circles of torment located within the Earth. The extra Earth mass shot upward (as it was repellent to Lucifer's form) and formed Mount Purgatorio on the

summit of which is the Garden of Eden: For me it was very interesting to see which sins were punished in Hell and how, When reading through Inferno one cannot shake the feeling that the punishments are supposed to counter/ match the original sins: Apparently there's a word for that: contrapasso which means suffer the opposite: By Dante's design the punishment of the souls in Hell are supposed to resemble or contrast the sin itself, Therefore just as Dante the reader is able to discover each corner of Hell anew: Sin in Inferno is seen less as an offence against God than as a crime against humanity in which the clarity of rational perception is fatally clouded or perverted, In Inferno Satan is portrayed as a giant demon frozen mid-breast in ice at the center of Hell: Satan has three faces and a pair of bat-like wings affixed under each chin. In his three mouths he chews on Judas Iscariot Marcus Brutus and Gaius Cassius: On top of that the icy lake symbolises how they rejected God as well as their masters so that they're now exempt from warmth (= God's light) forever. In the foreword it is stated that Dante is also impossible to translate and that translators (no matter of what language) are forced to make some very tough decisions. My translation (= I read this book in the Penguin Deluxe Classics edition translated by Robin Kirkpatrick) as opposed to the Italian original does not rely upon end rhyme . which is a damn shame in hindsight because a lot of the poetic and lyrical nature of the poem was lost in that way, On top of that certain choices for words seemed oddly out of place and overly modern so that my reading flow was often unnecessarily interrupted: I really don't wanna sound dramatic but sometimes this translation was truly unreadable: The language was so ugly and ordinary and on top of that it was still often hard to understand what was going on. Therefore I had to constantly check in with secondary sources in order to not lose track of the story, Second of all since I'm not knowledgeable on the religious and political figures that Dante chose to write about a lot of the social commentary went right over my head: It wasn't shocking or juicy seeing Vanni Fucci Branca D'Oria or Pietro della Vigna suffer in Hell. I had no idea who they were and what they had done in their lives to warrant such treatment. Of course at times it was easy to grasp the shock value Dante's Inferno must have had on contemporary readers when he placed certain well-known high-ranking political (e, Cleopatra Alexander the Great Attila or Brutus) or religious figures (e: Nonetheless it would be a lie to say I was entertained by that: Estonian THIS BOOK IS ABOUT HOW HELL IS GONNA SUUUUUUUUUUUUCK Estonian I did not expect Dante's Inferno to be easy but it was not as hard as I expected it to be, During my time with it I probably looked at three or four different translations, Some of them seemed to be a bit more termed for the layman but with others you could better see the poetry of Dante. I suppose to really get a feel for how Dante intended it I would need learn Italian (Tuscan Italian to be specific - according to Wikipedia), As I mentioned in my introductory sentence it was not as hard as I expected it to be. I thought going in that I would be totally confused and it would be hard to stay focused: But the narrative was enjoyable and not too hard to follow: It was the poetry and the symbolism that makes this one a bit more complex, So many different elements of mythology literary history religion and world history are referenced that it kept my brain on its toes. I mentioned that this felt like an introductory experience because I could probably go back and spend hours on each Canto researching all the things referenced, While it was a bit of a labor I am pleased with my overall experience with Inferno and I will likely give the rest of the Divine Comedy a look sometime in the future. Dante's poem is celebrated as one of the treasures of world literature - but it is not very accessible being written in archaic Italian: Although there are translations and even these are wonderful a translation of a poem can never be more than a shadow of the original: Eliot famously advised people just to dive in and start reading, It worked for Eliot and you feel that in principle it must be the right approach: We wondered if there was any way to make the voyage easier, Using the CALL platform we've developed at Geneva University Sabina and I have been putting together a first version of what a electronic poetry appreciation assistant might look like: If you have a headset and you're on Chrome Firefox Safari or Explorer - I'm afraid we don't yet have it available for mobile devices - try going here. Log in as 'guest' (no password required) and click 'Allow' on the popup to let the app access your microphone, You should now be on a screen that looks like this:On the right there's a scrollable pane with the first 30 lines of the Inferno in slightly

modernised Italian orthography, At the top there's an embedded audio file where you can hear Sabina reading the text aloud, Italians who've tried out the app have been complimentary about her interpretation: On the left we have an area where you can practise reading yourself. If you press the Help button (question-mark icon) you'll get Longfellow's translation and hear Sabina reading just that line, The intention is that you should listen a few times then press on the Record button (microphone icon) keep it pressed down while speaking and release: You should hear your voice echoed back and the app will let you know if you said it approximately right: you'll get a green border for okay red for try again, You use the arrows to move to the next and previous lines, We currently have six extracts loaded taken from Canti I (opening) III (the Gates of Hell) V (Paolo and Francesca) X (Farinata) XXVI (Ulisse) and XXXIII (Ugolino): You can find the other extracts by using the Lesson tab on the left, In fondo l'argine boscosonascondeva il Ticino e ancor più in fondoc'era una striscia scura di colline: Io allora non avevo visto il mareche una sol volta ma ne conservavoun'aspra nostalgia da innamorata: Accarezzavoi contorni e i colori tra le ciglia:e la striscia dei colli si spianavatremula azzurra: a me pareva il maree mi piaceva più del mare vero. Back then I'd only seen the seaone time but preserved of ita sharp nostalgia as when in love,

Our friend Kirsten has added an interactive English poem - Shakespeare's sonnet CXXXVIII which I'd never properly noticed before. Now who is he going to meet there? One option would be to have allegorical figures directly representing Pride Wrath Charity etc, That's what Bunyan did in The Pilgrim's Progress but most people agree that it's not a very good solution: The Divine Comedy is much more fun than The Pilgrim's Progress. Or he could just make people up but then he wouldn't have any space for character development and you'd never be able to keep track of all the invented figures: Lindsay tried that route in A Voyage to Arcturus and even though the book's worth reading he showed how hard it is to make it work: Every time someone interesting turns up they always seem to get killed fifteen pages later, I think the choice Dante made was the best one: to use real people, Of course it is a bit presumptuous to decide that the ones going to Hell are mostly guys he doesn't like but nothing else makes sense. My second is that it's far too simplistic to say that Dante is self-righteously damning all his enemies and extolling his own virtues. The theme that continually comes back through the first two books is that Pride is the root of all sin and Dante is very conscious of his own sinful nature, For example he's way too happy to gloat over the fact that his enemy Filippo Argenti has been condemned to the Hell of the Wrathful and Virgil gently points out the irony. Then later he has to spend the whole of Book 2 climbing up Mount Purgatory which is hard work. We just don't think seriously any more about the nature of Good and Evil Sin and Redemption, Dante's world thought they were crucially important and he's one of the few people who's still able to give us a window into that view of life: Don Corleone will this do? Or do I have to add footnotes as well? Estonian



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And Paradiso. I recently revisited this classic. Peace however did not insue.Dante never returned to Florence. He finally died in Ravenna in 1321. Selle tõlkimisega eesti keelde tegi 1910. aastal algust Villem Grünthal-Ridala järje võttis 1939. Uue tõlkija leidis Dante Põrgu kuuekümnendate aastate

algul. Kommentaarid kirjutab Ülar Ploom. Jumalik komöödia." "Wisdom is earned not given. Let's go. He waited and waited. This was taking much more time than he thought. Hector's girlfriend squeezed his hand. "Wow! I bet they're really getting spooked down there." "This must really be something" Hector's date said. One terrified passenger unbuckled herself and climbed out. Estonian whoa this book is wild. warning: this is completely nasty. blame Dante. i'm essentially regurgitating his argument. in Canto XXXIII the pilgrim encounters Count Ugolino. in life Ruggieri betrayed him leading to his imprisonment. Ugolino was trapped in a tower along with his four sons. the remaining three died over the next two days. Ugolino concludes: Then hunger proved more powerful than grief. CAN. YOU. BELIEVE. THAT. DOUBLE. MEANING. I MEAN. we'll never know. Dante you madman. Pun intended. The divine Comedy is a post-classical epic poem apparently. Moreover elements of Christianity are introduced in the mix. I only read Inferno so I will only discuss that part. Dante's Hell has 9 levels representing 9 sins. Well Inferno surprisingly fell somewhere in between. I needed to take my time. It is followed up by Purgatorio and Paradiso. Nonetheless I was able to engage with Inferno very openly. Why? Because I didn't know these people. g.g. certain Popes and bishops) in Hell. I simply didn't care. It's truly a terrific place. T.S. All the same most readers find it a daunting prospect. You're shown the poem one line at a time. Message me and I'll send you details. Italians who've heard them say they're quite good. _____ Two poems by Antonia Pozzi. Verso sera fissavo l'orizzonte occhiudevo un po' gli occhi. She wrote it in 1929 when she was only seventeen. Nine years later she was dead. You can find it here. So here goes. I actually have two separate defenses. Okay that was my first defense. He's got plenty of sins to purge. But even so it's still a remarkable piece of work. It's nowhere near as irrelevant as we like to make out