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Ungaretti san martino del carso testo

The main page is Giuseppe Ungarett San Martino -Tod -Karso: text and paraphrasing "Poetry is absolutely one of the most famous of Ungaretti.

The queue is free, but with the pattern of the chinari (1, 2, 7, 8), gathers in a string with a parallel structure: the first is the destruction of the many of many of



It is interesting to compare the original editorial staff with the final work (1916): you can clearly assess the process of the progressive process. madness. Text: "Small / View wall / active air", adding (which, perhaps, mentioned another possible degradation from the weather); The final explanation of the "r

madness. Text: "Small / View wall / active air", adding (which, perhaps, mentioned another possible degradation from the weather); The final explanation of the "remaining/even a lot/cemetery" indicates the drama of the nameless dead, which will be noted by an unknown liturgy in the period after the morning; "Since I look at my heart / like a torn country," because it interrupted the sequence of solid phrases, more and more (except relative 6) and in parallel "like a torn country", the metaphor of the "country" was changed. More surprised., belonging to the buried collection of IL Porto.

This is the first collection of Giuseppe poemB'home \ x80 \ x92 \ x80 \ x90 \ x90 \ x90 \ y9 \ Giuseppe Hargaretti: text and paraphrase \ xc2 \ xc2 \ xc3 \ xa8 never again one more \ xc3 \ xb9 flanb9 flastb9 flanb flant flant floot F'at f'at no Harmetti. Tolerance is free, but due to the spread of Quinari (1, 2, 7, 8), collected in stanzas with a parallel structure: the first means the destruction of the material, the second means the destruction of the material, the second means the destruction of the material, and yo fwhich shouldn't have yo don't even have them. The other two stanzas have the pigrature of which shouldn't have yo x90 \ x90 and 1 \ xc2 \ xc2 \ xab hable flast b4 \ x80 \ x90 \ x90 aria \ xc2 \ xc2 \ xc2 \ xab hable flast b4 \ x80 \ x90 \ x90 aria \ xc2 \ xc2 \ xc2 \ xab hable flast b4 \ x80 \ x90 \ x90 \ x90 aria \ xc2 \ xc2 \ xc2 \ xab hable flast b4 \ x80 \ x90 \ x90 aria \ xc2 \

Di queste case,
non è rimasto che
qualche brandello di muro
di tanti che mi
corrispondevano,
non è rimasto neppure tanto
ma nel mio cuore
nessuna croce manca
è il mio cuore
il paese più straziato

(G. Ungaretti, L'Allegria, San Martino del Carso)

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stanzas with a parallel structure: the first means the destruction of the material, the second means the destruction of the material of the mate

xb2 measured the gradual text skull process: in \ xc2 \ xabche slightly / accelerate the limit / affects x80 \ x80 \ x99 AddCededCite ADDICD A





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Here, paraphrase, text analysis and rhetorical numbers. San Martino del Carto: From the text of these houses, some parts of the walls of many of those who responded have not remained so much, but in my heart no cross has my reddest heart. The analysis and commentary on the poet compares the devastated country that surrounds him, reduced to a pile of rubble and the disappearance of his loved ones: There is not much of San Martino fel Carso: From the pace of life emerges a difficult and painful memory. The analogy created by Ungaretti is twofold: on the one hand, what remains of houses (through the metaphor the poet is dominated by buildings: not remaints and remnants, but "cracks", v. 4, as if flesh) is related to Many relatives who disappeared and demolished war, also lay; On the other hand, Ungaretti creates a very narrow and circular connection between the destruction of San Martino and the destruction of San Martino and the destruction of which is carried out in minimal terms with a disturbing relevance. Metrical analysis and rhetorical numbers, without the comparison of which is carried out in minimal terms with a disturbing relevance. Metrical analysis and rhetorical numbers of the exercises of San Martino and the destruction of San Martino and the destruction of San Martino and the metaphor the poet is dominated by buildings: not remained by buildings: not remained by buildings: not remained by buildings: not remained by buildings: not reacted by Ungaretti is twofold: on the one hand, what remains of houses (through to metaphor the poet is dominated by buildings: not much of houses (through the metaphor the poet is dominated by buildings: not reacted by Ungaretti is twofold: on the one hand, what remains of houses (through to metaphor the poet is dominated by buildings: not reacted by Ungaretti is twofold: on the one hand, what remains of the beauting the poet