

## **cAcca'Damn'ya**

Doctor Zhivago writing the last pages of his journal in the small winter cabin, surrounded by a most tranquil Russian winter, yet in the mist of the Russian revolution, represents the ultimate death of the Russian talent actuated by an ambitious political project. The "macro politic kills micro poetics" formula, can be here applied to another project of unification.... after the United States (with maybe Henry Thoreau as the equivalent of Doctor Zhivago's author Boris Pasternak) and the United Russia, another ambitious unification has taken place, involuntary cutting at the root the germination of talents in its own continent, namely that of the United Europe.

How is talent and genius suffocated here? To look more closely at another smaller example, before venturing into this broad one, we could refer to the newly United Italy at the end of the 19th century. This political unification too, brought forth by most philanthropic figures like Giuseppe Garibaldi, has brought forward a last lament from the destitute South of Italy and mostly from Sicily. Luigi Pirandello but more particularly Giovanni Verga, has vividly rendered such a brutal shift of their island from an harsh situation to a even harsher in that it provided some hope to the Sicilian people that was soon turned down as also later rendered by Lucchino Visconti's in the movie "La Terra Trema" (this also to link to Nicolás Macchiavelli saying that in fact revolutions only worsen the state of things).

Currently also, as the South seems always to be the most hit by such attempts of political unions, many are the Southern poetical figures emerging from there. They seem to rise and soon disappear however having no support from their own countries but mostly stroke by another problem, that of the Union itself. If in the Renaissance we had the mecenate supporting talents, as the possible mecenates now become much poorer, the socialistic model of state support is taken place. The lucky talent gets accepted in a school for talents and will later have to report about his work and "artistic intention" to a committee which will evaluate whether or not to support him. The process has become so bureaucratic that, inevitably, the talent himself has become a bureaucrat and a concrete possibility for him is that of bureaucratize his work.

Franco Berardi, one of this Southern figures emerging out of the European Union's crisis, identifies in gross lines this problem of dogmatic stagnation. He identifies it again with Europe at large but sees in poetry, in the re-signification of language from its academic, political correctness, the only way out of the crisis. Thus, as the entire European youth gets over-educated in a most rational and scientific manner, the potential "talent"

himself, the one who could transfigure this complex, is also instructed to comply, this mostly because there would be otherwise no other ways to assess him from the supporting institutions acting from above (the one that generally suck the most part of the funds).

How to maintain one's talent in such a state? The most trendy alternative seems that of getting upset and turn talent into criticism, turning a potential nightingale into a most cawing crow. The other only alternative left is that of pure intellectual survival, not far from that of a Thoreau and a Zhivago, refuging themselves in their winter cabin and compiling their last, poetically enlightening pages before the ultimate blow approaches them... at last their message has survived beyond the enforced attempt of civilization and can still inspire new talents for the new political unions to come (the United World?).