

11 Settembre

[...]

- Si sono mescolati*
15 *in quella frenesia di morte*
dell'estremo affronto i sangui,
l'arabo, l'ebreo,
il cristiano, l'indio.
E ora vi richiamerà
20 *qualcuno ai vostri fasti.*
Risorgete, risorgete,
non più torri, ma steli,
gigli di preghiera.
Avvenga per desiderio
25 *di pace. Di pace vera.*

Mario Luzi

It is a second part of the poem «11 Settembre» by Mario Luzi. The poetical extract starts with an impersonal verb "mescolati" that emphasizes the idea of confusion in the reader's mind and is linked with the fifteenth lines, in particular with the word "frenesia". In the same line the theme of death is introduced by the poet, underlining the tragic aspect of the attacks. It is curious to notice that the subject of the first sentence of the extract is put at the end of the sentence by the poet, in fact this evident inversion puts more confusion in reader's mind.

In the following lines there is a list of adjectives that refer to the religion. The intelligent reader can observe the rhetorical structure of chiasm through which the poet wants to put the contraposition of Eastern and Western cultures at the reader's attention, in contrast with the idea of cosmopolitanism that is clearly conveyed in two lines.

The poet seems to invite the reader to remember the "splendor" of two towers, and when someone remember them, he will make them to raise again not like a physical towers but like a symbols of innocence, conveyed by the juxtaposition of the two words "gigli" and "preghiera". The reader's attention is put by the poet on the religious meaning of the symbol of the lily that refers to chastity, therefore to innocence.

In the last two line the verb is put at the beginning of the sentence, like an invocation. The word "pace" is repeated twice. The anaphoric structure underline the poet's solution in front of the religious, social and cultural conflicts, bringing to surface the need of peace, the true peace, like the only solution.

The different run-on-lines led the reader to see beyond, making the poem more fluid.

Il fuoco che produce luce e fumo

[...]

*Ricordiamoci dell'11 settembre
il fuoco fulmineo alle Torri Gemelle
la nebulosa orrenda di carburante e carne,
di sangue e di materia cerebrale,
10 come si è fatta subito fumo grigio, mortale,
che si espandeva e cancellava,
fumo d'odio e di buio, apoteosi.
della polvere, della calce che ricoprivano
volti d'uomini, vie, automobili
15 come se avessero preso dominio gli Inferi.*

[...]

*Ricordiamoci l'11 settembre
preghiamo ognuno con le nostre preghiere
qualunque nome abbia il nostro Dio –
25 che non sia mai un Dio assassino
che ci sorrida bambino.
[...]*

Giuseppe Conte

This is an poetical extract from the poem «Il fuoco che produce luce e fumo» by Giuseppe Conte. If you see the entire poem you can see that the stanzas begin with the sentence "Ricordiamoci dell'11 settembre". Through this Anaphoric structure the poet wants lead the reader's attention on the repetition, conveying an idea of prayer.

Between eighth and tenth lines there is an evident alliteration that brings into surface the horrors of this tragedy. A lot of images (like "fuoco", "fulmineo", "nebulosa", "carburante", "carne", "sangue", "material cerebrale", "fumo", "polvere", "calce", "Inferi" etc.) suggest to the reader an idea of death, desperation and pain.

The word "calce" refers to the mineral used for the carcasses, therefore it refers to death.

The reference to the infernal world puts in the reader's mind a sense of chaos and delirium.

In the second and the third lines of the second part, there is a reference to the different ways of praying, underlining the cosmopolitan aspect.

As last but not least the reference to God in different religion, that has a common field: his peace and his benevolence.