

GUIDO OLDANI'S POETICS OF TERMINAL REALISM

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GUIDO OLDANI **

ABSTRACT

Terminal Realism (TR) is an avant-garde movement founded in the literary-artistic field in 2010 by Guido Oldani, a contemporary Italian poet who aims to critically represent the globalised civilisation of the third millennium. In particular, TR presents itself as a movement of civil commitment. The Founding Manifesto is presented in 2010 and sets out the principles of poetics, the relationship of man with the object, the artificial versus the natural, the piling up of people and things, and pandemics. The poetry of the new millennium therefore expresses the artificial and the artefact using a new poetic language including: the stacking, the Inverted simile and the irony.

KEYWORDS: Poetry. Terminal Realism. Stacking. Inverted simile. Commitment.

1- AN AVANT-GARDE MOVEMENT: TERMINAL REALISM

Terminal Realism (hereafter referred to as TR) is an avant-garde movement, founded in the literary-artistic field in 2010 by Guido Oldani, a contemporary Italian poet, which aims to critically represent, on a planetary level, the globalized civilization of the third millennium. Already in the founding manifesto of 2010 (OLDANI, 2010),

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** Guido Oldani is the founder of terminal realism. He is present in the main literary magazines. With the Mursia publishing house, where he directs the poetry series "Argani", he published *Il cielo di lardo* (2008), *Il realismo Terminale* (2010), *La cheek on the asphalt* (2018), *Dopo l'Ovest. Letter to terminal realism* (2021). He collaborates with the newspaper "Avvenire". In 2019 he received the Lifetime Achievement Award from the International Festival of Poetry & Liquor in Luzhou, China. Since 2021 he has been the contact person for the WMP (World Poetry Movement) for Italy. He nominated for the 2021 Nobel Prize for Literature.

we note the interdisciplinary approach, which has stimulated and produced further developments in the following years (LANGELLA, 2020, 60-125)¹. The theses proposed in that paper immediately attracted the attention of doctors, mathematicians, urban planners, philosophers, sociologists, anthropologists, psychoanalysts, poets, and literary critics. This theorization will then become applied with the short Manifesto of TR, entitled *A testa in giù* (lit. transl.: *Headfirst*), signed by Guido Oldani, Giuseppe Langella, and Elena Salibra (2010, p. 21-22) and presented at the Turin Book Fair on 10 May 2014. The T.R. poetics has thus become Movement.

In 2017 the anthology *Luci di posizione. Poesie per il nuovo millennio* (lit. transl.: *Position lights. Poems for the new millennium*) was published, with poetic texts by Guido Oldani, Giusy Càfari Panìco, Franco Dionesalvi, Valentina Neri, Marco Pellegrini, and Giuseppe Langella. In 2020 another anthology of TR storytellers was born, entitled *L'occhio di vetro* (lit. transl.: *The glass eye*), edited by Daniele Maria Pegorari (2020), with stories by Cristò, Matteo Fais, Stefanie Golisch, Stefano Guglielmin, Izabella Teresa Kostka, Eugenio Lucrezi, Marilù Oliva, and Salvatore Ritrovato.

In the conception of the TR founder, the beginning of the third millennium marked an epochal crisis. The TR, therefore, aims to outline and interpret those aspects of the historical-social development that most characterize our era, the 2000s, indicated as its most typical and representative outcomes (ANELLI, 2016; LANGELLA, 2022).

2- THE METROPOLITAN CONTEXT: THE EXCLUSION OF NATURE AND THE ARTIFICIAL

The TR, in particular, is a poetic movement, which arises from and expresses the characteristics of the complexity of modern metropolises (see the interview with

1 In this sense, the Conference on *The global world and the poetics of Terminal Realism constitutes a further development. Environment, culture, language* was held in Rome on 5 December 2019 under the scientific direction of Carmelina Chiara Canta, full professor at the Roma Tre University, and Giuseppe Langella, full professor of contemporary Italian literature at the Catholic University of the Sacred Heart of Milan. The conference was attended by Gilberto Scaramuzzo, pedagogist (Roma Tre University), the geographer Angelo Turco (IULM University of Milan), the contemporary literature professors Caterina Verbaro (LUMSA University) and Monica Venturini (Roma Tre University), the psychoanalyst Giuseppina Casella, the engineer Felice Vinci, the cultural anthropologist Stefano De Matteis (Roma Tre University) and the poet Guido Oldani. On the occasion, a personal exhibition was set up by the artist Pino Canta, a member of the Terminal Realism movement, interviewed by the poetess of the RT Tania of Malta. The proceedings of the conference are published in the magazine OBLIO, 38|39 X (2020), p. 59-125.

G.O., below); it feeds on the benefits (few!) and distortions that are generated by the type of urban organization, analyzed, among others, by sociologists Georg Simmel (1995) and Roland Robertson (1992).

The unbridled consumerism of material goods and objects express the characteristics of contemporary capitalist society: more and more *useless* products, objects, and things are bought and consumed. At the basis of the poetics of T.R., Guido Oldani places precisely the relationship between man and the object, which has been the most important philosophical problem ever since man's relationship with himself (identity) and with other men (relation).

The object, in classical theory and until the nineteenth century, was a creation of the subject and did not possess real autonomy, always remaining a creature linked to the subject. On the contrary, the objects to which the TR refers, although created by man, do not belong to him, rather, they turn against him and possess him to such an extent that man is their slave. "L'uomo del terzo millennio è diventato una sorta di faraona ripiena, farcita di oggetti"² as we read in the essay by Giuseppe Langella (2012), a critic of TR poetics.

This reversal, which is identified with the loss of the 'foundation' by the subject, took place during the twentieth century, hand in hand with urbanization (see the interview with G.O. below), the social and cultural complexity, and the subsequent globalization, analyzed by sociologists, writers, economists, anthropologists, etc. The man of rural and pre-industrial society who lived in the countryside, in contact with nature, attributed objects an instrumental and secondary value compared to the products of nature, which were primary and essential goods. He could also live without objects that were useful to man and that were linked to the genuine products of nature: a basket was useful for containing the fruit and products that were gathered in the fields; a wooden barrel was needed to store the wine, a terracotta bowl was used to contain oil, salt, grain, etc. But when these objects were no longer simple and functional, because, as E. Kant (1970) would say, the aim was no longer man but consumption itself, they were enriched and embellished with the manufacture of precious metals or precious materials, that are not available to all people, have become the expression of something else, assuming a symbolic value in which the meaning has surpassed the signifier, designating something other than the original use.

2 Lit. transl.: "The man of the third millennium has become a sort of stuffed guinea fowl, stuffed with objects".

Today, to define a person we increasingly need to know the objects of his daily life, the items of clothing he uses to get dressed, the jewels that embellish his person, the car to get around, the furnishings of his home, the type of mobile phone to communicate, so that each of us can say: “I am what possesses me, that defines me and represents me on the outside, making myself an object, together with many others” (OLDANI, 2010a, p. 39).

Paraphrasing the philosopher L. Feuerbach (2015) and inverting his definition of “man is what he eats”, we can say that today “man is the object that he possesses, that he use”. And at this point, the analogy also invests nature, the environment as it was before industrialization, and the serial production of the object.

Contemporary man, who lives in the city, in the big metropolis, where objects are ever more numerous, new, sophisticated, and technological, wants to own more and more artificial objects which he cannot do without. In this sense, large billboards and other types of media and virtual spots reinforce what is desirable, although not necessary. The more the object is different, artificial, advertised, modern, and shared by others, the more it arouses the desire to possess.

TR is a typical movement of the third millennium, although some signs can be placed in the last years of the last century. Reading the literary and poetic texts of Guido Oldani it is clear that man too has become an object himself, with artificial elements (prostheses) inside his body: pacemakers, artificial limbs, valves, stents, etc.

Mankind now lives in an artificial environment; technology has replaced nature and spontaneity. *Artificial* is the cipher of our existence.

Nature has been marginalized, swallowed up or domesticated. No action foresees its existence anymore. [...] The foods are canned, milk is powdered, contacts are virtualized, the world is enclosed in a small screen. It is the triumph of artificial life. Objects occupy all living space, enveloping us like a straitjacket. They have become indispensable to us. Without them we would feel lost, and we would no longer know how to perform the slightest act. [...] From the servants they were, they have turned into our masters. (OLDANI, 2017, p. 21)

The poetry of the new millennium expresses the artificial and the artifact, using the same language:

Manufatti

la luce viene giù dal sole ai tetti
allargandosi come in un ventaglio;
è uno spray che chiarissimo ci avvolge,
andando fino dove l'ombra ingombra
e la natura allora prende forma,
ognuna come fosse un manufatto
di quelli esposti nelle grandi fiere,
poi viene il buio ch'era prima quatto³
(OLDANI, 2022, p. 5)

3- STACKING AND THE INVERTED SIMILARITIES

In the third millennium, together with the reference context described, the paradigm of knowledge and thought has also changed, from which nature is totally excluded (OLDANI, 2014).

Guido Oldani has highlighted the devastating effects that large urban assemblies have caused, real *stacking* of people and objects: the *stacking* (see the interview with G. O., below) is the other figure that expresses this dimension. He sensed in advance what would become an epidemic of images, typical of the metropolis (photographs, advertising, illuminated signs, LEDs, displays, etc.).

[...] the eight billion human beings all live piled up, and it is difficult to distinguish them from the artifacts. Thus, the life of a child in the neonatal ward or the one of a very elderly person in a nursing home is comparable to that of a cell phone battery. Then I will also be able to say that my existence is comparable to a ballpoint pen that wears out and ends. (OLDANI, 2010a, p. 19)

³ *Lit. transl.*: “artifacts - the light comes down from the sun to the roofs / spreading out as in a fan; / it is a spray that very clearly envelops us, / going to where the shadow clutters / and then nature takes shape, / each as if it were an artifact / of those exhibited at large fairs, / then comes the dark that was before four”.

All of this will lead to global pandemics. As the drafters of the *Short Manifesto of Terminal Realism* write in an absolutely contemporary and realistic way (OLDANI; LANGELLA; SALIBRA, 2014): “The earth is in the midst of a housing pandemic: mankind is massing in immense megalopolises” (see the interview with G.O., below). A pandemic (from the Greek pan-demos, *all the people*) is an epidemic whose spread affects more than one geographical area of the world, with a high number of cases. The pandemic of objects mainly affects metropolitan areas around the world while small communities are generally less affected. Even today the new pandemic of Covid-19 has hit the most industrialized countries and the most modern metropolises, crowded with millions of inhabitants (Wuhan, Milan and Lombardy in Italy, New York and the United States, Brazil, India, etc.). It has spread throughout the world because of the global movement of people and the accumulation of goods which are the focus of RT. It is no coincidence that it started in the big cities of industrialized countries where technologies and the race for consumption are more widespread.

Guido Oldani had prophesied from the beginning that all this would happen and that it would continue until measures were taken. The poetic expression of this new cognitive paradigm, the rhetorical form that legitimizes the primacy of artificial reality in the current experience of the world, is what Guido Oldani has defined as an *inverted simile*, the most significant cypher of Terminal Realism. What is an *inverted simile*? While in the natural simile, reference was made to nature to describe a human or mechanical reality, with the *inverted simile* we refer to what is artificial and created by man to explain what happens. For example, “... if once, with the natural simile, one could coin an expression like *run away like a hare*, today, with the reversed simile, one says *rather run like a train*” (OLDANI; LANGELLA; SALIBRA, 2014).

The reversal of the relationship between man and objects is so harsh to lead to an exchange of roles, in which the human being is increasingly dull and reified and, conversely, the objects that punctuate daily life are increasingly intelligent, aware, and determined.

Guido Oldani is an inexhaustible creator of inverted similarities, expressed above all in the typical collections of the poetics of the RT, *Il cielo di lardo* (2010b) e *La guancia sull'asfalto* (2018)⁴, which describes what remains of a Po valley in Italy

4 See, for example, the poems *la bici*, *La guancia*, *La vasca*, in *Cielo di lardo*, cited work pp. 17, 51, 79; and *Lo stadio*, *La trappola* or *Pop corn*, in *La guancia sull'asfalto*, cited work pp. 44, 58, 85.

now invaded by concrete and asphalt, but subjected to the alienating observation of a citizen who looks at the surviving elements of nature with the eyes of his artificial world:

Fiume di cuoio

il lambro era un fiume con i pesci
che sono diventati lentamente
quasi tenaglie oppure chiavi inglesi,
nuotando fanno un suono di ferraglie
il corso d'acqua muove zigzagando
uguale ad una cintura di calzon⁵
(OLDANI, 2018, p. 84)

The *inverted similarities* present in Guido Oldani's poems are very suggestive.

Soffitto

il cielo è un soffitto spelacchiato
privo di qualche lembo di vernice
che quasi ne migliora il risultato.
e la città coi tetti è una grattugia
che sbriciola le nuvole di pioggia⁶
(OLDANI, 2022, p. 7)

4- THE IRONY IN THE POETIC OF TERMINAL REALISM

As Guido Oldani proposes, the artist can take the appropriate distance from the object through irony. Irony (in poetry, literature, art, sociology, etc.) helps people not to

5 *Lit. transl.:* Leather river – “lambro was a river with fish / which they have slowly become / almost pincers or spanners, / as they swim they make a clanging sound / the stream moves in a zigzag pattern / equal to a belt of trousers”.

6 *Lit. transl.:* Ceiling “the sky is a mangy ceiling / without a few flaps of paint / which almost improves the result / and the city with the roofs is a grater / that crumbles the rain clouds”.

be possessed by artificial things but to hold the reins of the discourse and the creativity in their hands to embark on a path of liberation. The *inverted simile*⁷, the use of inverted expressions, has the same goal: what is artificial becomes the yardstick for defining what is natural, but which can be said “with the copious resource of irony [...] today finally capable of the only fully employable revolutionary force” (OLDANI, 2010, p. 10-11). People themselves are an inverted simile, as G. Oldani writes:

I am becoming less of a man and more of a product: wig, dentures, hearing aids, heart bypasses, remade breasts, hip replacements, raised buttocks, high heels. (OLDANI, 2010, p. 40-41)

The inverted simile is expressed in its abbreviated form, which is the metaphor, which “produces a gain in clarity” (LANGELLA, 2010, p. 15). In conclusion, “the inverted simile is the tool par excellence of terminal realism; the register, the keystone is irony” (OLDANI, 2014, p. 22).

5- THE CIVIL COMMITMENT OF TERMINAL REALISM

Today, “humanism has been replaced by subjectivism” (OLDANI, 2010a, p. 20). It urges a new anthropological overthrow to outline a humanism that puts people back at the centre of history and of the world.

In this sense, the TR sees itself as a movement of civil commitment, that realized on several occasions in the metropolis of Milan⁸, some concrete proposals on the ethical level which will be developed in the future. The civic vocation of the poetics of TR is a constant: it is present since the *Short Manifesto* (OLDANI; LANGELLA; SALIBRA, 2014), of which the first four articles deal with issues of urbanistic, sociological, anthropological and gnoseological relevance, and it

7 G. Oldani writes: “the distance between man and them [objects] is cancelled, that is definitively terminal, leading to the inversion of similes. It is no longer the products that resemble nature but vice versa”, (OLDANI, 2010a, p. 5-6).

8 The Milanese group of TR has realized a number of events including: *The Day of the Hanged Man*, *the Realism in Bloom happening*, *Homage to G. Pinelli*, *Poems for the Withdrawal of US and NATO Troops from Afghanistan*, *Homage to G. Strada*, *February 2022: War*, etc.

is taken up again in *Dopo l'Occidente* (OLDANI, 2021, p. 25-26) one of his last writings:

The ethical and civic aspect sees us sometimes mobilised even in groups, offering itself as a separate element of presence [...]. Ethical-civil poetry is also scarce because the dimension of courage, which cannot be excluded a priori from the poetic message, does not abound.

It refers to the civil commitment of TR the text edited by poetry Tania di Malta (2022), dedicated *To Pier Paolo Pasolini, civil poet and corsair intellectual, on the centenary of his birth*. The volume collects poems, essays and works of the visual artists, actors and sociologists of the Terminal Realists on certain *burning* issues of which they have been *inconvenient witnesses* and *uthless critics* over the last four years⁹. As G. Langella also writes in the Introduction to the poetic anthology *Luci di posizione* (2010, p. 19):

it is necessary to strengthen the movement's concrete commitment with appropriate initiatives: it is essential to restore a civil incidence to poetry [...]. There is an urgent need for living intelligence to mobilise if they want to put a leash on what is beginning to be called, with a rather disturbing formula, post-human civilisation. Terminal Realism is a candidate, in this sense, for the role of vanguard. We are there; we have already switched on our Position Lights (as the book title *Luci di Posizione* – editor's note).

The theme of civil commitment has become increasingly fundamental in TR's poetry, as is evident in Giuseppe Langella's anthology (2022, p. 5), combined with that of pandemics and other dramatic events of recent years:

9 The authors wrote: Guido Oldani, Giuseppe Langella, Chiara C. Canta, Daniele Maria Pegorari, Tania di Malta, Stefano Giorgio Ricci, Angelo Francesco Puma, Marco Bruni, Brunivo Bottarelli, Valentina Neri, Pino Canta, Igor Costanzo, Annachiara Marangoni, Francesco Sainato, Stefano Torre, Alessandra Vinotto, Camilla Sommadossi, Emanuela Gelmini, Yang Sil Lee, Gaetano Grillo, Gilberto Colla, Alessandro Mangiarotti, Lome (Lorenzo Menguzzato), Claudio Pestalozza.

Sfocia ogni crisi in una pandemia:
questa è la legge del mondo globale,
il tempo del realismo terminale¹⁰

The dramas of violence and wars, the deprivation of freedom and women's rights after the withdrawal of NATO troops in Afghanistan in 2021, are present in the TR poems:

Strana guerra

non sono poi così tanto sicuro
di cosa sia davvero questa guerra,
se la vedo un filmino diventare,
tra una pubblicità e quella dopo,
più martellante dei bombardamenti¹¹
(OLDANI, 2022, p.6)

And, again, the poetic verses express denunciation of and commitment to the climate crisis and environmental disasters:

Disastro ambientale

[...] Apriva invano l'ali
di pece un gabbiano per volare.
Immensa, in mare, una nube nera
si levava dalla petroliera.
La terra è un pallone preso a calci¹²
(OLDANI, 2022, p. 5)

Ultimately for the TR, one cannot sit back and watch. Poets must commit civilly and ethically. To react

10 *Lit. transl.*: “every crisis turn into a pandemic:/ this is the law of the global world,/ the time of terminal realism”

11 *Lit. transl.*: Strange war – “I am not so sure/ of what this war really is, / if I see a film of its becoming,/ between one commercial and the next,/ more pounding than bombing”

12 *Lit. trans.*: Environmental Disaster – “[...] In vain he spread his wings / of pitch a gull to fly. / Immense, in the sea, a black cloud/ rose from the tanker./ The earth is a ball kicked”.

energetically to the subjectivist, mythological and self-referential drifts of a certain twentieth century, Terminal Realism has decided to bet on a poetry that becomes, in the words of Lukacs, a dynamic and critical mirroring of the world of the Third Millennium: dynamic, because it aims at describing the epochal on-going transformations; critical, because it stigmatizes them, highlighting their negative or problematic implications. (LANGELLA, 2022, p. 223)

6- INTERVIEW TO GUIDO OLDANI (G.O) BY CHIARA C. CANTA (C.C.C.)

C.C.C. Your debut was with the collection *Stilnostro* 1985. Can we already find there the hints of what will be T.R.?

G.O. There is already a strong differentiation from current Italian poetry, but I believe not only. I feel the need to absolutize dictation by trying to get it out of its temporal declination. It is no coincidence, in fact, my choice of gerunds, ablatives and past participles. In other words, the events are in the course of occurrence or already concluded. This modality gives rise to a perceptibly different speech: the exclamation of the absolute. In this way the reality takes on a frame, like those pieces of Gothic stained glass that are each delimited by its lead. Here the plumb line is precisely the gerund and the past participle.

C.C.C. Your second collection, *Soap*, was published in the poetry and philosophy magazine *Kamen*, after 16 years in 2001. Why this delay and this place?

G.O. This is a long period that, especially today, is never practised. Today's modus operandi is almost the equivalent of the FB page that is editorially updated day by day. Living in the Milanese metropolis, I observed an excess of subservience and gregariousness that expressed itself above all in a reiterated serenism, a dragged avantgarde and even a mythomodernism, albeit a secondary one. My presence, therefore, manifests itself in the magazines, even sometimes with a certain assiduity, like in a boxing match that you make as long as possible knowing that there is the possibility of varying the final fates. The choice of *Kamen* magazine as the editorial venue for a collection was certainly not entirely my own, but it allowed me a certain freedom from the usual. I would also add that *Kamen* magazine, which is still in operation today, is a venue for poetry and philosophy and is directed by Amedeo Anelli, a reliable protagonist. The collection entitled 'Soap' came out precisely after sixteen years of differentiation in literary journals to arrive at a stronghold, as the world moved on to be

completely different. In this collection, the granularity of the real, in a society that has nothing liquid about it, but is the realm of friction, becomes quite evident. The critical reception to this edition was certainly copious due to its prestigious voices.

C.C.C. In 2008, your third collection, *Il cielo di lardo* (The Lard Sky), appeared at a historic publishing house: Mursia. We are on the verge of T.R.: is this a transitional phase?

G.O. Over the years, I have come around to the idea that, often, in intellectual life, one is first faced with solutions that serve to better formulate the question to which these solutions are the answer. I believe this is what happened to this successful collection, *The Lard Sky*. The title, representing a food artefact of pork fat preservation, is still gaining new readers today. The title, food artefact, is nothing more than a first simplified certification of terminal realism: nature is becoming increasingly modified, artificialised, towards even resembling the objects we produce. An emblematic title, but also an abundant sequence of texts one by one certifying terminal realism. There are about a hundred of them usually consisting of a triplet and a subsequent quatrain. There are not many exceptions where the texts occur with one or very few extra verses. The individual texts are to be conceived almost as exhibitions of sculpture and each verse, listing the words of a hendecasyllable, gives particular emphasis to the individual word. I compare the texts to exhibitions of sculpture and not painting because each word needs to be scanned and surrounded by the gaze, not just looked at vis-a-vis. That is why I do not mind if the reading is done by deliberately punctuating the individual words. The brevity of the texts also has a function. We can observe, I think also in different countries, that social media and advertising have certainly not increased the ability to use abundant texts. It is anyone's experience with the messaging of smartphones or the multiple emails received and sent daily, under the rule of extreme brevity, if not poverty. Poetry today has to deal with these modes of communication, and I believe it is only right that it should be able to contend with them for its own, albeit different, space of existence.

C.C.C. In 2010, T.R. finally appeared, again Mursia edizioni. It is described as planetary poetics; what does that actually mean?

G.O. I believe the definition that has been given of planetary poetics is correct insofar as social living, in the five continents, manifests a profound equivalence, albeit obviously within their individual specificities. With the third millennium, in fact, the world population

is piling up in the metropolises, along with the objects. This imbalance is, moreover, increasing year by year in an even more pronounced manner. It is with the beginning of this millennium that the number of people living in the city has surpassed that of those left outside, and this situation is becoming increasingly unbalanced. Of the current eight billion humans, some five billion are urbanised against the remaining minority left outside and thinning out. On all continents we handle the same objects and are equally affected by them. The aforementioned stacking has meant that, by resembling nature more and more like products, a new type of simile, the inverted simile, had to be named. This is the rhetorical figure par excellence peculiar to the T.R., to which metaphor and every concept of comparison between nature and artefacts expand. In the past, the simile compared two natural elements, now one natural to another artificial. A young Chinese poet who died by suicide writes that he resembles his grandfather, both thin and tall. Of his grandfather it was said that he resembled a bamboo cane, of him that he resembled a coat hanger. The imaginary has shifted from one type of comparison that is only natural to another mixed between the natural and the artificial. Of course, the inverted simile also existed before the third millennium, but it was in such rare use that it did not need a designation, which I had to grant instead, because of its numerically very significant presence in our contemporary world. This is supported by the studies of comparativists, who verify the presence of the inverted simile at various latitudes and in both poetry and fiction.

C.C.C. In 2018, again from Mursia, *La guancia sull'asfalto* (The Cheek on the Asphalt), your latest collection, is published. In 2021, the same publisher, *Lettera al Realismo Terminale* (Letter to Terminal Realism). Does it foresee the future? What future?

G.O. These two publications are like two sides of a coin. The first converges in my poetic work T.R., I think even slightly widening the quantitative measure of the verses. The second takes stock of how well my poetics has been handled in the sociological sphere but also the different artistic forms of expression. In addition to poets, starting with the anthology *Luci di Posizione*, edited by Giuseppe Langella, and narrators, as indicated in the anthology edited by Daniele Maria Pegorari, there have been successive waves of poets to contribute to the development, but T.R. has also spread to visual artists, theatre and music. Over the years, T.R. has reached both East and West. For example, in the annals of Italian studies in American universities and some

universities in China. Opportunities for this expansion are also given to me by the WPM, which I represent for Italy. The future, I would go so far as to say, unfortunately, will be more and more useful to the T.R., which I hope will be able to have a critical function, especially with its 'philosophical irony'. The latest events, with the climate rift, have certainly artificialised the world, in a way that we know is excessive. On this disaster produced by those who have consumed wildly, two well-known factors of amplification of the state implying T.R. have been inserted: one is the ongoing war in Europe, which the people do not want, but which the arms dealers impose. The result is a progressive artificialization of the continent's territory. The other evidence is that of the pandemic, which is as disastrous for the people as it is joyful for the dealers profiting from vaccines. Well, if already in the cities people were piled up mixed with objects, now billions of viruses are also piled up in each metropolis, in a sort of pile of piles. It is the negative triumph of conditions that wildly increases the poetics of T.R. My confidence, as mentioned, is that such poetics can give voice more to the people than to the drainers of the world's wealth. The challenge is open, the enthusiasm is not lacking. We are at the showdown: T.R. is a language picklock to get out of the existential cage.

LA POÉTICA DEL REALISMO TERMINAL DE GUIDO OLDANI

RESUMEN

El Realismo Terminal es un movimiento de vanguardia fundado en el ámbito literario-artístico en 2010 por Guido Oldani, poeta italiano contemporáneo que pretende representar críticamente la civilización globalizada del tercer milenio. En concreto, R.T. se presenta como un movimiento de compromiso civil. El Manifiesto Fundacional se presenta en 2010 y expone los principios de la poética, la relación del hombre con el objeto, lo artificial frente a lo natural, el amontonamiento de personas y cosas, y las pandemias. Así pues, la poesía del nuevo milenio expresa lo artificial y el artefacto utilizando un nuevo lenguaje poético que incluye: el apilamiento, el símil invertido y la ironía.

PALABRAS CLAVE: Poesía. Realismo Terminal. Apilamiento. Símil invertido. Compromiso civil.

RESUMO

O Realismo Terminal é um movimento de vanguarda fundado no campo literário-artístico em 2010 por Guido Oldani, um poeta italiano contemporâneo que pretende representar de forma crítica a civilização globalizada do terceiro milênio. Em particular, a R.T. apresenta-se como um movimento de compromisso civil. O Manifesto Fundador é apresentado em 2010 e expõe os princípios da poética, a relação do homem com o objeto, o artificial versus o natural, a acumulação de pessoas e coisas, e as pandemias. A poesia do novo milênio exprime assim o artificial e o artefato utilizando uma nova linguagem poética incluindo o empilhamento, a símil invertida e a ironia.

PALAVRAS-CHAVE: Poesia. Realismo Terminal. Empilhamento. Símile invertido. Compromisso civil.

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