

REVIEW OF 'TOAMO'

Review of the entire poetic trilogy : "Toamo"

The term TOAMO comes from an error, which the author will explain in detail at the beginning of the volume concerning the first trilogy. Reviewing this as a picture that covers all the volumes, I would like to dwell on the most important topics covered, even if, certainly, that of love is predominant. I made a choice of compositions, from TOAMO, the lady, the earth and the lion, which best highlights the poet's qualities.

Let's start from

"C'è"

[...]

E finisco di illudermi...
Per non deludermi...
Per non avere delusioni...
Deglutisco amari bocconi,
che la solitudine mi dà!
[...]

It would seem that the poet is undergoing a strong disappointment, which leads him to withdraw into himself. But his soul is strong and the last verse of the poem denotes it, in which he convinces himself to get up and hope with the emblematic verse " Amore c'è " .

A theme particularly dear to the poet is that against violence against women, which is

clearly developed in the poem “Lacrime di figlio”.

The poem is very articulated and it can be said that it is almost divided into two parts: in the first prevails regret, pain, almost hatred towards the one who snatched the life of the woman, whose name we do not know; in the second part however, a recurring characteristic of the writer, a glimmer of light opens up through which his qualities as a man respectful of the female gender and his hope of one day giving a smile to a woman are highlighted.

[...]

“Abitante di scrotolandia, bulletto mio,
Apri gli occhi che su di te ci sta Dio,

Sotto di te ci sta la punta del mio stivale,
Che ti atterrerà e farà male!
Quindi verso quel paese inizia a camminare,
Ed ora spostati! E lasciami passare!

I quote the last verse of the poem Scrotolandia (scrotumland), a clear neologism of the poet to highlight the contempt for that category of individuals who commit psychological and/or physical violence towards those who are or are considered more fragile. In this poem there is no mercy towards the bully, who takes on all the characteristics of someone who commits guilt that can cause more or less serious damage to the victim.

And we come to the theme of disability, with the composition “Un dis differente”, which, in my opinion, deserves to be mentioned in several stanzas. Let's start from the first

Sono un Dis differente
Che nel cuore ha la corrente,
E mai mente alla sua gente.

[...]

Per la stupida gente, io son niente,
Ma li correggo, son Cuore e Mente,
E son qui, vicino, nel tuo presente.

E se non credi quanto sia potente,
Il tuo cervello è proprio assente.
La mia volontà è battente,

Perché tengo serrato il dente.

[...]

“Un Dis differente” almost present itself as a "hymn" to disability. The word hymn, in quotation marks, does not want to belittle the term, but rather convey the idea that disability can and often must be considered a resource by those who experience it. The Dis different introduce himself as endowed with willpower, which is often lacking in those with no disability. This is why I reiterate that this poem is almost a hymn to the joy of living and resilience.

These are the compositions that most struck me in the first volume of TOAMO.

Let's move on to the second. In the section "Poesie di getto", we find the composition "Bene c'è".

It is a poem in which the poet feels disappointed and mocked, so much so that the incipit sounds like this: "Go away from me". Throughout the poem, negative feelings prevail, the lack of acceptance, having given and having received only crumbs in return. So why a title that has a positive value? To better understand it, I propose it again.

[...]

Ora il mio sentimento,

Quasi assente,

Non puoi dirmi:

*Son qui! Come niente.
Nel mio presente
Ora c'è altra gente!
Non piangere
Non attacca
Non sono deficiente,
La mia amicizia e il bene
Per te c'è se la vuoi veramente!*

As I said, negative feelings prevail. But the poet is characterized by a strong greatness of mind and, despite the offenses, insults and contempt suffered, he leaves an open door to this woman who has hurt him, renewing her his friendship.

A poem that is characterized in the wake of
“Bene c’è” is “Era”. Expressions such as
[...]*“quando zucchero
in polvere mi davi”*

Or

[...]“*tu illusione...
felicità di chimera”*

lead us back to a love disappointment. But
the second part of the last verse of this poem
is more joyous:

*“nel mio cuore
un’altra era”.*

These are two rather similar compositions, but, inviting to read both, we recognize a profound difference. In "Era" the bitterness and suffering of "Bene c'è" is absolutely not accentuated, on the contrary, there is, once again almost a note of hope.

The composition, "Notte stellata", deserves a complete citation, which is not permitted here. I'll just report the caption that explains the meaning of the poem:

“In onore di tutte le bambine mai nate che avevano qualche disabilità e per ciò si è deciso di non farle nascere più”.

"In honour of all the girls never born who had some disability and for this reason it was decided not to give birth to them anymore".

The starting point is given by the fact that it is not the night of San Lorenzo, therefore no stars will fall, but even if it were, there will be "a "little soul" less, as a mother has decided not to give birth to a baby girl that would have had a disability. The theme can generate strong discussions regarding the right of women to give birth to the fetuses they carry, even more so if they present some pathology, but what interests us here is always the sensitivity of the poet and his hymn to life. In fact, the composition ends with "TOAMO life".

“Ricostruzione” is a composition divided into three parts: one tracing negative aspects and two positive ones. In this poem the initial fear and discouragement due to the finding of a tumor is highlighted in the first part. In the second part, the adventure of hope begins, the struggle of the woman who has been diagnosed with the disease. In the third part, after successfully passing the surgery, the tumor is finally removed and "new life is granted".

The last composition of the second volume of TOAMO is in English and is entitled "Battle... serene rediscovered" and reminds us a bit of the Leopardian calm after the storm. But it is

the only parallelism with Leopardi that we can make. We are well aware of Leopardi's not at all benign conception of nature. Giuseppe Piluso instead presents us with an image of creation in which the sun shines and in which the beauty of creation is contemplated.

The third volume of the TOAMO trilogy opens with the poem "Chiedendo" (When a man is wrong), in which the poet is aware of a series of mistakes committed against his beloved that have led her to suffer to tears and beyond, even until being kicked out of the house. But there is awareness on the part of the writer of the value of women and of the possibility of redemption through

forgiveness, since, above all, he is aware that:

[...]

Pensiero verso me

Non è terminato.

The commitment to themes other than love between lovers is evident in "4 cuori", a dramatic poem in which the poet tells us about the death of four young people, following a road accident, whose parents just have to put a flower for each heart. A verse of particular significance is:

“dentro i cuori una bomba”

Clearly referring to the parents' devastating grief following the death of their children.

The poem ends with a warning to be careful when driving.

In the poem “Amore incolore”, we can find similarities with “Lacrime di figlio”, from the first tome of the Toamo. Love is defined as the sum of all colours, black, but this to which the poet refers is a colourless love which no longer allows the daughter to return to her father's arms, it is a love which generates fear, destruction and finally death. Only consolation is that now the spirit of the girl

[...]

Amato da Dio vola!

The poem "Bipolare Io" can be divided into three parts: in the first, the description of the typical behaviours of the person suffering from the disorder: the classic mood ups and downs, the variation of the sleep-wake rhythm, the frequent changes of opinion. An initial discouragement follows, defined as "eating the bitter soup". The second part describes the necessary intervention for personal care, drugs and psychotherapy. In the third part which connects to the second, in the verse "it is useless", the poet reiterates that those who support him are "rotten wrong", because "healing oneself is a good thing". A message of love closes the composition:

[...]

Equilibri ho trovato,

Con i tuoi consigli salvato.

Ed ora di te innamorato.

The composition "cambio ad U" is grafted on the trail of compositions on the safeguarding of one's psychophysical well-being. The metaphor of the U-shaped change is nothing more than an inversion of direction with respect to the sadness and anguish that sometimes oppress the human soul and represents the need to stop for a moment to rest and finally start again.

Two poems, "Start over" and "Toamo lotta per la vita", although different, have the usual characteristics that distinguish Giuseppe Piluso's poetry: the need not to let oneself be discouraged by difficulties and to find the strength to accept one's scars and make them a strong point.

Making an overall assessment of the trilogy, from the first volume of Toamo to the third, although common themes are found, as we have had the opportunity to examine, one can sense a growth of the poet, who from a sort of "naive" optimism passes to an awareness of the real life which, despite undeniably presenting difficulties, deserves to be lived in the best possible way. In the

poet there is great fortitude, immense trust in what beauty life can offer but it is not only love that guides his steps but faith, not only in God, but in the ability that "as long as there is life, there is hope", as an old proverb says. Nobility emerges from his poems, because, ultimately, having had the opportunity to read the entire trilogy, the nobility of heart of Giuseppe Piluso is self-evident, a poet who I would dare to define as "kind".

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Dott.ssa

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