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The Concept of Open Language in Cergoly's Collection
Opera 79 Noun in Love

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Abstract

This paper is based on the literary work of Carlo Luigi Cergoli Serini, whose artistic name is Carolus L. Cergoly (Trieste, 1908-1986) – an Italian writer belonging to *mitteleurope* area of literary culture. The characteristic of Cergoly's poetry is the creative relation to lyric forms and nonstandard, experimental language. His poems are linguistically original, while the style is personalized and thoughtful. It is characterized by exceptional inventiveness on more levels: phonetic, lexical, syntactic and metaphorical. Cergoly's poetry is based on the standard Italian language, but it is open to different sources: in the first place to the dialect of Trieste, then to the Croatian, Slovene, German, English and French language. The concept of open language, mobile language without firm boundaries, which does not confine itself to a unique language *koiné*, radically marks Cergoly's lyrical language, so that his literary creativity engages in continuous dialogue with traditional levels of the world literature.

Based on selected examples from the collection *Opera 79 in sostantivo Amore* (*Opera 79 noun in Love*), this analysis gives insight into the stylistic, linguistic, intertextual, and intercultural features of particular poems. In consideration of the fact that the works of Carolus L. Cergoly have been the topic of literary-critical research, his opus still has not found the right place in the Italian literature of the 20th century. This paper tries to contribute to the understanding and evaluation of the extensive opus of this Italian author.

Keywords:

Corresponding Author:

Introduction

Carolus Luigi Cergoli, pseudonym of Carlo Luigi Cergoly Zriny, was born in Trieste September 20, 1908, to Valentino Cergoli and Gille Serini. In the twenties, at the height of Futurism, he founded the Circle of Magalà, which organized performances at the Circle of the Merchant Marine at Reineld Palace. His literary debut was a few years later with his poetry collection Maaagaala (1928), published under the pseudonym of Sempresù. He then published the anthology Prime Fogie (First Shapes, 1931), in the Venetian dialect, followed by Dentro de mi (Inside Me, 1938) and Poesie a Barbara (Poems to Barbara, 1943) in a limited edition of only fifty copies. He also wrote for the theatre and cinema, including articles, was a stamp designer and directed comedies. Immediately after the war he was a founding member and the artistic and literary director of the democratic independent newspaper *Il Corriere di* Trieste, with which he remained affiliated until 1953. In 1958 he opened the Galleria dei Rettori (Gallery of the Rectors), where he organized cultural events and exhibitions of local artists. In 1970 he published Ke se poesi, with the collection *Il Portolano di Carolus. Poesie in lessico triestino* (The Portulan of Carolus. Poems in Trieste Lexis). Two years later he published *Canti clandestini. Nove poesie in lessico triestino* (Clandestine Songs. Nine Poems in Trieste Lexis), inspired by the partisan war and the deportation of the Jews. In 1973 he sold the gallery and published *Hohò Trieste. Ballatetta in lessico triestino* (Hohò Trieste. *A Small* Ballad in Trieste Lexis), followed a year later by *Inter pocula. Poesie segrete triestine* (Inter pocula. Secret Poems *from* Trieste). A text written by Pier Paolo Pasolini in Il Tempo introduced him to Italian critics (among his reviewers were Andrea Zanzotto and Giovanni Giudici), and in 1976 he published the poetry collection *Ponterosso, poesie mitteleuropee in lessico triestino* (*Ponterosso,* Central European *Poems* in Trieste Lexis), with Guanda Publishing and under the auspices of Giovanni Raboni. This book launched him beyond the Trieste area and he reached a national audience. However, it was only at seventy that he reached full acclaim, with the novel *Il complesso dell'Imperatore, collages di fantasie e memorie di un mitteleuropeo* (The Emperor's Complex, *Collages* of Fantasies and Memories of a Central European), published by Mondadori in 1979. After the general success of the novel, in the same year he published a complete collection of his poems, under the title *Latitudine nord. Tutte le poesie mitteleuropee in lessico triestino* (North Latitude. *All* Central European Poems in Trieste Lexis). In 1983 he published a collection of poems *Opera 79 in sostantivo Amore* (Opera 79 in Noun Love) by Edizioni S. Marco dei Giustiniani of Genoa. The same year saw his story *Il pianeta Trieste* (Planet Trieste), incorporated into *Trieste provincia imperiale, splendore e tramonto del porto degli Asburgo* (Imperial Province Trieste: Splendour and Decline of the Habsburgs *Harbour,* together with Ferruccio Fölkel). *Fermo là in poltrona. Ovvero i teatri della memoria per trastullarsi e fantasticare, scritti da un mitteleuropeo* (Still There in the Armchair. Or the Theatres of Memory to Play around and Fantasize, Written by a Central European), his second novel, came

out in 1984, again with Mondadori. One day before his death, which occurred in his hometown on May 3, 1987, saw the publication of his last novel, *L'allegria di Thor. Diario intimo con inchiostri di più colori del mitteleuropeo barone Heinrich Edling von Boffa* (The Joy of Thor. *Intimate* Diary with Multicoloured Ink of the Central European Baron Heinrich von Edling Boffa).

Opera 79

In introducing the present analysis, which considers the last poetic works of the Trieste poet and writer, I start with a statement by Andrea Zanzotto placed in the preface to the Canti clandestini (Cergoly, 1972):

> *It is difficult to find a precise location for this author that, for all his conspicuously dialectal performance and intimate 'Triesteness' in one of its most imaginative epiphanies, is also a reckless researcher, extremely perceptive and open to every horizon. But it is precisely because the 'Triesteness is something multiple and as elusive as quicksilver Cergoly can perfectly thrive in it.*

Cergoly was definitely one of the most faithful and stimulated interpreters of the inner spirit of Trieste, but of a very special spirit, as it will become clear from the analysis that follows.

Cergoly is aware of the point detected by Hugo Friedrich, who argues that 'modern poetry likes to emphasize the element of ambiguity always present in human discourse and thereby take the language of poetry to a higher level of language use, more often than was the case in the poetry of earlier times' (Friedrich, 2002: 165). His writing puts the reader in front of a poetry that, inasmuch as it is substantiated by references, mediated relationships, mismatches and shifts, forces us to overcome every single level of reading as such and implement processes of penetration that do not mean a deepening of the word or a recovery of hidden motives, but rather an expansion of a text already enormously dilated, a breakdown of simultaneous levels of reading. It is a new way to deal with poetry in which editing techniques, interferences, swaps and structural overlaps appear authentic.

The poetic story of Carolus Luigi Cergoly is not linear, but nonetheless adheres to a kind of technical and narrative fidelity. It is possible to identify a line of development divided into six periods: the dynamic one with *Maaagaala*, opened to the influences of Florentine and European Futurism, and the one of *Prime Fogie*, closely related to the poetic tradition of Venice. In both experiences, from a linguistic point, a kind of immaturity is present. Followed by *Dentro de mi* and *Poesie a Barbara*, where we observe a transition to a new, more autonomous phase, towards a descriptive impressionism. The phase of the *Portolano di Carolus* is distinguished by an autobiographical vein, whereas the *Canti clandestini* tend towards more closed meters and pronounced linguistic violence in which a grotesque register

prevails, aiming at expressionist techniques. From *Inter pocula*, through *Ponterosso* to *Latitudine nord* the poet becomes more original and refined in expressing his sentimental and cultural universe, and gives to his poetry a 'cosmopolitan' size. This situation is poetically resolved as an original whole, linguistic rather than thematic: what we find are creative manifestations of a 'Trieste lexis" [1] which knows no inhibitions, a language that is able to flow and draw from various borderland cultures. The result is a dynamic multi-linguistic synthesis, possessing the strong naturalness of everyday life, but animated by a rare cultural awareness.

Four years after the publication of the first edition of *Latitudine nord*, appeared the ultimate compilation of Carolus L. Cergoly, *Opera 79 in sostantivo Amore. Poesie di Verità di Capricci e di Memorie* (*Opera 79 in Noun Love. Poems of Truth Capricci and Memories*). As a sort of frame to his lyric production in 'Trieste lexis', and following his early Futurist experience with *Maaagaala*, this collection is also written in the *koinè* of the Italian language. The way Italian is here used as a form of communication takes on very rhythmic and musical tones. The title, as said by the poet himself, recalls the music and song theme that composers put in their works:

> *This Opera N° 79 is not only a piece for 'Chamber Music', but is also music of the forest, of the sea, of the open meadow, of the sinkholes, and sometimes, actually quite often, it is chamber music. In no poem can be found a single tired sound* (Cergoly, 1983: 13). [2]

An erotic 'chamber music', linked to the *belle époque*, that finds its home in a poem in which the pitch and subject matter, the choices of sounds and images, the moment of naturalness and the moment of artifice are inundated and fused by a single bubbling wave of verbal happiness' (Raboni, 1983: 9-10).

A collection of thirty-five love poems, result of intense artistic and musical research, in which the love the poet speaks of is love gloriously 'pagan', where sexuality and feeling are 'the same thing'. An eros reflected in the eroticism of writing that becomes a hymn to pleasure, in which women are 'illumined with beaming Joycean names full of connotation' (Raboni, 1983: 9). In this anthology we seem to find a final attempt at undertaking the journey covered with the verses in the dialect of Trieste. Once again (in a free mono-centric dimension, simplified even thematically), Cergoly approaches the subject of love already discussed in the section *Il catalogo è questo* (*The Catalogue Is This*) of the collection *Latitudine nord*, from which the poet takes many names and characters. However, this was an initiation into an introvert

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[1]In reference to his poetry written in the dialect of Trieste, Carolus L. Cergoly was the first to talk about choosing a lexis, not a dialect. Although in the case of Cergoly's dialect it is not correct to speak of a language, we can certainly define it as a language with open forms, one that can grow through contributions of all kinds, from loanwords to words belonging to ancient literary lexicons, from neologisms to hapax legomena.

[2]*Chamber Music* (1907) was also the first work of James Joyce: a collection of poems authored in his youth.

lyric experience (although the poetic voice is that of a Cergoly seen as a maliciously revelling demigod), into a diarist dimension generally dominated by a female presence, with which a direct contact in the second person singular is established. In this case, it becomes more appropriate to use the term 'listing technique' since love, through the filter of memory, freed from any moral judgment, joyful, sensual and cosmopolitan, takes shape in the gallery of the women encountered by the poet. And they are women loved 'on the streets of France, Italy, Austria and great Slavia' (Cergoly, 1983: 54-55), recalled in a mythologized dimension, coloured by hedonistic carnal anachronism. It is a gentle and humorous celebration of a world that does not exist any longer, but which the poet feels as belonging to it even physically. To suggest this interpretation is the same Cergoly:

> *Tutti gli orologi sono stanchi*
> *Di segnare esatti ancora le mie ore*
> *'Madamina il catalogo è questo'*
> *Altro catalogo Leporello non lo scriverò mai*
> *Nessuno saprà mai chi era Bettina o Claribel o la Trude*
> *Il catalogo no* [1]

Stylistically, the verses of *Opera 79* take on the versifying techniques traceable in the previous collections, by this time established as part of Cergoly's personal style, such as lack of punctuation, use of unrelated verses, and a widespread use of the rhetoric apparatus. But this time, from the metric point of view, the poet prefers to use the Italian *settenario* verse or verses characterized by a solemnly prose syllabic pattern, rather than concise and epigrammatic verses. Keeping their openness to being sung, in many cases the poems are offered as structures pleasantly patterned on canonical sections of the tradition, with a preference for the sounds of the eighteenth century.

> *Dentro mi sei cresciuta*
> *Come pianta invertita*
> *Rametti e foglioline*
> *Silenziosi nel tempo*
> *Si abbarbicarono*
> *Ombrata pergola oggi è il mio cuore*
> *La casetta sull'orlo di dolina*
> *Coi garofani rossi alla finestra*
> *Se l'abbraccio freme*
> *Come bandiera in torre*
> *Che sventola lassù* [1]

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[1]The poems have been translated from Italian to English by the author of this paper. All the Watches are tired / Of precisely showing my hours any longer / "My little lady this is the catalogue" / Another catalogue Leporello I will never write / Nobody will ever know who Bettina was or Claribel or Trude / The catalogue not (Cergoly, 1983: 54-55).

The poems, governed by a stream of continuous speech, have an embroidery that converts into poetic structures in which, especially in the more current 'pieces', a process is evident aimed at tracing iterative aspects, especially where the selective language is thematized in images taken from the previous production: 'Pastellato di luna' (Cergoly, 1983: 20) recalls *El verde pastellà* di *Latitudine nord* (Cergoly, 1980: 45-46); the verses of *Io* (Cergoly: 1983: 21) 'Con le scarpette con le rosette / Fatte per ben ballar' and 'Dalle opanke d'oro / Dalla caviglia fina / Fatta per ben ballar' (Cergoly: 1983: 28) taken over, with very slight modifications, from *El stradun de Ragusa* (Cergoly: 1970: 21); 'Su code de comete' (Cergoly, 1983: 27) recalls the title of the section of *Code de cometa* from the collection *Inter pocula*, and the first verse of the namesake poem *Su coda de cometa* (Cergoly, 1974: 11); 'Ama la poesia / Quella con rime antiche / Fiore colore amore' e 'Col tuo verzier d'amor'(Cergoly, 1983: 29), is a remake of 'Amor rimo con fior / Senza vergogna' (Cergoly, 1980: 82) and of 'El suo verzier d'amor', present in as many as three poems of *Latitudine nord*: *Nel suo giardin d'amor son in cadene* (Cergoly, 1980: 163), *Orsetta* (Cergoly, 1980: 173) e *Simpatico mi*; (Cergoly, 1980: 184); 'Vellutata gradevole come il vino / Torchiato sopra i pastini a Prosecco' (Cergoly, 1983: 31) with a construction similar to the 'Biondetto vin / Torchià lassù a Vipava' of *Go visto un pettirosso* (Cergoly, 1980: 83) or 'Mia rosa in vaso di Murano' (Cergoly, 1983: 36) with the flow of *Bela rosa de Vienna* (Cergoly, 1970: 29).

These texts are open to self-citation (which is also submitted to self-translation), mostly ironic and seemingly indicating a recovery of images, processed several times already, in an attempt to create completely different effects. In them we can find marked lyric tones overtaking the whole of a poem, or fragments existing in a prior collection, but germinated with the purpose of generating verses that, precisely because of their themes, become both the internal support of the poems and the syntactic and mental ribs of the entire lyric production. This is a will to give the 'other side' of poetry, of which the first collections were the 'right side'. What you can see is a recovery of the communication levels of speech denouncing a more fragile awareness of his self-expressive ability regarding his experience in the dialect of Trieste, which appears only on three occasions with unexpected terms, 'In ciacole col vento' (Cergoly, 1983: 25), or in truncated noun constructions, 'Solo barbariol e barbarian' (Cergoly, 1983: 30), and also truncated verbal infinitives 'A contar le onde del mare' (Cergoly, 1983: 31).

In the case of *Opera 79* the dialect has a function equal to inlay phonic interference, related in his early writing to the Italian language, always with the poet's intention to experience cross-linguistic readings and multi-levelled dislocations. Cergoly's language is foremost figurative, permeated with metaphors and synaesthesia, which reproduces the poetic expression in terms

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[1]Inside me you have grown / Like a reversed plant / Twigs and leaves / Silent in time / Climb / A shaded pergola is my heart today/ The little house on the edge of the sinkhole / With red carnations at the window / If the embrace trembles / Like a tower flag / Flying up there (Cergoly, 1983: 23).

of aristocratic preciousness. It is supported by fragmentary records of dialogues with several voices that anticipate the phonic musicality and lexical invention, but this time with occasional infiltrations of foreign language and with intra--sentence switches, especially to the 'noble tongues" such as Latin and French ('Sul rosso canapé senza Yadwiga / Pendant que la lune reflète / Sul pennello Rousseau / Dans un p'tit coin …' (Cergoly, 1983: 17) [1]; 'Ah la leçon des choses' (Cergoly, 1983: 47-48) [2] e 'Ce diable de poète" (Cergoly, 1983: 54-55) [3]).

In the attempt to find a physical substance through such use of language that achieves a shiny precision of objects, what remains absent, however, is the mixture of codes (code-mixing [4]) that had made Cergoly's dialect verses so vital. Lacking in the *koiné* verses are the unpronounceable lexemes, the dissolution and the contrast between rhythmic composure and logical discontinuity, the signs that used to compose images split into polyhedral sections, in which concentration resulted in a continuous transmigration of lines and various linguistic profiles, and gave life to a savoury lexis, sometimes purely invented. We are witnessing a reduction of lexical material, or rather a selection that, while responding to structural needs in the sense of bringing the process of formalization to the highest degree, attempts at the same time to bring sound, sign and significance to the unity and cohesion of the simple matter of the original nucleus, by means of iterations of a very high frequency. The 'signifier' is a bit stripped of its poetic value to move on the 'signified'. While maintaining stylistic and semantic units provided with their formal autonomies, the word becomes gradually stripped of 'laterality' and 'circumstances', in a reduction of the poetic space which becomes the site of necessary encounters. The language deliberately opens itself to impacts of the ways of communication, puts these in order, associates them in small groups, 'ranks' and then energizes them, invents composition games that are close to becoming visual evidence of concrete poetry that melts in interpretation, in description. The permeability between prose and poetry is evident in the lines

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[1]The verse is taken from an essay by Guillaume Apollinaire on the painter Henri Rousseau (Guillaume, 1913: 11-65): 'Yadwigha dans un beau rêve / S'étant endormie doucement / Entendait les sons d'une musette / Dont jouait un charmeur bien pensant / Pendant que la lune reflète / Sur les fleuves, les arbres verdoyants / Les fauves serpents prètent l'oreille / Aux airs gais de l'instrument'. The text is a commentary by the same painter Rousseau on his painting *The Dream* (1910).

[2]It is a pedagogical expression used by Madame Pape-Carpantier during a conference in 1867 and then translated into English as 'object teaching'. The connotation, however, has to be sought in the work *Gargantua and Pantagruel* of the Renaissance writer François Rabelais (*Enciclopedia Garzanti della letteratura*, 1979: 620).

[3]A verse that maybe expresses a hope to be able to return one day, ideally, to the ranks of the French symbolist poets headed by Stéphane Mallarmé.

[4]Code-mixing is a verbal strategy in which two or more linguistic codes are represented at the same level in a sociolinguistic situation, without distinguishing between a dominant language and a secondary language (Dal Negro S., Willeit C., Carpene A., 2003: 125-139). This is what happens in the poetry of Cergoly, where, through a mixture of linguistic elements, we are witnessing the birth of a third language system.

of this collection. Poetry tends, in fact, at least in its intention, to explicitly narrative forms, both in its choice of verse, and in the language and contents.

> *Clara ti lamentavi*
> *Perché ti ho detto addio*
> *Come la bora tra le barche*
> *Come la bora tra i rami del tiglio*
> *D'accordo mi hai ben amato*
> *Ma assai mal compreso*
> *E molto martoriato*
> *Con gelosie giallo farfalla*
> *Ho bisogno di foglie nuove*
> *Niente isterie niente deliri*
> *Oggi per me le cose più care*
> *Il mio scrittoio le mie penne il mio letto*
> *Clara ti prego*
> *Non lamentarti come la bora tra barche e tigli*
> *Ho voglia di silenzio*
> *Clara*
> *Per meditare su l'intelligenza delle cose* [1]

This is shown, for example, in the poem above, in which the poetic self embarks on semantically evoking the memory of a goodbye to the loved woman, where the verse 'Ho bisogno di foglie nuove' ('I Need New Leaves') holds a particularly important position in the centre of the poem (in fact, it is placed exactly between the first eight verses that recall the past of this love and the eight subsequent which dissolve in a changed present time oriented to a contemplation of the poet's existence). In this particular case, and there are others, one can see the adjectives becoming ever rarer and rediscovering a decorative-ornamental function, while the rhythm is re-articulated in musical cadences, giving rise, here and there, to a constant scanning, or else taking inflections characterized by easy repetitive harmony. An analogue and comparative poet ('Come la bora tra le barche / Come la bora tra i rami del tiglio' ('Like the bora amidst the boats / Like the bora amidst the branches of the lime tree), Cergoly next develops a first insight, by means of progressive concretizations, as it were, almost varying the subject, articulating an immediate symbolism, without roundabout expressions.

Form itself is content: it suffices to observe in the poem below the expressive value of the rhymes, of the anaphoras, of the parallels that produce acceleration, funny literary echoes, playful recoveries of verses already used in

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[1] Clara you complained / Because I said goodbye to you / As the bora amidst the boats / As the bora amidst the branches of the lime tree / Right you've loved me well / But only poorly understood / And battered me a lot/ With jealousies a butterfly yellow / I need new leaves / No hysterias no deliriums / Today for me things most dear / My writing desk my pens my bed / Clara please / Do not complain like the bora amidst boats and limes / I want silence / Clara / To meditate on the intelligence of things (Cergoly, 1983: 32).

an single action of uncertainty ('Nostro romantico fuggir', i.e., 'Our romantic escaping') where the verb in the substantivized infinitive form, rather than defining the existential coordinates of the action, determines fluid sensations of horizontal spaces that dilate without a temporal perspective, in an expression without boundaries and specificity, materializing the attempt to escape to open dimensions. The hypotactic relationship does not exclude the presence of zones of intersection between 'styles' and forms of expression that generate symmetrical visual values.

> *Olga Petrovic Njegos*
> *Nipote di vladika*
> *Montenegrina*
> *Dalle opanke d'oro*
> *Dalla caviglia fina*
> *Fatta per ben ballar*
> *Mia operetta viennese*
> *Mia aulentissima rosa*
> *O ragnatela amorosa*
> *Nostro romantico fuggir*
> *Nel paese di Alice*
> *O delle meraviglie*
> *Nuvole a rossore sanmarchine*
> *Amalia di Sassonia in tavolozza Storm*
> *Sui gradini di marmo*
> *Flusso e riflusso*
> *Che l'acqua ricopre e poi abbandona*
> *Mio poetar d'argento*
> *Teatri di memorie*
> *I barnabotti Gozzi*
> *El Fontego dei Turchi*
> *Abagigi l'armeno*
> *E Caroli Goldoni*
> *Nostro viver in barocco*
> *Umido amore mio*
> *Tempo mauco scirocco*
> *E gondola in cavana* [1]

The choice of words from different cultures melts into a sonorous echo of a syllabic scansion contributing to the uniform intonation cadence. The

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[1] Olga Petrovic Njegos / Vladika's granddaughter / Montenegrin / With opanke of gold / Of a fine ankle / Made to dance well / My viennese operetta / My most perfumed rose / O loving web / Our romantic escaping / To Alice's world / Or the world of wonders / Clouds of a San Marco's redness / Amalia of Saxony in storm palette / On marble steps / Ebb and flow / That water covers and abandons / My silver poetry / Theatres of memory / The barnabotti Gozzi / El fontego dei turchi / Abagigi the Armenian / And Caroli Goldoni / Our living in the baroque / My wet love / Mauco weather scirocco / And the gondola in the cafe (Cergoly, 1983: 28).

approach leads towards metalinguistic and metarhythmic solutions totally lacking a subordinating syntax at the level of spatialized reading, suggests joints of verses and cross-relationships, in which plots arising from verbal forms, the choice of adjectives and nouns, presents at times forms with a purely phonic-sound function. Through references to different cultures, in the form of quotations or intertextual, often intersemiotic allusions, Cergoly takes in his poetic constructions those multicultural components that can ideally reproduce or rather create an image of his cultural genesis. The cultural imagery which Cergoly programmatically offers to the reader encompasses the popular song and operetta, Cielo d'Alcamo's contrast *Rosa fresca aulentissima*, Lewis Carroll's novel *Alice's Adventures in Wonderland*, Carlo Gozzi's *Memorie inutili* (*Futile Memories*), Carlo Goldoni's *Memorie* (*Memoirs*). Note also, in the depiction of Olga Petrović Njegoš [1], the almost oxymoronic figure 'opanke d'oro' ('opanke of gold', where a shoe of humble origins is put side by side with the precious material)[2], which reflects the encounter between the Eastern and Western cultures, with the Venetian space as a kind of wonderland. Sometimes, however, the detachments appear homologizeable to simple interruptions of the linear trajectory, without becoming the structuring substance coagulated in lumps, in lexically and rhythmically layers of support that, as in *Inter pocula*, used to represent the backbone of the symbols of the poet's existence, but also the symbols of an entire culture and of a supranational political utopian model.

Despite the claim of Bruno Maier, according to whome *Opera 79* includes the most beautiful and human poems Cergoly ever wrote, the above is just a small sample meant to emphasize that, at this stage, Cergoly gives the impression of a repetitive material in its deformed nuclei. So much so that the iconographic and verbal material, sometimes reduced to mere discursiveness, yields even trivial results, having as its basis the practice of rewriting and of derivation from an initial form chosen as genotype. The editing operation rebounds on itself, finding its justification in the repetitive pattern. All this is probably due to a lack of expressive power that Cergoly tries, but fails to reach linguistically, because this time at the base of his versification is the Italian language, which lacks the energy and freshness of communication that arose from the dialectal constructions, interspersed as they were with foreign expressions, in his previous anthologies. In these verses, the polyphonic linguistic fragments that opened Cergoly's poetry towards a broader horizon, towards an intercultural dialogue, are absent. As if, by rewriting of his verses in Italian, Cergoly had had the intention to reach that part of the audience who had brought him to his political and social isolation, so the attempt is to

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[1]Olga Petrović Njegoš was the only daughter of Danilo I Petrović-Njegoš (1826-1860), Prince of Montenegro, heir elected by the will of Petar II Petrović (1813-1851), who was *vladika*, i.e., Montenegrin bishop and poet (*Enciklopedija opća i nacionalna*, 2007: 40).
[2]The term *opanka* in the Serbian language is the genitive of the noun *opanak*, indicating a type of leather shoe tied to the foot by straps or strings. In a figurative sense it means a rude person (*Hrvatski enciklopedijski rječnik,* Zagreb, 2002-2004: 156). Cergoly uses the word only in the first sense.

diminuish that gap and smooth out the cultural conflicts, in ways that include an elimination of the pyrotechnical and inimitable language that had made him unique in the literary world of Trieste.

Cergoly is aware that with his earlier verses he invented a language that made him spokesperson of a Trieste lost in the swirling flow of time, of a city ready to seize the memories of a time not dominated by the obsession of borders and turned to absorb the suggestions of a world evoking the dream of *Mitteleurope* (Central Europe). But that same language that nourished Cergoly's volumes, imbued with refined beauty, also made them disappear too quickly from the libraries.

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