**GUERNICA** di Pablo Picasso è del 1937, opera successiva a quelle che leggeremo, ma che ci può suggerire come affrontare la poesia di T.S.Eliot, difficile, complicata, ma affascinante.

**LA MUSICA DELLE IDEE**

La poesia di Eliot è intellettuale, ricca di immagini e idee, va spesso oltre l’immediata comprensione. Senza dubbio Eliot si rifà ai poeti metafisici e in particolare J. Donne e ai simbolisti francesi.

La tecnica di Eliot è stata definita, musica delle idee.

Le idee di ogni genere, astratte e concrete, generali o particolari, sono riorganizzate secondo una *musical phrase*, quasi uno spartito musicale.

Non solo possono dirci qualcosa, ma piuttosto il loro effetto può produrre un insieme di sensazioni cui rispondere.

L’espressione musica delle idee suggerisce che le emozioni e le sensazioni, nella Waste Land in particolare, sono evocate, espresse, trasmesse non attraverso una struttura logica ma attraverso il movimento stesso dei versi. Le connessioni logiche sono tagliate, i versi sono compressi in modo tale che la poesia possa operare esattamente come opera il cervello stesso, senza cioè connessione logica. Spesso come giustapposizione, evocazioni, associazioni, tali da provocare sensazioni. Esattamente come fanno le note musicali, associate secondo lo spartito e tali da provocare una musica.

Nel caso di Eliot i versi provocano sensazioni, musica di idee, appunto.

The Love Song of J. Alfred Prufrock - 1917

The Waste Land - 1922

The Journey of the Magi - 1927

Sono tre gradini della produzione di T.S. Eliot nella ricerca del senso della vita e della sua relazione con la storia.

World War I represented a turning point between the security and splendour of the Victorian world and the uncertainty and crisis of the new century. The set of values that had shaped the thought of the 19th century in Britain, and in western culture, was lost forever.

The Victorian system of values was grounded in the belief in man’s rationality and on the positivistic faith in the objective natural world open to scientific inquiry. This vision was rooted in the rational attitude of the age of Enlightenment.

In the decades between the two centuries this system was questioned as a whole, paradoxically doubts came from the very scientific research.

In psychology *Freud*’s studies about unconscious questioned traditional belief in the power of reason. The difference between normality and deviation was no longer clear.

In philosophy *Nietzsche* criticized the absolute values of knowledge, morality religion. After him no comprehensive view of the world seemed to be the aim of research.

*Bergson* questioned the objectivity of time as an exterior, chronological sequence of events.

*Einstein* – Theory of Relativity: time and space do not exist as absolute entities.

*K. Marx* the concept of class struggle was upsetting the traditional liberal vision.

The collapse of all reference points was complete.

Attention shifted from the exterior to the interior, from the objective to the subjective view of existence, which appeared as fragmentary and complex.

As a consequence of this crisis, attempts emerged to redefine moral and aesthetic horizons. Art was given a central role to this quest. The twenties witnessed an unprecedented artist revolution, which simultaneously developed in different countries of Europe and U.S., involving every field of expression, from literature to visual arts and architecture, from music to the new-form cinema.

The many avant-garde movements aimed at rendering the new sensibility through radical innovation in themes, form and language.

The term modernism was used as a synonym of modern.

Britain was one of the leading countries in the field of literature.

The Twenties opened with the contemporary appearance of some of the most innovative masterpieces of the century.

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| W.B. Yeats | The Second Coming | 1919 |
| T.S. Eliot | The Waste Land | 1922 |
| J. Joyce | Ulysses | 1922 |
| V. Woolf | Mrs. Dalloway | 1925 |

The artists engaged in innovation were conscious of the limits of current literary styles to interpret the new, complex reality.

Though reacting to the aesthetic-symbolist view, these artists had in common a complex and refined culture, a sceptical attitude towards any established faith, for which they substituted a total devotion to art, emphasis on language and form, which now assumed the role of giving voice to the world.