

**Čudnovatost
tračaka milosti**

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BORIS
GUNJEVIĆ

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**Awkwardness of Small
Lights of Grace**

STRUČNI RAD

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Na početku 26. pjevanja *Božanstvene komedije* susrećemo jedan od brojnih prizora iz Pakla gdje nema milosti. U osmom krugu Pakla obitava nekoliko važnih građana Danteove Firence: riječ je o svojevrsnoj postapokaliptičnoj distopijskoj slici plemenitaša protokapitalističke Firence, obuzetih deliričnom tamom. Ovo nisu obični kriminalci i gangsteri poput onih iz prethodnog pjevanja. Ovo su zli savjetnici i pokvareni politički konzultanti, nalik nečemu između današnjih kamatarata, spin doktora i stručnjaka za društvene mreže. Ovdje stoje nasuprot običnim pristojnim seljacima za toplih ljetnih večeri. Seljaci u polju u prostornoj su opoziciji s firentinskom piramidalnom i nasilnom političkom hijerarhijom izgrađenom na kapitalu, moći i „alternativnim činjenicama“.

Izopačeno lukavstvo iskvarenih političkih savjetnika metaforički je predstavljeno jezikom, zlouporabljenim i malenim organom koji ovdje proizvodi golem plamen. Lažni su savjetnici zli jer se „skrivaju od očiju naroda“ kako bi stekli nezakonitu dobit ili kako bi zadobili više vlasti zbog još veće dobiti. Budući da je riječ o izrazito profinjenom obliku lopovluka, oni su, kao takvi, osuđeni živjeti u mraku i proždirani su „vatrenim plamenom“. Drugim riječima, njihov grijeh leži u štetnom i izopačenom prikriivanju uma, što je u potpunoj suprotnosti s poželjnim načinom korištenja ljudskim intelektualnim sposobnostima. Dante pak predlaže jednu drugačiju umnu aktivnost ne bi li skrenuo pažnju na

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In the beginning of the 26th canto of *Divine Comedy*, we are encounter one of many scenes from the Inferno where grace is absent. In the eighth circle of Inferno we find few important citizens of Dante's Florence. This is a sort of post-apocalyptic dystopian scene where noble citizens of proto-capitalistic Florence are in delirious darkness. They are not ordinary criminals and gangsters as it was presented in the previous canto. They are evil counsellors and fraudulent political advisers, perhaps something between akin to contemporary loan sharks, spin doctors and social media experts. They are contrasted with the ordinary decent peasants during warm summer evenings. The peasants in fields at dusk are in spatial opposition to the Florentine pyramidal and violent political hierarchy based on capital, power and "alternative facts".

The perverted cunningness of false political counsel is metaphorically presented with the tongue: a misused and small organ utilized to produce a large fire. False counsellors are evil because they "steal themselves from the eyes of the people" for the sake of unlawful profit or in order to impose power for more profit. It is a highly sophisticated form of thievery. As such they are condemned to live in the dark devouring "flame of fire". In other words, their sin lies in the injurious and perverse concealment of the mind. This is entirely opposite of how people should use their mental capacities. Dante will instead propose

tračke svjetlosti, a to je korištenje umom kao darom koji će nas uzdići prema vrlinama i znanju te nam pomoći da shvatimo kako svijet funkcionira u odnosa na Boga kao apsolutnu svjetlost. Ovdje je dovoljno reći da još jednu vertikalnu suprotnost lažnim firentinskim savjetnicima predstavlja starozavjetni prorok Ilija (i njegov vjerni učenik i sluga Elizej). Ilija je pravi i istinski savjetnik koji je nakon turbulentnog i katkada uspješnog, a katkada depresivnog života uzašao na nebesa kroz vatru u nebeskim kočijama.

Što se tiče stanovnika osmog kruga, potmulu gorući plamen nije njihov jedini izvor svjetlosti, oni uživaju i u jednom drugom obliku svjetla, u parodiji vatre koju su prouzročili vlastitom zloćom. Ovaj „prirodni izvor energije“ u Paklu slabo je i stidljivo svjetlo koje proizvode sićušna bića, mistični svjetlonoše po imenu krijesnice, što se može protumačiti kao jedna od Danteovih teopoetskih strategija namijenjenih čitatelju. Što ako krijesnice iz 26. pjevanja postoje kako bi pomogle čitatelju da spozna *tračke svjetlosti* ne samo u *Komediji* nego i u životu? I zaista, kod Dantea nalazimo niz tračaka svjetlosti čija funkcija nije samo da nam oblikuju, već i preoblikuju pažnju. Ustvari, u *Božanstvenoj komediji* može se iščitati i promatrati kako tračci svjetlosti rastu prema Bogu. Stoga nas i zanima upravo koncept krijesnica, dakle tračaka svjetlosti, a kasnije ćemo i objasniti zašto. Za sada će biti dovoljno reći da tračci svjetlosti postoje da nam pokažu kako funkcionira milost.

Dantea smatramo metafizičkim pjesnikom i političkim teologom tračaka svjetlosti. Čitava je *Božanstvena komedija* puna tračaka svjetlosti, ne samo krijesnica, svjetlećih crva, žeravica, peći ili plamena nego i reflektirajućih zraka, različitih vrsta iskre iz željeza ili goruće cjepanice (kao u *Raju* 18: 100–3), plamičaka svijeće, treperenja i baklji. Tračke svjetlosti nalazimo i u blistavim predmetima poput zrcala, u „kratkotrajnim pojavama“ ili žustrim munjama koje mogu probuditi želju za Sunčevim svjetlom još neviđenim na zemlji. Važno je naglasiti da se Dante ne koristi samo krijesnicama da nam pokaže tračke svjetlosti, već pribjegava i natprirodnim mističnim bićima poput pčela anđela (u *Raju* 31: 7 i dalje) ili velikog orla koji se preobražava u uzletjelu i nevidljivu ševu u *Raju* 20: 73. Sitnice poput bljesaka mogu zapaliti neočekivane iskre, koje nas pak mogu usmjeriti prema zvjezdanim iskrama i kišama meteora. Nećemo pogriješiti razmotrimo li i druge tračke svjetlosti poput gorućeg ugljena, radijalnih zraka, alabastrenih mreža i različitih oblika bljeskavog plamena, poput vulkanskog žara (*favilla*). Dante riječ *favilla* uvijek upotrebljava dvoznačno, kao žar i kao jezik, aludirajući na plamen duhova [*Raj* 1: 30]. Međutim, koliko god tračci svjetlosti u 26. pjevanju bili važni, oni simboliziraju jedan drugi, možda čak i ključan kontrast. Tračak svjetlosti krijesnica u potpunoj je suprotnosti s onime što bismo mogli nazvati velikom svjetlošću Odiseja. Odisej ne simbolizira samo veliko svjetlo golemih ljudskih postignuća nego

a different activity of mind for the sake of paying attention to the small lights. Dante will suggest using the mind as a gift for ascending towards virtue and knowledge in order to understand how the world works in relation with God who is absolute light. Here, it is enough to say that another vertical opposition to the false Florentine counsellors is Old Testament prophet Elijah (with his faithful disciple and servant Elisha). Elijah is a real and true adviser who after turbulent and occasionally successful and depressing life ascended into heaven through fire and with the heavenly chariots.

For the residents of the eighth circle, the darkened burning flame is not the only light they have. They also enjoy another form of light which is a parody of the flame they caused with their wickedness. This “natural source of energy” in *Inferno* is a weak and shy light produced by tiny creatures, mystical light bearers called fireflies. Perhaps this might be understood as one of the Dantean theo-poetic strategies intended for his readers. What if the fireflies of the 26th canto represent an additional help for us readers which directs us toward the perception of the *small lights* of not only the *Comedia* but in life also? Indeed, in Dante we find multiplicities of small lights which are there not only to form our attention, but they are there to transform it as well. As a matter of fact, in the *Divine Comedy* we might read and observe the progression and growth of small lights towards God. So what

interests us is this idea of fireflies which means small lights. Later we will explain why. For now, it will be enough to say that small lights are here to show us how grace operates.

For us Dante is metaphysical poet and political theologian of small lights. The whole *Divine Comedy* is full of small lights, not only fireflies, glow worms, fire-flecks, furnaces or flares, but reflex rays, different kinds of sparks coming from iron or burning log (as in *Paradiso* 18: 100–3), small candle flames, scintillates, and torches. We can find small lights in shining objects like a mirror, in “brief contingencies” or short, quick lightning that is able to kindle desire for solar light unseen on the earth. It is important to emphasize that Dante will not use only fireflies to show us the small lights, but he will use supernatural mystical beings like bee-angels (in *Paradiso* 31: line 7 et seq) or the great eagle turning into a soaring and invisible lark at Par. 20: 73. Small things like scintilla's can ignite unexpected sparks and such sparks can direct us to astral sparks with scintillating showers. We will not make a mistake if we additionally consider other small lights like burning coal, radial beam, alabaster screen and different forms of flashing flames like *favilla*. For Dante *favilla* is always pun on [*favilla*] speaking tongues alluding on small flames of Pentecost. [Par. 1: 30] However, as much as the small lights in the 26th canto are important, they are standing in another, perhaps crucial contrast. The small lights of fireflies are completely

je i sam njegov život jedno kompleksno alegorijsko otjelovljenje ljudskog nastojanja, a, kao takav, Odisej predstavlja nešto više, predstavlja najnapredniji mogući oblik lažnog savjetnika i zato je smješten u Pakao.

Na krilima bogomdanih talenata, Odisej je uz pomoć lukavštine i varke nagovorio Ahileja da mu se pridruži u Trojanskom ratu (obitelj). Kao drugo, dosjetio se trojanskog konja, ušao u Troju i porazio Trojance (politika). I kao treće, počinio je svetogrđe i ukrao Paladij iz hrama Atene Palade (religija). Sva ova tri megalomanska zločina uspješno su ga kvalificirala za vodeći položaj u osmom krugu Pakla, gdje je mogao uživati u svojoj bijednoj slavi prokletih u društvu firentinskih lažnih savjetnika. No to nije sve. Odisej je ujedno odlučio raskinuti sve veze i prekršiti sve tabue herojskog društva. Ostavio je ženu, djecu i stare roditelje i po posljednji put lukavo uvjerio svoje vjerne drugove da još jednom s njim zaplove do kraja svijeta, u želji da ispuni svoju goruću težnju i sazna „kako ovaj svijet funkcionira“, „kako to funkcioniraju ljudski poroci i hrabrost“. Uvjerljivim i lukavim govorom svoje je vjerne sljedbenike pokušao uvjeriti da se s njime otisnu gdje ljudska noga još nije kročila. Dante nam time poručuje da ljudi ne bi smjeli živjeti poput bezumnih nasilnika, da je vrijeme da se okrenemo vrlinama i znanju. Odisejev je govor u tom pogledu veoma važan. Uopće nije loše saznati kako funkcionira svijet te što su vrlina i znanje, no možda u njegovoj metodi i

pristupu stvarima ipak ima nešto pogrešno, pažljivo nas upozorava Dante.

Odisej je pak odlučio odvažiti se na takozvanu „drugu plovidbu“, snažnu i kompleksnu metaforu iz *Fedona* 96a6–103a, kojom se poslužio i Sokrat. Ako u jarbol ne puše dobar vjetar, tada se mornar mora okrenuti veslima. Ako želi savladati nepredvidivo more strasti, čovjek mora shvatiti da ne može računati na vanjsku pomoć. Kako bi postigao svoj cilj, mornar se mora uzdati u vlastite snage. Ova druga plovidba nalik je varijanti B kada varijanta A više nije moguća. Druga plovidba znači odustajanje od nečega što smo smatrali najboljim mogućim rješenjem ili jedinim načinom. U Platonovu *Fedonu* druga plovidba simbolizira odbacivanje nezreloga pretfilozofskog razmišljanja i slijepog pokoravanja nečemu što smo doživljavali kao autoritet. Druga plovidba nije i plovidba bez rizika, jer smo prepušteni sami sebi, snazi vlastitog truda, brodu i veslima. I možda je zato ljudi bijeg Odiseja i njegovih mornara bio njegova druga plovidba, no, nažalost, povelu se za velikim svjetlima. Odisejeva druga plovidba, kao što znamo, nije bila uspješna jer stremila preuzetnim motivima, krivim namjerama i možda netočnim smjerom. Što bi bilo da se Odisej prilikom svoje druge plovidbe nije poveo za velikom svjetlošću, već da je obratio više pozornosti tračcima? Bila bi to posve drugačija priča, možda manje zanimljiva, no podjednako dramatična, a i ishod bi nedvojbeno bio drugačiji.

contrasted with something which could perhaps be called the large light of Ulysses. He, Ulysses, not only epitomize the great light of expansive human endeavours, his life is also a complex allegorical embodiment of human endeavour. And as such, Ulysses represents something more. He represents the highest form of a false counsellor that is possible and this then is the reason why he is in hell.

Using his Gods-given talents, Ulysses relied on his trickery and cunningness in order to persuade Achilles to join him in the Trojan War. (Family) Second, he devised the Trojan horse, entered Troy and defeated the Trojans. (Politics) And third, he committed sacrilege and stole the Palladium from the temple dedicated to Pallas Athene. (Religion) All three megalomaniac crimes made him suitable to be a successful candidate for the leadership position in the eighth circle of Hell. He was able to share his miserable glory of the damned with the false Florentine counsellors. However, this is not all. Ulysses decided to break all ties and taboos of the heroic society. He left his wife, children, and old parents, and for last time he cunningly persuaded his faithful comrades to sail once again with him to the end of the world. Ulysses decided to quench his burning desire to learn “how this world works”, “how human vices and valour” function. In his persuasive and cunning speech dedicated to his faithful followers, he tried to convince them to experience the place where no man

has ever been. Humans should not live like mindless brutes Dante informs us, it is the time to search for virtue and knowledge.

Ulysses speech here is very important. To learn how the world works, what is virtue and knowledge is not bad at all. Perhaps though, there is something wrong in his method and his way of doing things as Dante will carefully warn us.

Ulysses decided to take chance with so called “second sailing”. This is such a powerful and tangled platonic metaphor from *Pheado* 96a6-103a used by Socrates. When there is no good wind to blow in the mast, then a sailor must turn to the oars. In order to go over the unpredictable sea of passions, a person must realize that there is no help from outside. A sailor must turn to his own forces in order to achieve his goal. This second sailing is something like a second best when the first best is not available any more. Second sailing means to put aside something that you have been thinking might be the best possible solution or the only way. In Plato's *Pheado*, the second sailing is the rejection of a non-mature pre-philosophical thinking where you were blindly following something what you perceived as an authority. The second sailing is not sailing without risk since you are alone with the strength of your own labour, your ship and your oars. And perhaps the mad flight of Ulysses and his sailors was his second sailing, but unfortunately guided by the great lights. Ulysses second sailing was not successful, as we know. It was guided by

Međutim, Dante predlaže alternativan scenarij tračaka svjetlosti, kojem bi se valjalo posvetiti. Često se kaže da sićušna jedinstvenost i pojedinačnost govori više od čitavog maglovitog svemira. Krijesnice iz 26. pjevanja *Pakla* oduvijek se doimaju neobjašnjivo ključnima za Danteovo viđenje i spoznaju – te u potpunoj suprotnosti s Odisejevim ludim bljeskom. Blaga svjetlost krijesnica može nam pokazati, pa nas čak i naučiti kako funkcionira ovaj svijet (metafizika) te kako tragati za vrlinama (etika) i znanjem (epistemologija). U sljedećim ću redcima pokušati nešto reći o metafizici malih stvari kod Dantea te tako objasniti kako funkcionira milost. No prije toga bitno je reći još nešto o Danteovu viđenju tračaka svjetlosti.

Mnogo stoljeća kasnije jedan je autor ozbiljno krenuo razmatrati tračke svjetlosti, možda čak i preozbiljno, doguravši granicu ove metafore gotovo do točke sloma. Bio je to Pier Paolo Pasolini. Pasolini je ideju tračaka svjetlosti odnio u drugom, više političkom i radikalno lijevom smjeru. Danteove krijesnice kao tračci svjetlosti nisu odabrane slučajno. Pasolini je pak napisao kratak, ali ključan esej o nestanku krijesnica sredinom sedamdesetih. Esaj je izvorno objavljen pod naslovom *Il vuoto del potere in Italia (Praznina moći u Italiji)* u *Corriere della sera* 1. veljače 1975., a nakana mu je bila pružiti „pjesničko-književan opis“ nestajanja krijesnica u Italiji.

„Početkom šezdesetih uslijed zagađenja zraka i, osobito na selu, uslijed zagađenja vode (plavih rijeka i bistrih

brzaca), počele su nestajati krijesnice. Bila je to munjevita i dramatična pojava. Nakon nekoliko godina krijesnice više uopće nisu postojale. (Danas na njih postoji tek sjećanje, bolno sjećanje na prošlost, a stariji čovjek koji ih se sjeća više ne može u današnjoj mladeži prepoznati mladoga sebe i, stoga, više ne može gajiti tugu za lijepim davnim vremenima). To ‚nešto‘, što se zbililo prije desetak godina, nazvat ćemo ‚nestankom krijesnica‘.”

Kao mladi student, Pasolini je bio strastveni čitatelj Dantea. Sve do kraja života ostao je opčinjen danteovskim rečenicama, igrama riječi, pjesničkim slojevitostima, opisima ljudskih strasti i beskonačnim lutanjima tračaka svjetlosti u labirintima života. Iz Pasolinijevih biografskih memoara i pisama saznajemo da je izumiranje krijesnica bila metafora poraza, gubitka, nevinosti, pa čak i otpora. Pasolinijeve krijesnice simboliziraju otpor prema novim oblicima talijanskoga državnog fašizma sredinom sedamdesetih, kojem su legitimitet dali takozvani kršćanski demokrati koji su u to vrijeme još uvijek djelovali u okviru paradigmi i koordinatnog sustava Mussolinijeva fašizma. Praktično i teoretski, oni predstavljaju nastavak iste ideološke matrice iz tridesetih. Pasolini je tvrdio da, baš kao što nitko ne primjećuje izumiranje i nestanak krijesnica, nitko ne primjećuje ni suptilan trijumf fašističkog diskursa za korumpiranih demokršćana. Jedino je što su demokršćani dijelom promijenili

pretentious motives, wrong intentions, and perhaps inaccurate direction. What would have happened if Ulysses, instead of turning the great light in his second sailing, paid more attention to the small lights? It would be completely different story, perhaps less interesting, but equally dramatic and the outcome surely would have been different.

But, Dante has proposed an alternative scenario with the small lights and this is worthy of our consideration. The point is so often made that the minute singular and particular tells more than the vaporous universal ever can. The fireflies of *Inferno* 26 have always seemed to us incandescently central to Dante's way of seeing and of knowing - in sharply focused contrast to Ulysses's fatuous blaze. The small lights of fireflies can show us and possibly even teach us how this world works (metaphysics) and how to search for virtues (ethics) and knowledge (epistemology). In our next step I will try to say a few things about the metaphysics of smallness in Dante, in order to show how grace works. But before that, I owe you all a few more insights derived from Dante's ideas of the small lights. Many centuries later, one author took Dante's proposal on the small lights seriously, maybe even to serious and he pushed the boundary of this metaphor so strongly almost to the breaking point. His name was Pier Paolo Passolini. Passolini took the idea of the small lights in another more political and radically

left direction. Dante's fireflies as small lights are were not arbitrarily or accidentally chosen. Passolini wrote a short but crucial essay on the disappearance of fireflies in the mid Seventies. Originally it was published as *'Il vuoto del potere in Italia'* (The Power Void in Italy) in *Corriere della sera*, 1 February 1975. It was his intention to provide a "poetic-literary description" of phenomena Italy's disappearing fireflies.

"At the beginning of the sixties, the fireflies began to disappear in our nation, due to pollution of the air, and the azure rivers and limpid canals, above all in the countryside. This was a stunning and searing phenomenon. There were no fireflies left after a few years. Today this is a somewhat poignant recollection of the past—a man of that time with such a souvenir cannot be young among the young of today and can therefore not have the wonderful regrets of those times. The event that occurred some ten years ago we shall now call the "disappearance of the fireflies".

As a young student, Passolini was a passionate reader of Dante. Until the end of his life, he remained enchanted by the Danteian sentences, play of words, poetic ramifications, his descriptions of human passions, and countless wandering of the small lights in the labyrinths of life. From Passolini's biographical reminiscences and correspondence, we can

jezik (koji nitko, baš kao crkveni latinski, ne razumije), odijela, perike i maske. Sve drugo ostalo je isto.

I dalje su čvrsto povezani s vatikanskim strukturama moći, ali sada uz takozvane nove vrijednosti (koje više nisu stari paleokapitalistički predmoderni poljoprivredno-politički red, osnažen svakodnevnim fašističkim žargonom o Crkvi, obitelji, domovini i moralu). Njihovi su vođe poput marioneta, drvene lutke opsjednute moći i sigurnošću. Jedini je njihov program obrana naslijeđenih privilegija uz pomoć niskobudžetnih obećanja ne bi li sebi zajamčili još više moći zahvaljujući nametnutom konsumerizmu. (I kao takvi nas podsjećaju na firentinske lažne savjetnike.) Drugim riječima, Passolini je ovaj nevidljivi, ali snažni fašizam smatrao radikalnim oblikom nečega što tragično naziva „kulturnim genocidom“, rođenim u praznoj srži politike. Ta prazna srž okružena je nesmiljenom okrutnošću kapitalističkog tržišta i hladnim sadizmom državnosti. Dante je jedini koji nam može pomoći preživjeti Mussolinijev fašizam iz Passolinijeve mladosti. Međutim, suvremeni fašizam mnogo je opasniji jer uopće ne izgleda kao fašizam, već se pojavljuje u obličju normalne politike koju vode blijedi centraši poput demokršćana. Na kraju članka potišteno ustvrđuje nestanak krijesnica, no ujedno energično zaključuje i da bi i za jednu krijesnicu dao čitavu talijansku, štoviše multinacionalnu elektroprivredu. U mračnoj noći graktavog fašizma, Passolinijeve su krijesnice simbolizirale

metaforiku otpora. Otpor ne znači odbiti umrijeti u borbi za ono što se čini izgubljenim ili beznadnim. U svjetlu toga, možda ne bi bilo zgreška spojiti Danteovu ideju krijesnica i Passolinijevu ideju otpora i još jednom dobro promisliti o krijesnicama. Ne samo kao o otporu nego više kao o izdržljivosti, ustrajnosti, pa čak i uskrsnuću.

Zašto su tračci svjetlosti ili krijesnice važni? Mislim da razlog leži upravo u načinu na koji milost funkcionira. Poput krijesnica, vrludamo u potrazi za ljubavlju (za partnerom) i zauzimamo obrambene strategije kako nas ne bi napali potencijalni predatori. Krijesnicama svjetlo predstavlja ljubavni zov, no tu je ujedno i zujanje, čime odgone mogućeg neprijatelja i poručuju da neće dopustiti svakome da ih proždre. Krijesnice su razvile vlastitu zajedničku sinkronizaciju i nitko ne zna kako ni zašto. Nemaju vođu i sjaje poput derviša ili sufijskog plesača u nepredvidivoj vrtnji. Nije lako uhvatiti krijesnicu. To smo naučili u djetinjstvu. Tračcima svjetlosti ne možemo manipulirati niti ih kontrolirati, jer se pojavljuju i nestaju nenajavljeno i bez predodređenog reda. Slijediti ih možemo samo ako pratimo njihov lepršav, čudljiv, kaleidoskopski i nepovezan let. Ili, drugim riječima, pratiti tračke svjetlosti znači obraćati pažnju. Postoji u njima nešto uobičajeno (neuređeno), nešto svakodnevno, no neograničeno nametnutim redom. Krijesnice simboliziraju pažnju na sitnice ili, ako želite, svakodnevne pojave koje su važne, a opet nekako gurnute u

learn that extinction of fireflies is a metaphor of defeat, loss, innocence and even resistance. For him, fireflies are a symbolic representation of the resistance toward the new forms of Italian state fascism in the mid-Seventies. This new fascism is legitimized by the so called Christian Democrats who were at that time still operating in the paradigms and coordinate system of Mussolini's fascism. They are practically and theoretically continuation of the same ideological matrix from thirties. Passolini argued that as nobody noticed the extinction and disappearance of fireflies, nobody noticed the subtle triumph of fascistic discourse under the corrupted Christian Democrats. The only thing that the Christian Democrats changed partially was the language (which nobody understood as the Church Latin), suits, wigs and masks. Everything else was the same. They are still allied with the Vatican power structure, but now with so called the new values (not the old paleocapitalist premodern agricultural political order supported with everyday fascistic jargon about Church, family, homeland and morality). Their leaders are like puppets, wooden dolls obsessed with the power and security. Their only program is to defend the inherited privileges with low-budget promises in order to secure more power through imposed consumerism. (And as such, they remind us of the false counsellors from Florence). In other words, for Passolini, this invisible but powerful fascism is a

radical form of something which he tragically calls "cultural genocide" born in the empty centre of politics. This empty centre is surrounded by the sheer brutality of the capitalistic market and the cold sadism of state. The only possible way to survive the hell of Mussolini's fascism of Passolini's youth was with the help of Dante. However, contemporary fascism is more dangerous because it does not look at all like fascism. It instead appears as normal politics run by the pale centrists, like the Christian Democrats. At the end of his essay, where he sadly diagnosed the disappearance of fireflies, he said sanguinely that he would give the Italian run multinational electric company for only one firefly. In the dark night of crowing fascism, fireflies for Passolini were the symbol and metaphor for resistance. Resistance is not the refusal of dying in the face of what looks like a fight for a lost and hopeless cause. Perhaps we can take the idea of the fireflies from Dante with the idea of Passolini's resistance and think more and once again about fireflies. Not simply as resistance, but more like resilience, perseverance and even resurrection. Why do the small lights or fireflies matter? I think it has to do with how grace works. Zig zagging like fireflies in a search for love, (for a partner) and signalling defence strategies for potential predators so they will not attack. Fireflies radiate light as a love call. However, there is also their buzzing for potential

zapećak. U tom smislu tračci svjetlosti odnose se na oblikovanje naše pažnje. Riječ *attention* (pažnja) dolazi od riječi *attende* i *tensio*, dakle od čekanja s napetošću. Ne zaboravimo, Dante nas je upozorio da je Sotona pokleknuo jer nije znao čekati svjetlost (*Raj* 19: 46–8: „per no aspettar lume...“). Čekanje svjetla vježba je koja nam pomaže usavršiti pažnju. Ili, drugim riječima, čekanje, gledanje, traganje za tračcima svjetlosti jest poput duhovne vježbe oblikovanja pažnje. *Attende* i *tensio* on su najpotrebnije da popravimo misli i obuzdamo um (*Pakao* 26: 19–22). U ovom dijelu *Komedije* Dante razmišlja u vrlo osnovnim okvirima, dok je u *Raju* ponudio cjelovitiji opis misli, što je bitno za naš pothvat u cjelini.

„Svrni duh svoj onamo, kamo će biti uprte oči tvoje,
pa učini od njih ogledalo za lik,

koji će ti se u tom zrcalu prikazati.” (*Raj* 21: 16)

Važno je napomenuti da je *Komedija* oduvijek bila mnogo više od književnosti. Između ostalog, ona je i liturgija, osobito *Čistilište*. Ako je zaista tako, onda možemo reći da bi dramatično čitanje *Komedije* moglo ujedno biti duhovni doživljaj *par excellence*, da će nam tračci svjetlosti, zahvaljujući pažnji, pokazati milost – ako prihvatimo da tračci svjetlosti jesu milost sama. Tako čudnovatost milosti funkcionira i podsjeća nas da možemo i primiti i doživjeti milost, a ne posjedovati je. Milost možemo prepoznati i spoznati kako funkcionira, barem donekle.

Posljedično je možemo primiti, no ne možemo je posjedovati jer milošću nije moguće manipulirati ili vladati. Milost je sila, ali nije moć i ne može je se posjedovati. Milost se uvijek suprotstavlja moći ili je protumoć koja dolazi iz drugačijeg izvora. Kao privremen zaključak ovog poglavlja možemo reći sljedeće: tračci milosrdne svjetlosti neodvojivi su od Odisejeva pothvata propitivanja postojanja svijeta, znanja i vrlina.

Kao što smo već rekli, nema ništa loše u propitivanju postojanja svijeta ili funkcioniranja znanja i vrlina. Međutim, vjerujemo da je to propitivanje čvrsto povezano s tračcima milosti o kojima govori danteovska „metafizika malih stvari“, a ne s odisejevskom megalomanijom iz suvremenih verzija. (Ova bi se ideja mogla proširiti i u sklopu nekog drugog projekta.) Dante nas navodi na razmišljanje u 28. pjevanju *Raja*, stihovima 40–43:

„Od one točke ovisi cijelo nebo i sva priroda.

Gledaj, onaj krug, koji mu je najbliže privezan,

i znaj, da mu je kretanje tako brzo

od žarke ljubavi koja ga goni.”

Poziva nas, dakle, da čitamo, molimo, meditiramo i razmišljamo u istinskom čudu o onome što nas sve povezuje na nebu i u prirodi. To znači tri stvari. Kao prvo, to znači da moramo obratiti pažnju na tračke svjetlosti koji trepere iz točke goruće ljubavi. Kao drugo, moramo slijediti te tračke svjetlosti kako bismo stekli znanje i vrline te spoznali ne samo svijet oko sebe nego

enemies and the message that they will not allow anyone to consume. And they developed communal synchronisation and nobody know how and why. The don't have leader and shine like dervish or sufi dancer spinning around in unpredictable way. It is not easy to catch a firefly. We have learned that in our childhood. We cannot control or manipulate the small lights because they appear and disappear in unannounced and without pre-structural order. We can only follow them by paying attention on their yo yo, fickle, kaleidoscopic and disjunctive flight. Or to put in it other words, following the small light means paying attention. There is something ordinary (not orderly) in small lights, something every-day-like, but not bound by imposed order. Fireflies are about attention to small things, or the ordinary if you want, which are important, but somehow neglected and pushed aside. In this sense, the small lights are about forming our attention. Attention comes from the two words *attende* and *tensio* waiting with intensity. We should not forget though, that Dante would warn us that Satan fell because he was not able to wait on the light. (*Paradiso* 19: 46-8: 'per no aspettar lume ...') Waiting for light is an exercise in forming our attention. Or to put it differently, waiting, seeing, searching for the small lights is like a spiritual exercise in formation of attention. *Attende* and *tensio* are crucial ingredients for fixing

our thoughts and holding our mind back (Inf. 26. 19-22). This is a very vestigial description contemplation for Dante in *Comedia*. In *Paradiso* he offered a more complete description of contemplation which is important for our whole project.

“Fix your mind firm behind those eyes of yourself

and make them both mirror for the form

that in this mirror will appear to you” (*Paradiso*, 21. 16)

It is important to say that *Comedy* was always more than literature. Among other things, it is liturgy as well, especially Purgatorio. If this is true, then we might say that a dramatic reading of *Comedia* can be a spiritual exercise *par excellence*. It means that the small lights through attention would show us the grace to extent that small lights are grace itself. This is the way how the awkwardness of grace works in order to remind us that we can receive and have grace and not own it. We can recognize grace and we are able to know how it works, at least partially. Consequently, we can receive it, but it is not possible to own it because it is not possible to manipulate grace or rule over it. Grace is a force but it is not power and it cannot be owned. Grace is always the opposite of power, or it is the counter-power coming from a different source. As a provisional conclusion in this first chapter, we can say following. The small lights of grace are inseparable as they relate to the Ulysses

i njegova Stvoritelja. I kao treće, moramo i sami postati tračci svjetlosti kako bismo drugima ukazali milost.

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project of searching how world, knowledge and virtues exist. As we said before, there is nothing wrong with the idea of searching how the world exists or how knowledge and virtues function. However, we think that this is connected to the small lights of grace expressed and articulated in the Dantean “metaphysics of smallness” not in Ulyssean megalomania found in contemporary versions. (This idea of course could go as an extension in another project) Dante directed us in (Canto 28:40-43) of *Paradiso* to contemplate...
 “that one point that depends all heaven and old nature’s world.
 Look in pure wonder and that circle joined
 most nearly to the point and know it moves
 so fast impelled in point of burning love...
 We are invited to read, pray, meditate and contemplate in pure wonder this one point which connects everything in heaven and nature. This simply means three things. First, this means we should daily pay attention to the small lights sparkling from that one point of burning love. Second, we should follow these small lights so that we can attain knowledge and virtue in order to understand not only the world around us, but also its Creator. And third, we should become small lights ourselves so that we might show grace to others.