

CALLIOPE

Glimpses of a poetic tongue

BRETON

Anjela Duval - Por-Jakez Helias

FRIULIAN

Domenico Zanin - Anilda Jacumini

SORBIAN

Jurij Chěžka - Kito Toranc

ROMANY

Choli Daroczi Jozsef - Rajko Duric

GALICIAN

Fuz Pozo Garza - Uxío Novoneyra

European Bureau for Lesser Used Languages
Brussels Information Centre

Rue Saint-Josse - Sint-Jooststraat 49
B - 1210 Bruxelles - Brussel

T.: (+32.2) 218.25.90
F.: (+32.2) 218.19.74
e-mail: pub00341@innet.be

Price: 5 ECU



This publication is funded by the European Commission

1997 European Bureau for Lesser Used Languages - Brussels Information Centre - ISBN 90-74851-47-9

Authors:

Francis Favereau - Christiane Piniek - Carlos López Bernárdez
Lèta Dùka - Véronique Klauber - Giancarlo Ricci

Coordination and editorial revision of the texts:

Luz POZO GARZA

Text: Carlos López Bernárdez
Translation: Julie Rieman

Luz Pozo Garza was born in the city of Ribadeo on the Lugo coast in 1922. A poet and essayist, she has a master's degree in Romance language philology and is a certified professor of literature. She founded and edited the magazine *Nordés*, one of the most important publications of contemporary Galician poetry. At present, she heads *Clave Orión*, a new magazine devoted to poetic thought and creation.

Pozo Garza's first poetic works were two books in Castilian, *Anfora* (1949) and *El vagabundo* (1952), but she subsequently worked in Galician and became one of the most remarkable poets in Galician letters.

Her essays, written from a deep knowledge and personal experience of the phenomenon of literary creation, include the following titles: *A bordo de "Barco sin luces" ou o mundo poético de Luís Pimentel* ("On board the 'Boat without light' or the poetic world of Luís Pimentel") (1990), *Alvaro Cunqueiro e "Herba aquí ou acolá"* ("Alvaro Cunqueiro and 'The grass here and there'") (1991), *Galicia ferida. A visión de Luís Seoane* ("Galicia wounded. The vision of Luís Seoane") (1994) and *Ondas do mar de Vigo. (Erotismo e conciencia mítica nas cántigas de amigo)* ("Waves of the Sea of Vigo. Eroticism and mythical consciousness in the songs of a friend") (1996).

POETRY

- *O paxaro na boca* (1952)
("The bird in the mouth")
- *Verbas derradeiras* (1976)
("Last words")
- *Concerto de outono* (1981)
("Autumn concert")
- *Códice calixtino* (1992)
("Codex calixtinus")
- *Prometo a flor de loto* (1996)
("I promise the lotus flower")
- *Vida secreta de Rosalía* (1996)
("The secret life of Rosalía")

The work of Luz Pozo appears in all of the poetry anthologies of her generation. Below are the most recent:

- XOSÉ M. ÁLVAREZ CÁCCAMO, *Cincuenta años de poesía galega. A xeración do 36* ("Fifty years of Galician poetry. The 1936 generation"), A Coruña, Penta, 1995.
- *Poesía galega hoxe: dúas xeracións do século* ("Galician poetry today. Two generations of the century"), *Contemporánea: Revista da Asoeiación de Escritores en Lingua Galega*, A Coruña, 1995. (With French, English and Castilian translations).
- YARA FRATESCHI VIEIRA, *Antología de poesía galega* ("Anthology of Galician poetry"), Editora da UNICAMP, Campinas, São Paulo, 1996. (With a readers' guide for the Portuguese reader).

Further reading:

- BLANCO, C., *"Introducción" a Pozo Garza, Luz. Códice Calixtino*, Vigo, Xerais, 1991.
- PANERO, C., *Guía de lectura de "Códice calixtino" de Luz Pozo Garza*, Pontevedra, Ed. Do Cumio, 1993.

Luz Pozo belongs to the most innovative branch of the so-called 1936 generation, according to Xosé Álvarez Caccamo's breakdown of literary periods. This was a group of writers steeped in the republican culture of the 1930s, who, just as their formative years drew to a close, were stopped in their tracks by the deep rift caused by the Spanish Civil War (1936-39) with all of its death, desolation and exile. This situation hindered their access to the Galician literary tradition, which explains why they often started their careers writing in Castilian.

The post-war period was one of great difficulty for Galician literary expression. Initially, the most conservative poetic styles imposed themselves in Galician poetry. This involved movements such as "imaginism" and "neotroubadourism," "popularism" and "landscapism," which had a certain



continuity with the preceding period. However, gradually, a more intimate style emerged, which, like earlier poetry, expressed various intellectual concerns and again took up a tradition that provided a link with the "culturalist" genre. This culturalist classicism was carried mainly by the singular voice of Aquilino Iglesia Alvariño and reached an exceptional level with Alvaro Cunqueiro. The latter was a very versatile poet who, as a youth, tried his hand at both avant-garde poetry and "neotroubadourian" poems inspired by the medieval period. In addition to these genres, a civic and socio-realist style of poetry predominated, with Celso Emilio Ferreiro, the most emblematic poet of his generation. Over the years, he became very popular, especially in the 1960s and 1970s, with his work *Longa noite de pedra* ("Long night of stone") (1962), which is a true symbol of the cultural and political resistance to the Franco regime.

In this context, although Luz Pozo sometimes wrote in a socio-realist style, she always sought to take an intimate tone, conveying intellectual concerns. The poem *Agora contemplamos a mar de Vigo* ("Now we contemplate the Sea of Vigo") is a good example of this. In Luz Pozo's work, writing and life are clearly seen as two poles of a single entity. She began her Galician poetry in 1952 with *O paxaro na boca* ("The bird in the mouth"), a work of strong sensuality and exuberant language. This contrasts with her second book, *Verbas derradeiras* ("Last words") (1976), which is steeped in death, lack of affection and existential anxiety conveyed via a minimalist form of expression that is pared down to its essential elements.

But it was not until the 1980s that Luz Pozo's work reached maturity, through a dialogue with the new poets, who combined sensual vitality with an elegiac serenity. She achieved the height of her expressive powers in three books: *Concerto de outono* ("Autumn concert") (1981), *Códice calixtino* ("Codex calixtinus") (1986) and *Prometo a flor de loto* ("I promise the lotus flower") (1991). This process continues in her recent *Vida secreta de Rosalía* ("The secret life of Rosalía") (1986). Luz Pozo's work constantly goes back to a small number of personal sources and themes: Rosalía de Castro, a great voice of the 19th century Galician Renaissance, human existence, poetry as a subject in itself, medieval poetry and the sea - a combination that has produced one of the most intense and intelligent contributions to contemporary Galician poetry.

Luz Pozo Garza - Galician



AGORA CONTEMPLAMOS A MAR DE VIGO

A Eduardo

Amei a mar de Vigo.
Amei a luz que modifica a doutrina dos astros
a total curvatura que dá unidade ás formas
cando a badía nace cada mañá
e ti agardabas.
Foi o móvil primeiro.

Amei o espacio único
cando decrece a chuvia pola banda da Guía
e a mar indefinida -paráfrasis celeste-
pode entregar a luz.
Amei o reino onde as aves inician unha curva
melódica para morrer de amor nos outonos
diáfanos do norte.

Amei os días indecisos. Había un río inmóvil.
Aínda a ausencia implacable escribía
nunha letra miuda a nosa historia
e pechamos nun códice as derradeiras páxinas
do amor. Opera omnia.

Agora contemplamos a mar de Vigo xuntos.
Vemos caer a noite nun equilibrio ingrátido
e escoitamos a última sinfonía do crepúsculo nas
avenidas
interiores dun xardín en penumbra.
Ben sei que ficarei neste sosego para sempre.
Mentres cruzamos pórticos transparentes
pontes iluminadas
espacios sucesivos
chegan coma mensaxes as horas extinguidas
no axioma da existencia.
Ben sei que ficarei neste sosego in da despois
da morte

From *Códice calixtino*

NOW WE CONTEMPLATE THE SEA OF VIGO

To Eduardo

I loved the sea of Vigo.
I loved the light which modifies the doctrine of the stars
the complete curvature unifying the forms
when the bay is born each morning
and you were waiting.
That was the first reason.

I loved the unique space
when the rain eases on the Guía shore
and the indefinite sea -celestial paraphrase-
could echo the light.

I loved the realm where the birds initiate
a melodious curve
to die of love in the diaphanous autumns
of the north.

I loved the indecisive days.
There was a motionless river.
Then implacable absence wrote
our story in gentle script

and we closed in a codex the final pages
of love. Opera omnia.

Now we contemplate the sea of Vigo together.
We see the nightfall in a weightless equilibrium
and we listen to the last symphony of twilight
in the avenues
at the heart of a garden in penumbra.
I know that I shall stay in this restfulness forever.
As we cross transparent porticoes
illuminated bridges
successive spaces
the extinguished hours arrive
like a message in the axiom of existence.
I know that I shall stay in this restfulness
even after death.

Translation: Jack Hills