

SELECTED BIBLIOGRAPHY

Poetry

- 1972 *El verd jardí* (The Green Garden)
1974 *Un passeig pels bulevards ardents* (A Walk Down Burning Boulevards; translated into English)
1976 *Les ciutats* (Cities)
1976 *Desdesig* (Undesire; translated into Portuguese)
1978 *Terra natal* (Land of My Birth)
1980 *Àlbum de família* (Family Album)
1985 *Enigma* (Enigma; translated into Spanish) Awards: *Crítica Serra d'Or* and *Nacional de Catalunya*
1990 *En quarantena* (In Quarantine; translated into Spanish and French) Awards: *Lletra d'Or*, *Ciutat de Barcelona* and *Crítica Española*.
1995 *Usdefruit* (Usufruct; translated into French)
2002 *L'art de la fuga* (The Art of Fugue)
2002 *Formes de l'ombra. Poesia 1966 – 2002* (Shapes of the Shadow: Poetry 1966 – 2002)
2007 *Llast* (Ballast)

Prose and Essays

- 1992 *Girona. Matèria i memòria* (Girona: Material and Memory; translated into Spanish)
1998 *Sense escut* (With No Shield)
2002 *L'ànima dels poetes* (The Soul of Poets) *Camins d'Itàlia* (Paths of Italy)
2005 *Forma i prejudici. Papers sobre el Noucentisme* (Form and Prejudice: Papers on Noucentisme)

Drama

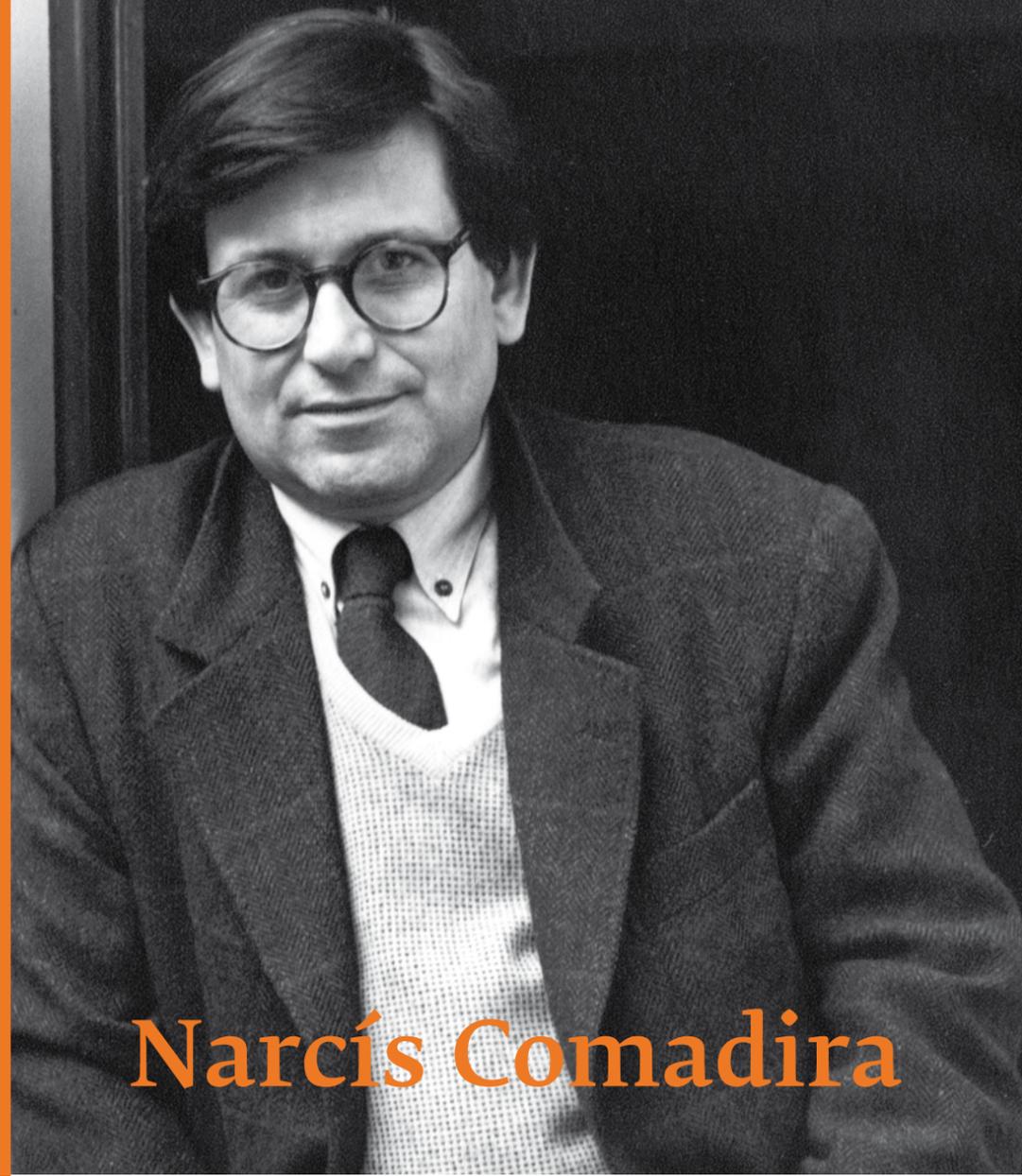
- 1992 *La vida perdurable* (Everlasting Life; translated into Spanish and French) Awards: *Crítica Serra d'Or* and *Crítics de Teatre de Barcelona*.
1995 *L'hora dels adéus* (The Hour of Farewells)
1997 *El dia dels morts. Un oratori per a Josep Pla* (All Souls' Day: An Oratorio for Josep Pla)

Poetry Translations

- 1985 *Poesia italiana. De Francesco d'Assisi a Giacomo Leopardi* (Italian Poetry from Francis of Assisi to Giacomo Leopardi)
1988 *Himnes cristians llatins antics* (Ancient Christian Latin Hymns)
1997 *Digue'm la veritat sobre l'amor* (Tell Me the Truth about Love), by W. H. Auden. *Cavall Verd* Award.
2004 *Cants* (Songs), by Giacomo Leopardi. Awards: *Ciutat de Barcelona*, *Crítica Serra d'Or* and *Cavall Verd*.

Who's Who

CATALAN WRITING



Narcís Comadira

Poetry as Diction and Dialogue

Dolors Oller

Narcís Comadira's poetic work is extensive and diverse. The variety of representations and the diversity of tessituras that comprise his poetry construct a sophisticated but at the same time natural mixture of dramatic and narrative registers, conferring a special dialogic character to a predominantly lyric verbal fabric. Variety appears in motives and themes, in linguistic and formal registers, in representations of the voice and in the tessituras of his wording. Yet, now seen as a whole, the work offers a profound coherence: a central line of thought, of narrative sense and argument, which can be followed through the successive titles of Comadira's books.

Comadirian themes of universal feelings and experiences, intimately real, can be described as inherent to the passing of time, to its effects and also its harshness. At the same time, there also appears, with a noteworthy intensity, a reflection about poetry itself, about the currently difficult mission of poets, and about the work of writing: tradition and individual talent, memory and original thought, artisanal knowledge and ecumenical thought. All of these elements compose a liturgy, a liturgy for singing life's presence in the world, with which one attempts to give form to the different experiences that constitute this life.

Characteristic of Comadira's poetics is the precise and always meaningful choice of his formal representations. Sometimes intimately sentimental and sometimes desperately nihilistic, at times ironic and at others poignant, Narcís Comadira's poetic discourse is configured according to a convention that is always elegant but with a pathos of emotive sincerity that can only be shared through a sympathetic reading. The use of collage and intertextuality; the agile creation of powerful objective correlatives; metaphorical thinking of impeccable logic; the violation of discursive logic, which, above all in the longer, more sustained poems of reflection, communicates lived experience that emerges when driven by intimate meditation: these are some of the formal strategies that produce a high-intensity discourse. Further, the inspired use of different poetic traditions and conventions becomes an energetic appeal of metapoetic reflection that denotes a voice

inscribed in actual reality and resonates with a purely contemporary attitude. Indeed, Narcís Comadira is a poet who combines the expressive force of his figure's diction with profoundly and cleanly precise forms of thought. In his poetic universe, beauty is precision, and Comadira's imaginative precision is moving because it persuades the reader's conscience of its undeniability.

Seen as a whole, Comadirian poetics are distinguished by a perfect symbiosis between a cleanly technical process, which ultimately consists of using a verbal fabric of great richness and visual and descriptive precision, and a noteworthy imaginative capacity to transfigure and subject the objects and relations peopling his thematic landscapes. The variety of tessituras and the diversity of representations confer on Comadira's poetry a sophisticated but also natural mixture of narrative and dramatic registers, and a special dialogic characteristic. With itself or with an always-present other, the Comadirian enunciative act unfolds in a permanent dialogue. In Comadirian poetry everything speaks, everything is given meaning: the arid land's cistern transformed into a cave of love, the lucid testimony of the little asters, the dignity of the blue irises, the resistance of the trees, various forms of animal life. All the voices expose, demand, utter, observe, and wait for answers. They wait for an answer that is made present in its absence. The expression of paradox is precisely one of Comadira's most fertile figurative resources, one that gives form to a hyperreal poetic experience, within in the compass of visionary reason.

This rhetorical strategy serves for poetic discourse to become a conversation, in which subjective experience, at times in the form of intimate meditation, others in the form of dialogue, and others as an investigation of contraries, becomes intersubjectivity. Somehow, the lyric process begun from a radically subjective origin parts with any personality and becomes a receptacle that can give shape to the thousand faces of a common experience. And so, reading Narcís Comadira's work introduces us to this privileged space of relationship to an other in which, as Gerard Genette says, "universal existence gains, loses, and at last again gains consciousness."