7 Conclusion: Realistic Commitment

In 1985, Foix headed "The Station", his last-ever written prose poem – or rather dictated, as he had lost his sight some years earlier – with the following epigraph: "*To live the Instant and to grasp the remnants of dream*" (*E*, 557). He regarded this as his lifelong motto and argued that humankind had to live each instant intensely and integrally. The poems are remnants, that is, excessive realities which emerge continuously, yet are not reducible to any other given reality. Thus, poetry is what allowed him to live such a life (Foix 2014, 76). This book has explored the aesthetic and creative intricacies of these excessive realities in which thought and practice converge. Rather than attempting to unravel the enigma of Foix's eclecticism, its purpose has been to understand the poet's rationale for championing a transformative poetology – one not only addressed to himself and not exclusively directed to writers, but to humanity as a whole. Thus, he offfered a universal standpoint for navigating life amid the upheavals of the century.

Through an initial examination of the semantic field of the metaphor of darkness, the investigation showcased that decentering,

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camouflage, and transformation of poetic objects were the strategies that enabled the poet to craft what he regarded as 'likenesses' of reality. "The ambition of art and poetry would be to satisfy themselves as an immediate instrument of research" (*AC1965*, 156), he reminded his readers often. The discovery of reality's unity through the accumulation of obscure metaphors prompted the consideration of Foix's diverse poetic strategies as a cohesive whole, in which perennial twilight shatters the epistemological metaphor of light and darkness. The poet consistently stood at the threshold of illogical images, giving equal weight and attention to lived, felt, read, and imagined realities. Despite the lack of specific hermeneutic keys pointing to precise biographical references in his poems, the meaningful interpretation of motifs is still possible – motifs that, though obscure, recur throughout his works.

Foix's materials were drawn from a wide range of sources, including the mind and the senses, daily life as well as oneiric visions. Poetic reality is thus revealed as wondrous, complex, ever-changing, and overflowing with captivating and enigmatic beauties, yet always elusive and perplexing. The exploration of this theme is consistent in *Gertrudis* and *KRTU*, where he experimented with styles and images cherished by cubists, dadaists, and surrealists. In *Alone, and Mourning* and in *The Unreal Omegas*, Foix delved deeper into the theme of poetic incoherence, further experimenting with form and style, particularly through the invocation of medieval *trobar clus* and classical sonnet. The invariable grammar of his research is shaped by the accumulation of all these references: above any particular style, he prioritized a unitarian understanding of reality as an ever-growing, all-encompassing complexity.

In his efforts to provide a stable representation of the uniqueness and interdependency of plural reality, Foix materialized multiplicity within each poetic unit. He obstinately combined darkness, dreams, desires, and ideas, with fleeting, mundane, and sensual elements. This practice was inevitably contradictory and fragmentary. It was, as he declared, "a defeated protest" (*K*, 40), but also "*a cry of liberty*" (*LCS*, 6). It was therefore the product of his challenging but uninterrupted pursuit of knowledge about both himself and the world, shaped and mediated by the recurring experiences of frustration, both in poetry and in life.

In the course of his poetry research, whether in the voluptuous sensualities and bitter prayers of *Alone, and Mourning*, or in the uncanny texts of *Daybook 1918*, Foix put into practice a creative proposal that aspired to challenge the aesthetic dogmatism of his time. On the one hand, he despised the conventional formalism and lyrical affectation of academic poetry, as symbolists and avant-gardists generally did. On the other hand, he rejected subjecting his creative process to the doctrine of any school or power that could, in his view,

reduce reality to a limited set of phenomena and replace it entirely with mental products. Each displacement, each transformation, and each failure – that is, each poem – became a constituent component of a poetic reality that, due to his continuous and interconnected creative process, was discovered as a likeness of reality. The poet's meticulous transformation of objects and spaces is crucial, as it allowed him to avoid an ideal – according to him, merely mental – fixation of reality, while also preventing the automatization of conventional poetic strategies that might oversimplify the complex, entangled world.

In sum, Foix advocated for realism against "those who passionately cultivate infrarealism or the false copy of a reality, of a human notion of reality" (*AC1927*, 3; Venuti, 136 [OC 4, 33]). Aiming to explain the family resemblance of his poetology to the aesthetics of surrealism and religious poetry, and seeking to provide a more complex account of Foix's understanding of poetic reality and knowledge, this book thoroughly scrutinized the objects, techniques, practices, and standpoint of his obstinate and incessant poetry research. For the poet, such research would be capable of corresponding to the mobility and variability of reality by means of the proliferation of images that accumulate but make no claim to authority over any definitive or total image of the whole. This is perhaps the meaning of the speaker's confession to Clara Sobirós:

> *The poet, magician, word-speculator, pilgrim of the invisible, unsatisfied, adventurer or researcher on the border of sleep, expects nothing for himself. He doesn't florify, or competitionify, or try to please the little old ladies.* […] *He'd paste up his poems at dawn, like anonymous posters on the walls, or fling them off rooftops. He'd freely show his displeasure with the great, the satisfied, the settled, the contented, at widows chaste and resigned. The poet knows every poem is a cry of liberty.* (*LCS*, 6; Rosenthal, 3)

Foix's creative activity spanned from before 1918 to 1985. Beyond topics, genres, and styles, his work was a tireless engagement with the proliferation of concrete, obscure likenesses – real, material instances of the world's objects, whether seen, heard, or imagined. The visible and the invisible, oneiric visions and newspaper headlines, fountains and trains: these were the materials of an activity always deeply rooted in the present. Each new adventure into the unknown and every recollection bears striking resemblance: the speaker, a singular manifestation of the author's fragmented personality, sets sail for the cove near his town, or to the tiny, rocky island offshore; he navigates urban streets and traverses gentle hills; he reaches the coastline and feels the foamy sea with his feet, just like the rocks beneath and around him; he takes the train back home. The journey itself constitutes the substance of poetry research, and its material,

fixed forms – the poems – become fleeting likenesses of the complex and plural reality. In the face of disorientation, transformation, displacement, and frustration, the speaker is forced to return, in a *refoulement* of his original ambition. This suspension amidst doubt and uncertainty, however, was what intoxicated Foix and enabled him to push the research further, against all odds, with a glimmer of hope. By highlighting a fragile poetic standpoint and a practice that were neither complete nor purely individual, Foix's life and work aligned with a broad range of experimental practices – both artistic and otherwise – that reflected the expanded concepts of poetry and art that flourished in the twentieth century. As he said:

> *I find it difficult to define a poet – the world is full of them, but they don't write.* (*LCS*, 5; Rosenthal, 3)