

Pedro Blas Julio Romero: entrevista - English

Language: en-GB

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Pedro Blas Julio Romero: poet, merchant sailor,
helmsman, second cook, cleaner of the engines of

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seafaring vessels for most of my life.

And here I am in the house where I was born, on San Antonio street

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in my neighbourhood of Getsemaní, where I managed
to grow up and spend a large part of my life until

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the tragic ... the attack by the city's institutions
on the native inhabitants of Getsemaní,

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which forced us all out of here.

On the basis of that epistemic technique of conquest,

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of annihilation, I have been creating, through
the work of my pen, somewhat mythical, you see?

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[The conquistador is] a devil with the skin of a lizard's belly; fork-tongued devil swallower of the sacramental bread,

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who gives the imperative order to the underlings,
warning them that whoever does not look like him

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should not be respected. [He says] you should be ridiculing each other,
because you are just laughable.

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Whoever does not look like him, should not be respected. He [the devil] who
is so similar to his god, a god borrowed from

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the Hebrews. Since that time, there has been, here in
these territories, a culture of contempt.

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And the Spaniards do not even accept
Creole Spaniards for the sin of

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having been born here in these savage regions inhabited by indigenous
and black people. And so a culture of contempt develops.

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Here it is natural for everyone to despise
everyone else. The day that there is no one left to despise

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the ladies will go and buy one in Miami. Hence
each Colombian is a country that hates others.

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All because the devil with the skin of a lizard's belly, the fork-tongued devil
swallower of the sacramental bread gave

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that imperative order that the underlings should not accord each other respect.
This is also the approach of

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people from the highlands [of the interior] towards people of the
coastal regions; somehow when they say "coastal people"

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they are saying "black people".
And renowned writers - when I encountered some of them

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at a meeting during the Festival of Fire in Santiago de Cuba,
when we went to the Sierra Maestra,

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the place where Cuba had fought for its
revolution - this man, when referring to the Colombians from the coastal region

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who were at the meeting in the Sierra Maestra,
he said that he saw a bunch of monkeys jumping around.

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I have a poem where I talk about the sacred

African pantheon where you find the holy sainted

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orishas of Africa, and one of them, the most flirtatious of all the virgins of the black orishas, says “Why don’t

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we go and dance in the place they call America, where our children are?”. Immediately there appears

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the young orisha, a black boy, Eleguá, and he says: “You can count on my machete and my dances, I will

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open up the path for you”, because Eleguá is the king of paths. And immediately there appears

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the black patron saint orisha, Yemayá, who says: “Count on me with my skirts of little waves”. And they go to see,

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and they find their children who are paying them tribute with altars to these sacred black orishas. And from this

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all this enormous musicality explodes, which today has people dancing across this entire earthly star.

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So that's my great interest - the
origin of religious musicality in Africanness.