

ESF Exploratory Workshop on

**Looking at Iberia
from a Comparative European Perspective:
Literature, Narration and Identity**

Lisbon (Portugal), 12-15 October 2011

Convened by:
Santiago Pérez Isasi and Ângela Fernandes

SCIENTIFIC REPORT

APPENDIX: Bio-notes of participants and abstracts

Petter AASLESTAD (ESF representative)

Petter Aaslestad (1953) is since 1994 professor of Scandinavian Literature at the Department of Scandinavian Studies and Comparative literature, The Norwegian University of Science and Technology, NTNU, Trondheim, Norway. From 1979 to 1992 he was "Wetenschappelijk medewerker" Scandinavian Institute, Universiteit van Amsterdam.

He was dean at the faculty of Arts 1999-2006. Since 2009: Member of the Standing Committee for the Humanities, The European Science Foundation. Since 2007: Chairman of NOKUT (the Norwegian Agency for Quality Assurance in Education). At the moment he is chairing the research program: *Cultural prerequisites for societal development* for the Norwegian Research Council.

He recently published *The Patient as Text. The role of the narrator in psychiatric notes, 1890-1990*, (Radcliffe, Oxford and New York 2010). Further research interests literary history (canon), modernism, realism, narratology, psychoanalysis, etc.

Maria Fernanda de ABREU

Maria Fernanda de Abreu is Associate Professor at the Faculty of Social and Human Sciences, New University of Lisbon, where she coordinates the area of Spanish Studies. She founded and currently directs the Institute of Iberian and Iberoamerican Studies, and she is a member of the Center for the History of Culture, at the New University of Lisbon. Her research areas include Portuguese Literature (19th century), Hispanic Literatures and Comparative Literature.

Main publications:

Cervantes no Romantismo Português. Cavaleiros Andantes, Manuscritos Encontrados e Gargalhadas Moralíssimas. Prólogo de Claudio Guillén. Lisboa, Editorial Estampa, 1994.

"Leer a Cervantes en tierra de Camões. Os Lusíadas y El Persiles: la literatura comparada y la lectura literaria". *Sin Fronteras. Ensayos de literatura comparada en homenaje a Claudio Guillén*. D.Villanueva, A. Monegal, Enric Bou (coord.). Madrid, Univ. Pompeu Fabra, Univ. Santiago de Compostela, Ed. Castalia, 1999.

"El Romantismo". José Luis Gavilanes y António Apolinário (Eds.). *Historia de la Literatura Portuguesa*. Madrid, Ed. Cátedra, 2000.

"O Quixote na voz dos escritores portugueses". *Dom Quixote. A letra e os Caminhos*. Maria Augusta da Costa Vieira (org.), São Paulo, Edusp, 2006.

"De Que Lado do Espelho? Das Teorias às Práticas Comparatistas no Estudo das Relações Literárias entre Portugal e Espanha", in MAGALHÃES, Gabriel (ed.): *Actas do Congresso RELIPES III: 18, 19 e 20 de Abril de 2007*. Universidade da Beira Interior, Covilhã, 2007

"Iberia, Searching for Literary Identity: A Stone Raft?" **["Íbéria, à procura de identidade literária: Uma jangada de pedra?"]**

Assuming as starting points: 1) a geocultural Iberian space; 2) an Iberian singularity, in contrast with other identitarian clusters, in cultural or literary fields; 3) a pan-regional, multinational and plurilinguistic identity within the European context, the Iberian Peninsula has come to be considered as an identitarian mega-frame, between the most restricted national identities which form it, and the wider European one. We propose, therefore, to discuss some of the "foundations" – anthropological, geographical or any other – which have been used by the narration of Iberian literary history to create that singularity.

According to the main objectives of this Workshop, and in the premise that a Literary Iberian Identity is the result of a literary historiographical discourse and narration about the Iberian literatures, our reflection will focus on the following key objectives:

- the concept of Iberia itself: its scientific accuracy; its validity as a starting point for scientific and academic work; its relation with other, more established concepts and identities, namely the European one;
- its relation with literary historiographical discourses and literary narratives constructed to «support» (to create? to invent?) such collective identity, that is, the Iberian one, within the European context.

In order to do so, we will bring to the discussion some contributions from Portuguese scholars, who are distinguished experts in different areas of Iberia Studies: geography, anthropology, history, culture, literature. We will focus on a group of documents, from different areas and nature, produced in different contexts and by very different personalities. So, we will show and propose a reflection on premises and arguments that we can find in the following theoretical and essayistic *corpus*, in chronological order:

1. «Causas da decadência dos povos peninsulares», conference by Antero de Quental, one of the famous «Conferências do Casino» (Lisbon, 1871);
2. *História da Civilização Ibérica*, by J. P. de Oliveira Martins, Lisbon, 1879;
3. *Pyrene*, by Fidelino de Figueiredo, Lisbon, 1935;
4. *Originalidade da Literatura Portuguesa*, by Jacinto do Prado Coelho, Lisbon, 1976;
5. «Hispanismo: archipiélago de glorias y vanidades en el mar-océano de la ignorância universal», lecture by Jorge de Sena, at the VI Congress of «Asociación Internacional de Hispanistas», Toronto, 1977;
6. *Portugal, o Mediterrâneo e o Atlântico*, by Orlando Ribeiro, Coimbra, 1945;
7. «Nós e a Europa: ressentimento e fascínio» in *Nós e a Europa ou as duas razões*, by Eduardo Lourenço, Lisbon, 1988.

When studying the literary relationships between Portugal and Spain, I asked myself in another occasion (2007): «Who, throughout the centuries, and obeying what programs and culture planning has been inventing / building the identity, or originality, or difference –as you wish – in this almost always over-simplistic opposition [...] to Spain?» . The question is the same, here. Just take Portugal instead of Iberian Peninsula and Spain instead of Europe. Therefore: Who, when, and obeying what programs or plans – to what needs, I may add now – has invented the difference of Iberia regarding Europe?

We may find, according to some, a difference achieved by will of a *destiny* or a *vocation* (an essentialist conception), in one extreme; on the other extreme, from a pragmatic conception, the construction is guided by a political-cultural project, a «planning». I will call these phenomena «The anxiety of difference» (for the outside) and «the anxiety of unity» (for the inside), the two faces of this construction.

Maria Graciete BESSE

Maria Graciete Besse graduated on Romance Philology at the University of Lisbon, Faculty of Arts, and got her PhD at the University of Poitiers with a study on the Portuguese author Alves Redol. She is currently full Professor at the University of Paris – Sorbonne, Paris IV, chair of the Portuguese department and adjunct-director of the UFR on « Iberian and Ibero-american Studies ». She founded and directs the seminar on « Lusophone studies» at the CRIMIC (Centre de Recherches Interdisciplinaires sur les Mondes Ibériques et Contemporains), at the Sorbonne.

Main publications:

- Cultures Lusophones et Hispanophones: Penser la Relation (org.)*, Paris: Indigo & Côté Femmes, 2010, 441 p.
- Les grands récits: miroirs brisés? Les grands récits à l'épreuve des mondes ibériques et ibéro-américains (org. c/ Michel Ralle)*, Paris: Indigo & Côté Femmes, 2010, 323 p.
- José Saramago e o Alentejo: entre o real e a ficção*, Évora: Casa do Sul, 2008, 109 p.
- Femmes et écriture dans la Péninsule Ibérique (org. c/ Nadia Mekhouar)*, Paris: L'Harmattan, 2004, 2 vols, 521 p.
- Percursos no feminino*, Lisboa: Ed. Ulmeiro, 2001, 254 p.
- Os limites da alteridade na ficção de Olga Gonçalves*, Porto: Ed. Campo das Letras, 2000, 117 p.

"Reconfigurations of Iberism, between Passion and Utopia"
["Reconfigurações do Iberismo entre paixão e utopia"]

According to Edouard Glissant, Relation is the basis of a poetical and philosophical reflection that enables a renewed and operative way of considering the question of identity. Having as his point of departure the critical analysis of the metaphysical presuppositions of Western rationalism, the Antillian writer emphasizes that the Western hegemonic thought is based upon the conviction on a "root identity", of a "totalitarian" type, that kills everything around it. Inspired by Deleuze and Guattari, Glissant puts forward the concept of "rhizome identity", accepting differences and the possibility of a balanced relation with the Other, the possibility of an understanding without mythical or ideological prejudices, allowing for the creation of "escape lines", always connected to each other; thus, it would be possible to overcome the limits of the essences, and to frame the Relation in a non-system, open to the complexity of diversity. When linking the "opacities" without disrespect for individual identities, the Relation "links / relates / narrates", with no ideological fixity, thus making us go from the plainness of "One World" to the complexity of "Total World", open to partaking with no uniformity nor mixtures.

The complex relations between Portugal and Spain, and their presence in the European Union, are a wide topic of discussion nowadays, after having been at the centre of numerous polemics, namely during the second half of the 19th century, when the "Iberian Question" engaged writers such as Antero de Quental and Oliveira Martins, among many others. These polemics have often swayed between utopia and dystopia, having huge repercussions in the national social and cultural imaginaries.

The Iberist proposals - that we may consider not so much as utopias, in the sense of the word coined by Thomas More in the 16th century, but rather as evidence of a sort of utopism that invents future sceneries - had great impact in Portugal between 1860 and 1870. However, Iberism, seen as the dream of a "peninsular union", was also a reason for panic: it was considered an external threat, raised suspicion and antagonism in some Portuguese cultural sectors, and provoked a fierce nationalist reaction. According to Eduardo Lourenço, "our destinies were always parallel or intersected, never opposed as cultures", and "anti-Spanishness is a child disease from the nationalism that is no longer the self-confident love of ourselves". As a matter of fact, Iberian intellectuals always reflected on a relational identity, but seldom considered it reciprocally, as noted by Boaventura de Sousa Santos, who sees Iberism and nationalism as the two "main pathologies of national [Portuguese] mournful complains".

We do not want to discuss these perspectives, but will rather draw a brief cartography centered in iberism as a dynamic and evolving concept that may be understood from the point of view of Relation or of its impossibility, i.e., from a double paradigm animated by a strong utopian urge. Iberism is hence either the hermeneutic operator, with social and political scope, discussed passionately during the 19th century, or the literary and axiological operator, that still mobilizes some contemporary Portuguese authors.

In order to analyze the question of Iberian, and also European, identity, from the perspective of Glissant's Relation, i.e., within its rhizomatic historical and literary reconfiguration, we will then follow the path that goes from the 19th century utopian passion of Antero until the allegory of the peninsular

stone-raft invented by José Saramago (*A Jangada de Pedra*, 1986), considering also the Iberian suspension and strangeness pointed out by João de Melo (*O Homem Suspenso*, 1996 and *O Mar de Madrid*, 2006). We will hence see how these authors make us reconsider the necessary link between Portugal, Spain and Europe, and also the "Total World".

Helena BUFFERY

Helena Buffery came to University College Cork in 2010 from the University of Birmingham where she was a senior lecturer in Hispanic Studies. Her principal teaching and research interests include contemporary Hispanic theatre and performance, Translation Studies and Catalan Studies. She has published widely in these areas, including recent volumes on Shakespeare in translation (translated as *Shakespeare en català*, 2010), exile theatre and performance (*Stages of Exile*, 2011) and has edited a volume on *Barcelona: Visual Culture, Space and Power* (forthcoming 2012). She has a long-standing interest in the different aspects and instances of intercultural contact that characterise the Hispanic world and is committed to analysis of Iberian and Hispanic cultural production from a comparative, translational perspective. Recent work in this area includes a co-edited volume on *Reading Iberia*, with Stuart Davis and Kirsty Hooper, and she is contributing the Catalan sections to a forthcoming *Cultural History of Modern Spanish Literature* for Polity.

"Catalonian Identity in the Translation Zone"

This contribution will draw on different aspects of my work on the construction and representation of identity in the Catalan cultural space, reflecting on its relationship with other identities within the Iberian Peninsula. Central to my research has been an interest in linguistic and cultural contact, on the ways in which different cultures engage with each other through the process of translation, and on what happens to cultural texts in translation. Through work on the translation of Shakespeare into Catalan, I became interested in the importance attributed to translation in the process of revival and re-definition of Catalan culture, and was able to use it as a test case for the kind of target-oriented approaches proposed by Descriptive Translation Studies. Whilst the Catalan case largely reflected the hypotheses developed by figures like Itamar Even-Zohar and Gideon Toury about the function of translation in minority literary systems, a finding that has been replicated in other studies of Catalan, Galician and Basque literary translation, it nevertheless became clear that other factors needed to be recognised, in particular the relationship between Catalan and the other peninsular languages and, above all, with Castilian-Spanish. Thus, the representation and construction of other peninsular languages and cultures – and, above all, the sociopolitical conditions governing translation between them – have to be considered in order to account more fully for translation practice and reception. Within Translation Studies, it is undoubtedly the Postcolonial approaches of the 1990s that have contributed most to an understanding of the operation of translation in zones of cultural contact characterised by uneven power relationships, and this is ultimately why I ended up framing my study of Shakespeare in translation with the notion of 'translating imperialism' (2007), placing it in dialogue with studies that have explored the dual translation processes produced in situations of colonisation, the perception that 'at the heart of every imperialism there is a story of translation' (Godard 1997).

In my own formulation, drawing also on Meschonnic (1973) and Venuti (1993; 1998), translating imperialism was to be understood as the process by which a particular culture is shaped by others, whilst hiding and showing aspects of the relationships into which it enters with others; it is a figurative process by which a particular culture persuades of its distinctness and distinction through positioning itself in relation to other cultures. As can be seen in a paradigmatic text by Josep Carner, 'Del Shakespeare en llengua catalana' (1907), it reveals as much, if not more, about the (desired)

shape of Catalan culture and its relationship to other Iberian identities as it does about the process of translation. Whilst this text (and the approach to reading it) provides great insights into the function of translation in 19th and 20th century Catalan cultural history, it is not enough to account for the plural and multivalent processes of 'linguaging' that might be seen to have characterised the contemporary Iberian contact zone, whether we wish to focus on the increasingly multilingual status of cities like Barcelona or on the different processes of translation between the Iberian languages. I will, thus attempt to address more contemporary constructions of identity in-translation through the prism of what Emily Apter calls the Translation Zone, understood as a zone of encounter between different languages, within which there are 'designated sites that are "in-translation", that is to say, belonging to no single, discrete language or single medium of communication'. Applying the concept to 'diasporic language communities, print and media public spheres, institutions of governmentality and language policy-making, theaters of war, and literary theories with particular relevance to the history and future of comparative literature', she defends the need to attend more closely to the moments and processes of attempted translation within them, identifying translation as 'a significant medium of subject re-formation and political change' (2006: 6). Here I will briefly explore the ways in which constructions of identity can be viewed at such sites (often of translation failure), referring to three further examples from contemporary Catalan culture: Carme Riera's self-translation of *Cap al cel obert/ Por el cielo y más allá* (2000), the Càtedra edition of three plays by Albert Boadella (Els Joglars), and the 2010 Teatre Lliure production of *Dictadura-Transició- Democràcia*.

César DOMÍNGUEZ

César Domínguez is associate professor of comparative literature at the University of Santiago de Compostela, where he holds appointments in the Department of literary theory & comparative literature and the Department of art history. He is also research fellow at King's College London. His teaching and research focus upon theory of comparative literature, comparative literary history, comparative European literature, comparative studies in medieval literatures, and (early) world literature. In addition to numerous articles and books on these topics, he is co-editor of the ICLA Coordinating Committee's two-volume *Comparative History of Literatures in the Iberian Peninsula*. As for professional services, he is chair of the ICLA Research Committee, member of the ICLA Coordinating Committee, officer of the European Network for Comparative Literary Studies, member of the board of the SELGYC, and academicien of the Academia Europaea. He is now working on projects devoted to the EU and the idea of European literature and a comparative history of medieval literatures in a world context under the aegis of the ICLA.

"Literatures in Spain: European Literature, World-literature, World Literature?"

From a metageographical point of view, the Iberian peninsula's three distinctive features have been its peripherality, isolation and minorization within the European continent. Furthermore, its plurilingualism and multiculturalism has led to an amalgamation of these three features into a vision of the peninsula as a self-sufficient entity, a sort of microcosm whose spatial identity is linked to a cronopolitics of difference as opposed to Europe. Consequentially, the several Iberian cultures have been fighting against, on the one hand, their inferior degree of "Europeanness" and, on the other hand, the homogeneization promoted by the European Other, which the Iberian Self has constructed as different versions of ethno-centrism and, more significantly, Castilian-centrism. In literary terms, this European Other/Iberian Self opposition has been translated into diverging narratives/histories of the Iberian literatures, a genre which was born in Europe and to which Iberia responded.

Two important moments of this process are the last third of the eighteenth century, when "domestic" historians responded to the role attributed to Iberian literatures by European literary histories (a case in point in Juan Andrés's *Dell'origine, progressi e stato attuale d'ogni letteratura* in response to Masson de Morvilliers and Italian historians such as Girolamo Tiraboschi and Severio Bettinelli), and the fin de siècle and the aftermath of the colonial defeat. Although some attention would be paid to the case of Andrés, this paper will focus on the fin de siècle for the opposition Generation of 1898/Modernism represents in a nutshell the opposition Iberia/Europe. I will restrict to the comparison of four peripheral narratives, namely, the Spanish trans-Atlantic rim (Enrique Gómez Carrillo), Portugal (José Cervaens Rodrigues), Catalonia (Pompeu Gener), and Galicia (Vicente Risco). The selection of these peripheral narratives is not unwarranted. They represent a second-degree periphery, firstly in relation to Castilian-centrism and secondly to the core of Europe. It is my contention that these peripheral narratives shed light on both the interplay of Iberian literatures and the role they may play within European and world literature. Consequentially, they provide us with new opportunities for testing the future of an inter-Iberian comparatism.

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- DOMÍNGUEZ, César. "Historiography and the Geo-Literary Imaginary. The Iberian Peninsula: Between *Lebensraum* and *espace vécu*." *A Comparative History of Literatures in the Iberian Peninsula*. Eds. Fernando Cabo Aseguinolaza, Anxo Abuín González and César Domínguez. Vol. 1. Amsterdam: John Benjamins, 2010. 53-137.

Ângela FERNANDES (Convenor)

Ângela Fernandes (PhD in Literary Theory, University of Lisbon, 2009) is Assistant Professor at the Romance Literatures Department, Faculty of Arts, University of Lisbon. At the Centre for Comparative Studies, University of Lisbon, she coordinates the research project DIIA, on the dialogues between Iberian and Ibero-American literatures and cultures. Her research interests include Literary Theory, Comparative Literature and Modern Spanish Literature. She is the author of *Os efeitos da literatura. Algumas questões de arte e de moral* (2004) and co-editor of *Diálogos ibéricos e iberoamericanos. Actas del VI congreso internacional de ALEPH* (2010).

"Iberian and Romance Identities: The Literary Background"

The place of an Iberian cultural identity within the Romance world seems to be a rather neglected issue, probably due to its scarce polemic potential nowadays. The discussion of a Romance identity, with its roots in Roman classical culture and in Latin language, has lost most of its allure

during the 20th century, as new topics of geo-cultural tension became more relevant. The Romance background is nevertheless an essential clue to understand Iberian cultures.

My presentation aims at revisiting the history and the contemporary situation of Iberian and Romance cultural identities, considering not only the Latin matrix of the Western world but also the literary dimension of such powerful ideas and images. The novel *Um deus passeando pela brisa da tarde* [*A God Strolling in the Cool of the Evening*], published in 1994 by the Portuguese author Mário de Carvalho, will be the point of departure to this reflection, as it portrays some key issues connected with the concepts of Roman identity and Iberian difference. Moreover, we may find in this novel the debate over the relation between the center and the margins – in geographical, cultural and symbolic terms –, as well as the discussion of the status of borderline locations, which becomes rather significant when considering the Iberian Peninsula.

Derek FLITTER

Derek Flitter is Professor in Spanish at the University of Exeter. He works principally on Spanish literature and ideas of the nineteenth and early twentieth century. His publications include the monographs *Spanish Romantic Literary Theory and Criticism* (1992) and *Spanish Romanticism and the Uses of History: Ideology and the Historical Imagination* (2006). He has published widely on many aspects of Spanish Romanticism and its relationship with other periods of Spanish and broader European literary history, and on the Galician *Rexurdimento*. He is to co-edit a forthcoming collection of essays on the poet José de Espronceda, and is currently completing a monograph on eschatology in Spanish Romantic drama.

"North and South: Iberian Identity Formation in Romanticism and post-Romanticism"

Schlegelian Romantic theory provided for an essential dualism in imaginative consciousness and literary figuration, between, on the one hand, a 'Northern' temperament and outlook characterised by introverted metaphysical speculation (Madame de Staël's *De l'Allemagne* succinctly encapsulates this), and, on the other, a fundamentally expressive and impassioned 'Southern' counterpoint. Romantic theories of literature cohering within Spain, however, were increasingly predicated upon the aesthetic of the Sublime, whose emphasis upon darkness and storm, mist and rain, wild landscapes populated by introspective emotional tumult, intuitively lent itself more closely to northern climes rather than to the warmth and light of the quintessentially Mediterranean. This was to mean that poetic expression, within what appeared to be a stereotypically 'Southern' nation and culture, intimately resembled the elusive casting and distinctively vague parameters of an imagined northern Europe: the most characteristic landscapes of Spanish Romantic verse are therefore strongly reminiscent of Ossian, even when their setting and ambience are ostensibly those of the South.

This resolute, even formulaic, iteration of the Sublime rendered tenable the figuration, within the Iberian Peninsula, of a 'Northern' poetic consciousness of its own in the form of a Spanish 'septentrion', applicable especially to the country's Atlantic seaboard and conditioning the construction of literary landscapes at a far remove from Spain's widely perceived Mediterranean entailments (Nicomedes-Pastor Díaz's verse is a striking case in point). In short, an anomalous relationship emerges between the Spanish Romantic imagination and the physical geography felt to be most representative and correlative of the Spanish mind. Merimée's *Carmen* may have been felt to be the most distinctive embodiment of Romantic Spain, but her real and imaginative milieu has little in common with Spanish Romanticism's preferred 'soulscape', while Espronceda's Salamanca is poetically enunciated as a 'Northern' locale.

At the same time, the equally resolute historical preference for the mediaeval within Spanish Romanticism forms part of a correlated affinity with what is distanced, on every level – be it on an experiential, temporal or ontological plane – from a contemporary reality commonly perceived as deficient or mean: Díaz expresses this most clearly in his preface to Zorrilla's earliest published poetry.

Inevitably but ironically, almost all of the above factors are replicated in, and expropriated by, the imaginative constructions of the Galician *Rexurdimento* of the later nineteenth century: the designated polarities of outlook between Galician and Castilian in Rosalía de Castro; Galicia as the natural home of the Spanish Sublime in Pondal, where historical and metaphysically yearning distance reach perhaps their culminating point in the elusive intimations of Galicia's vaunted celtic past. Spain, and in turn Galicia, thus become a locus for the rehearsal of Iberian identities within the prism of northern European Romantic theory, and their poetic evocations are rendered a means of testing aesthetic limits.

Esther GIMENO UGALDE

Esther Gimeno Ugalde is University Assistant in the Department of Romance Languages and Literatures at the University of Vienna, where she currently works at the Chair for Ibero-Romance Languages. She completed her PhD programme in Hispanic and Catalan Studies at the same university, where she has been lecturing since 2003. From 2010 she has also been lecturing at the Universitat Oberta de Catalunya and is guest lecturer at the University of Freiburg (Germany). She is currently the Vice-president of BETA, the Asociación de Jóvenes Doctores en Hispanismo and a member of the scientific group DIIA (Iberian and Ibero-American Dialogues) of the University of Lisbon. Her main research areas are Linguistics, Linguistic and Cultural Contacts in the Iberian Peninsula and Media Studies with a special focus on Catalan and Spanish Cinema.

"Reasserting Identities: Iberian Cultures and (Language) Diversity in Contemporary Cinema"

Just as the number of coproductions in the Spanish film industry is increasing and examples of transnational films (often spoken in English) destined for the international audience are proliferating (*Los otros* by Alejandro Amenábar, *Los crímenes de Oxford* by Alex de la Iglesia, *Mi vida sin mí* by Isabel Coixet, *Biutiful* by Alejandro González Iñárritu, etc.), so is growing the interest in films intended to consolidate local identities and to reflect the cultural and linguistic plurality in the Iberian peninsula. So, although it is true that global cinema and transnational films dominate our screens most of the time, it is also undeniable that there is renewed interest in the cinema world in reaffirming local and cultural identities. Proof of that are some of the successful films of the last decades framed in a very specific geographic, cultural and, in some cases, linguistic context. We have in mind films such as *La teta i la lluna* (Bigas Luna 1994), *A lingua das borboretas* (José Luis Cuerda 1999), *Solas* (Benito Zambrano 1999), *Salvador* (Manuel Hueriga 2006) or *Pa negre* (Agustí Villaronga 2010), but also some minority cinema, less well known but of equal interest, i.e. *Aupa Etxebeste!* (Asier Altuna/Telmo Esnal 2005), *Kutsidazu Bidea Ixabel/Enséñame el camino*, *Isabel* (Fernando Bernués 2006), *El coronel Macià* (Josep Maria Forn 2006), *Zorion perfektua/Felicidad perfecta* (Jabi Elortegi 2009), *Izarren argia/Estrellas que alcanzar* (Mikel Rueda 2010).

Cinema, as a reflection of culture and at the same time as a producer of it, helps to create the collective imaginaries and communal identity such as the Spanish, the Catalan, the Basque, the Andalusian, etc. Working with a small corpus of films and looking at the history of Spanish cinema from the transition to the present date, this presentation will formulate different (and polemical) questions with regard to the role of national identities in the cinema: to what extent are the different collective imaginaries of the Peninsula represented in the cinema? What role do communal memories and literatures play in search of topics dear to the communal heart? What symbology and cultural aspects are used particularly to create self-defining, differentiated scenes? What role does the language play in the creation of identities in the cinema? In addition to these aspects, the presentation will look at the problem of defining what is meant by Basque, Galician or Andalusian cinema compared to a much more established and accepted concept such as Catalan cinema.

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Jon KORTAZAR

Jon Kortazar Uriarte (Mundaka, 1955) is a multidisciplinary intellectual who develops his activity in multiple areas, from his work as a Professor of Basque Literature at the UPV-EHU or as a Visiting Professor at the Universidade de Santiago de Compostela, to his published collaborations in different mass media. The Galician PEN Club granted him the 2008 Rosalía de Castro Award for his published essays, and in 2009 he received the Lauaxeta Prize offered by the Diputación de Bizkaia as recognition of his whole work. He was also a Patron of the Biblioteca Nacional and Vicepresident of Eusko Ikaskuntza - Sociedad de Estudios Vascos (2005-2008).

Jon Kortazar is the author of several studies on Basque Literature, such as *Euskal Literatura XX. mendean* (1990-2003), *Teoría y práctica poética de Esteban Urkiaga*, *Lauaxeta* (1986), *Luma eta lurra* (1997), *La pluma y la tierra* (1999) or *La narrativa vasca, hoy. Una mirada desde la postmodernidad* (2003). His works have been translated into languages such as German, English, Catalan, Galician or Russian. He is also a frequent collaborator in several Basque journals, such as *Deia*, *El Correo*, *El País* or the cultural magazine *Babelia*.

"Kirmen Uribe's Novel and Identity in Complex Societies" ["La novela de Kirmen Uribe y la Identidad en Sociedades Complejas"]

In this presentation we will deal with a work of fiction, Kirmen Uribe's *Bilbao-New York-Bilbao*, in which no long deliberations on identity or nationality are to be found, but which offers metaphors and images of identity. Also, it should be noted that even if identity is one of the obvious topics of the novel, no wide theory on it is defended or clarified: Kirmen Uribe's horizon may be post-national, but no new (constitutional) loyalties are constructed to substitute the previous national ones.

In this respect, we can perceive two options towards identity which are present in Kirmen Uribe's text: the idea of extraterritoriality (which is represented by New York in the novel) and the idea of a modification of previous national identities (which means to transcend linguistic and literary boundaries, while keeping in touch with one's origins).

Apart from transnationality, the second theoretical framework that may be useful to analyze the text comes from the field of postmodernity, and is to be identified with the third generation of characters; that is, the author-narrator-character's generation. The use of auto-fiction is on its own an evidence of this postmodern conception of identity, which weakens the boundaries between reality and fiction.

The third and last interpretation paradigm to access the text will be found in Jürgen Habermans's *Beyond the Nation State?* (1997, 169-185) which presents an opposition between "nation of birth" and "nation of choice", two different ways of conceptualizing the nation. *Bilbao-New York-Bilbao* is intended, from its very title, as a way of intermixing both possibilities. This balance exists between the nation of birth (Bilbao in the title and Ondarroa in the text) and the nation of choice: New York in the title, and in the text the neverending travels of all characters: Bastida, Arteta and Prieto; the narrator's father; and specially the narrator itself, in his trips to recite and give conferences, but more so to converse with an heterogeneous group of scholars and professionals, and to be part of a global community, in New York as much as in Kismü.

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John MACKLIN

John Macklin is Professor of Hispanic Studies and Head of the School of Modern Languages and Cultures at the University of Glasgow. A graduate of Queen's University, Belfast, he first taught in the University of Hull and in 1987 he was appointed Cowdray Professor of Spanish at the University of Leeds, where he was successively Head of Department, Head of School, Dean of Arts, Dean of the Research School in the Humanities, and Pro-Vice-Chancellor. He was Principal and Vice-Chancellor of the University of Paisley, after which he returned to Hispanism. His main research interests are in the fields of early twentieth-century fiction, especially Modernism, on which he has published several books and numerous articles and chapters. He has also co-authored a language text *¡Qué bien!*, bilingual editions of three of Cervantes' *Exemplary Novels*, as well as Unamuno's *Abel Sánchez* and *Niebla*. He has written on contemporary Spanish narrative and on two Portuguese dramatists. He is currently editing a *Companion to Unamuno*. In 1994 he was made a Comendador de la Orden de Isabel la Católica by King Juan Carlos for his services to Spanish studies, and in 2007 was elected an Academician of the Real Academia Alfonso X el Sabio.

"Modernism and Modernity: Iberian Perspectives"

In this paper I shall revisit some of my work in the 1980s on modernism and modernity in Spain and subject it to a critique in the light of more recent scholarship as a stimulus to new thinking and debate on the concept of the Iberian literary space. Although the paper will be focused on a specific aspect of Spanish literary history, I shall use it to raise wider questions of nation, narration and cultural identity in Iberia.

My work on Modernism aimed, in the immediate post-Franco era, to locate Spanish writing of the early twentieth century in a wider European context as a challenge to the purely national(ist) perspective of Spanish literary historiography which had in turn influenced British Hispanism of that time. The approach was to argue that Spanish fiction was in essence no different from the European and American modernist novel. My aim was to challenge the prevailing paradigm which, in addition to dividing Spanish writing of the time into two distinct movements, *modernismo* (mainly poetry) and the Generation of 1898 (mainly prose), accorded especial significance to the end of the Spanish Empire in 1898 and the introspective, distinctly Spanish, characteristics of contemporary the writing. A key theme was what Pérez de Ayala called "una crisis de conciencia hispánica", leading to a collective search for the "soul of Spain. The analyses and solutions of the Generation of 1898 were essentially spiritual: the creation of a new *Volksgeist* which would usher in a spiritual regeneration in Spain.

My own work was both period-based and influenced by formalism and structuralism. Texts were conceived not as reflections of reality but as lying in some way parallel to it, constituting a system of literature, dynamic and self-contained, which could account for artistic change without reference to external factors by tracing a pattern of action and reaction from Realism to Modernism and Postmodernism. The approach at that time had powerful explanatory force based on the practices of writing.

Since that time our knowledge of, and theoretical approaches to, the idea of Modernism and of cultural exchange have been expanded and interrogated. Within the Academy approaches to literature which have, in brief, focused on the solitary literary genius, on the practice of close reading, then on period and genre, on particular sites of production, on specific groups and seminal texts, have given way, under pressure from various influential theorists, to a preoccupation with the diversity of modes of cultural exchange, circulation and transformation. Modernity and Modernism, the artistic expression of the crisis of modernity, are increasingly seen as multiple and complex, not reducible to a specific time or set of aesthetic practices. Interaction with other political and intellectual agendas, with issues of race, internationalism, feminism, postcolonialism, environmentalism, the body, identity, and so on, are frequently explored though a concern with networks, identifications, reactions and assimilations. The paper will explore how our notion of the Iberian literary space is enriched, extended and disturbed by increasingly complex cultural and ideological dialogues.

Gabriel MAGALHÃES

Gabriel Magalhães (Luanda, 1965) graduated in Modern Languages and Literatures, Portuguese and Spanish Studies, at the University of Lisbon, Faculty of Arts. He got his PhD at the University of Salamanca with a dissertation entitled *Garret and Rivas: Romanticism in Spain and Portugal* (Lisbon: Imprensa Nacional – Casa da Moeda, 2009). He worked at the University of Salamanca and is currently Professor at the Department of Arts, in the University of Beira Interior. He was the director of the Portuguese and Spanish Studies undergraduate course, and led the research project RELIPES (Linguistic and literary relations between Portugal and Spain since the beginning of the 19th century). On Iberian topics, he also published the volume *Estar Entre* (Salamanca: Celya, 2007). As a novelist, he won the Prize “Revelação” from the Portuguese Association of Writers with *Não Tenhas Medo do Escuro* (Difel, 2009), and has recently published *Planície de Espelhos* (Difel, 2010).

"Europe, the Letter of Numbers. From the Alpha of Iberian Comparative Literature to the Omega of European Comparative Literature"

["Europa, a Letra dos Números. Do Alfa da Literatura Comparada Peninsular ao Omega da Literatura Europeia Comparada"]

Our work aims at asking some questions that long for an answer. We mean that questions will be expressed in a passionate way, stating a disruption that happens within and against the philological and comparatist tradition. And the first question is: can literary studies stay nowadays enslaved by their two traditional bondages – the nationalist one, from the 19th century, and the scientific one, from the 20th century?

The second question is connected to the long “Guadiana river” of the comparative work developed between Portuguese and Spanish literatures and cultures since the 19th century till today: what was the use of this river, so often underground? Was it a huge Alcácer-Quibir or a sailing long enough to draw a new map to the Iberian Peninsula? This self-evaluation is very important now, when Europe becomes a huge Iberia, a contemporary metaphor of what we were in the past, due to its capacity to break up together with its desire for unity.

We may say that the experience of Iberian comparatism could be projected today, with profit, onto the European screen. But what for? With what kind of purpose? In a time when attempts are made to confine us to the utilitarianism of items whose scientificity is strictly measured, we should dare to define ourselves our own functionality. Will the opening of a book still be useful as a way to open up some new horizon? And what kind of European outlook can be found in Iberian books?

PÁL Ferenc

Pál Ferenc studied Hungarian, Russian and Spanish Literature at Eötvös Loránd University in Budapest between 1968 and 1975, and in 1978 he entered the Portuguese Department at that same University, where he co-organized the Department of Portuguese and Brazilian Studies. He has taught several courses on 19th and 20th-century Portuguese and Brazilian literature. He has developed a research career on the reception of Portuguese and Brazilian literature, and on the works of Eça de Queirós, whose *O Mistério da Estrada de Sintra* (1886) he published on a translated version. He also published Fernando Pessoa's poetry in Hungarian, and translated some of José Saramago's novels. Among his many contributions to specialized conferences, he attended the Congresso Internacional “Almeida Garrett um romântico, um moderno” (1999) and the “IV Encontro Internacional de Queirosianos” (2000), as well as the 9th and 10th Conferences of the AIL (2008, 2011). He is currently the director of the Department of Portuguese at Eötvös Loránd University, and vicedean for International Affairs of the Faculty of Arts.

“Do Portuguese Pipe/Toot Merrily – The Image of Portugal, Portuguese History and People in Hungary during the 19th Century”

Contemporary Hungarian common folks and readers did not and could not have a direct experience of and opinion about Portuguese people. The image of this country and nation could only stem from literary and partly historical sources. The gradually increasing popularity of Camões during the Romantic period played an important part in this process, which was further aided by a vague reference in the poet's epic poem to the supposed Hungarian origin of the Portuguese monarchs, and through the somewhat biased press reports of the second half of the century, known from the works of contemporary writers.

Camões and his epic poem *The Lusíads* has been known in Hungary since the 18th century. Camões is looked upon as the embodiment of the Romantic ideal and the poet revolting against authority, ready to sacrifice anything, even his life. At the turn of the 18th and 19th century the writer and poet János Batsányi – with early Romantic sensitivity – mentions Camões, along with Homer, Milton, Cervantes and Dante, as one who has been to the depths of hell and died in poverty.

A quarter of a century later Camões is presented as more than just a Romantic poet; he is the seer capable of almost anything for the glory and rise of his country, who not only confronts the royal establishment, but is also willing to relinquish love in order to consummate his poetry. This shift in the image of the poet can be explained by contemporary Hungarian circumstances. From the 1820s onwards leading figures of Hungarian society fought for the revival of the Hungarian language and ideals, the recognition of the past and against the Habsburg regime. Camões and *The Lusíads*, although slightly adjusted to certain expectations, were both referred to in this struggle.

After the struggle for independence, interest in Camões decreased somewhat. From the 1870s onwards Portugal featured regularly in the press, but since the country was regarded less exotic than Brazil or Africa, newspapers rather reported diplomatic and royal events. On the whole it can be concluded that Portugal is a part of Hungarian common knowledge of the 19th century. The learned audience knew about Camões and his epic poem ever since the end of the 18th century.

Craig PATTERSON

Craig Patterson is a lecturer in Galician and Hispanic Studies at the Cardiff School of European Studies. His research focuses predominantly on the meeting of Modernism and cultural nationalism in Galicia during the early twentieth century, and increasingly examines Galician cultural production through the theoretical framework of Postcolonial Studies. He has published a monograph on the Galician writer and scholar, *Galician Cultural Identity in the works of Ramón Otero Pedrayo*, also published under the title of *O devalar da idea: Otero Pedrayo e a identidade galega*. He is a regular contributor to the Galician-language daily newspaper, *Galicia Hoxe*. He has recently submitted the first English translation of *A Esmorga* to Planet, and is currently finalising his translation of Castelao's *Sempre en Galiza* into English. He is the President of the International Association of Galician Studies and corresponding member of the Real Academia Galega.

"Galician Identity and Race: a Postcolonial Reading of Castelao"

The focus on the relationship between race and identity in the works of Galician writers has fallen almost exclusively upon Vicente Risco (1884-1963). Although Risco's anti-Semitic comments in his writings account in some part for this, unfavourable criticism can be explained largely by his support for the Franco regime from the outset of the Spanish Civil War in 1936. Risco, the apostate theoretician of Galician nationalism, has been an easy target for many critics given the broad reluctance to cast the same scrutinizing glare over other writers regarded as indispensable to the normalization of a minority Galician sub-state and nationalist culture that has sought to promote itself

as modern and progressive, without investing nearly as much energy into a rigorous analysis of less salubrious aspects of its ideological construction. There has been very little published on Alfonso Rodríguez Castelao's ideas upon racial identity: it has been too politically sensitive a subject matter for a body of critics largely based in Galicia who identify broadly with pro-Galician nationalist politics.

Castelao, the symbolic figurehead of Galician nationalism during his lifetime and an ongoing, major point of reference for Galician politics and culture, voices clearly racist ideas regarding Black culture in his public and private writings during the 1930s and early 40s, and also in his visual art from the late 1920s. However, he later regrets and alters this position after formative experiences in the United States and Latin America during the exile from Galicia which began in 1936 with the outbreak of the Spanish Civil War, a period when his work also displays a movement away from purely essentialist positions regarding Galicia. This study explores the complexities of Castelao's relationship with race and identity by examining his published work, notebooks and visual art, and by underlining interactions between ideas expressed through them on the subject of race. Furthermore, its analysis refers to critical theory on race, colonial discourse and post-colonial theory on the premise that these critiques of the process of production of knowledge about the Other allow Castelao to be placed within a wider context of exile and diaspora writing. This allows for further assessment of the implications of this context for his status within Galician culture today, and the change in Castelao's visual depiction of black subjects in a period lasting just over a decade can be detected by comparing different and successive examples of his visual art.

The idea of a Celtic component within the collective Galician imaginary is still a powerful mediatory factor and that ideas that stem back to the nineteenth-century re-imagining of Galician identity continue to condition Galicia as a culture and socio-political tangibility. Some of those ideas from European cultural history are bound up with craniums, Celts, blue eyes and blonde hair in an obsessive process of differentiation from the historical aggressor that was perceived as Castile, the Mediterranean, imperialism and centralism. Yet in reacting to one Other, Galician cultural nationalism as seen in the case of Castelao creates a problematic relationship with and approach to another Other, that unknown entity with which emigration, modernity and ultimately globalisation would ineluctably and increasingly bring Galicia into contact. When immigration remains a contentious issue within the whole of Spain and indeed a globalized Europe, where a permeable and flexible employment market has become an active part of daily life and continues to expand, and where race continues to be a prime component of the policies of groupings on the far-right of the political spectrum, it is imperative that those ideas continue to be scrutinized. This account of Castelao's negrophobic outlook and of how it yields dramatically to one of overall solidarity is not one taught in schools, relayed through cultural channels or documented as part of Galician history on any basis. However, it would provide a far more positive and human narrative to Galician cultural history, and be of greater relevance to the immediate realities of the twenty-first century, than the mythologised and hagiographical account still largely at play in the national imaginary.

Santiago PÉREZ ISASI (Convenor)

Santiago Pérez Isasi (B.A. in Spanish Philology by the Universidad de Deusto, Bilbao, Spain, 2000; PhD in Spanish Literature by the Universidad de Deusto, 2009) is currently a postdoctoral researcher at the Centro de Estudos Comparatistas of the Universidade de Lisboa, where he is developing a project on "Romantic Histories of Spanish Literature in their European context: translation, identity and transnationality". Previously, he worked as a Teaching Assistant of Spanish at the University of Limerick (Ireland) and as a Native Assistant Teacher at the University of St Andrews (Scotland).

Santiago Pérez Isasi is member of the research group DIIA (Diálogos Ibéricos e Ibero-Americanos, at the Centro de Estudos Comparatistas), researcher of the LinguaMedia research group (Universidad de Deusto, Bilbao) and researcher of the Project EUROCOM: European Literature in Comparison (Universidade de Santiago de Compostela). His research interests include 19th-century Literary History, National Identity, Iberian Studies and Digital Humanities.

"Iberian Studies: A State of the Art and Future Perspectives"

Studies on the different literatures of the Iberian Peninsula are not new, neither are new the specific studies which compare, for instance, Spanish and Portuguese authors or texts within the general field of Comparative Literature. Iberian Studies, however (if they are to be considered, as we do, a specific field or sub-field), consist on something slightly different: the consistent and deliberate consideration of the Iberian Peninsula as an interconnected, multilingual and multicultural political, identitarian and (of course) literary polisystem (or semiosphere, to use Lotman's term).

As stated above, the specificity of the field of Iberian Studies lies in its consideration of the Iberian Peninsula as a single but complex cultural and literary space with strong internal links and a literary historical background that, if not strictly common to all of its parts, is so intertwined that it is almost impossible to dissociate. The study of literature(s) within the Iberian Peninsula has been, until now, strongly mediated by the division of literary studies, with their respective canons and historiographical traditions, in separate national and linguistic entities (in the case of Iberia, mainly Spain, Portugal, Catalonia, Galicia and the Basque Country, with other regional entities such as Valencia, Canarias or Asturias fighting for the same level of recognition). This division, useful and productive as it may have been in the past two centuries, is unable to respond to and to explain literary phenomena which not only cross boundaries, but are originated in the frontiers between different languages and 'nations', in a context of multilingualism or multiculturalism, or in the context of identitarian or political articulations which do not, and cannot, correspond to 19th or 20th-century ones. The Iberian Peninsula, considered as a whole, is in fact inapprehensible by this national and monolingual standards, and offers plenty of such examples of dislocation: the Luso-Galician poetry of the Middle Ages; authors from Catalonia or Valencia who abandoned their mother tongue to write in Spanish; bilingual writers of all times...

Iberian Studies in this light, could be argued, have attracted (and are still attracting) a growing attention and interest from scholars in the past two decades, even if they are still lacking in cohesion and are yet to define a specific and coherent set of theoretical principles, or analytical or methodological tools. This growing interest is promising, and shows that there is in fact a rich set of questions and problems yet to be resolved; however, encouraging and extremely valuable as these contributions may be, they are still for the most part isolated and disconnected individual efforts which come from very different cultural, academic, epistemological and scientific backgrounds. If Iberian Studies are to have a future existence as a scientific field there is still great need of at least three things: theoretical reflections on their specificity, their methodologies, and the specific set(s) of phenomena with which they work; networks of communication that allow scholars working in this area to communicate with each other; and some level of institutional or academic recognition.

Teresa PINHEIRO

Teresa Pinheiro, PhD, has been a professor of Iberian Studies at the Chemnitz University of Technology since 2004. She graduated from the universities of Cologne and Lisbon in German and Portuguese Studies and was awarded her PhD in Cultural Anthropology at the University of Paderborn in 2002. Research fields: Iberian Cultural Studies, Emigration, Representations of Collective Identity, Discourses on Republics in Portugal and Spain, Nation-Building in Catalonia, Iberian Concepts of Europe.

Recent publications:

- (2011) (ed. with Beata Cieszyńska and Eduardo Franco), *Peripheral Identities: Iberia and Eastern Europe between dictatorial past and European present*. Lisbon, Warschau: CompaRes.
- (2009) (ed.), *Iberische Europa-Konzepte. Nation und Europa in Spanien und Portugal seit dem 19. Jahrhundert*. Berlin: Duncker & Humblot (Chemnitzer Europastudien 10), 189 pp.

- (2008), "La desconstrucción de España en relatos de viajes portugueses de finales del siglo XIX" in: Tobias Brandenberger, Elisabeth Hasse and Lydia Schmuck (eds.), *A Construção do Outro: Espanha e Portugal frente a frente*. Tübingen: Calepinus, 197-218.
- (2007a), "Iberian Jesuits worldwide: The influence of communication on the spread of Jesuit missions in the 16th century" in: Reiner Anderl, Bruno Arich-Gerz, Rudi Schmiede (eds.), *Technologies of Globalization*. Darmstadt: Technische Universität Darmstadt, 235-248.
- (2007b), "¿Paraíso ibérico en tiempos de guerra? Visiones de España y Portugal en Cuadros de un viaje por España y Portugal de Willy Andreas y La noche de Lisboa de Erich Maria Remarque" in: *Itinerários – Revista de estudos lingüísticos, literarios, históricos y antropológicos*, 235-254.

"Iberian and European Studies – Archaeology of a New Epistemological Field"

Area Studies as an interdisciplinary field of research on a specific geopolitical region. This rather traditional form of Area Studies – as it emerged in the 1940s in the USA – has two main characteristics. First, the researchers usually do not focus their research interest on Europe; Africa, Latin America, Japan, China, South Asia, and the Soviet and post-Soviet world – these are the classical regions that American Area Studies are about. Europe is for the most part not a subject, with the exception of Eastern Europe. This is due to the geopolitical context of the Cold War: Western Europe has been seen as a part of the democratic side against Communism, and consequently there has been no need to get to know this region better. Second, American Area Studies focuses on Otherness. It deals with regions outside the USA, consequently with different languages, different cultures and different political institutions. Moreover, it was precisely the fact that these regions were different that made it necessary to develop interdisciplinary "areas of study" of these regions.

In the last decade, we have witnessed the institutionalization of "European Studies" in European universities. The emergence of this new field of academic studies is related to the process of European integration and to the increasing popularity of Area Studies in Europe. European Studies is different from the American tradition of Area Studies. First, it focuses on a region – Europe – that was typically not a concern of American Area Studies; second, European Studies, as practiced within European universities and research centers, are self-referential, i.e., they are specialized in "their own" region, rather than in other cultures. Being self-referential, its theoretical approach to the research subject must be a specific one, one concerned with cultural and social diversity within Europe. The emergence of different areas of research within European Studies – like Eastern European, Western European, Balkan, Scandinavian and Iberian Studies – may have to be considered within this context.

Iberian Studies is seen within European humanities traditionally as the study of national literatures. There are departments for Portuguese, for Spanish and for Portuguese and Spanish Languages and Literatures in the UK, France, Germany, etc., which deal first and foremost with language and literature. Though Iberian Studies is still closely related to a tradition of philological studies, there have been some recent attempts to institutionalize this epistemological field within European Studies. In my contribution, I would like to outline some theoretical and thematic foundations of Iberian Studies as a field of study in its intersection with European Studies as practised in Western European Universities, taking Germany as a case study.

Cristina Almeida RIBEIRO

Cristina Almeida Ribeiro is Full Professor at the Romance Literatures Department, Faculty of Arts, University of Lisbon. Her research areas include French Literature (12th-17th centuries), Portuguese Literature (15th-17th and 20th centuries), Spanish Literature (13th-17th centuries) and, more recently, also Latin-American Literature. At the Centre for Comparative Studies, University of Lisbon, she coordinates the Project ECHO - Poetry and Poets from *Cancioneiro Geral*.

"Is there Iberia in Late Medieval and Early Modern Times?"

To speak of Iberia conceived as a more than geographic unit has become so natural nowadays that we almost forget that such a perception did not exist for centuries, neither for the intellectuals nor for the rulers. When we go back to late medieval times and get aware of the hegemonic ambitions aiming the domination of the peninsular territory, we understand that in the horizon of the kings there was no will of dominating a homogeneous space simply known as Iberia – a meaningless word by then –, but rather the will of adding to their names an enlarged list of domains, that, for their juxtaposition, would bring to light the glory of their conquests or the extent of their political views. Reverberating over the cultural and literary milieu the rivalry existing at social and political levels, the activity of poets was also developed under that emulation principle, which, claimed or dissimulated, led each national group to the search of its own identity to be fulfilled by means of superiority or of difference. And yet it is impossible not to recognize that historical reality favoured an intensive cultural exchange, which, in the rhythm of alliances and confrontations, embassies and exiles, made possible the emergence of elective affinities as well as the constitution of common frames of reference that appear to give the 21st century scholars a reason to study in their specificities *Iberian* songbooks or *Iberian* pastoral novel.

Juan M. RIBERA LLOPIS

Juan M. Ribera Llopis (Cullera, 1954), PhD in Romance Philology (1985), is a Lecturer in Catalan Philology (1986) at the Universidad Complutense de Madrid. His research interests include the Comparative Study of Iberian Literatures, a topic on which he has taught courses at Doctorate and Master level. He has presented papers on this matter in conferences such as the regular meetings of AILLC, SELGyC or AHLM, and published several studies on literary history and criticism.

Selected publications:

- Literatura catalana, gallega y vasca* (Madrid, Playor, 1982)
- "Contribución al estudio de las relaciones literarias luso-galaicas" (1900-1939)" *RFR*, UCM, 1983, 1, 193-212)
- "Literaturas Peninsulares. Notas sobre el proceso de regeneración literaria" (*Dársena*, A Coruña, 1988, 0, 52-55)
- "Ilhas, illas, illes, islas, uhateak: Pen(ta) ínsula" (*Colóquio/Letras José Saramago: o ano de 1998*, Lisboa, 1999, 152-153, 473-481)
- "Relaciones gallego-catalanas (1920-1939): materiales y propuestas para su estudio" (*RLLCGyV*, UNED, 2000-2001, VII, 121-128) (in collaboration with Dra. O. Rodríguez)
- "El exilio gallego y catalán en Hispanoamérica: aproximación a las fuentes bibliográficas para su estudio" (*Romanische Sprachen in Amerika*, Frankfurt, Meter Lang, 2002, 593-601) (in collaboration with Dra. C. Mejía)
- "Relaciones entre los teatros contemporáneos castellano, catalán y gallego" (*Historia del Teatro Español*, Madrid, Gredos, 2003, II, 2953-2969)
- "Literaturas galega e catalá desde 1939: Para unha comparación da narrativa histórica. II" (*Bases metodolóxicas para unha historia comparada das literaturas de Península Ibérica*, Santiago de Compostela, USdC, 2004, 385-399)
- Projecció i recepció hispanes de Caterina Albert i Paradís, Víctor Català, i de la seva obra* (Girona, CCG Ed., 2007)
- Literaturas peninsulares en contacto: castellana, catalana, gallega y vasca* (Madrid, UCM, 2010) (in collaboration with Dr. A. Arroyo)
- "Els escriptors finiseculars a la llar hispana i els fluents llindars d'un model d'interliterarietat" (*Caplletra*, València-Barcelona, 2010).

"Center-Peninsular Considerations on the Catalan Literary Regeneration" ["Apreciaciones centropeninsulares sobre la regeneración literaria catalana"]

In this presentation I will pay attention to the discourses established by qualified Castilian voices, in relation to the Catalan linguistic and literary regeneration. I will focus on the period between 1877 and 1939, since it encompasses the chronology of what could be considered as the constitution of the Catalan cultural restoration; moreover, among the documentation and the personal experiences which configure this cycle, we may trace a group of ideas which project themselves on the Castilian-Catalan dialogue during the second half of the 19th century. Taking as a starting point the public interventions of some well known authors (Francisco M^a Tubino, Marcelino Menéndez y Pelayo, Juan Valera...) and adding, thanks to their letters, the private opinions of other not less qualified figures (Benito Pérez Galdós, Emilia Pardo Bazán, Miguel de Unamuno, Blanca de los Ríos, Concha Espina...) we may reconstruct a network of judgements which deal with categories such as national literature, interliterary community or editorial market; the same possibilities of dialogue are present in their catalán counterparts, be they Joan Maragall or Caterina Albert i Paradís, 'Víctor Català'.

Leonardo ROMERO TOBAR

Leonardo Romero Tobar is Professor of Spanish Literature at the Universidad de Zaragoza; he has taught in different Spanish Universities, such as Universidad Complutense de Madrid, Universidade de Santiago de Compostela or Universidad Carlos III, as well as in other countries (France, Canada, US...). He is member of several scientific organization; for instance, he was vice-president of SELGyC and co-founder of the Spanish Society of Bibliography. He has published both medieval (mostly hagiography) and modern texts (Larra, Espronceda, Bécquer, Clarín, Valera, Baroja, Valle-Inclán) and has written studies on 19th-century Spanish narrative (*La novela popular española del siglo XIX*, 1976), Romanticism (*Panorama crítico del romanticismo español*, 1994; *La lira de ébano. Escritos sobre el Romanticismo español*, 2009), epistolary literature (he is the editor of the 8 volumes of Valera's letters), Literary History (*La Literatura en su Historia*, 2006, *Literatura y Nación*, 2008), travel literature (*Libros de viaje, realidad vivida y género literario*, 2005), Larra's journalistic works (*Dos liberales o lo que es entenderse*, 2007).

"Valera's Iberism"

["El Iberismo de Valera"]

Juan Valera (Cabra, 18 October 1824 - Madrid, 19 April 1905) arrives in Lisbon as an aggregate of the Spanish Embassy on the 28th of August of 1850. He lives in this condition in the Portuguese capital until September of 1851, when he moves to Rio de Janeiro. He visits Lisbon again between September and October of 1853, but only in March 1881 does he live there again, as "Ministro Plenipotenciario", leaving the city once more in September 1883. During his first stay, Valera becomes familiar with classical and modern Portuguese writers (Camões, Herculano, Almeida Garrett, Latino Coelho...) to which he alludes in his letters and works from 1850; during the following years, he will maintain intellectual and personal relations with other writers such as Oliveira Martins.

At that time, the "iberist" movement already had a set of different media for its publicity, such as newspapers and, specially, journals, to some of which Valera was closely linked: *Revista Peninsular* (1855-1856) and *Revista Ibérica* (1861-1863); in this second journal he published one of his most relevant iberist essays: "España y Portugal", a series of articles in which he proposes one of

his most significant ideas in relation with the Peninsular political space, the distinction between “nation” and “state”.

But it is in his fundamental review of Oliveira Martins’s *Historia da Civilização Ibérica* (1879) that he most clearly defines his conception of “homeland”, “nation”, “nationality” and “civilization”. Thanks to this distinction, we are able to understand the theoretical and political difficulties which Valera foresaw in relation with the immediate union of Spain and Portugal and their superior integration in the wider field of the Iberian civilization. His distance from other Spanish iberists, such as Sinibaldo de Mas y Rafael María de Labra, can also be explained from this point of view.

In Valera’s judgements about Portugal and the Portuguese people, there is an essential difference between his communications with his pen-friends, and those established through diplomatic reports and journalistic publications. The former texts correspond to a rethorics of proximity, which disappears in all published texts. This, which has been described as a double code of expression (Corredoirra Rodríguez, Mayone y Morillo), corresponds, obviously, to the intimate expressive tone that letter-writing provokes, and also to the author’s peculiar sense of irony, including jokes and sarcastic comments whenever he felt the need to.

Valera’s prudent and almost distant enthusiasm towards the Iberian union grew by the 1880s and the end of the century, a moment when other nationalisms which appeared in Spain also failed to capture his enthusiasm. This explains why, even if Valera had always pointed out the close relation between both literatures –the one written in Spanish and the other written in Portuguese-, in this period he insists above all in the literary aspect, a field in which, by the way, he shows to be quite up-to-date, both in relation to the edition of old and classic poetic texts, and to recent contemporary publications. His syntheses of this Iberian vision focused on civilization is reflected in his last novel, *Morsamor*, which unites the Renaissance culture in its Spanish and Portuguese sides.

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Jaume SUBIRANA

Jaume Subirana (Barcelona, 1963) has a Ph.D. in Catalan Language and Literature from the Universitat Autònoma de Barcelona (1999), and a degree in Arts from the same university. He is Associate Professor of the Department of Arts and Humanities at the Universitat Oberta de Catalunya (UOC). At UOC, he participated as a lecturer in the start up of Catalan language and literature studies, and also was in charge of starting up (2000-2004) the Catalan literature website Lletra (lletra.uoc.edu). He was the Director of Institució de les Lletres Catalanes (2004-2006). He has also held the posts of Assistant and Adjunct Lecturer at Universitat Pompeu Fabra (1993-1999), Visiting Scholar at Duke University (1996) and Visiting Professor at the University of British Columbia (2007) and Brown University (2011). His books include *Josep Carner: l'exili del mite (1945-1970)*, *Literatura catalana contemporània* (with Glòria Bordons), *Willkommen in Katalonien. Eine literarische Entdeckungsreise* and *New Catalan Fiction*. He has also published about Barcelona and Catalonia, and a number of poetry anthologies. More info: <http://www.uoc.edu/webs/jsubirana/EN/curriculum/index.html>

"Who we are. Young Catalan novelists write about National Identity"

In the 1960s, a series of books published by some essayists and historians, both in exile and inside Spain (Francesc Candel, José Ferrater Mora, Joan Fuster, Ferran Soldevila, Jaume Vicens Vives) contributed greatly to a collective reflection on Catalonia and Catalanian issues which had not occurred in quite a long time. Since then, there has been a continuous line of titles on the idea of "Catalanity" and the components and meanings of Catalan culture (books mayoritarily published for inner consumption, and divided into two main areas: philology, and politics), but in general the issue remained limited to the non-fiction section.

Today, with the appearance, on the one hand, of a new generation of brilliant writers, which have no link with the coordinates of Francoism and, on the other hand, with the increase and transformation of the population of Catalonia (in ten years, from 2000 to 2010, it grew from 6 to 7 millions, that extra million of citizens consisting mainly of foreigners), the topic of Catalan identity(ies), the look on the country itself and even the attempt to give a name to its inhabitants have made their way into the bookstores, transformed into books which, in some cases, have received very a positive answer from the readers. Several names could be mentioned, but I would like to highlight –because they are authors of specific books which draw new and complex shades on the possible identity of the Catalan-speaking lands– those of Najat El Hachmi (*Jo també sóc catalana, L'últim patriarca*), Mercè Ibarz (*La terra retirada*), Jordi Puntí (*Maletes perdudes, Els castellans*), Toni Sala (*Rodalies, Goril·la blanc*), Francesc Serés (*La força de la gravetat, La matèria primera*). The cases of some nor-Catalan writers, such as Joan-Daniel Bezsonoff (*Una educació francesa*) y Joan-Lluís Lluís (*El dia de l'ós*); Matthew Tree (*Memòries!* y *CAT. Un anglès viatja per Catalunya per veure si existeix*), from England, or the Catalan-Mexican writer Lolita Bosch (*Tres històries europees*) are also extremely interesting. These young writers use their literary works, more even in fact than the essay, as a tool for reflection, including all possible forms and genres (novel and short stories, of course, but also journalistic articles and reports, pseudobiographies, personal memoirs...).

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Jüri TALVET

Jüri Talvet was born on December 17, 1945 in Pärnu (Estonia). A graduate of Tartu University in English philology (1972) and a PhD by Leningrad (St. Petersburg) University (1981, with a dissertation on the Spanish Golden Age picaresque novel), he has over several decades taught Western literary history (from 1992 as a Chair) at Tartu University. He has also been the founder and the director of Spanish studies there (from 1992/1993). He chaired the Estonian Association of Comparative Literature from 1994 to 2010 and has edited its annual international journal *Interlitteraria* since 1996. As a writer (a member of the Estonian Writers' Union since 1984), he has published a number of books of poetry and essays. He has been an invited participant of international poetry festivals in Lithuania, Spain, Colombia, Slovenia, Bolivia and Romania. He has been active as a translator of (mainly) Spanish and Latin-American literature (*Lazarillo de Tormes*, Quevedo's poems, Gracián's *Oráculo manual*, Calderón's *La vida es sueño* and *El gran teatro del mundo*, Tirso de Molina's *El burlador de Sevilla y convidado de piedra*, Vargas Llosa's *Los cachorros*, García Márquez's short stories, poems by Espriu, Pessoa, American poets, etc.). As a literary and cultural researcher, he has published *Hispaania vaim* (1995) and *Tõrjumatu äär* (2005), as well as more than a hundred essays and articles on literature and culture in Estonian, Spanish, Russian and US journals. Talvet was awarded Estonian Annual Prize of Literature in 1986, the Juhan Liiv Prize of Poetry in 1997, and the Ivar Ivask's Memorial Prize for poetry and essay in 2002. He has also been awarded the Order of Isabel the Catholic (of Spain) and the Order of White Star (4th class; Estonia).

Selected publications:

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"How to Research Iberian Literatures from a Comparative European Perspective? Premises and Contexts"

There is hardly any need to imagine that while comparative literary studies have prospered in the past, in the present time they are in a directly opposite state of a decline or a crisis. The situation in this field has never been ideal, stable or homogeneous. It would be misleading to imagine that a kind of uniform platform for a permanent balanced research of literatures of big and small nations, centres and peripheries, major and minor language areas would ever be established.

Yet it also remains a fact that during the times of Romanticism and along the 19th century a tentative canon of world literature, whatever its claws and gaps, indeed was taking shape, while those men in the vanguards of introducing the notion of world literature, the German romantic writers Johann Gottfried Herder, Johann Wolfgang Goethe, Friedrich and August Wilhelm Schlegel in the first place, not only recognized the greatness of literary achievements of the English (Shakespeare, Milton), Italians (Dante, Boccaccio, Petrarca), French (Chanson de Roland, Villon, Rabelais), Spaniards (Cantar del mio Cid, Cervantes, Calderón), Portuguese (Camões), but also tried to be open to the vast periphery of world literature and to make whenever possible the West conscious of great literary works beyond the Western centric area.

Indeed, it happened simultaneously with a great „leap“ or „explosion“ – to use Yuri Lotman's terms – within German culture itself in the late 18th century and the first half of the 19th century. While German culture after the long medieval period had clearly fallen into the shadow of other great Western nations during the Renaissance and the following neoclassicism (XVI-XVII century), becoming a kind of a semi-periphery, it now assumed a new self-consciousness, backed by renewed criteria of aesthetic-philosophic judgement of literature and arts. It was in a strong opposition with rationally orientated neoclassical criteria. On that basis, Herder could claim the equality of the spiritual legacy of all nations, great and small, centres and peripheries. Poetry and poetic language were perceived as the nucleus of all literary creation. In the discourse of these German writers and philosophers, poetry permanently occupied the foreground.

Now I ask: where are the philosophically minded writers and literary-cultural scholars of our days, capable of transcending a limited national perspective and trying to establish a dialogue between „own“ and „other“? Frankly, I cannot see such examples among the major Western cultural philosophers of the last part of the 20th century. They are either self-centred or their theoretical universalism does not descend to the level of concrete literary creation. Perhaps one of the few happy exceptions was Yuri M. Lotman who especially in his late cultural philosophy was fascinated by the processes taking place on the border between „own“ and „other“ and the possibility of a dialogue in which the individuality of any culture would not only be conserved, but also enriched and expanded.

To recapitulate my answer to the question in the title of my essay, the most important premise for researching Iberian literatures in the context of European literatures is to expand the comparative basis in literary studies at European universities, with the main aim of relating „own“ to the „other“. Comparative-generic courses of the history of European and Western literatures, including literary phenomena of „centres“ and „periphery“, should have an essential position in this process. Europe should be able to (re)discover the valuable part of its literature beyond fashionable mainstream phenomena. It should definitely transcend a narrow national perspective and perceive as its „own“, literatures of the whole continent and, whenever possible, establish a dialogue with the „other“ beyond the Western canon.

Roberto VECCHI

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of Campinas and São Paulo and, since 2010, in UK he is Visiting Research Fellow at the Centre for the Study of Post-Conflict Cultures at the University of Nottingham. Last books: *Excepção atlântica. Pensar a literatura da guerra colonial* (Porto, 2010) and with Margarida Calafate Ribeiro (orgs.) *Antologia da memória poética da guerra colonial* (Porto, 2011).

"Thinking from Europe of an Iberian 'South'"

The concept of the south concerns the relationships between space and power. Therefore, it is topographic in the sense that it gives a space to time. Above all, the South (capitalized) is a relational concept. Relationship is essential for its configuration. If the East arises from a cultural relationship with the West (and the Orientalism is created from an image of the East in the West) South comes over the relation with the North, that is, the connection deals above all with the power. In this way, Iberia always provokes a reconfiguration of the idea of the (European) south, in particular with other "South" (in the plural sense), such as the Italian "Meridione" defined in an extremely sharp and seminal way by Antonio Gramsci. Since 1929, Gramsci wrote about the so called "Mistero di Napoli" (Mystery of Naples) in accordance with which he wondered why such an industrious and active city like Naples was not productive and focused on satisfying the needs of the productive classes. The intimate dispositif that the Italian philosopher caught in Naples, allows us to interpret the Mystery through the relations of force and power in particular in what he defined the "Questione meridionale" (the Southern question). Endorsing Gramsci's reflection on the South, Edward Said (*Culture and Imperialism*) defines the relationship between Naples and Turin, north and south, as what he calls the "Gobbetti's factor", that is the possibility of establishing an axis between the Northern proletariat and the Southern peasants, as two faces of the same "question".

Would it be possible to determine a time when Portugal became aware of its southern condition? It would be necessary to think of a genealogy to handle so a fragmented and dispersed objects such as concepts like South. The consciousness of the South is somehow associated to a radical revision of the Portuguese ontology, in its complex dialectics between Atlantic and Europe, when Europe emerges prevailing on the sea and Portugal regains its marginal, extreme status of a European country turned out of a weak and vulnerable Atlantic dispersion. So if South comes out of a relationship or an articulation with the north, more than a spatial location it is configured as a clash of power intensities. Therefore, it's an intellectual process that "produces" first the South. That is, the consciousness of the South comes before the definition of its socio-historic conditions. It can be explained for the complexity of the location of Portugal, within a geography, at least, double. The awareness that a Portugal reterritorialization is a necessity, occurs with the emergence of Europe. Rather than locating itself, the South constitutes as a clash of powers, a force and social violence concentration, always keeping the continent in its background. In such a brief genealogy, if the beginnings may be referred to Almeida Garrett's works, it is the "Geração de 70" (Generation of the 70's) that created a new mythology of Europe restoring Portugal in its southern position in a radical discussion on its delay in comparison with Europe. In this case, the key text is certainly, in 1871, Antero's lecture which provides with a remapping of Portugal, "Causes of the decay of the peninsular nations", where "peninsular", in Antero's modern concept of geography, stands for southern. His text is a treatise on the South, on the production of the South by various factors that the author sharply radiographed.

But, referring to the definition of a thought of the south (of Europe), an ironic mythology of the South is built and finds its privileged space in poetry. In some way, poetry with a considerable mythopoeic exercise feeds a early imagination of the South that has a even more persistent force (a "mythology") that in the 20th century will be widely reflected on the literary imagination and on the form of the interpretative essay devoted to the (literally) very complex link between Portugal and Europe. In particular, among the principal projections of this tendency, it's worth while mentioning Eduardo Lourenço's work, that consists in one more topography of Iberia as the South, according to which, since 16th century, as a consequence of religious and political issues, "we have been living really and symbolically in a *different* Europe" (NE: 148, my italics).

Crina VOINEA

Crina Voinea got her BA in French and Portuguese and her MA in French Linguistics and Didactics at Ovidius University, Constanta. She is currently working as an Assistant Lecturer of Portuguese at the Faculty of Letters (Ovidius University). Her main research interests focus on Portuguese Literature, Literature from the Azores, and contemporary narrative. She has co-authored a textbook of Portuguese exercises: Tutunea, Daniela & Voinea, Crina, *Teste de limba portugheza pentru nivel mediu si avansat*, Ovidius University Press, 2009, and has also translated a book from Portuguese to Romanian for Paralela 45 Publishing House (José Rodrigues dos Santos, *Codex 632*, 2009). She is a member of two academic associations : ACLIF (Association des Chercheurs en Linguistique Française) and AICL (Associação Internacional dos Colóquios da Lusofonia).

"Açorianidade(s): Identity, narrative, myths"

The purpose of my intervention is to define the limits of the concept called *açorianidade* according to a point of view coming from the other end of Europe, a view which is that of (or part of) the readers of Lusophone literature. Therefore, it emerges from the reading of the peninsula and the overseas countries' literary texts. The analysis of this type of literature crosses from the East to the West the literature of the continent and it undoubtedly finds itself contaminated. I assume that to define *açorianidade* only from the literary production perspective may be a rather risky attempt due to its limitations. I am running this risk and I am hypothesising that the "*literary açorianidade*" once circumscribed, described or defined, will provide evidence and arguments for a definition as complete as possible of the "*açorianidade*".

I will rely here on a text by Daniel de Sá, a text recognised as a representative model of the narrative architecture of the literature of the Azores, and I will try to show that the Azorean literature follows the rhythm of the European literary canons and it is deeply connected with the time and space of the continent, despite the peripheral location of these Portuguese islands.

If ever the experts who have studied the culture of the island have discovered there what is specific, in the case of the Azores it concerns characteristics regarding the chosen themes, often problems involving linguistic features, that are not, as in other cases of the island culture, due to mixing with a local body of inhabitants, but especially due to massive and compact groups of Portugal's nationals, coming from different regions and, later, due to schools and universities where the youngsters were studying on the mainland (usually in Portugal, France or Spain).