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METAFICCIÓ: RENAIXEMENT & BARROC

EXEGESI & PARÒDIA

Antoni Lluís Moll (Universitat de Barcelona)

*L'escenificació del cànon al Renaixement i al Barroc:
els somnis metaliteraris de Pujol i Fontanella*

*[Canon scenification in the Renaissance and Baroque:
the metaliterary dreams of Pujol and Fontanella]*

One of the metapoetical resources more easily delimitable in Renaissance and Baroque literature is the use of poetological reflective notions in literary works (drama, epic, lyric ...). This process has been dubbed by some scholars as “scenification” of theoretical concepts.

Conceptual scenification provides a performative benefit when compared to mere theorization: fiction provides representation, experience and a display of the theory. Thus the reader apprehends both the theoretical topic and its practical exemplification. Some theoretical notions characteristics of Renaissance and Baroque poetology, such as poetic furor, catharsis and wonder have been successfully read through this approach. There are many Romanic texts, amongst them some Catalan, that scenify these ideas, nuclear to the theory of the first modernity.

Scenification of the literary canon, though, might seem much more difficult. The canon's theoretical load is much more lax and not so bound to closed notions which are more articulating and productive for poeticity. How far can some scenification resources be read as mere intertextuality or as a true wish to scenify an idea from a canon, by means of marking the reading of an external text with a fully reflective will?

The paper deals with two Catalan texts of the Renaissance and Baroque. Joan Pujol's *Visió en somni* (1573), is a narrative poem in which Ausiàs March, in dreams, gives the poetic self the guidelines to properly understand his lyric works. On the other hand, Francesc Fontanella's *Vexamen* (1643) is a complex poetic piece, written as the “judgment” of a poetic tournament in Barcelona, in which the author uses onirism to be guided by several canonical authors before deciding the winner of the tournament.

This paper aims to prove, by considering the example of two Catalan texts, that the scenification of the reading patterns of an author alien to the self-referentiality of the text (canon) is also a mechanism of self-reflection that needs to be taken into account. In this way it will attempt to problematize about the periodization of this canonical scenification.