



IV col·loqui internacional del projecte *Mimesi*

METAFICCIÓ: RENAIXEMENT & BARROC

METATEATRE BARROC

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“El mirall que tot lo verdader demostra”:

furor poètic i catarsi al teatre de Fontanella

[“The mirror that shows all the truth”:

poetic furor and catharsis in Fontanella's drama]

During the Baroque period the production of treatises on literary theory in the Catalan speaking area was not very important, compared to the French or Italian; however, it would be a mistake to consider there wasn't a specific theoretical system, different from the ones generated in the Renaissance or the Enlightenment. There wasn't a whole poetic either, that is, not a single treatise on the essence of poetry has been preserved, at least, taking into account all the scope of literary creation: a delimitation of the literacy criteria, elaboration of the text, effects on the receiver, typologies and delimitation of the genres and styles, or the proposal of a literary canon.

Having said that, it is true that there can be found different types of texts that answer questions raised in poetics. We can follow a specifically Baroque line of thought in many of the Catalan texts whose authors were in touch and were well-acquainted with the concepts that used to circulate throughout the continent at the time. One of these authors was Francesc Fontanella. He created an extensive body of poetical work and two plays of great quality, *Lo desengany* (*The disillusion*) and the *Tragèdia pastoral d'Amor, Firmesa i Porfia* (*Pastoral tragedy of Love, Firmness and Perseverance*), in which he scenified the concepts of poetic furor from a typically Baroque background.

The dramatic work of Fontanella becomes relevant and complex if we analyse it under the light of metadrama. This process, not originally Baroque but widely used in this period, allows Fontanella to display and develop on stage the effects on the characters, the concepts of poetic furor in the *Lloa* for the *Tragicomedy* and catharsis in *Lo desengany*, with proceedings that go beyond the theoretical treatise.

This paper analyses the characteristics given to furor and catharsis by Fontanella, connecting to theoretical texts that expose these concepts through Baroque parameters; the function assumed by these concepts within the plays, and what metadrama adds to the structure and the sense of both dramatic works. We will also ponder on the author's use of the available metadramatic resources in order to introduce the concepts in his plays: Fontanella's production revolves around metadrama and, once it is analysed, it redimensions the importance of both plays and places them in the orbit of the best European productions of the

time. Besides, it is worth noting that Fontanella outcomes the poetical treaty by means of the scenification of concepts and the function he grants to them.