



IV col·loqui internacional del projecte *Mimesi*

## METAFICCIÓ: RENAIXEMENT & BARROC

METAFICCIÓ A LA LÍRICA

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*“Escrit en aiguafort”:*

*la ficció com a tema a la lírica de Boscà, Garcia i Fontanella*

*[“Written in etching”:*

*Fiction as a subject in the lyric of Boscà, Garcia and Fontanella]*

The main goal of this report is to analyze the inner structure of three poems that take the poem itself as a subject of reflection; scenify its composition process; show the final result and, whether explicitly or implicitly, take fiction as their subject: the second of Boscà's songs “Claros ríos y frescos” (edited 1543); the sonnet “To a variolous nun”, by Francesc Vicent Garcia (1578/79-1623) and the sonnet to the tears of Fontano on the death of Nise “Càndida, cristal·lina, corrent, pura”, attributed to Francesc Fontanella (1622-1682). These are all compositions which, using Werner Wolf's terminology, are built upon an explicit metareferenciality, by means of a lyric ego, and also develop an internal part of this strategy, having the text itself as a reference point. In the reading I suggest, the poems contain another poem inside. The self-conscience of the lyric ego of “conveying my desire in words”, of becoming a satiric raven, of chiseling brass graveyard in “eternal characters”, or to write in etching are only some examples of the type of metafictionality studied here.

I'm particularly interested in specifying the sense and the internal developing as well as the information conveyed about the concept of fiction. In order to properly understanding the texts, I bear in mind the implicit references to other famous poems, already identified and studied in the case of Boscà, but unedited in the case of Garcia and Fontanella. Regarding its internal procedure, I consider how productive it could be to present the poems as articulating on a double lyric dimension: a first level, quite often marginally, would make clear that the lyric ego makes a poem, and it would also add details to the process of composition; a second level, often in a central position, would display the resulting poem. The contrived game created by the duplicity of levels is not always that obvious and, therefore, none of the three poems presented have been analyzed through a metafictional approach yet.

And yet, the link to metafiction allows to read and assess the poems on the basis of the parameters required by the own poems and to redimension the alleged “elementary egocentrism” of Boscà's song, the exclusively satiric –or even erotic– character of

Garcia's sonnet or the object qualified by the long string of epithets and periphrases of Fontanella's sonnet.

Self-referential compositions show their own code of functioning, determine the type of relationship with the reader and add, with different degrees of originality, a reflection on literature which, in the aforementioned cases, allows to densify the concepts of fiction in the Renaissance and Baroque periods. Boscà's song conceptualizes and presents fiction as a momentary illusion to help through difficult times; its necessary comparison to the fictional and real spheres, is eventually beneficial for the reader. Garcia's sonnet sets up the limits of satire, meanwhile Fontanella's composition displays the immortality achieved through literary fiction. These are questions also raised by some Renaissance and Baroque poetics, but not exactly in the same way as in a metafictional poem does.