

Ongoing literary modernity in the Lusophone space

Interactions between world-modernism and peripheral literary modernity

Marco Bucaioni

AfroLab research project/CLEPUL

School of Arts and Humanities, University of Lisbon

Rui Sousa

CLEPUL

School of Arts and Humanities, University of Lisbon

Panel abstract

In recent years, as proposed by Huyssen (2005), Friedman (2015), and Jaillant and Martin (2018), the renewal of Modernist Studies underwent the recognition of issues such as regionalism, internationalism and transnationalism, problematising processes of mutual exchange and contamination between European paradigms globally disseminated and different traditions which received and transformed these models. Literary modernity, as intended by the Warwick Research Collective (2015), and after Nicholas Brown's reflections on the link between Euro-American Modernism and African literatures (2005), amounts to the literary "registration" or "indexation" of the global capitalist system, and is structurally intertwined with the notion of Modernism. This modernity reveals itself in the Lusophone literary space(s) through modernism: the *Orpheu* group in Portugal, since 1915, the *Semana da Arte Moderna* group in Brazil, since 1922, while in Cape Verde the *Claridade* group intercepted the influence of the Brazilian regionalist novel in the 1930s.

The realization of this literary modernity, however, is belated. The (semi-)peripheral condition of Portugal itself and the Lusophone sphere, according to world-literary formulations by Casanova (1999) and Moretti (2003) and to Santos' analysis (1994) is our starting frame. The ambiguous relationship of Lusophone modernism(s) with their European counterparts is the most evident manifestation of its (semi-)peripheral status. At the same time, world-modernist models worked more effectively into shaping literary modernity in Portuguese, in an uneven balance between vertical and horizontal developmental lines in the (semi-)periphery.

Encompassing Portugal, Brazil and Portuguese-writing Africa, this panel wishes to interrogate recent literary history in search of interactions between world-modernist examples and local realizations. The late reception of some paradigmatic models of world-modernism as well as the awareness of cultural and sociopolitical marginality were decisive in the constitution of a singular literary archive that merged the world-modernist heritage, the persistence of local paradigms and the questioning of national and cultural identities.

References

BROWN, Nicholas. (2005). *Utopian Generations: The Political Horizon of Twentieth-Century Literature*. Princeton: Princeton University Press.

- CASANOVA, Pascale. (1999). *La république mondiale des lettres*. Paris: Seuil.
- HUYSENS, Andreas. (2005). Geographies of Modernism in a Globalizing World. In *Geographies of Modernism: Literatures, Cultures, Spaces*, ed. Brooker Peter and Thacker Andrew, pp. 6-18. London: Routledge.
- JAILLANT, Lisa and MARTIN, Alison E. (2018). Introduction: Global Modernism. *Modernist Cultures*, 13 (1): 1-13.
- MORETTI, Franco. (2000). Conjectures on World Literature. *New Left Review* 1: 54-68.
- MORETTI, Franco. (2003). More conjectures. *New Left Review* 20: 73-81.
- SOUSA SANTOS, Boaventura. (2003). Entre Próspero e Caliban. Colonialismo, Pós-Colonialismo e Interidentidade. *Novos Estudos CEBRAP* nº 66, Julho 2003, pp. 23-52.
- STANFORD FRIEDMAN, Susan. (2015). Planetary. Modernisms: Provocations on Modernity. Across Time. New York: Columbia University Press.
- WRc. (2015). *Combined and Uneven Development. Towards a New Theory of World-Literature*. Liverpool: University Press.

Minibios

Marco Bucaioni, currently Research Fellow at the Centre for Lusophone and European Literatures and Cultures (CLEPUL) at the School of Arts and Humanities/University of Lisbon, Portugal. Co-PI of the ongoing research project (2021-2023) AFROLAB – *Building African Literatures. Institutions and consecration inside and outside the Portuguese-Language Space 1960-2020*. Previously Post-Doctoral Researcher at the same research centre. PhD (Comparative Literature, 2013) and MA (Foreign Languages and Literature, 2006) at the University of Perugia, Italy. Also literary translator, with special attention towards contemporary African and Portuguese production. Currently working on the world circulation of African literatures written in Portuguese through translation. Research interests: World-Literature; Translation Studies; Modernity and Modernism; Postcolonial and Decolonial discourse.

Rui Sousa earned a degree in Portuguese Studies and obtained a master's degree in Modern and Contemporary Portuguese Literature from the Faculty of Arts and Humanities of the University of Lisbon. He recently obtained his doctorate with a dissertation dedicated to the concept of the libertine in the work of Luiz Pacheco. He has published essays on Ronald de Carvalho and Eduardo Guimaraens, in the anthology *1915: The Year of Orpheu* (2015) coordinated by Steffen Dix and studies on Pessoa in the journal *Pessoa Plural* and in projects coordinated by Estranhar Pessoa and Casa Fernando Pessoa. In 2016 he published the book *A Presença do Objecto no Surrealismo Português*. He is a researcher at the Centre for Lusophone and European Literatures and Cultures (CLEPUL) at the School of Arts and Humanities/University of Lisbon, Portugal.