

CATALAN WRITING

9

EDITORIAL

ACTIONS & VOICES

INTERVIEW

ON POETRY

WORK IN PROGRESS

PUBLISHING NEWS

LITERARY SOCIETY

ON LINE

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Chief editor: Dolors Oller

Editor: Carme Arenas

Editorial Staff:

Josep Bargalló

Miquel Berga

Jordi Cornudella

Patricia Gabancho

Jaume Subirana

Illustration: Mateu Coll Torres

Coordination and documentation:

Gloria Oller

Translation: Jo Milne

Linguistic consultant: Clara Vallès

Design: Azuanco & Comadira

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PEN Català

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T 93 318 32 98

pen@pencatala.cat

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EDITORIAL

The Approximate Man

Each time I try to write about the body
I end up writing about language.

JUDITH BUTLER

You're difficult and easy; cheerful and serious:
I can't live with you nor without you.

MARCIAL

we have displaced notions and confused their vestiges with names
blind are the words that after birth know only how to rediscover
their place

TRISTAN TZARA

I am you when I am I.

PAUL CELAN

Like everything that can throw forms of human life into a state of turmoil or danger, questions of sexuality and gender intrigue and concern me. I don't think that people's aggressions and phobias have diminished today; they have merely changed their appearance, to occupy unsuspected positions of authority. Humanity

obviously moves forward; however at the same time a herd of diehards can hesitate or decide to turn back. I can't accept the conservatives' concept of "life", "human", and the "universal". I also can't kowtow to their vision of "normality". In fact, there is a moral compulsion above and beyond all the religious and political pamphlets and declarations – that is embedded in the clefts of certain subversive practices.

When my existence is impinged, curtailed or subverted, when I am reprimanded or my liberty to be who I am is denied, I can only insist on being who I am, drawing attention to what one is not supposed to do or say. I merely ask that you stop and consider Spinoza's *Ethics*: where he says that to exist is to exist *in the act*. And that desire ends up being the effort that each person makes *to preserve* the self.

There are things about my self, that even if I wanted to, I couldn't change. This makes me the same as everybody else. As Marguerite Yourcenar's Alexis says: an instinct is still not a temptation; it only makes it possible. I prefer to look temptation face on. And temptation for me is always a face. That talks. Looks. Inhales. Moves. Attacks. Laughs. Licks. Seeks attention. Becomes angry. It is a total mystery. Yet a mystery that can be probed. I think that in this we are all fundamentally the same, if we have the right to make our own decisions. Inevitably, I will always move between what was given to me at birth – my body's traits – and whatever I fancy doing with this body when another body attracts me – the only moment a certain transformation is possible. As such, I can't talk for those who are constant in their predetermined desire for one specific sex. I know that this can be manifested proudly, fatally, obsessively, indifferently or even aggressively. Yet I have never felt so fixed, tied, inflexible or preordained. For me there is no clause that orders or disorders affection. I don't represent anyone other than myself. I can only state the obvious, there is no difference in how we feel pain, when we lose it, when ecstasy overcomes us, a person attracts us, or when an action – not yet experienced – makes us lose our footing. By *lose our footing* I mean to lose touch with reality, when the act of *touching* becomes the *act* par excellence. No doubt this is the root of the curious or difficult mix of vulnerability and exultation that I feel when I can't resist falling in love

The approximate man that I am – taking nothing as a closed book, as preconceived – always interested in the novelties and blows that humanity deals, with the ever-present question of what it means to be alive, also knows that he cannot concede the exclusivity of heterosexuality to heterosexuals, of homosexuality to homosexuals, of bisexuality to bisexuals. I am always living in expectation – even of what I think I already know. And it's always a match of power – with all the power of the game.

ARNAU PONS

ACTIONS & VOICES

Women and Literature

At the end of the seventies the feminist movement played an important part in the political transition of the Spanish state and particularly in Catalonia. As a result of this raising of public awareness changes occurred in all areas, particularly in the cultural ambit involved in the changing of mentalities needed in order to progress. In this scenario great female authors appear within Catalan literature, such as M. Aurèlia Capmany, Montserrat Roig, Helena Valentí, M. Mercè Marçal, Marta Pessarrodona, Carme Riera, M. Antònia Oliver, Maria Barbal amongst others, who introduce with force, quality and sensibility, the vision and experiences of women in prose and poetry. At the same time there begin to be studies in feminist literary criticism, often by the same authors seeking out their genealogy, for example: Caterina Albert “Víctor Català”, Mercè Rodoreda and Clementina Arderiu. One should also not forget the important influence of the translation into our language (Catalan) of others such as Virginia Wolf (*A Room of One's Own*) and Doris Lessing (*The Golden Notebook*) that were intrinsic for questioning literary canons.

In fact, feminist literary criticism is included within the gynocriticism that proposes an interdisciplinary approach to the analysis and evaluation of the work of female writers, given that the frontiers between literature, philosophy and historical documentation in works produced by women are very fluid. Equally chronological classification or by literary schools of authors is conflictive for going beyond the limits of trends traditionally established by the androcentric vision.

In the eighties, the Catalan feminist movement, created their own publishing house, LaSal women's editions, with a collection of classical authors, that continued with the collection *Espai de dones de llibres de l'Eixample*. They also organised the International Feminist Book Fair in Barcelona in 1990

The Committee of Women Writers within Catalan PEN was created at the beginning of the nineties, on the initiative of the poetesses M. Mercè Marçal and Montserrat Abelló, to recuperate historical memory, to promote literature written by women, to foment exchange between writers, to seek international projection and to vindicate and defend women authors against any possible discrimination.

“Women's studies” are slow in finding their place in the academic world of the universities and it is professors who consciously begin to create within Catalan universities, institutes and centres for women's studies, such as *Duoda*, Philosophy and gender and Women and Literature and others that have appeared. In the end the majority of which have been coordinated by the Institut Interuniversitari d'Estudis de Dones i Gènere (Inter-university Institute for Women's and Gender Studies). The magazines *Duoda*, *Lectora* of the University of Barcelona and the collection *Capsa de Pandora* (Pandora's Box) of the University of Vic are the visual evidence of these efforts.

At the moment it seems that the introduction, more or less generalised, of the term “gender” once again makes invisible and/or dilutes the field of action and research that as women we have struggled to achieve. The term “genere” in Catalan doesn't distinguish between “genre” and “gender” as happens in English which also doesn't help in clarifying the situation; so it is valuable to continue raising the visibility and talking about women writers, female authors, poetesses, literary critics and professors of literature. At the same time it is worth remembering that the feminine “vision” of life and of the world is as universal or as partial as the masculine vision of life and the world, because, if not, it might seem that it is a vision limited to women's interests and is only of interest regarding questions specific to women and this is by no means the case. It is specifically about looking at, accepting and valuing the difference in the equality of writers and opportunities.

MERCÈ OTERO



INTERVIEW

MARTA SEGARRA is a full professor of French literature and Gender studies at the University of Barcelona, director of the Centre for Women and Literature and coordinator of the UNESCO Chair Women, development and cultures at the university. She is also an associate scholar at the Centre d'Études féminines et d'études de genre at the University Paris 8, where she has been a visiting professor on several occasions. She has published various books and articles in the field of women's literature, feminist critique and literary theory and French contemporary literature, and has edited several anthologies. She is General Editor of the Series “Mujeres y Culturas” (Women and Cultures), published by Icaria, and of the international journal *Expressions Maghrébines* (Magrebi Expressions). She is a member of the Editorial Board of the journal *Lectora* and of “Critical Studies” (Rodopi). She received the Icrea Academia award in 2009.

Are we talking about the same thing if we say “women's studies” or “gender studies”? Could you give a brief explanation?

In principle, we are not talking about the same thing because “women's studies” as the name indicates, are dedicated to themes related to “women”, while on the other hand, “gender studies” includes “men”, who also form a “gender” (for this reason there are currently “studies about masculinity (or masculinities), that arose following in the steps of “women's studies”). Now if we really believe that gender is a cultural construction, and go as far to say, as Judith Butler does, that sex is constructed discursively, within “women's studies” we can include masculine authors or themes related to “men” as subjects for research.

This is the perspective of the “Centre d'études féminines”, established by Hélène Cixous at the beginning of the seventies in Paris (although it is now called “Centre d'études féminines et d'études de genre”, in order to conciliate different theoretical perspectives). Cixous herself explained that she gave it this name because “feminist” couldn't actually be used within the university (while “gender” wasn't used in France – and only in very few places in the world – at that time). But Cixous studied the writing of Jean Genet, for example, in the “feminine studies” for the reasons mentioned above.

Another question is that there are women who reject the concept “gender” (such as those of the school of Italian school of sexual difference, above all) because they consider it goes against women, who are not visible in this denomination.

Finally women's and gender studies have come into contact with the so called “Studies in sexuality (or sexualities)”, that include as an important perspective the sexual factor, the vindication of the respect of sexual orientations beyond the norm.

How do you see women's and/or gender studies currently in our country?

In Catalonia, women's and gender studies are well developed, both within the university and beyond, particularly in the area of Social Sciences (above all History and Geography) and the Humanities (above all Philology and Philosophy), even though there is important resistance against its institutionalisation and particularly against its academic recognition. For example, there is no recognition of the field of gender/women's studies in the official register of the Ministry (of Education), so that posts are not advertised with this profile (even if it is possible and in fact at the UB there is already a professorship that was advertised with a profile of gender studies, in Philology).

In my experience, I perceive that there is a lot of interest amongst the young in these studies, manifested in the growing desire to dedicate doctoral theses to it. In some universities, however, these studies have been little considered and people who do their doctorate or specialise within this area can still find themselves with huge impediments to being able to find a post within a university.

This phenomenon (the expulsion or lack of acceptance institutionally by the universities of these researchers, male and female, in gender studies) has meant that an important part of the research in women's and gender studies has been done out with the university, within other associated or institutional frameworks, or simply independently.

With regard to the relation between academia and the women's movement, I will add to my previous comments that once again I see the younger generations forming a strong link with social movements (not necessarily “for women”, but, linked to questions of sexuality, precariousness, anti-globalisation...), links that had perhaps been somewhat abandoned by a large number of academics over the years. At any rate I consider that academic studies and the women's movement have shared political objectives, with all the nuances that this implies.

What subjects, or lines of research, are most evident and dominant at the moment?

I think that amongst young people the lines of research that are strongest and arouse the most interest are those that question the traditional concepts of the sexes and genders (including feminist concepts), that is to say, the line of “queer studies”, sometimes also misnamed “post-feminist”.

How did the idea arise to set up the Centre Dona i literatura (Women's and Literature Centre) at the UB?

The professor Àngels Carabí (who was returning from a long stay in New York and who admired the Women's Studies being developed there), and I, at the beginning of the 90s, set up a “Seminar on literature written by women” to try to alleviate the lack of female authors present in the university programmes of the Philology Faculty of the UB. The initiative was unexpectedly successful within the student as well as part of the teaching body, and this encouraged us to create the Centre Dona i Literatura, that was consolidated in 1994. Other researchers joined, the majority of the faculty of Philology at the UB, and since then we have promoted the organisation of courses, congresses and seminars, lecture series and publications (above all the magazine *Lectora*, in collaboration with the UAB and the series “Mujeres y Culturas” published by Icaria) in order to continue to disseminate and promote research in the field of gender studies. Since the beginning the CD&L has been open to other perspectives, discourses and disciplines, even though we have conserved the name for practical, emotional and ideological reasons. In the last few years we have greatly intensified the promotion of research, with the direction of masters and doctorates, and with the support of numerous female and male scholarship holders, as well as publications instigated by the CD&L in Catalan, Spanish, Galician, French and English.

What is the presence of the Catalan language in women's and/or gender studies?

Aside from exceptions such as the collection “La caps de Pandora” from Eumo or the magazine *Lectora*, and the personal choice of many researchers, I have the impression that the majority of women's and gender studies in Catalonia are written in Spanish (obviously apart from those focussed on literature in Catalan). It is a problem that affects everything produced within Catalan academia, not just these studies.

Even though I agree with the Institut Català de les Dones (Catalan Institute for Women) in the need to promote the use of the Catalan language in these studies, I don't agree with the fact that grants are limited to works written in Catalan, as there are publishers or places working in Spanish in Catalonia, that find themselves excluded from institutional support for this reason.

MERCÈ OTERO

ON POETRY

We are in the midst of the “Year of Maragall 2010-2011” (www.joanmaragall.cat/en/), celebrating the 150th anniversary of his birth and the 100 years since the death of Joan Maragall (1860-1911), one of the key figures in modern Catalan literature.

Here we offer you the English version, by Mary Ann Newman, of one of his most well known poems, “Oda a Espanya” (1898).

ODE TO SPAIN

Listen, Spain, to the voice of a son
who speaks to you, not in Castilian,
but in the language given him
by a harsh land:
in this language too few have talked to you;
in the other too many.

They have made too much of Saguntum
and of dying for the homeland:
of your glories, and your memories,
memories and glories only of the dead:
you have lived a sad life.

I want to speak to you—in a different way.
To what end useless bloodshed?
Coursing through the veins—blood equals life.
Life for the living and for those yet to live.
Once spilt, it is death.

You dwelt too long on honor
And too little on life:
Tragic, you led your children to the grave,
sated on deadly honors,
your feasts were funerals,
oh, unhappy Spain!

I have seen the laden ships depart
bearing the sons you swept to their death:
smiling, they parted toward their fate;
as you sang – by the shore
like a madwoman.
Where are your ships now? Where are your sons?
Ask the West Wind and the brave wave:
You lost everything – you have no one.
Spain, Espanya, come to your senses,
release your motherly sob!

Save yourself, be saved, from so much pain;
tears can make you lively, lush, and joyful;
think of all the life that still surrounds you:
lift up your head,
and smile at the seven colors of the clouds.

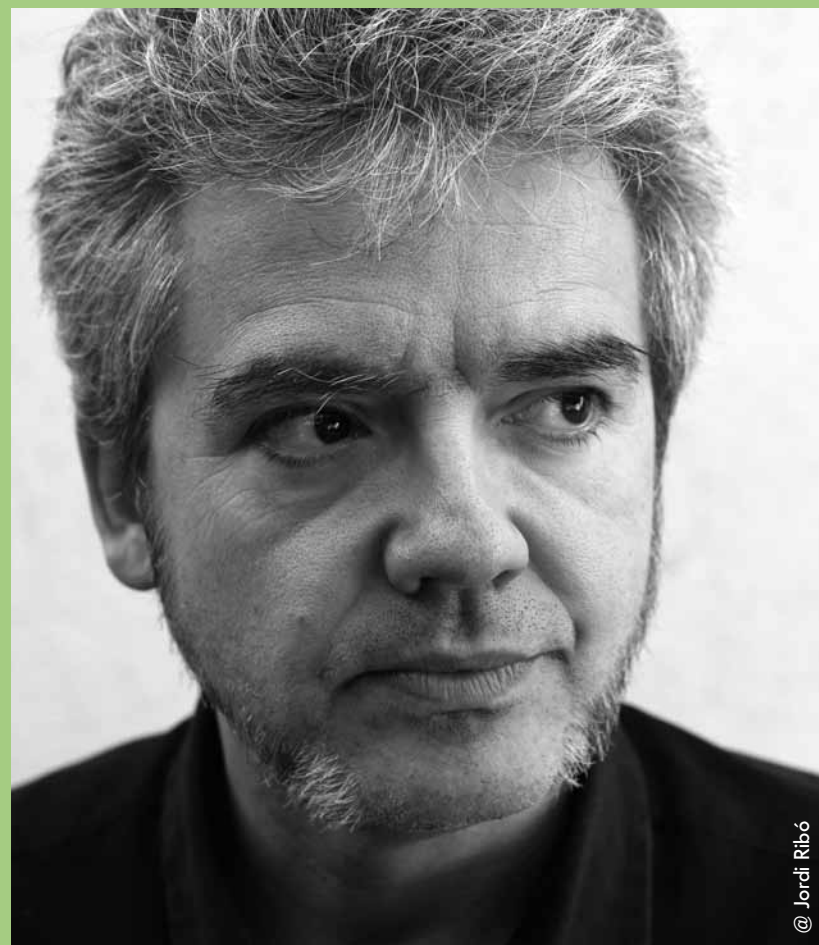
Where are you, Spain? I search for you in vain.
Can you not hear my deafening voice resound?
Can you not grasp this tongue that speaks to you midst
danger?
Have you unlearned the language of your brood?
Farewell, *Espanya!*

Joan MARAGALL

Translation by Mary Ann Newman. All rights reserved.

WORK IN PROGRESS

Màrius Serra (Barcelona, 1963). Is a writer, journalist, translator and enigmatist. He is the author of seven novels, amongst which *Mon oncle* (My uncle), which received the *Fundació Enciclopèdia Catalana Prose prize* in 1994 and *Ablanatanalba* (1999) as well as books of short stories such as *Amnèsia* (Amnesia), 1988 and *La vida normal* (Normal Life), which was awarded the *City of Barcelona Catalan Literature prize*. His essay *Verbàlia* was awarded the *Critica Serra d'Or prize* in 2001. More recently, in 2006, his novel *Farsa* (Farse) won the *Ramon Llull prize*. His most recent work is *Quiet*, (QUIET) 2008.



@ Jordi Ribó

Pau Guerra ^(*NT*)

by Màrius Serra

A mobile phone story in 36 episodes.

01

You receive a text message. An unusual offer: “Are you interested in a story by instalments?” You are on the point of deleting it when you read that it promises you heaven and earth: “Do you want a love story? Then you will live it. Do you want to live a story of hate? Then you will also live it. You think that you hate perhaps, as little or as much as you love, but you are intrigued to find out that you can obtain the first chapter for free if you solve a simple riddle. A hook used by someone from marketing. This or else you have to pay a micro-payment. You concentrate on the riddle: “It starts with a bad mood and ends in an extended feud”.

02

You have spent the morning working in the garden and it's now time to go and have lunch. As ever you eat a set price menu, glued to the news on the television. The hubbub in the dining room makes it difficult to follow the simulacrum of the day's news improvised by the newsreader. The owner has stepped out of the kitchen for a moment and is talking to the people at the table beside you. “It's how all wars start”, you hear her say, without knowing what she is talking about. What “begins with a bad mood and ends in an extended feud” could be war. You send “war” by SMS.

03

The reply is immediate. Correct. They congratulate you for your perspicacity and invite you to read the first chapter of the story “Pau Guerra”. You haven't quite digested this message when you receive another, with the promised episode. While drinking a carajillo you read that Pau Guerra is a gardener, like you, and this amuses you. You have never read any other story where the protagonist was a gardener, as if your trade was damned, suitable only for secondary roles in detective stories. The other strange coincidence in the story is that Pau has also recently had an argument with a neighbour.

04

You find the riddle that would allow you to read the second chapter too enigmatic: “When you pronounce my name I will disappear”. You are tempted to pay the micro-payment, but you call a truce for the afternoon. You have only a bit of pruning left to complete three days work: and pocket the cash. It's not worth hanging about. You plug in the MP3 headphones and move your shears to the ska beat. When three hours later the lady of the house signs the cheque you even have the cheek to ask her if she knows the solution to a riddle. She knows it. It's a classic she says. So much so it appears in an Oscar winning film: “Life Is Beautiful”.

05

You text the solution from the van: “silence”. The reply is automatic. Correct and as such you receive free of charge the second chapter of the story. You'll read it as soon as you have parked the car and gone in the front door. Your neighbourhood parking is becoming increasingly difficult, but you've got your little tricks and always save a place with your motorbike, by parking it parallel to the kerb, almost in front of your house. So you just have to get down, move the motorbike and leave the van in your reserved place. You do it with the mobile phone in your hand, but at home they are waiting with news that forces you to postpone any reading.

06

The ADSL isn't working. The landline works, your father informs you, but the ADSL has suddenly packed up. You disconnect the router and reconnect it, test all the cables and cross your fingers. Nothing. You have to do one of those things that most exasperates you: call 150 at British Telecom, be patient and go through all the formalities of the procedure that will end up repairing the breakdown by remote control. But no. You pick up the phone knowing that it won't be that simple. You feel powerless. Your father, always so insensitive has just finished you off. At supper he spits out that maybe the neighbour has done something against you.

1 ^{NT} Pau Guerra is a fairly common name in Catalan, but here Serra is playing on the pun of War and Peace as Pau apart from being a boy's name, the equivalent of Paul, also means peace in Catalan and guerra means war.

PUBLISHING NEWS



Najat El Hachmi
***L'últim patriarca* (The Last Patriarch)**
Serpent's Tail
Translated into English by Peter Bush

'L'últim patriarca' (Ramon Llull Prize 2008, published by Planeta) by the Catalan, of Moroccan origin, Najat El Hachmi has begun to take off internationally. Having received the Ulysse Prize, a prize awarded in Corsica, for her first novel in the French version, a few months ago Serpent's Tail published it in English. The book has also been translated into Spanish and Romanian (Curtea Veche) and the rights have been sold for its publication in Germany (Wagenbach), Holland (Orlando), Italy (Rizzoli), Portugal (Planeta Manuscrito), the Arab world (Tatany Book Services) and Turkey (Sey Yayinlari).

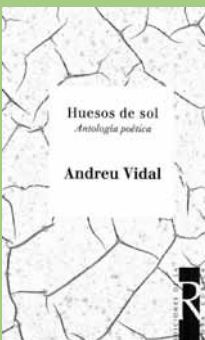
Najat El Hachmi (Nador, Morocco, 1979) came to Vic when she was eight years old, to rejoin her family. She studied Arab Studies at the University of Barcelona and is a cultural mediator. In 'L'últim patriarca' she lays out the story of a Moroccan immigrant who establishes himself in central Catalonia, an omnipotent patriarch, at times a despot, who finds himself confronted with the cultural changes adopted by his daughter, that break with his traditions of origin, as she adapts to the values of the new society where she lives. The authoress, despite taking autobiographical elements as her point of departure, has always underlined that it is a fictional story.



Xavier Benguerel
***Els vençuts* (The defeated)**
Autrement Editions
Translated into French by Maria Bohigas

Xavier Benguerel was born in 1905 in Barcelona and lived through the civil war from the first to the last day. He had to head for the border with the avalanche of fugitives, on their way to France. From Barcelona to Gerona, Gerona to Agullana, from Agullana to les Illes, by way of the Manrella pass. Then he went from les Illes to Le Boulou, Perpignan to Toulouse, Roissy-en-Brie, Saint Cyr-sur-Morin and finally to Marseille. After ten months of exile in France he headed for America, Argentina and Chile... He lived in exile for sixteen years. Benguerel himself explains regarding "Els vençuts": "In this book, that is at the same time history, a chronicle and a novel, I have only stopped to narrate the first tragic, interminable adventure

of the defeated, of the few, the "lucky" ones, who were able to escape the French concentration camps and the many unfortunate ones, who ended up there." In 1988 Benguerel received the Honorary Prize of Lletres Catalanes (Catalan Letters) and in 1990, died in Barcelona.



Andreu Vidal
***Huesos al sol* (Bones in the sun)**
Rosa Cúbica Editions
Translated into Spanish by Juan Bofill and Karen Müller

The year 2008 marked a decade since the death of the poet Andreu Vidal (Palma, 1959-1998). He was thirty-nine years old. He was a cult poet and an important figure in the avant-garde of the last decades of the 20th Century. But for a while now it had been difficult to find his poetry, until Edicions el Salobre decided to publish the 'Obra poètica i altres escrits' (Poetic works and other writings) thanks to Karen Müller and Margalida Pons. They started with a project that the poet when alive had already had in mind: to gather together all his poetry books. Andreu Vidal wanted to compile all his poetic work into one volume, excluding the first three books that he considered his books of apprenticeship. This anthological project was to have begun with the 'Llibre de les virtuts' (The book of virtues) (1980),

which he considered his first mature work. The Edicions del Salobre volume also includes the books published from then on: 'Necròpsia' (Necropsy) (1984), 'Els dies tranquils' (The tranquil days) (1988), 'L'animal que no existeix' (The animal that doesn't exist) (1993) and 'Ad vivum' (1999). It also includes the short poems that he published in different magazines, about twenty unpublished poems, and a series of previously unpublished notes and aphorisms, titled 'Für Zamme' (For Zamme), and the 'Poems' of Paul Celan, which he translated together with Karen Müller. From this basic anthology of the poetry of Andreu Vidal, the same Karen Müller and the critic Juan Bofill have translated into Spanish and elaborated a bilingual edition, in Catalan/Spanish, of the anthology of poems 'Huesos al sol' (Bones in the sun).



Albert Sánchez Piñol
***Pandora al Congo* (Pandora in the Congo)**
Colibri
Translated into Bulgarian by Mariana Gueorguieva Kitipova

Following in the steps but at a distance of 'La pell freda' (Cold Skin)", the most translated novel in Catalan literature, 'Pandora al Congo', (Pandora in the Congo) the second instalment of the trilogy by Albert Sánchez Piñol, is now being translated. Both novels share common elements: a territory of extreme conditions, a feminine protagonist who embodies love and desire, and an element of fantasy, the monsters. But 'Pandora al Congo' is a more extensive (almost six hundred pages) and more complex novel, with more protagonists, overlapping scenarios and situations. The synopsis: a lawyer proposes to an anonymous writer that he writes on commission the history of Marcus Garvey, who is imprisoned in London, in the hope of saving him from death. They have accused him of assassinating two English aristocratic brothers during an expedition, looking for diamonds or ivory, in the rainforests of the Congo.



Maria Àngels Anglada
***El violí d'Auschwitz* (The violin of Auschwitz)**
Muza
Translated into Polish by Anna Sawicka

Maria Àngels Anglada (Vic 1930 - Figueres 1999) was a storyteller, poet and translator. She was trained in the classics and went on to combine teaching with writing. In 1994 she published "El violí d'Auschwitz" (The violin of Auschwitz). The novel narrates the story of a Jewish luthier imprisoned in the extermination camp of Auschwitz during the last years of the Second World War. A Nazi commander who loved music sets him a terrible challenge: in order to save his life and that of a violinist, also imprisoned, he has to construct a violin with perfect pitch in a limited time. It is undoubtedly her most famous book along with "El quadern d'Aram" (Aram's notebook). During the Frankfurt Book Fair in 2008 there was a

surge of international interest in this author and these titles. As a matter of fact this year "El violí d'Auschwitz" has been published in the renowned 'Le Livre de Poche' collection, the most popular French paperback collection. It is the first time that a Catalan has been published in this collection.

MONTSERRAT SERRA

LITERARY SOCIETY

Festivals everywhere

To state that literary festivals are thriving in Catalonia and the rest of the Catalan speaking territories and that they have managed to survive the economic crisis is not, by any means, an exaggeration, quite the contrary. In the last few years there has been a proliferation – and also diversification – of festivals, literary series, gatherings and other competitions that make the spoken word – poetry or in other forms – and the diffusion of literature, their central focus. This was established at the first gathering of promoters of literary festivals held at the Institució de les Lletres Catalanes (Institute of Catalan Letters, ILC) in the autumn of 2009 in Vic (Osona): where an analysis of the panorama of literary events certified the important growth that had occurred in the last six years. Another sign of how they are thriving is the Festival of Literary Spectacles, Litterarum, in Móra d'Ebre, which first took place in 2008, with the aim of connecting companies with programme coordinators. From the second meeting of festival promoters a literary map was created – housed in Google maps – where it is possible to find the basic details of each event (at the moment there are around seventy). The range in types of festivals and events is extremely varied, as much for their duration as for their literary content: from the larger festivals dedicated to poetry (for example, la Setmana de la Poesia de Barcelona (Barcelona's Poetry Week); el Festival de Poesia de Sant Cugat (Sant Cugat Poetry Festival) the Mahalta of Lleida or the Festival de la Poesia de la Mediterrània (Mediterranean Poetry Festival) in Palma) to more extensive programmes (el Poesia i + at the Fundació Palau, in Caldes d'Estrac; or the series at the Jacint Verdaguer Foundation, in Folgueroles).

The address of the literary map

<http://maps.google.es/maps/ms?hl=ca&ie=UTF8&msa=0&msid=117627402329942557471.000485b2077d82b5ad3ab&z=7>

ANNA BALLBONA

ON LINE Literature & images

Pa negre (Black bread)

<http://cineuropa.org/film.aspx?documentID=150807>

The Majorcan director Agustí Villaronga has adapted in *Pa negre* (Conxa de Plata at the 58th Festival de San Sebastián) two novels by Emili Teixidor: *Pa negre* (2003), awarded the Lletra d'Or prize, Crexells prize and National Literature prize, and *Retrat d'un assassí d'ocells* (Portrait of a bird killer) (1988).

Elisa K <http://www.elisaklapelicula.com/>

Judith Colell and Jordi Cadena codirected *Elisa K.*, a film based on the book with the same title by the writer Lolita Bosch. The film obtained the Special Jury Prize at the 58th Festival de San Sebastian.

Poetarium <http://www.llull.tv/POETARIUM/>

LlullTV, the digital channel of the Ramon Llull Institute, has provided free access on the Internet to the contents of the DVD *Poetarium*, a splendid anthology of contemporary Catalan poetry with readings, interviews and documentation of thirty creators from different generations. In Catalan, Spanish, English, French and Italian.

L'hora del lector (Reader's hour) <http://www.tv3.cat/lhoradellector>

"L'hora del lector" is a programme on Catalan public television, which since 2007 has been dedicated to books and literature. It is directed and presented by Emilio Manzano. On the website it is possible to consult many videos of interviews with writers who have been invited to the programme.

The interviews of Soler Serrano

The journalist Joaquín Soler Serrano died, in September 2010, in Barcelona. He was responsible during the latter half of the seventies for a famous series of television interviews, "A fondo" (In depth), many of which were with great writers. On the Internet it is possible to retrieve three of these interviews with Catalan writers:

With Salvador Espriu (1976)

<http://video.google.com/videoplay?docid=-4982670297783500864#>

With Josep Pla (1976)

<http://video.google.com/videoplay?docid=5397429802588120914#>

With Mercè Rodoreda (1980)

<http://video.google.com/videoplay?docid=6005494089185723481#>

JAUME SUBIRANA