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Dislocating European Literature(s): What's in an Anthology of European Literature?[1]

Abstract: The aim of this paper is to explore the (emergent) phenomenon of anthologies of European literature in relation to the process of Europeanization. The topic seems to be timely, for one of the results of the European Union's education policies is a renewed interest in the meanings of "European literature" and how to teach it. For academia, anthologies represent both an important pedagogical tool and a key instrument for charting un/explored literary territories. My analysis is restricted to three case-studies: 1) the "European heritage" in US anthologies of world literature, 2) the forging of new ideas about European literature by way of anthologies which do not focus on "canonical" writers, and 3) private anthologies by model-writers. Anthologies are not conceived here as an aim in themselves—although new anthologies of European literature are certainly necessary—but as an opportunity to open up discussion about alternative pedagogical practices demanded by both the new context of the European Higher Education Area and the paradoxical but nonetheless fruitful relations between the European Union and Europe.

Keywords: Anthology, Canon, Education policy, European Higher Education Area, European Literature, European Union, Europeanization.

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To Svend-Erik Larsen

In 1998 Jacques Dugast contributed to the *Précis de littérature européenne*, edited by Béatrice Didier, with a chapter provocatively entitled "Peut-on enseigner les littératures européennes?" (Is it Possible to Teach European Literatures?) The provocation responds, on the one hand, to the fact that the chapter title raises doubts about the possibility of teaching European literature through a university textbook devoted to said literature. It is obvious, however, that beyond any rhetorical intention, there is a more important issue at hand, for the editor poses a similar question by entitling the first chapter "Étudier la littérature européenne?" (Studying European Literature?). "Poser la question: exist-t-il une littérature européenne," Didier argues, "c'est se demander comment enseigner la littérature européenne. L'objet et le sujet sont inextricablement mêlés, se définissent et se créent l'un par l'autre" (5).[1] On the other hand, the provocation responds, more importantly, to the challenges presented by the process of Europeanization of the concepts "Europe" and "European." For Didier, "[l]'Europe qui est en train de se constituer semble trop souvent essentiellement politique et commerciale. Il est nécessaire d'affirmer qu'il existe une Europe des cultures, une Europe de la culture" (1), whereas for Dugast "[l]a conjoncture historique de la 'construction de l'Europe' a mis en évidence l'importance de la connaissance des littératures comme l'un des instruments de la compréhension mutuelle des peuples composant le continent européen" ("Peut-on enseigner" 89).[2]

I do not intend to discuss here the degree of success with which the *Précis* has addressed all of these challenges. An important reason for not doing so is that the situation has changed substantially from the one described by Didier in 1998, when one had to deplore "la carence des programmes universitaires" (2; the lack of university courses). Thirteen years later, the number of university courses on European literature has increased enormously across the continent and "abroad;"[3] not to mention other changes such as the creation of the European

[1] [To ask the question: whether European literature exists is to ask the question how to teach European literature. The object and the subject are intertwined and create each other.]

[2] [The Europe which is being built seems quite often exclusively a political and commercial matter. It is necessary to argue that a Europe of cultures exists, a Europe of culture] and [the historical conjuncture of the "construction of Europe" has shown the importance of the knowledge of literatures as one of the tools for the mutual understanding of the peoples which constitute the European continent.]

[3] I emphasize the word "abroad" for it introduces an interesting paradox, namely, the fact that, one the one hand, European literature has been taught in the US as "world literature" since the beginning of the 20th century and as "comparative literature" by WWII European exiles. On the other hand, seminars on European literature are offered by universities of both EU countries and countries which, although European, are not members of the EU, which may impose a curious sense of foreignness on students of the latter group.

Higher Education Area (EHEA) implemented by the Bologna Process, the creation of the Eurozone, and the enlargement of the European Union (EU) in 2004 and 2007. If teaching and studying European literature is in any way linked to the "construction de l'Europe," it is clear that massive changes such as those mentioned have—or should have—an impact on our reflections on European literature. And in this impact the political agenda also has a key role to play in accordance with what seems to emerge as the fourth pillar of European integration. This fourth pillar is an offshoot of the three pillars (European Community, Common Foreign and Security Policy, and Police and Judicial Co-operation in Criminal Matters) as defined by the Maastricht Treaty. It was endorsed by the "European Agenda for Culture in a Globalizing World" (May 10, 2007) and supported by a highly significant political intervention by the Council of Europe. I refer to Document 11527 (14 February 2008), "Promoting the Teaching of European Literature," in which the Parliamentary Assembly recommends "to present the teaching of European literature as an integral part of education in European citizenship, having regard to cultural diversity, in accordance with the European Convention on Human Rights, and to the linguistic pluralism of our continent" (Parliamentary Assembly/ Assemblée parlamentaire).

Let us imagine the following situation. A university professor in her/his early career, after having being trained in the pre-Bologna education system, is assigned to teach a one-semester course entitled "European Literature" according to the EHEA guidelines. Which academic tools should be used as the foundation to familiarize her/his freshmen with such a broad field within a short timeframe? I assume there are several possibilities, but I also assume many of us would agree that an anthology would be one of those basic tools. One year after his contribution to the *Précis*, Dugast stated—once more in relation to "[l]a conjoncture historique […] de l'idée d'une Europe culturelle" ("La Notion" 75; the historical conjuncture of the idea of a cultural Europe)—the importance of "un choix judicieux de textes représentatifs" (a careful selection of representative texts) as provided by "[l] es instruments actuels de l'enseignement" (82; the current pedagogical tools). Paradoxically, he lists just one anthology among those instruments, namely, the *Patrimoine littéraire européen*, edited by Jean-Claude Poulet; to which one might add *Mémoires d'Europe*, edited by Christian Biet and Jean-Paul Brighelli. In fact, the French academia, at least in comparison to other European academia, monopolizes the market for textbooks and anthologies of European literature, in the same way that the US academia monopolizes the market for textbooks and anthologies of world literature.

The situation of the young scholar who has to teach a course on European literature is very similar to the scenario described by Terry Caesar in relation to teaching American literature in Japan. Whereas

his university library did not possess any anthologies of American literature, the English department had a "private anthology," meaning an anthology "typed on special thick brown paper, word-for-word, on an old type-writer, by one of the department secretaries" (306). Now, one can assume that no department secretary would willingly type up a "private anthology" nowadays. Therefore our young scholar teaching European literature would have no anthology of European literature at her/his disposal, except for the above-mentioned French anthologies or any other monolingual anthology one may come across. These would be helpful only providing the addressed audience is competent in the target-language of the anthology. Furthermore, an anthology of American literature used in Japan displays a "sense of foreignness" insofar as studying American literature is inseparable from the teaching of the English language within this academic context. This implies a monolingual anthology of American literature, which may not be the case with other anthologies of American literature addressed to an US audience, as proved, for instance, by *The Multilingual Anthology of American Literature* (Shell & Sollors). However, the similarities between the Japanese and European cases do not stop there. On one hand, a "sense of foreignness" might be translated as a "sense of otherness" in the European case, because what were at different stages twenty-seven "foreign" countries before European integration are now a very singular polity. On the other hand, the EU policies also consider the relevance of teaching European literature "in addition to, and not instead of, the teaching of mother-tongue literature and the learning of foreign languages" (Parliamentary Assembly/Assemblée parlamentaire).

This statement in the document "Promoting the Teaching of European Literature" is in line with other EU policies on language acquisition and translation and therefore implicitly advocates the production of multilingual anthologies of European literature. I say "implicitly" because the document, in its recommendation A.8.6, speaks only of "producing anthologies and teaching material for European literature appropriate to the various levels and practices of European school systems." The aim of this paper is not to propose how such a multilingual anthology of European literature might be compiled. Rather, its purpose is to help reflect on the pedagogy of a European literature which is in a continuous process of dislocation.

For Ernst Robert Curtius, "European literature is coextensive in time with European culture, therefore embraces a period of some twenty-six centuries (reckoning from Homer to Goethe)" (12) In contrast to this firm statement, Curtius's European *heritage* is being dislocated by Europeanization, for the EU is coextensive neither in time nor in space with Europe. I want to present here three pertinent case-studies because, as Sarah Lawall puts it, I see "anthologies" of European literature "as a theoretically interesting form whose potential for opening up discourse has yet to be sufficiently explored" (47).

Case-study 1: "European Heritage" in World Literature Anthologies

One may ask whether discussing US anthologies of world literature is relevant when dealing with anthologies of European literature. In my opinion, part of the answer is related to political intervention in the European curriculum, for, as Document 11527 puts it, "Why deny the European continent a classification that is accepted for the American continent?" In fact, whereas the US academic market has a long history of anthologies of American literature, it has no anthology of European literature at all. Another part of the answer addresses this absence. The US academic market has presented as anthologies compilations of "world masterpieces," "western literature," and "world literature"; whose totality or quantitatively essential core would qualify as "European literature." A momentous change within this tradition took place when the title of the Norton anthology *World Masterpieces: Literature of Western Culture* (Mack et al.) was rephrased as *The Norton Anthology of World Literature* (Lawall) and, consequentially, the canon was massively expanded.

It is important to stress the underlying paradox of this situation, for a teacher who wants to use an anthology in English to teach European literature in the European academia will have to turn to an anthology of world masterpieces/literature compiled for the US market, unless s/he has no problem in using an "implicit anthology" such as the one by Laurie Magnus; whose aim was to satisfy Edward Dowden's requisite so that the student should know "where were the headquarters of literature in each successive period […]. When Boccaccio is spoken of in connection with Chaucer, when Tasso or Ariosto is spoken of in connection with Spenser, or Boileau in connection with Dryden or Pope, or Goethe in connection with Carlyle" (421-22). If the teacher of European literature prefers to use a more recent anthology in English, s/he might turn to one of the three anthologies published in the US during 2003 and 2004, namely, the Norton, Bedford and Longman anthologies of world literature.

I cannot analyze here all of the data on European literatures in a world context provided by these anthologies. For the purpose of this paper, I will present only the data related to literary works of medieval Iberia, as shown in Table 1.

Table 1: *Anthologies of literary works of medieval Iberia*

Authors / Works	Norton	Longman	Bedford	Language
Poema de Mio Cid		•		Castilian
Castilian ballads		•		Castilian
Kharjas		•		Mozarabic

Martin Codax		•		Galician-Portuguese
Don Dinis		•		Galician-Portuguese
Juan Ruiz, *Libro de buen amor*		•		Castilian
Ibn Rushd (Averroes)		•		Arabic
Ibn al-Arabi		•		Arabic
Ramon Llull, *Blanquerna*		•		Catalan
Solomon Ibn Gabirol		•		Hebrew
Ibn Hazm	•	•		Arabic
Yehuda Ha-Levi	•	•	•	Hebrew
Ibn Zaydun			•	Arabic
Wallada			•	Arabic
Ibn Faraj			•	Arabic
Ibn al-Labbana			•	Arabic
Ibn Quzman			•	Arabic
Alfonso X	•			Galician-Portuguese
Ibn Arfa‘ ra’Suh	•			Arabic
Abu-l-Hasan ibn al-Qabturnuh	•			Arabic
Meir Halevi Abulafia	•			Hebrew

Table 1 shows the texts selected by each of the anthologies and the languages taken into consideration. The result is enlightening and informative for at least two reasons. Firstly, when comparing their content, there is surprisingly very little overlap. This might be because each anthology has its own set of guidelines for defining world literature, including those related to its particular market. Secondly, were overlap a criterion for worldliness, only two authors, the Hispanoarab Ibn Hazm and the Hispano-Jewish Yehuda Ha-Levi, would obtain such recognition; which had been previously accorded to the latter by the *Norton Anthology of World Masterpieces* within the framework of ¾paradoxically¾ a “western tradition.”

As shown by Table 1, the disparities are remarkable. However, they are not due to a different concept on what world literature is, as one may have thought. The three anthologies agree that 21st-century readers need a much larger selection, with a global scope, rather different from the one offered by previous anthologies of Western masterpieces. The world Iberian canon advocated by the Norton, Bedford and Longman anthologies is completely different from the Iberian canon advocated until recently by histories and anthologies with a more limited regional scope. The aim of expanding the canon to represent the world has

resulted in a Castilian- and Luso-centrism having been replaced by an Arabo- and Judeo-centrism. The role played in the creation of this anti-canon by the myth of the Iberian Peninsula as a (Western) intercultural contact point of tolerance does not seem to be a minor one; not to mention two further important facts. First, the selection may offer a satisfactory library of world literature to a US audience captivated by orientalism. Second, as far as publishing factors are concerned, most of the selected texts have already been published in the English translation. Therefore, the connection between these three anthologies, by way of their Arabo- and Judeo-centrism and the real influence of world literature as a critical object of study are subject to discussion.

As for anthologies with a more restricted regional scope, it is worth mentioning the cases of *Locus amoenus: Antología de la lírica medieval de la Península Ibérica* (Alvar and Talens), published in 2009 and the still widely used *Medieval Literature in Translation*, edited by Charles W. Jones. Except for the ballads, the *Poema de Mio Cid* and the excerpts from *Blanquerna*, which are not included due either to their oral or narrative character, *Locus amoenus* includes a few of the works selected by the Norton, Bedford and Longman anthologies, along with many works in Arabic, Hebrew, Mozarabic, Castilian, Galician-Portuguese and Catalan not included in the US anthologies. In addition, *Locus amoenus* pays attention to the Latin and Provençal lyric traditions in Iberia. In the case of Jones's anthology, the "Europeanness" of Iberian works is restricted to the *Poema de Mio Cid,* which is the only Iberian work included. Further key differences emerge when the inclusion of Arab and Hebrew poets is compared across anthologies, as shown in Table 2.

Table 2: Comparison of Arab and Hebrew poets across anthologies

Authors / Works	**Norton / Longman / Bedford**	***Locus amoenus***	***Medieval Literature in Translation***
Poema de Mio Cid	•	--- (Different genre option)	•
Castilian ballads	•	--- (Different genre option)	
Kharjas	•	•	
Martin Codax	•	•	
Don Dinis	•	•	
Juan Ruiz, *Libro de buen amor*	•	•	
Ibn Rushd (Averroes)	•		
Ibn al-Arabi	•		

Ramon Llull, *Blanquerna*	•	--- (Different genre option)	
Solomon Ibn Gabirol	•	•	
Ibn Hazm	•		
Yehuda Ha-Levi	•	•	
Ibn Zaydun	•		
Wallada	•		
Ibn Faraj	•		
Ibn al-Labbana	•		
Ibn Quzman	•		
Alfonso X	•	•	
Ibn Arfa' ra'Suh	•		
Abu-l-Hasan ibn al-Qabturnuh	•		
Meir Halevi Abulafia	•		

For *Locus amoenus*, most of the Arab and Hebrew poets selected by Longman, Bedford and Norton as "world authors" are not considered to be representative of an Iberian literary tradition. Conversely, most of the Arab and Hebrew poets selected by *Locus amoenus* as "Iberian authors" do not receive a "world recognition" by Longman, Bedford and Norton. In the case of *Medieval Literature in Translation*, the absence of any Arab/Hebrew poet whosoever is justified by Jones on the grounds that he has "chosen what worked best with [… his] students, with whom [… he has] been reading medieval literature for some years" (vi).

Case-study 2:
Forging a "New European" Literature

Best European Fiction 2010 and *2011* are the first two instalments of annual anthologies of short stories in the main and excerpts from novels by contemporary writers from across Europe; edited by the Bosnian novelist Aleksandar Hemon. Hemon's anthologies are monolingual (with English as the target-language), for they are addressed to a US audience for whom "only three to five percent of literary works published […] are translations" (Hemon, *Best European Fiction 2010* xv). These anthologies are published by Dalkey Archive Press, a non-profit literary publishing house which depends upon donations and grants—for instance, the National Endowment for the Arts and the Illinois Art Council—which distribute twenty-five copies or more to students to be used in class.

The first two instalments are organized according to national lines inasmuch as every writer represents a language within a country (Julian Gough as writer in English and Orna Ní Choileáin as writer in Irish for Ireland; Julián Ríos as writer in Castilian and Josep

M. Fonarellas as writer in Catalan for Spain, and so forth). However, for 2012 the stories will be arranged within themes. According to Hemon, these anthologies are devised to "monitor in real time, as it were, the rapid developments in European literatures" (*Best European Fiction 2010* xviii). And these developments are linked once more to the process of European integration, despite the fact that the selected writers are citizens of both EU and non-EU countries. "[T]he simultaneous processes of fragmentation, interaction, and integration," argues Hemon, "have certainly been intensified with the formation of the European Union. In this context, European literatures have found themselves stretched between the reductive demands of national culture […] and the transformative possibilities of transnational culture that can exist only in the situation of constant flow of identity and exchange of meaning—in the situation of ceaseless translation" (*Best European Fiction 2010* xvii).

Hemon's anthologies, despite being monolingual and addressing a US audience, represent an initiative that deserves the attention of the European academia for at least three reasons. Firstly, they contribute significantly to the circulation of European writers, whether or not their works have previously been translated into English. Secondly, they challenge the idea of the anthology as a collection of canonical writers and provide a completely different idea of what European literature is; in contrast to, for instance, the anthology which might be compiled upon the research carried out by Roberto Antonelli.[4] "I primi tre nomi della lista, Dante, Goethe e Shakespeare coprono dunque ognuno, con 28 voti, il 70% del totale possibile. Ma altissimo è anche il consenso intorno ai successivi cinque (Tolstoj, Cervantes, Dostoevskij, Kafka, Mann), che oscilla fra il 62,5 e il 55%, e degli ultimi due (Flaubert e Petrarca) che vantano il 47,5% di gradimento" ("La letteratura europea" 32).[5] Interestingly, in Hemon's 2010 anthology Kafka is named "Europe's primary ghost and heaviest influence" (Smith xii); but on the contrary, of the eleven winning authors of the 2010 European Union Prize for Literature, only two have been included, namely, the Belgian Peter Terrin and the Macedonian Goce Smilevski, whereas none of 2011's winning writers have been included in the 2011 anthology.[6] Thirdly, if

[4] I refer to the research project led by Roberto Antonelli at the Università di Roma "La Sapienza." The data for the project are provided by surveys addressed to both university students and professors, who are asked about the main writers and works of European literature. According to Antonelli, "[i]l fine di questo primo sondaggio […] non è chiudere una ricerca e di definire ultimativamente una classifica, ma di aprire un discorso e di proseguirlo con inchieste" ("Sondaggio;" the aim of this first survey is not to bring the research to a conclusion and, therefore, develop a classification, but rather to open up the discussion and proceed with further surveys).

[5] [The first three writers in the list (Dante, Goethe and Shakespeare)—each with 28 votes—represent 70% of the possible total. The consensus is also very high around, on the one hand, the following five writers in the list (Tolstoy, Cervantes, Dostoyevsky, Kafka, Mann), which fluctuates between 62.5% and 55%, and, on the other hand, the last two writers (Flaubert and Petrarca), who deserve 47.5%.]

[6] The European Union Prize for Literature is financed by the Culture Program of the EU and, nonetheless, not only the

one considers that the publishing house depends upon donations and grants, the cultural agencies which have supported the publication and the distribution of these anthologies; one may conclude that this initiative unveils a strategy of co-operation which may be fruitfully compared to cinema co-production inasmuch as "the intervention of multiple financial sources" do not reduce the degree of specificity. On the contrary, they "produce or reproduce a more complex interface of supranational, national, and local relations" that articulate "the project of a new Europeanism undertaken by the European Union" (Rivi 41).

Case-study 3:
Private Anthologies by "Model-Writers"

My third case-study is related to one of the anthologies I use for teaching European literature. I believe that this personal dimension does not make this case-study any less valuable than the previous ones. Although I am not a scholar in his early career, I nonetheless have to deal with several problems encountered in the teaching of European literature; despite having actively participated in the design of the new curriculum for the University of Santiago de Compostela (USC) according to the EHEA guidelines and argued in favor of the inclusion of a course devoted to European literature. This course, "Trajectories of European Literature," is a one-semester seminar of three hours per week for 15 weeks during sophomore year; either for majors or minors. There is no anthology of European literature in either of the official languages of the USC, namely, Galician and Spanish. Furthermore, its audience (of around fifty students) is no longer solely domestic, but rather a mixture of European citizens—during the last few academic years, Spain has been the first destination for Erasmus students—with different mother-tongues and competence in several languages.

The anthology I have selected is a "private anthology," by which I do not mean an unpublished anthology as in the Japanese example, but a published personal anthology compiled by a writer who may be considered a "model-writer" in the same sense that Franca Sinopoli defines "autore modello." For Sinopoli, Ernst Robert Curtius and T.S. Eliot are examples of model-writers inasmuch as they are not only "creatori di un'immagine specifica di letteratura europea e di una metodologia interpretativa ad essa correlata, ma anche come 'contenitori' della tradizione erudita legata a certi termini e a certe questioni, quali sono l'idea di 'classico' o quella di 'canone'" (79).[7]

twenty-seven Member States participate, but also the three EEA countries (Norway, Iceland and Liechtenstein) and the candidate countries for accession to the EU. This is another good example of Europeanization as a multilayered process.

[7] [makers of a specific image of European literature and of an interpretive methodology, but also "receptacles" of an erudite tradition linked to certain concepts and questions, such as the ideas of "classic" and "canon"]. It is noteworthy that the concept used by Sinopoli—*contenitori* (receptacles)—in relation to

Whereas Sinopoli works with what one may call an "explicit poetics of Europeanness," for she analyzes Curtius's *Europäische Literatur und lateinisches Mittelalter* and Eliot's "What Is a Classic?," *Vergil and the Christian World* and "The Unity of European Culture;" my own pedagogical practice consists of using an "implicit poetics of Europeanness" as provided by a personal anthology by a model-writer who challenges the European canon in several ways.

My example private anthology is *La ricerca delle radici: antologia personale*, which is a compilation of thirty pieces of prose and poetry extracted from thirty centuries and selected by Italian-Jewish Holocaust survivor Primo Levi. As a result of the publisher Giulio Bollati's request in 1981, Levi compiled his anthology within a few months for publication by Einaudi that same year. For Levi, a "personal anthology" does not make reference to the Borgesian sense of auto-anthology, but rather "in that of a harvesting, retrospectively and in good faith, which would bring to light the possible traces of what has been read on what has been written" (*The Search for Roots* 3).

As stated by the writer in an interview by Sergio Falcone, he has not conceived his anthology for a pedagogical use, although he places "i giovani" (the young people) among his readers (Interview). In contrast to traditional anthologies, *La ricerca delle radici* is organized neither chronologically nor thematically, but in what one may call the time of "personal reading." The extracts are placed according to "the succession in which I happened to discover and read them, but I have often succumbed to the temptation to contrive contrasts, as if I were staging a dialogue across the centuries: as if to see in this way how two neighbours can react to each other, what could come (for instance) of an interaction between Homer and Darwin, between Lucretius and Babel, between Conrad the sailor and Gattermann the careful chemist" (*The Search for Roots* 8). The criterion, therefore, is a cultural coevality which reflects a library, a "same shelf" ("stesso scaffale") in which Levi is the first to be surprised by the absences. "I would not have foreseen, setting out on the work, that among my selected authors I should not find a rogue, nor a woman, nor anyone from a non-European culture" (*The Search for Roots* 5). As happens with anthologies, this one may be read sequentially, which in this case is the sequence of Levi's literary time; or through different reading paths, five of which are suggested by the writer himself in his Introduction: "falsehood/truth, laughter/tears, judgement/folly, hope/dispair, triumph/disaster" (*The Search for Roots* 8). Furthermore, the anthology includes a diagram of four paths which are based upon the five abovementioned oppositions (salvation through laughter, man suffers unjustly, the stature of man and salvation through knowledge). These four paths lead from Job, (to whom Levi reserves the "right of primogeniture;" *The Search for Roots* 8), to "black

the model-writer is very close to the concept used by Levi—*recipienti* (receptacles)—in his definition of the human condition (see more below).

holes;" which is the topic of the extract by American theoretical physicist Kip Thorne; read by Nicholas Patruno as a metaphor of "humanity's minuscule, weak, and lonely position in the universe" (144n35).

If as Levi puts it, "[m]an is a builder of receptacles; a species that does not build any is not human by definition" ("A Bottle of Sunshine" 19), a reading of *La ricerca delle radici* as an anthology by an "autore modello" who is a "contenitore della tradizione" in Sinopoli's terms, may lead to challenging reconceptualizations of the idea of European literature. *La ricerca* was compiled two years before Levi had translated Kafka's *Der Prozess* into Italian and yet this canonical writer and "primary ghost" of contemporary European literature is neither included nor revered in the anthology. Neither are Dostoyevsky nor Balzac, whom Levi admits "aver letto […] per dovere, tardi, con fatica e scarso profitto" (have read them out of a sense of duty, late, with hard work and minimum benefit) despite the fact that these writers are placed in the sixth and thirteenth positions respectively, of the pedagogical European canon compiled by university professors, according to Antonelli's research ("Sondaggio"). Are these mere contradictions that do not deserve any attention when considering what European literature is; such as when compiling *Le radici* Levi, the icon of the writer-survivor, shows his surprise for the fact that his "experiencies in the concentration camp should weigh so little" (*The Search for Roots* 5) when compiling *Le radici*?

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"Anthologies are shaped by pedagogies, and pedagogies are shaped by anthologies," argues Jeffrey R. Di Leo, to which he adds that "[i]nitiates generally receive a contemporary anthology as if they had been handed a recently published atlas of the world" (1-2, 1). I absolutely concur with Di Leo's first argument; whereas the suspicion aroused by his cartographical metaphor leads me to the following question: should we mimic the US editorial practice of anthologies of American literature and translate them as anthologies of European literature; in accordance with what the Parliamentary Assembly's document seems to suggest?

My answer is that everything depends on how the translation is carried out, for, as Levi has stressed, some writers are not included in *Le radici* because either "the existing translations seem to me reductive and I don't have the ability to improve them" or "if I don't know their language (many Russians, the Greek poets), [...] I know the deceptions that lurk in translations" (*The Search for Roots* 7).[8] Let us turn once again to the cinema comparison and consider what happens with a chronotope (the open road) and a genre (the road movie) *par excellence* of the American imagination. In its European version, such a translation would be either

[8] Obviously, here I make reference to the tension between the direct application of the US anthological model to the European case as a sort of translation and the key issue of translation when it comes to anthologizing European literature.

reductive or deceptive in Levi's terms, depending on whether or not a key feature of the European cultural geography is overlooked; namely, that in contrast to the American genre, the journey cannot take place across a monolingual territory, but rather, as Ewa Mazierska and Laura Rascaroli have argued, across "a mosaic of nations, cultures, languages and roads, which are separated by geographical, political and economic boundaries and customs" (5). This key feature has not been overlooked by the Parliamentary Assembly's document, which demands that the teaching of European literature should be "[m]indful of the multiple voices of the languages in which works of literature have been created."

It is certainly possible to compile further monolingual (according to the French model) and new multilingual anthologies of European literature, so that the European continent has an academic artefact that, as the Parliamentary Assembly's document puts it, has already been "accepted for the American continent." But, in contrast to the American case, what one cannot forget is that translation has already founded the very idea of European literature. There already exist translations of the European canon into most European languages, including "minor languages." However, the same cannot be said for translations of works from "minor literatures," and this is a task that needs to be addressed in accordance with a whole reconceptualization of what a "European (minor) language" means nowadays. For throughout Western Europe there are about ten million speakers of Arabic, in comparison to nine million speakers of Czech, eight million of Swedish, five million of Danish, and three million of Galician. What is at stake, therefore, it is not so much the production of new anthologies—which nonetheless may be compiled—as the need to develop new pedagogies that address the several ways in which European literature, past and present, is being fruitfully dislocated. It is my contention that the three case studies presented here show that the value of any anthology lies in its "virtual reality," that is, in the way it is enacted by teachers and students in class. And virtual tools already in existence, such as Europeana or the Museum of Europe, may lead one to read all of the anthologies mentioned here in unexpected ways in relation to the idea of a European literature. However, this is a topic in itself which deserves deeper consideration in a separate paper.

Literature:

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Сезар Домингез

Дислоцирање на европската/ските литература/и: Што е антологија на европската литература?

Резиме: Целта на трудот е да се истраж феноменот на појава на антологии на европска литература во однос на процесот на европеизација. Се чини дека оваа тема доаѓа на време, затоа што еден од резултатите на образовните политики на Европската Унија е обновениот интерес за значењето на терминот „европска литература“ и нејзиното изучување. За академијата, антологиите се и важна педагошка алатка и клучен инструмент за опишување на (не)истражените литературни територии. Мојата анализа е ограничена на три студии на случај: 1) „европското наследство“ во антологиите на светска литература објавени во САД; 2) креирање на нови идеи за европската литература преку антологии кои не се фокусираат на „канонски“ писатели и 3) приватни антологии од model-writers. Антологии не се конципирани како цел сами за себе (иако нови антологии на европската литература секако се потребни) туку како можност да се отвори дискусија за алтернативните педагошки практики кои се барани и од новиот контекст на заедничкиот простор на европското високо образование и парадоксалните, но сепак плодни односи меѓу Европската Унија и Европа.

Клучни зборови: антологија, канон, образовни политики, заеднички простор на европско високо образование, европска литература, Европска Унија, европеизација.