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Catalan Review is the premier international scholarly journal devoted to all aspects of Catalan culture. By Catalan culture is understood all manifestations of intellectual and artistic life produced in the Catalan language or in the geographical areas where Catalan is spoken. Catalan Review has been in publication since 1986.

Catalan Review és la primera revista internacional dedicada a tots els aspectes de la cultura catalana. Per la cultura catalana s'entén totes les manifestacions de la vida intel·lectual i artística produïda en llengua catalana o en les zones geogràfiques on es parla català. Catalan Review es publica des de 1986.

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REVIEWS

L'Associació Internacional de Llengua i Literatura Catalanes 1968-1986. Montserrat, Associació Internacional de Llengua i Literatura Catalanes i Publicacions de l'Abadia de Montserrat, "Biblioteca Serra d'Or", 60, 1986, 134 pp.

As Josep Massot i Muntaner, secretary of AILLC, explains in the foreword, the decision to publish this book was made by the board of directors of the Associació in the course of its last "Col·loqui" (Tarragona-Salou, October 1985). The present publication includes a variety of illustrative texts meant to replace and enlarge the contents of a previous blurb, which had been out of print for some time.

Thus, in "El català i la cultura" Arthur Terry, current president of AILLC, reelaborates a text he had written for the 1985 Col·loqui. Similarly, Germà Colon, second president of the Associació, reproduces, with some adaptations, an abridged statement on the history of AILLC, its "col·loquis", and its publications.

Next, Josep Massot has pertinently included the complete summaries of the proceedings of previous col·loquis, as well as brief statements from the journal *Estudis de Llengua i Literatura Catalanes*, and from various miscellaneous items from minor monographs. He does so with a view to acquainting the reader with the research aspects of AILLC in the field of Catalan philology.

Quite naturally, the charter of the Associació could not but be an added component of such a book. Another helpful feature is the inclusion of a complete membership register, updated in August 1986. Such a register makes apparent the growth of the Associació until now. Most of its 1.100 members are of course from the Països Catalans but quite a number of them are from various countries where Catalan studies are taking hold, viz., Austria, Belgium, Canada, Denmark, Democratic Republic of Germany, Federal Republic of Germany, Finland, France, Great Britain, Hungary, Italy, The Netherlands, Portugal, Roumania, Spain, Sweden, Switzerland, U.S.A., and U.S.S.R. (to mention political rather than ethnic entities). There is also a complete roster of officers of the Associació for 1985-1988.

The appendixes incorporate a series of official documents of AILLC, drafted or approved in the different Col·loquis: a letter from A.M. Badia i Margarit to the president of the University of Amsterdam, in which Professor Badia, speaking for the full assembly gathered during the II Col·loqui Internacional sobre el Català (1970), requests the consolidation and expansion of the study of Catalan language and literature in The Netherlands; the resolution also passed in Andorra (1979) concerning the teaching and "normalització" of Catalan in the Països Catalans; another resolution, also passed in Andorra (1979), involving the recovery of materials that make up *L'Obra del Cançoner Popular de Catalunya*; the petition of a chair of Catalan at the University of Sàsser (Sardinia) as well as the teach-

ing of Catalan in the schools of Alguer — a document drafted in Rome (1982); another appendix, the original text of which was drafted in Tarragona (1985), concerns itself with the expansion of Catalan studies abroad; finally, the request, drafted during the same Col·loqui, that the school subject "Llengua i Literatura Catalanes" be taught uniformly throughout Catalonia, Illes Balears, and País Valencià. Unfortunately, the inclusion of a document signed by a large number of non-Spanish participants in the Cambridge Col·loqui (1973) was not possible; drafted during the Franco régime, this document, which demanded respect and protection for the Catalan language and culture, never did reach, for security reasons, the offices of AILLC (in fact, the original text has not yet been retrieved).

The volume under discussion is obviously an important one, which will surely become a useful tool for the international expansion of Catalan studies.

AUGUST BOVER
UNIVERSITAT DE BARCELONA

Translated by Maria del Tura Boix

Joan Perucho, *Itineraris d'Orient*. Barcelona, Edicions 62, "Els llibres de L'Escorpí. Poesia", 93, 1985, 75 pp. + Summary.

Joan Perucho (Barcelona 1920-), although chiefly celebrated for his narratives and novels, is also a highly respected Catalan poet. His previous lyric collections comprise: *Sota la sang* (1947: Under the Blood), *Aurora per a vosaltres* (1951: Dawn for All of You), *El mèdium* (1954: The Spiritualist), *El país de les meravelles* (1956: Wonderland), *Darrers poemes* (1978: Late Poems) and *Quadern d'Albinyana* (Albinyana's Notebook), included in his *Obra Poètica Completa* (1984: Complete Poetic Books).

To the above credits can now be added his most recent release, *Itineraris d'Orient* (1985: Eastern Itineraries). This is a collection of 35 poems, of which 5 are in lyric prose, whilst the remainder are in blank verse; some are very short. As the title implies, the author has presented a veritable "travelogue", wandering throughout the exotic East, from Greece to Egypt, Russia to Israel. Each poem has its poignant themes in individual setting, which, naturally evoke memories of the highlights of Ancient Eastern civilizations and Early Christianity. Mythical and Biblical figures are summoned, as are nostalgic reminiscences of ancient Catalan deeds performed in Eastern Mediterranean lands. There is an overall impression

of timelessness triggered by such legendary setting as Samos, the Sahara Desert, the Massada Mountain, a Turkish marketplace, etc. Manifested throughout is the author's poetic perception of reality, an idealized and oneiric vision wherein the present is always superimposed on the past. This is expressed coherently in the subdued, nostalgic but yet casual style which he has employed so effectively in many of his earlier compositions.

In Perucho, there is no trace of ornamentation, rhetoric, sharp contrast or high-blown metaphor. His language is invariably direct, as impeccable as it is beautiful.

The *Itineraris d'Orient* is a fine example of Perucho's poetical expertise. Outstanding among the poems of this collection are: No. 8, "Els déus" (The Gods), which describes the reawakening of the poet's youthful elation and yearning for life as he watches, entranced, the sun set over Greek ruins; No. 10, "L'Auriga de Delfos" (The Auriga of Delphos), wherein he attributes power over nature to the gods; No. 23, "Ramon Muntaner a Gerba" (R.M. at Gerba), a nostalgic evocation of the journey of the Catalan Royal Chronicler, Muntaner, who sailed to Sicily and Greece in the famous Catalan-Aragonian expedition of 1282-1302. His fascination for the Sahara is evident in Nos. 25, "Nefta" (Nephta) and No. 26, "El Desert" (The Desert). In the former he mentally portrays the serenity of an oasis amidst the solitude of the desert wilderness, while in the latter, the lashing winds of the desolate Sahara prompt him to a search of his inner soul.

The *Itineraris d'Orient* is a delight to read, and can only enhance Perucho's reputation as a highly-esteemed Catalan poet. Their literary merit is unquestionable.

ALBERT M. FORCADAS
UNIVERSITY OF ALBERTA

BETTY WATSON
UNIVERSITY OF ALBERTA

Avel·lí Artis Gener, *Prohibida l'evasió*. Barcelona, Edicions Destino i Edicions 62, "Llibres a mà", 34, 1985, 237 pp. + Summary.

Prohibida l'evasió (Escape Forbidden) by Avel·lí Artis-Gener (Barcelona 1912-) — known in his period as newspaper cartoonist as "Tísner" —, won the Prudenci Bertrana 1969 prize. The novel, a reprint of the 1969 edition which appeared in the

collection "El Balanci" (No. 61) of Edicions 62, strives for originality of technique and emphasizes the message rather than the plot. This tendency was already apparent in Artis-Gener's earlier novels such as *Les dues funcions de circ* (1966: The Two Circus Shows), and *Paraules d'Opton el Vell* (1968: Words of Opton the Elder), but was later abandoned. Among his recent novels are *L'enquesta del canal 4* (1973: The Inquest of Channel 4) which was awarded the Sant Jordi Prize of 1973 and *Els gossos d'Acteó* (1983: Acteon's Dogs).

Prohibida l'evasió is an internationalist, intellectualized and highly complex story, employing avant-gardistic cinema techniques. Under the cloak of freshness and remoteness it expounds the absurd life of an assortment of characters who removed from any historical roots, act under the eye of a camera — which in fact can be considered the conscience of the human race.

The book deals with escapism and the main setting is Paris. However, the springboard to the action is the typical Mediterranean resort of Battifredo, seemingly outside the bars of the "Great Prison", the suffocating world of conventions. Here the American painter Andy Cummings clumsily begins his fight to escape. Other characters, European artists and Mexican moviemakers, strive with more positive attitudes — and better results — to free themselves from a world full of obstacles to their human fulfillment.

Since Artis-Gener believes that human development can be explained in movie terms, the novel concentrates on the cinematographic study of the escapist. It is somewhat reminiscent of the theater of the absurd and is naturalistic in its exposition of human goals. The technique and imagery employed involve the use of the "film clip" system. The author presents a wholly chaotic world made up of incongruous and even superfluous scenes seemingly taken by a camera with the rules of time and space suspended. The characters are always aware that they are actors in a movie (the *Theatrum mundi*) and, being camera-conscious, they check the script and cast approval-seeking glances at the impassive cameraman.

The central point of the novel is the existential problem of the lack of human communication which leads the antihero Cummings to suicide, a coward's escape from the "Great Prison".

The book is difficult to follow, as the film clips must be put together in a mental editing which requires considerable concentration. They do not always fit perfectly; however, the author's cinematographic directions given at intervals are helpful.

In *Prohibida l'evasió* several literary attitudes and techniques mingle. All the methods used, cemented with the author's general cinematographic conception of a novel, make this book one of the most original works in contemporary Cata-

lan, and thus the decision of the publishers to offer this second edition — when the first had been out of print for so long — is to be commended.

ALBERT M. FORCADAS
UNIVERSITY OF ALBERTA

Josep Piera, *Maremar*. Barcelona, Edicions 62, "Els llibres de L'Escorpi. Poesia", 94, 1985, 55 pages + Table.

Josep Piera, an accomplished Catalan poet from València, is celebrated for the seven poetic collections which he has produced over the last decade, starting with *Renou: la pluja ascla els estels* (1976: Stir: The Rain Splits The Stars). His most recent publication, *Maremar*, will surely strengthen his fame.

The title, a coinage, may be interpreted as "Mother Sea" or "Travelling by Sea". *Maremar* is a collection of thirty-six poems which are divided into three sections.

Part One, "Regnes d'Oblit" (Kingdoms of Forgetfulness), consists of twenty-three miscellaneous compositions, some of which contain allusions to the poet's yearning to attain his ultimate goal, an unbridled poetic flight. Piera reaches a peak of inspiration in poem 12, "L'única Poètica" (The Only Real Poetics) which is vaguely reminiscent of Rubén Darío's "Pegaso". Poem No. 2, "Foll del lluny" (Mad About Distant Places) and No. 3, "D'un romàntic" (From a Romantic) are delightful, and provide both justification for and clues to the pattern established for the collection.

The poet, desperately in love with one who may never return his feelings, will try to find solace in the Eastern region of that same Mediterranean which had once kissed the feet of his beloved.

The three poems of Part Two, "Italianesques" (From Italy), viz.: "Siena", "Marina" (Seascape) and "A vosaltres" (To All of You), extol the beauty of the Italian seas and Botticelli's statues of people in the prime of youth. They offer a charming interlude, leading into the third part.

The twenty poems of Part Three, which is entitled "Illes de llum" (Islands of Light), constitute a kind of poetic travelogue whereby the poet, in a most winsome fashion, expresses his feelings of rapture at the sight of the Aegean islands, be it from boat or from land, at dawn, at dusk, *et cetera*.

Poem No. 4 (23rd), "Patmos del ben amat" (Patmos of the Dearly Beloved), like others in this section, is a vigorous hymn to the *joie de vivre*. No. 10 (26th),

"Afrodita de Rodes" (Aphrodite of Rhodes), is outstanding; the poet, overwhelmed by elation, envisions Aphrodite as his lady and himself as her Knight. No. 17 (33rd), "Goig de Mikonos" (Pleasure of Mikonos), breaks the pattern; the poet shows herein his disgust for the sexual extravagances in which tourists of Mikonos engage. To this he juxtaposes the spiritual joy which the island provide for the sensitive soul.

Maremar is a poetic search for lyric inspiration through the immeasurable sense of freedom offered by the gorgeous blue sea, and the visionary impressions conveyed by the exotic far-off landscapes. With this work Piera reaffirms his claim to fame as one of the most gifted Valencian Catalan poets.

ALBERT M. FORCADAS
UNIVERSITY OF ALBERTA

ELIZABETH WATSON
UNIVERSITY OF ALBERTA

Joan Veny, *Introducció a la dialectologia catalana*. Barcelona, Enciclopèdia Catalana, "Biblioteca Universitària", 4, 1986, 238 pp.

The name of Joan Veny has become practically synonymous with the field of Catalan dialectology since the publication of his doctoral thesis *Paralelismos léxicos en los dialectos catalanes*, which appeared in two separate volumes of the *Revista de Filología Española* (52 [1959], 94-149; 43 [1969], 117-202). As one of the central figures in the elaboration of the forthcoming *Atlas Lingüístic del Domini Català*, Veny's linguistic interests and research have been concerned with the description and geographical configuration of the dialects which comprise the Catalan-speaking territory, the theoretical implications of dialectology as applied to this area, and numerous problems and aspects of Catalan lexicology and lexicography. Well-known are his studies *Dialectologie catalane* (in *La Linguistique Catalane*, Paris, 1973, 289-330), *Estudis de geolingüística catalana* (Barcelona, 1978), *Els parlars* (Barcelona, 1978) and its revised version *Els parlars catalans: síntesi de dialectologia* (Palma de Mallorca, 1982) which has had several editions. The present volume, contrary to what one may assume at first glance, does not represent a revision/expansion of the author's *Els parlars catalans*, but rather a complement to the latter which provides a basic introduction to the various theories and methods of dialectology that have been applied to the Catalan linguistic domain.

Following a brief prologue and a table of abbreviations used, Veny's *Introducció dial. cat.* begins with a consideration (Ch. I: "Concepte i classes de dialecte", 11-30) of the concept of *dialect vis-à-vis language, historical language, literary standard*, etc., in which he examines a number of theoretical proposals on the subject made by A.M. Alcover, E. Coseriu, R.A. Hudson, C.F. Hockett and M. Alvar, among others. It should be noted that the first section of this chapter (A. *Concepte de dialecte*, 11-28) appeared previously in the form of an article ("Dialecte i llengua", *Els Marges*, 30, [1984], 11-28). This first chapter concludes with a brief section (B. *Classes de dialecte*, 29-30) on the classification of dialects based upon historical, geographical and social criteria as well as upon the degree of differentiation and usage of a particular linguistic variety. In Chapter II ("Divisió i nomenclatura dels dialectes catalans", 31-38) Veny provides a critical review of the various proposals made concerning the dialectal configuration of the Catalan linguistic territory, including those of M. Milà i Fontanals (1861 and 1875), P. Barnils (1919), A.M. Alcover (1902-1903 and later), A.M. Badia i Margarit (1951), J. Coromines (1954), the *Gran Enciclopèdia Catalana*, and Veny's own classification (1978) in addition to several others. The essential differences among these models correspond in general to the types and number of criteria selected to determine the classification. Chapter III ("Factors de diferenciació i d'anivellament", 39-56) examines the questions of geographical factors (mountain ranges, forests, river basins, islands, etc.) and demographic influences (substratum, adstratum, superstratum, migrations, ecclesiastical and political divisions, etc.) in the establishment of dialectal and subdialectal areas. Also considered are causes of subsequent linguistic leveling (emigration and immigration, the influence of official languages and dialects, and features associated with urban centers and social classes). The various types of dialectal distinctions found within the Catalan-speaking regions are studied in Chapter IV ("El grau de diferenciació dialectal segons els sectors lingüístics", 57-62) and include phonetic, morphological, syntactical and lexical features which serve to characterize specific dialectal or subdialectal areas (e.g. Majorcan and Balearic) as well as larger dialect groups (e.g. Eastern Catalan).

After a discussion of the importance of the study of dialects (Ch. V: "Importància de l'estudi dels dialectes", 63-69), in which Veny refers to topics such as the dialectal basis of a literary language, dialectal traits in texts as an indication of the origin of their author or scribe, and dialects as evidence of the historical development of a language, he examines in Chapter VI ("Modalitats de dialectologia", 70-71) the various kinds of dialectal studies together with their focuses and theoretical bases. This chapter serves to introduce those that follow in which Veny

critically reviews the various methodological approaches to dialectology (geographical, cultural, philological, and structural) that have been applied to the Catalan domain.

The most extensive chapter of the book (VII: "Mètode geogràfic", 71-131) is divided into two subsections (A. *Metodologia de la recerca dialectal*, 71-103, and B. *Representació cartogràfica: fronteres i àrees*, 104-131) and furnishes a detailed overview of the methods of linguistic geography (*geo-lingüística*). Topics discussed include methods employed in the elaboration of linguistic atlases, features of specific atlases (e.g. *ALF*, *ALC*, *AIS*, *ALPI*, *ALPO*, and the *ALDC* which is still in progress), questionnaires and manners of data collection, localities selected, characteristics of informants and of interviewers, systems of transcription, and the presentation of data in the form of dialect maps (including the delimitation and representation of isoglosses and linguistic frontiers and areas). Chapter VIII ("Mètode cultural", 132-144), as its title suggests, examines the role of popular culture in linguistic evolution. In this chapter the author adduces numerous, specific examples from Catalan dialects and other Romance varieties. Chapter IX ("Mètode filològic", 145-175) and X ("Mètode estructural", 176-196) survey in a very complete manner two additional approaches to the study of dialects, both of which have been popular in their application to Catalan. Examples of the former method are J. Coromines' well-known edition and linguistic study (1943, revised in 1971; and 1977 with E. J. Neugaard and C. Maneikis Kniazzezh) of the *Vides de Sants rosselloneses* (manuscript from the 13th century) and J. Veny's own edition and analysis (1971) of Jacme d'Agramont's *Regiment de preservació de pestilència* (manuscript from the 14th century). With regard to the structural approach, Veny points out that E. Alarcos Llorach was the first to apply this method to the synchronic and historical phonology of Catalan. This language, or specific dialects of it, also have been analyzed within a structural framework by A.M. Badia i Margarit, G. Colon, J. Gulsoy, J. Rafel, and others.

The final chapter (XI: "Apèndix", 197-212) includes two subsections. The first of these (A. *Dialectologia generativa*, 197-198) is devoted to a brief overview of Transformational-Generative Grammar and analyses of Catalan which have been made within this theoretical framework. It should be pointed out, however, that T-G studies of Catalan (or of its dialects) have thus far been few in number. Veny cites as examples works by M. Saltarelli (1970) and J. Mascaró (1978, 1984). One misses here some mention of the generative-based contributions of J. Roca-Pons (1976), M. Wheeler (1979) and C. Duarte i Montserrat and A. Alsina i Keith (1984). The remaining subsection (B. *Dialectologia social*, 199-212) consists of a survey of sociolinguistic studies (their objectives, methods, etc.) and their appli-

cation to the Catalan-speaking lands. Works which are cited include those of A.M. Badia i Margarit (1969, 1976, etc.) and F. Vallverdú (1980).

A very complete bibliography and an index of illustrations follow the main text and precede the table of contents. There is no separate index of subjects or authors cited.

The importance of Joan Veny's *Introducció dial. cat.* can hardly be stressed sufficiently. As the first volume of this nature to appear, it succeeds in offering a clear, succinct and well-documented presentation of the history and the methods of Catalan dialectology within the context of both linguistic theory and the comparative development of other languages and dialects, particularly those of the Western-Romance group. This study will provide a useful and much-needed manual/reference tool for language scholars, students, and those interested readers who possess some degree of linguistic sophistication. The volume is neatly printed and contains many useful maps, charts and additional illustrations.

PHILIP D. RASICO
VANDERBILT UNIVERSITY

Joan Tudela, *El futur del català. Una radiografia sociolingüística*. Barcelona, Publicacions "El Món", 1986.

Aquest llibre conté un seguit d'entrevistes, que havien estat publicades a *El Món*, amb diferents personalitats relacionades sobre el tema de la vitalitat de la llengua catalana. Poden classificar-se en tres grups. El primer el formen les entrevistes de caràcter general o centrades a Catalunya. El segon comprèn les que es refereixen a d'altres territoris de l'àmbit lingüístic català. Finalment, hi ha les que es redueixen a algun tema concret.

Començarem pel primer grup. Aina Moll, directora general de Política Lingüística de la Generalitat de Catalunya, després de manifestar dos grans propòsits (la normalització del català i evitar el conflicte lingüístic), es mostra optimista de cara al futur del català si tots actuem d'una manera adequada (per exemple, no s'ha d'abandonar mai l'ús del català encara que el nostre interlocutor sigui de parla castellana sempre que pugui entendre'ns). Antoni M. Badia i Margarit, ex-rector de la Universitat de Barcelona, posa en relleu la relació entre la llengua i poder, destaca el desenvolupament d'una cultura — la catalana — que produeix una impressió de normalitat i manifesta, també, la importància de l'actitud dels catalanoparlants de cara a la normalització, sense la qual la llengua no podria sobreviure. El

sociolingüista Lluís Aracil s'expressa en un to molt crític respecte a la situació actual del català. Diu, altrament, que la llengua la fan els notables i que solament resten dos camins si el català ha d'assolir un veritable caràcter nacional: la independència o la via belga. Àngel Colom i Ricard Vendrell, de la Crida a la Solidaritat per la Defensa de la Llengua, la Cultura i la Nació Catalanes, defensen una acció directa no violenta per fer front a una situació perillosa, en la qual el català podria esdevenir una llengua coneguda, com el llatí, però no parlada habitualment. Jordi Carbonell, de l'Institut d'Estudis Catalans i professor a la Universitat de Càller (Sardenya), després de referir-se a la situació del català a l'Alguer, on creu que pot mantenir-se, afirma que la dita llengua és d'àmbit restringit, però no minoritària com el basc, el sard o l'occità, que es parlen en territoris dominats per altres llengües. El senador Francesc Ferrer, autor d'un llibre molt conegut sobre la persecució de la llengua catalana, insisteix en la necessitat de portar el català a tots els àmbits socials, fins i tot el militar. Josep M. de Nadal i Modest Prats, autors d'una important història de la llengua catalana, es mostren preocupats per la situació present de la llengua parlada. Finalment, el Consell de redacció d'*Els Marges* repeteix l'actitud d'alarma que expressava en un famós manifest.

Passem ara al segon grup. Ignasi Ribas, president de l'Obra Cultural Balear, es dol de la castellanització creixent de Palma, especialment la joventut, i recorda la lluita per una televisió catalana. Antoni Morell, ex-secretari del govern d'Andorra, es refereix a la vitatllitat creixent del català escrit a la vall i diu, també, que Andorra necessita una televisió catalana i un batxillerat també en català. Finalment, destaca el caràcter trilingüe dels andorrans. L'escriptor rossellonès Pere Verdaguer reconeix la situació extremadament difícil del català a la Catalunya Nord, però considera que ja s'ha tocat a fons i que ja comencen a aparèixer signes clars de recuperació. Cebrià Ciscar, conseller de cultura de la Generalitat valenciana, afirma que els adversaris del català al País Valencià — els "blaveros" — van de baixa i que la llei d'ús i ensenyament del valencià constitueix un bon pas endavant. Eli-seu Climent, editor d'*El Temps* i secretari de l'Acció Cultural del País Valencià, retreu a Barcelona que no sàpiga ésser la capital dels Països Catalans i, d'altra banda, posa en relleu l'avenç del llibre català al País Valencià i l'actitud valenta de les seves universitats. Josep Ramon Bada, conseller de cultura de la Diputació General d'Aragó, parla dels guanys que s'han aconseguit a la franja d'Aragó en l'ensenyament del català.

Dins del tercer grup al·ludit, Josep Gifreu, especialista en ciències de la informació, es mostra preocupat per alguns signes negatius dels mitjans de comunicació i es refereix, també, a la competència de l'espai anglosaxó. El periodista Enric Bastardes es fixa en la pobresa de la premsa catalana general en contrast amb

la vitalitat de la comarcal. La pedagoga Marta Mata diu que el reciclatge no s'ha dut a terme d'una manera adequada i que l'ensenyament mitjà és un vagó de cua. El jurista Josep M. Puig Salellas posa en relleu el partit que es pot treure de l'afirmació — que es troba a l'Estatut — que el català és la llengua pròpia de Catalunya. Enric Vives i Jem Cabanes, responsables lingüístics, respectivament, de TV3 i del circuit català de TVE, observen un tall generacional negatiu en l'ús del català modern i constaten les hipercorreccions.

És ben instructiu de seguir les diferents posicions expressades a les entrevistes. El futur del català pot mirar-se amb optimisme si l'actitud dels catalanoparlants és positiva, tal com demanen A. Moll i Badia. No és sempre fàcil de seguir el consell que dona la primera sobre l'ús del català quan l'interlocutor és de parla castellana, però cal acostar-se a aquest comportament ideal per a la defensa de la llengua. No cal dir que l'al·ludida actitud positiva pot manifestar-se de moltes altres maneres, com la lectura de premsa i llibres catalans, l'ús públic normal de la llengua, etc.

Respecte a d'altres punts tractats a les entrevistes, cal dir que l'ensenyament ha fet progressos notables — Badia assenyala els de les universitats — malgrat que el reciclatge no hagi donat el resultat esperat i el batxillerat sigui un vagó de cua, com diu M. Mata. Amb tot, com diuen els representants de la Crida, cal evitar que el català esdevingui àmpliament conegut però no parlat habitualment. Per això cal crear condicions socials en les quals el coneixement i l'ús del català es facin cada vegada més necessaris. Un factor positiu és, certament, la impressió de normalitat que produeix el desenvolupament cultural en llengua catalana, a què es refereix Badia. Altrament com diu Ferrer, en cap àmbit social dins dels territoris de llengua catalana ha d'ésser exclosa la dita llengua. Precisament, el concepte de llengua pròpia, sobre el qual tant insisteix, amb raó, Puig Salellas, pot tenir conseqüències jurídiques molt favorables. El contrast entre llengua parlada i escrita ha estat al·ludit per Nadal i Prats i és important. Efectivament, abans, sense la immigració actual, el català podia escoltar-se per tot arreu — contra el que ara s'esdevé — encara que la consciència lingüística fos més feble i s'emprés menys la llengua escrita. L'augment de les edicions catalanes ha estat posat en relleu per Vallverdú i Climent. El contrast entre la premsa general més general del país, a Catalunya, a què s'ha referit Bastardes, respon, certament, a un contrast més general entre una catalanització més forta en molts pobles i d'altres ciutats enfront de Barcelona, com es manifesta en l'ús comercial de la llengua, molt més freqüent a les dites poblacions comarcals. Un factor positiu ha estat, finalment, la creació del canal de televisió catalana TV3, com també ho ha estat l'interès que s'ha manifestat per veure-la, maltrat les dificultats polítiques, fora de Catalunya

dins de l'àmbit lingüístic català. Cal procurar, certament, que els altres canals autonòmics que puguin crear-se dins de l'àmbit indicat respectin també la llengua pròpia del país.

JOSEP ROCA-PONS
INDIANA UNIVERSITY