



You are accessing the Digital Archive of the Catalan Review Journal.

By accessing and/or using this Digital Archive, you accept and agree to abide by the Terms and Conditions of Use available at http://www.nacs-catalanstudies.org/catalan_review.html

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.

Esteu accedint a l'Arxiu Digital del Catalan Review

A l' accedir i / o utilitzar aquest Arxiu Digital, vostè accepta i es compromet a complir els termes i condicions d'ús disponibles a http://www.nacs-catalanstudies.org/catalan_review.html

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.

Reviews:

- 1) Josep-Anton Fernàndez, *Country: Sexuality and National Identity in Catalan Gay Fiction* (Leora Lev);
- 2) Luda Graves, *A Woman Unknown: Voices from a Spanish Life* (Kathleen McNerey);
- 3) *Obra Filològica (19P-199I)* [de] Josep Giner i Marco (Joseph. Gulsoy);
- 4) Montserrat Piera, "Curial e Güelfa" y las novelas de caballerías españolas (Juliá Butiñá)

Catalan Review, Vol. XIV, number 1-2, (2000), p. 227-243

REVIEWS

FERNÁNDEZ, Josep-Anton. *Country: Sexuality and National Identity in Catalan Gay Fiction*. Maney Publishing for Modern Humanities Research Association, 2000. 240 pp. + viii.

Fernández' exploration of "the emergence, in the late 1960s and the 1970s, of a body of gay literature in Catalan," and "the complex relation in it between the representation of homosexual desire and the discourses on national identity which have historically been the ideological bias of the Catalan literary institution" (1), constitutes a brilliant and ground-breaking intervention at the intersection of Catalan, queer, cultural, and literary studies. The energy and originality that drive Fernández' work, which both cites an impressive plethora of theory and brings fresh readings to it and the texts in question, render this book a highly rewarding experience.

In the first chapter, "*El día que va morir Marilyn*: Genealogy, Social Reproduction, and the Family Romance," Fernández engages with Terenci Moix's nuanced exploration of links between Catalan history, the construction of national identity, the emergence of pop culture in the 1960s, and homosexual desire. He helpfully points to the lacunae in both nationalist and Marxist accounts of Catalan history, and proposes instead a more apt *rapprochement* nourished by theories of Foucault, Bourdieu, and Deleuze and Guattari. Fernández enlists Foucault's notion of genealogy, whose anti-essentialist concept of descent highlights "the discontinuities of identity, and of narrative histories" (16), and of emergence, "which studies the forces of power and domination that bring phenomena into being" (17). This is a fruitful strategy indeed, as Fernández shows in his own Foucauldian excavation of the intertwined *historias* of the two Catalan families, the Llovetes and the Quadrenys, whose discontinuous, multiple, libidinalized tales are told in Moix's anti-epic. Moix's genealogical approach is illuminated as well by Fernández' invocation of Bourdieu's unveiling of the nuclear family as a fiction to guarantee social and biological reproduction and the self-perpetuation of status quo gender norms; the novel dismantles this myth through the destinies of the two families' scions: Jordi, the gay artist, and the mother-fixated Bruno.

At this juncture, Fernández looks to Deleuze and Guattari's own critique of Freud's Oedipus as the primary structuring account of all psychosexual histories, a tautological paradigm that would discipline and regulate any deviation from the "successful" resolution of the triangulated desire of the family romance. Fernández convincingly shows how Moix, along these lines, is able to envision an an-Oedipal, alternative genealogy, through the character Jordi. We can see Jordi's narrative, he suggests, as bespeaking a productive relation to Catalonia's cultural past and possible future, insofar as his artistic creation both derives from former traditions and represents an innovative, self-expressive, aesthetic power. Complementarily, Fernández uses Deleuze and Guattari's critique of a Marxist historical vision that would reduce history to a class-based account to show how, instead, Moix achieves in the novel "the libidinalization of Catalan history, the shift from history to genealogy" (42).

Fernández continues his elaboration of Moix's excavation of interconnecting skeins of Catalan history, nationalism, and sexual/gender politics in the suggestively-titled next chapter, "*La increada consciència de la raça*: Dismantling Oedipus." He effectively shows how Moix here critiques

Freud's Oedipus, and the related theory of narcissism, through this tale of Siro, "a half-Catalan, half-Italian, narcissistic gay youth who comes back to his native Catalonia to search for a coherent sense of identity based on authenticity and beauty" (47). Siro's trajectory unravels both the Marxist materialist perspective that is embodied in his friend, the historian Narcís, for whom only a classist analysis of Catalan history is valid, and the apolitical stance of his bourgeois stepmother Virginia. Fernández enlists to excellent effect Michael Warner's critique of Freud's theory of narcissism and the proper formation of the ego-ideal, for which homosexuality represents a deviation from the proper heterosexual resolution of Oedipal desire, as itself a heterocentric, narcissistic and arbitrary gesture. Here, Narcís is of course the true narcissist; and represents the Catalan culture machine's desire to find "what it itself would like to be" (66). Fernández argues that by engaging Siro in a lurid anti-Oedipal melodrama, while also having him reject the abjected status of the *Morenetes*, or Catalan queens, Siro refuses the margin vs. center logic both of homophobic cultural hierarchy and of Freudian narratives of psychosexual development, and "reveals that homosexuality can be a source of critical agency through which to understand the dynamic of the Catalan cultural field" (66).

In "*Món masclé: Postmodernism and the Masochistic Aesthetics*," Fernández examines new perverse strategies enlisted by Moix to question commonplace notions of Catalan culture, the opposition high art/mass culture, Catalan literary canon-construction, and the link between national and sexual identity. He employs Gilles Deleuze's reading of Sacher-Masoch's *Venus in Furs* in a fresh and original manner to argue that Moix favors a masochistic, rather than sadistic, poetics and politics in his exploration of the above issues, for Moix subordinates "all representations of cruelty to an aesthetic end," and also "constructs an aesthetics by means of disavowal and fetishism" (81). Using this strategy, Moix critiques the sadism of the modern fascist regime through Macho World, where mass culture is used as social control in a fashion reminiscent of Francoist nationalist Catholicism; he also problematizes the impetus within Catalan cultural nationalism to construct a canon that would then discipline itself. Central to this masochistic aesthetics is Moix's unveiling of the complicity between torturer and tortured. Complementarily, Moix takes on the opposition between high and mass culture problematized by Andreas Huyssen in *The Great Divide*; he reveals its gendered bias within Catalan history, showing the *modernisme* and *noucentisme* movements to have fetishized the feminine while excluding women from the possibility of cultural production.

Fernández illuminates the complexities of Moix's position as a masochistic contract between the author and the Catalan literary institution: like Sacher-Masoch's protagonist, Moix both trains and constructs the master-canon, and affirms mass culture; this hybrid position is perverse rather than transgressive, working as it does to obtain pleasure within/despite an oppressive situation. Apropos here as well is Fernández' critique of Joan Triadú, who has diminished Moix's work and published the history of the cultural resistance to Francoist censorship of Catalan literature in *Una cultura sense llibertat* (1978). Non-specialist readers unfamiliar with the Catalan canon might miss some discussion of the types of rhetorics and values that it

espouses within the context of Spanish social history, which would highlight the avant-garde project of the writers studied here so luminously by Fernández all the more sharply.

Fernández' discussion in chapter four of "*La caiguda de l'imperi sodomita*: Perverting the Canon" elaborates on Moix's perverse literary and cultural status and strategies. Fernández shows how, in this title tale, Moix's camp re-telling of the Biblical tale of Sodom's fall challenges Catalan canon construction and cultural nationalism's regulatory impetus, which strive toward "legitimacy" and normalization, while also excluding minorities such as gays and lesbians. Fernández invokes Andrew Ross's and Alexander Doty's reading of camp to show how Moix's own camp poetics reveal the competing power structures within Catalan nationalism. Moix then imagines a place for sexual difference and otherness within the canon, which here takes in the form of Ahab, the blond sodomite who links sexuality and national identity in his person.

In the following chapter, "Lluís Fernández' *L'anarquista nu*: Transgression, Becoming, and Death," Fernández provides a helpful review of Moix's perverse strategies, which highlight his difference from younger, post-democratic, post-Stonewall gay writers such as Fernández who are "indebted to transgression" (134). Fernández carefully explicates Foucault's critique of transgression as unable to operate real change, as well as Judith Butler's theorization of drag's transgressive subversion of gender identity through its revelations of the imitative and constructed quality of gender. He makes the important observation that while Butlerian deconstructions of gender are helpful critiques, they do not provide "direction for a positive, active gay politics" since they define identity in negative terms, rather than making "the fluid... character of identity the starting point for rhetorical and political discourses of identity" (140). More helpful, he proposes, is Deleuze and Guattari's theory of becoming developed in *Mille plateaux*. Fernández acknowledges that this concept is so complex as to defy summarizing; perhaps this charged assertion could have been used to problematize the debates surrounding theory that currently rage in the academy and within Hispanic Studies. For while theoretical density does require for its expression an appropriately nuanced, neologistic, and subtle discursive apparatus, on the one hand, on the other, surely any critical discourse whose goal is to theorize literature, society, and/or gay and lesbian sexualities—and especially to propose a politics of queer or gender revisionism—must also be limpid enough to reach its intended audience. Engaging with this problematic would not entail rejection of specific theories at stake, or "theory" in general, nor would it affirm a simplistic and false opposition between theory and practice. It might, however, create a productive polylogue in which various readerships within Hispanic Studies (e.g., more vs. less theoretically inclined scholars) might consider the paradoxes surrounding interconnecting issues of the uses/abuses of "theory," linguistic transparency, and how a "real, positive change" might be effected.

Nonetheless, Fernández does offer a helpful field guide through various aspects of Deleuze and Guattari's theory of becoming; especially useful are their accounting for subjectivities that undo binaries not only of gender and sexuality, but of race, age, and species; and their thinking of subjectivity

outside a Law which, in the transgressive gesture, all too often becomes re-inscribed as the defining, transcendently-signified arbitrating term. Illuminating as well is Fernández' invocation of Leo Bersani's theorizing of cruising as against heteroized forms of interaction vis-à-vis the novelistic world of *marietes* engaged in multiple, kaleidoscopic liaison. Fernández ends this insightful analysis by limning, via the figure of the anarchist, both the potential and the danger for a gay liberationist theory and practice, of anarchic dissolution of self and of fixed identity.

Many of these issues fruitfully resurface in the next chapter on Biel Mesquida's *Putà-Marès (Ahi)*. After providing a helpful review of the Catalan avant-garde project of the 1970s, aided by Susan Suleiman's discussion of vanguard aesthetics in *Subversive Intent*, Fernández enlists Deleuze and Guattari's concept of delirium toward an insightful reading of Mesquida's experimental strategies. He reveals Mesquida's own subversive intent in his rejection of a cultural normalization that would exclude sexual minorities, and also an authorial resistance to experimentalism that might then be recuperated by the dominant literary or cultural order. However, Mesquida's own strategy turns out, paradoxically, both to succeed in its exemption from cultural reappropriation, and also to fail precisely because of readability issues that were so central to the 70s avant-garde, and that here have marginalized the author, preventing his work from effecting real, positive change. Fernández proposes his own alternate theory of a queer nationalism that would allow Catalan culture to become "a creative minority ready to articulate itself and make alliances within itself" (185). This concept of an alternate strategy for change is so rich and faceted that hopefully it will continue to resurface and be elaborated in Fernández' work. In the final chapter, Fernández suggests that Lluís Maria Todo's *El joc del mentider* does offer a glimpse of what this queer nationalism might look like. Its invocation of eighteenth-century French libertinism, Tel Quel group theorization, and gay liberationism within the Monarchic restoration proffers a reconceptualization of identity consonant with Cindy Patton's re-thinking of identity "as strategic systems with pragmatic purposes and unintended effects" (210).

This beautifully innovative work brims with perspicacious critiques of literary, cultural, and nationalist discourses and brings to these an impressive spectrum of theoretical paradigms which are themselves enriched through Fernández' reading. That Fernández writes in English, which is not his native language, is frankly extraordinary, and will fortunately expand his readership. This is a book whose nuances and far-reaching contemplations deserve to be savored and widely discussed; for they will surely light the way toward indispensable new understandings of and *rapprochements* to Catalan culture, queer and psychoanalytic theory, literary criticism, and cultural studies.

LEORA LEV
BRIDGEWATER STATE COLLEGE

GRAVES, Lucía. *A Woman Unknown: Voices from a Spanish Life*. London: Virago, 1999. Washington DC: Counterpoint, 2000. 273 pp.

Taking her title from the unnamed woman in a divorce petition, "the 'woman unknown' of legal documents" (258), Lucia Graves makes a philosophical journey into her life and self in this exquisitely written memoir. As an English child growing up in Majorca, going to Catholic schools during the Franco period, then studying in Switzerland as an adolescent, she is constantly aware of contrasts and contradictions, of beginnings and endings, and above all, of language. After her studies at Oxford, married to a Catalan musician, she devoted herself to "sus labores," as the official documentation would have it, raising three children, and to translation, particularly of the work of her father, Robert Graves, but also of such novelists as Emilia Pardo Bazán.

As a framework for her story, no doubt because it was a moment of multiple memories rushing to her mind, she chooses a trip to Barcelona in the fall of 1996, when her mother was in need of eye surgery. After twenty years in the suburbs of Barcelona, Graves had divorced her Catalan husband and returned to England, where she settled and remarried. Occasional visits to her mother brought her back to the small island village where she was raised, but she had not seen the Catalan capital for five years, during which the city had undergone immense changes. Encouraged by a beautiful letter from an old friend, Graves grasps the days of waiting in the hospital, accompanying her mother, to rethink and reevaluate various periods of her past.

Divided into 16 chapters, the book is not always a chronological relation of events; it depends as much on evocations of small details as on storytelling. Revolving around the axes of literature, especially poetry, and movements from one language and culture to another, her memories of episodes and people often begin with a lyrical image and expand to a commentary on historical happenings and contradictory situations and coexistences, such as the three generations of women she sees on a beach near Barcelona some time in the 1980s: children playing, their topless mother shining with suntan lotion nearby, and grandmother dressed in black, "crocheting a little white table-mat, her grey hair tied in a bun at the back of her head" (258).

A fine sense of the musicality of language pervades these pages, and many remembrances are touched off by the words of a song or a refrain from a lovely Majorcan "rondalla," those magical tales of fairies and water-women, sprites, and spells. A childhood memory begins with a local fisherman telling the story of Miquelet and Catalineta, royal lovers who survive attempts of evil sailors to do them in, and ends with the real death, the first one Graves recalls, of an unfortunate man in her town who slipped from a cliff into the sea. At this point in her young life, she cannot reconcile the words: "mort" in Catalan will not correspond to "death" in English until many years later, when her father dies. She describes her own identity-switching as moving from one personality to another as she changes languages, having a most difficult time as an adolescent in Switzerland trying to dominate English, finding herself in the awkward position of a native-speaker who has never written in that language. Visual images abound as well, from the grim copper-plates of monsters in Pilgrim's Progress of her youth to the present Barcelona hospital's choice of a logo: the Egyptian Wedjat eye is everywhere, in contrast to the

Catholic iconography one would find anywhere else in Spain. It is from observations such as these that Graves explains her version of Spanish politics and history, of tensions between Catalonia and Castile; deeply anchored in her years in Majorca and Barcelona, she nevertheless has the distance of an outsider, and she constantly compares her experiences to those of the Spanish women she has known.

Graves chooses compelling women to weave her story together. Associated with her first memory of a birth is her village's midwife Blanca, an independent Valencian woman whose marriages exemplify the brutality of Franco's regime. Divorced from her first husband during the Republic when it was legal, she married a Majorcan and moved to the island. But when divorce became illegal after the Civil War and all were annulled, Blanca, like many others, found herself in a legal limbo with no status from which to reclaim a widow's pension or property of her deceased husband. Graves also focuses on Olga, the displaced Latvian ballet teacher who sees the Germans as liberators and the Blue Division as heroes, in contrast with Jimena, the Red, also displaced from her village in La Mancha. Sister Valentina and Senyorida Mercedes are evoked for their heavy-handed anti-Communism, anti-Semitism, and harassment of the young Graves for not being baptized.

Typical of the connections she makes between her own development and a historical background, moving from the particular to the general, is Graves' chapter about the Sepharad. In the Catholic schools, she had heard nothing but disparaging references to Majorca's "xuetes," which, as she explains, probably comes from "jueuet," a diminutive of "Jew." It was not until she studied in England in the 1960s that she learned about the presence of the ancient Jewish population of both the peninsula and the island, so persecuted during various periods of Spanish history. At the time of her father's death, her own marriage uneasy, she travels to Girona on the advice of a friend, for the Jewish presence in that city has left its special aura of mysticism, and "its stones are still charged with ancient harmony" (206). After a visit to the Jewish quarter, she enters a bookstore to find a good history of the Catalan Jews, and a chat with the bookseller ends in a comparison with the Republicans of the 1930s: they, too, had to suddenly cross the border into France, expelled or exiled from their homeland, taking only what they could carry. Graves refers to the poetry of Salvador Espriu, which uses the same comparison as an "image through which to convey the bitter resignation of Catalans" (214) to the defeat and its long aftermath at the hands of the dictator. Another powerful image emerges: the story of Tolrana, a medieval Jewish woman from Girona who separated from her husband under pressure to become a Christian.

The author tells many other striking stories: her discovery of Margarida de Prades, a medieval Catalan Queen also dispossessed of her land and title; Graves' father as a storyteller; her involvement with music, from rock and roll to guitar lessons to a jazz club; her accounting of the deaths of Carrero Blanco, Franco, and the regime. In a circular movement to close this haunting and fascinating book, Graves returns to the hospital room where her mother and several others have undergone their surgery. In doing so, she describes, once again, the cultural differences she has lived with all her life: among the people who had been strangers three days before, "The conversation was easy—an unconstrained exchange of personal feelings, memories and opinions, which I

could not imagine ever taking place in a British hospital" (265). She closes with a direct address to her "dearest," whom she wishes to tell of the odyssey she has made. This reader's journey through *A Woman Unknown* was a great pleasure, tempered by a certain melancholy, inevitable, perhaps, in those who have shared some of the transitions of which Lucia Graves so eloquently speaks.

KATHLEEN MCNERNEY
WEST VIRGINIA UNIVERSITY

Obra Filològica (1931-1991) [de] Josep Giner i Marco. Estudi preliminar. Edició crítica a cura d'Antoni Ferrando, amb la col·laboració de Santi Cortés. València: Institut Interuniversitari de Filològica Valenciana, 1998. 609 pp.

Josép Giner i Marco (= JGiner), 1912-96, was an outstanding philologist of the same stature as Manuel Sanchis Guarner (1911-81) that Valencia produced at a crucial period in the history of its language, called normally *el valencià* by the native speakers and known as *el català de València* by the romanists. During 1932-36 while stationed in the vicinity of Barcelona as a telegraph official, JGiner had the opportunity of studying with Pompeu Fabra and Joan Coromines, and his philological work was greatly influenced by the teachings of these preeminent figures. Well grounded in Romance linguistics, he distinguished himself as a great authority on Valencian philology and Catalan language studies in general. He devoted his life work to the recuperation of Valencian as a literary language in harmony with that of standard Catalan, elevate its social status, and foster its cultivation and scientific study. It is well known, in this connection, that Catalan language had suffered extreme castilianization in its major domains, during several centuries, and had come to the modern period impoverished in its vocabulary and syntactic elements. JGiner dealt extensively with questions of grammatical usage, orthography, phonetics, as well as with lexical matters, historical phonetics and morphology, prosody, and toponymy.

His work, however, remained, on the whole, little known particularly by younger generation of philologists. This was due, in part, to the fact that JGiner, for reasons of his own, often used sign his name with pseudonyms as Guillem Renat i Ferrís or Guillem Renat (or Renart) or Rubiaci. Moreover, a good part of his articles were published in local cultural periodicals (*Valencià Cultural*, *El Camí*, *Acció*, etc.), which are not easily accessible, and, also part of his important work was in collaboration.

We are deeply indebted to Professor Antoni Ferrando of the University of Valencia who with the collaboration of Santi Cortés is making available, in the present volume, all of JGiner's philological output (1931-92): his book-length treatises and monographic articles, including some of his unedited materials, as well as book reviews and essays. They are presented in a thematic classification. As A. Ferrando explains to us, in his excellent "Estudi Preliminar" (xiii-lxxviii), JGiner's publications have, in the main, kept their relevancy to this day and they have much to offer to the student of Catalan

philology, and especially to those interested in the developments which made possible the linguistic recovery of Valencian.

During JGiner's adolescent years a question much debated was whether or not the Valencians should go along with the linguistic reforms implemented in Catalonia by the Institut d'Estudis Catalans with the active involvement of Pompeu Fabra. Let us remember that the *Normes ortogràfiques* were published in 1913, to be followed by the *Diccionari ortogràfic* (1917), and by Fabra's *Gramàtica catalana* (1918) and *Diccionari general de la llengua catalana* (1932), which had become the official grammar and dictionary of the Institut respectively. The fabrian norms, as they were called, were designed to accommodate, with minimum adjustments, the regional variations, both phonetic and morphologic, existing in València and the Balearic Islands, and, moreover, it was hoped that Valencian philologists would undertake the task of purifying their idiom from alien vocabulary and elements and form their own grammar by guiding themselves by the language of their great classics of the fifteenth century. The fabrian norms were finally adopted in 1932 by most of the Valencian institutions and cultural entities in a memorable meeting held at Castellon de la Plana, ending thus a period of bitter debates and resistance from certain ultranationalist quarters, which had gone as far as disputing the Catalan origin of the language of València.

The next step was to reestablish the authentic elements of the language, standardize the grammatical usage, and, moreover, facilitate the instruction of the new norms to writers and the larger public. Several individuals of high ideals contributed to the realization of these objectives. Carles Salvador, poet, pedagogue and grammarian, published several treatises on Valencian orthography and grammar with practical exercises; Enric Valor Vives, narrator, promoted the use of the new norms in organs of publications; the great Sanchis Guarner, philologist, historian, lexicographer, and dialectologist, made a great impact with his studies on Valencian phonetics, and the treatises *La llengua dels valencians* (València, 1933) and *Introducción a la historia lingüística de València* (València, 1950), and with his *Gramàtica valenciana* (València, 1950), and also through his collaboration in the *Diccionari català-valencià-balear*, known as *Diccionari Alcover-Moll-Sanchis Guarner*.

JGiner, on his part, contributed to the recovery movement with a multifaceted philological activity. In a series of notes and articles (reproduced in this volume, 5-45) he undertook the task of enlightening the Valencian public of the indisputable unity of their language with Catalan: that it belongs to the branch of West Catalan and was transplanted on Valencian soil by the Reconquest; that differences between Valencian and East Catalan, the basis of standard Catalan, are due to slight variations in the phonetic evolution between the two zones of Catalonia, East and West; that the question of name whether *valencià* or *català* is immaterial, as one or the other refers to the same language; that Valencian is not a mere dialect of Catalan, it has the same status as Catalan and in fact València was the center of the Golden Age of the Catalan literature in the fifteenth century, and that the divergences that exist today between the two modalities of Catalan are mostly due to the secondary developments since the sixteenth century.

In 1933, when only 21 years old, JGiner publishes his booklet *Conjugació dels verbs en valencià* (in this volume, 217-53) to contribute to the codification

of Valencian verbal system. A notable feature of this treatise is that it indicates the medieval forms common to the language and gives a brief account of the developments that gave rise to the differences between the verbal systems of Valencian and Catalan: the ending *-e* in person 1 of the first conj. (*cante*) // the ending *-o* (*canto*), the ending *-Ø* in second and third conj. (*bat*, *dorm*) // the ending *-o* (*bato*, *dormo*), and also *patisc* // *pateixo*; the ending *-e* in pres. subj. (*cante*, *cantes*, *cante*) // the ending *-i* (*canti*, *cantis*, *canti*), *-a* (*bata*, *bates*, *bate*, *dorma*, *dormes*, *dorma*) // *-i* (*bati*, *dormi*), and also *diga* // *digui*; etc. Explanations are given in respect to differences in usage as for instance how Valencian came to have *cantara*, *haguera*, etc. for imperfect subjunctive deviating from the normal form *cantás* (mod. cat. *cantés*). In the same vein, JGiner indicates what substandard forms should be avoided in writing, and, moreover, recommends that some forms of Catalan literary language should not be rejected outright by Valencian writers, as they have, in his opinion, clear advantages, and he cites, in this connection, the pres. subj. *-i* forms; and speaking of the *-o* ending of Catalan pres. ind. person 1, he points out that this ending is not alien to Valencian, as it is heard in the speech of the Maestrat and Morella. The *Conjugació* was an important contribution; it was amply benefitted by Sanchis Guarner in writing his mentioned *Gramàtica valenciana*, and it served as a manual to Valencian writers and as a valuable source of information for the romanist.

In a series of brief articles JGiner dealt with a miscellany of grammatical questions (254f.), such as the use of conjunctions, of the prepositions *per* and *per a*, the presence of the neuter article *lo*, the indefinite pronoun *hom*, etc. He resumed this activity in the late fifties with a new series "Qüestions de la llengua literària i llengua popular" (459-87), occupying himself, among others, with the use of *llur*, the periphrases of obligation, the extension and proliferation of the velarized radicals (*-c*) in verbs, etc.

JGiner in the early thirties reviewed quite a number of important studies, among them was the article "Anàlisis fonètic del valencià literari" (128-36) by T. Navarro Tomás i Manuel Sanchis Guarner (*Revista de Filología Española* 21, 1934, 113-41); in his discussion JGiner called attention to several factors which needed to be considered by the authors and also suggested a series of revisions in the transcription of examples cited. He also reviewed Sanchis Guarner's aforementioned *Gramàtica valenciana*, shortly after its publication in 1950, declaring it "la gramàtica del valencià literari" of maximum authority, and an indispensable guide for the Valencian writers, the students and the cultured public. He pointed out its many excellent traits and also singled out some questions which were—in his opinion—"pendent de resolució," and recommended some revisions in the presentation of the matter as well as quite a few emendations. In some cases, we find it hard to agree with his arguments, but on the whole it was a very valuable contribution. Sadly, though, JGiner was unable to publish this review in those fateful years of the dictatorship, but which we are able to read now in this volume of his collected works (280-92).

In the 1950s JGiner collaborated with Francesc Ferrer Pastor in the preparation of the *Diccionari de la rima*, published in fascicules (Valencia, 1953-56). He wrote the chapters on "Ortografia" (in this volume, 167-99) and on "Morfologia" (301-23), outlining the norms and rules with admirable expertise

and clarity and illustrating them with ample examples, and, when pertinent, making references to the facts prevailing in the old language and to solutions worked out by Fabra in the formation of Catalan literary language.

Moreover, JGiner, being in charge of providing the notes on the prosody of rhymes which follow each rhyme group in this dictionary, dealt in some detail with the important suffixes of the language: *-ada, -aire, -al, -am, -ar, -ea / -esa, -eda, -enc, -er, -et / -eta, -ill, -im, -ó, / -ona, etc.*; they are now offered under one chapter in this volume (507-21). JGiner specifies their semantic functions and use, and in several instances delves into their historical background. We have here the best exposition of the material as the author was able to illustrate his characterization by many examples readily available in the rhyme scheme discussed. Given the fact that the study of suffixes in Catalan language have received little attention and that there is a lot to be done in this area, JGiner's exposition will prove of utmost use to the researcher.

The *Diccionari de la rima* included word meanings and corresponding Castilian equivalents. In his task of compilation Ferrer Pastor had availed himself mainly of the *Diccionari general de la llengua catalana* (1933) of Pompeu Fabra, and JGiner, on his part, enriched the lexical repertory with quite a number of words and word meanings proper to Valencia.

Indeed, JGiner held strongly the view that Valencian writers should preferably make use of what he called *el lèxic idiomàtic valencià*, that is words that had become a distinctive characteristic of the region. In this connection, it is of particular interest to the student of Catalan philology his article: "Sinònims dins la nostra llengua" (333-39). JGiner lists there the Valencian words and their Catalan synonyms classifying them as follows: (a) those which have different origin: *agranar / escombrar, alacrà / escorpi, algeps / guix, meló d'Alger / síndria, espill / mirall, etc.*; (b) those which are of the same origin but differ in their form: *adinsar / endinsar, aladre / arada, calfar / escalfar, graó / esglaó, cudol / còdol, cànter / càntir, etc.*; (c) synonyms which differ in part of their meanings: *alçar / desar, aplegar / arribar, tort / borni, etc.*; (d) some words which have no equivalents in Catalan: *abatollar, adés, calbot, escurar, etc.*

In the area of phonology mention must be made of the two articles that JGiner devoted to the complicated evolution of the Vulgar Latin open [è] (< Ē, Æ) and closed [é] (< Ē, Ī, Æ), which in Catalan gave a closed [é] and an open [è] respectively contrary to Romance solutions. The evolution was further complicated by the fact that Vulgar Latin closed [é] had remained unchanged in West Catalan including the Valencian domain. JGiner's first article, of 1943, "Les 'e' tòniques del valencià" (61-72), gives a systematic distribution of the reflexes of Vulgar Latin [è] and [é] in Valencian, and, in this sense, it was a valuable complement to Pompeu Fabra's fundamental study of 1906, "Les e toniques du catalan" (*Revue Hispanique* 15, 9-23), which had undertaken the same task for East Catalan. The second, of 1955, "La diptongació en la Romània Occidental i les ee tòniques dins el domini català" (104-13) formulated an explanation for this complex problem which was very original for the period of the fifties (for a more comprehensive explanation of the evolution in question, see J. Gulsoy, *Estudis de gramàtica històrica* (València / Montserrat, 1993, 67-103).

In his article of 1936 entitled "Els reflexos llatins -ATA, -ARE en valencià"

(52-60) JGiner found it expedient to deal with the treatment of final *-r* (< -RE, -RU). As is known, the *-r* was eliminated in Catalan, except in a number of words such as *amor*, *tesor*, *mar*, *pur*, *cor*, *car*, but it has continued intact in greater part of the Valencian domain. It is generally accepted that the loss of *-r* had occurred first in the plural ending *-rs* > *-s* through assimilation, a common phenomenon (A. Badia, *Gramàtica històrica catalana*, Barcelona, 1951, § 100, 3, 192), and the tendency was later carried to the singular forms through analogy. JGiner shows, through a meticulous examination of the rhymes of the *Spill* (c. 1460) of Jaume Roig that the reduction *-rs* > *-s*, must have been prevalent in Valencian in the 15th century, and he further demonstrates that in the same text the *-r* is constantly kept in rhyme in the singular, to conclude thereby that the analogical effect of the singulars must have eventually checked the tendency to reducing *-rs* to *-s*, and also that the final *-r* in Valencian must have been relatively stronger than that of the other Catalan domains. Badia (1951, § 100, III, 226) accepts this explanation, but P. Rasico (*Estudis sobre la fonologia del català preliterari*, Abadía de Montserrat, 1982, 218ff.), on his part, thinks that the tendency to retain *-r* in Valencia may have been due to an influence of the Mossarabic substratum and the Aragonese presence. The question is open for further enquiry, and, in this connection, it would be a good idea to reflect on the factors which were instrumental in the conservation of *-r* in such words as *mar*, *amor*, etc. in the first place.

With his extensive knowledge of Valencian lexicology and his expertise on matters of etymology and toponymy JGiner made a considerable contribution to Joan Coromines's etymological dictionaries, both Castilian and Catalan, and his *Onomasticon Cataloniae*. The great linguist used to consult him regularly on usage proper to Valencia, and JGiner, on his part, used to provide him, often on his own initiative, with data and relevant information whenever he deemed they might be useful to him in his etymological enquiries. In many article entries of DCEC / DCECH and DECAt Coromines frequently cites information received from Josep Giner on Valencian facts, and he acknowledges his debt to him with a special note in the "Bibliography" of these lexicons, and he mentions him as one of his numerous collaborators in the title page of the said *Onomasticon*.

JGiner, not a friend of Franco regime, was never to hold a university teaching position. However, as a "philologue in residence" he generously put himself at the service of others who might benefit from his expertise. As A. Ferrando indicates he gave orientation to Francesc Ferrer Pastor in compiling the said *Diccionari de la rima*, also to Enric Valor Vives, in his task of promotion of fabrian norms, and to Vicente Llatas in preparing his vocabulary, *El habla del Villar del Arzobispo y su comarca* (Valencia, 1959), and he also notes that JGiner's many publications on matters of orthography and grammar greatly influenced Carles Salvador in the preparation of his grammars, and also that Manuel Sanchis Guarner also always recognized his debt to JGiner. In a personal note, I would like to add that I had also been a beneficiary of JGiner's expert advice and generous help while I was doing the preliminary research, during the Fall of 1957, for my University of Chicago thesis on the *Diccionario valenciano-castellano* de Manuel J. Sanelo. Examples of the valuable information on Valencian lexical usage that JGiner had supplied

me as well as his erudite essays which he wrote, in long hand, to enlighten me on "Sobre la unitat del lèxic valencià i català" and "Sobre el *Thesaurus Puerilis*, els humanistes i la lexicografia valenciana / catalana" can now be seen in the volume under discussion (373-81).

Finally, note must be taken of the importance of the "Estudi Preliminar," where A. Ferrando with a fine sensibility reviews JGiner's biography against the background of the eventful years of the dictatorship, delineating his heroic and sustained labor for the well-being of his beloved language, and he examines with equanimity his methods and criteria of analysis, pointing out, as the case may warrant, the strength or weaknesses of his research, and he gives us also a remarkable synthesis of the endeavors of those intellectuals and writers which ensured the recuperation of Valencian literary language within its Catalan parameters.

JOSEPH GULSOY
UNIVERSITY OF TORONTO

PIERA, Montserrat. "*Curial e Güelfa*" y las novelas de caballerías españolas. Madrid: Pliegos, 1998.

En vista d'aspectes com el joc d'història-ficció o la problemàtica de realitat-exemplaritat, en *Tras los orígenes del Humanismo: El "Curial e Güelfa"* (UNED, 2000, 348) jo deia que sobre aquesta obra s'haurien d'interessar experts en teoria literària. A dreta llei, hauré de ser la primera a donar la benvinguda a aquest estudi de Montserrat Piera, que ens en dona bona mostra de ser-ho i de conèixer bé el *Curial*.

Primerament, cal lloar l'intent —expressat a la Introducció— de dimensionar adequadament l'obra, tant depurant el que hi hagi d'excés d'estima per part dels que parlem la mateixa llengua que *Curial*, el català, com deixant de banda els oblots per part dels que no la parlen. "En (el segle XV) no sólo se componen las dos importantes novelas catalanas (el *Curial* i el *Tirant*) sino que también aparecen las novelas del género sentimental y *La Celestina* y en todos los ámbitos culturales hispánicos se evidencian las huellas del movimiento humanista. *Curial e Güelfa* comparte la inquietud intelectual y creativa de este siglo y la representa con honores, puesto que se trata de una obra de gran calidad" (20).

En segon lloc s'ha de destacar la sensibilitat de l'estudiosa envers el text, car ens dona noves apreciacions de molts passatges, com ara de l'espai en blanc en començar la descripció d'Hèctor: "aquí el narrador se detiene como si se le quebrara la voz, cortando no sólo la frase sino el párrafo" (121). I crec que hem de posar de costat un altre espai en blanc, el corresponent a la cançó de l'aurifany, que he interpretat així mateix com un fet intencionat per part de l'autor (Butià 61).

No és aquesta l'única vegada que Piera surt en defensa de l'autor, que sovint s'havia vist atacat per la crítica en aspectes que tanmateix poden presentar una explicació coherent, intel·ligent, o senzillament culturalista; incomprensió a què la investigadora s'oposa: "el autor no selecciona sus materiales al

azar sino muy conscientemente" (13), coincidint també amb Butiñá (19). Això la duu a mantenir que no només és una obra cabdal en la literatura catalana medieval ans "una obra primordial en el estudio de las literaturas europeas del complejo siglo xv" (ibid.).

He anteposat aquestes coincidències com a mostra valuosa, tot i que hi ha moltes més ocasions, com ara s'esdevé amb la relació dialògica amb el lector (106). Amb tot, l'objectiu del llibre de Piera i del meu és diferent: en el primer, és el gènere del text; en l'altre, la seva gènesi. A més, és ben normal de trobar, entre especialistes, divergències en detalls, com ara que el lleó sigui símbol reial o que ho sigui dels güelfs. O bé de trobar-hi diferents plantejaments, com passa amb l'al·lusió al rerefons històric o polític que ha detectat una part de la crítica (per ex. Comas, Espadaler, Ferrando, Butiñá), el qual, a Piera, li sembla que implica una reducció pamfletària (27), mentre que Butiñá fins i tot hi contraposa a vegades el cas de Dante.

La primera part del llibre de Piera es dedica a contextualitzar el *Curial e Güelfa* d'una manera àmplia dins del gènere de la cavalleria. La confrontació dóna lloc a distingir bé la seva originalitat, sobretot a causa de la transformació dels materials literaris de les diferents tradicions, aspecte en què s'aprofundeix i sobre el qual s'explica amb claredat i contundència com l'autor ens ofereix un text nou, creant una realitat pròpia (36).

Cal, doncs, tenir molt en compte que l'autor anònim, que no pretén ultrapassar la mateixa cavalleria que tant exalta, està de fet proposant un tipus de formulació literària ("De hecho, Curial defiende implícitamente, a través de su juicio, la labor literaria del autor que le ha creado" 115). Perquè si des de la perspectiva temàtica és innegable la inserció dins la tradició genèrica cavalleresca, pot ser que suposi una novetat des de l'anàlisi formal, a conseqüència del tractament de fonts i tècniques literàries, tractament que ací d'una manera ben explícita es deixa de banda (18), tot i que es reconeix que "el análisis de la labor intertextual del anónimo puede contribuir a clarificar la situación genérica" (79).

També es destaca la creació d'un personatge femení revolucionari. Piera s'estranya del gir que suposa el "cas Güelfa" dins el món artúric a causa del gran poder de la dona, tot i que ja era així en obres que fan de font al *Curial*, des de la lírica provençal a la *La belle dame sans merci*. Però, sense treure relleu a aquest poder, hi afegiria que l'evident magnetisme de Güelfa potser es deu sobretot al *Decameró* de Boccaccio, que hi és tan present. L'autor de *Curial* ha assimilat bé les seves fonts, però no en segueix cap en rodó, ja que ens perfila sempre el seu parer d'una manera crítica i rectificadora. Per això deixa ben matisat el poder femení: la poderosa dona es corregeix al final i supera la seva inflexibilitat assolint el seu paper heroic ("Los dos héroes son complementarios" 19; "la complementación entre Curial y Güelfa crea una realidad literaria distinta a la tradicional pero que no se aparta de la caballería" 162).

Cap al final del llibre de Piera apareix un concepte, el de la identificació Fortuna/Güelfa, esquematitzada al quadre de la pàgina 155, que cal comentar a part perquè també pot tenir una altra raó de ser si l'enfocuem des de la perspectiva de la finalitat de l'obra: la consecució de la virtut. Posat que, si la virtut és el fi, la Fortuna —el problema— és el que cal que superin tots dos protagonistes: Güelfa ultrapassa els seus obstacles a l'igual que ho fa Curial, car tots dos són els herois anunciats, gràcies a la superació d'aquella deessa, que es

converteix en ocasió o mitjà. Així, no veiem tant l'equivalència Güelfa=Fortuna, com Güelfa=mitjà per a la virtut envers Curial. Cosa que també funciona a l'inrevés: Curial=mitjà per a la virtut envers Güelfa. Car l'heroïna —que és comparada amb Pigmalió com “impulsora de la idea humanista” d'educar el cavaller en armes i lletres (158)— és *partenaire* també en virtut “como paralelo semántico del 'héroe', el personaje que lleva a cabo las aventuras y que se encamina valerosamente hacia una búsqueda trascendente, sea ésta del Santo Grial o la de su propia identidad” (161). Des d'una posició ètica, un per a l'altre són mitjans en reciprocitat —o dit d'altra manera, en oportunitats. Dins del ventall que se'ns hi ofereix, menys exemplar és Laquesis, mentre que la modèlica és la suïcida Càmar, que fa palès la virtut amorosa de debò; però que no és cap heroïna cortesa, ans record de la Dido clàssica.

És interessant destacar que l'aventura sembla ser un mitjà: “son capaces de crear su propia historia y para ello crearán su propio esquema genérico, su propio *roman*” (99); sigui *roman*, com manté Piera, sigui novel·la, com mantinc a Butiñá (333). De fet, en això hi ha acord, com ara també quant a aquesta sensació tan moderna de la generació de l'obra per part dels protagonistes. Des de l'angle d'observació on es col·loca la professora Piera, el del gènere, i amb un munt considerable de coneixements teòrics, arriba a la conclusió que “Amor y aventuras se complementan en esta obra, como sucede en todos los *romans* de procedencia francesa, pero la última constituye un medio para la consecución del primero” (96). Ara bé, si hi afegim la percepció d'una nova sensibilitat —la humanista—, on el mòbil és ja l'adquisició de la virtut —en aquest cas, l'amorosa—, obtindrem (sense pretendre que sigui una obra al·legòrica, com tampoc no ho era la paradigmàtica Griselda) que s'hi està reflectint un viatge interior, equivalent a l'oportunitat vital. Sense un lector i entorn humanista, però, el *Curial* només es percep com un bell relat al vell estil amb apunts classicitzants. Al moll de la diferència genèrica, s'hi troba que alguns reconeixem fets com l'audiència, que va canviant amb el temps. Comparem-ho amb el poema èpic modern *Canigó*: si no atenem a la Renaixença, es podria inserir entre les llegendes; o sense mirar les actituds, *Solitud* podria pertànyer al bucolisme, o bé *Mirall trencat* qualificar-se de serial o fulletó i no de novel·la.

Es tracta de reconèixer o no un cert canvi o algun tipus de transició en el segle XV. He intentat resumir el que diuen les enciclopèdies: Humanisme o Renaixement és el període que suposa una nova valoració de l'antiguitat, de l'home i de les manifestacions artístiques que s'estén a través dels italians. Segons considerem el *Curial* més o menys sensible a l'Humanisme, serà més a prop del *Lancelot* o del *Quixot*, però no depèn tant dels vestits com de les mentalitats de l'autor i del lector. Depèn de fets com l'aparició del jo autorial, o bé de l'humor, al capdavant el detonant de la nova literatura.

Per tant, la discussió arrossega la del mateix Humanisme: existeix o no existeix? Si creiem que sí, cal comprovar si s'hi reconeix o no. Discussió que qüestiona una altra existència, que també implica la seva greuges: car si generalment no es considera l'Humanisme de les lletres hispàniques (vegeu l'estudi recent sobre *Humanismo y Teoría de la Traducción en España e Italia en la primera mitad del siglo XV* de González Rolán-Moreno-Saquero), encara menys el de les lletres catalanes, que generalment no es consideren dins d'aquelles.

Tornem a Piera. Ens trobem davant d'un estudi rigorós, que il·lumina

molts aspectes del *Curial*, alhora que revela una molt rica falta d'entesa entre els estudis teòrics i els literaris a causa de la tan apassionant estridència que aquella obra suposa dins el curs genèric; i no em refereixo en exclusivitat al llibre de Butiñá esmentat anteriorment, que, com que té punts d'interès divergents, arriba naturalment a posicions oposades, partint de la posició riqueriàna de novel·la cavalleresca. Aquell salt o estridència destaca entre els que es fan al seu segle i crec que pot tenir molt de paradigma, cosa que ens convida a continuar estudiant aquesta obra catalana. El *Curial*, per a tots, és mostra de la dinamicitat dels gèneres —del *roman* en concret segons l'estudiosa del *Curial* (54)— i així mateix cas típic de llur atípicitat. Tot això revela que cal continuar estudiant; l'única cosa que ens portarà a poder abstreure i posar ordre al gènere, a les fonts i al magnífic text. Un text ben nou, car l'hem recuperat més de cinc segles després de la seva redacció.

L'estímul per seguir contrastant plantejaments diferents, tan propi de la dinàmica de l'estudi, es trobava a faltar en el nostre món de la Filologia, motiu pel qual acabem també amb congratulacions.

JÚLIA BUTIÑÁ
UNED