

THRESHOLDS AND MARGINS IN RODOREDA'S *EL CARRER DE LES CAMÈLIES*  
by David Barnett

This article uses the writings of two key theorists of liminality—the social anthropologists Arnold van Gennep and Victor Turner—to explore a novel considered by many to be a study in marginality: Rodoreda's prize-winning *El carrer de les Camèlies* (1966). The idea of process, paradox, and metamorphosis associated with the liminal is contrasted with the static, closed, and binary concept of the marginal. Through the subsequent analysis of Rodoreda's often harrowing account of Cecília Ce's picaresque journey from the threshold on which she is abandoned as a baby to her relative stability at the novel's close I propose new interpretative perspectives. Instead of viewing the protagonist as confined to the margins, permanently at one remove from the centre, a liminal reading repositions her temporally and spatially: she is at the heart of a process of transition, midway between separation and reincorporation; and she is similarly located at the midpoint between two centres, in a third liminal space that subverts the margin/centre duality.

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ANÀLISI FACTORIAL DELS MOTIUS D'APRENENTATGE DEL CATALÀ COM A LLENGUA SEGONA I RELACIÓ AMB EL NIVELL, EL TEMPS D'ESTADA, L'EDAT I EL CENTRE D'ESTUDI DELS ALUMNES

by Cristina Bernadó, Llorenç Comajoan i Núria Bastons

This paper examines motivation in L2 learning and provides data on motivation and learning Catalan as a second language (L2). A total of 279 learners of L2 Catalan from three learning environments (Vic, Barcelona, and Badalona-Sant Adrià) completed a 53-item survey about their motives to enroll in a Catalan course. The results are discussed in light of three main variables: level, time of residence, age, and learning environment. Results from a factorial analysis showed that there were six main factors that can account for the learners' motives: general intrinsic motivation, work, language anxiety, integrative motivation, intrinsic motivation: social relationships in the classroom, and study. ANOVA analyses of the interaction of the main variables and the factors showed evidence that there were significant differences according to the variables (level, time of residence, age, and learning environment) for work and integrative motivation; whereas the differences were mostly not significant for general intrinsic motivation, language anxiety, and study. These results are discussed as they relate to sociolinguistic environment and learner characteristics.

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## VERDAGUER, TALRICH I MARAGALL EN ELS ORÍGENS DE JOSEP SEBASTIÀ PONS COM A POETA CATALÀ

by August Bover i Font

The influence of Jacint Verdaguer, Pere Talrich and Joan Maragall on the young Josep Sebastià Pons is traced through his memoirs, through his earliest poetry, and through two letters addressed to his family and one to Joan Maragall, all unedited.

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## CINEMATIC BARCELONA: CATALAN IDENTITY IN A CULTURE OF DISPLACEMENT

by Sara J. Brenneis

As visualized by three filmmakers from outside Catalonia, Barcelona functions as the backdrop to geographic and emotional displacement: the city is a site of cultural (mis)understanding; a space of clashes between tradition and a modernity identified with the tides of globalization; and a place where Catalan culture and nationalism coexist with and/or recede from the voluntary exile's awareness. Examined through the lens of American filmmaker Whit Stillman's *Barcelona* (1994), Spanish director Pedro Almodóvar's *Todo sobre mi madre* (1999) and French cineaste Cedric Klapisch's *L'auberge espagnole* (2002), Barcelona occupies an enormous visual terrain on the screen while staking a more narrowly-defined claim to the narrative thread of each film. These films depict Barcelona as a complex character and draft it into tales of individuals who are both seeking and rejecting the city as a guiding force in the assumption of a new identity forged outside their native terrain. The result, while unique in each cinematic incarnation, is that the visual space of the city acts as an emotional force, both locally, as it is intertwined with the displaced lives of the human characters, and globally, as international audiences internalize Barcelona as the face of late-twentieth and early-twenty-first-century migratory movements and the consequent dialectic between "old" and "new" Barcelona. By exploring the apparition of Barcelona in these three films as an outward expression of the changing dynamics among Catalonia, Spain and the world, this article examines the city's perceived role in a global culture of displacement and voluntary exile as well as the notion of Catalan culture and identity as translated cinematically for international audiences. Although Barcelona inhabits a central visual and emotional role in each film, the cityscape ultimately does not counteract the lack of a particularly Catalan identity created for the displaced characters onscreen. While these films and characters succeed in internalizing Barcelona during their sojourn, they do not adopt a Catalan identity in the process.

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## LA LENGUA CATALANA A LA MÚSICA POPULAR DEL SIGLE XX

by Núria Busquet Isart

Each music form reflects the social relationships of this culture. Music and language are the most important channels of the socialization process. Moreover, they are the essential parts of the nation's creation. The popular song (we characterize popular song as the opposite of cultured music, or, in other words, classical music) is one of the bases of communication and through it every culture can develop and transfer its idea of nation.

In this study, we review some Catalan popular songs of the 20<sup>th</sup> century, particularly their language, noting similarities and differences among them. We focus on these analyses from different perspectives, particularly the linguistic. We study three historical moments and the language of their popular music styles: traditional songs and musical poems from the Orfeo Català (early 20<sup>th</sup> century), the Nova Cançó (the 60's) and Rock Català (the 90's).

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#### THE MASIA AS A LIEU DE MÉMOIRE: FROM THE TRADITIONAL HOUSE TO RURAL TOURISM

by Remei Capdevila Werning

Segons l'historiador francès Pierre Nora, el "col·lapse de la memòria" en la societat contemporània ha provocat la desaparició de "*milieux de mémoire*, entorns autèntics de memòria". Ja que no vivim en una societat en la qual la "memòria s'experimenta col·lectivament" ens cal crear *lieux de mémoire*, llocs artificials que actuen com a espai per a recordar. Aquest article pren Can Traver (un mas situat a La Garrotxa) com a exemple i proporciona una interpretació de la masia com a *lieu de mémoire*, com a lloc que reflecteix l'estructura social, econòmica i jurídica dels territoris rurals catalans. La tipologia arquitectònica de la masia simbolitza en certa manera el renaixement d'uns determinats valors de la història de Catalunya o, dit d'altra manera, permet l'atribució d'una sèrie de significats relacionats amb la identitat nacional catalana (com ara els orígens rurals de Catalunya, o la importància de la família i la institució de l'hereu). Precisament aquests valors tradicionals i la forma de vida que representa la pagesia es busquen en la seva traducció arquitectònica, és a dir, en la masia. Per aquest motiu es pot explicar l'expansió per tot el territori català del turisme rural, l'agroturisme o l'ecoturisme. Aquest nou tipus de turisme no és simplement una manera de treure profit de les propietats rurals que han perdut la seva funció agrícola sinó més aviat una *promesse de bonheur*, la promesa d'experimentar quelcom autèntic, tradicional i proper al passat (tot i que aquesta experiència no tingui res a veure amb la vertadera vida de la pagesia).

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#### EL NOU MODEL DE LLENGUA LITERÀRIA DE VALÈNCIA

by Emili Casanova

This essay offers an overview of a new model of literary language for Valencian. It is apparent that to create good literature, today's writers need not banish their particular dialect—rather, to make universal literature one must start with the local, steeped in its own milieu, its places, its culture, in order to create a work anchored in local human problems. The successful writer takes advantage of lexical creativity and wrests every drop of meaning from that language; we find this success in the works of authors like Toni Cucarella, Josep Piera or Josep Lozano.

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FROM THE PERSPECTIVE OF A NARCISSISTIC LOVER: JOAN ROÍS DE CORELLA'S TRAGÈDIA DE CALDESA

by Peter Coccozzella

The definition of “tragedy” in the cultural context of the early Renaissance is of paramount significance in the history of Spanish literature. One of the most intriguing cases in point pertains to the *Tragèdia de Caldesa*, a compact composition by Joan Roís de Corella (ca. 1433-1497), a noted humanist and theologian from Valencia. Here I propose a fresh reading of Corella’s masterpiece by focussing on the inner world of the lover – i.e., the author’s persona – who, from a narcissistic perspective, confronts the conflictive interplay of the male and female roles. Recent scholarship reveals as a correlative of the narcissism in question a text of solitude and alienation, the leading exponents of which may be found throughout the fifteenth century in the great masters of love-centered literature in both Castilian and Catalan. Among these outstanding authors, Ausiàs March, the nonpareil Valencian poet, transforms the indices of solitude and alienation into his own poetics of subjectivity. In the wake of March’s innovatory legacy, a group of gifted authors, who flourished in Barcelona or Valencia in the second half of the fifteenth century, evolved a distinctive literary mode endowed with theatrical potential. Arguably, it is this kind of theatricality that comes into play in the landmark creation of Corella’s all-important *Tragèdia*.

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FROM LUNAR CHARTS TO LI: CONSIDERATIONS OF MARKETABILITY AND CONCEPTS OF AUTHORSHIP IN THE EVOLUTION OF BERNAT DE GRANOLLACHS’ LUNARI

by Laura Delbrugge

In 1492 the first edition of the bestselling almanac, the *Reportorio de los tiempos*, was published by Pablo Hurus in Zaragoza. Written by the *converso* Andrés de Li, the *Reportorio* incorporated *in toto* the *Lunari*, a Catalan text by Bernat de Granollachs, and published in 1485 in Barcelona. The *Lunari* contained month by month lunar charts of the years 1485 to 1550. These two works were enormously popular and versions of them appeared in over ninety editions in French, Catalan, Castilian, Latin, and Italian. It was probably the extreme popularity of Granollachs’ text that led to its expansion by Li and the subsequent success of the *Reportorio*. In the early days of printing, the success of each volume, and indeed the survival of the press, was determined for the most part by the type of work selected for production. This essay explores the evolution of the *Lunari* to the *Reportorio de los tiempos*, particularly in terms of text selection, marketability, and medieval traditions of textual incorporation.

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## UNA RECONSIDERACIÓ SOBRE ELS ORÍGENS DE L'ARQUITECTURA ROMÀNICA A CATALUNYA: EL MITE DELS MESTRES LLOMBARDS

by Joan Duran-Porta

The Romanesque architectural revolution (or evolution) in the Catalan Counties is traditionally related to the arrival of builders coming from the North of Italy, the so-called “Lombard Masters.” The introduction of certain skills and architectural motifs typical of the “first Romanesque” is generally attributed to the Lombard Masters. Despite the apparent support of Catalan textual sources for this hypothesis (especially the indisputable use of the term “lambard” as a synonym for “builder”), a detailed re-analysis of the medieval documents allows us to deny emphatically the existence of any testimony to the presence of these masters, and so we can delink the start of the Catalan Romanesque from a massive arrival of Italian builders.

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## LA REIVINDICACIÓ DEL JO AUTORIAL FEMENÍ: LES ESCRITORES CATALANES DELS SETANTA

by M. Àngels Francés

The claim of a feminine authority is crucial to understand the feminist literary renaissance in Catalan literature of the seventies. Women writers' research of their literary mothers is at the very genesis of their work. They also find the strength to write within their consciousness of belonging to an oppressed nation and the feeling of being doubly silenced, as women and as Catalans. The concepts of revolt, revenge and fury are interwoven in the texts of Montserrat Roig and Maria Mercè Marçal, who write to define themselves in a world that imposes a foreign identity upon them. Marçal uses the images of the dragon and the Furies against that of Atenea, the woman who obeys the law of the Father; Roig uses the image of the one-eyed look to explain the divergence between the inner voice and the one that blows up free, outside, and invades the public space. The anxiety to *review* themselves, therefore, to find a voice of their own is the reason for them to write. This feminine authorship is a risky path, full of internal and external obstacles which, nevertheless, they achieved to overcome: their names are now a reference for writers who, like them, started to write in the seventies as well as for the new generations. They have become literary mothers, feminine authority.

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## JOAN SALVAT-PAPASSEIT: A REVOLUTIONARY DOMESTICATED?

by Dominic Keown

There are few artistic figures who embody the revolutionary spirit in terms of ideology and creative practice more than Joan Salvat-Papasseit (1894-1924). Raised in the poorhouse of the Barcelona docks, Salvat was to develop a political consciousness constructed on the twin pillars of libertarian communism and a radical national consciousness. The same dissidence is evinced creatively by his embracing of the innovative mode of the poetics of the Avant-garde. Over the past generation, however, the radicalism of this individual has been severely compromised by a critical assimilation intent on refining the rebellious instinct through positivist criteria. The present paper will attempt to free the writer from these restraints with reference to on Salvat's speculation on female sexuality and other taboo subjects.

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## L'EXCEPCIONALITAT SIL·LÀBICA DE S: DE FABRA ALS NOSTRES DIES

by Maria-Rosa Lloret

The role of the syllable in phonological theory has become crucial since the early Prague School. Evidence for the organization of a phonological string into syllables—or sonority peaks—according to the degree of sonority of segments and the characteristic rising-falling sonority profile is plentiful; however, phonologists from different perspectives agree that the ‘exceptional’ behavior of sibilant fricatives (especially *s*) with respect to syllabification, which may create a sonority reversal (as in the coda *-[kst]* in *text*), is disruptive and try to explain this oddity through alternative measures of sonority or some version of extrasyllabicity. In this paper we overview this long-lasting problem for all major theoretical frameworks, focusing on the phonology of Catalan and on the way this issue has been dealt with in the Catalan literature from early Fabra’s Praguean work through modern generative approaches including autosegmental and metrical phonology to recent optimality-theory views.

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## L’ IMPACTE DE VIOLANT DE BAR EN LA CULTURA HUMANÍSTICA DE CATALUNYA: UNA REVOLUCIÓ A LA FRANCESA?

by Montserrat Piera

It has often been noted that Violant de Bar, wife of Joan I and Queen of Aragon 1387-96, played an important role in the diffusion of humanistic or pre-humanistic culture in the Crown of Aragon. Indeed, Violant encouraged the spread of French customs throughout the kingdom, particularly the new literary currents that contributed to the study of classical authors, and in so doing appears to have caused a true cultural revolution. Her influence continued even after the death of King Joan in 1396. This essay attempts to determine the real cultural impact of Violant de Bar’s presence in the Crown of Aragon by answering the following questions: Did Catalan literary culture undergo a renewal in the 14<sup>th</sup> century brought about by Violant? Did Catalan humanism originate from a French rather than an Italian model? Was Violant’s legacy truly revolutionary, and what changes did it occasion in the literature produced in the peninsula between the late 14<sup>th</sup> and mid-15<sup>th</sup> centuries?

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## LA FREQUÈNCIA D’APARICIÓ SIL·LÀBICA COM A EINA D’ANÀLISI LINGÜÍSTICA

by Laia Rosàs Redondo

This essay uses frequency of appearance as a tool of linguistic analysis to look at the syllable structure of Central Catalan. Analysis of syllable frequency has been conducted on an oral text produced by a speaker of this variety of Catalan; the solutions that appear in the phonetic version of the text have been tallied and classified in terms of consonant-vowel (CV, VC, CCV, etc.) on the one hand, and as concrete segments on the other (liquid + vowel, vowel + obstruent, etc.). The results have been studied according to George N. Clements (1990), *The Role of the Sonority Cycle in Core Syllabification*, in which degrees of complexity are assigned to different syllable types. This study attempts to determine to what extent the complexity of a syllable structure may be proportionate to its frequency of appearance in Catalan.

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by Xavier Rull

In Catalan, the suffix *-ur+F* is present in abstract nouns derived from verbs. This suffix poses a problem to synchronist morphologists: its form. It is not an easy question to solve and as a result, Catalan lexicologists usually identify three suffixes: *-dur+F* (*soldadura* ‘welding’, *fenedura* ‘cleft’, *feridura* ‘apoplexy’), *-ur+F* (*clausura* ‘closing’, *fissura* ‘fissure’, *rasura* ‘shave’), and also *-tur+F* (*abreviatura* ‘abbreviation’, *apertura* ‘incipient political liberalization’), with dark zones in the assignment (*cobertura* ‘coverage’). This paper suggests that, from a synchronic point of view, there is only one form, *-ur+F*, with two possible bases: the past participle and a classic allomorph.

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by Antoni Serrà Campins

The composite structure and style of fairy tales are highly dependent on formulas — most of them of an international character. These ingredients, which are inherited from tradition and repeated, with or without variations in different tales or in the same tale under similar circumstances, are plentiful, meaningful and varied. They consist of conventional epithets, expressions and phrases to communicate essential ideas; archetypal settings, characters, episodes and plot outlines; codified symbols and numerical clichés. Formulas make the text aesthetically attractive, facilitate the task of the storyteller and please the audience. Some of them are only employed by fairy tales, but others are shared with different kinds of folk tales and with other genres, like myth and popular ballad.

The fairy tale begins with an opening formula and ends with a closing one. They are conventional expressions and sentences that, besides other functions, mark its frontiers and warn the audience of the fictional nature of the story. Their precise style and rigid structure depend also on the formulaic use of numbers. The number three, denoting plurality, is both a stylistic and structural formula given that many fairy tales are organized according to it. For example, often there is a tripling of characters, objects and successive episodes. Furthermore, there are many fairy tale families with three sons or sisters or in which the hero or heroine receives three magical gifts to be used on three different occasions, and so on. The number seven, which signifies “a lot,” is just a stylistic formula. It is not used for repeating episodes, because seven are too many; but it does serve to measure time, space, groups of people and other measurable items. Very often, a positive change only occurs after a period of seven days, weeks, months or years; and there are giants with three or seven heads and dragons with three or seven heads and tails, and so on. The characters of the fairy tales are archetypes clearly defined by one or a few distinctive features that have an effect on the plot and that are shown by the appropriate verbal formula and by their stereotyped behaviour, which is equally formulaic. The fact that the youngest brother or sister is always the hero or the heroine and that the stepmother, stepsisters and mother-in-law are dangerous opponents also abides to a formula; and these are just two examples among many. The formulas to connect two narrative strands are scarce, because most fairy tales make use of single-strand narration. On the other hand, the formulas used by the storyteller to establish an immediate and continuous contact with the audience are frequent. They consist of rhetorical questions, exhortations and remarks directly addressed to the listeners so as to ask them for their attention or demand

active cooperation. Finally, the composite structure of Catalan fairy tales follows a transcultural plot outline, as analysed by Vladimir Propp, which orders all of its parts, themselves conventional. Catalan fairy tales, like others, are formulaic from beginning to end.

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DESMITIFICACIÓ DE LA REALITAT REPUBLICANA I REVOLUCIONÀRIA A LA PLAÇA DEL DIAMANT  
DE MERCÈ RODOREDA

by Víctor Sevillano

The works of Mercè Rodoreda have been thoroughly studied from a variety of perspectives, yet not against the historical and sociological backdrop of their time. This essay attempts to reassess her novel *La Plaça del Diamant* as evidence that the author distanced herself both from the right and the left of the political spectrum, seeking instead to value human dignity above all else. Rodoreda's achievement was thus to demythologize the Republic and its ideals.

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THEY WANTED A REVOLUTION: TERESA PÀMIES REVISITS COMMUNIST ACTIONS IN THE  
SPANISH CIVIL WAR AND BEYOND

by Melissa A. Stewart

In recent years, there has been an increasing production of narratives that reassess various aspects of the Spanish Civil War and its aftermath. While many deal with prisons, work camps, and other cases of the mistreatment and suffering of the “vencidos,” some examine actions by factions on the Republican side, including Ignacio Martínez de Pisón's *Enterrar a los muertos*, which investigates the assassination of author José Robles by Communist Party forces. Prior to all this activity, Catalan author and activist Teresa Pàmies had already contributed her own very personal and, at the same time, more general re-examination of the Communist Party's actions during the war and after in *Els anys de lluita* (2001), which is formulated as a letter to her granddaughter. In this text, we see her analyze mistakes and attempt to explain political decisions and positions. Her situation is representative of many Spanish intellectuals of her generation who, after an early alliance with the Communists, eventually had to come to terms with the reality of Stalinism, the Prague Spring, and the errors that were made during the Civil War. Pàmies and her father, Tomàs, have always been associated with revolution and commitment to workers' movements. From her early days as a leader in the Catalan Communist youth organization during the Civil War and throughout her exile, Teresa was a champion of the Communist Party. This essay explores how this text represents a significant change in the rhetoric typically found in her memoirs and other accounts of the war and her exile. With this volume, Pàmies makes a significant contribution to the necessary revision of a part of Spanish and Catalan history.

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## INTERPRETING NEW IMMACULIST SYMBOLS: THE SEALED AND FLOWING FOUNTAIN: GARDEN IMAGERY IN HISPANIC LITURGIES AND VALENCIAN POETRY

by Lesley Twomey

This study traces the flowing and sealed fountain through Hispanic liturgy, demonstrating how it became one of the Conception signifiers between 1440 and 1477. Understanding of fountain design in the period, both in literary representations and in the study of medieval and Islamic gardens, illuminates the way in which poets employed fountain imagery to express ideas about sacrality, and about the Virgin's Immaculate nature. The fountain is not a decorative feature in Moorish gardens but is key to the irrigation system, which permits all the flowering plants to survive. Poets who employed the fountain image for Mary understood that the whole history of salvation depended on her response. The fountain and its development in the late fifteenth century have resonances which have not before been realized.

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Reviews

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