

Sound Patterns and Meaning in Catalan Poetry

A Literature Review on Cognitive Poetics and Sound Symbolism Accompanied by a
Preliminary Study

For native English speakers, front vowels are associated with the concepts of smallness or brightness; think of ‘ping’. On the other hand, back vowels are associated with large size and darkness; think of ‘bong’. These associations appear to be shared by native Spanish speakers (Becker & Fisher, 1988). Other examples of documented sound-meaning associations in English include the menacing or hard nature of the /r/ sound and the calming or hushing quality of /s/ and /ʃ/ (Tsur, 1992).

Poetry, at once condensed and emotionally evocative, provides an interesting context in which to study the associations between sound and meaning, especially as the goal of a poet is often to elicit specific emotional responses in the reader. This study will focus on Catalan, whose poetry and language have been less studied than other Romance languages due to hundreds of years of political domination and, more recently, the anti-Catalan language policies in Francoist Spain that effectively illegalized public use of the language. Despite these policies, many poets continued to write during the post-Civil War period.

This study will focus on three of these authors: Carlos Riba, J.V. Foix, and Pere Quart. These poets were selected because their poetry careers extended from before the Civil War into the immediate postwar period, when all three of them changed their styles dramatically to reflect and write about the defeat and subjugation of Catalunya (Rosenthal, 1991). Because the postwar poems have a different emotional character, I hypothesized that they would also exhibit different sound patterns.

To that end, the first part of this paper will be a review of research and theories in sound symbolism and cognitive poetics. After a brief summary of the linguistic and political history of Catalunya, I shall analyze poems by each author from the pre- and postwar periods for prevalence of front and back vowels and distribution of hard (occlusives) and soft (fricatives, liquids, etc) consonants. The purpose of this paper is to present an initial analysis of sound symbolism in Catalan poetry with the goal of deciding whether future research is warranted.¹

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1 Introduction

Scholars still struggle with such questions as: What types of sound patterns occur in poetry? How may they be recognized and identified? How may their significance and value be determined? Do sounds have intrinsic, autonomous meaning in natural language? In poetic language? Is this meaning necessarily linked to or provided by the theme of the poem? (Mandelker, 1983, 327)

Any reader or creator of poetry has at least an intuition that sound informs meaning. Poets deliberate over the perfect word, mold their creations until they sound right, until they are expressive. This thesis, through a careful examination of the literature on cognitive poetics and sound symbolism and a preliminary study of twentieth-century Catalan poetry, explores what it means for a poem to ‘sound right.’ Specifically, it attempts to pick apart the ways in which poetry may utilize sound-meaning associations that are inherent to language, or may create its own correlations through repetition and association.

1.1 *Cognitive Poetics*

These sorts of questions are essential to cognitive poetics. Cognitive poetics is an interdisciplinary field that uses poetics, linguistics, psychology, and anthropology to explore the ways in which sound can create meaning. Cognitive poetics ‘offers cognitive hypotheses to relate in a systematic way ‘the specific effects of poetry’ to ‘the particular regularities that occur in literary texts’ (Tsur, 1997). Reuven Tsur, credited with first using the term, adds to that the important underlying assumption that poetry uses processes involving cognition and linguistics that ‘initially evolved for non-aesthetic purposes’ (1997). That is, some sounds inherently express or contain meaning and those meanings are exploited by poets. Cognitive poetics is concerned with how meaning, mood, and emotion are created in a poem by the sounds of the poem rather than by the meaning of its words (Tsur, 1992).

Tsur also proposes a ‘poetic mode of speech perception’ in which certain underlying aspects of sounds may ‘vaguely enter consciousness’ and evoke what he terms ‘intuitions’

my final student reader; William Idsardi, for presiding over my defense and giving many helpful and fascinating suggeststions; and my friends and fellow majors for moral support, tea, and suggestions.

(1992, 9). In his analysis, this mode of speech perception is situated somewhere between ‘nonspeech mode’ of perception, in which acoustic signals such as non-speech sounds or music are received and processed, and ‘speech mode’, in which the hearer perceives an abstract category or ‘phoneme’, and certain acoustic signals are excluded from awareness. In the poetic mode, the hearer is aware of phonemes, but also has intuitions about other acoustic information. As an example, he posits vowel formants. While a listener in speech mode might generally hear a sound and from it understand a phoneme, in poetic mode, the listener might also have the intuition that, for example, /i/ is somehow ‘higher’ than /u/, even when pronounced at the same pitch. Both vowels are high vowels and thus would have relatively low first formant (F1) frequency values, but since /i/ is a front vowel and the second formant (F2) corresponds with vowel frontness, /i/ would have a higher F2 frequency value for a given speaker (Ladefoged, 2006).

Tsur claims that poets, because of their attention to the expressiveness of language, are particularly prone to such ‘intuitions,’ and they are thus more likely to use words with front vowels when writing about things that are high or bright, for example. Thus, Tsur is not making a claim that [i], for example, is always associated with high, bright things in natural language or that it has the inherent meaning of *high* or *bright*, but rather that this association, because of the acoustic properties of the sound, is part of the bundle of features associated with the phoneme, and ‘poetic images as well as speech sounds are clusters of features, each of which may serve as ground for some combinational potential’ (Tsur, 2005: 906).

Roman Jakobson (1970, 1999, and elsewhere) also wrote about the poetic function of language, which he defined as ‘focus on the message for its own sake’ (1999, 57). His claim is not limited to the sphere of poetry, but rather he writes ‘when dealing with poetic function, linguistics cannot limit itself to the field of poetry’ (1999, 57). Jakobson’s approach is distinctly structuralist. His approach to phonology relies on ‘distinctive features’, which he claims have no inherent meaning but rather mediate between sound and meaning (1979). He claims that both speakers and poets make unconscious choices such that poetry and speech are littered with examples of, for example, paranomasia or alliteration (1999). Thus, sound patterns inform meaning through contrast. Thus, in Baudelaire’s ‘Les Chats’, repeated /ʃ/ sounds evoke hissing, while presenting /r/ in opposition to /l/ undoes some of the harshness of the former and evokes movement (Jakobson & Lévi-Strauss, 1970). Jakobson (& Waugh, 1979) identify many ways in which sound informs meaning in speech and the verbal arts. First, there is sound symbolism, which according to the authors ought to be renamed as a type of iconism; for example the association in many languages and in the wordplay of children between /i/ and words denoting small things or /u/ and words denoting large or round things (see below for

more on sound symbolism). To the bright-dark associations often made with the same vowels, they assign the label of synesthesia. They add also reduplication in cases where it denotes intensity, plurality, increase of size, etc. Culture-specific modes such as the sound-substitutions made in cases of verbal taboo – for example, saying *some of it itches* instead of *son of a bitch* – are also considered meaningful. Having presented these examples of poetic function in speech and writing and stressing that these phenomena are optional, Jakobson and Waugh go on so say that ‘[t]here is, however, one kind of verbal activity which is omnipresent and necessarily characterized by the greater or lesser self-determination of speech sounds’, poetic language (215).

This assertion may be at least partially corroborated by theories developed by poets. T.S. Elliot, for example, defined the term ‘auditory imagination’ as a

feeling . . . penetrating far below the conscious levels of thought and feeling, invigorating every word; . . . It works through meanings, certainly, or not without meanings in the ordinary sense . . . (1933: 118-9).

However, Jakobson’s analysis of poetry has been roundly criticized by both linguists and literary scholars (Vendler, 1973). Linguistics have mentioned that Jakobson’s type of phoneme-by-phoneme analysis of the associations between sound and meaning in poetry could be equally as well applied to a newspaper article (Theodore Fernald, personal communication). Vendler wonders if Jakobson’s structuralist approach, based on oppositions between sounds, is the best approach to poetry and remains unconvinced that ‘sound and sense are in any degree necessarily related’ (181).

This latter criticism is, indeed, a blow to the cognitive study of sound patterns. Tsur (1992) writes that poets choose words with certain sounds in order to convey certain emotional content, and necessary to his theory is the idea of the poetic mode of speech perception as universal and rooted in the evolution of language. There is evidence, however, for cross-linguistic, or perhaps even universal, associations between sound and meaning. If sound-meaning associations are inherent to language, this strengthens the claims by Tsur and Jakobson that poets may pick and contrast sounds in order to inform meaning and that readers of poetry may, through a poetic mode of perception, be aware of these associations.

1.2 Sound Symbolism

Essential to the study of cognitive poetics is the concept of sound symbolism, which has been defined differently by different authors but here refers to cases in which ‘a sound unit such as a phoneme, syllable, feature, or tone is said to go beyond its linguistic function as a contrastive, non-meaning-bearing unit, to directly express some kind of meaning’ (Nuckolls, 1999). It is related closely to the idea of ideophones, defined by David Harrison as sounds that can denote such concepts as sound, shape, size, distance, motion, color, and affective state (2004). These concepts are what Tsur (1992) refers to as intuitions. Note that, while sound symbolism and phonetic symbolism are the preferred terms in literature, very often the examples to which they refer should probably be called iconic sound or iconicity of sound. An icon in some way resembles the thing that it represents, while a symbol does not (Wescott, 1971).

In his seminal work, *Cours de linguistique générale* (1916), Saussure put forth theories of the signifier and the signified that continue to resonate in modern linguistics. According to Saussure, words are the signifiers for ideas. Morphemes similarly have meaning, and, by extension, expressive phonetic devices such as variation of pitch and volume are the signifiers for signified emotional content (Jakobson, 1978). According to Saussurian theory, signifiers are arbitrary. Sound symbolism poses a potential problem for the concept of Saussurian arbitrariness, as well as the idea that the morpheme is the smallest unit of meaning.

Nevertheless, there do seem to be ways in which phonemes express meaning. Jakobson and Waugh (1979) refer to this phenomenon as the ‘sound shape of language’ and point out the example of [u] as a particularly ‘dark’ phoneme (179). Sapir (1921) also wrote about the idea that people have distinct emotional reactions to words that are not warranted strictly by their meanings. He calls these intuitions ‘feeling tones’ (41). In English, some examples of commonly acknowledged sound symbolism are the calming or hushing quality of /f/ and /s/ (Tsur, 1992) or the use of /kl/ in words denoting impact, such as clack, clomp, or clamor (Harrison, 2004). Some languages have particularly rich systems of sound symbolism, such as Japanese, Korean, and some Turkic languages (Harrison, 2004).

Jespersen (1922) made the claim that sounds that are suggestive of meaning (which he claims happens through association, not because a sound intrinsically has a specific meaning) ‘makes words more fit to survive and give them considerable help in their struggle for existence’. In line with this hypothesis, words with ‘expressive content’ seem to be more resistant to phonological change. Mithun (1982) notes that, in many languages, ‘words for noises, animal cries, mental states, physical states, and actions, termed by Fudge ‘expressive vocabulary,’ seem particularly resistant to regular phonetic change’ (49). She goes on to give the specific example of Iroquoian languages, where expressive terms are ‘characterized by

special syntactic, morphological, and *phonological* patterns' (50, emphasis added). Expressive vocabulary and taboo words contain sounds that do not occur elsewhere. For example, in Cayuga, Seneca, and Caughnawaga Mohawk, /l/ occurs only in ideophones ([blæts] 'the sound of fat legs slapping together, [mblao] 'croak') and taboo words. Substitution of one vowel for another in Iroquoian ideophones, as in English, often results in a word that has the same basic meaning but merely refers to a slightly different sound ([to? to? to?] 'knock knock knock', [ta? ta? ta?] 'tap tap tap'). Mithun claims that expressive vocabulary in Iroquoian languages is imitative and therefore resistant to phonological change. While she does not make specific claims about certain sounds being related to certain meanings, her data suggest that phonemes do have a relationship to meaning in Iroquoian ideophones, but that relationship may be imitative rather than iconic or symbolic.

Reuse (1986) looks more directly at the association between sound and meaning. Defining sound symbolism as 'the kind of expressive use of language in which there is a one-to-one relationship between a phoneme or a phonological feature and an element of meaning' (54), he examines a dialect of Quechua spoken in Santiago del Estero, Argentina. In this dialect, [ʃ] is associated with affective meanings. While [ʃ] normally alternates with [s] following predictable rules, in words with augmentative, diminutive, affective, or deprecatory meaning, [ʃ] appears in contexts where one would normally expect to find [s]. His explanation for this phenomenon is the presence of lexicalized sound symbolism, and he points to other Native American languages in which [ʃ] seems to be correlated with affective meaning in order to defend this claim as non-arbitrary.

Attempts to systematically analyze the emotional content of phonemes have been few and plagued with methodological issues. Fónagy (1961) attempted a statistical analysis of the types of phonemes present in twelve Hungarian poems by Sándor Petöfi, six of them particularly tender in mood and the other six, particularly aggressive. The phonemes, /l/, /m/, and /n/ were more frequent in tender poems, while /k/, /t/, and /r/ were more frequent in aggressive poems. Low, back vowels also occurred more frequently in aggressive poems than in the Hungarian language, in general, while high, front vowels were more common in tender poems. However, since Fónagy examined only poems from a single poet, it is possible that these distributions are the result of word choice and sound-meaning associations particular to this corpus and not to Hungarian as a language.

The question of whether any examples of sound symbolism are universal or cross-linguistic is problematic. Researchers in the field of alternative psychology have come up with some rather strained theories about the connection between the physical act of making a sound and that sound's emotional content. For example, back vowels are used to describe things that

are large because there is a large space in your mouth when you pronounce them (Nuckolls, 1999). The F2 theory presented earlier seems more likely than this sort of analysis. Regardless of cause, the study of magnitude sound symbolism has revealed some startlingly universal trends.

1.2.1 Magnitude Symbolism

Magnitude symbolism is the most well-documented example of sound symbolism. In its simplest form, this refers to sounds that are associated with large or small size. However, many related concepts can also be lumped into these two categories. For example, brightness, quickness, and alertness are sometimes associated with smallness, and darkness and slowness with large size (Nuckolls, 1999). Though there have been documented cases of consonants having magnitude sound symbolism, by far the most commonly found examples are vowels. It has long been noted that, in the English language, front vowels are indicative of small size or brightness, whereas back vowels are expressive of large size or darkness (Jakobson, 1978). Other studies have shown that speakers of both Spanish (Becker & Fisher, 1988) and English (Sapir, 1949) have similar intuitions when asked to make judgments about the size of objects indicated by made-up words.

However, these judgment experiments are also often made problematic by their experimental designs. Sapir (1929), assigned arbitrary definitions to nonsense syllables, for example, ‘table’, and asked English-speaking test subjects to tell whether the syllable provided was a small table or a large table. While his results showed a strong correlation of large size with back vowels and small size with front vowels, these judgments might have been forced by the fact that he presented the subjects with two syllables at once, varying by only a phoneme, and asked which was large and which was small. Subjects were required to assign the label small to one and large to the other.

Newman (1933) attempted to improve on Sapir’s (1929) experiments by assigning to the nonsense syllables not only meanings like ‘table’ but also adjectives and verbs. For example, in one experiment, subjects (once again, native speakers of English) were asked to respond which of a pair of syllables was an adult act and which a child’s act. His findings are similar to Sapir’s. By far, [i] was found to be the ‘smallest’ vowel sound and [ɑ], the ‘largest’, with the other English vowels concentrating somewhere in the middle. He also found a bright-dark distinction, with [i] as the ‘brightest vowel’. He proposes a mechanical explanation for these data, including such factors as tongue position, acoustic phenomena, and visual factors (i.e. how someone’s mouth looks as they pronounce a sound).

Bentley and Varon (1933), in a response to Sapir (1929) and Newman (1933), designed a study in which respondents heard one nonsense syllable at a time and were asked to rank each utterance on a scale denoting size. In order to control for what they felt were forced results in previous studies, they also solicited judgments on ‘angularity, foolishness, endurance, liquidity, sentimental attachment, motion, noisiness, solidity, and strength’. In these experiments, the associations found were not strong and, when the respondents were given the option of saying that the syllable had ‘no relation’ to the concepts, only a few associations persisted; [i] was found to be more angular and harder than [ɑ], which was judged to be rounder and softer. For these associations, they propose a kinesthetic explanation. However, this study, too, is problematic because only three test subjects were utilized, all of them linguistics graduate students, which likely interfered with their judgments.

Multi-language corpus studies (Jespersen, 1933; Taylor, 1963; Thorndike, 1945) have shown that high, front vowels do occur more frequently in words denoting smallness. However, these studies are somewhat flawed because in each the researchers chose the words they studied and may have had skewed samples. Nichols (1971) did same thing but in a more systematic fashion, looking at Native American languages. He found that in some Native American languages, tonality and hardness of consonants have magnitude sound symbolism. Frontal articulation of consonants and ‘hardness’ are diminutive. Ultan (1978) conducted, perhaps, the most convincing study. Examining size ablauting in 136 languages, front high vowels were used a disproportional amount of the time to express diminutive concepts.

1.2.2 Consonant sound symbolism

Interestingly, both Sapir (1929) and Newman (1933) also found predictable meaning gradients when consonants were alternated in nonsense syllables. Newman found that, in the judgments of small to large, dental consonants were smaller than labial consonants, which were smaller than palatal consonants. Voiceless consonants were also smaller than voiced consonants. Wescott (1971), in a review of literature on linguistic iconism, discusses the iconic value of mode of articulation. He says, ‘stops convey an iconic impression of brevity and discontinuity. By extension, these impressions can suggest pre-adult status (as in Peg or Ted vis-à-vis Marge or Theo) or repeated action (as in chirp or yelp vis-à-vis chirr or yell)’ (422).

Taylor and Taylor (1962, as cited by Taylor, 1963) tested for intuitions of phonetic symbolism in speakers of English, Japanese, Korean, and Tamil. They chose CVC syllables with consonants and vowels common to all four languages and asked for value judgments on size, movement, pleasantness, and warmth. While they did find significant trends in consonants, their results did not show cross-linguistic continuity. Rather, they showed language-specific

sound symbolism. For example, English speakers judged [k] and [g] as large sounds and [t] and [n] as small sounds. This is similar to Newman's findings. However, Korean speakers judged [t] and [p] to be the largest sounds and [j] and [m] to be the smallest. Based on these results, they hypothesize that the association between sounds and meaning comes originally from the lexicon and is then generalized to include other words. That is, in a language that happened to have [k] in words denoting large size, an association between [k] and size would form in the minds of speakers, possibly affecting their judgments of novel words.

There are many examples of meaning-associated consonants and consonant clusters in English, and Taylors' (1962) hypothesis might help to explain why some of them do not seem intuitively iconic. As previously mentioned, /k/ tends to occur in words denoting impact. One could surmise that the stop is in some way iconically like an impact or the sound of two things hitting each other. The cluster /gl/ presents a greater problem. This cluster is found in a group of words that denote smoothness or sparkliness: *glisten, glide, glitter, glimmer, glint, glee, gleam*. There doesn't seem to be anything intuitively sparkly about /gl/, though. Perhaps the fact that both consonants are voiced makes the cluster easier to pronounce and therefore iconically smoother than /k/, but this also seems like a stretch. It seems more likely that these sorts of words evolved as a group. Thus, the association of sparkliness with /gl/ in the mind of an English speaker most likely derives from the lexicon, and not the other way around. It is also fairly easy to come up with examples of /k/ in non-impact words (*clean, climber, clam*) and /gl/ in non-sparkly words (*gleam, glamor*). This suggests that, while there are groups of words in English that exhibit consonant-cluster sound symbolism, the sound-meaning associations are likely not generalizable to the rest of the language.

To conclude, the evidence for cross-linguistic consonant sound symbolism is scant. The examples above seem to be language-specific and, in some cases, minimally iconic. The evidence for universal magnitude sound symbolism involving vowels is more convincing. While individual studies are flawed, the preponderance of data on this subject suggests that, in English speakers at the very least, there is an association between high, front vowels and diminutive concepts, as well as between low, back vowels and augmentative concepts. This study, however, focuses on a Romance language. While there have been no specific studies of Catalan sound symbolism that I can find, there is some data on other Romance languages that is relevant.

1.2.3 Sound symbolism in Romance

As previously mentioned, there is evidence that native speakers of Spanish may also have intuitions about magnitude sound symbolism. Becker and Fisher (1988) conducted a study similar to the Bentley and Varon (1933) study. The participants were forty native English speakers and forty native Spanish speakers. They listened to audio recordings of nine vowel and diphthong sounds and rated them on twenty-three different dimensions. The study found that, for both English and Spanish speakers, [i] is smaller than [o]. Interestingly, in both languages, [ai] was found to be brighter and smaller than [au]. Language did not have a significant effect for any of the vowel sounds, with English speakers answering much like Spanish speakers. It is important to note, however, that this study was done with Spanish speakers living in Florida, U.S.A. Thus, most of them were probably of Latin American or South America origin. The study may not be generalizable to Castillian Spanish, with which speakers of Catalan are more likely to have had contact. Also, only two of the native speakers of Spanish spoke little to no English, so it is possible that their intuitions might have partially been shaped by contact with English. Nevertheless, these results make sense when one considers the Romance diminutive and augmentative suffixes (Spanish: [ito] vs. [on], [azo], [utʃo], etc. Italian: [i:no] vs. [ɔ:ne]).

1.3 Focusing and mimetic sound patterning: a middle ground

Before continuing to discuss sound symbolism in Catalan poetry, specifically, it's necessary to first return to cognitive poetics. Tsur's theory relies on intuitive, natural relationships between sound and meaning, which can be read as iconic and universal. However, the data presented show that not all instances of sound symbolism are obviously iconic or provably universal. It's necessary, therefore, to revise Tsur's theory to take into account the fact that sound symbolism may be language-specific or even internal to the poem. That is, while poetic speech perception is doubtless influenced by sound symbolism in a language, some of the sound symbolism in a poem might be symbolic only through repetition, contrast, or comparison with the rest of the work in question or the author's body of work.

The Russian Formalist school proposed three types of sound symbolism found in poetry: mimetic, synesthetic, and focusing. These correspond, respectively, with the icon, the symbol, and the index. Thus, the first type of sound symbolism that might be found in a poem imitates its subject through acoustic or articulatory phenomena. Sound gesture theory claims that readers of poetry are more aware of articulatory movements. This seems a somewhat fanciful idea, but it does seem likely that one is more aware of sound patterning in the poetic mode of perception and thus possibly more aware of iconic connections between speech and sound. Synesthetic sound symbolism in poetry is not iconic but rather is the result of

correspondence between modalities, in this case between images and sounds or between images and words. The third type of sound symbolism in the Russian Formalist school of thought is focusing sound symbolism, that which develops through the repetition of a sound within a poem (Mandelker, 1983). This type of sound symbolism in poetry has been examined by literary theorists outside of the Russian Formalist school, as well. For example, Marie Borroff, in her analysis of the poetry of Wallace Stevens, claims that certain

groups of sounds form a sort of phonetic repertory company, a roster of players whose members are again and again subjected to typcasting in the Stevensian drama.

That is, she says that the corpus of Steven's works shows vowel and consonant sounds that are consistently patterned to associate with certain ideas, until the reader of his poetry begins to develop intuitions as to their meaning.

Keeping these theories in mind, this study will attempt to discover whether Catalan poetry utilizes patterning of high and low vowels and hard (occlusive) and soft (non-occlusive) consonants. Because of the difficulty of controlling for focusing sound symbolism as well as other possible sources for differing word choices (style, register, etc.), the Catalan poets considered will not be compared to each other. Rather, pre-war poetry will be compared with post-war poetry.

1.4 Initial Catalan data

In the summer of 2007, as part of an internship at the Facultat de Lletres of the University of Lleida, Spain, using the methods described below, I analyzed nineteen Catalan poems from a variety of authors (Appendix I). In selecting these poems, the emphasis was on a) examining a wide range of time periods and styles and b) in modern poems, looking at female poets, who are, in general, less recognized by scholars. In fact, D. Rosenthal's two seminal books of translation and analysis include only a single female poet between them, Marta Pessarrodona (Rosenthal, 1979 & 1991). Arthur Terry, known for introducing England to Catalan culture and poetry (Round, 2005), mentions Maria Mercè Marçal, a prolific modern poet, in six words: 'another good poet who died young' (Terry, 2003: 130). Most Catalan anthologies I consulted contained few female poets, as well, so I went directly to original publications, deciding to focus on Marçal and Anna Aguilar-Amat, a feminist poet.

Initial observations from that study suggested that sound symbolism, particularly magnitude symbolism, is a facet of Catalan poetry (Figure 1).

Poem	Front V : V	Back V : V
‘Algú m'ha cridat’	0.539772727	0.170454545
‘No tinc ara temps’	0.5	0.12
‘Mar brut’	0.617647059	0.117647059
Mean Values (for all poems)	0.549190165	0.132801331

TABLE 1. Values for the ratio of frontal vowel phonemes and back vowel phonemes to total vowel phonemes in three poems by Joan Vinyoli; also, mean values of the above ratios for all nineteen poems examined. The third poem, with more front vowels, includes images of turbulence and brightness, while the first, with more back vowels, is dominated by images of silence, loneliness, stillness, and large spaces.

Presented here is one example from the works of Joan Vinyoli. The ratio of the number of front vowels in the entire poem to the number of back vowels in the entire poem was compared to the mean ratio for all the poems examined during the initial study. The same was done with back vowels, showing an intriguing number of back vowels in ‘Algú m'ha cridat’. This poem begins with the lines,

- 1 Jo no sóc més que un arbre que sállunyà del bosc
I NEG be.1P1 more than ART tree that REFL. remove from.DET forest
I am no more than a tree that leaves the forest,
- 2 cridat per una veu de mar fonda.
called by ART voice of sea deep
called by a deep-sea voice.

Note the first three words; they are all one-syllable words with back vowels. The series CV CV CVC puts the emphasis on the vowels, flowing from one to the next until the end of ‘soc’, where we find our first occlusive. These lines set the tone for the entire rest of the poem, which

speaks of solitude and the sea, of roots growing and moving slowly further from the shore, of dusk and nighttime. The imagery of the poem is overwhelmingly dark and ponderous, evoking large, empty spaces. The repetition of back vowels enhances this mood.

'Mar brut', on the other hand, also has images of darkness, but the overwhelming motif is that of twisted, tortured movement. Waves roil and twist, surprising gulls that fly away. The wind bellows. One must be careful to not simply create an explanation to fit the data, but in the case of 'Mar brut', an image of movement, especially sudden or unexpected movement, is in keeping with the idea of front vowels as representing quick, bright things. With these data in mind, this study undertook to look at a more specific subgroup of Catalan poets.

2 A Brief History of Catalan Language and Poetry

Catalan is spoken by about seven million people in Spain, Andorra, the Balearic Islands, and Southern France, but most speakers live Spain. It constitutes a bridge between the Iber-Romance and Gallo-Romance groups, retaining characteristics from both. In the eighth century, Catalunya was conquered by the Franks, leading to a long political and cultural association with the south of France. Because of this connection, early Catalan poetry was a part of the troubadour tradition of Provençal. Also because of this conquest, Catalan shares many features with the Occitan language (Terry, 2003).

Catalan is also more similar to Latin than either French or Spanish. It did not undergo the spontaneous diphthongization that affected Spanish (e.g. CAELUM > Sp. *cielo* but Cat. *cel*; Terry, 2003), and it has a higher proportion of word-final consonants than either Spanish or Portuguese (CANTATUM > Sp., Port. *cantado*, Cat. *cantat*; Terry, 2003).

This gives Catalan a distinctive, rhythmic sound. In an indicative, if somewhat offensive, joke, the Castilian asks the Catalan why his language always sounds like cracking nuts. The Catalan responds, ‘No crec, no crec’ (‘I don’t believe that!’). This joke seems to represent a playful awareness of the unique sound of Catalan.²

Though the Catalan language enjoyed two periods of revival and political prominence (during the thirteenth and fourteenth centuries and again during the nineteenth century), its history has been one of political repression, most recently under the rule of Francoist Spain.

2.1 *The Civil War and Postwar Language Policies*

In 1939, the Spanish Civil War ended. The fascist forces, under the leadership of General Francisco Franco and with the help of Italian and German forces, were victorious. Catalunya was particularly affected by the war, as it was one of the last strongholds to fall. After the war, in order to preserve the myth of a united Spain, the public use of Catalan was prohibited, and many writers were forced underground or into exile.

2.2 *The Poets*

In that tragic time, Foix the avant-garde researcher, Quart the communist, and Carles Riba the classical conservative drew close to each other as poets. Each one laid aside the style he had cultivated and tried to touch his deepest collective roots of song and feeling. (Rosenthal, 1991, 44)

² This joke was told to me by Enric Llorca during my stay in Lleida in the summer of 2007.

The Civil War and subsequent outlawing of Catalan caused a dramatic shift in style the Catalan poets examined in this study. Below are brief histories of the three poets and how the style and content of their work changed after the Spanish Civil War.

2.2.1 J.V. Foix (1893-1987)

J.V. Foix is an acknowledged master of Catalan poetry, with a career that spanned nearly seventy years. His poetic style has been called *avante-garde*, *noucentista* (Terry, 2003), ‘steeped in culture’ (Rosenthal, 1991, 27), surrealist, and Mediterranean (Rosenthal, 1991). Foix shunned labels, though, denying that his work was surrealist and attempting to synthesize Catalan tradition from as far back as Ausiàs March and Ramón Lull (Terry, 1998) and as far forward as the futurist movement (Rosenthal, 1991). He famously stated, ‘M’exalta el nou i m’enamora el vell’ (‘The new excites me and I love the old’; quoted in Terry, 2003, 95).

The influence of both old and new styles can be clearly seen in the forms of his poems. Much of his early work consisted of Petrarchan sonnets such as those collected in *Sol i dol* (*Lonely and Sorrowful*), composed of fourteen lines in Romance decasyllables, which recall the work of Ausiàs March (Rosenthal, 1991). Later, he experimented with more controversial poetic forms; about a third of his published poems are prose poems, published in a volume entitled, *Diari 1918* (Terry, 2003). Perhaps the most famous characteristic of Foix’s poems is their long, expository titles such as, ‘Al peu d’una muralla ciclòpia l’home de la granota blava, més alt que tots, encerava corretges i ajustava politges. De tant en tant, des de les pfonese d’una estranya visera, em mirava, sorrut. Jo feia el distret tot mirant el mar, amb un llibre vell a la mà’ (‘At the foot of a cyclopean wall the man in blue overalls, the tallest of them all, was waxing straps and adjusting pulleys. From time to time, from underneath a strange visor, he would watch me, sullen. I feigned absent-mindedness, all the while watching the sea, with an old book in my hand’).

In content, many of Foix’s poems are dream-like, filled with strange images of nature, machinery, and sex that blend together as the poem progresses; reason becomes sexual, and nature becomes mechanical. Though his later poems become less narrative, his images attain transcendence through what Arthur Terry terms Foix’s ‘talent for raising a personal situation to the status of myth’ (Terry, 1998: 73). His preferred title was ‘investigador en poesia’ (‘poetic investigator’) or ‘one who ‘retroba, per mitjà de símbols nous, el permanent’ (‘rediscovers, by means of new symbols, the permanent’; quoted in Rosenthal, 1991: 40; translations by Rosenthal).

A wealthy shop-keeper by day, Foix was deeply involved in the avant-garde and surrealist movements that flourished in early twentieth-century Spain. He presented both Salvador Dalí and Joan Miró in their first solo exhibitions, edited several magazines, represented Catalunya in the 1934 International PEN (Poets, Playwrite, Essayists, Editors, and Novelists), edited a daily Barcelona newspaper, and was one of the leaders of Acció Catalana, a nationalist group (Rosenthal, 1991). The Civil War hit Foix hard. His nationalist and public literary activities came to an end. His dream-like poems took on a nightmarish tone, particularly evident in one of his most famous poems, ‘Vaig arribar en aquell poble . . .’ (see below).

2.2.2 Carles Riba

Like Foix, Carles Riba attempted to write poetry that incorporated Catalan tradition, drawing on the Mediterranean tradition and noucentista verse (Rosenthal, 1991). His poetry, less dream-like than Foix’s ‘attempt[ed] to explore real psychological states by means of certain traditional abstractions’ (Terry, 2003: 91). A noted translator as well as a poet (Rosenthal, 1991), his poetry was deeply rooted in classical metaphors. For example, in ‘Com el cabdill que amb peu alat . . .’ he uses the image of Mercury, the messenger god, leading deceased souls to the afterlife to represent the savage joy and sorrow of writing poetry.

A staunch conservative, Riba blasted Catalan society in a famous 1925 lecture, calling it morally bankrupt and recommending humanism as a solution. Despite this conservatism, in the post-war period, his poetry, like Foix’s, expressed the anguish of a war-torn nation and a language under attack. His tanka, ‘Infant refiguiat adormit’ is one of his simplest and perhaps most emotionally powerful poems.

2.2.3 Pere Quart

Translator, novelist, and playwright, Quart is the most political of the poets considered here. A communist, he described his poetic style as ‘breu i encassa com les notícies importants – bones o males’ (‘short and sparse as important news – good or bad’; quoted in Rosenthal, 1991: 23; translation by Rosenthal). He shunned traditional forms for a colloquial style and wrote caustically about the descent of Europe into war (Rosenthal, 1991).

During the Republic, Quart was the director of publications for Catalunya’s autonomous government and was the editor-in-chief of the *Sabadell Daily*. After the war, he fled the fascist government, first to France, like many communists and anarchists, and then to Chile. He returned to Spain in 1948 but was denied a passport for years to come (Rosenthal, 1979). During his exile, his poetry became less caustic. In ‘Corrandes d’exili’ (‘Songs of exile’), one

of his few form poems, he uses the structure of a Catalan folk song (Rosenthal, 1991) to mourn the loss of his country.

3 Methods

Three pre-war and three post-war poems were chosen for each of the three poets, except for Quart, for whom only seven poems were analyzed. Various ratios were calculated and compared in order to assess the comparative abundance of various types of phonemes. The first step was to choose the seventeen poems.

3.1 *Selection of Poems*

Poems were picked for differing reasons, though most are an attempt to pick exemplary work by the poet in question for both the pre- and post-war time periods. For example, I focused on his more narrative poems with long titles for J.V. Foix and not his sonnets, which he wrote slowly and over a long period of time before the Civil War (Foix, 1993). For the translations of these poems, I attempted to focus as much as possible on preserving meaning, and my glosses should perhaps even be presented in paragraph form, as favored by Terry. Poems are presented with word-by-word and, in some cases, morpheme-by-morpheme interlinear translations followed by English glosses (Appendix II). The following sections (3.1.1-3.1.3) are meant to be read in conjunction with the poems and give some information about the structure and imagery of each poem that will then be referenced in the final section.

3.1.1 Foix

3.1.1.1 *Pre-War Poems*

One sonnet I did consider from Foix is ‘Si pogués acordar Raó i Follia’ (‘If I Could Tune Reason and Madness’³), typical of Foix’s early intellectualism and reliance on classical themes and authors. A classic Petrarchan sonnet, the poem is a strange mix of calm philosophical reverie – ‘La meva ment . . . [e]m fes present l’Etern’ (‘My mind might make present the Eternal’; 3-4) – and almost erotic intellectual ecstasy – ‘Oh dolços pensaments!, dolçors en boca!’ (Oh, sweet thoughts! Sweetness in mouth!’; 10). Repeated concepts include clearness (of mornings and seas), sweetness, joy or ecstasy, and shadow or death. The last two – joy and death – are perhaps the most important and seem to be commensurable, for the poet, with reason and madness. The fact that the poem follows such a strict form means that it adheres to a much tighter rhyme scheme than any of the other poems by Foix considered for

³ Unless otherwise stated, translations given are my own, though I did rely heavily on translations into English by David H. Rosenthal (1979, 1991) and Arthur Terry (2003) and translations into Castillian by Jose Agustin Goytisolo (1972) to resolve questions relating to obscure words, difficult-to-phrase concepts, and multiple meanings.

this paper. Organized into four stanzas of four, four, three, and three lines, respectively, the rhyme scheme is as follows:

(1) *abba*
 abba
 cdc
 ded

Each line contains between ten and thirteen syllables, though considering the decasyllabic tradition in Catalan poetry dating from Ausiàs March's poetry (Rosenthal, 1991), it is very likely that synalepha is intended.

A poem that shows clearly the transition into surrealist narratives that Foix would soon embark upon is an experimental prose poem that begins, 'En percebre de lluny el meu rival . . . ' ('perceiving my rival from a distance . . .'). This poem features banal objects such as umbrellas and gloves in a landscape of an eerily empty sea foregrounded by a 'fal·lus de pedra' ('stone phallus'). Like many of his poems, it includes images of the ocean. Also prevalent are images of shadows.

'Al peu d'una muralla ciclòpia . . . ' ('At the foot of a cyclopean wall . . .') was written in 1935 and deals with themes of modernization, combining such ideas as wisdom, in the figure of an old man; technology, represented by twin-engine planes and gears; and religion, symbolized by distinctly pagan images of nature and such ideas as 'l'Etern Inconcret' ('the ungraspable eternal'; 30). Repeated images include running water, the ocean, light, and green plants. The poem is divided into three stanzas of thirteen lines each, with most lines containing thirteen syllables, though others contain between eleven and fourteen syllables. This poem is typical of Foix's unique take on Mediterranean tradition, in which 'images of the Mediterranean past often mingle with current artifacts to produce an atmosphere of sinister distortion like that in many of Dali's paintings' (Rosenthal, 1991: 29).

3.1.1.2 *Post-War Poems*

'A l'entrada d'una estació subterrània . . . ' (At the entrance to an underground station . . .') was actually dated 1936 when first published (Rosenthal, 1991), but it is here classified as a post-war poem because its title refers to the war in the 'milicià policèfal,' the 'fronterer,' and the fact that the officer, 'va calar foc al bosc' (translation by Rosenthal, 1979). In fact, the rest of the poem goes on to deal heavily with the theme of war, creating a dark and brooding atmosphere in which an unnamed other is unreachable and unwakeable, while '[e]ls passaports

són vells i songosos els cors' (passports are invalid and hearts bloodied) and an equally ambiguous others who 'onegen . . . banderes esquinçades' (waved torn flags; 16, 21). This treatment of themes makes 'A l'entrada' an ideal poem to study as a post-war poem.

The poem is composed of five stanzas of four lines each, with an extra line at the end. There is no recognizable rhyme scheme, and each line has thirteen syllables. Common images in the poem include bodies of water, silence, sleep, darkness, and flame.

Dated 1942, 'Vaig arribar en aquell poble . . .' ('I arrived in that town . . .') is one of the most obviously post-war or Foix's poems. Even just from the title, one gets the sense of the bewilderment and disorientation of a poet, once a public figure, 'que els llegeixo els versos' ('who read them verses'; 19), whose language and even culture are being systematically expunged from public sight. This is, interestingly, one of his more straightforward poems. In lieu of surrealist transposition of natural or technological images into the dream world, this poem, while dreamlike in its disorientation, focuses on mundane questions and tasks in the face of annihilation. The narrator contemplates what to buy a friend for his birthday, borrows a book, listens to the radio, and wonders where he left his keys. Images of the devil throughout hint at the fascist victory, but the only explicit reference is in the lines, 'A l'ombra d'una bóta / Clareja un toll de sang' ('In the shadow of a barrel / Is shining a pool of blood'; 11-12). Other than that, the images are of a confused, half-naked old man wandering in a town he doesn't recognize among people who don't know him. The mood of this poem is one of confusion and sadness.

'El meu país és un roc' ('My Country is a Rock') is perhaps the most openly patriotic of Foix's post-war poems. It's no coincidence that the poem is dated 1939, the year that Catalunya fell and the Civil War ended. An ode to his family line, it praises the '[ll]iberts, i durs, amb alous' ('freedmen, tough, with freeheld land'; 34; translation by Rosenthal, 1991). Images center heavily on nature, featuring trees, logs, boulder, and flowers. It tells the story of the poet returning to the mountain slopes where his ancestors lived and, being moved by the imagined remembrance of their presence, promises, 'en ser fosc, hi vento foc' ('when it is dark, I shall fan the fire'; 50). Once again shunning the surrealist piling on of imagery that characterized some of his earlier poems, the tone of this piece is straightforward and sincere, as is the structure, with five stanzas of ten lines each.

(2) *abba*
 cc
 deed

Each line has seven or eight syllables, and the rhyme scheme, 2, the same for each stanza and consists of two quatrains separated by a rhymed couplet. Similarly, the mood is straightforwardly nostalgic and yearning.

3.1.2 Riba

3.1.2.1 Pre-War Poems

‘Com el cabdill que amb peu alat . . .’ (‘Like the Leader with the Winged Foot’) is an example of noucentista verse (Rosenthal, 1991). Its rhyme-scheme (#) is much more complex than any found in Foix’s poems, with quatrains, triplets, and rhymed couplets arranged in five-line stanzas.

(3) *abbaa*
 cdcdd
 eef#e
 hihh


It is also an anachronistically metaphysical poem, invoking a metaphorical spirit of war. The repeating images are of violence, male camaraderie, and war.

‘Morir, tal vegada seria’, a shorter poem, is also about death. Its conceit is that death might be like waking suddenly and the form of the poem mirrors this idea of starting awake through the use of unexpected rhyme: *abcdaddcdcd*. The first four lines seem not to rhyme at all, and they also physically grow on the page, from the indented first line to the longest fourth line. Then, suddenly, there is a shorter, indented line, and a rhyme! Then two very short lines in the form of a couplet. This pattern repeats itself a little differently in lines eight through twelve, but with a similar effect.

‘Que jo no sigui més’ again deals isolation, industrial life, violence, and nostalgia. Like Riba’s other poems, it makes use both of complex rhyme schemes and also of the space on the page, though more straightforwardly than ‘Morir, tal vegada seria’. The imagery consists of birds, flying, water, docks, blood, and eyes. Most of all, the poem is full of slow, ponderous movement and frantic thought. A bird flies slowly then is shot down. We are told that the mountain is tired, but the eye never tires. One gets the sense that the life of the narrator is simultaneously tiring and terrifying. While these pre-war poems deal overwhelmingly with the theme of death, they are also full of movement and change, which are symbolically associated with front vowels.

3.1.2.2 Post-War Poems

‘Infant refugiat adormit’ (‘Sleeping Refugee Child’) is a tanka composed by Riba shortly after the end of the war. For a poet who took such joy in complicated poetic forms, this simple Japanese form is a marked departure. Riba uses synalepha of adjacent vowels to attain the 5-7-5 / 7-7 form of a tanka, where the numbers stand for the number of syllables in each line of the poem. For example, the line in # conforms to the seven-syllable template even though it has eight syllables, as shown:

(4) dorms en la innumerable


At the surface level, a reader of this poem would hear eight syllables. However, at the abstract or poetic level, a tanka should have seven syllables in that line. What is happening is that two syllables are being mapped onto the same position by the rules of synalepha. This happens most commonly in an environment in which two vowels are separated by a syllable boundary. The simplicity of the poem, however, evokes a narrator too overcome by the grief of war to say more.

‘Súnió!’’, unlike ‘Infant refugiat’, does not deal directly with the war. Rather, it speaks in glowingly nostalgic terms of the temple at Sunion. Rife with images of purity, sea, wind, the poem even breaks into an exclamation, ‘oh precís, oh fantasmal!’ (oh precise, oh phantom!’’, 12). Given the time period in which it was written, this poem could be a nostalgic piece about pre-war Spain.

The mood of ‘Pura en la solitud i en l’hora lenta’ is also one of overwhelming, bittersweet nostalgia. The narrator watches a beautiful woman bathing and remarks on her beauty, comparing it to that of the gods. The imagery includes water, darkness, and blood. So, Riba’s post-war poems range in tone from mournful to nostalgic.

3.1.3 Quart

3.1.3.1 Pre-War Poems

Having demonstrated my technique for categorizing a poem in the previous sections, I shall continue to briefly give the principle mood and symbolisms for the final five poems ‘El poeta vell i coix’ is a poem about an old, lame poet who finds youth and inspiration in a young woman. The young woman, however, does not gain as much from the encounter, leaving ‘rodonament decapitada’ (‘perfectly decapitated’, 18). While the end of this poem is in a way joyous, the majority of it treats on depression, old age, and loneliness. In fact, it is difficult to

find an optimistic poem from Quart. One might expect, if back vowels are symbolic in Catalan, to find more back vowels in his poems, in general. ‘L’Infant el cavall de cartó . . .’ is even more violent in tone, telling of a small child torturing and tearing apart a toy horse.

3.1.3.2 *Post-War Poems*

‘Corrandes d’exili’, ‘Confidències a Antonio Machado’, and ‘Vacances pagades’ are all poems about exile. ‘Corrandes d’exili’ is frankly mournful, while ‘Vacances pagades’ begins more tongue-in-cheek but become gradually more serious, appealing to history and nature and the deep connection that makes leaving Catalunya so difficult. The tone of all three of these poems is one of great sadness and anger.

3.2 *Calculating Ratios*

For the purposes of analyzing sound patterns, four different ratios were calculated for each of the seventeen poems:

- (5)
 - a. Number of consonants: Number of phonemes
 - b. Number of stops: Number of consonants
 - c. Front vowels: Vowels
 - d. Back vowels: Vowels

For example, calculating the ratio in (5a) involved counting the total number of consonants in a poem and dividing that number by the total number of phonemes in the poem. Calculating the ratio in (5c) involved counting the total number of front vowels in a poem and dividing that by the total number of vowel phonemes in the poem. Classifying phonemes – for example, as front or back vowels – involved a certain amount of simplification and ignoring regional variation. I therefore attempted to use the pronunciation found in contemporary Standard Catalan (Appendix III). This is the pronunciation used by well-educated people from Barcelona (Wheeler, 1979). This choice is, I think, justified by the fact that all three of the poets considered lived in Barcelona, which was then the center of the Catalonian artistic vanguard. During my time in Catalunya, I studied recordings of poets reading their work and the Catalan as spoken by residents of Lleida, a small university town outside of Barcelona, in order to make sure that my phonological observations were grounded in reality. For difficult distinctions, I relied on Joan Gili’s (1967) *Introductory Catalan Grammar* and, for a more modern approach, various web sources. I counted /o/, /ɔ/, /u/, and /ʊ/ as back vowels and /i/, /e/,

/ɛ/, and /a/ as front vowels, while the unstressed vowel, /ə/, was counted as neither front nor back.

3.3 *Statistical Analysis*

Student's t-tests were used to determine, for each poet, whether each of the ratios was significantly different in pre-war versus post-war poems. All statistical analysis was done using JMP 7.0.

4 Results

4.1 Foix

Of Foix's pre-war poems, 'Si pogués acordar Ráo i Follia' and 'Én percebre de lluny el meu rival' both had greater front vowel : vowel ratios than his post-war poems. That is, more of the vowel phonemes in these pre-war poems were front vowels than in any of the post-war poems. These two pre-war poems also had lower back vowel : vowel ratios than any of the post-war poems. When the third pre-war poem, 'El meu país és un roc', was factored in, the only one of the four ratios that differed significantly from pre-war to post-war poems was back vowels : vowels (Figure 1).

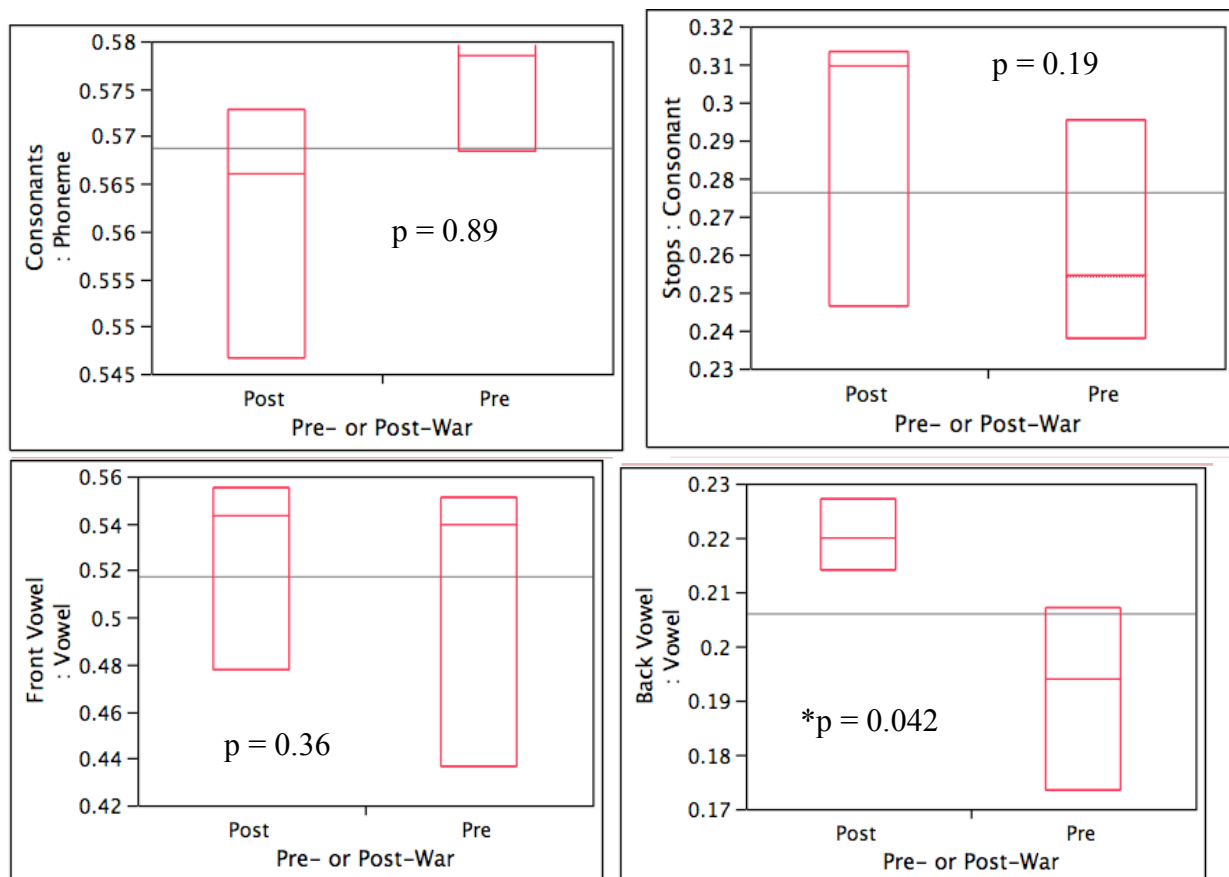


FIGURE 1. Box plots and p-values for Foix's poems.

The result of more back vowels in post-war poems was as predicted. 'A l'entrada d'una estació subterrànea' refers explicitly and repeatedly to darkness. This is complemented by back vowels in passages such as, 'déus en els nocturns furtius' (12). The melancholy nostalgia of 'El meu país és un roc' is consistent with the heavy or dark meanings sometimes associated with back vowels. The fact that 'un roc' contains all back vowels and is the last phrase of the first

line sets the mood of the poem. The first stanza and last stanza of the poem then utilize back vowel rhymes ('roc', 'soc', 'bruc', 'duc', 'm'aroma', 'coma', 'roc', 'tosos', 'confosos', 'foc').

Particularly interesting is the fact that 'Si pogués acordar Raó i Follia,' by far the most intellectual and least aggressive of the six Foix poems considered, had by far fewer hard consonants, with a stop : consonant ratio of just 0.24, as compared to 0.31 in the anguished, 'Vaig arribar en aquell poble . . .' or the mean of 0.29 for all the poems from this study and the 2007 preliminary study.

4.2 Riba

For the Riba poems, none of the four ratios was significantly different in the pre- versus post-war period (Figure 2).

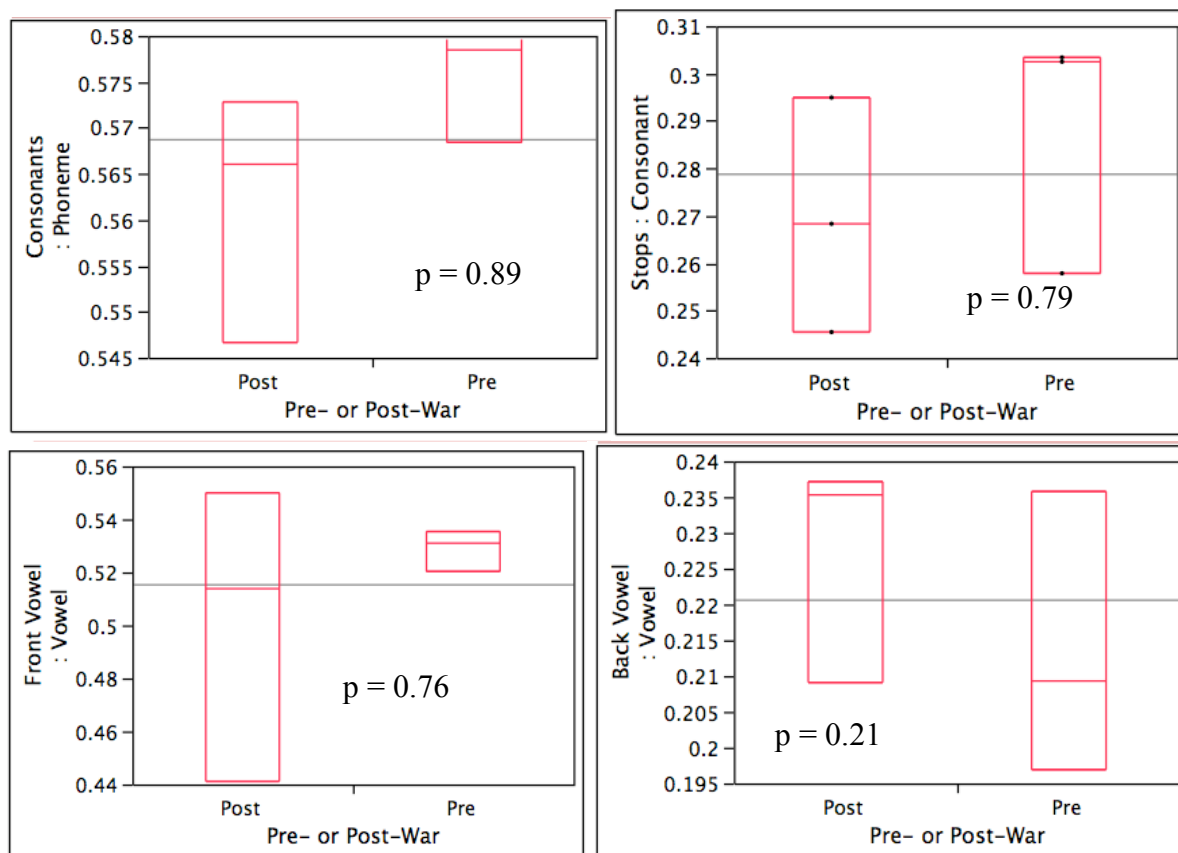


FIGURE 2. Box plots and p-values for Riba's poems.

It is interesting to note, however, that the three poems with mean consonant : phoneme ratios above the mean for all of Riba's poems (Appendix IV), 'Com el cabdill que amb peu alat', 'Que jo no sigui més', and 'Súnion!' are much more active poems than the other three. In the

latter, waves rush. In ‘Com el cabdill’, soldiers go to war. In contrast, ‘Morir tal vegada seria’ and ‘Infant refugiat adormit’, though they contain references action, are explicitly about sleep, while ‘Pura en la solitud’ is about the act of watching. Two of these three poems also have higher stop: consonant ratios. Perhaps, in addition to Fónagy’s (1961) classification of occlusives as more aggressive and laterals and nasals as more tender, occlusives and consonant clusters are somehow more active. Also, the three more passive poems all have back vowel : vowel ratios that are greater than the mean ratio for Riba’s poems. This is in keeping with magnitude symbolism theory. The three more active poems also all have higher than average front vowel : vowel ratios, which is also predicted by magnitude sound symbolism.

4.3 Quart

For Quart’s poems, as well, there were no significant results in terms of pre- versus post-war ratios (Figure 3).

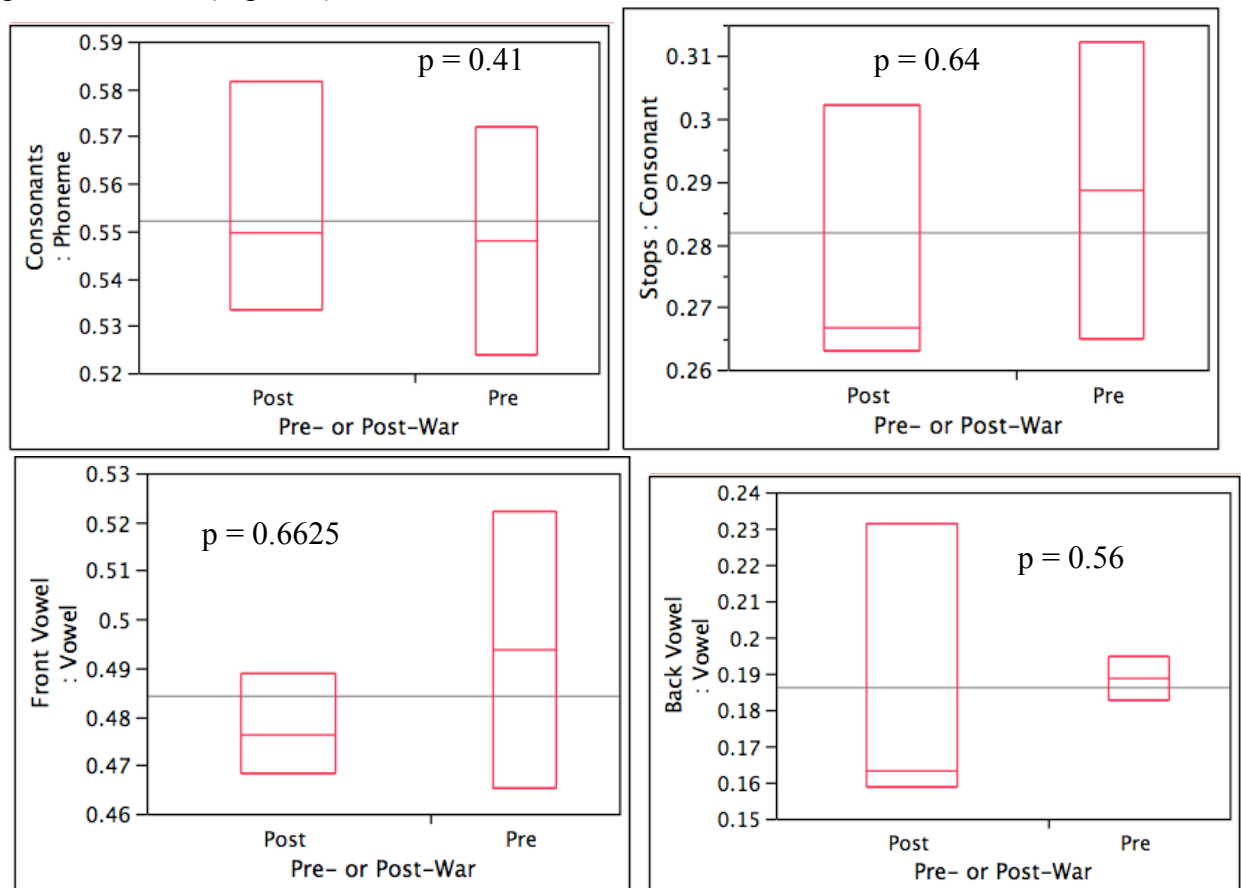


FIGURE 3. Box plots and p-values for Quart’s poems.

Contrary to predictions, Quart's poems, also did not exhibit more back vowels than the other poets' works. The distribution of occlusives also does not seem to correlate with aggression or action as in the other poets' work.

4.4 *Corpus study on magnitude sound symbolism*

After looking at the data from Foix's poems and from Vinyoli's poems in the 2007 study, there seemed to be growing evidence that the vowel patterns exhibited therein were not the result of focusing or poem-specific sound symbolism, but rather that Catalan may exhibit front/back vowel magnitude symbolism. To test this hypothesis, a list of 67 Catalan words expressing diminutive concepts (such as small, bright, and quick), was created using *meaning*, an online tool that collects and analyzes lexical data from the World Wide Web and, using the semantic technology of EuroWordNet, arranges words into groups with similar meanings. Each occurrence of /i/ and /u/ was recorded in each of the 67 words, as well as the total number of phonemes in each word. Then, two ratios were calculated: the number of instances of /i/ divided by the total number of phonemes and the number of instances of /u/ divided by the total number of phonemes. Next, a list of 58 augmentative words was created and analyzed in the same manner.

For the data from the augmentative and diminutive words to be meaningful, it was necessary to compare them to data from a representative sample of Catalan words. For this purpose, DACCO, an open-source online Catalan dictionary was used. DACCO groups words into frequency bands based on the number of google hits for each word. The top frequency band from the Catalan word list on DACCO, comprising approximately 750 words, was analyzed as a representative sample. This is not an ideal representative corpus of Catalan words, as it was skewed towards the varieties of Catalan found on the internet. For example, the Catalan word for blog, 'bloc', was in the top frequency band. Nevertheless, given time constraints and the necessity of coding by hand, it was accepted as giving a sufficient idea of the probable distribution of /i/ and /u/ in the Catalan language. Every word in this corpus was analyzed for the prevalence of the /i/ and /u/ phonemes in the same manner as described above, allowing comparisons not only between augmentative and diminutive words, but also between augmentative/diminutive words and the more general corpus of Catalan words. A chi-squared test was used to test whether augmentative and diminutive words had more or less instances of /i/ and /u/, using the data from the DACCO corpus for the expected values.

In the DACCO corpus, the ratio of /i/ to the total number of phonemes was 0.075, while the ratio of /u/ to the total number of phonemes was 0.035. In the group of augmentative words, /i/ prevailed. The ratio of instances of /i/ to the total number of phonemes (0.12) was

more than three times the ratio of instances of /u/ to the total number of phonemes (0.039), and was larger than the ratio in the DACCO corpus. In the group of diminutive words, the distributions of /i/ and /u/ were approximately equal (0.046), though /i/ was slightly less common in augmentative words than in the DACCO corpus, while /u/ was slightly more common (Figure 4).

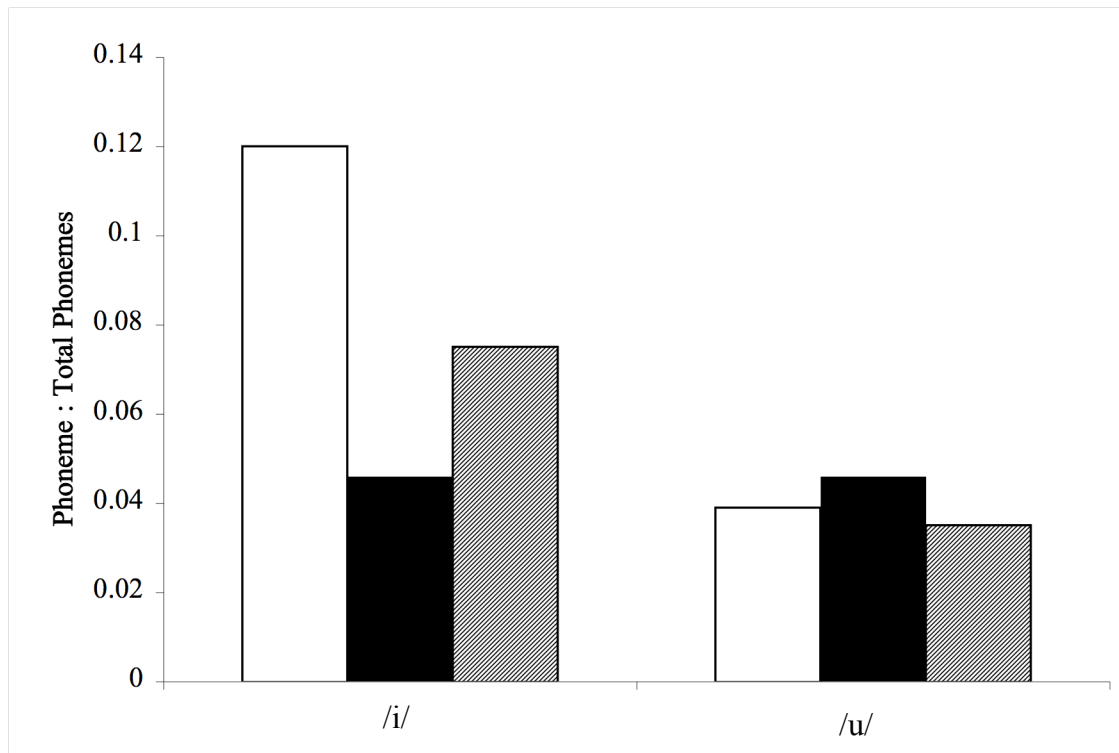


Figure 4. The prevalence of the /i/ and /u/ phonemes in Catalan words. The unshaded bars represent diminutive words, the filled bars augmentative words, and the hatched bars the words from the DACCO corpus ($p = 0.84$).

5 Conclusion and future studies

The results for J.V. Foix's poems are in line with Fónagy's (1961) observations of Hungarian poems. His pre-war poems, which are overall more tender, contained fewer back vowels and hard consonants than his aggressive post-war poems. The results from Riba's poems also suggest that, at least in his poetic language, consonant clusters and stops may be indicative of action or excitement. Though the results of the preliminary corpus study returned a non-significant p-value, the data are certainly suggestive of vowel magnitude symbolism of the type demonstrated in other languages through novel word experiments and cross-linguistic corpus studies. Thus, the patterning of front and back vowels in Foix's poetry may be an example of the poet's use of universal sound symbolism. Given that there is no current data to suggest that consonant clusters and occlusives are symbolic of action either cross-linguistically or specifically in Catalan, the pattern of their distribution found in the poetry of Foix and Riba can only, at this point, be classified as focusing or poem-specific sound symbolism.

Otherwise, the results of this survey are by and large inconclusive. They certainly yielded nothing like the significant patterns found by Fónagy. Perhaps Fónagy had a more precise manner of classifying poems as to mood, but I am wary of shaping my analysis to fit the data. Certainly, a line-by-line qualitative analysis might unearth some interesting patterns, but this study attempts to be scientific and linguistic rather than literary.

Further research is needed to understand the ways in which sound informs meaning in Catalan poetry. With this aim, I plan to do a larger corpus study of Catalan magnitude symbolism, recording the frequency of phonemes in words denoting size and related concepts. The Catalan Word Net, which works from a larger corpus than the meaning interface, could be a useful tool for this sort of study. Like meaning, it arranges words according to related meaning or 'hypernyms'. The works of Reuse (1986) and Mithun (1982) also suggest that examining forms that are resistant to phonological change might unearth examples of expressive language. This should inform an expanded study of sound patterns in Catalan verse.

Also, evidence from Spanish speakers (Becker, 1988) suggests that diphthongs should perhaps be considered not as two vowels, as in this study, but singly. Most studies of sound symbolism (e.g. Newman, 1933; Bentley & Varon, 1933; Becker & Fisher, 1988) show that [i] is by far more expressive of smallness and other diminutive concepts, while [a] is the largest and darkest vowel. Because the largest distinction is between the highest front vowel and the lowest back vowel, it would seem that magnitude sound symbolism is more complicated than a front-back distinction. Therefore, grouping /a/ with the front vowels and /ɔ/ with the back vowels may obscure magnitude-type sound symbolism patterns occurring in these poems. In order to properly examine the association between vowel distribution and meaning, the vowels

should be considered individually. Finally, examining a larger corpus of poetry from these three poets would help to ensure that there isn't interference in the data from factors like poem length and focusing sound symbolism. With this study as a preliminary guide, it is my hope, with further research, to come to more clear conclusions on sound symbolism and the poetic mode of speech perception in Catalan.

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**Appendix I: List of poems and authors from 2007 preliminary survey of
Catalan poetry**

Author	Poem
Guillem de Bergudà (1138?-1192?)	‘Cançoneta leu e plana’
Ramòn Lull (1232-1316)	‘A vos, dona verge . . .’
Ausiàs March (1397-1459)	‘Poema LXXXI’ ‘Poema XIII’
Jordi de Sant Jordi (?-142?)	
-none- (popular song from the post-Renaissance era)	‘A la vora de la mar’
Frances Vincent Garcia (1579-1623)	‘A una hermosa donade cabell negre que es pentinava en un terrat ab una pinta de marfil’
Joan Maragall (1860-1911)	‘Ella parla / ell parla’ ‘La vaca cega’ ‘Paternal’
Josep Carner (1884-1970)	‘Cançoneta incerta’
Carles Riba (1893-1959)	‘S'union!’
Joan Vinyoli (1914-)	‘Algú m'ha cridat’ ‘No tinc ara temps’ ‘Mar brut’
Joan Brossa (1919-1998)	‘Eco’
Maria Mercé Marçal (1952-)	‘Llengua abolida’ ‘Aquests versos són ja . . .’
Anna Aguilar-Amat (1962-)	‘Trànsit entre dos vols’

Appendix II: Catalan poems and English translations

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I. J.V. Foix

A. Pre-War Poems

1. ‘Si pogués acordar Ráo i Follia . . .’
2. ‘En percebre de lluny el meu rival . . .’
3. ‘Al peu d’una muralla ciclòpia . . .’

B. Post-War Poems

1. ‘A l’entrada d’una estació subterrània . . .’
2. ‘Vaig arribar en aquell poble . . .’
3. ‘El meu país és un roc’

II. Carles Riba

A. Pre-War Poems

1. ‘Com el cabdill que amb peu alat . . .’
2. ‘Morir, tal vegada seria’
3. ‘Que jo no sigui més’

B. Post-War Poems

1. ‘Infant refugiat adormit’
2. ‘Súnion!’
3. ‘Pura en la solitud i en l’hora lenta’

III. Pere Quart

A. Pre-War Poems

1. ‘Estels inútils, inútil campana!’
2. ‘El poeta vell i coix’
3. ‘L’Infant el cavall de cartó . . .’

B. Post-War Poems

1. ‘Corrandes d’exili’
2. ‘Confidències a Antonio Machado’
3. ‘Vacances pagades’

my mind, grasping for joy,

- 6 Em fes present l'Étern. I amb fantasia
me make.SUBJ.3P1 present DET-eternal and with fantasy
might make for me Eternal present⁴. And with fantasy
- 7 –Que el cor encén i el meu neguit desvia–
that DET heart inflame.3P1 and DET my uneasiness deflect.3P1
–that inflames the heart and turns my uneasiness aside–
- 8 De mots, sons i tons, adesiara
of words sounds and tones occasionally
of words, sounds, and tones, could
- 9 Fes permanent l'avui, i l'ombra rara
make.SUBJ.3P1 permanent DET-today and DET-shadow strange
sometimes make today permanent, and the strange shadow
- 10 Que m'estrafà pels murs, fos seny i
that me-mimic.PST.3P1 for.DET.PL walls be.IMP.SUBJ.3P1 sense and
that mimicked me on walls, be sense and guide
- guia
guide
- 11 Del meu errar per tamaris i lloses;
of.DET my wander through tamarisks and tiles
for my wanderings through tamarisks and gravestones;
- 12 –Oh dolços pensaments!, dolçors en boca!–
oh sweet thoughts sweetnesses in mouth
–O, sweet thoughts! Sweetness in mouth!–
- 13 Tornessin ver l'Abscon, i en cales closes,
return.IMP.SUBJ.3P2 true DET-secret and in coves enclosed
they might make true again the hidden secret, and in sheltered coves

⁴ *fer present* also means 'to remind'

- 14 Les imatges del son que l'ull evoca,
 DET.PL images of-DET sleep that DET-eye evoke.3P1
the images of sleep the eye evokes,
- 15 Vivents; i el Temps no fos; i l'esperança
 alive and DET times NEG be.IMP.SUBJ.3P1 and DET-hope
alive; and Time mightn't be; and the hope
- 16 En Immortals Absents, fos llum i dansa!
 in immortals absent be.IMP.SUBJ.3P2 light and dance
of Absent Immortals, maybe light and dance!

English Gloss

If I were able to harmonize Reason and Madness,
 And on a clear morning not far from clear sea,
 My mind, grasping for joy,
 Might make for me Eternal present. And with fantasy

–That inflames the heart and turns my uneasiness aside–
 Of words, sounds and tones, could
 Sometimes make today permanent, and the strange shadow
 That mimicked me on walls, be sense and guide

For my wanderings though tamarisks and gravestones;
 –O, sweet thoughts! Sweetness in mouth!–
 They might make true again the hidden secret, and in sheltered coves

The images of sleep the eye evokes,
 Alive; and Time mightn't be; and the hope
 of Absent Immortals, maybe light and dance!

2. 'En percebre de lluny el meu rival . . .'

Catalan

En percebre de lluny el meu rival que m'esperava, immòbil, a la platja, he dubtat si era ell o el meu cavall o Gertrudis. En acostar-m'hi, m'he adonat que era un fal·lus de pedra, gegantí, erigit en edats pretèrites. Cobria amb la seca ombra mitja mar i duia gradava al sòcol una llegenda indesxifrable. M'he acostat per a copiar-la, però al meu davant, badat en ple sorral ardent, hi havia ùnicament el meu paraigua. Damunt la mar, sense ombra de vaixell ni de núvol, suraven els guants enormes que calça el monstre misteriós que et persegueix cap al tard sota els plàtans de la Ribera

Interlinear Translation

En percebre de lluny el meu rival que m'esperava,
 in perceive from far DET my rival that me-wait.IMP.3P1
Seeing from a distance my rival waiting for me,

immòbil, a la platja, he dubtat si era ell o el meu
 motionless at DET beach have.1P1 doubted if be.IMP.3P1 him or DET my
motionless, on the beach, I couldn't tell if it was him or my

cavall o Gertrudis. En acostar-m'hi, m'he adonat
 horse or Gertrude in approach-me-there me-have.1P1 realized
horse or Gertrude. Moving closer, I realized

que era un fal·lus de pedra, gegantí, erigit en edats
 that be.IMP.3P1 ART phallus of stone gigantic erected in ages
it was a stone phallus, gigantic, erected a long time

pretèrites. Cobria amb la seca ombra mitja mar i
 past cover.IMP.3P1 with DET dry shadow medium(?) sea and
ago. Its dry shadow covered half the sea and

duia gradava al sòcol una llegenda indesxifrable.
 engrave.IMP.3P1 at.DET base ART inscription indesxiftable
engraved at the base was an indecipherable inscription.

M'he acostat per a copiar-la, però al meu davant,
 me-have.1P1 approached for to copy-it but at-DET my opposite
I came neared to copy it, but in front of me,

badat en ple sorral ardent, hi havia únicament el meu
 opened in full sandpit burning there have.IMP.1P1 only DET my
opened wide on a burning patch of sand, was only my

paraigua. Damunt la mar, sense ombra de vaixell ni
 umbrella above DET sea without shadow of ship nor
umbrella. Above the sea, without a shadow of ship or

de núvol, suraven els guants enormes que calça
 of cloud float.IMP.3P2 DET.PL faves enormous that to.put.one's.shoes.on.3P1
cloud, floated enormous gloves that are worn as shoes

el mostre misteriós que et persegueix cap al tard sota
 DET monster mysterious that you chase.3P1 head to.DET evening under
by the mysterious monster that chases you at dusk beneath

els plàtans de la Ribera.
 DET.PL banana.trees of DET Ribera
Ribera's banana trees.

English Gloss

Seeing from a distance my rival waiting for me, motionless, on the beach, I couldn't tell if it was him or my horse or Gertrude. Moving closer, I realized it was a stone phallus, gigantic, erected a long time ago. Its dry shadow covered half the sea and engraved at the base was an indecipherable incipion. I came neared to copy it, but in front of me, opened wide on a burning patch os sand, was only my umbrella. Above the sea, without a shadow of ship or cloud, floated enormous gloves that are worn as shoes by the mysterious monster that chases you at dusem beneath Ribera's banana trees.

3. 'Al peu d'una muralla ciclòpia . . .'

Catalan

AL PEU D'UNA MURALLA CICLÒPIAL'HOMME DE LA GRANOTA BLAVA, MÉS ALT QUE TOTS, ENCERAVA CORRETGES I AJUSTAVA POLITGES. DE TANT EN TANT, DES DE LES PREGONESES D'UNA ESTRANYA VISERA, EM

MIRAVA, SORRUT. JO FEIA EL DISTRET TOT MIRANT EL MAR, AMB AN
LLIBRE VELL A LA MÀ.

1 En faula i son conec aquell qui escampa
 2 Vora la mar, pels rocs antics oberta,
 3 Falsos estels, marcits, coberts amb fulls impresos.
 4 Torxa en mà, l'he seguit entre avions bipèdals
 5 Quan, d'amagat, n'ungeix els engranatges
 6 En el·líptics hangars i garites sagrades.
 7 L'he vist, reial, en cova marinera,
 8 Com si vestís deaperies de molsa
 9 A sol colgant
 10 –quan les ombres palmades
 11 S'ajoquen pels torrents i espien les naixences–,
 12 O en clos murat
 13 –quan les hores ancoren
 14 Als ports mentals–
 15 brogent i voltat d'eines
 16 Mesuant els avençs estel·lars i llur fronda.

17 És el menhir de l'alba selvatana,
 18 Remorós de flors d'aigua i llum flairosa,
 19 El muscle adolescent i sangós de migdia,
 20 L'ocella de la tarda, exiliada
 21 Entre hèlices romeves, moridores,
 22 I evanescents motors, a la pista captiva,
 23 L'androgín de la nit, generós de semences,
 24 Ombrant les solituds de prades primitives,
 25 Present pertot on cobegemels cossos,
 26 Flama perenne als merlets de les calmes,
 27 Brisca cantaire a les blavors boscoses,
 28 Forma ancestral als nocturns de les cales,
 29 Claror de freixe en el congost del somni.

30 És l'Etern Inconcret que vaga per les dunes:
 31 –Llum en ta faç quan em mires i calles–
 32 O forada els penyals amb punxons impalpables:
 33 –Obre esguards infinits damunt la mar vermella,

34 *quan surten fora pert les barques de l'encesa*
 35 *i modulen llurs cants veus pregones i humides.–*
 36 Invoca déus novells per les platges abstractes:
 37 *–El teu nom exaltat per gaies tramuntanes,*
 38 *quan grana el goig, defalleixes i pregues.–*
 39 Crema brossa immortal en els barrancs maresos:
 40 *–Floreix ton cos amb fullia i flor ignorades.–*
 41 Cova obscurs animals en imminents boscatges:
 42 *–Quan l'ombra de tots dos és la Sola Ombra.*

Interlinear Translation

AL PEU D'UNA MURALLA CICLÒPIA L'HOME DE
 at.DET foot of-ART wall cyclopean DET-man of
At the foot of a cyclopean wall the man

LA GRANOTA BLAVA, MÉS ALT QUE TOTS,
 DET overalls blue more tall that everyone
in blue overalls, the tallest of them all,

ENCERAVA CORRETGES I AJUSTAVA POLITGES.
 wax.IMP.3P1 straps and adjust.IMP.3P1 pulleys
was waxing straps and adjusting pulleys.

DE TANT EN TANT, DES DE LES PREGONESES
 of so.much in so.much, from DET.PL depths
from time to time, from underneath

D'UNA ESTRANYA VISERA, EM MIRAVA, SORRUT.
 of-ART strange visor me watch.IMP.3P1 sullen
a strange visor, he would watch me, sullen.

JO FEIA EL DISTRET TOT MIRANT EL MAR, AMB UN
 I make.IMP.1P1 DET absent-minded all watching DET sea with ART
I feigned absent-mindedness, all the while watching the sea, with an

LLIBRE VELL A LA MÀ.
 book old at DET hand

old book in my hand.

- 1 En faula i son conec aquell qui escampa
in fable and sleep that.one who scatter.3P1
In fable and sleep, I know that one who scatters
- 2 Vora la mar, pels rocs antics oberta,
edge DET sea for.DET.PL stones ancient open
at the edge of the open sea, among ancient rocks,
- 3 Falsos estels, marcits, coberts amb fulls impresos.
false stars/kites withered covered with pages printed.paper
false stars, wilted, covered in printed pages.
- 4 Torxa en mà, l'he seguit entre avions bipèdals
torch in hand him-have.1P1 continued among planes bipedal
Torch in hand, I have followed him among twin-engine planes
- 5 Quan, d'amagat, n'ungeix els engranatges
when behind.one's.back them-anoin DET.PL engaging(of gears)
when, furtively, he anoints the gears
- 6 En el·líptics hangars i garites sagrades.
in elliptical hangars and lookout.turrets holy
in elliptical hangars and holy watchtowers.
- 7 L'he vist, reial, en cova marinera,
him-have.1P1 seen royal in cove marine
I have seen him, royal, in a seaside cove,
- 8 Com si vestís deaperies de molsa
as if wear.IMP.SUBJ.3P1 draperies of moss
as if he wore a mantle of moss
- 9 A sol colgant
to sun gone.to.bed
under a setting sun

- 10 –quan les ombres palmades
 when DET.PL shadows palm
 –*when palm-shaped shadows*
- 11 S’ajoquen pels torrents i espïen les naixences–,
 for.DET.PL torrents and spy.on.3P2 DET.PL births
 retire into rushing streams and spy on births
- 12 O en clos murat
 or in enclosed walls
 or in enclosed walls
- 13 –quan les hores ancoren
 when DET.PL hours anchor.3P2
 –*when the hours anchor*
- 14 Als ports mentals–
 to.DET.PL port mental
 in mental ports–
- 15 brogent i voltat d’eines
 humming and surrounded of-tools
 humming and surrounded by tools
- 16 Mesurant els avencs estel·lars i llur fronda.
 measuring DET.PL chasms stellar and their frond
 measuring stellar chasms and their frond
- 17 És el menhir de l’alba selvatana,
 be.3P1 DET mehîr of DET-dawn forested
 It’s the menhir of arboreal dawn,
- 18 Remorós de flors d’aigua i llum flairosa,
 murmuring of flowers of-water and light scented
 murmuring about flowers of water and scented light,
- 19 El muscle adolescent i sangós de migdia,

DET shoulder adolescent and bloody of south/noon
the midday shoulder, adolescent and bloody,

- 20 L'ocella de la tarda, exiliada
 DET-female.bird of DET afternoon exiled
the afternoon bird, exiled
- 21 Entre hèlices romeves, moridores,
 among propellers wandering mortal
among pilgrim propellers, mortal,
- 22 I evanescents motors, a la pista captiva,
 and evanescent motors to DET runway captive
and evanescent motors, on the captive runway,
- 23 L'androgen de la nit, generós de semences,
 DET-androgen of DET night generous of seeds
night's androgen, generous of seeds,
- 24 Ombrant les solituds de prades primitives,
 shadowing DET.PL solitudes of meadows primitive
shadowing the solitudes of primitive meadows,
- 25 Present pertot on cobegemels cossos,
 present for.all where covet.1P2.DET.PL bodies
present wherever we covet bodies,
- 26 Flama perenne als merlets de les calmes,
 flame perennial to.DET.PL merlons of DET.PL calm.PL
perennial flame to the merlons of the calm,
- 27 Brisca cantaire a les blavors boscoses,
 cold.air cantaire to DET.PL blues leafy
singing crisp breeze in the leafy blues,
- 28 Forma ancestral als nocturns de les cales,
 form ancestral to.DET.PL evening of DET.PL coves
ancestral form in the nighttimes of coves,

- 29 Claror de freixe en el congost del somni.
 brightness of ash in DET narrow.valley of.DET dream
brightness of ash in dream's ravine.
- 30 És l'Etern Inconcret que vaga per les dunes:
 be.3P1 DET.eternity abstract that wander.3P1 for DET.PL dunes
It's the Eternal Ungraspable that wanders over the dunes:
- 31 –Llum en ta faç quan em mires i calles–
 light in your facade when me look.at.2P1 and be.silent.2P1
 –light on your face when you see me and are silent–
- 32 O forada els penyals amb punxons impalpables:
 or pierce.3P1 DET.PL boulders with spikes impalpable
or pierces boulders with impalpable spikes:
- 33 –Obre esguards infinits damunt la mar vermella,
 open.3P1 looks infinite above DET sea red
opens infinite vistas open above the red sea,
- 34 quan surten fora port les barques de l'encesa
 when depart.3P2 out port DET.PL small.boats of DET-
when the boats leave harbor
- 35 i modulen llurs cants veus pregones i humides.–
 and modulate.3P2 their songs voices deep and humid
and modulate their songs, voices deep and humid.–
- 36 Invoca déus novells per les platges abstractes:
 invoke.3P1 gods inexperienced for DET.PL beaches abstract
It invokes inexperienced gods in abstract beaches:
- 37 –El teu nom exaltat per gaies tramuntanes,
 DET your name exalted for gay north.winds
 –your name exalted by north winds,

- 38 *quan grana el goig, defalleixes i pregues.–*
 when to.seed.3P1 DET joy lose.heart.2P1 and pray.2P1
when joy goes to seed, you falter and pray.–
- 39 Crema brossa immortal en els barrancs maresos:
 burn.3P1 speck immortal in DET.PL gullies surging
An immortal speck burns in the surging gullies:
- 40 *–Floreix ton cos amb fulla i flor ignorades.–*
 bloom.3P1 your body with leaf and flower ignored
–your body blooms with unseen leaf and flower.–
- 41 Cova obscurs animals en imminents boscatges:
 hatch(eggs).3P1 dark animals in imminent copses
It hatches dark animals in imminent groves
- 42 *–Quan l’ombra de tots dos és la Sola Ombra.*
 when DET-shadow of all two be.3P1 DET single shadow
–when the shadow of both is the Single Shadow.

English Gloss

AT THE FOOT OF A CYCLOPEAN WALL THE MAN IN BLE OVERALLS, THE TALLEST OF THEM ALL, WAS WAXING STRAPS AND ADJUSTING PULLEYS. FROM TIME TO TIME, FROM UNDENEATH A STRANGE VISOR, HE WOULD WATCH ME, SULLEN. I FEIGNED ABSENT-MINDEDNESS, ALL THE WHILE WATCHING THE SEA, WITH AN OLD BOOK IN MY HAND.

In fable and sleep, I know that one who scatters
 At the edge of the open sea, among ancient rocks,
 False stars, wilted, covered in printed pages.
 Torch in hand, I have followed him among twin-engine planes
 When, furtively, he anoints the gears
 In elliptical hangars and holy watchtowers.
 I have seen him, royal, in a seaside cove,
 As if he wore a mantle of moss
 Under a setting sun
 –when palm-shaped shadows

Catalan

A L'ENTRADA D'UNA ESTACIÓ SUBTERRÀNIA, LLIGAT DE
MANS I PEUS PER DUANERS BARBOSOS, VAIG VEURE COM LA
MARTA SE N'ANAVA EN UN TREN FRONTERER. LI VOLIA
SOMRIURE, PERÒ UN MILÍCIA POLICÈFAL SE'M VA ENDUR
AMB ELS SEUS, I VA CALAR FOCAL BOSC

- 1 Escala de cristall a l'andana solar
2 On passen trens de llum cap a platges obertes
3 Entre murs transparents i corals sarmentosos
4 I ocelles d'ull clarós en brogiment de brancs.
- 5 Ets tu, blanca en el blanc d'aquesta alba insular,
6 –Líquid l'esguard, atenta, a músoques innates–
7 Que escrius adéus humits a la forest dels vidres,
8 Amb semença de nit per a un somni desclós?
- 9 Te 'n vas enllà del goig, al ribatge encantat
10 Amb gegants embriacs; a l'espluga gatosa
11 I falcons dissecats a les roques senyades,
12 A un mar petjat pels déus en els nocturns furtius.
- 13 No puc heure 't, dorment, orb de llum i de ment,
14 Vestit com un infant, sense veu ni bagatge,
15 Entre tràmeccs guardat per hostalers biformes;
16 Els passaports són vells i sangosos els cors.
- 17 T'emportes puigs i rius, i els estanys estel·lars
18 I fonts en bacs gelius en profundes valises;
19 Un guaita tenebrós, des del serrat en flames,
20 Em crida amb noms estranys i em fa que no amb les mans.
- 21 Onegen foramur banderes esquinçades.

Interlinear Translation

A L'ENTRADA D'UNA ESTACIÓ SUBTERRÀNIA,

at DET-entrance of-ART station subterranean
At the entrance to an underground station,

LLIGAT DE MANS I PEUS PER DUANERS BARBOSOS,
 bound of hands and feet for customs.officers bearded
bound hand and foot by beared customs officers,

VAIG VEURE COM LA MARTA SE N'ANAVA EN
 go.1P1 see how DET Marta REFL go.IMP.3P1 in
I saw Marta leaving in a

UN TREN FRONTERER. LI VOLIA SOMRIURE,
 ART train frontier her want.IMP.1P1 smile
train bound for the frontier. I wanted to smile at her,

PERÒ UN MILÍCIA POLICÈFAL SE'M VA ENDUR
 but ART soldiering police-like REFL-me go.3P1 carry
but a military policeman carried me away

AMB ELS SEUS, I VA CALAR FOCAL BOSC
 with DET.PL his.PL and go.3P1 set.on.fire forest
with his own, and set the forest on fire

22 Escales de cristall a l'andana solar
 stairs of glass to DET-platform solar
glass stairs to the solar platform

23 On passen trens de llum cap a platges obertes
 where pass.3P2 trains of light towards beaches clear
where the trains of light pass on the way to clear beaches

24 Entre murs transparents i corals sarmentosos
 between walls transparent and corals branching
between transparent walls and branching corcals

25 I ocelles d'ull clarós en brogiment de brancs.
 and birds of-eye bright in murmuring of branches
and bright-eyed birds in branches' rustling.

- 26 Ets tu, blanca en el blanc d'aquesta alba insular,
 be.2P1 you white in DET white of-this dawn insular
Is it you, white on white of this insular dawn,
- 27 –Líquid l'esguard, atenta, a músiques innates–
 liquid DET-look thoughtful to musics innate
 –*liquid look, attentive, to inside musics*–
- 28 Que escrius adéus humits a la forest dels vidres,
 that write.2P1 goodbyes wet to DET forest of.DET.PL windowpanes
who writes wet goodbyes on the forest of windowpanes,
- 29 Amb semença de nit per a un somni desclós?
 with seed of night for to ART dream open
with seed of night for an open dream?
- 30 Te 'n vas enllà del goig, al ribatge encantat
 you-from.there go.2P1 further.on of.DET joy to.DET shore enchanted
You move beyond joy, to the enchanted shore
- 31 Amb gegants embriacs; a l'espluga gatosa
 with giants drunk to DET-cave gorse
with drunken giants; to the prickly cave
- 32 I falcons dissecats a les roques senyades,
 and falcons dissected to DET.PL boulders marked
and dissected falcons on boulders marked with crosses,
- 33 A un mar petjat pels déus en els nocturns furtius.
 to ART sea stepped.on for.DET.PL gods in DET.PL nights furtive
to a sea stepped on by gods in the furtive nights.
- 34 No puc heure 't, dorment, orb de llum i de ment,
 NEG be.able.to.1P1 get.hold.of.you sleeping blind of light and of mind
I can't take hold of you, sleeping, blind to light and thought,
- 35 Vestit com un infant, sense veu ni bagatge,

dressed like ART child without voice nore luggage
dressed like a child, without voice or baggage,

36 Entre tràmechs guardat per hostalers biformes;
 among hoes guarded by inkeepers two-formed
among hoes guarded by two-formed inkeepers;

37 Els passaports són vells i sangosos els cors.
 DET.PL passports be.3P2 old and bloody DET.PL hearts
The passports are old and bloody of heart.

38 T'emportes puigs i rius, i els estanys estel·lars
 REFL-remove.2P1 hills and rivers and DET.PL lakes stellar
You carry away the hills and rivers, and the lakes like stars

39 I fonts en bacs gelius en profundes valises;
 and fountains in shady.places cool in deep valises
and fountains in cool, shady places in deep suitcases;

40 Un guaita tenebrós, des del serrat en flames,
 ART guard gloomy from.DET range.of.hills in flames
A gloomy guard, from the hills in flames,

41 Em crida amb noms estranys i em fa que
 me call.sb's.name.3P1 with names strange and me make.3P1 that
Calls me with strange names and says

no amb les mans.
 NEG with DET.PL hands
no with his hands.

42 Onegen foramur banderes esquinçades.
 wave.3P2 out.of.walls flags torn
Out of doors, tattered flags are waving.

English Gloss

AT THE ENTRANCE TO AN UNDERGROUND STATION, BOUND HAND AND
FOOT BY BEARDED CUSTOMS OFFICERS, I SAW MARTA LEAVING IN A
TRAIN BOUND FOR THE FRONTIER. I WANTED TO SMILE AT HER, BUT A
MILITARY POLICEMAN CARRIED ME AWAY WITH HIS OWN, AND SET THE
FOREST ON FIRE

Glass stairs to the solar platform
Where the trains of light pass on the way to clear beaches
Between transparent walls and branching corcals
And bright-eyed birds in branches' rustling.

Is it you, white on white of this insular dawn,
–Liquid look, attentive, to inside musics–
Who writes wet goodbyes on the forest of windowpanes,
With seed of night for an open dream?

You move beyond joy, to the enchanted shore
With drunken giants; to the prickly cave
And dissected falcons on boulders marked with crosses,
To a sea stepped on by gods in the furtive nights.

I can't take hold of you, sleeping, blind to light and thought,
Dressed like a child, without voice or luggage,
Among hoes guarded by two-formed inkeepers;
The passports are old and bloody of heart.

You carry away the hills and rivers, and the lakes like stars
And fountains in cool, shady places in deep suitcases;
A gloomy guard, from the hills in flames,
Calls me with strange names and says no with his hands.

Out of doors, tattered flags are waving.

2. 'Vaig arribar en aquell poble . . . ?'

Catalan

VAIG ARRIBAR EN AQUELL POBLE, TOTHOM ME SALUDAVA I
 JO NO CONEIXIA NINGÚ: QUAN ANAVA A LLEGIR ELS MEUS
 VERSOS, EL DIMONI, AMAGAT DARRERE UN ARBRE, EM VA
 CRIDAR, SARCÀSTIC, I EM VA OMLIR LES MANS DE RETALLS
 DE DIARIS

1 ¿ Com se diu aquest poble
 2 Amb flors al campanar
 3 ¿ un riu amb arbres foscos?
 4 On he deixat les claus...
 5 Tothom me diu: — Bon dia!
 6 Jo vaig mig despullat;
 7 N'hi ha que s'agenollen,
 8 L'altre em dona la mà.
 9 Com me dic!, els pregunto.
 10 Em miro el peu descalç;
 11 A l'ombra d'una bóta
 12 Clareja un toll de sang.
 13 El vaquer em deixa un llibre,
 14 Em veig en un vitrall;
 15 Porto la barba llarga,
 16 Què he fet del davantal?
 17 Que gent que hi ha a la plaça!
 18 Em deuen esperar;
 19 Jo que els llegeixo els versos,
 20 Tots riuen i se 'n van.
 21 El bisbe em condecora,
 22 Ja els músics han plegat,
 23 Voldria tornar a casa
 24 Però no en sé els topants.
 25 Si una noia em besava...
 26 De quin ofici faig?
 27 Ara tanquen les portes:
 28 Qui sap on és l'hostal!
 29 En un tros de diari
 30 Rumbeja el meu retrat;
 31 Els arbres de la plaça

32 Em fan adéu-siau.
 33 Què diuen per la ràdio ?
 34 Tinc fred, tinc por, tinc fam;
 35 Ei compraré un rellotge:
 36 Quin dia deu fer el Sant?
 37 Me'n vaig a la Font Vella:
 38 N'han arrencat els bancs;
 39 Ara veig el diable
 40 Que m'espera al tombant.

Interlinear Translation

VAIG ARRIBAR EN AQUELL POBLE, TOTHOM
 go.1P1 arrive in that village everyone
I arrived in that village, everyone

ME SALUDAVA I JO NO CONEIXIA NINGÚ: QUAN
 me greet.IMP.3P1 and I NEG know.IMP.1P1 no-one when
greeted me and I knew no-one: when

ANAVA A LLEGIR ELS MEUS VERSOS, EL DIMONI,
 go. IMP.1P1 to read DET.PL my poems DET devil
I was going to read my poems, the devil,

AMAGAT DARRERE UN ARBRE, EM VA CRIDAR,
 hidden behind ART tree me go.3P1 call.sb's.name.
hidden behind a tree, called out to me,

SARCÀSTIC, I EM VA OMLIR LES MANS DE
 sarcastic and me go.3P1 fill DET.PL hands of
sarcastically, and filled my hands with

RETALLS DE DIARIS
 clippings of newspapers
newspaper clippings

1 ¿ Com se diu aquest poble
 how REFL call.3P1 this village

What's the name of this town

- 2 Amb flors al campanar
with flowers on.DET bell.tower
with flowers in the belltower
- 3 I un riu amb arbres foscos?
and ART river with trees dark
and a river with dark trees?
- 4 On he deixat les claus...
where have.1P1 left DET.PL keys
Where have I left my keys . . .
- 5 Tothom me diu: — Bon dia!
everyone me say.3P1 good day
Everyone says, 'Good day!'
- 6 Jo vaig mig despullat;
I go.1P1 half undressed
I am half-naked;
- 7 N'hi ha que s'agenollen,
from.here have.3P1 that REFL-kneel.down
There are people kneeling down,
- 8 L'altre em dona la mà.
DET-other me give.3P1 DET hand
another gives me his hand.
- 9 Com me dic!, els pregunto.
how me call.1P1 them ask.1P1
'What's my name!' I ask them.
- 10 Em miro el peu descalç;
me watch.1P1 DET foot shoe-less
I look at my bare feet;

- 11 A l'ombra d'una bóta
to DET-shadow of-ART barrel
in the shadow of a barrel
- 12 Clareja un toll de sang.
dawn/grow.light.3P1 ART puddle of blood
dawns a pool of blood.
- 13 El vaquer em deixa un llibre,
DET cowherd me lend.3P1 ART book
The cowherd lends me a book,
- 14 Em veig en un vitrall;
me see.1P1 in ART stained-glass.window
I see myself in a stained-glass window;
- 15 Porto la barba llarga,
carry.1P1 DET beard long
my beard is grown long,
- 16 Què he fet del davantal?
what have.1P1 done of.DET apron
what have I done with my apron?
- 17 Que gent que hi ha a la plaça!
what people that there have.3P1 at DET plaza
What a crowd there is at the plaza!
- 18 Em deuen esperar;
me must.3P2 wait
They must be waiting for me;
- 19 Jo que els llegeixo els versos,
I that DET.PL read.1P1 DET.PL poems
I, who reads them poems,
- 20 Tots riuen i se'n van.
all.PL laugh.3P2 and go.away.3P2

everyone laughs and they are leaving.

- 21 El bisbe em condecora,
 DET bishop me decorate.with.medal.3P1
The bishop decorates me,
- 22 Ja els músics han plegat,
 already DET.PL musicians have.3P2 packed.up
already the musicians have packed up,
- 23 Voldria tornar a casa
 want.COND.1P1 return to home
I would like to go back home
- 24 Però no en sé els topants.
 bur NEG from.there know.1P1 DET.PL places
but I don't know the way.
- 25 Si una noia em besava...
 if ART girl me kiss.IMP.3P1
If a girl kissed me . . .
- 26 De quin ofici faig?
 from which profession do.1P1
what's my profession?
- 27 Ara tanquen les portes:
 now close.3P2 DET.PL doors
Now the doors close:
- 28 Qui sap on és l'hostal!
 who know.3P1 where be.3P1 DET.hostel
Who knows where the hostel is!
- 29 En un tros de diari

in ART fragment of newspaper
On a bit of newspaper

- 30 Rumbeja el meu retrat;
 DET my portrait
my portrait
- 31 Els arbres de la plaça
 DET.PL trees of DET plaza
The plaza's trees
- 32 Em fan adéu-siau.
 me make.3P2 goodbye
Wave goodbye to me.
- 33 Què diuen per la ràdio?
 what say.3P2 for DET radio
What are they saying on the radio?
- 34 Tinc fred, tinc por, tinc fam;
 have.1P1 cold have.1P1 fear have.1P1 hunger
I'm cold, I'm afraid, I'm hungry;
- 35 Li compraré un rellotge:
 her buy.FUT.1P1 ART watch
I'll buy her a watch:
- 36 Quin dia deu fer el Sant?
 which day must.3P1 make DET saint's.day
What's her Saint's Day?
- 37 Me'n vaig a la Font Vella:
 me.there go.1P1 to DET fountain old
I'm going to the Font Vella:
- 38 N'han arrencat els bancs;
 there.have.3P2 pulled.up DET.PL benches

they've taken away the benches;

39 Ara veig el diable
 now see.1P1 DET devil
now I see the devil

40 Que m'espera al tombant.
 that me-wait.3P1 at.DET corner
waiting for me around the corner.

English Gloss

I ARRIVED IN THAT VILLAGE, EVERYONE GREETED ME AND I KNEW NO-ONE: WHEN I WAS GOING TO READ MY POEMS, THE DEVIL, HIDDEN BEHIND A TREE, CALLED OUT TO ME, SARCASTICALLY, AND FILLED MY HANDS WITH NEWSPAPER CLIPPINGS.

What's the name of this town
 With flowers in the belltower
 and a river with dark trees?
 Where have I left my keys . . .

Everyone says, 'Good day!'
 I am half-naked;
 There people kneeling down,
 Another gives me his hand.

'What's my name!' I ask them.

I look at my bare feet;
 In the shadow of a barrel
 Dawns a pool of blood.

The cowherd lends me a book,
 I see myself in a stained-glass window;
 My beard is grown long,
 What have I done with my apron?

What a crowd there is at the plaza!
 They must be waiting for me;
 I, who reads them poems,
 Everyone laughs and they are leaving.

The bishop decorates me,
 Already the musicians have packed up,
 I would like to go back home
 But I don't know the way.

If a girl kissed me . . .
 what's my profession?
 Now the doors close:
 Who knows where the hostel is!

On a bit of newspaper
 my portrait
 The plaza's trees
 Wave goodbye to me.

What are they saying on the radio?
 I'm cold, I'm afraid, I'm hungry;
 I'll buy her a watch:
 What's her Saint's Day?

I'm going to the Font Vella:
 They've taken away the benches;
 Now I see the devil
 Waiting for me around the corner.

3. El meu país és un roc

Catalan

1 El meu país és un roc
 2 Que fulla, floreix i grana,
 3 Franc de caça hi tinc cabana
 4 Sense pallera ni soc.
 5 No hi ha omeda, ni pineda,

6 I la nit s'ajoca, freda,
7 Sense brossalla ni bruc,
8 El cel hi venç la fatiga
9 I si la lluna hi espiga,
10 Jo peixo, dòcil, el duc.

11 De silencis faig el jaç
12 Amb boires per capçalera,
13 Entre els brancs de la tartera
14 M'acotxen vents de mal pas.
15 Tot aleja, pur, i avança
16 Per camins de deslliurança
17 Quan el son llumeja el cim:
18 Só el pastor d'una contrada
19 On el temps no té plomada
20 Ni l'home dards per al crim.

21 No em cal cleda, ni paranys,
22 Ni freturo l'orriaire;
23 Sota arbrats de glaç i aire
24 Bec a la sal dels estanys.
25 Pel solell i per l'obaga
26 Só el darrer d'una nissaga
27 Amb erols a tots els vents:
28 Tots hi són, sense misteri,
29 Sota creus en captiveri
30 En un delta de torrents.

31 Lliberts, i durs, amb alous,
32 Llur fona en rosa de cercles
33 Colpia el menhir dels segles
34 En una tardor de bous.
35 Oh mels pures del paratge!
36 Recobrar, dels meus, la imatge,
37 Aigua enllà de l'hort furtiu,
38 Moll del rou de la caverna,
39 Hereus de la nit eterna
40 Amb els astres per caliu!

41 Si entre els pics em puny la ment,
 42 La flor de l'alba m'aroma
 43 Amb clarors de l'ampla coma:
 44 Só la pedra en calm clement
 45 Fita en un coll de miracle,
 46 De tots, i de mi, l'oracle;
 47 Vaig i vinc de roc a roc
 48 —O pasturo palets tosos
 49 En un bosc de crits confosos—
 50 I, en ser fosc, hi vento foc.

English Gloss⁵

My country's a rock
 Bearing leaves, flowering, seeding.
 Freed from hunting, I keep a shed there
 Without pallet or logs.
 With no elms or pinegroves,
 And the night goes to roost, cold
 Without heather or brush.
 The sky conquers weariness
 And if the mood grows slender,
 I pasture the docile eagle-owl.

I make my bed of silence
 With a headboard of fogs.
 Winds from high passes tuck me
 Among rock-slope branches.
 Everything wings, advancing, pure,
 Down paths of liberations
 When sleep lights the summit.
 I'm the shepherd in a place
 Where time has no plumb-lines
 Nor man darts for crime.

⁵ English translation from Rosenthal (1979)

I don't need folds or snares,
 And I've got a milking shed.
 Beneath groves of ice and air
 I drink the ponds' salt.
 On sunned and shaded slopes
 I'm the last of my race
 With mesas to all winds.
 They're all there, without mystery,
 Beneath captive crosses
 In a delta of streams.

Freedmen, touch, with freeheld land,
 In a circle compass points their slingshot
 Smote the centuries' menhir
 In an autumn of oxen.
 Oh, the pure honeys of that spot!
 Rediscovering my people's image
 Water beyond the furtive garden,
 Wet with dew from the cavern,
 Eternal night's heirs
 With the stars for hot ashes!

If among peaks my mind pains me,
 Dawn's flowers perfume me
 With broad dells' brightnesses.
 I'm the stone in a forgiving calm,
 Fixed in a miraculous throat,
 Everyone's oracle, and my own.
 I come and go from rock to rock
 – Or I pasture shaved pebbles
 In a woods of confused cries –
 And when it's dark, I fan the fire.

II. Carles Riba

A. Pre-War Poems

1. 'Com el cabdill que amb peu alat . . .'

Catalan

1 Com el cabdill que amb peu alat
 2 va passant entremig de sa gent adormida
 3 i tusta gentilment a l-espatlla fornida
 4 de cad-un dels que en son pensament ja ha triat;
 5 i ells van alçant-se i prenen l'espasa del combat:

6 així tu, Joia, te m'emmenes
 7 de dins el pit covard els mots com un estol;
 8 dia i nit fórem junts i els reconec a penes:
 9 dormiren muts, fins ara que deixen mon redol
 10 amb una estranya música que fa un batec de vol.

11 Bé sé, però, sots ta bandera
 12 quant de força em robes: cada mot per mi era
 13 un torrent de ma sang, set anys del meu voler.
 14 I sempre la conquesta fuig davant de llur fe . . .
 15 Joia torna'm l'estol, torna'm el cant enrera.

16 Sóc com el pare que jaquí
 17 la fillada guerrera i espera dalt la torre.
 18 Buit dels mots de mon cant, en va darrera els corre
 19 mon deler: un dia encara ton manament diví
 20 me'n prendrà més, com altres fills novenças de mi.

Interlinear Translation

1 Com el cabdill que amb peu alat
 like DET commander that with foot winged
Like the commander who with winged foot

2 va passant entremig de sa gent adormida
 go.3P1 passing in.the.middle of DET people sleeping
passes through his sleeping people

3 i tusta gentilment a l-espatlla fornida
 and strike.3P1 gently on DET-shoulder muscular
and gently strikes the muscled shoulders

- 4 de cad-un dels que en son pensament ja ha triat;
of each-one of.DET.PL that in his thought already have.3P1 chosen
of each who in his thoughts he's already chosen;
- 5 i ells van alçant-se i prenen l'espasa del combat:
and they go.3P2 raising-REFL and seize DET-sword of-DET combat
and they rise up and grasp combat's sword:
- 6 així tu, Joia, te m'emmenes
thus you joy REFL me-lead.2P1
So you, Joy, you draw
- 7 de dins el pit covard els mots com un estol;
from inside DET chest cowardly DET.PL words like ART squadron
words from my cowardly chest like a squadron;
- 8 dia i nit fórem junts i els reconec a penes:
day and night be.PST.1P2 together and they recognize.PST.1P1 hardly
day and night we were together and I hardly recognize them:
- 9 dormiren muts, fins ara que deixen mon redol
sleep.PST.3P2 mute until that leave.3P2 my circle
they slept silently, until they left my circle
- 10 amb una estranya música que fa un batec de vol.
with a strange music that make.3P1 ART beating of flight
with a strange music that beats like wings.
- 11 Bé sé, però, sots ta bandera
good know.1P1 but beneath your flag
But well I know, beneath your banner
- 12 quant de força em robes: cada mot per mi era
how.much of force me steal.2P1 each word for me be.IMP.3P1
how much of my strength you steal: each word for me was
- 13 un torrent de ma sang, set anys del meu voler.

- ART stream of my blood seven years of.DET my will
a stream of blood, seven years of my volition.
- 14 I sempre la conquesta fuig davant de llur fe . . .
 and always DET conquest flee.3P1 ahead of their faith
and always conquest flees before their faith . . .
- 15 Joia, torna'm l'estol, torna'm el cant enrera.
 joy return.3P1-me DET-squadron return.3P1-me DET song backwards
Joy, return my squadron, turn my song backwards.
- 16 Sóc com el pare que jaquí
 be.1P1 like DET father that leave.PST.3P1
I'm like a father who abandoned
- 17 la fillada guerrera i espera dalt la torre.
 DET offspring warlike and wait.3P1 at.the.top DET tower
his warrior son and waits at the top of the tower.
- 18 Buit dels mots de mon cant, en va darrera els corre
 empty of.DET.PL words of my song in vain behind them run.3P1
Empty of my song's words, in vain my zeal
- 19 mon deler: un dia encara ton manament diví
 my zeal ART day yet your order divine
runs from them: one day yet your divine commandment
- 20 me'n prendrà més, com altres fills novençans de mi.
 me-from take.away more like other sons of me
will take from me more, like my own young songs.

English Gloss

Like the commander who with winged foot
 Passes through his sleeping people
 And gently strikes the muscled shoulders
 Of each who in his thoughts he's already chosen;
 And they rise up and grasp combat's sword:

So you, Joy, you draw
 Words from my cowardly chest like a squadron;
 Day and night we were together and I hardly recognize them:
 They slept silently, until they left my circle
 With a strange music that beats like wings.

But well I know, beneath your banner
 How much of my strength you steal: each word for me was
 A stream of blood, seven years of my volition.
 And always conquest flees before their faith . . .
 Joy, return my squadron, turn my song backwards.

I'm like a father who abandoned
 His warrior son and waits at the top of the tower.
 Empty of my song's words, in vain my zeal
 Runs from them: one day yet your divine commandment
 Will take from me more, like my own young sons.

2. 'Morir, tal vegada seria'

Catalan

1 Morir, tal vegada seria
 2 com quan, dormint, un tus precipitant
 3 ens esbatana els ulls a la tenebra,
 4 i ens redrecem, dubtant si fou realitat
 5 o si un somni que s'esmunyia
 6 deixà entortolligat
 7 al nostre sentit afuat
 8 un esquinçall ronser de febre.
 9 L'horror és de sentir que entre la veritat
 10 i nosaltres no hi ha senó un pas de tenebra,
 11 i que el peu serveix d'amagat
 12 la covardia de la voluntat.

Interlinear Translation

- 1 Morir, tal vegada seria
to.die how occasion be.COND.3P1
Dying, maybe it would be
- 2 com quan, dormint, un tus precipitant
how when sleeping ART blow sudden
like when, sleeping, a sudden blow
- 3 ens esbatana els ulls a la tenebra,
us open.wide.open.3P1 DET.PL eyes to DET darkness
opens wide our eyes to the darkness
- 4 i ens redrecem, dubtant si fou realitat
and us stand.up.1P2 doubting if be.IMP.SUBJ.3P1 reality
and we straighten up, wondering if actually happened
- 5 o si un somni que s'esmunyia
or if ART dream that REFL-slip.through.IMP.SUBJ.3P1
or if a dream that slipped through
- 6 deixà entortolligat
let.go.PST.3P1 tangled.up
left tangled up in
- 7 al nostre sentit afuat
to.DET our sense sharpened
our sharpened senses
- 8 un esquinçall ronser de febre.
ART scrap left of fever
a leftover scrap of fever.
- 9 L'horror és de sentir que entre la veritat
DET-horror be.3P1 to feel that among DET truth
The horror is to feel that within the truth
- 10 i nosaltres no hi ha senó un pas de tenebra,
and we NEG there have.3P1 but ART step of darkness

and ourselves, there isn't anything but a step's length of darkness,

11 i que el peu serveix d'amagat
 and that DET foot serve.3P1 behind.one's.back
 and that our feet work without the knowledge

12 la covardia de la voluntat.
 DET cowardive of DET will
 of our cowardly will.

English Gloss

Dying, maybe it would be
 Like when, sleeping, a sudden blow
 Opens our eyes to the darkness,
 And we straighten up, wondering if actually happened
 Or if a dream that slipped through
 Left tangled up in
 Our confused senses
 A leftover scrap of fever.
 The horror is to feel that within the truth
 And ourselves, there isn't anything but a step's length of darkness,
 And that our feet work without the knowledge
 Of our cowardly will.

3. 'Que jo no sigui més'

Catalan

1 Que jo no sigui més com un ocell tot sol,
 2 ales esteses sobre un gran riu
 3 per on davallen lentes barques de gent que riu
 4 a l'ombra baixa del tenderol,
 5 i el rai que el muntanyenc mig nu, enyoradís,
 6 mena amb fatiga cap a ciutats
 7 que estrenyen l'aigua lliure entre molls oblidats
 8 d'haver-hi comes verdes amb arbres i ramats
 9 i un cloqueret feliç.

10 La vida passa, i l'ull no es cansa d'abocar
 11 imatges clares dintre del cor.
 12 ... Tot en mi torna somni: nuvolet d'ombra i d'or
 13 que flota i fina lluny de la mà.
 14 Qui endinsa en el seu cor com un minaire avar,
 15 qui de recança ulls clucs es peix,
 16 tenen més que no jo, que estrany a mi mateix
 17 i alt sobre els altres, guaito l'ona incessant com creix
 18 i minva cap al mar.

19 ¿Quin moviment humà pot encara desfer
 20 l'encant, llançar-me sang i sentits
 21 a la presa, que és nostra, afanyada, entre els dits,
 22 al cant, que d'home a home va i ve?
 23 ¿O ha d'ésser mon destí el de l'ocell reial
 24 que un tret, per folga, tomba del cel,
 25 i l'aigua indiferent l'endú, vençut rebel,
 26 cobrint-se amb l'ala inútil els ulls buidats d'anhel
 27 sense un plany pel seu mal?

Interlinear Translation

1 Que jo no sigui més com un ocell tot sol,
 that I NEG be.SUBJ.1P1 more like ART bird all alone
To be no longer like a lonely bird,

2 ales esteses sobre un gran riu
 wings extende over ART large river
wings spread over a wide river

3 per on davallen lentes barques de gent que riu
 for where come.down.3P2 slow small.boats of people who laugh
where slow boats come down filled with people who laugh

4 a l'ombra baixa del tenderol,
 to DET-shadow low of.DET
at the low shadow of

- 5 i el rai que el muntanyenc mig nu, enyoradís,
and DET raft that DET mountain half naked nostalgic
and the raft that the half-naked mountain, nostalgic
- 6 mena amb fatiga cap a ciutats
drive.3P1 with fatigue head to cities
tiredly drives to cities
- 7 que estrenyen l'aigua lliure entre molls oblidats
that squeeze.up.3P2 DET-water free among docks forgotten
that suck up free water among docks that have forgotten
- 8 d'haver-hi comes verdes amb arbres i ramats
of-have-there mountain.pass green with trees and flocks
the existence of green mountain passes with trees and flocks
- 9 i un cloqueret feliç.
and ART small.bell.tower happy
and a small, contended bell tower.
- 10 La vida passa, i l'ull no es cansa d'abocar
DET life pass.3P1 and DET-eye NEG REFL.PRON tire.3P1 of-pour
Life passes, and eye never tire of pouring',
- 11 imatges clares dintre del cor.
images clear inside of.DET heart
clear images into hearts.
- 12 ... Tot en mi torna somni: nuvolet d'ombra i d'or
all in me return.3P1 dream cloudy of-shadow and of-gold
... Everything in me dreams: cloudy with shadows and gold
- 13 que flota i fina lluny de la mà.
that float.3P1 and die.3P1 far from DET hand
that floats and dies far from my hand.
- 14 Qui endinsa en el seu cor com un minaire avar,

who penetrate.3P1 in DET one's heart like ART miner greedy
He who penetrates his heart like a greedy miner,

- 15 qui de recança ulls clucs es peix,
 who of regret eyes close REFL.PRON feed.3P1
who with remorse-closed eyes feeds himself,
- 16 tenen més que no jo, que estrany a mi mateix
 have.3P2 more than NEG I how strange to me same
has more than I, how strange it seems to me
- 17 i alt sobre els altres, guaito l'ona incessant com creix
 and high over the others watch.1P1 DET-wave incessant how grow.3P1
and high abother the others, I watch the incessant wave, how it swells
- 18 i minva cap al mar.
 and decrease.3P1 head to.DET sea
and recedes back into the sea.
- 19 ¿Quin moviment humà pot encara desfer
 what movement human can.3P1 even undo
What human action can undo
- 20 l'encant, llançar-me sang i sentits
 DET-charm throw-me blood and senses
the enchantment, launch me blood and senses
- 21 a la presa, que és nostra, afanyada, entre els dits,
 to DET prisoner that be.3P1 ours rebellious among DET.PL fingers
to the prisoner, that is ours, rebellious in fingers,
- 22 al cant, que d'home a home va i ve?
 to-DET song that of-man to man go.3P1 and come.3P1
or to the song, the goes and comes from man to man?
- 23 ¿O ha d'ésser mon destí el de l'ocell reial
 or have.3P1 of-to.be my destiny PRON of DET-bird royal
Or is it my fate, that of the royal bird

- 24 que un tret, per folga, tomba del cel,
 how ART shot for have.fun.3P1 knock.down.3P1 from.DET sky
That a shot, jokingly, shoots out of the sky,
- 25 i l'aigua indiferent l'endú, vençut rebel,
 and DET-water indifferent take.away.3P1 conquered rebel
and that the indifferent water carries away, conquered rebel,
- 26 cobrint-se amb l'ala inútil els ulls buidats d'anhel
 covering-REFL with DET-wing useless DET-PL eyes emptied of-longing
covering with a useless wing its eyes, emptied of desire
- 27 sense un plany pel seu mal?
 without ART lament for.DET his pain
without a cry for its pain?

English Gloss

To be no longer like a lonely bird,
 Wings spread over a wide river
 Where slow boats come down filled with people who laugh
 At the low shadow of ??
 And the raft that the half-naked mountain, nostalgic
 Tiredly drives to cities
 That suck up free water among docks that have forgotten
 The existence of green mountain passes with trees and flocks
 And a small, contended bell tower.

Life passes, and eyes never tire of pouring,
 Clear images into hearts.
 ... Everything in me dreams: cloudy with shadows and gold
 That floats and dies far from my hand.
 He who penetrates his heart like a greedy miner,
 Who with remorse-closed eyes feeds himself,
 Has more than I, how strange it seems to me
 And high abother the others, I watch the incessant wave, how it swells
 And recedes back into the sea.

What human action can undo

The enchantment, launch me, blood and senses,

To the prisoner, that is ours, rebellious in fingers,

Or to the song, the goes and comes from man to man?

Or is it my fate, that of the royal bird

That a shot, jokingly, shoots out of the sky,

And that the indifferent water carries away, conquered rebel,

Covering with a useless wing its eyes, emptied of desire

Without a cry for its pain?

B. Post-War Poems

1. 'Infant refugiat adormit'

Catalan

1 Com qui reposa
 2 en l'amor o en l'onada,
 3 fill de la guerra,
 4 dorms en la innumerable
 5 falda absent de la fuga.

Interlinear Translation

1 Com qui reposa
 like who rest.3P1
Like one who rests

2 en l'amor o en l'onada,
 in DET-love or in DET-wave
in love or on waves,

3 fill de la guerra,
 child of DET war
child of war,

4 dorms en la innumerable

sleep.2P1 in DET innumerable
you sleep in the countless

- 5 falda absent de la fuga.
 lap absent of DET flight/escape
absent lap of flight.

English Gloss

Like one who rests
 In love or on waves,
 Child of war,
 You sleep in the countless
 Absent lap of flight.

2. ‘Súnion!’

Catalan

- 1 Súnion! T'evocaré de lluny amb un crit d'alegria,
 2 tu i el teu sol lleial, rei de la mar i del vent:
 3 pel teu record, que em dreça, feliç de sal exaltada,
 4 amb el teu marbre absolut, noble i antic jo com ell.
 5 Temple mutilat, desdenyós de les altres columnes
 6 que en el fons del teu salt, sota l'onada rient,
 7 dormen l'eternitat! Tu vetlles, blanc a l'altura,
 8 pel mariner, que per tu veu ben girat el seu rumb;
 9 per l'embriac del teu nom, que a través de la nua garriga
 10 ve a cercar-te, extrem com la certesa dels déus;
 11 per l'exiliat que entre arbredes fosques t'albira
 12 súbitament, oh precís, oh fantasmal! i coneix
 13 per ta força la força que el salva als cops de fortuna,
 14 ric del que ha donat, i en sa ruïna tan pur.

Interlinear Translation

- 1 Súnion! T'evocaré de lluny amb un crit d'alegria,
 Sunion you-evoke.1P1 from far with ART scream of-happiness

Sunion, from far off I invoke you with a cry of joy,

2 tu i el teu sol lleial, rei de la mar i del vent:
 you and DET your sun loyal king of DET sea and of-DET wind
you and your faithful sun, kind of sea and wind:

3 pel teu record, que em dreça, feliç de sal exaltada,
 for-DET your memory that me drive.3P1 happy of salt exalted
For your memory that drives me, happy in exalted salt,

4 amb el teu marbre absolut, noble i antic jo com ell.
 with DET your marble absolute noble and ancient I like him
with your absolute marble: noble and ancient, myself and it alike.

5 Temple mutilat, desdenyós de les altres columnes
 temple mutilated scornful of DET.PL other columns
Mutilated temple, scornful of other columns

6 que en el fons del teu salt, sota l'onada rient,
 that in DET bottom of.DET your jump under DET-wave laughing
that beneath your leap under the laughing wave,

7 dormen l'eternitat! Tu vetlles, blanc a l'altura,
 sleep.3P2 DET-eternity you keep.watch.2P1 white to DET-height
sleep for eternity! You keep watch, white on the heights,

8 pel mariner, que per tu veu ben girat el seu rumb;
 for-DET sailor that for you see.3P1 well turned DET his course
for the sailor who for you would see his course well turned;

9 per l'embriac del teu nom, que a través de la nua garriga
 for DET-drunk of-DET your name that by.way.of DET naked scrub
for the drunk with your name, who comes through the naked brush

10 ve a cercar-te, extrem com la certesa dels
 come.3P1 to search.for-you utmost like DET certainly of.DET.PL
to search for you, intense like the certainty of the

déus;
 gods
gods;

11 per l'exiliat que entre arbredes fosques t'albira
 for DET-exiled that among groves dark you-glimpse.3P1
for the exiled whom you glimpse among dark groves

12 súbitament, oh precís, oh fantasmal! i coneix
 suddely oh precise oh phantom and know.3P1
suddenly, oh precise, oh phantom! and he knows

13 per ta força la força que el salva als cops de
 for your strength DET strength that him rescue.3P1 to.DET.PL blow of
of your strength the strength that rescues him from fortune's

fortuna,
 fortune
blows,

14 ric del que ha donat, i en sa ruïna tan
 rich of.DET that have.3P1 given and in DET disintegration so
rich with what it has given, and in disintegration so

pur.
 pure
pure.

English Gloss

Sunion, from far off I invoke you with a cry of joy,
 You and your faithful sun, kind of sea and wind:
 For your memory that drives me, happy in exalted salt,
 With your absolute marble: noble and ancient, myself and it alike.
 Mutilated temple, scornful of other columns
 That beneath your leap under the laughing wave,
 Sleep for eternity! You keep watch, white on the heights,
 For the sailor who for you would see his course well turned;

For the drunk with your name, who comes through the naked brush
 To search for you, intense like the certainty of the gods;
 For the exiled whom you glimpse among dark groves
 Suddenly, oh precise, oh phantom! and he knows
 Of your strength the strength that rescues him from fortune's blows,
 Rich with what it has given, and in disintegration so pure.

3. 'Pura en la solitud i en l'hora lenta'

Catalan

1 Pura en la solitud i en l'hora lenta, una dona
 2 fa lliscà', amb moviment d'arbre o de crit amorós,
 3 al llarg dolç dels braços alçats, la túnica. Mentre
 4 brilla ja el tors secret, resta captiva en el lli,
 5 dalt, la testa. Un instant o dos. Ah! ¿són prou perquè es trenqui
 6 foscament el lligam entre la bella i aquest
 7 tímido juny que d'ella, nua dins l'ona, esperava
 8 joia i impuls fluvial per a perfer-se? ¿Han estat
 9 prou, que tu, imponderable cosa d'or i mirada,
 10 testa, flor dreta, en surts vaga -i talment reguardant,
 11 ara, els no-res del silenci que eren adés venturosos
 12 còmplices? Un cucut canta de sobte, innocent.
 13 Ella somriu. La sang juvenil del món torna a córrer,
 14 salta, brusca, amb el salt de la magnífica, i va
 15 temps avall, cap a sols més madurs -i ella neda, oh ritme!
 16 cap a l'estiu excessiu- ella i els déus i els meus ulls!

Interlinear Translation

1 Pura en la solitud i en l'hora lenta, una dona
 pure in DET solitude and in DET-hour slow ART woman
Pure in the solitude and slow hour a woman

2 fa lliscà', amb moviment d'arbre o de crit amorós,
 do.3P1 slip with movement of-tree or of cry amorous
lets slip with the a tree's movement or amorous cry,

- 3 al llarg dolç dels braços alçats, la túnica. Mentre
 to-DET long sweet of-DET-PL arms raised DET tunic while
along the sweet length of her raised arms, her tunic. While
- 4 brilla ja el tors secret, resta captiva en el lli,
 shine now DET torso secret stay.3P1 captive en DET linen
her secret torso now shines; above, her head rests captive
- 5 dalt, la testa. Un instant o dos. Ah! ¿són prou perquè es
 above DET head ART instant or two ah be.3P1 enough because REFI
in linen. An instant or two. Ah! are they enough to

trenqui
 break.SUBJ.3P1
break

- 6 foscament el lligam entre la bella i aquest
 darkly DET bond between DET pretty.one and this
darkly the bond between the beauty and this
- 7 tímid juny que d'ella, nua dins l'ona, esperava
 timid June that of-her naked in DET-wave wait.IMP.3P1
timid June of her, naked in the waves, joy and fluvial impulse
- 8 joia i impuls fluvial per a perfer-se? ¿Han estat
 joy and impulse fluvial for a perfect-REFI have.3P1 been
were waiting the perfect themselves? Were they
- 9 prou, que tu, imponderable cosa d'or i mirada,
 enough that you imponderable thing of-gold and glance
enough, for you, imponderable thing of gold and glance,
- 10 testa, flor dreta, en surts vaga - i talment
 head flower straight in/from.there ?? wander.3P1 and ?? ??
head, straitened flower, wandering – and

reguardant,
 ??

- 11 ara, els no res del silenci que eren adés
 now DET.PL NEG nothing of.DET silence that be.IMP.3P2 just.now
now, the not anything of silence that are newly
- venturosos
 lucky
fortunate
- 12 còmlices? Un cucut canta de sobte, innocent.
 accomplices ART cuckoo sing.3P1 suddenly innocent
accomplices? Suddenly, a cuckoo sings, innocent.
- 13 Ella somriu. La sang juvenil del món torna a córrer,
 she smile.3P1 DET blood young of.DET world return.3P1 to run
She smiles. The world's young blood runs again,
- 14 salta, brusca, amb el salt de la magnífica, i
 jump.3P1 brusque with DET jump of DET magnificent and
it jumps, brusque, with the jump of the magnificent, and time
- va
 go.3P1
goes
- 15 temps avall, cap a sols més madurs –i ella neda, oh ritme!
 time downwards head to suns more ripe and she swim.3P1 oh rhythm
downwards, to riper suns – and she swims, oh rhythm!
- 16 cap a l'estiu excessiu- ella i els déus i
 head to DET-summer excessive she and DET.PL gods and
to the excessive summer – she and the gods and
- els meus ulls!
 DET.PL my eyes
my eyes!

English Gloss

Pure in the solitude and slow hour a woman
 Lets slip with the a tree's movement or amorous cry,
 Along the sweet length of her raised arms, her tunic. While
 Her secret torso now shines; above, her head rests captive
 In linen. An instant or two. Ah! are they enough to break
 Darkly the bond between the beauty and this
 Timid June of her, naked in the waves, joy and fluvial impulse
 Were waiting the perfect themselves? Were they
 Enough, for you, imponderable thing of gold and glance,
 Head, straitened flower, wandering – and ??
 Now, the not anything of silence that are newly fortunate
 Accomplices? Suddenly, a cuckoo sings, innocent.
 She smiles. The world's young blood runs again,
 It jumps, brusque, with the jump of the magnificent, and time goes
 Downwards, to riper suns – and she swims, oh rhythm!
 To the excessive summer – she and the gods and my eyes!

III. Pere Quart

A. Pre-War Poems

1. 'El poeta vell i coix'

Catalan

EL POETA VELL I COIX . . .

The most incredible thing about miracles is that they happen.

Chesterton.

1 El poeta vell i coix
 2 de pell eixareïda com el boix,
 3 pensava i escrivia bocaamarg,
 4 desesperat i moix,
 5 a l'ombra pública del parc.
 6 Com qui engoleix una suau mixtura
 7 la llunyana donzella aprèn ses faules.
 8 Neixen al llavi i morn les paraules

9 entre la sang i la pintura.
 10 Amb veu ara i adés solemne o prima
 11 ella escandeix els versos i els sublima.

12 L'atzar acara una nit el poeta
 13 i a donzella. Llur besar lingual,
 14 llur abraçada estreta,
 15 foren salut, caríca i pecat capital.

16 De la patètica besada
 17 ell en sortí bell, jove com un patge,
 18 i ella rodonament decapitada.
 19 Sota l'esglai de Déu i del paisatge
 20 el poeta fugí. S'alçà un oratge
 21 inimitable, de balada.

Interlinear Translation

EL POETA VELL I COIX . . .

DET poet old and lame

The old, lame poet . . .

The most incredible thing about miracles is that they happen.

Chesterton.

1 El poeta vell i coix
 DET poet old and lame
 The old, lame poet

2 de pell eixareïda com el boix,
 of skin parched like DET box.tree
 with skin parched like the box tree,

3 pensava i escrivia bocaamarg,
 think.IMP.3P1 and write.IMP.3P1 mouth.bitter
 he thought and wrote, bittermouth,

4 desesperat i moix,

desperate and depressed
desperate and depressed,

5 a l'ombra pública del parc.
 to DET-shadow public of.DET park
to the park's public shadow.

6 Com qui engoleix una suau mixtura
 like who swallow ART soft mixture
Like one who swallows a soft mixture

7 la llunyana donzella aprèn ses faules.
 DET distant maiden learn.3P1 her fables
the far off maiden learns her fables.

8 Neixen al llavi i moren les paraules
 be.born.3P2 to.DET lip and die.3P2 DET words
They are born on the lip and words die

9 entre la sang i la pintura.
 among DET blood and DET paint
between blood and paint.

10 Amb veu ara i adés solemne o prima
 with voice now and just.now solemn or subtle
With a voice now solemn, now subtle

11 ella escandeix els versos i els sublima.
 she measure.3P1 DET.PL verses and them sublimate.3P1
she measures the verses and sublimates them.

12 L'atzar acaba una nit el poeta
 DET-chance confront.3P1 one night DET poet
Chance confronts one night the poet

13 i a donzella. Llur besar lingual,
 and to maiden their kiss ??
and the maident. Their ?? kiss,

- 14 llur abraçada estreta,
their embrace tight
their tight embrace
- 15 foren salut, caríca i pecat capital.
be.PAST.3P2 health caresss and sin capital
were health, caress, and mortal sin.
- 16 De la patètica besada
from DET pathetic kiss
From the pathetic kiss
- 17 ell en sortí bell, jove com un patge,
he from.there leave.PAST.3P1 beautiful young like ART page.boy
he leaves beautiful, like a young page boy,
- 18 i ella rodonament decapitada.
and she roundly/perfectly decapitated
and she perfectly decapitated.
- 19 Sota l'esglai de Déu i del paisatge
beneath DET-fear of God and of.DET landscape
Beneath the fear of God and of the landscape
- 20 el poeta fugí. S'alçà un oratge
DET poet escape.PAST.3P1 REFL-raise.PAST.3P1 ART breeze
the poet fled. He raised in himself an inimitable breeze
- 21 inimitable, de balada.
inimitable of ballad
of ballads.

English Gloss

THE OLD, LAME POET . . .

The most incredible thing about miracles is that they happen.

Chesterton.

The old, lame poet
 With skin parched like the box tree,
 He thought and wrote, bittermouth,
 Desperate and depressed,
 To the park's public shadow.

Like one who swallows a soft mixture
 The far off maiden learns her fables.
 They are born on the lip and words die
 Between blood and paint.
 With a voice now solemn, now subtle
 She measures the verses and sublimates them.

Chance confronts one night the poet
 And the maiden. Their ?? kiss,
 Their tight embrace
 Were health, caress, and mortal sin.

From the pathetic kiss
 He leaves beautiful, like a young page boy,
 And she perfectly decapitated.
 Beneath the fear of God and of the landscape
 The poet fled. He raised in himself an inimitable breeze
 Of ballads.

2. 'L'Infant el cavall de cartó . . .'

L'enfant apporte un peu de ce ciel dont il sort.

Victor Hugo.

- 1 L'infant el cavall de cartó
- 2 turmenta i masega amb gest obstinat.
- 3 Li escurça les potes, li talla la cua,
- 4 li esclafa les angues a cops de martell
- 5 i amb llarguesagulles forada ses nines.
- 6 (L'infant clou els llavis, té rostre de vell.)

7 Llavors l'abandona per altres joguines.
 8 Se'n cansa i reprèn el cavall mutilat,
 9 cal vor escapar-lo. Com bleixa! Com sua!
 10 I brolla la sang invisible . . .

Interlinear Translation

L'enfant apporte un peu de ce ciel dont il sort.
 Victor Hugo.

1 L'infant el cavall de cartó
 DET-infant DET horse of cardboard
The child tortures and bruises,

2 turmenta i masega amb gest obstinat.
 torture.3P1 and bruise.3P1 with gesture stubborn
with stubborn gestures, the cardboard horse.

3 Li escurça les potes, li talla la cua,
 it shorten.3P1 DET.PL legs it cut.off.3P1 DET tail
He shortens its legs, he cuts off its tail,

4 li esclafa les anques a cops de martell
 it flatten.3P1 DET.PL haunches to blows of hammer
he flattens its haunches with a hammer

5 i amb llargues agulles forada ses nines.
 and with long needles perforate.3P1 its pupils
and sticks needles in its pupils.

6 (L'infant clou els llavis, té rostre de vell.)
 DET-infant close.3P1 DET.PL lips its face of old
(The child closes its lips, its old face.)

7 Llavors l'abandona per altres joguines.
 then it-abandon.3P1 for other toys
then abandons it for other toys

- 8 Se'n cansa i reprèn el cavall mutilat,
REFL-of tire.3P1 and take.up.again.3P1 DET horse mutilated
He tires of them and takes up the mutilated horse once more,
- 9 cal vor escapçar-lo. Com bleixa! Com sua!
want.3P1 behead-it how pant.3P1 how sweat.3P1
he wants to beheadit. How he pants! How he sweats!
- 10 I brolla la sang invisible . . .
and gush.3P1 DET blood invisible
And the invisible blood gushes . . .

English Gloss

L'enfant apporte un peu de ce ciel dont il sort.

Victor Hugo.

The child tortures and bruises,
With stubborn gestures, the cardboard horse.
He shortens its legs, he cuts off its tail,
He flattens its haunches with a hammer
And sticks needles in its pupils.
(The child closes its lips, its old face.)
Then abandons it for other toys
He tires of them and takes up the mutilated horse once more,
He wants to beheadit. How he pants! How he sweats!
And the invisible blood gushes . . .

B. Post-War Poems

1. 'Corrandes d'exili'

Catalan

CORRANDES D'EXILI

- 1 Una nit de lluna plena
2 tramuntàrem la carena,

3 lentament, sense dir re ...
4 Si la lluna feia el ple
5 també el féu la nostra pena.

6 L'estimada m'acompanya
7 de pell bruna i aire greu
8 (com una Mare de Déu
9 que han trobat a la muntanya.)

10 Perquè ens perdoni la guerra,
11 que l'ensagna, que l'esguerra,
12 abans de passar la ratlla,
13 m'ajec i beso la terra
14 i l'acaronó amb l'espatlla.

15 A Catalunya deixí
16 el dia de ma partida
17 mitja vida condormida:
18 l'altra meitat vingué amb mi
19 per no deixar-me sens vida.

20 Avui en terres de França
21 i demà més lluny potser,
22 no em moriré d'anyorança
23 ans d'enyorança viuré.

24 En ma terra del Vallès
25 tres turons fan una serra,
26 quatre pins un bosc espès,
27 cinc quarteres massa terra.
28 'Com el Vallès no hi ha res'.

29 Que els pins ceneixin la cala,
30 l'ermita dalt del pujol;
31 i a la platja un tenderol
32 que batega com una ala.

33 Una esperança desfeta,

- 34 una recança infinita.
 35 I una pàtria tan petita
 36 que la somio completa.

Interlinear Translation

CORRANDES D'EXILI

folk.songs of-exile

- 1 Una nit de lluna plena
 One night of moon full
One full-mooned night
- 2 tramuntàrem la carena,
 cross.PAST.1P2 DET hilltop
We crossed the hilltop
- 3 lentament, sense dir re ...
 slowly without say re
slowly without saying
- 4 Si la lluna feia el ple
 if DET moon make.IMP.3P1 DET full
If the moon was full
- 5 també el féu la nostra pena.
 also DET be.PAST.3P1 DET our pain
So, too, was our pain.
- 6 L'estimada m'acompanya
 DET-loved.one me.accompany.3P1
My loved one was with me
- 7 de pell bruna i aire greu
 of skin dark and air grave
Dark-skinned and grave

- 8 (com una Mare de Déu
like ART mother of god
(Like a Mother-God
- 9 que han trobat a la muntanya.)
that have.3P2 found at DET mountain
They found in the mountain.)
- 10 Perquè ens perdoni la guerra,
because us pardon.SUBJ.3P1 DET war
Because the war pardons us,
- 11 que l'ensagna, que l'esguerra,
that him.stain.with.blood.3P1 that him.maim.3P1
That bloodies him, that maims him,
- 12 abans de passar la ratlla,
before to pass DET line
Before crossing the border,
- 13 m'ajec i beso la terra
REFL-lay.1P1 and kiss.1P1 DET earth
I lie down and kiss the soil
- 14 i l'acarono amb l'espatlla.
and it-caress.1P1 with DET-shoulder
And caress it with my shoulder.
- 15 A Catalunya deixí
in Catalunya leave.PAST.1P1
I left Catalunya
- 16 el dia de ma partida
DET day of my departure
The day of my departure
- 17 mitja vida condormida:
half life with.sleep

Half of my life sleeping:

- 18 l'altra meitat vingué amb mi
 DET-other half come.PAST.3P1 with me
The other half came with me
- 19 per no deixar-me sens vida.
 for NEG leave-me without life
So as not to leave me lifeless.
- 20 Avui en terres de França
 today in lands of France
Today in France
- 21 i demà més lluny potser,
 and tomorrow more far perhaps
And tomorrow perhaps even further,
- 22 no em moriré d'enyorança
 NEG REFL die.FUT.1P1 of-longing
I won't die of longing
- 23 ans d'enyorança viuré.
 but of-longing live.FUT.1P1
But of longing I will live.
- 24 En ma terra del Vallès
 in my land of.DET Vallès
In my land of Valles
- 25 tres turons fan una serra,
 three hills make.3P1 ART mountain.range
Three hills make a mountain range,
- 26 quatre pins un bosc espès,
 four pines a forest dense
Four pines a thick wood,

- 27 cinc quarteres massa terra.
 five districts too.much earth
Five towns too large a world.
- 28 ‘Com el Vallès no hi ha res’.
 like DET Vallès no there have.3P1 nothing
 ‘*There’s no place like Valles*’
- 29 Que els pins ceneixin la cala,
 that DET-PL pines encircle.IMPER.3P2 DET inlet
Let the pines encircle the inlet
- 30 l'ermita dalt del pujol;
 DET-hermitage at.the.top of.DET hillock
The hermitage on the hill
- 31 i a la platja un tenderol
 and at DET beach ART cloth.to.cover.fish
And on the beach, a cloth to cover fish
- 32 que batega com una ala.
 that beat.3P1 like ART wing
That beats like a wing.
- 33 Una esperança desfeta,
 ART hope undone
A hope undone,
- 34 una recança infinita.
 ART regret infinite
An infinite regret.
- 35 I una pàtria tan petita
 and ART homeland so small
And a homeland so small.
- 36 que la somio completa.
 that it dream.1P1 complete

That I dream of it whole.

English Gloss

Songs of Exile

One full-mooned night
We crossed the hilltop
slowly without saying
If the moon was full
So, too, was our pain.

My loved one was with me
Dark-skinned and grave
(Like a Mother-God
They found in the mountain.)

Because the war pardons us,
That bloodies him, that maims him,
Before crossing the border,
I lie down and kiss the soil
And caress it with my shoulder.

I left Catalunya
The day of my departure
Half of my life sleeping:
The other half came with me
So as not to leave me lifeless.

Today in France
And tomorrow perhaps even further,
I won't die of longing
But of longing I will live.

In my land of Valles
Three hills make a mountain range,
Four pines a thick wood,
Five towns too large a world.
'There's no place like Valles'

Let the pines encircle the inlet
 The hermitage on the hill
 And on the beach, a cloth to cover fish
 That beats like a wing.

A hope undone,
 An infinite regret.
 And a homeland so small.
 That I dream of it whole.

2. 'Confidències a Antonio Machado'

Catalan

CONFIDÈNCIES A ANTONIO MACHADO

1 Antonio, si veiessis aquests dies!

2 Temps, ha, de lluny, vaig enyorar la pàtria
 3 i la ciutat més nostra;
 4 i ho feia a la manera catalana,
 5 ortodox i castís
 6 (< <mes ai! tornau-me en terra,
 7 que hi vull morir > >).

8 Melangiós oracle de Castella,
 9 obstinat solitari de Cotlliure
 10 (*¡oh soledad mi sola conaïa!*),
 11 encara en somnis terra meva.

12 Antonio, si tornessis gustaries
 13 *la amargura del tiempo envenado.*
 14 Estrany poeta, Antonio,
 15 sempre enyorós del que no tens i toques;
 16 al capdavant jo també dic
 17 –proporcions guardades–:

- 18 *morirse es lo mejor.*
- 19 Que avui, de dins estant, oh germans espectrals,
 20 enyoro foscament, sense remei,
 21 tot el que he retrobat,
 22 la presència envilida de l'amor.
- 23 Sóc el cretí del poble
 24 –fora seny com l'Ausiàs–
 25 que conta al vent
 26 històries increïbles.
- 27 *La terrible cordura* del poeta.

Interlinear Translation

CONFIDÈNCIES A ANTONIO MACHADO

confidences to Antonio Machado

In confidence to Antonio Machado

- 1 Antonio, si veiessis aquests dies!
 Antonio if see.SUBJ.IMP.2P1 these days
Antonio, if you were to see these days!
- 2 Temps, ha, de lluny, vaig enyorar la pàtria
 time have.3P1 from far go.1P1 long.for DET homeland
There are times, from far, I longed for my homeland
- 3 i la ciutat més nostra;
 and DET city more ours
and our own city;
- 4 i ho feia a la manera catalana,
 and it do.IMP.1P1 at DET manner catalan
And I have done it in the Catalan way,
- 5 ortodox i castís
 orthodox and authentic

authentic and orthodox

- 6 (< <mes ai! tornau-me en terra,
but ow! return.IMPER.2P2-me in earth
("But ah! Return me to earth,
- 7 que hi vull morir > >).
that there want.1P1 die
where I want to die")
- 8 Melangiós oracle de Castella,
melancholic oracle of Castille
Melancholic oracle of Castille,
- 9 obstinat solitari de Cotlliure
stubborn solitary of Collioure
stubborn solitary of Collioure
- 10 (*¡oh soledad mi sola compañía!*),
oh loneliness my only company (Sp.)
(oh, loneliness, my sole company),
- 11 encara en somnis terra meva.
yet/still from.there dream land mine
yet from far dreams of my land.
- 12 Antonio, si tornessis gustaries
Antonio if return.SUBJ.IMP.2P1
Antonio, if you were to return you'd like
- 13 *la amargura del tiempo envenado.*
DET bitterness of.DET time poisoned
the bitterness of poisoned time.
- 14 Estrany poeta, Antonio,
strange poet Antonio
strange poet, Antonio,

- 15 sempre enyorós del que no tens i toques;
 always longing.for of.DET that no have.2P1 and touch.2P1
always longing for that which you don't have and hold
- 16 al capdavall jo també dic
 at.the.end I also say.1P1
in the end I also say
- 17 –proporcions guardades–:
 proportions protected
 –*guardedly*–
- 18 *morirse es lo mejor.*
 die.REFL be.3P1 DET best (Sp.)
to die is best.
- 19 Que avui, de dins estant, oh germans espectrals,
 That today from inside shelf oh brothers ghostly
That today from the shelf, oh ghostly brothers
- 20 enyoro foscament, sense remei,
 miss.1P1 darkly without remedy
I miss darkly, without remedy,
- 21 tot el que he retrobat,
 all DET that have.1P1 seen.again
everything that I have re-seen,
- 22 la presència envilida de l'amor.
 DET presence degraded? (Sp. morphology) of DET.love
The degraded presence of love.
- 23 Sóc el cretí del poble
 be.1P1 DET cretit of.DET village
I am the village idiot
- 24 –fora seny com l'Ausiàs–
 outside sense like DET.Ausiàs

– *mad like Ausiás* –

- 25 que conta al vent
 that tell.3P1 to.DET wind
 that tells to the wind
- 26 històries increïbles.
 tales unbelievable
 unbelievable stories.
- 27 *La terrible cordura* del poeta.
 DET terrible common.sense (Sp.) of.DET poet
 the terrible common sense of the poet.

English Gloss

In Confidence to Antonio Machado

Antonio, if you were to see these days!

There are times, from far, I longed for my homeland
 And our own city;
 And I have done it in the Catalan way,
 Authentic and orthodox
 (“But ah! Return me to earth,
 Where I want to die”)

Melancholic oracle of Castille,
 Stubborn solitary of Collioure
 (*oh, soledad, mi sóla compaña*),
 Yet from far dreams of my land.

Antonio, if you were to return you’d like
La amargura del tiempo enviado.
 Strange poet, Antonio,
 Always longing for that which you don’t have and hold
 In the end I also say
 –guardedly–

Morirse es lo mejor.

That today from the shelf, oh ghostly brothers
I miss darkly, without remedy,
Everything that I have re-seen,
The degraded presence of love.

I am the village idiot
– mad like Ausiás –
That tells to the wind
Unbelievable stories.

La terrible cordura of the poet.

3. ‘Vacances padages’

Catalan

VACANCES PAGADES

- 1 He decidit d'anar-me'n per sempre.
- 2 Amén.

- 3 L'endemà tornaré
- 4 perquè sóc vell
- 5 i tinc els peus molt consentits,
- 6 amb inflors de poagre.

- 7 Però me'n tornaré demà passat,
- 8 rejuenit pel fàstic.
- 9 Per sempre més.
- 10 Amén.

- 11 L'endemà passat l'altre tornaré,
- 12 colom de raça missatgera,
- 13 com ell estúpid.
- 14 No pas tan dreturer,
- 15 ni blanc tampoc.

16 Emmetzinat de mites,
17 amb les sàrries curulles de blasfèmies,
18 ossut i rebegut, i lleganyós,
19 príncep desposseït fins del meu somni,
20 Job d'escaleta;
21 llenguatallat, sanat,
22 pastura de menjança.

23 Prendré el tren de vacances pagades.
24 Arrapat al topall.
25 La terra que va ser la nostra herència
26 fuig de mi.
27 És un doll entre cames
28 que em rebutja.
29 Herbei, pedram:
30 senyals d'amor dissolts en la vergonya.

31 Oh terra sense cel!

32 Però mireu-me:
33 he retornat encara.
34 Tot sol, gairebé cec de tanta lepra.

35 Demà me'n vaig
36 -no us enganyo aquest cop.
37 Sí, sí: me'n vaig de quatre grapes
38 com el rebesavi,
39 per la drecera dels contrabandistes
40 fins a la ratlla negra de la mort.

41 Salto llavors dins la tenebra encesa
42 on tot és estranger.
43 On viu, exiliat,
44 el Déu antic dels pares.

English Gloss⁶

PAID VACATION

I've decided to go away forever.
Amen.

Tomorrow I'll come back
because I'm old
and have very sensitive feet
with swollen corns.

But I'll turn around the next day,
revived by disgust.
For ever more. Amen.

The day after that I'll come back,
liek a carrier pigeon,
as stupid as he is,
not nearly as honest,
or as white either.

Poisoned by myths,
with saddle-bags full of curses,
skinny and rebuffed, sleepy-eyed,
a prince naked down to his dream,
Job of the pigsty;
tongueless, castrated,
pasturage for lice.

I'll take the train of paid vacations.
Holding onto the edge.
The land which was our heritage
flies from me.
It's a stream between my lefs
that rejects me.

⁶ English translation from Rosenthal (1979)

Grass, piles of stones:
love's signs dissolving in shame.

Oh land without a heaven!
But look at me:
I've come back again.
All alone, almost blind from leprosy.

Tomorrow I'm leaving
– I'm not fooling this time –.
Yes, yes; I'm going on four paws
like a great-great-grandfather,
along smugglers' trails
right to death's black line.

Then I jump in the burning darkness
where everything is foreign.
Where the ancient God of our parents
lives in exile.

Apendix III: Orthography and pronunciation of standard Catalan (Barcelona dialect)

For basic transcription of Catalan orthography in Standard Catalan, see Gili (1967)

I. Notes for tallying phonemes

- A. In cases of orthographic ellision, the two combined words were counted as one word.
 - 1. Example: s'allunyen = 1 word
- B. In cases with hyphenated words, the combined words were counted as two separate
 - 1. Example: servir-me = 2 words
- C. Semivowels are vowels, not consonants.
- D. Affricates were counted as two separate consonants.
 - 1. Example: fullatge = 4 consonants
- E. In diphthongs, each individual vowel was counted as a separate phoneme
 - 1. Example: veu = 2 vowels

Appendix IV: Raw data

	Consonants: Phoneme	Stops : Consonant	Front Vowel : Vowel	Back Vowel : Vowel
F1	0.579081633	0.237885463	0.539393939	0.193939394
F2	0.547344111	0.29535865	0.551020408	0.173469388
F3	0.590839695	0.254521964	0.436567164	0.207089552
F4	0.5907173	0.30952381	0.47766323	0.219931271
F5	0.561583578	0.313315927	0.555183946	0.214046823
F6	0.578563996	0.246402878	0.543209877	0.227160494
Mean:	0.574688385	0.276168115	0.517173094	0.205939487
R1	0.57980456	0.303370787	0.531007752	0.209302326
R2	0.568421053	0.302469136	0.520325203	0.235772358
R3	0.57846952	0.257847534	0.535384615	0.196923077
R4	0.546666667	0.268292683	0.441176471	0.235294118
R5	0.572815534	0.294915254	0.55	0.209090909
R6	0.566037736	0.245454545	0.513833992	0.23715415
Mean:	0.568702512	0.27872499	0.515288006	0.22058949
Q1	0.523809524	0.312252964	0.465217391	0.182608696
Q2	0.571969697	0.264900662	0.522123894	0.194690265
Q3	0.533333333	0.266666667	0.476190476	0.158730159
Q4	0.549579832	0.262996942	0.48880597	0.231343284
Q5	0.581542351	0.302173913	0.468277946	0.163141994

FIGURE 1. The four ratios calculated for each of the seventeen poems. Cells shaded orange indicate ratios that are higher than the mean. There are no discernable patterns in terms of pre-versus post-war poems.