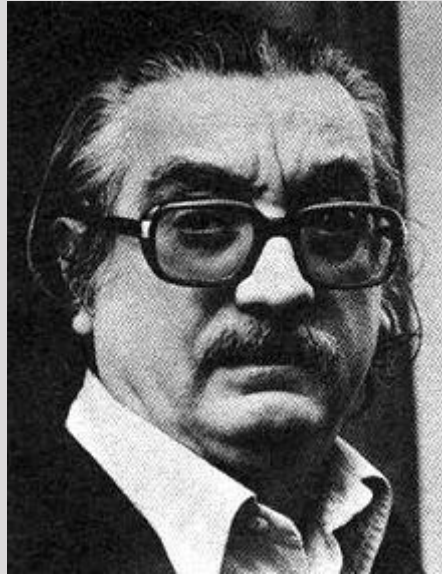


Joan Fuster

This is the chosen author for the book “Nosaltres els Valencians”, whose biography is detailed as follows:



Joan Fuster i Ortells (23 November, 1922 – 21 June, 1992) was a Valencian writer, who published mostly in Catalan.

Despite having written also a number of fiction pieces, he is best known for his essays, especially the political ones. His most influential work by far was the book *Nosaltres els valencians* ("We the Valencians") (1962), whereas other titles such as *Qüestió de Noms* ("Matter of Names") and *Diccionari per a Ociosos* ("Dictionary for Idlers") (1963) are well-known Catalan nationalism. He became the intellectual leader of Valencian nationalism by the end of the 20th century, and was central in proposing the *Països Catalans* concept, which advocated for unity within Catalan culture as proposed by Catalan nationalists. In these books Fuster asserted that it was necessary to strengthen Valencia's relationships with the other Catalan speaking territories for there to be any chance of defending the autonomous culture of Valencia. In this way he sought to bring a Catalan-based cultural community into existence.

In this sense, Fuster is, for some, the most remarkable political essayist in Catalan of the generations that appeared after the Spanish Civil War

He was born in the village of Sueca near Valencia, Spain, in a relatively prosperous middle class family. Both his parents were pious Roman Catholics and Carlists. His father was a renowned local

sculptor of mostly religious sculptures. In 1947, Joan graduated with a degree in law and he received a doctoral degree in Catalan philology in 1985. From 1946 to 1956 he co-directed the magazine *Verb* with José Albi. Of his first books, all of which are poetry, *Escrit per al silenci* ("Written for the Silence") (1954) stands out. In 1952 he began his collaborations with the press of *Valencia* in *Levante*: this would be one of his more prominent facets and one he would continue on with in *Destino* and in *La Vanguardia*.

With *El descrèdit de la Realitat* ("The Discredit of Reality") (1955) he started a notable career as an essayist of vast thematic breadth and whose incisive style was noted for its precise use of adjectives. Another aspect of his work was his erudition and concern with the craft of storytelling and he worked greatly to maintain a literary reviewal he pushed forward in anthologies. His dedication to Valencian themes culminated in 1962 with the publication of what remained as his most known work: *Nosaltres els valencians* ("We, the Valencians"), also *Qüestió de Noms* ("Matter of Names") and *El País Valencià* ("The Valencian Country"), basic books on the history, culture and national identity problem of the Valencian Community from a Catalanist point of view.

He continued on with this subject matter with the release of *Raimon* (1964), *Combustible per a falles* ("Combustible for Falles") (1967) and *Ara o Mai* ("Now or Never") (1981), among others. These, parts of his numerous studies and erudite historical and biographical articles, have been picked up in the I and III tomes of the *Obres completes* ("Complete Works"). The *Diari* ("Day-to-Day Works") (1952–1960) occupy the second volume.

Within the realm of essay writing, he published *Figures del temps* ("Figures of Times"), Yxart award (1957), *Judicis Finals* ("Final Judgments") (1960), *Diccionari per a ociosos* ("Dictionary for Idlers") (1964), *Causar-se d'esperar* ("Causing Oneself to Wait") (1965), *L'home, mesura de totes les coses* ("The Man, Measure of All Things") (1967), and others -- always within the tradition moral root of classical humanism, close in spirit to the moralists and French reformers (from Montaigne on to the encyclopedists), as a critic and skeptic noted for his acid humor. Within his works on history, criticism and literary production, he published *La Poesia Catalana* ("Catalan Poetry") (1956), *Poetes, Moriscos i Capellans* ("Poets, Moorish and Cures") (1962), *Heretgies, Revoltes i Sermons* ("Heresies, Revolts and Sermons") (1968) and *Literatura Catalana Contemporània* ("Contemporary Catalan Literature") (1972), in addition to three extensive prologues for the works of Joan Salvat-Papasseit (1962), Salvador Espriu (1963)

and Josep Pla (1966), joined together to *Contra el Noucentisme* ("Against Noucentisme") (1978). He occasionally wrote song lyrics for Lluís Llach.

He received the *Premi d'Honor de les Lletres Catalanes* ("Catalan Letters Award") (1975) and also, in the year 1983, the *Medalla d'Or de la Generalitat de Catalunya* ("Gold Medal of Catalonia's Generality"). In 1984 he was named doctor honoris causa by the University of Barcelona and in 1986 he was named a professor of literature in the University of Valencia. In 1987 he collected his poetry into *Set llibres de versos* ("Seven Books of Verses"). The studies joined together in *Llibres i problemes del Renaixentisme* ("Books and problems of the Renaissance") (1989) are the fruit of the research carried out in his last few years. In 1994 the works *Fuster Inèdit* ("Unpublished Fuster") and *Fuster Sabàtic* ("Sabbatical Fuster") were edited.

Murder attempt

On September 11, 1981, two bombs exploded in his house, damaging heavily his library and archive. Nobody was prosecuted, but it is widely believed that it was the anti-Catalan far right's response to Fuster's political and cultural position.

Ausiàs March

THIS IS CHOSEN AUTHOR FOR THE POEM AND SONG "VELES I VENTS", WHOSE BIOGRAPHY IS DETAILED AS FOLLOWS:



Ausiàs March (c. 1397 – March 3, 1459) was a Valencian poet who was born in Gandia (Valencia) towards the end of the 14th century. He was the son of Pere March, nephew of Jaume March II, and cousin of Arnau March.

Little is known of his career. From a very young age he took part in the expeditions that Alfons el Magnanim carried out in the Mediterranean. After the age of twenty-seven, however, he would never leave the region where he was born. He was twice married—first to N'Isabel Martorell (sister of the writer Joanot Martorell), and second to Na Joana Escorna. Five bastard children and no legitimate heirs have been attributed to him.

Inheriting an easy fortune from his father Pere March, the treasurer to the duke of Gandia, and enjoying the powerful patronage of Prince Carlos de Viana of Aragon, March was able to devote himself to poetical composition. He is an undisguised follower of Petrarch, carrying the imitation to such a point that he addressed his *Cants d'amor* to a lady whom he professed to have seen first in church on Good Friday. So far as the difference of language allows, he reproduced the rhythmical cadences of his model, but this should be qualified, as the mediaeval tradition of *locus communis* requested this following. This is something Petrarch himself did and it need not to be stressed. March is a very original and idiosyncratic poet. In the *Cants de mort* he touches a note of brooding sentiment peculiar to himself. It can be said that he developed Petrarch's rhetoric and used it for more inner psychological meditations, as other major poets like Camões and Shakespeare would.

The consolidation of the Romance languages, as from the twelfth century, involved the appearance of the first literary references in romance. Non-poetic texts such as novels, laws were written in Catalan, but the poetry was in Occitan or Provençal for the following reasons:

The geographic proximity of Occitan and the Crown of Aragon favored political, cultural and economic relations between the two territories.

The similarity of our language Occitan facilitated the use of the latter by our troubadours. Troubadour lyric was a huge hit across western Europe.

THE THEME OF COURTLY LOVE

The central theme of the poetry of the troubadours was the courtly love. This concept moves to poetry's rigid social structure representing feudalism. During this time the marriage was not love, but was a convenience contract, therefore courtly love is an adulterous love. The poet falls in love with a married woman, usually of a higher

social position (Countess, Queen, etc.) His name never appears explicitly, but is hidden under a pseudonym.

In his poems, Ausias March makes clear his willingness to break with the language and style used by the troubadours. He abandons, therefore, the use of Occitan poetry and writes exclusively in our language.

His poems are marked by obscurity, a sometimes monotonous morbidity, and a conflicting battle between desire and morality, achieved at its apex in the great *Cant Spiritual*.

We can make a classification of his 128 poems in three groups:

Songs of Love: The poet shows us a woman of flesh and bones, faults and virtues, far from the stereotype of courtly love.

Songs of Death: Six compositions dedicated to the mourning of the death of his second wife. They express his deep sorrow and concern for the fate of the soul of the dead lady and the righteousness of God.

Spiritual song: It's a long poem addressed to God which raises the future after death.

Topics:

Love: Described as a contradictory feeling, as an idea and as carnal passion.

Women: Women's conception is not that tyrannical and merciless of the troubadours. Transforms it into a real person with great virtues but also with great vices.

Death: Not regarded as the end of love, but as the choice of his desire and love as redemption from sin caused by carnal love.

He was fully entitled to the supremacy which he enjoyed among his contemporaries, and the success of his innovation no doubt encouraged Boscán to introduce the Italian metres into Castilian. His verses were transmitted in manuscript tradition until its first print edition in Catalan in 1543, but they had already become known through the Spanish translation in 1539.

March's poetry has been set to music by many composers and song-writers.

The poem we selected from Ausias March is “SAILS AND WINDS”

Singer: Raimon

VELES I VENTS

I

Veles e vents han mos desigs complir
faent camins duptosos per la mar.
Mestre i ponent contra d'ells veig armar:
Xaloc, llevant, los deuen subvenir
Ab llurs amichs lo grec e lo migjorn,
Fent humils precos al vent tramuntanal
Que en son bufar los sia parcial
e que tots cinc complisquen mon retorn.

II

Bullirà·l mar com la cassola en forn,
Mudant color e l'estat natural,
e mostrarà voler tota res mal
que sobre si atur un punt al jorn.
Grans e pocs peixos a recors correran
e cercaran amagatalls secrets;
fugint al mar on són nodrits e fets,
per gran remei en terra eixiran.

III

Los pelegrins tots ensems votaran
e prometran molts dons de cera fets;
la gran paor traurà al llum los secrets
que al confès descoberts no seran.
En lo perill no·m caureu de l'esment
Ans votaré al Déu que·ns ha lligats
De no minvar mes fermes voluntats
e que tots temps me sereu de present.

IV

Jo tem la mort per no ser-vos absent,
Perquè amor per mort és anul·lats;
Mas jo no creu que mon voler sobrats
Pusca ésser per tal departiment.
Jo só gelós de vostre escàs voler
Que, jo morint, no meta mi en oblit.

Sol est pensar me tol del món delit
Car, nós vivint, no creu se pusca fer:

Aprés ma mort d'amar perdau poder
e sia tost en ira convertit,
e jo, forçat d'aquest món ser eixit,
tot lo meu mal serà vós no veer.
Oh Déu, ¿per què terme no ha en amor,
Car prop d'aquell jo·m trobara tot sol?
Vostre voler sabera quant me vol,
Tement, fiant, de tot l'avenidor.

V

Jo són aquell pus extrem amador
Aprés d'aquell a qui Déu vida tol.
Puis jo són viu, mon cor no mostra dol
Tant com la mort per sa extrema dolor.
A bé o mal d'amor jo só dispost,
Mas per mon fat fortuna cas no·m porta.
Tot esvetlat, ab desbarrada porta,
Me trobarà faent humil respost.

VI

Jo desig ço que·m porà ser gran cost
I aquest esper de molts mals m'aconhorta.
A mi no plau ma vida ser estorta
d'un cas molt fer, qual prec Déu sia tost;
lladoncs les gents no·ls caldrà donar fe
al que amor fora mi obrarà;
lo seu poder en acte·s mostrarà
e los meus dits ab los fets provaré.

Tornada

Amor, de vós jo·n sent més que no·n sé,
De què la part pitjor me'n romandrà,
e de vós sap lo qui sens vós està.
A joc de daus vos acompararé."

SAILS AND WINDS

Sails and winds will achieve my desires,
making doubtful ways upon the sea.
Mestre and Ponent against them I see rise,
Xaloc, Llevant must now be helping them

with their friends, Grec and Migjorn,
humbly praying the Tramuntana wind
in its blowing to be partial to them
so that all five achieve my safe return.
The sea shall boil like a crock in the oven
changing her colour and her natural state,
she will show how she hates all
that stop upon her an instant in the day.
The large and the small fish will seek shelter
and search for a secret hiding-place:
fleeing the sea where they were born and raised,
they have no choice but to come to earth.
Love, of you I feel more than I know,
of which the worst will be my lot;
and he who is without you knows you.
I will compare you to a game of dice.
I fear death for the absence it means,
for love is annulled by death;
but I don't believe my wanting can be
overcome by such a parting.
I am jealous of your lack of love for me
and that if I'm dead you might forget me.
This thought takes away my joy in the world
for while we live, I don't think it will happen:
after my death, you might lose all power to love,
and suddenly it might turn into hatred.
And I being forced to leave this world,
my sorrow will be not to see you.
Love, of you I feel more than I know,
of which the worst shall be my lot;
and who is without you knows you.
I will compare you to a game of dice.

POEM COMMENT

The author asks that the five winds help him and enable him to reach his destination.

He talks about a relationship based on gambling, unstable, uncertain, wrong.

The poet doubts that his lady loves him as passionate as he loves her

March shows his reflections about love and death. He says he will dominate sails and winds to get his wishes. He wants to win in love: he will go over everything and against the winds. In S.II he describes a revolt of nature: the sea changes colour, until the fish survives, they must seek refuge on land ... In S. III horrified people appear, which, given a situation of danger, they would vote, reveal hidden secrets ...
But

March fears neither death, that will not waver in his love.

In S. IV shows his real fear: if he dies, she can forget him, which would cause an eternal restlessness. And in the V turns to a topic: the death of love, and who claims to be close.

It is a constant in his poems: that genuine perception is not given through the senses, so that the passion does not allow for true knowledge. Therefore, the lover has no choice, so much so that he knows more of love unless he practices;

Hence also the anguish that we have described, then, as the lover is more feeling than rational knowledge can not know what will happen. Thus we come to the attitude of resigned acceptance of this extreme situation of instability and anxiety, which materialized through the dice, like, to describe the danger, went to the seaside image.