

# CATALAN REVIEW

**Special Cluster:**  
14th COLLOQUIUM OF  
THE NORTH AMERICAN CATALAN SOCIETY,  
TORONTO UNIVERSITY, TORONTO

**Guest Editors:**  
ROBERT DAVIDSON and ANNA CASAS AGUILAR

# CONTENTS

**Special Cluster:** 14th Colloquium of the North American Catalan Society,  
University of Toronto

ROBERT DAVIDSON and ANNA CASAS AGUILAR	
Introduction	1
EDGAR ILLAS	
From <i>Elegies de Bierville</i> to Separatism: Constituent Power or Global War?	3
WILLIAM VIESTENZ	
Sense, Landscape, <i>Stimmung</i> : Eco-Epistemology in the Work of Toni Sala and Víctor Català	19
TERESA MAÑÀ	
Eugeni d'Ors i la construcció del projecte bibliotecari de la Mancomunitat de Catalunya	39
OLGA SENDRA FERRER	
Urban projections: The Search for the Democratic City in the Photography of Joan Colom	57
MERCÈ ALTIMIR LOSADA	
Reflexions sobre l'experimentació poètica de Joan Brossa i la traducció dels processos inconscients	83
LÍDIA CAROL GERONÈS	
Dracula, the Vampire in Catalonia: Between Literature and Cinema through Pere Gimferrer	107
IMMACULADA FÀBREGAS ALEGRET and DAVID AR ROUZ	
The Creativity of the Catalan Language Analyzed through the Blending Process	119
KENNETH BROWN and JUAN MANUEL MARTÍNEZ ALONSO	
Textos manuscrits culturals de l'època moderna en llengua catalana existents en la col·lecció de la Hispanic Society of America (1)	135
DONNA ROGERS	
Textos manuscrits culturals de l'època moderna en llengua catalana existents en la col·lecció de la Hispanic Society of America (2)	161

## Articles

MAGÍ SUNYER MOLNÉ

- The Earliest Theatre of Eduard Vidal i Valenciano: Literature of a  
New Society 171

ISABEL MARCILLAS PIQUER

- Els Paradisos oceànics* d'Aurora Bertrana: De l'espai mític al turisme  
depredador de la Polinèsia 189

MIQUEL M. GIBERT

- Joan Oliver i el teatre de Txèkhov 207

## Reviews

- Montserrat Bacardí. *La traducció catalana durant el franquisme*.  
(Maria Dasca) 233

- Enric Bou. *Invention of Space. City, Travel and Literature*. (Toni  
Maestre) 235

- Eva Bru-Domínguez. *Beyond Containment. Corporeality in Mercè  
Rodoreda's Literature*. (M. Àngels Francés Díez) 237

- Peter Cocozzella. *Text, Translation, and Critical Interpretation of Joan  
Roís de Corella's Tragèdia de Caldesa*. (Curt Wittlin) 240

- Andrew Dowling. *Catalonia since the Spanish Civil War.  
Reconstructing the Nation*. (Gaspar Díez Pomares) 243

- Joan Esteve. *The Liber Elegantiarum. A Catalan-Latin Dictionary at  
the Crossroads of Fifteenth-Century European Culture*. Edited by  
Lluís B. Polanco Roig. (Francesc Feliu and Joan Ferrer) 246

- Edgar Illas. *Thinking Barcelona: Ideologies of a Global City*. (Annabel  
Martín) 248

- Teresa Iribarren i Donadeu. *Literatura catalana i cinema mut*. (Enric  
Bou) 251

- Elisenda Marcer Cortés. *Ressonàncies: veus i ecos en la poesia de  
Gabriel Ferrater*. (Josep M. Sala Valldaura) 252

- Teresa Morell. *Valencians a Nova York. El cas de la Marina Alta  
(1912–1920)*. (Antoni Marimon Riutort) 254

- Joan Ramon Resina, ed. *Iberian Modalities: A Relational Approach to the  
Study of Culture in the Iberian Peninsula*. (Josep-Anton Fernàndez) 257

- Joan Ramon Resina and William R. Viestenz, eds. *The New Ruralism:  
An Epistemology of Transformed Space*. (Nil Santiañez) 259

- Francesc-Xavier Vila and Eulàlia Salvat, eds. *Noves immigracions i  
llengües*. (Vicent Brotons Rico) 262

Iribarren i Donadeu, Teresa. *Literatura catalana i cinema mut*. Barcelona: PAMSA 2012. 354 p. Textos i estudis de cultura catalana, 180.

This book is undoubtedly an important contribution to the study of the relationship between cinema and Catalan literature of the early twentieth century. It is a groundbreaking book because until now this kind of approach has been undervalued or has received scarce attention. Iribarren opens up a way of reading Catalan texts by paying attention to the influence of cinema and persuasively establishing when all this happened. She limits her analysis to narrative prose to detect “els deutes que la literatura té amb el cinema.” The implausible reason for doing this is that narrative encapsulates a relationship with reality. Another self-imposed limitation is dealing only with silent movies. She tackles an array of texts and authors which are organized in four chapters: Alexandre Plana’s *A l’ombra de Santa Maria del Mar* (1923) and *El mirall imaginari* (1925); Josep Pla’s *Coses vistes* (1925), *Rússia. Notícies de la U.R.S.S. (Una enquesta periodística)* (1925), *Llanterna màgica* (1926), *Relacions* (1927), and *Cartes de lluny* (1928). She includes *Fanny* by Carles Soldevila, a novel that uses interior monologue not in the same way as Joyce but imitating a subjective camera eye. To these texts she adds Francesc Trabal’s *L’home que es va perdre* (1929) and *Quo vadis, Sánchez?* (1931), which are possibly the pieces that fall better into the equation that Iribarren is constructing. Iribarren excels with an innovative reading of Trabal’s narrative that goes beyond the limitations of the well-known avant-garde humorist. Another most innovative section is the one devoted to Pla, because Iribarren claims that his first books were “embrions del que havia de ser la novel·la cinematogràfica,” bringing him very close to what Dalí was trying to do with his “documentals.” In each chapter the author includes a review of how these authors react to early cinema, paying special attention to their judgments of the novelties, situations they prefer, and filmmakers they most cherished.

The author refers to the meaning and dimensions of the impact of cinema on literary techniques in terms of a literary alchemy operation that is parallel to the one operated by the avantgarde: “es manifesta transversalment, en formulacions i espais tant d’alta cultura com de la cultura popular” (335). She focuses on a miscellany of examples from a limited but significant number of authors. A problematic issue of this book is that the demonstration of literary *filmicity* through the examples selected is done with a sort of tautological method. Iribarren does an amazing job at micro-reading the chosen texts, amplifying and explaining every single minutiae, but this reader is not convinced that there is a theoretical reflection behind the immense work. To put it another way, we do not understand in which ways these authors appropriate filmic language. Maybe a look at critical

writings such as Robert Stam's *Literature and Film*, or even Pere Gimferrer's *Literatura y cine*, could add some light to Iribarren's efforts.

Some minor problems: This book is an excerpt of a doctoral dissertation and it shows. Readers will miss an introduction to the arrival of cinema into Catalonia as a way to better picture the context in which the writing and reading of the chosen texts really took place. We are thrown *in media res* into the analysis of several narratives by some major authors without getting an idea of the whole picture. The use of words in English and the translation of movie titles are awkward at best. What purpose has the use of "silent days" instead of a more appropriate "època de cinema mut" (or similarly "moviegoers" for "espectadors")? Why leave most titles in the original language, but suddenly translate *Albada* ("Sunrise") and *La fal·lera d'or* ("The Gold Rush").

The analysis by Iribarren is worth continuing with the addition of selected texts that are inspired by talkies, thus providing a more complete picture of an irreversible and overwhelming transformation suffered by literature through the twentieth century.

ENRIC BOU

Universit  Ca' Foscari Venezia

Marcer Cort s, Elisenda. *Resson ncies: veus i ecos en la poesia de Gabriel Ferrater*. Tarragona: Arola, 2013. 136 p.

El llibre t  com a origen la tesi doctoral que l'autora va presentar a la Universitat de Birmingham el 2006, on  s professora. Exemplifica la justesa amb qu  les tesis angleses se cenyeixen a l'objecte d'estudi sense necessitat d'una llarga introducci , que —fa de bon suposar— resultaria baldera per als membres del tribunal; es redueix aix  l'extensi , tot guanyant el treball en profit i concreci . Tanmateix, hi sobren a la "Bibliografia" algunes entrades que ni s n citades al llarg del llibre ni calia fer-ho.

El prop sit de l'autora  s definit de bon comen ament: tot parant atenci  "en el vessant m s discursiu, din mic i intercultural de la intertextualitat", esbrinar "la pres ncia de la poesia angloamericana en els versos de Ferrater des d'una perspectiva que contempli les din miques col·lectives, la interacci  social de la intertextualitat" i considerar "els mecanismes culturals que es produeixen a l'hora d'assimilar, adaptar i renovar aquesta tradici " (19). Per aix , *Resson ncies...* recull un bon nombre de reflexions al voltant de la intertextualitat com a bastiment i contrafort de les observacions sobre les influ ncies de la po tica i la poesia en angl s damunt l'obra de l'escriptor reusenc.

Al llarg de les p gines del llibre, la professora Marcer es refereix, quan escau,