

IVITRA Research in Linguistics and Literature

5

After the Classics

A translation into English of
the selected verse of *Vicent Andrés Estellés*

TRANSLATED WITH AN INTRODUCTION
AND NOTES BY

DOMINIC KEOWN
TOM OWEN

John Benjamins Publishing Company

After the Classics

IVITRA Research in Linguistics and Literature

Studies, Editions and Translations

This series aims to publish materials from the IVITRA Research Project. IVITRA carries out research on literary, linguistic and historical-cultural studies, and on history of literature and translation, specially those related to the Crown of Aragon in the Middle Ages and the Renaissance. The materials in the series will consist of research monographs and collections, text editions and translations, within these thematic frames: Romance Philology; Catalan Philology; Translation and Translatology; Crown of Aragon Classics Translated; Diachronic Linguistics; Corpus Linguistics; Pragmatics & Sociolinguistics; Literary and historical-cultural studies; and E-Learning and IST applications.

A complete list of titles in this series can be found on
<http://benjamins.com/catalog/ivitra>

Editor

Vicent Martines Peres
University of Alicante / RALB

International Scientific Committee

Carlos Alvar
Robert Archer
Concepción Company Company
Adelaida Cortijo
Antonio Cortijo
Ricardo Silveira Da Costa
Dominique De Courcelles
Ramon Ruiz Guardiola
Sara Poot Herrera
Dominic Keown
Elena Sánchez López
Coman Lupu
Isidor Mari
Josep Martines
Jordi Antolí Martínez

Giuseppe Mazzocchi
Juan Francisco Mesa
Joan Miralles
Josep Maria Nadal
Maria Àngels Fuster Ortuño
Akio Ozaki
José Antonio Pascual,
Hans-Ingo Radatz
Rosabel Roig-Vila
Vicent Salvador
Francisco Franco Sánchez
Ko Tazawa
Joan Veny
Curt Wittlin

Volume 5

After the Classics. A translation into English of the selected verse of Vicent Andrés Estellés. Translated with an introduction and notes by Dominic Keown and Tom Owen

After the Classics

A translation into English of the selected verse of
Vicent Andrés Estellés

Translated with an introduction and notes by

Dominic Keown

Tom Owen

John Benjamins Publishing Company

Amsterdam / Philadelphia



The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences – Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.



Universitat d'Alacant
Universidad de Alicante

Vicerektorat de Cultura, Esports i Política Lingüística



Universitat d'Alacant
Universidad de Alicante

Facultat de Filosofia i Lletres

Library of Congress Cataloging-in-Publication Data

Andrés Estellés, Vicent.

[Poems. Selections. English]

After the classics : a translation into English of the selected verse of Vicent Andrés Estellés ; with an introduction and notes by Dominic Keown and Tom Owen.

p. cm. (IVITRA Research in Linguistics and Literature, ISSN 2211-5412 ; v. 5)

Includes bibliographical references and index.

PC3941.A7175A6 2013

849'.9152--dc23

2013008938

ISBN 978 90 272 4011 8 (Hb ; alk. paper)

ISBN 978 90 272 7184 6 (Eb)

© 2013 – John Benjamins B.V.

No part of this book may be reproduced in any form, by print, photoprint, microfilm, or any other means, without written permission from the publisher.

John Benjamins Publishing Co. · P.O. Box 36224 · 1020 ME Amsterdam · The Netherlands
John Benjamins North America · P.O. Box 27519 · Philadelphia PA 19118-0519 · USA

Table of contents

Acknowledgements	VII
Notes on the present edition and translation	IX
Vicent Andrés Estellés: a voice from the edge	1
Europe's audible and inaudible cultures	2
Language, politics and minority cultures	5
The 'individual talent' of Vicent Andrés Estellés	9
Estellés: the voice of a people	13
The <i>Renaixença</i> or cultural re-awakening	16
Burjassot: <i>l'horta nord</i>	19
Estellés and the poetic tradition	23
Symbiosis and schizophrenia	27
<i>Horacianes</i>: after Horace	31
<i>The Exile of Ovid</i>	75
After Virgil and Catullus	125
Ausiàs March: after the patriarch	159
After Garcilaso	201
Select bibliography	237
Index of first lines	241

Acknowledgements

The editors would like to register their thanks to the Estellés family for their friendship and generosity, especially for allowing the original verse to appear in this bilingual edition. We are indebted in turn to Vicent Martines of the IVITRA project of the Universitat d'Alacant who was fundamental to the initiative taking shape. Our appreciation should be expressed also to Vicent Salvador, Aina Monferrer and Daniel P. Grau of the Universitat Jaume I, Castelló de la Plana and to Jaume Pérez Montaner for their constant help and encouragement. Finally, our gratitude is extended to Fitzwilliam College, Cambridge, for its continued support of Catalan and the Anglo-Catalan Society and its members who were kind enough to allow us to recite a selection of poems to their conference of 2011 at Queen Mary College, University of London.

Notes on the present edition and translation

One of the main problems in establishing a definitive text as far as Estellés is concerned is the editorial chaos which surrounds his work. The main culprit in this area is, of course, General Franco under whose dictatorship the Catalan language was so severely proscribed that less than ten per cent of the poet's output would see the light of day during this period. As such, it is virtually impossible to establish a reliable chronology to his creation; a phenomenon which was further compromised by the *ad hoc* manner in which the verse was collated into the ten volumes of the Complete Works (*Obra Completa*. Valencia: 3 i 4, 1972–1990). It is to be hoped that the recent revival of scholarship devoted to this author might soon regularise this deficiency.

Given the lack of any viable alternative, all the poems we have selected are taken from the Complete Works; (the one exception is 'Ací/Here' which forms part of the *Llibre de meravelles*/Book of Marvell's [Valencia: 3 i 4, 1976]). As a consequence we have followed the lay out of this edition despite its occasional inconsistency. To help the English reader we have regularised the punctuation here and there in the target version although not so much as to avoid the sense of confusion which the imprecision produces for the native reader. The literary orientation of our approach has meant we have avoided the more overt, patriotic discourse of the *Mural del País Valencià*/Mural of the Land of Valencia and its one thousand pages.

Apart from the odd poem, there has been only one other attempt to translate Estellés into English with any degree of cogency: David Rosenthal, *Nights that Make the Night*, published in New York by Persea Books in 1992. With its sixty three pages of verse in English, this edition – although welcome – could not really aspire to offer more than a sample of the immense creation of the Valencian. Unsurprisingly, in this context, there are only three instances when our selections coincide, all from the collection *Horacianes* (I, xv and xxxviii), and in each case with significant differences in translation.

There are numerous and contradictory theories about verse translation with which we feel no need to burden the reader. Our basic aim would be in some way to aspire to the ideal of equivalents which seeks to produce the same effect on a reader in the target language as that achieved on a reader of the source text. To this effect, it has been important to register the preponderance of the Valencian dialect

of Catalan which we have attempted to realise through adducement of similar possibilities offered by the northern variety of English, common to both translators. This alternative conveys the same notions of non-metropolitan eccentricity and subordinacy to the 'official' Oxford standard as is implicit in the source text.

The flowing, colloquial nature of the free verse has presented few difficulties in this respect as is apparent throughout the anthology but especially the collection *Horacianes/After Horace*. The demotic vitality of the original, particularly in its scheme of insult and abuse, has proved problematic to render fully given the distinctive social taboos of English and Catalan and, in these cases, we have prioritised the communication of meaning over verbal flourish. In his more metred expression, Estellés shows his preference for the decasyllable, particularly in his evocation of Ausiàs March and the eclogues of Garcilaso. In general we have attempted, where possible, to render the characteristics of this mode in English whilst bearing in mind at all times the importance of the content as well as form. As a general rule our efforts have been directed at avoiding the simplicity of iambic pentameter although, at times, the tendency to follow this line has proved natural above all in the pastoral where there seems to be a preference for this variety in English.

More complex in this respect has been the challenge to transcribe the weight of another favoured medium: the alexandrine. Here again, whilst respecting the metre and count as far as possible we have again preferred flexibility as a means to overcome prosodic difficulties as and when they have arisen. It should be stated in this respect, however, that in modern day terminology Estellés would be termed a 'obsessive compulsive' in the manner he wrote poetry, well into the early hours of the morning after finishing the late shift on the newspaper. As such, the extent, intensity, simultaneity and lack of revision of his essays also carried with it uncertainty and slippage in terms of metrics which, in our opinion, has made the translators' task less exacting in this respect.

It is with this in mind that we hope to have solved in some minimal way the problem presented by the elegaic couplets of *Exili d'Ovidi/The Exile of Ovid*. There is surely no more taxing combination for translation than the hexameter and pentameter of this convention with its syllabic complexities. As Peter Green has indicated in his most informative introduction to Catullus, this form 'produces a fast, naturally falling line, and directly militates against the inbuilt rhythmic pattern of English, which has a firm determination to climb uphill, always with short initial syllables, and most often in an iambic $\cup -$ pattern.' Fortunately, we can say the much same thing with regard to Catalan prosody and, although we respect the lay out established in the original which is crucial to give a Latin 'feel' to the experience, it is our suspicion that in terms of scansion the Valencian was not overly precise in his adaptation of this most intricate of forms. To this effect,

we have attempted to follow rather the drift of the original by focussing more particularly on the internal rhythms and resonances which are such a feature of this most emotive collection.¹

It will be noticed that in our English version we have preferred not to use contractions with auxiliary verbs in their various forms. We feel that this facilitates the reading by allowing more variety in terms of rhythm, stress and metre. However, in cases where the colloquial element comes to the fore – as with *Horacianes* / After Horace, for example –, the abbreviated alternative will be evident.

Though we trust that our Introduction is critical as well as informative it was not our intention, in a promotional exercise like the present, to complicate matters by adducing a welter of reference; as such, footnotes have been kept to an absolute minimum. Similarly, the bibliography is explicitly select and, as such, is not meant to be exhaustive but seeks rather to offer a first port of call where the reader might find useful information in English (and in one case French) relating to the life of Vicent Andrés Estellés and our reading of a representative sample of his work.

1. *The Poems of Catullus*, ed. and trans. by Peter Green (London: University of California Press, 2005), p. 28.

VICENT ANDRÉS ESTELLÉS

A voice from the edge

To discover a new poet, writer, or any artist can be a strange joy: we can experience it in diverse ways, whether it be the shock of the new in de-familiarising the familiar or else by the related process of familiarising the unfamiliar. The world can be suffused in this way by wonder, a sense of the comic, the tragic, the lyrical, the heroic, the satiric and the subversive. The new worlds we enter may have been wrought at the ease of some and the expense of others; but many have been the product of a painful struggle, both of external politics and also of the personal and the intimate, the internal psyche. On the one hand, Stendhal famously refers to politics in literature as a 'pistol shot' at a polite social gathering. But equally unnerving are the revelations and representations of the workings and phantoms of the inner self as they erupt into the banalities and routines of everyday life.

This engaging strangeness increases as we move further away from our own culture and, in the case of the written word, our own language or languages. The task of the translator is not just to render an accurate version of the text but to recreate some of what Walter Benjamin described as the 'aura' of a work of art. The challenge is very demanding and some have claimed it to be impossible. It is with an awareness of all these elements, from ideological commitment and subliminal meanderings to an appreciation of the aesthetic mystique of the artefact, that the present translators have approached the work of the remarkable Valencian poet Vicent Andrés Estellés (1924–1993).

The distance of texts in another language is not merely geographical or linguistic; it involves a complex history of national development which may involve invasions, social domination and in extreme cases genocide. The status of differing sectors of a linguistic continuum, social and regional varieties and dialects, etc., depends ultimately on their political relation to states and their dominant social or ethnic elites. In this way, there are polyglossic configurations which are patently hierarchical as languages co-exist and interact, with varying degrees of subalternity, in a continuous struggle whose nuances often escape those who dwell in the comfort of monolingual normality. Herein, one language becomes the standard or 'official' and others generally fall under the category or label of 'minority' tongues. The number of speakers is not necessarily relevant to status. For example the number of Catalan mother tongue and second language speakers is roughly equal to the populations of Sweden or Finland. The main difference is,

of course, that Swedish and Finnish are state languages; the salient factor is thus extra-philological and non-demographic, dependent rather upon social power and its geopolitical distribution.

In such contexts minority languages are frequently seen to have a precarious existence because they are marginal; and the people who insist on speaking them are 'rude' in the presence of the dominant language speaker: militants who are simply too stubborn, unable to face up to the fact that their language is excentric or irrelevant. This 'fact' obscures, of course, the historic defeat of these languages through land clearances, famine, mass migration, repressive legislation and, in our case, civil war which re-established the exclusive dominance of Castilian Spanish throughout the state and its institutions – education, the media, the public space – which the right-wing, fascist and military victors claimed for themselves in the wake of the conflict.

It is important to be mindful of this socio-linguistic background with the translation into English, with its alleged monoglossic hegemony and imperious global presence, of the work of a Catalan poet from Valencia whose culture is shrouded in subordinacy. Many of our literate and literary minded audience may have a knowledge of Spanish literature (i.e., works in Castilian) and the highly popular creations of Latin American authors. The condition of a global medium with over 350 million speakers, however, obscures significant socio-linguistic tensions at play beneath the surface. And an awareness of the fault lines beneath this fragile and questionable homogeneity on the peninsula is essential for an understanding of the work of Estellés. It is to this effect that we now afford a brief, initial outline of the friction between dominant and peripheral idioms in the United Kingdom and Ireland, which will be amplified in due course with particular reference to the specific situation of modern-day Valencia.

Europe's audible and inaudible cultures

After the defeat of the Spanish Republic in 1939, the Francoist regime – with appreciable Falangist influence – established a unitary state that brooked no civic pluralism, political opposition, free trade unions or dissident cultural organizations. It also imposed a policy of rigid monolingualism which criminalised the use of Catalan, Basque and Galician, banning their appearance in publications. The death of the dictator in 1975 saw a historic compromise in the re-establishment or re-vamping of Spain as a constitutional democratic monarchy after the British model. Some devolution was secured by the restoration of regional self-government, especially crucial in the case of the historic nationalities (Euskadi, Galicia, Catalonia and Valencia) with their own languages, cultures and legislatures. After

these modest proposals were enacted, a struggle ensued – and is still raging in the face of centralist resistance – for both the reclaiming of the past at all levels and also for the flowering of a pluralistic future. It is within this context that the work of Estellés was conceived and reached maturity.

For the English speakers of Northern Europe to understand the trauma of the banishment and criminalisation of a culture, they should look no further than the experience of the Celtic peoples of our islands and the status of their languages and literatures in the past and not too distant past. Perhaps the easiest and most convenient means to this end is to invite the average literate English person to name an Irish or a Welsh writer. They would probably answer, W. B. Yeats, James Joyce, Dylan Thomas or Gillian Clarke. It would be rare for them to mention writers such as the great medieval poets Dafydd ap Gwilym and Iolo Goch, contemporaries of Geoffrey Chaucer, or twentieth-century authors like T. H. Parry Williams, Kate Williams or the Irish poet, Nuala Ni Dhomhnaill who write in the vernacular and, like many other distinguished writers in their language, are not widely translated.

The inaudibility of these voices corresponds to a phenomenon within the dominant culture that the Russian author Isaac Babel described famously – and in much more dangerous political circumstances – as ‘a genre of silence.’ This silence is emblematic of an identical ignorance, amongst the hegemonic centralist mindset, of the peripheral nationalities of these islands and their indigenous cultures. How many times, for example, do we see England used synonymously – and incorrectly – with Great Britain? Similarly, it is also the custom internationally and in cyberspace to represent the language of English iconically with the Union Jack not accurately by the cross of Saint George, a conflation which denotes a further exclusion of peripheral nations and their cultures. Needless to say, an identical reductive merging occurs in the case of the identification of the language of Castile with that of Spain in its entirety.

The arena of sport affords countless examples of such centralist insensitivity. It is customary, for example, for English representative teams to have the state anthem played before test matches and not one that defines precisely the limits of their own geo-historical borders. As a result, it is not unusual to hear the anthem jeered on the Celtic fringe precisely because of this expansionist appropriation of state by one nation. And the distaste for resistance to such imperial imposition – and for the perdurance of the ‘silence’ to which the periphery is repeatedly consigned – was exemplified in the recent London Olympics by appeals to the public in Cardiff not to give voice to their usual protest prior to the soccer match involving Team GB. Ironically, such dissidence might be considered more justifiable still in this case given the state-wide name for a team without representation from key component parts, such as Scotland and Northern Ireland, which refused to participate in this

unitarian conglomerate precisely out of fear of having their identity usurped as a footballing nation!²

Unfortunately, at the start of the twenty-first century the national voice of the periphery remains largely silenced even in its own constituency despite all the gains in the education system and the setting up of independent language television channels, like SC4 in Wales. The case is more spectacular in Ireland where, despite the fact that Gaelic has been the official language since 1922, the monopoly of English is depressingly commanding. It is precisely in these contexts that we appreciate the pressure to conform, the coercion to take the easy route and accept centralist hegemony in terms of language. When the airwaves, internet, press and television – mass media in its virtual entirety – pressurise towards a monolingual ‘normality’ then the defence of minority peculiarity becomes difficult in the extreme, not to say impossible.³

Though such capitulation may have proved inevitable there are *a posteriori* strategies of resistance that allow the presence of the repressed, historic language to be expressed metaphorically. This happens in an almost Oedipal way, in that it seems to have a subterranean, ghost-like condition that haunts the living practice of the adopted language of the coloniser and can erupt and break into the polite discourse of the cannon. Those writers in this context who by necessity had to write in English are described as either Anglo-Welsh or Anglo-Irish after the catastrophe of the destruction of the Gaelic peoples. Significantly, in this configuration, the Irish re-shaped their own distinctive varieties of the language of empire which, in the late nineteenth and first half of the twentieth century, became a medium of writing unique in world literature.

There is an exuberant joy in the recreation of urban life of Dublin and a wistful sense of loss of the Gaeltacht. In the work of Synge, we hear the same echoes of the old language as a ghost at the banquet of the new. James Joyce chooses exile and finally, in an act of modernist ‘terrorism’, blows the English language to smithereens with all the lilt and rhythm of his charged Hibernian idiolect as exemplified by *Finnegans Wake*. It is in this fashion that, taking as example the German texts of the Czech writer Franz Kafka, Deleuze and Guattari make the case for the constant presence of the minority language even when the ethnic writers choose the dominant language consciously or by absence of alternative.⁴

2. As reported by the BBC on 01/08/2012, available online at: www.bbc.co.uk/news/uk-wales-south-east-wales-19062799. All online references were accessed on 11/09/2012.

3. See Máirtín Ó Murchú, ‘Aspects of the Societal Status of Modern Irish’ in *The Celtic Languages*, ed. by Martin J. Ball (Oxford: Routledge, 2009), pp. 471–490.

4. *Kafka: Towards a Minor Literature* (Minneapolis: University of Minnesota, 1975).

In the case of Anglo-Welsh writers the issue is different, partly because of the tenacity of the Welsh language and the virtual linguistic cantonisation of the Principality. The most well known, anthologised *enfant terrible* is Dylan Thomas who, it is claimed, inherited the rhetoric of Welsh biblical language together with the rhythms, assonance, and alliterative music of Welsh verse. He knew little Welsh and exploited the peculiarities of South Wales English varieties and sensibilities, weaving them into a comic, tragic and surreal poetic. Thomas did not, like Gerard Manley Hopkins, experiment consciously with the alliterative and metric complexities of the *cynghanedd* rules and adapt them into English verse forms which he built into his systems of *sprung rhythm*, *instress* and *inscape* which incorporated a much larger aesthetic.

Language, politics and minority cultures

In order to reiterate the additional pressure on the writers in the minority idiom within this intensely politicised configuration, however, it may prove helpful to comment on how some authors in the medium of Welsh responded to this dilemma. Saunders Lewis (1893–1985) is probably the best known and contentious author of the last century. A poet, dramatist, essayist, activist and one of the founders of *Plaid Cymru* (The Party Of Wales) he voiced the general sentiment not only of the minorities but of European nationalism in the form of fascism. He led a wing of the party which supported Franco, Mussolini, Salazar and Hitler: an association which with hindsight seems appalling but should not surprise us. The priority afforded to the nation by such self-designated ‘supermen’ proved attractive to those involved in the fight for ethnic regeneration and defence. In this context we might be mindful in turn of W. B. Yeats’s dubious interest in various areas close to the heart of the fascist enterprise such as eugenics and racial purity.

Lewis found his ideological and literary inspiration in the French Catholic Right and the founders of *Action Française*, Maurice Barres (1862–1923) and Charles Maurras (1868–1952). The literary prescriptions established by this tendency were to be highly influential in their familiar preference for classicism as a system of order, tradition and authority – the literary transposition of social aspirations of their reactionary mindset. Added to this there was a toxic mix of anti-semitism and xenophobia. The influential vector for this conservative modernism was T. E. Hulme who influenced both Eliot, Ezra Pound and Lewis. The point that needs to be made here is that the ‘classical’ concerns of the first generation of European Modernists receive a critical not to say grotesque distortion in the

re-adaptation confectioned by Vicent Andrés Estellés, which places his exposition of the minority experience in a much healthier, progressive light.⁵

In fact, the Valencian's dissident, ironic re-visitation of this element constitutes a mordant rejection of those preferences of a previous generation which considered art, nation, aesthetics and social order from an identically conservative perspective. The principle point of contention in the specific case of the Catalan cultural revival may be illustrated quite graphically with reference to capitality. Whilst the founding fathers of a renascent nation sought to make its metropolis, Barcelona, into a 'New Athens' as imagined by the industrial bourgeoisie who bank-rolled architects, painters and authors to monumentalise the city in accordance with their own particular re-invention of classical precepts, Estellés championed the rural proletarian response with a grotesque dismantling of the comfort of such orthodoxy.⁶

The same division is evident in the Welsh experience. Lewis and his tendency were only a small minority who represented the nationalist Right politically and culturally. This author's contempt for his social inferiors from the working class is patent as seen in his poem, 'The Deluge', of 1939:

The dregs rose out from the empty docks.
Over the dry ropes and the rust of cranes
Their proletarian flood crept
Greasily civil to the chip shops.⁷

However, more enlightened authors were to follow a dissident line much more in keeping, as we shall see, with the vision offered by the Valencian. The content and scandalous pursuit of the raw life of the quarry valleys in the novel by Cradoc Prichard, translated into English under the title of *Full Moon*, offers a portrait of the village of Betheda at the end of the Great War. It is a world seen through the eyes of a boy on the verge of adolescence living alone with his mother. It offers a vision of sexual awakening, difference and perversion in the face of religious bigotry and the petty tyranny of the policeman, the vicar, the minister, the head-teacher and the local English squirearchy: essentially the same repressive social order which will become the object of Estellés's wrath in his eclogues. Indeed, this type of ethical re-visitation of the bucolic similarly recalls the verse of Ellis H. Evans who was

5. Saunders Lewis outlines these ideological parameters in the pamphlet *An Introduction to Contemporary Welsh Literature*, published on August 14, 1926, without editorial details.

6. For an informed exposition of the architectural projection of Barcelona and its political implications see David Mackay, *Modern Architecture in Barcelona (1854–1939)* (Sheffield: Anglo-Catalan Society, 1985) also available online at: www.anglo-catalan.org/op/monographs/issue03.pdf.

7. Taken from *The Oxford Book of Welsh Verse in English*, ed. by Gwyn Jones (Oxford: Oxford University Press, 1977), p. 182.

killed at the battle of Passchendaele in 1917. A disciple of Romanticism and Shelley in particular Evans was to dwell upon nature particularly the interaction between creative spirit, social justice and a harmonious social future, themes close to the heart of his Valencian counterpart.

Similarly, in the inter-war years when the progressive nature of vast sectors of the Welsh population is epitomised by trade union support for democracy in Spain's Civil War and the reception of Basque refugee children, Kate Roberts was to write with great affection and realism about the lives of the proletariat in the slate quarry villages of Caernafonshire, earning for herself an international reputation. She dealt particularly about the lives of women in a mono-industrial culture dominated by masculine institutions like the chapel, the union, the tavern, and the village Institute. The majority of women were confined to the domestic limits of the home whose interiors reflected in many ways the interior lives of these individuals endlessly cleaning and polishing and often worn out by childbirth, care for the elderly and for their sick or injured men. In his denunciation of Francoist phallocracy, Estellés will also focus with great sympathy on the intolerable condition of women under the dictatorship.

If this type of aesthetical and ethical division between conservative and progressive wings of the movement towards national recovery is evident in both Wales and Catalonia then the similarity is further cemented by the struggle for the defence of the language. In the face of all the social pressures outlined earlier, the survival of Welsh and Catalan is one of the remarkable cultural phenomenon of modern Europe and remains a tribute to the commitment of new generations who cherish their language and their arts. When the contentious Saunders Lewis delivered his lecture on the imminent death of Welsh on February 24, 1962, the result was to give rise to *Cymdeithas Yr Iaith Gymbraeg*, the Welsh Language Society. Significantly, the same year was also crucial with regard to the consolidation of radical Catalanism in Valencia. In the face of the official and unique Spanish language and identity imposed by two decades of repressive dictatorship, Joan Fuster (1922–1992) – a close friend of the poet – was to publish *Nosaltres, el valencians* / We, the Valencians, which became the apology for the fact of Valencian difference. Following this thesis, mass mobilisation ensued in a linguistic and national defence of the Catalan essence of the Valencian people, of which Estellés was to become the literary champion.⁸

And exactly as in the peninsula, generations of Welsh-speakers and sympathizers were galvanised launching campaigns based on the example and spirit of the American Civil Rights Movement. These mobilisations involved various forms of

8. Joan Fuster, *Nosaltres, el valencians* (Barcelona: Edicions 62, 1962).