

The Origins of Catalan, the Valencian: Dialect of Catalan or Autonomous Language?

Ana Montaner Bueno, Andrés Montaner Bueno*

Department of Language and Literature Didactics, University of Murcia, Spain

*Corresponding Author: Andrés Montaner Bueno, Department of Language and Literature Didactics, University of Murcia, Spain, Email: andres.montaner@um.es

ABSTRACT

When we talk about the spread of western Catalan beyond the Principality, we consider Valencian as a dialect of Catalan. This question has been one of the most discussed and controversial has aroused. That is why, we will treat the issue individually.

To solve this dilemma, the first thing that we will consider is to define the concepts of language and dialect, to later consider the origins of the Valencian and from them to see if they really coincide with the characteristics that we have defined for the terms language and dialect.

Keywords: Catalan; Valencian; language; dialect; autonomy; (in) dependence.

THE CATALAN AND ITS DIALECTS

We understand by Catalan the language that for centuries has been spoken as vernacular in the Principality of Catalonia (Lérida, Barcelona, Tarragona and Gerona), in the valleys of Andorra, in the French department of the Eastern Pyrenees, in the eastern part of Aragon, in most of Valencia, in the Balearic Islands and in the city of Alguer located on the northwest coast of the island of Sardinia.

In the pre-literary Catalan period the speech of all these territories is of a relative uniformity compared to the variety that other romances present. Only differences were expressed in the spoken language but not in the written one.

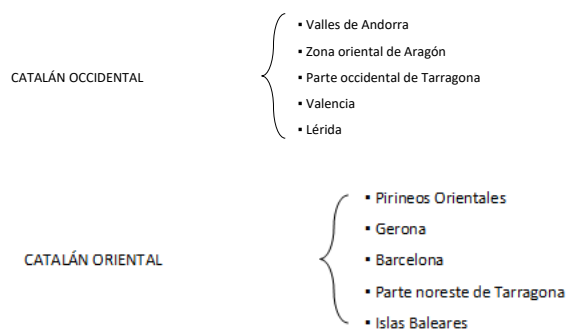
The criterion commonly used to differentiate the dialectal varieties from Catalan is the geographical one, which distinguishes between Eastern Catalan and Western Catalan.

The dividing line starts from the Pyrenees leaving the valleys of Andorra to the left and the French Cerdanya and the Roussillon to the right and descending towards the south in a trajectory clearly determined by the course of the Llobregat River and its tributaries.

This dialectal division coincides in part with the administrative limits of the provinces, with Eastern Catalan being the language of Gerona and Barcelona and the western one of almost the whole province of Lleida. Only the province of

Tarragona is divided between the eastern and western dialects.

Following its expansion to the south, beyond the Principality, the western Catalan extends to the non-Castilian part of the provinces of Castellón, Valencia and Alicante, while the eastern branch in the Balearic Islands. Following this criterion, we can reach a first dialectal division, which includes the following regions

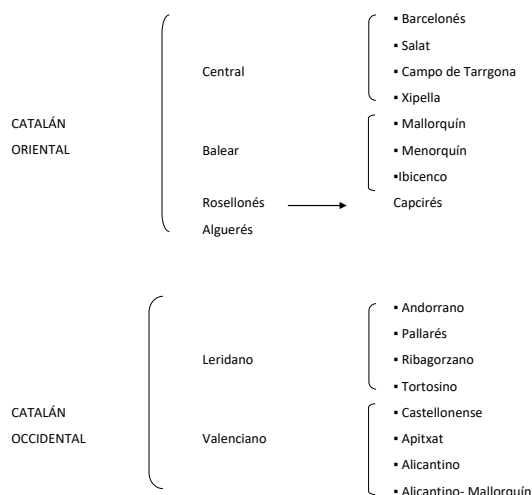


The fundamental criterion for this division, taking into account the phonetic and morphological differences, is the treatment of the a and e atonic, which in the western area is clearly distinguished, while in the eastern one it is pronounced with a single neutral sound.

Another criterion that confirms and qualifies this dialectal division is the treatment of the long unstressed Latin, which the Oriental modifies its timbre (generally E), while in the western it maintains it.

The Origins of Catalan, the Valencian: Dialect of Catalan or Autonomous Language?

This linguistic uniformity throughout the Middle Ages and in an increasingly extended area is due to the imposition of the chancellery and literary language. When the chancellery or administrative unity broke in the sixteenth and seventeenth centuries, modern Catalan dialects began to emerge, which are the following:



In order to differentiate these modern Catalan dialects, we can adopt, as a differentiating basis, a very extended feature: the ending of the ME of the indicative present.

Eastern Catalan

Central Dialect

The word I do KNTU, sometimes reinforced in UT / UK

Barcelonés: Deafness of some sounds, lack of yeísmo, etc.

Salat: coastal strip from the Ter to Blanes: use of the derivative article of IPSE

Tarraconense: Maintains the labiodental pronunciation of the V

Xipella: From Seu de Urgel to Conca do Barberá: confused or, u stoned in u; distinguishes A / E final unstressed, pronouncing E as I; the plurals "is" are pronounced "is".

Balear Dialect

The ending of ME does not exist

Rosellonés Dialect

The person I do "I sang", sometimes reinforced in IK. The extreme opening has disappeared and only knows the middle opening; convert the O to U

Capcirés: the U tonic passes to OE. It is an archaic state of Roussillon.

Alguerés Dialect

It is characterized by having no ending in I, by the exchange of R / L, the step D > R in intervocalic position and the step E > A in proton and final position.

West Catalan

Leridano Dialect

The ending ME is "or", sometimes reinforced in OK; its articulatory tension is superior to other dialects.

Pallarés: It offers E as a result of A + YOD; offers the fricative Y as a solution for Latin groups whose solution is usually different.

Ribagorzano: Palatalizes the L in the groups PL / FL / CL and deadens some sounds, Z, Z, and Z becomes S, S, S, like Apitxat.

Tortosino: Of transition, and therefore, of difficult classification

Language or Dialect

Possibly having the ability to define these concepts and be able to distinguish and clearly establish the differences between language and dialect is one of the great challenges that any linguist can pose, since this way you could know if we are facing a language or a dialect.

The first difficulty that arises, according to Romaine, is that "these issues are not strictly linguistic but social". In this same sense Smith and Wilson say "the distinction between language and dialect is a matter of degree, and is usually determined by non-linguistic factors; for example, political or cultural."

From a strictly linguistic perspective, there have been different definitions of language, among them we highlight the one made by André Martinet in 1960 "A language is an instrument of communication through which the human experience is analyzed differently in each community, in units equipped with semantic content and a phonic expression, the phonemes. This phonic expression is articulated in different units, the phonemes, in a given number in each language, taking into account that their nature and mutual internal relations differ from one language to another ". As a definition of language in terms of system or code of communication, it serves perfectly, since it refers to the double articulation of language and the arbitrary nature of languages.

Another definition of language was the one made by Hammel and Gardy in 1994 when

affirming "A language is a complex thing, which is not limited to a definition or even a series of simple definitions. If we also take into account that no language is truly separate from the others, except special cases very strange at present: all languages, in time and space, therefore in society, never end to meet, expand and, sometimes, face. The relationships established between them are never definitively established, despite the fact that this mobility obeys rules that can be transformed".

Proposals of this type can be found in a large number of linguists, some more complete than others, possibly some more accurate than others, but all of them agreeing that, from a purely linguistic perspective, it is impossible to determine a priori if we do not find in front of a language.

As regards the concept of dialect, we can quote what Roca Pons (1978) cites in this regard "the concept of dialect in a pejorative sense is very popular, since dialect is understood as a language without literary or scientific culture.", also affirms "In fact, the languages can be considered like old dialects that, due to diverse circumstances, have been imposed like official or of culture on other primitive dialects that have been disappearing or they have been integrated in the dominant language or dialect".

Another definition of dialect, much more expressive for its shocking shortness according to which "a dialect is a language without an army" (Chomsky in Joan i Marí, B). It is a very suggestive definition since it considers that the language is not another thing that a dialect that has triumphed, understanding by triumph the existence of a people willing to fight for its language. It is interesting the dissociation of Chomsky's definition regarding the linguistic structure and the association he makes with respect to the tenacity of a collective in its defense.

Taking into account both definitions and following what Professor Alvar proposes, we can affirm that linguistics is insufficient in itself to determine the concepts of language and dialect, their classifications and the phylogenetic relationships between them. It is necessary to resort to other criteria provided by sociolinguistics, politics, ethnology, etc. to be able to establish their concepts and differences.

The Origin of Valencian

Generally the theory that the Valencian was a dialect of Catalan rests on the assumption that

during the time of Arab domination, in the Valencian lands, all traces of the Latin language disappeared, so that the inhabitants of this land ended up speaking the Arabic of the new conquerors. Later, the repobladores came from Catalonia taking place the substitution of the Arab by the Catalan (Theory known as the superestrato).

However, in the words of Gómez Bayarri "in general, the small number of new settlers, their ethnic, cultural and linguistic variety, the capitulations, their relative tolerance, miscegenation, etc. they make impossible a total absorption and assimilation of Arabic cultural linguistic, unique and generalized that completely annihilates the autochthonous one". These same statements can be applied to the subsequent invasion of Christians in the thirteenth century "Mozarabic was still spoken around 1230 in the conquest of Valencia, despite persecution and emigration."

Other authors also revoke this theory of the superstrate. In this way Francisco Moreno Fernandez says "in the case of migrant groups it is very frequent that if they arrive at places where their language is not useful or if there are large groups of speakers of another language, substitute their language for the place of who come, "he also says" Migrants can impose their own language on that of the place of origin when they exercise political control of the community." Because of the knowledge we have at the time that the Catalan immigrants came to Valencia, the political, economic, social and cultural power was held by the Valencians themselves, so it is unthinkable that the Catalan immigrants imposed their own language.

Taking into account these arguments and highlighting the fact that the Valencian language is an army (the Valencian people) and with a broad and extensive literary culture, there are many authors who defend the autonomy of Valencian against Catalan. In this sense, Chimo Lanuza Ortuño says "Per a deixar-ho mes clar, l'orige i la formacio del valenciá tenen de comu in catala mateix that poden tindre in castella, l'occita, l'aragones, gallec..., is dir, the base llatina. I, despres, each of these llengües romançs have pass per separat per a series of phases and different processes that have ended donant llengües neollatines diferents; unes in month glory that unes altres, unes in month sorte that unes atres, but totes elles currently different and someses to normativisacions distinct".

POSITION OF THE CATALAN BEFORE THE ROMANIAN LANGUAGES; ORIGINS OF CATALAN

The origin of Catalan, that is to say, the historical factors that determined the formation of this language, has been the subject of important investigations and strong controversies.

The obvious resemblance of Catalan with Provençal had made most scholars consider it a dialect of the latter, a thesis that was justified by the fact that Provençal was used as the language of poetry in Catalonia until the fifteenth century. Subsequently, the thesis of Catalan appeared as a iberorromance language.

The controversy has been intense over the years, highlighting the following approaches:

- The original identity of Catalan with Provençal was admitted by Milá and Fontanals, Antoni María Alcocer, W. Meyer Lübke, O. Schultz-Gora, E. Bourciez and A. Morel-Fatio. This last author in his book *Grundriss der rom. Philologie* states that Catalan belongs to the Gallo-Romanesque family and not to the Hispanic family. It is, according to the opinion of the mentioned author, a mere variant of Provençal.

At the publication of the second edition of the *Grundriss*, a disciple of Morel-Fatio, J. Saroihandy reformulates this approach stating that the language spoken in Catalonia can not be excluded from the group of Hispanic languages.

- There are other authors who claim that Catalan is galorromance because of its origins, but it can not be classified as a Provençal dialect; it is iberorromance because of its geographical position, but its peculiar characters and for historical reasons can not be counted among the iberorromances languages.

B. Schädel states that the Catalan formed in mainland Spain, was transported to the Septimania (now Roussillon) by Hispanic fugitive emigrants who, to escape the oppression of the Saracen invaders, crossed the Pyrenees and settled in that extremely unpopulated region, why they make their own language prevail.

On the other hand, H. Morf affirms that Catalan has its roots in Spain, where it gradually passes to Aragon. With Spaniards of the East it had to cross the Pyrenees by the way of the Cerdanya.

The struggle against the Muslims had led to the founding of this county by the Frankish rulers; the county was left as a vassal state of France and Roussillon, which was easily linked to it by the Cerdanya and the Coll del Pertús, happened to belong to it already at a very early time. In century XII the count of Barcelona, like king of Aragon, became independent of France and then the Rosellón was separated politically from this one during five centuries. As it also formed a separate diocese, its independence from France was complete, so that at present the Catalan localities are separated from the languadocianas in the plain by a very marked linguistic frontier.

A disciple of Schädel, professor K. Salow contributed new data to the study of the border between the languadociano and the Catalan from Roussillon.

W. Von Wartburg affirms, following the approaches of Professors Krüger and Salow, that Catalan can not be considered as a Provençal dialect, but that it can not be considered linked to Spanish either, so it must be considered as a special language.

- A. Griera considers Catalan as a galorromance and as a territorial extension of the Provençal language, although he admits that there is "a quantitative of respectable lexicon that separates català from provençal, which has a typical physiognomy to català, that tea totes characteristic of a language , as it has been, for a long time, the external expression of a political power, i, fins avui d'an ecclesiastical hierarchy, and, at the end, the external and synthesizing manifestation of a cultural nucli, totally independent of Franca, segle XIII encà, i, també, amb vitalitat pròpia, fins avui, independent of the Castilian culture ".

He explains his independent formation of the other Hispanic languages by a double cultural current: the African origin, exerted on the central and western regions of the Iberian Peninsula and the one of Gallo-Roman origin, exerted on the eastern region.

- In 1925, the master W. Meyer-Lübke wrote the book *Das Katalanische*, in which he examined the position of Catalan with respect to Spanish and Provençal, accentuating the similarities of Catalan with Provençal and its divergences with respect to Spanish. He states that the phonetic system of Catalan is completely Gallo-Roman, not Ibero-Islamic.

The Origins of Catalan, the Valencian: Dialect of Catalan or Autonomous Language?

- Amado Alonso makes a critique of the works of professors Griera and Meyer-Lübke. For this purpose, he analyzes in detail the arguments of both authors, making an exhaustive phonetic, morphological, syntactic and lexical analysis of both languages. The conclusion reached by Professor Alonso is to reject Professor Meyer's conclusions, stating that Catalan is a Iberoromance language.
- More recently Professor García de Diego affirms that Catalan has a peculiar physiognomy, whose historical reality is that it has not been imported, but has been born by the influence of the Latin germs sedimented in the Romanization of Catalonia.

It is not lawful, when speaking of a possible Gallo-Roman entanglement of Catalan, to exaggerate the French cultural influence to the point of admitting the supplanting of a Catalan speech by the Provençal come from France. Provençal has influenced Catalan, but the reasons for the lexical composition and structure of Catalan can not be found in the elements of the Gallic culture, which also flowed through other Pyrenean passages to Navarre and to Castile itself.

HISTORICAL FACTORS OF THE CATALAN DIALECTAL DIVISION

Professor Moll in dividing the Catalan language into two large dialects (Eastern and Western) states that the geographical criterion is not sufficient for dialectal differentiation, resorting to complete it to historical factors.

According to this author, the separation due to phonetic characteristics between eastern and western Catalan is due, at least in part, to the place of origin of the settlers who occupied the country as it was recovered against the Muslims. If the repobladores came from the counties of Urgel, Pallars or Ribagorça, they propagated the western Catalan and if they came from the counties of Gerona or Ausona they spread the Eastern dialect.

We can consider, therefore, that the distribution in dialects in the southern lands was a consequence of the Reconquista. [Applies the influence of the superstrate]

On the other hand the historian Manuel Sanchis Guarnier affirms that the differentiation between the Eastern and Western dialects would be due to phonetic tendencies whose diversity would

correspond already to a distinction of races, since as the Valencian linguist observes, the zone of the western Catalan coincides very approximately with the regions occupied before the romanization by Iberian tribes, while the region where the Eastern dialect is spoken was inhabited by non-Iberian people. The same influence of the pre-Roman substratum would explain, according to this author, the phonetic coincidences of the Valencian with the western Catalan, since the current Kingdom of Valencia was occupied by Iberian tribes, that is, related to those of Western Catalonia.

On the other hand, the Balearic Islands, whose repopulation constituted an empty occupation, are grouped with the Eastern Catalan because they come from the part of Gerona and Barcelona the basic nucleus of their repobladores. It should be noted that the leading magnates who participated in the conquest and benefited from the distribution of the islands were the Count of Ampurias, the Bishop of Barcelona, the lords of Moncada, the Paborde de Tarragona, etc., all of them from the area. East of Catalonia.

Therefore, the geographical criterion and the influence of the superstrate were already present, the differentiation obeys the substrate [Substrate Theory]

FIRST MANIFESTATIONS OF CATALAN

When studying Catalan literature, we can observe two very differentiated phases, the first one being until the reign of James I (1213-1276), in which the Catalan poets wrote in Provençal and the subsequent to that date in which Catalan it was affirmed as the official language of the State.

During the first period, the territorial proximity and political motives (such as the marriage of Berenguer III, Count of Barcelona, with Dolcía, heiress of the county of Provence), helped to strengthen Catalan-Provençal contacts. There are numerous Catalan troubadours (Guerau de Cabrera, Guillem Viscount of Bergueda, Uc marques de Montplana, etc.) to Raimon Vidal of Besalú who, with his *Rasos de trobar*, gave a grammatical introduction to the troubadour poetry and exalted the Limousin.

As in the other Western Neo-Latin territories, in Catalonia, both in public and private documents, written in Latin, vulgar elements appear (words and sometimes phrases) that are the first testimonies of Catalan (11th-13th centuries)

Although at this stage Tagliavini only names Organya's homilies, there are other texts that are already being written in Catalan. These texts can be grouped into religious and lay people.

Among the religious texts, apart from the aforementioned Organya homilies (which we will study later), we can cite a series of religious poems from the 12th and 13th centuries in Catalan that were compiled by Milá and Fontanals and M. Torrens. They also presented the epistle of San Esteban and San Juan. Serra Baldó compiled hundreds of joys and popular poems that sang to the Virgin, all written in Catalan.

Along with these compositions, the medieval authors of the turn of the century presented virolai (dance songs that were sung to the Virgin), ballads (which were also sung to the Virgin), the Mystery of the Columela (sacred representation of the Holy Spirit, "columela" means "dove"), they presented representations of the bisbettó (on December 28 in Monserrat, the singers are dressed as monks, except one who dresses as a bishop.) On that day the bishop and the children govern the day in the abbey.

There are also profane texts, for example, Guillem de Berguedam, a Provençal troubadour but Catalan by birth, speaks of a profane poem that he dedicated, in the twelfth century, to the bell tower of Vich. Cervera de Girona (Guillén de Cervera) talks about old compositions and tells us that he writes in imitation of them and gives us the name of some, but none of them has arrived. He talks about the "gelosesca" (we do not know what it was, but because of the etymology of the word we can think it was a song of jealousy), of the "espingadura" (the closest word is "espringer", "espigar", by what probably was a song of mowing), of the "pegüesca", of "viadera" (a song of road that made the pilgrims)

The first text in prose entirely in Catalan is a fragment of a book of homilies of the church of Organya (Diocese of Urgel). It is a very important document that is currently kept in the National Library of Catalonia, occupying a preferred place, the blue room.

It was discovered by Joaquim Miret i Sans and his friend Francisco Carreras i Candí, who made a history of the county of Pallars, in 1905 they visited the parish priest of Organya, they checked the parchments of the parish archives, taking photographs of some documents as well as some of them the streets of the town and its people.

While in Barcelona, Miret wrote to the priest of Organya, sent him the photographs he made, some of his publications and a little money so that he could do with him what he considered appropriate in the parish. The priest replied: "... receive both you and your illustrious comrade Carrera i Candí my most cordial congratulations. When I come to Barcelona I will try to remember to bring you the notebook you want. "From that moment, Miret i Sans has the Homilies of Organya, and from that year he publishes them.

Miret i Sans observed that the text was important, and for that reason he soon went to the great art specialist, one of the most powerful men of the Catalan nineteenth, Pijoan, and convinced him to get the Barcelona City Council to acquire the manuscript (paying 85 pesetas for the). He took the Library of the Citadel and from there, in exchange for some furniture, went to the blue room of the National Library of Catalonia.

Organya's homilies are a set of homilies, all of them inspired by a Provençal homily in Tolosa. In the eight straight and back parchments they look like Lenten homilies. The homilies are seventieth, sixtieth, fiftieth, Ash Wednesday, first, second and third Sunday of Lent and Palm Sunday. Then two more homilies are added, dedicated to San Agustín and they are located between the first Sunday of Septuagint and the sixtieth. In the Middle Ages, Lent began on Sundays before Ash Wednesday.

The chosen themes of the Homage of Tolosa are; the conversion, the temptations of Jesus Christ in the desert, the charity, the parable of the sower, the siege of Jericho, the miraculous healing of the daughter of the Canaanite, etc.

To find a poetry in the Catalan language we have to get to Ramón Lluch (1235-1315), to whom we owe not only the first independent Catalan poems of the Provençal troubadour poetry, but also the first Catalan doctrinal and narrative prose, as it was "the first in the neo-Latin world that brought the spoken language to the heights of speculative thought, and with the soul of a dreaming prophet, for whom love is the mediator between the intellect and God (Llibre de contemplació, 1272), encloses it in a halo of poetry in his great narrative compositions (Blanquerna, 1283, Felix de les Meravelles del Món, 1288) and doctrinal (Llibre del orde de Cavayleria, 1276).

The Origins of Catalan, the Valencian: Dialect of Catalan or Autonomous Language?

During the reign of Jaime I (1213-1276), the king who extended his dominion to the Balearic Islands (1230), Valencia (1238) and Murcia (1268), the Catalan language was also affirmed as the official language of the State; The books of law and local customs, written in Latin, are translated into Catalan. Catalan was the official language of the house of Aragon and the Aragonese sovereigns used this language in diplomatic correspondence.

Next to the literary language, an official administrative language was established and Pedro IV de Aragón stipulated in 1344, in the Ordination *sobra* regiment of tots the Officials of the sua cort, the menra com de scriure a diverses personas, segons Grau de cascun. Catalan literature, which has achieved a high degree of perfection in both prose and poetry, could not but resent the effect of the union of the kingdom of Aragon with that of Castile (1479). The penetration of Spanish was in continuous increase, with which the Catalan was on the verge of reducing itself to the dialect condition, until with the Romanticism and the separatist movement it acquired new life that, for the rest, after the Spanish civil war of 1936 and the establishment in Spain of an authoritarian regime, finds difficult obstacles.

The Catalan Troubadours

Although it seems strange to begin a history of Catalan literature with a reference to the poetry written in Provençal, it is necessary to remember that, before 1260, there was no other vernacular literature in Catalonia and that at this time the great similarity between Catalan and Provençal it was accentuated by the deliberately restricted language of troubadour poetry.

More important is the fact that we can point to the continuity of a tradition that remained virtually unchallenged until the fifteenth century. Although later poets often write a very poor Provençal, it is obvious that they did not intend to use their own language. On the other hand, we can not understand well Ausias March (1397-1459), the first important poet who writes in Catalan, without knowledge of the previous tradition, to which his work is strongly linked, albeit indirectly.

In quantitative terms, the Catalan contribution to the Provençal poetry corpus is quite limited: 197 poems, out of a total of more than 2,500 that we preserve.

Of the texts, in poetry and prose, in Provençal language produced in Catalonia, we can

highlight, following the explanations of Professor Hernández Serna, the following authors:

- Amanieu de Sescars
- Berenguer D'anoya
- Berenguer de Palazol
- Cerverí de Girona (or Guillén de Cervera)
- Guerau de Cabrera
- Guillen de Cabestany
- Guillén Raimon de Gironella
- Guillén de Berguedá
- Huguet de Mataplana
- Pere el Gran
- Ponç de la Guardia
- Ramón Vidal from Besalú
- Trovadors Catalans to the Cort of Sicily
- Roselloneses trobadors

Among all of them we will cite in detail the following:

Berenguer De Palazol

Berenguer de Palou (or according to other sources Berenguer de Palol or de Palazol) was a Catalan troubadour of the county of Roussillon. Only some superficial details of its life can be obtained from the surviving records, since it is difficult to identify it from other documents, because during the XII and XIII centuries there are many Catalans who bear these names. According to them he was a poor gentleman, but well trained and skilled in weapons.

His nine compositions are preserved, all of them with a love theme, singing to d'Ermesén d'Avinyó, wife of Arnau d'Avinyó, son of María de Peralada. All of them are accompanied by musical notes. Due to this circumstance is one of the few Catalan troubadours of which the melody of his songs is conserved.

The works of Berenguer can not be ordered chronologically with complete confidence, but they have been ordered taking into account the theme they develop. These topics can not be connected to the events of your life, but they can be grouped taking into account the different stages of a lover's life.

- Aital Doña cum ieu Sai

In this work Berenguer praises the perfection of his lady. She is proud and has many suitors. She, however, will listen to you.

The Origins of Catalan, the Valencian: Dialect of Catalan or Autonomous Language?

- Donate, if totz temps lived

Berenguer agrees not to look for any other lover, even though his lady seems to be out of reach.

- Donate, the genser qu'om vey

Berenguer resolves to be patient.

- Aissi quon hom que senhor ochaizona

Berenguer is the lady of mercy and yet she is not faithful to him as he is to her.

- S'eu ANC by fola entendensa

Berenguer wishes that his mistress will spare him from this torment.

- S'ieu Sabi 'aver guiardo

Berenguer has failed, but expresses his hope that this song can still get his attention.

- Tante m'abelis alegrías et amors and chans

Finally, Berenguer is rewarded for his perseverance in having his lady give him his attention. In his absence she gives him strength and in the cold heat, she encourages his cante.

- Mais de Negocios interino de talan que no suelh

Berenguer is happy. He just wants to be able to see his lady every moment.

- Bona dona, cuy ricx pretz fai valer

The lady has to retire from Berenguer. He must get out of it, but he can not stand, nor find a better woman.

- From the gensor qu'om vey ", to meu semblan

The dilemma: remain faithful or leave home.

- Tutz temoros e doptans

Berenguer blames himself for his loss and, nevertheless, renews his promise to his lady.

- Ab La Fresca clardat

Summertime incites this song and Berenguer takes the determination to seek favor with his lady again.

Cerverí De Girona or Guillém De Cervera

In a document it is verified that Guillermo de Cervera, born in Cervera de la Segarra, was called from Girona because he received from James I the Conqueror a series of donations in the diocese of Girona.

He came to Murcia with D. Pedro, son of Jaime the Conqueror, to conquer, and to entertain and be a good soldier he received a series of donations. We know that he stayed in Murcia

for five years, because when Alfonso X gave a donation to a gentleman, he could sell the possession the next day and disappear from Murcia, but when Jaime the Conqueror made his repartimiento, he made it a condition that everything he owed having it for five years, after which Guillén de Cervera sold it and went to tour the courts.

His work is the most extensive of all the Provençal and Catalan troubadours. We can group it as follows:

- Popular works. Write 131 recognized compositions and signed by him, which he titled: Cancionero de Cervera de Girona, also called Cancionero de Urgel.

There are very important compositions in his songbook, for example, a viadera, a song of roads composed of stanzas and chorus through a system of alliteration, of repetition: the verses change position or change a word. It has been said that it is inspired by the Cantigas de amigo gallego-portuguesas: they are written by a man and sung by a woman, yes, but unlike these, nature is not named and its structure is not totally parallel.

Another composition is the styling. It could be (although it is not safe) a mowing song. For Martín Riquer the word "espingadura" comes from an old French verb that means to jump, to dance: it can be a composition of dance and dance.

He wrote a composition in six languages (Galician-Portuguese-Castilian-Provençal-French-Gascon-Italian), which inevitably recalls the Contrast and the Descort.

- Love works: From a pastorela to songs that can be divided into different cycles according to the lady or the theme.
- Moral works: On the conduct of the knights, the contrasts between the life of different social classes, etc.
- Religious works: A religious dawn, compositions of praise to the Virgin, etc.
- Narrative works: Five works of diverse themes: Prayer for the whole day, Damn well-finger, Testament, the fable of the roncal, Sermon.
- Proverbs: It consists of 1197 quartets. They are often called Proverbial Verses

He is a writer who plays with words. Playing with his name makes a composition about the

deer; when he talks about children, he uses children's gibberish.

He is a forerunner of Romanticism: he made a composition by finishing the verses in two syllables and in a single syllable the last two verses.

He liked to have fun with poetry and played with letters: in a composition he uses the entire Latin alphabet. Follow the rules of the *trovar*, the laws of love.

Guillén De Cabestany

Guillem de Cabestany was a gentleman of the region of Roussillon, which borders Catalonia and Narbonne. He was a man of pleasant figure, and very famous in arms, courtesy and service. And there was in his district a lady named Saurimonda, wife of Ramon de Castell Rosselló, who was very noble and rich, bad, brave, fierce and proud. And Guillem de Cabestany loved the lady for love, and over her he sang and composed his songs. And the lady, who was young, gentle, cheerful and beautiful, loved him more than anything in the world. And this was said to Ramon de Castell Rosselló; and he, as an angry and jealous man, investigated the fact and knew that it was true, and had the wife kept. And one day, Ramon de Castell Rosselló found Guillem de Cabestany walking with little company, and he killed him; it made him take his heart out of his body and cut off his head; and he had the heart brought to his house, and also the head; and he grilled his heart with pepper, and fed it to his wife. And when the lady had eaten it, Ramón de Castell Rosselló said: "Do you know what this is that you have eaten?" And she said: "No, it was a very good and tasty meal." And he told her that it was the heart of Guillem de Cabestany that he had eaten; and, for him to believe it, he had his head brought before her. And when the woman saw and felt this, she lost sight and hearing. And when he came to himself he said: "Lord, you have given me such good flesh that I will never eat another." And when he heard this, he ran with his sword and wanted to hit her on the head; and she ran to a balcony and threw herself, and so she died. And through Roussillon and all over Catalonia the news that Guillem de Cabestany and the woman had died so traitorously and that Ramon de Castell Rosselló had given Guillem's heart as food to the woman. The sadness was great for all the regions; and the complaint reached the King of Aragon, who was Lord of Ramon de Castell Rosselló and Guillem de Cabestany. And he came to

Perpignan, to Rossellon, and made Ramon de Castell Rosselló present himself before him; He made him take and took all his castles and had them destroyed, and took from him all that he had, and sent him to prison. And then he had Guillem de Cabestany and the lady picked up, and had them brought to Perpignan and put on a monument outside the church door; and ordered to draw on the monument how they had died; and ordered that throughout the county of Rossellón, all the knights and ladies celebrate the anniversary every year. And Ramon de Castell Rosselló died in the king's prison.

Of this troubadour there are seven songs whose authorship is sure, one of which is one of the most beautiful and repeated of troubadour literature: *Lo dous cossire* (La dulce tristeza).

Guillén De Berguedá

He was a Catalan troubadour who composed his poems in Occitan and lived in the thirteenth century.

He was a gentle baron of Catalonia, Vizconde de Berguedá and Señor de Madrona and Puig-Reig. He was abandoned and disinherited by his relatives and friends. He had many adventures and misadventures with weapons and with ladies and I kill him a pawn.

He lived from 1138 to 1191. He was the son of the Viscount of Berguedá. He was single and had no children. In 1175 he killed Ramón Folc de Cardona. He was a very powerful man of Catalonia, with many lands and five castles, and had at his disposal a series of knights.

He was one of the courtly troubadours, courtiers. He toured, among others, the court of Castile. He was rejected everywhere and was only accepted by Arnau de Castellbó, who protected him.

He was a visceral writer who hated all those around him: his neighbors, his nobles, the bishop of Urgel, etc. and it is distinguished from the other troubadours by its extremely simple style.

31 of his poems are known, of which most belong to the genre of the servant, satirical poems dedicated to his numerous enemies, which he accuses of murder, rape, homosexuality, etc. He even threatens to castrate the bishop of Seo de Urgel. He is also the author of a planh or elegiac poem to Ponç de Mataplana, which in a previous servant had covered with insults. He also cultivated the amorous tiredness, accurately transferring the feudal vocabulary to the passionate love.

The Origins of Catalan, the Valencian: Dialect of Catalan or Autonomous Language?

His writings can be grouped into a series of cycles:

- Cycle against his bishop: the bishop of Urgel, Arnau de Preixens, accused him of homosexual, incestuous and thief.
- Cycle against his neighbors: Perez de Berga, whom he called "my father-in-law", accuses him of homosexuality and of cheating on him with his wife (whom he called "my mother-in-law") and with his daughter; Ramón Folc de Cardona, whom he murdered with treachery (because he did not want to give his English daughter's hand, which did not correspond to his love).
- Cycle against his Mr. Uc de Mataplan, who was also lord of some mines: Berguedá would be interested in seizing them. He accused him of homosexuality.

BIBLIORAPHICAL REFERENCES

- [1] Alcocer, Antoni María: Questions de llengua y literatura catalana.
- [2] Alonso, Amado: "La subrogación románica del catalán", RFE, 1926, reproducido en Estudios Lingüísticos. Temas Españoles, Ed. Gredos, Madrid, 1967.
- [3] Alvar, Manuel: El aragonés: identidad y problemática de una lengua, Librería General, Zaragoza, 1982.
- [4] Bourciez, E.: Elements de linguistique romane.
- [5] García de Diego, Vicente: "El catalán habla hispánica pirenaica", en estudios en honor de Francisco Adolpho Coelho, 1950.
- [6] Gómez Bayarri, J.V.: La transición del mundo musulmán al cristiano en el reino de Valencia, vol I: Aspectos socioculturales y sociolingüísticos, R.A.C.V., serie histórica nº 8, Valencia, 1991.
- [7] Griera, A.: Boletín de dialectología catalana, volumen VIII.
- [8] ----- : Gramática histórica del catalá antic, Edit. Polígrafa, Barcelona, 1931.
- [9] ----- : "Castellá-catalá provenzal", ZRPH, 1925.
- [10] ----- : "Afro-romanic o ibero-románic", BDC, 1922.
- [11] Hammel, e. y Gard, Y.P.: L'occitan en Languedoc-Rousillon, Perpiñan.
- [12] Joan i Mari, B.: Llengua estàndar en l'ensenyament, Barcelona, 1978.
- [13] Lanuza Ortuño, Chimo: Socioobstaculs de la llengua valenciana, Ed. Accio Bibliografica Valenciana, Valencia, 2001.
- [14] Martinet, A.: Elementos de lingüística general, Ed. Gredos, Madrid, 1978.
- [15] Meyer-Lübke, W. : Einfurung in das studium der rom. Sprachwiss.
- [16] ----- : Das Katalanische. Seiene Stallung zum Spanischen und Provenzalischen, Heidelberg, 1925.
- [17] Milá y Fontanals: Los trovadores en España, Edit. CSIC, Madrid, 1966.
- [18] Moral-Fatio, A.: Grundriss der rom. Philologie.
- [19] Moll, Frances de B.: Gramática histórica catalana, Ed. Gredos, Madrid, 1952.
- [20] Moreno Fernández, Francisco: Principios de sociolingüística y sociología del lenguaje, Edit. Ariel, Madrid, 1998.
- [21] Morf, H.: "Mundart Cheng und Geschichte anfrorominischen Gebiet" en Bulletin de Dialectologie Romane, Vol. I, 1901.
- [22] Roca Pons, José: El lenguaje, Ed. Teide, Barcelona, 1978.
- [23] Romaine, S.: El lenguaje en la sociedad: una introducción a la sociolingüística, Ed. Ariel, Madrid, 1996.
- [24] Salow: "Sprachgeographise unbtersuchungen ubre deu ostlichen teil de Katalanischlanguedokischen Grenzgebietes", Halle, 1912.
- [25] Sanchís Guarner, Manuel: Arproximació a la llengua catalana, Edit. Salvat, Barcelona, 1980.
- [26] Schädel, B.: "Revue de Dialectologie Romane I: Die Katalanischen Pyrena dialekte", 1909.
- [27] Schultz-Gora, O.: Altprovenzalisches Elementarbuch.
- [28] Smith, Neil y Wilson, Deirdre: La lingüística moderna (los resultados de la revolución de Chomsky), Ed. Anagrama, Barcelona, 1983.
- [29] Tagliavini, Carlo: Orígenes de las lenguas neolatinas, Ed. Fondo de Cultura Económica, Méjico, 1973.

Citation: Ana Montaner Bueno, Andrés Montaner Bueno, "The Origins of Catalan, the Valencian: Dialect of Catalan or Autonomous Language?", *Annals of Language and Literature*, 3(2), 2019, pp. 9-18.

Copyright: © 2019 Andrés Montaner Bueno. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.