



From decadence to revival

Asturian still keeps a significant social presence in Francoism. Even though those decades are witness to a strong decrease in the number of speakers of Asturian and its use is being cornered towards colloquial environments, the emotional element of the language and the drive of some voluntary enthusiasts guarantees a certain public dissemination, always connected to comical, folklorist or trivial uses in texts where it is increasingly mixed with Castilian.

Image 1. Cartoons with Pinín and his uncle and aunt, Pinón and Telva, as well as jokes in *El Gaviotu*, are instances of a popular culture in the aftermath of the war and during Francoism when the Asturian language, more or less in a mixture with Castilian, still keeps a significant force to act as referent.

Image 2. Companies performing comedy of manners such as *La Compañía Asturiana de Comedies* or *Los Mariñanes* had an important role in the dissemination of Asturian in popular environments during the mid-twentieth century.

Image 3. Record with *Asturian Monologues* by the popular monologist Pandiella, a case in point of the costumbrist and humorous use the Asturian language was cornered to before the *Revival* during the Transition years.

It was necessary to wait till the democratic Transition for a new Asturianist sensibility, crystallised in the last few years of the dictatorship (and embodied since 1974 in the association *Conceyu Bable*), to consider a new proactive program of actions around the language, partly reflected in the 1981 Statute of Autonomy, which establishes for the first time in history the political acknowledgement of Asturian. This statutory mandate, which was not developed until the 1998 *Act of Protection of Bable/Asturian*, later meant the voluntary entrance of the Asturian language in the educational system and the development of other public initiatives meant to socially promote the language.

Image 4. During the last years of Francoism, associations such as *Amigos del Bable* are going to start a significant activity of dissemination by editing books and records, as well as holding concerts or literary and phil-

ological events such as the *Regional Assembly of Bable* in 1970.

Image 5. The magazine *Asturias semanal* (and its section *Conceyu Bable*) is one of the most significant beacons for the Asturian linguistic demand in late Francoism.

Image 6. Llorienzo Novo Mier (Uviéu 1917-1990) is the author embodying the continuity from the cultural Asturianism in the last years of the dictatorship to the more vindicative new generations in the Transition.

Image 7. The first massive demonstration during the democratic period in Asturias was held on June 22, 1976, in Xixón by the association *Conceyu Bable* demanding the teaching of Asturian and a statute of autonomy.

Image 8. *Asturies ayeri y güei*, the first record by the band Nuberu, achieved a great success and became the score of the Transition in Asturias.