The Return Home: Experiences of Deterritorialization in Post-Pinochet Chilean Literature

by

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ABSTRACT

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In response to the experiences of exile and the return, the subsequent preoccupation with a sense of belonging, the blurring of the traditional understanding of borders triggered by a permanent sense of displacement, and the quest for assimilation within the boundaries of the restored motherland have become some of the most dominant themes of post-Pinochet Chilean literature. In chapter one, the characters in Ariel Dorfman's play La muerte y la doncella (1991) illustrate returnees' struggles to establish a sense of place so that they may recover their original imagined community and highlight the breakdown of communication due to the effects of dislocation. But when an exile experiences separation from home and lives in the context of another place, the imagined community representing the original home and the new one begin to mix and merge. Seen in Heading South, Looking North (1997), Dorfman reinterprets what this original community represents and demonstrates acceptance of an ironic conception of nostalgia that celebrates the fragmentation of a place balanced in-between. Antonio Skármeta evokes the memory of home and exile in the second chapter as two distinct, independent locations. Skármeta remembers the place called home in the

play Ardiente paciencia (1983) and the place of exile in the novel Match Ball (1989) as home and host communities. In this manner, Skármeta replaces nostalgia for home and the expression of national traditions with the exposition of transnational migrants, socio-political refugees, and international frontier conditions. The third chapter looks at a younger generation of post-Pinochet writers, represented by author Alberto Fuguet, who inherited the experience of exile and the return as "borrowed" conditions, and who experienced the return to Chile not as a process of re-discovery but rather as new discovery. Fuguet's novel Mala onda (1991) and short story collection Por favor, rebobinar (1994), express the emergence of young Chileans into deterritorialized worlds where sentiments of dislocation caused by the blurring of the definitions of home and location represent a society existing in a precarious and orphaned state.

DEDICATION

I dedicate this work to my husband,
Dr. David Blair,
for everything.
Heads we go… Tails we go...
What's next?

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Introduction

The phenomenon of exile, one of humankind's earliest recorded social events, continues to be the focus of extensive literary scholarship at the aperture of the new millennium. In a narrow sense of the word, political banishment or expulsion from one's own country or home defines exile. However in recent cultural and literary studies, the separation from one's homeland acquires more meaning than a lack of physical proximity. According to Martin Tucker in Literary Exile in the Twentieth Century[1] and Paul Ilie in Literature and Inner Exile,[2] the experience of exile also incorporates a complex set of emotional feelings and reactions. Exile signifies a complicated physical and/ or mental condition whose nature is based in the recognition of loss of one's country, culture, family, history, home or identity for political, cultural, personal, and/ or social reasons. Because experience is inseparable from the discourse that represents it, the study of the literary expression of exile provides unique opportunities to reflect on the language of exile, in addition to its social, political, and economic implications.[3] The vast majority of exile literature that relates an experience of loss also presents a voice that articulates a desire to return home. To be wrenched from everything pleasant and familiar is the defining experience of exile, yet exile also signifies years of empty waiting and of, in Victor Hugo's words, the long dream of home (Simpson 1).[4] Although theorists such as John Simpson and Marc Robinson[5] have defined the wish for the return as a part of the history of the creative expression of exile, little critical attention has been paid to

what happens when the return is actually achieved. This observation raises several questions I will address in this study: How is the return from exile expressed in literature? How does the return experienced by those who left and returned compare with the expression of those who have not yet returned in the traditional understanding of the term? If the vision of the return represents an integral aspect of the exile's consciousness, does the return signal an end and a forgiveness of the past or mark a new beginning? These inquiries are essential to ask in the study of contemporary works that engage the experience of exile and immigration. Moreover, these questions are particularly germane to the understanding of post-Pinochet Chilean literature. Although more than a quarter of a century has passed since the military coup d'état of 1973 provoked a massive flow of social, political, and economic exiles from this Southern Cone country, the multifaceted aftershocks continue to affect present-day Chilean consciousness and literary production. This study examines the literary representation of such aftershocks in the works of Ariel Dorfman, Antonio Skármeta, and Alberto Fuguet, specifically through their treatment of how dislocation caused by exile and return affects the negotiation of location, belonging, identity, and language.

Exiles and returns are not new experiences for Chileans. Few eras, however, have witnessed the vast number of displaced writers, professors, artists, and professionals as dramatically as the last 25 years. In a country with a population of eleven million, it has been estimated that over 200,000 people were physically displaced between 1973 and 1990.[6] The consequences of the

September 11, 1973 coup and the subsequent dictatorship, however, affected all Chilean citizens and institutions and not only those who were physically exiled. The regime restricted, suspended, declared in-recess, and banned civil liberties and organizations that had made up the core of Chilean political life. In the face of the unnerving silence of the curfew hours enforced immediately after the coup and the rumors of executions, detentions, and torture, many individuals not actively expatriated by the new government chose personal safety through voluntarily flight into exile. At the same time, thousands of Chileans traveling or living abroad at the time of the coup were also kept from coming home, including those who had left due to political and/or economic insecurities during Allende's government. Tourists, delegates to international conferences, embassy personnel, students and professionals, and other workers employed outside the country were caught in the exterior when the overthrow of the Allende government shut down the borders (Wright 29). Although the majority of Chileans did not experience physical exile, many suffered the effects of isolation and the drastic changes involved in the expatriation of Marxists and the introduction of a new value system imposed by Pinochet's regime.

As for the experience of the return, out of the estimated thousands living outside the country at some point during General Augusto Pinochet's dictatorship, by June 1988, all but approximately 555 persons had returned to Chile (Friedman 211-12). However, the Chilean diaspora and its consequences did not end in 1990 with the reinstatement of civilian rule. Although the government elected after

Pinochet actively promoted repatriation, fewer than 25% had permanently returned by the time the law authorizing and funding the government's Oficina Nacional de Retorno (ONR) expired in 1994 (Wright 10). For many returnees, the trip home presented many irredeemable ideological struggles that added to the already heightened political tensions. Returning exiles had trouble re-assimilating into their own homeland where they were often treated as outcasts from society. Efforts to de-legitimize their suffering began in the mid-1980s when international attention forced Pinochet's regime to loosen its return restrictions years before the re-democratization process commenced. The military government's publicized image of "un exilio dorado" proposed that the returning exiles had enjoyed a comfortable, even luxurious existence that contrasted harshly with the economic hardships faced by Chileans who had stayed behind. Many returnees felt ignored, alienated, and unwelcome upon their arrival home. They also experienced marginalization by Chileans from both ends of the political spectrum for having, in their estimation, abandoned the country or party in its hour of need. Moreover, many exiles were wary of returning to a country in which the political leaders responsible for multiple crimes and abuses continued to govern. Indeed, throughout the wave of returns in the 1990s, Pinochet retained his position as commander of the Armed Forces, from which he did not retire until March 12, 1998, only to become a "senator for life" under the terms stipulated in the 1980 constitution.[7]

In addition to political alienation and ideological difficulties, many returning exiles faced economic hurdles that resulted in estrangement, such as unemployment, job-placement discrimination, class divisions, and bureaucratic indifference. Immediately following the 1973 coup, the Pinochet government set out to re-structure the existing socioeconomic fabric of Chile (Martínez 48). Pinochet's first reforms dismantled state controls and opened the economy commercially through acts of privatization. The new public language of the marketplace, oriented towards diverting people away from political participation, focused on the private pleasures of consumption (Kay 22). In this manner, the arena of freedom in Chile shifted from citizenship to consumerism. Returning exiles faced a new Chile transformed with the advent of neo-liberal or free-market reform economics that put emphasis on the exaltation of market capitalism and individual success rather than on common enterprise. The word solidarity that had dominated the political and social discourse before Pinochet's regime was now a rare and foreign concept. For many returnees, such economic changes in combination with the political tensions mentioned earlier proved too difficult to handle.

More often than not, returnees lacking a political community to which to return home relied on family members to support them and their dependents financially. The ONR, the governmental organization in charge of the returning exiles, provided virtually no financial aid and very little organized relief.[8] The only financial aid established by Chile's post-dictatorship government consisted

of tax incentives that allowed for the exemption of up to 25,000 dollars worth of belongings from customs' duties (Wright 199). However, returnees were often accused of abusing these tax-relief initiatives by bringing home belongings that they later sold at a profit. Many people believed that returnees were not serious about coming back but rather were motivated by the potential of economic gain, despite the fact that in many cases the resale of goods covered the high-costs of container shipping, as well as the relocation of family and possessions from overseas. For those who did not have family members to depend on or whose families could not financially support them, the return, in many cases, turned out to be an impossible dream. Because some exilic conditions had lasted for more than 17 years, the return caused a great amount of anxiety as many could not financially afford to lose their retirement and social security savings earned abroad. The loss of employment and the fear of potential unemployment also posed great challenges. One of the first acts established by the ONR was the passage of laws creating a commission to validate the degrees and professional certificates of returning exiles. Although many exiles had continued their education abroad or had been taught a certain skill or trade, secure and steady jobs proved extraordinarily difficult to find. Some returning exiles feared that black lists of names continued to exist as a form of conspiracy and punishment that kept them from getting hired. Returnees who sensed little attempt at reconciliation on the part of the Chileans who had stayed behind may have attempted to return to Chile, but due to economic hardship quickly left again for their exile host-country.

By the time the ONR stopped tracking immigrating citizens in 1994, a large number of exiles had returned but left again or not yet returned to Chile due to political and economic uncertainty.

Although the transition home constituted a difficult political and economic period for the entire nation, many exiles chose not to return on a permanent basis or experienced great difficulty in the return to Chile due to various social reasons. The primary social impediment was the splintering effect the dispersal of thousands of citizens produced within the traditional structure of community and family.[9] Members of the same family oftentimes went to different host-countries and experienced exile under completely different sets of circumstances. The traditional definition of family as a cohesive, physical unit disappeared as crossing international borders, mitigating language barriers, and corresponding via airmail emerged as means of dealing with family dispersal. The insular condition of Chile's geography and of the members that remained home also accentuated the fragmentation of the family as communication and travel resulted more difficult under the military's state-of-siege. Moreover, verbal and written means of communication were censored, and the military's control of radio and television networks made available versions of current news events questionable for those Chileans who remained in Chile, as well as for those who listened from the outside.

The traditional definition and location of community and family continued to be disrupted by the return as well as by exile. For the generation of children

that left Chile in their adolescence or early adulthood, exile brought forth unions and affiliations with people of different nationalities, as exemplified by the protagonists in Alberto Fuguet's works that represent bilingual and multinational teenagers coming-of-age in the absence of traditional role-models and father-figures. During the dictatorship, many exiles experienced the fragmenting effect separation had on their families due to international marriages, as well as the reordering of roles and relationships in exile that heightened the incidence of separation, divorce, and re-marriages.[10] In some cases, family members returned to Chile despite the fact that other members, often times their own children or parents, did not. The older generation of exiles raised children born abroad who, exposed to different cultures and languages, identified with Chile only through their parents' stories. This "borrowed-exile generation" inherited the condition of exile from their parents and their grandparents, and did not consider Chile their source of national identity. Beyond the political and economic factors, when the time came to contemplate the return, the disruption of the borrowed-exile generation's community, culture, language, and schooling became important issues to address. In other situations, the opposite occurred. Although parents and grandparents chose not to return, younger generations did, attracted by the mythical stories of Chile, by the potential to discover their national identity and heritage, and by the promise presented by more affordable living situations and educational systems. The fabric of the Chilean community and family was transformed under the influences of multiculturalism, international travel, long-

distance communication, and political and economic dislocation presented by both exile and the return.

Because the experience of exile and the return thus affected all citizens in some way, they have become fundamental themes in contemporary Chilean literature. In the first half of the twentieth century, during which Chile experienced a prolonged period of democratic stability exceptional in the Latin American context, the country's literary production followed a realist vein in which the dislocating themes of exile and return surfaced infrequently. In the 1960s, evidence of social and political transformations emerged, and the traditional literary paradigms as well as the social and political structures were put to question. Similar to other countries in the world, Chile experienced the consequences of multifaceted social revolutions that attempted to change the status quo. After the 1973 coup d'état that put an end to President Allende's social reforms, many people sympathetic and/or dedicated to Marxist ideologies left Chile for various political, economic, and/or personal reasons, or were expelled into inner and/or external exile. As a consequence, the theme of exile appeared in Chilean literature in the 1970s with increased frequency. Fernando Alegría's collection Chilean Writers in Exile and Alegría and Jorge Ruffinelli's anthology Paradise Lost or Gained? trace the emergence of the exilic theme in Chilean literature. In both collections, 1973 marks the birth of its expression in contemporary Chilean literature along with the related topic of the exile's ultimate wish to return to the motherland. By 1977, the year in which Alegría established

the journal *Literatura chilena en el exilio* in California, which published articles and essays by those suffering nostalgia for home from within the country as well as from the exterior, the theme of the return had become as pervasive as that of the experience of exile itself, although few critics recognized its presence or importance (Witker 183-185).

According to literary critic René Jara, the theme of exile and the return in literary works written after the coup emerged quite cautiously due to the trauma of the coup, the mass exodus of people, and the sentiments of fear and self-censorship.[11] It is not until the publication of José Donoso's novel Casa de campo in 1978 that the trend, what Jara calls in Los límites de la representación "la novela chilena del ciclo del golpe," forms into a movement in which many exiled artists worked tirelessly to undermine the regime through the creation of oppositional discourse (7). Although the theme of the return was not yet explicit, this narrative of resistance demonstrated revolutionary characteristics that disrupted the official pronouncements of Pinochet's government and questioned rhetorical and representational boundaries. Jara's study, which covers narrative works by Alegría and Donoso, as well as by Isabel Allende and Juan Villegas, also shows how this group of authors united by their revolutionary characteristics produced works that subverted the traditional and official limits of representation, and fragmented the realistic elements and techniques previously employed in Chilean narrative and theatre.[12]

In addition to the emergence of resistance literature and the disruption of the tradition of realism, other events of the late 1970s and early 1980s helped stimulate the creative process from within Chile as well as from without, and the hope to restore democracy and return home became true possibilities. In 1983, a year marked by days of protest within the country, groups assembled in the *poblaciones*, or poor neighborhoods, organized and staged demonstrations of resistance against Pinochet's government (Martínez 26). Possibly in response to these protests, the military government began to lift censorship on books, and for the first time since 1973, permitted modest expression of unofficial viewpoints and opinions. In 1984, Pinochet's government issued lists of exiled artists and intellectuals who would be allowed re-entry to Chile, and the road to democracy and the contemplation of the return cautiously advanced.[13] But because the returnee theme in literature depended on post-coup resistance narrative and on the actual return from exile, the theme of returnee dislocation did not begin to characterize Chilean literary productions until the mid-to-late 1980s. Playwrights Jorge Díaz and Jaime Miranda became the first Chilean artists to incorporate the theme of exile, the return, and the subsequent sentiments of dislocation into their dramatic works. In Lígeros de equipaje (1982) and Dicen que la distancia es el olvido (1986), both written during Díaz's self-imposed exile in Spain, the democratization process and quest for the return represent the plays' dominant and distinguishing themes.[14] Similarly, Miranda directly questions the effect the return from exile will have on multiple Chilean communities in his play Regreso

sin causa (1984).[15] Critic Salvattori Coppola recognizes in La novela chilena fuera del lugar that one of the first narrative expressions of the returnee theme also appeared in the mid-to-late 1980s with the publication of Donoso's La desesperanza. This 1986 novel thematically presents certain human and environmental conditions that delineate the inevitable consequences and characteristics of the return, sounding an alarm to other exiles as to the ambiguity and dislocating effect that the journey home produces.[16] Coppola argues that Donoso's representation of the reintegration into Chile manifests a fierce sound and call of warning as to the difficult nature of the return, further distinguished by the disdainful silence the novel received from critics.[17] In this manner, La desesperanza testifies to the almost impossible nature of the return. According to Donoso, one can never fully return home because the returnee always brings back baggage full of illusions and nostalgia, weighed down by myths and melancholic memories of an original homeland that evolve and shatter but never disappear.

Throughout the 1980s, the road to democracy and the actualization of the physical return home remained slow and complicated. The dislocating circumstances inherent in the return soon captured the sympathy and attention of those who had not personally endured an exile experience from Chile. In 1986, Gabriel García Márquez novelized the testimonials of Chilean filmmaker Miguel Littín, who experienced the return home in an unofficial and covert way. Littín illegally returned for six weeks disguised as an Uruguayan advertising executive on a business trip to Chile, but his ulterior motives were to capture the state of

affairs of Pinochet's rule on film. Described by García Márquez in the work La aventura de Miguel Littín, Littín's exile experience disturbingly continued within the Chilean borders as Littín found himself exiled once more behind his disguise, from his identity, and from his fellow countrymen (Friedman 213). Although many artists including Díaz, Miranda, Donoso, García Márquez, and Littín addressed the theme of the return in their work and alerted their audiences as to its difficulty, the actual trip home for the majority of Chileans did not take place until the late 1980s and early 1990s.

Although many exiles had been returning for brief visits since 1985, until the late 1980s few had done so with the intention of re-establishing permanent residency. Not until the plebiscite of October 1988, when a national referendum rejected the dictatorship in favor of democratic elections, did the physical return became a concrete and viable option. Even so, many exiles did not return to Chile on a permanent basis until the December 1989 elections brought an end to the 17-year reign of Pinochet, as was the case for writer Antonio Skármeta, who represents in this study home and host communities as distinct, independent locations that do not mix and merge. For others, such as for author Ariel Dorfman, due to various political, personal and/or professional reasons, the actual return was not realized until Christian Democrat President elect, Patricio Aylwin, took office in March of 1990. Even then, the return remained complicated, and in some cases, impossible. As exemplified by Dorfman's situation and in his works examined in this study, although his intentions were to remain permanently in

Chile upon the return home, the long exile experience had marked him with difference. After the disastrous reception in Santiago of the play La muerte y la doncella in 1991, Dorfman felt personally rejected by his country. In his opinion, Chile actively ignored the issues returnees needed to express.[18] Failing to re-integrate into the Chilean society and national literary scene, he was, in some sense of the word, refused re-admittance. This same year, Dorfman made a full circle and returned to his residence in the United States. Hence, for Dorfman, as for other Chileans including internationally recognized writers Lucía Guerra Cunningham and Isabel Allende, the physical return continues to be experienced as travel and/ or visitation, and contributes new expanding parameters to the dialogue of exile, return, the construction of national identity, and border-crossing.

Despite the passing of a decade since the restoration of democracy, contemporary Chilean literature continues to manifest ongoing expressions of exile and returnee displacement. Whether these experiences are imagined, physically sustained, or felt within the national consciousness, contemporary Chilean literary themes highlight the dislocating ramifications inherent in the journey away and eventually in the return home. The dominant themes in exile studies during the early to mid-twentieth century centered upon the history of geographical removal and the political circumstances of disinherited individuals expelled from their homeland.[19] In these studies, exile delimited a physical separation of a person from his/her native land due to external forces, which

oftentimes psychologically stigmatized the exile and permanently marked them with difference. However, as the result of information technology and widespread global movement during the last two decades of the century, new interpretations of the experience of exile have opened the definition and understanding of the term as well as its expression in literature. In this manner, experience becomes evidence for difference, incorporating influences external to geographic and social conditions, and serving as a resource for critical reflection on the relationship between experience and language, place and identity, and borders and border-crossings. In the twenty-first century, exile signifies more than the traditional definition of political banishment or expulsion from one's country or home. As exemplified in this study, exile opens up to incorporate interrelationships with non-exile, seen in Dorfman's works that explore life on-the-hyphen, belonging and non-belonging, portrayed in Skármeta's descriptions of home and away, and deterritorialization and globalization exemplified by Fuguet's protagonists who experience exile and the return as inherited conditions.

Although the prevailing definition of exile continues to incorporate the connotations of political banishment from one's own country, recent scholarship has expanded the meaning to refer to more than a lack of physical proximity to one's homeland. Paul Ilie argues in Literature and Inner Exile (1980), for example, that the contemporary meaning of exile connotes a complex set of emotions and reactions that represent the felt condition of "otherness" and the subsequent quest to return to "belonging" represented by home. According to

Ilie, whose concept is particularly important in the analysis of two plays included in this study, Dorfman's La muerte y la doncella and Skármeta's Ardiente paciencia, the experience of exile incorporates a set of feelings and beliefs that isolate the expelled group from the majority (Ilie 4). In this interpretation, exile constitutes a state of mind. Moreover, the mental condition of exile is as important, if not more so, than the physical circumstances. The sentiments experienced during exile respond to separation and severance as conditions in and of themselves, and to live in exile, which can take place externally or internally, is to adhere to values that fall outside the scope of prevailing norms (2). In this manner, and as this study of Chilean exile and return demonstrates, the expression of the experiences and sentiments of belonging and non-belonging have become dominant themes in post-Pinochet literature.

In addition to concepts and terms presented by Ilie, critic Martin Tucker also presents terms pertinent to the analysis of the experience of exile and the return as manifested in contemporary Chilean literature. In his work Literary Exile in the Twentieth-Century (1991), Tucker argues that current communication technology, international travel, and global media services have exponentially increased the awareness of exile and, subsequently, affected the connotations of the condition. In representing the experience of exile as a late twentieth-century phenomenon, the lines between exile, expatriate, refugee, and immigrant have become generalized and blurred. Whereas the emigrant voluntarily leaves in order to seek new opportunities, and the refugee flees an intolerable situation,

Tucker claims that the expatriate decides when and where to go, what to take, and, sometimes, when to come back. The exile, on the other hand, is involuntarily expelled and/or rejected by their people, community, and nation. Tucker does acknowledge, however, that a voluntary flight from home can be considered a condition of exile "if what drives him from his native land to a foreign one is a sense of aloneness, psychic separation, and the despair of (non)belonging" (xv). Employing the image of a suitcase to illustrate the concept of (non)belonging, an image that marks the representation of exile and return in Skármeta's novel Match Ball, Tucker allegorizes the difference between the exile and the refugee:

> In the twentieth century, the image of the suitcase is intimately associated with the modern refugee—once the suitcase has been taken away, or the refugee no longer worries where his suitcase sits, he is transformed from a refugee into some other being; he acquires a new name, whether for the better or the worse. (xvi)

In Tucker's analogy, the suitcase reminds the refugee, and the exile, that they are not at home and do not belong.[20] Marking a transition toward a new, particular space defining home, the signal to the end of the experience of non-belonging occurs when the refugee unpacks the suitcase and puts it into storage.

In contrast to the refugee, according to Tucker, the exile never unpacks the suitcase because the sentiment of belonging defines and perpetuates images and memories of home and of the wish to return home. Because exiles consider their

physical and psychological displacement an ephemeral condition, a temporary event that will eventually come to an end once the return home has been realized, exiles are unable and oftentimes unwilling to unpack the suitcase anywhere else. No matter the physical or psychological circumstances of exile, this inability and unwillingness to unpack the suitcase further heightens sentiments of alienation and non-belonging that continue well beyond the initial experience of loss. Even after the return home, as evidenced in Dorfman's representation of (non)belonging in Heading South, Looking North and Skármeta's portrayal of transience in Match Ball, the suitcase remains partially packed. Uruguayan writer Mario Benedetti testifies to the presence of the suitcase and the experience of displacement that continues upon the return to the native country, and expresses the inability to separate the previous exilic experience from the current one. As explained by Catherine Boyle, Benedetti claims that the condition of desexilio, the consistent presence of the unpacked suitcase, represents the exile's inability to re-assimilate at home:

> The state of 'desexilio' is that of an extension of external exile; it fills the future with disillusion and further feelings of marginality. It is the ultimate tragedy of the exile, exiled on return, from the past, the present, and looking vaguely to an uncertain future of renewed adaptation. (Boyle 149)

Much like the condition of the exile who can never adapt to his/her host country because the suitcase as a reminder and calling of home always remains by the

front door, the state of *desexilio* testifies to sentiments of non-belonging that continue after the return. The return complicates the struggle to recover the coveted feelings of belonging because the previous definitions of home, community, and borders have expanded during and after exile to include other spaces.

Images of home and the idealized return trip constitute what exiles hold on to in order to remember that the experience of displacement is temporary, but the actual return from exile does not resolve all sentiments of dislocation. In fact, the return trip frequently produces greater sentiments of marginalization, as seen expressed by the protagonists in Fuguet's novel Mala onda and short story collection, Por favor, rebobinar. Like exiles, returnees live in one or more places but remember, imagine, and project other spaces. Upon the return from exile, two or more worlds collide, and multiple languages, cultures, communities, and identities confront and oftentimes contradict one another. Returning exiles come home, switch images of the place they just left with the present space in which they now find themselves, and/or experience shock upon realizing that the re-acquired space does not correspond to the location imagined from a distance. These multiple, imagined communities merge to form a deterritorialized zone that no longer represents either the original or the exile community. Anguish, ambiguity, and displacement experienced in exile carry forth and characterize the exile's return home, perpetuating sentiments of non-belonging that augment within a space that remains neither here nor there.

Due to the consequences of exile, emigration, immigration, and the return home, contemporary Chilean literature is characterized by the dominating theme of deterritorialization. This term, frequently used in contemporary studies as a synonym for displacement, embodies the condition and the self-conscious attitude of a person poised between cultures, nations and languages, and the reaction to the collision of multiple worlds. Presented by philosophers Gilles Deleuze and Féliz Guattari in Anti- Oedipus and What is Philosophy?, deterritorialization refers to the processes whereby territory can no longer be objectively located.[21] Deleuze and Guattari's philosophy presents deterritorialization as the sweeping away of all fixed relations and meanings from a place and the constant revolutionizing of production in a truly psychotic fashion. As recast by cultural theorist Néstor García Canclini in Hybrid Cultures, whose version of the concept proves useful for this study, particularly in regards to Fuguet's presentations of home, deterritorialization represents the contemporary detachment of social and cultural practices from specific geographical territories caused by the processes of political, social, economic, and cultural globalization (229). In this manner, deterritorialization can be understood as the increasing global exposure to places that results in the decoding and decentralization of meaning of these places for the people who visit or frequent them.

In Globalization and Culture (1999), John Tomlinson maps the vast discourses that took place in the fields of sociology, economics, communications theory, and cultural studies during the 1990s in which the concepts of

deterritorialization and globalization frequently surfaced. Identifying characteristics that help clarify the two interrelated terms, Tomlinson first states that globalization can be seen as a process of ever-deepening capitalist penetration, integration, and hyper-development. The second tendency he recognizes concentrates more on the interactive nature of globalization and its impact on new imagined communities. Thus globalization can be defined as a complex connectivity that weakens the ties of culture to place due to the rapidly developing network of interconnections that characterize modern social life. However, Tomlinson insists that globalization cannot simply be understood in terms of increased mobility around the world or of cultural affluence, but must also be set in relation to a host of cultural practices that are embedded within the mundane and/or everyday experiences of life (128). Tomlinson argues that deterritorialization represents the major cultural impact of global connectivity due to the simultaneous penetration of local worlds by distant forces and the dislodging of every-day meanings from their anchors in the local environment (29-30). As by-products of the experiences with globalization, expressions, sentiments, and experiences of deterritorialization have become the dominant and distinguishing themes in recent exile literature. Furthermore, as exemplified in Dorfman's memoir, Heading South, Looking North, Skármeta's novel, Match Ball, and Fuguet's works Mala onda and Por favor, rebobinar, deterritorialization marks how the sense of location, belonging, and home are also negotiated in the literary expression of the return.

In response to the experience of exile, and in specific relation to the dislocating experience of the return home after exile, the preoccupation with belonging, the quest for assimilation, and the opening of traditionally defined and delimited spaces, languages, cultures, and communities have come to characterize contemporary Chilean narrative and theatre. Taking these characteristics into consideration, this study examines narrative and dramatic works written by Chilean authors who suffered physical displacement from Chile and who, since the democratic government was re-elected in 1989, have either temporarily or permanently returned home. The study focuses primarily on the representation of returnee experiences by writers born since 1940 and whose individual situations encompass a range of interpretations of the exilic condition, the return home, and the difference between exile and immigration. I mention authors born previous to this date, for example Fernando Alegría (b. 1918), Jorge Díaz (b. 1930), and José Donoso (b. 1924), only for comparative purposes. When the coup occurred on September 11, 1973, these writers were already well established professionally and economically inside and outside Chile. For this reason, their host-homeland and return experiences differed significantly from those authors who were young and inexperienced.

In the first chapter, I examine author Ariel Dorfman (b. 1942) whose return experience to Chile resulted in failure. In the play La muerte y la doncella (1991) and in the autobiographical journal Heading South, Looking North (1998), Dorfman formally and thematically represents dislocation through a mixture of

looking forward to the future and casting melancholic and oftentimes mournful glances back at the past. The play's characters embody returnees' struggles to establish a sense of place and belonging so that they may recover their original imagined community. However, when an exile experiences separation from home and lives in the context of another place delimited by usually different, although sometimes similar, definitions, borders, cultures, and languages, the imagined community of original home and the new one begin to mix and merge. In Heading South, Looking North, Dorfman reinterprets this original imagined community, as demonstrated by the narrator's acceptance of an ironic conception of nostalgia that celebrates the distance and fragmentation of a place balanced in-between.

The second chapter of this study centers upon the experiences with exile and return viewed by an author whose experiences fall within the most traditional understanding of the terms: as a physical separation from one's country or home due to political banishment or expulsion and as a return trip fulfilled upon the restoration of democracy. Thus Antonio Skármeta (b. 1940) presents home and host communities not as shared and converging spaces between which one can continuously cross, but rather as independent and diasporic locations. In this manner, Skármeta represents the place called home in the play Ardiente paciencia (1985) and the place of exile in the novel Match Ball (1989) as two distinct communities. Ardiente paciencia presents an image of Chile idealized from the distance of exile, created in reaction to the sentiments of dislocation experienced

abroad, and fostered out of an exile's need and desire to belong. Match Ball, on the other hand, exhibits no apparent relation to the author's native land. In the novel, Skármeta's protagonist turns his attention away from his birth country and introspectively portrays the characteristics exemplary of his other home, which was and will continue to be elsewhere.

The third chapter examines how the novelist and short-story writer Alberto Fuguet (b. 1964) represents the new generation of returnees who left Chile as infants or young children, accompanied their parents into exile, and therefore inherited the condition of exile and experienced the return as a new discovery rather than a re-discovery. In this vein, Fuguet's works explore the expanding physical limits that historically have defined home, and that now include diverse nations and languages existing in a heightened state of reality and movement. Fuguet's novel Mala onda (1991) and short story collection Por favor, rebobinar (1994) create images of young Chileans emerging into deterritorialized worlds and spaces. In my analysis of Fuguet's representation of borrowed exile and return, the term deterritorialization characterizes the sentiments of dislocation caused by the blurring of the definitions of home, location and borders, and represents a society and culture existing in a precarious and orphaned state. Fuguet's characters exemplify the sentiments of young Chileans coming-of-age and coming-to-terms with broken homes and a ruptured nation. At the same time, his characters also negotiate the problem of forging a Chilean identity outside the

traditional definitions of residency and borders in an age now defined by border crossings.

In the conclusion, I address works by writers Marco Antonio de la Parra (b. 1952), Diamela Eltit (b. 1949), Isabel Allende (b. 1942), and Lucía Guerra Cunningham (b. 1943). The works written by De la Parra and Eltit provide examples of the expression of inner exile and the return experience that parallels the democratization process from within Chile. Briefly comparing and contrasting their works to those previously considered in regard to space in relation to the restoration of a homeland and democracy from within, I conclude that the sentiments of dislocation experienced in exile continue, if not increase, upon the arrival home. Similarly, the theme of deterritorialization distinguishes the works written by authors who have not yet returned in a traditional sense. Allende's and Guerra Cunningham's texts, similar to Dorfman's, manifest dislocation in the expression of crossing borders by narrators and characters who functionally remain caught in-between spaces, lands, and time. All authors included in this study constitute not only a significant component of post-Pinochet literature, but they also provide unique opportunities for re-reading definitions of home, location, and borders. Although each author expresses different physical and psychological exile and returnee conditions in their artistic production, all demonstrate an overarching preoccupation with the theme of deterritorialization that emerges from the contemplation and eventual completion of the return to Chile after exile.

Notes

[1] In his study, Tucker argues that current communication technology and media services have exponentially increased the awareness of exile, and that the term risks becoming too generalized (xiii). In the introduction to Literary Exile in the Twentieth-Century, Tucker explores the recent slippage of meaning between the frequently used terms refugee and exile. He also defines voluntary flights from home as exile: "if what drives him from his native land to a foreign one is a sense of aloneness, psychic separation, and the despair of non-belonging" (xv).

[2] Ilie's study contributes to the expansion of the traditional definition of exile. Previously defined as a physical separation from one's country or home, exile is broadened in Ilie's study to include psychological attributes. Ilie suggests that the internal structures of exile are the fundamental ones: "with geographical location being of secondary importance" (2).

[3] In recent literary and cultural studies, as set forth by Raymond Williams in Marxism and Literature, all categories are themselves constructions in language (21). According to theorist Joan Scott, writing is the reproduction and transmission of knowledge gained though experience. Since experience is a linguistic event, one not confined to a fixed order of meaning, there is no separation between experience and language because subjects are constituted discursively (58-66).

[4] John Simpson's introduction to his study of exile literature describes the dislocating experience of expulsion: "The word itself carries powerful

connotations of sorrow and alienation, of the surrender of the individual to overwhelming strength, of years of fruitless waiting. It was Victor Hugo who called exile 'a long dream of home' There is also a lingering sense of defiance, a refusal to accept that what has happened can be permanent, an obsessive watch for any sign of weakness and decay in the enemy's camp which might permit an eventual return" (1).

[5] Both theorists include contemporary interpretations of the overall condition of exile and the return in their anthologies. Simpson's collection, The Oxford Book of Exile, is useful for its overall historic reading of the theme of exile, especially the last chapter dedicated to "The End of the Exile." Robinson's edition of Altogether Elsewhere: Writers on Exile also includes a concluding section of the experience of the return entitled "Return and New Departures." María-Inés Lagos-Pope's edition, Exile in Literature, and David Bevan's, Literature and Exile, are also useful sources that offer historical interpretations of the experience and expression of exile.

[6] It has been commonly estimated that at least two percent of the population experienced physical displacement between the years of 1973 and 1990.

[7] The 1980 constitution and electoral law, both modified under the Pinochet government, remained in force today. These two documents establish mechanisms, such as the nine appointed senators along with 38 elected ones, that drastically over-represent the right and prevent the country's political majority,

the center-left Concertación, from amending either the constitution or the electoral law (Wright 223). A highly publicized issue resulting from the 1980 modified constitution is the declaration of the right for ex-presidents to become, if they chose, senators for life. The general's self-declared presidency was, in fact, at the crux of the issue concerning Pinochet's diplomatic immunity in the expatriation case between England and Spain in 1998 and 1999. Democratically elected post-dictatorship presidents Patricio Aylwin and Eduardo Frei (son) have not exercised their right to become senators-for-life as Pinochet did in 1989.

[8] The Oficina Nacional de Retorno (ONR) had a modest budget, limited powers, and a four-year life span. "It acted primarily as a coordinating and referral agency, relying on the existing private agencies to provide most of the concrete assistance to the *retornados*" (Wright 199-200).

[9] The initial waves of exile saw a dispersal of compatriots to what are commonly estimated at more than 100 different countries, possibly as many as 140 (Wright 91).

[10] Diana Kay's study, Chileans in Exile: Private Struggles, Public Lives, traces changes in gender roles, specifically in reference to public and private spheres, from the election of Allende in 1970 until 1980. According to Kay: "Exile, by laying bare aspects of gender relations which had been obscured in Chile, pierced some taken-for-granted notions of men's and women's place and provided the impetus for new models to arise" (25).

[11] According to Jara: "Los narradores tardaron en reaccionar. Fuera de Tejas Verdes (1973) de Hernán Valdés, El Paso de los Gansos (1975) de Fernando Alegría, y quizás Soñé que la nieve ardía (1975) de Antonio Skármeta, hay poco más de valor que considerar en el género novelesco hasta 1978" (6).

[12] As Jara states en Los límites de la representación: "Como consecuencia de lo anterior, la novela del Golpe propone, más o menos explícitamente, una lógica del sueño que permite la transgresión de los códigos lingüísticos y culturales, y la aceptación simultánea de una ley diferente: la de la mujer y los espíritus, la ley del otro y la reversión, la del carnaval y el folklore, la del alegorema autorreflexivo y una picaresca interior, la de la disolución del sujeto. Se presenta siempre como una lógica de la distancia que marca la trayectoria de *un llegar a ser otro*; una lógica que niega la continuidad y la substancia de la ley del ser, en que la identidad y la causalidad se disuelven" (54).

[13] An interesting description of the publications and the updating of lists is provided by Luis Sepúlveda in his travel diary, Full Circle: A South American Journey: "The permission to return to my country took me by surprise in Hamburg. For nine years I had visited the Chilean consulate every Monday to see if I could go back. In that time I was told the same thing about five hundred times: 'No, your name is on the list of those who cannot return.' Then, suddenly, one Monday in January the dreary official broke with his routine and upset my habit of listening to his definite negatives: 'Whenever you like, you can return whenever you like. Your name has been taken off the list.' I left the consulate

shaking. I sat by the Alster for hours before I remembered that promises made to friends are sacred, and decided to set off for the end of the earth within a few days" (90-91).

[14] For further analysis of these plays, consult Juan Armando Epple's article, "Teatro y exilio: una entrevista con Jorge Díaz."

[15] For a discussion of Jaime Miranda's play, consult Pedro Bravo-Elizondo's article "Regreso sin causa: Jaime Miranda y sus razones."

[16] According to Coppola, "La desesperanza, de José Donoso, construida sobre una óptica de enjuiciamiento social bastante sui géneris, ha sido una de las primeras novelas que señala ciertos condicionamientos humanos-ambientales inevitables, (quiere inculcarnos la estategia comunicativa donosiana), con los cuales hemos de confrontarnos cada artista, cualesquiera exiliados, toda vez que retornemos plenos de ilusiones y nostalgias, aneblados por mitos y ayeres aún palpitantes y activos" (252).

[17] Coppola states that Donoso's representation of the reintegration into Chile manifests: "un desgarro y grito de aviso, lástima grande que distinguido por un silencio crítico y desdeñoso, más condena que reconocimiento a su contenido y advertencia" (252).

[18] Dorfman states in the afterword of the play's English version: "It was a risky idea. I knew from experience that distance is often the best ally of an author and that when we deal with events that are being enacted and multiplied in immediate history, a danger always exists of succumbing to a 'documentary' or

overly realistic approach, losing universality and creative freedom, trying to adjust the characters to the events unfolding around us rather than letting them emerge on their own, letting them surprise and disturb us. I also knew that I would be savagely criticized by some in my own country for 'rocking the boat' by reminding everyone about the long-term effects of terror and violence on people precisely at a time when we were being asked to be notably cautious" (77).

[19] The thematic study of geographical removal and the political circumstances of exiles is readily apparent in several studies on authors included in John Simpson's anthology on exile, such as Ronald Hingley's study of Fyodor Dostoevsky, Richard Ellmann's analysis of Oscar Wilde, and A.J.A Symons's analysis of Frederick William Rolfe. This present study, however, does not explore the evolution of the definition of exile nor its scholarship, but rather refers to Simpson's edition, The Oxford Book of Exile, for historical readings of the theme.

[20] Additional metaphors of migration and travel are presented in Janet Wolff's article in Cultural Studies.

[21] References to the philosophy of Gilles Deleuze and Félix Guattari come from What is Philosophy? and Anti-Oedipus: Capitalism and Schizophrenia.

Chapter One:

A Journey from Ambiguity to Creativity: Ariel Dorfman's Literary Representation of the Return from Exile

The sentiment of displacement as a by-product of the experience of exile and the return from exile is the source for the thematic expression of deterritorialization that characterizes Ariel Dorfman's recent literary production. As evidenced in Dorfman's works, displacement characterizes the self-conscious attitude of an exile and returnee poised between cultures and languages and the reaction to the collision of multiple worlds. In the play La muerte y la doncella (1991) and the autobiographical journal Heading South, Looking North (1997), Dorfman formally and thematically represents dislocation through a mixture of looking forward to the future and casting melancholic and oftentimes mournful glances back at the past. Although Dorfman shares the development of this theme with other Chileans who write about emigration, his representation is marked by a singular shift in imagery. While Dorfman's first work analyzed in this chapter highlights the breakdown of communication and language due to the effects of dislocation, the second work stresses the creative forces produced from such losses. Left in the wake of exile and returns, the chaotic void turns into a positive, creative force, with particular attention given to the power of language. In La muerte y la doncella, the characters express sentiments of non-belonging upon realizing that the image of home to which they thought they had belonged proves otherwise. The play portrays an attempt to resurrect traditional ideals, previously defined spaces, and established languages in

reaction to the discovery of their absence. Yet in Heading South, Looking North, Dorfman renders this disjointed space as a positive and liberating force, particularly in the language used to express it. No longer bound by traditional limits, language strengthens as it acquires transfigurable, multidimensional, and bilingual characteristics. As illustrated by the shift seen between La muerte y la doncella and Heading South, Looking North, Dorfman first presents dislocation as a loss, but eventually turns its chaotic imagery into a positive, creative force that achieves a comfortable yet precarious balance in-between spaces and languages.

Dorfman's play, La muerte y la doncella, emphasizes sentiments of dislocation felt in reaction to the alienating experiences encountered with the return. The lingering power of past memories and fears, in addition to sentiments of rootlessness in temporary homes, carries over into present and future experiences in the restored motherland. In this manner, the play's characters illustrate returnees' struggles to establish a sense of place and belonging so that they may recover their original imagined community. With this term, I am drawing on Benedict Anderson's definition as explained in Imagined Communities: Reflections on the Origin and Spread of Nationalism. In this work, Anderson proposes that communities are to be distinguished not by their falsity or genuineness, but by the style in which they are imagined (6). He observes that human communities exist as imagined entities in which people will never know most of their fellow members and never meet them nor hear of them, and yet in the minds of each lives the image of their communion (15). Nations, nationalities, and communities exist as imagined entities and not as

physically determined spaces. However, after the experience of exile and return, imagined communities break down. When an exile experiences separation from home and lives in the context of another place delimited by usually different, although sometimes similar, definitions, borders, cultures, and languages, the imagined communities representing the original home and the new one begin to mix and merge. Worlds collide, and the communities that once distinguished home and the place originally not identified as home further coalesce. Thus, returnees oftentimes switch images of the place they have just left with that of the space in which they now find themselves and experience shock upon realizing that the re-acquired space does not resemble what was imagined from a distance. Home now represents a divided space. As evidenced in La muerte y la doncella, this multiplicity of space carries over into the realms of identity and language, further heightening sentiments of disorientation and initiating a search for order.

Despite the desire to establish certainties of place and belonging, returnees eventually realize that their original community is now duplicate and unlimited by traditional boundaries. The association between home and a stable place of belonging proves contradictory, and the place once called home now depicts a chaotic (mis)place. Dorfman places emphasis in La muerte y la doncella on the quest to return to the mythical homeland, highlighting nostalgic attempts to resurrect traditional ideals, established languages, and truths concerning past events. In Heading South, Looking North, however, Dorfman reinterprets what this original imagined community represents and demonstrates acceptance of an ironic conception

sense of belonging to a certain place. Instead, vacillation and disequilibrium become the mainstays of uprooted lives. As exemplified in Heading South, Looking North, polysemous concepts of home and language emerge, manifesting the creative attributes of displacement that, in terms put forth by Homi Bhabha in The Location of Culture, inhabit an intervening space in the beyond (7). La muerte y la doncella and Heading South, Looking North constitute key texts in the emergence and development of the returnee theme in the evolution of Dorfman's literary production, and function as steppingstones that mark the gradual acceptance of the condition of displacement that results from multiple exile experiences. As evidenced by the language employed in these texts, Dorfman moves from telling stories of the dispossessed that focus on political domination to communicating experiences of exile and return that highlight new definitions for what imagined communities may now represent.

Vladimiro Ariel Dorfman was born in 1942 in Buenos Aires and was raised speaking Spanish, the only language his Russian mother and Ukrainian father shared. Continuing the family's legacy of displacement, Dorfman experienced the alienating effects of exile at the early age of three when he and his family were forced to leave Argentina due to opposition from the rising political power of right-wing leader Perón and an increase in anti-Semitic activity. Dorfman's father, Adolfo, left for the United States, obtained a post at the Council for Economic Development of the United Nations, and brought his family to live with him in New York. Nevertheless, the Dorfman family's assimilation into the American culture also came to an abrupt halt

as the red-hunting paranoia produced by Senator Joseph McCarthy grew into a fierce political storm. Due to the family's left-wing political affiliations, they departed from the United States in 1954. Unable to return to Argentina because of the continuing threat of Perón's government, the family was compelled to relocate to yet another country. Dorfman found himself in Chile, uprooted from his (new) home and forced to (re)learn his birth language.

In the late 1950s and early 1960s, Dorfman attended an English school in Santiago, continued his education at the Universidad de Chile, and became involved with a Chilean youth political group, where he met and started to date his future wife, Angélica. Dorfman's life of vacillations and contradictions did not stop when he married Angélica and became a Chilean citizen.[3] In 1968, he accepted a scholarship to pursue his studies in Latin American literature at the University of California, Berkeley, but returned to Chile one year later in order to dedicate himself to the socialist revolution that was beginning to take place back home. He acquired a position as media and advertising consultant for newly elected President Allende, worked as a professional writer, journalist, administrator, and quiz-show host, and taught Latin American literature at the Universidad de Chile.[4] On September 11, 1973, the day Pinochet's forces bombed *La Moneda* where he worked, Dorfman had scheduled an out-of-office meeting with a television producer.[5] Although Dorfman's life had been spared during the coup d'état, he was again forced to flee into exile. He first escaped to Argentina,[6] then to France and the Netherlands, and eventually settled in the United States in the 1980s.

By the time Dorfman made this third trip to the United States, he had become one of the most recognized and translated Latin American authors, a regular contributor to *The New York Times*, *The Village Voice*, and *Time Magazine*, and a respected voice among exiled Latin Americans. Dorfman's most recognized works published during his exile from Chile include: Moros en la costa (1973), Ensayos quemados en Chile (1974), Cría ojos (1979), Viudas (1981), and La última canción de Manuel Sendero (1982).[7] In these works, Dorfman describes and condemns the oppressors of Chilean and other subjugated peoples, and discovers a medium through which he can voice the sentiments of non-belonging that he and other exiles feel. He turns his life of vacillations into literary experiences in which he expresses nostalgia through language and attempts to come to terms with violence, torture, murder, and the effects that these atrocities have upon the family and community. In 1983, Dorfman returned to Chile. However, due to the rampant censorship imposed by Pinochet's military government, Dorfman quickly became disillusioned with the restrictions imposed upon him. Again, he journeyed to the United States and in 1985, he began to divide his time between the North and the South. Among the works written during the years spent attempting to return home, such as Dorando la píldora (1985), Sin ir más lejos (1986), Máscaras (1988), and La muerte y la doncella (1991), Dorfman fused political condemnation and ethical concern with fantasy and imagination.[8] Through language and writing, Dorfman artistically voiced the sentiments and experiences of exiles and returnees, and posed the question as to what their next step should be: live in the past or move toward the future?

In March of 1991, sensitized by Santiago's disastrous reception of the play La muerte y la doncella, Dorfman recognized that Chile no longer constituted the community to which he thought he belonged. Because of the work's success elsewhere, Dorfman had not prepared himself for its failure in Chile.[9] In essence, Dorfman was refused re-admittance to Chile when he failed to re-integrate into Chilean society and its national literary scene. In 1992, Dorfman returned to the United States feeling rejected. By 1994, he had given up his quest for re-establishing permanent residency in Chile. Like many returnees, he could not overcome the experiences that marked him with difference.[10] Nevertheless, Dorfman turned his attention from writing about reestablishing order and resurrecting a traditional definition of citizenship to expressing the contradictions of life-on-the-hyphen.[11] Although Dorfman's work has not always embraced the nomadic and chameleon-like characteristics with which he defines his current hyphenated-life, the texts analyzed in this chapter exemplify how this evolution from incompatibility to ambivalence, to an eventual acceptance of the ability to embrace dislocation is expressed in his literary production. The evolution portrayed in these works moves from the attempt to reorder chaotic space and reestablish communication in La muerte y la doncella to the redefinition of traditional limits and language in Heading South, Looking North, suggesting that multiple exile and return experiences can produce liberating and creative results. La muerte y la doncella, written in Spanish and translated almost immediately into English, and Heading South, Looking North, the autobiographical memoir written in English and Spanish, exemplify Dorfman's recent works that turn

uncertainty and ambiguity into creative, open spaces that transfigure the traditional representations of space and language.

La muerte y la doncella (1991)

Falling within the classical limitations of time and space, the play La muerte y la doncella spans the duration of one night and one day, and with the exception of the last scene, takes place in the oceanfront home of an upper-middle class couple. Ironically, the coherent, formal structure of the play works in direct opposition to, and thus accentuates, the themes of chaos and uncertainty. The play begins with a tense conversation between Gerardo Escobar, a high-ranking government attorney of an unnamed Latin American country,[12] and his wife Paulina Salas. Gerardo arrives late, upset that during his return trip from the capital, where he was appointed to serve as prosecuting attorney for the nation's Investigatory Committee,[13] a flat tire left him stranded on a deserted road. Fortuitously, a stranger named Dr. Roberto Miranda picked Gerardo up and safely gave him a lift home. The tension presented by Gerardo and Paulina's squabble over the tire and his tardy arrival heightens in the second scene of the play. In the middle of the night, Roberto returns to the couple's home. Listening in on her husband's conversation with Roberto, who returns the tire forgotten in his trunk, Paulina believes that she recognizes the voice issuing from her living room as that of her former torturer and rapist.

An intense and silent third scene underscores Paulina's anxiety from the chance discovery of her supposed torturer and the opportunity for revenge. The normalcy that the seemingly tranquil living quarters initially evoked quickly

disappears as Paulina's role transforms from passive victim into an active victimizer. Believing Roberto is the man who has haunted her for the past 15 years, she ties him up and begins to punish him. The first act draws to a close as the light of dawn silhouettes the gun Paulina points at Roberto's head. In the ensuing monologue, Paulina imitates her torturer's voice and turns on the recording of the quartet she recalls hearing played during her own torture sessions. The romantic and harmonious music of Schubert's quartet, from which the play takes its name, sharply contrasts the innocence of Paulina with the violence of her actions as she attempts to avenge herself against her supposed victimizer.[14] She angrily declares to her prisoner that the time has come to reveal the whole truth. But her husband, who awakes and stumbles into the room, interrupts her pursuits. Shocked and embarrassed, Gerardo suspects that his wife's maniacal actions come from her anger towards him rather than from the hidden identity of his new friend. Nevertheless, he soon realizes that he has no option but to listen to his wife's frenzied effort to uncover the truth. Betrayed by her country and by her husband, Paulina has taken justice into her own hands.

In the first and longest scene of the second act, taking place under the hot sun of a bright afternoon, Gerardo tries to appeal to Paulina's reason and get her to release Roberto, but she adamantly refuses. She declares that she has every intention of giving Roberto a "fair" trial and that she will liberate him if he confesses to the crimes and records them on tape. Seeing this as Roberto's only way out, Gerardo persuades Paulina to describe the details of the torture she had endured. He plans to defend Roberto against his wife's dementia, but, after listening to her story, guilt and

sympathy soon overcome him. Torn by contradictions, Gerardo cannot decide which role he is to play in the trial underway, both in his living room and in the courts of his nation. At the close of the second act, the true identity of Roberto remains unresolved and Paulina's sanity is placed in question.

The third and final act commences with Paulina's descriptions of the crimes committed against her. As she confides in her husband, her voice quavers and fades as the stage lights dim to twilight. Slowly, Paulina's fragile voice disappears into the rising moonlight that illuminates Roberto, who speaks coldly and distantly into the tape recorder. At the end of the recording of his confession, a stack of notes lying at Roberto's side testifies to the fictionalization of his statements. Frustrated with the fine line of ambiguity drawn between truth and lies, justice and injustice, Paulina raises her gun to shoot. In desperation, Roberto falls to his knees and pleads for his life. At this critical moment, a large mirror descends from above and the scene closes with the audience contemplating its own image.[15] The introduction of the mirror forces the spectators, who face their own reflection, to consider their role in past situations that propagated similar violence and repression.[16] In the final scene of the play, the only one that takes place outside the cohesive time-structure within the ocean-side home, Paulina and Gerardo attend an event that celebrates the work of the President's committee. Paulina stands alone, marginalized from her husband and the crowd. After a few moments, Roberto walks into the concert-hall and catches Paulina's gaze, but they all remain silent. The sound of Schubert's quartet begins. As the curtains draw to a close and the lights dim to darkness, this romantic and

harmonious music again sharply contrasts with the overall atmosphere of dissonance. Thus, the play's ambiguity challenges each character's true identity, his/her ability to attain retribution and forgiveness through the recovery of memory, and the degree to which he/she can put the past behind and move toward the future as members of the same disjointed community.

The image of disorder intensifies from the play's opening scene up to the final curtain in parallel course with the breakdown of language and communication between characters. In the first scene, the arguments between Paulina and Gerardo about the responsibility for the flat tire and Gerardo's response to the president's request to serve on the investigatory committee introduce the theme of disorder. Gerardo remains irritated with his wife for not fixing the spare, and Paulina continues to be angry with her husband for accepting the position as prosecutor without first discussing it with her, agreeing to such limited powers, and for not telling her the truth when he arrived home. The tension escalates in the second scene with the presentation of the mysterious character, Dr. Roberto Miranda. In the middle of a storm on this dark and dreary night, Roberto returns to the couple's home in order to congratulate Gerardo on his appointment (announced over the radio), share a drink in celebration, and return the flat tire he had forgotten in the trunk. Eavesdropping from her hiding spot, too terrified to meet this midnight visitor, Paulina begins to think that the voice of the Samaritan who drove her husband home matches that of her former torturer. Nonetheless, she remains immobile and silent, incredulous that this former

rapist stands disguised in her living room as her husband's newfound friend and too afraid to tell her husband her suspicions.

By the third scene of the play, Paulina appears convinced that her identification is correct. His voice, laugh, pet-phrases, and anecdotes offer her enough evidence to determine this man's "true" identity. Without saying a word, she searches for a gun, hits Roberto over the head, ties him up to a chair with her nylons, gags him with her panties, and drags him into the living room. Soon thereafter, she leaves the house, returning in the next scene with incriminating evidence. She has discovered a tape of Schubert's quartet in Roberto's car, the very quartet that her victimizer played during her torture sessions. In imitation of the arbitrary proceedings her husband will perform as the President's commissioner, Paulina has decided, even before she begins her own court proceedings and before discussing her suspicions with her husband, that this very doctor is guilty of torture and rape. However, Paulina's expressions of anger and her quest for revenge do not strike the audience as abnormal reactions. In fact, when Gerardo walks in and interrupts the beginning of her interrogation in an attempt to get her to free Roberto, it is his actions that seem unjust. Throughout the first four physically tense and emotionally charged scenes of the play then, the audience's sympathies lie with Paulina, as she desperately seeks to extract one tangible fact from her horrible memory of abuse. Paulina's role as the victim remains absolute, and it is Roberto's identity that promises to be troublesome.

By the end of the first act, however, Roberto's declarations of innocence and Gerardo's disbelief gradually begin to destabilize Paulina's memories, her story, and her overall credibility as a witness, not to mention her role as a capable prosecutor. As with Roberto, Paulina's identity begins to assume multiple dimensions. First and foremost, Gerardo questions his wife's ability to identify Roberto accurately, a challenge that underscores the limits of language. Since Paulina had been blindfolded during the torture sessions, Gerardo believes that her auditory identification contains insurmountable flaws. He attempts to convince his wife that her recognition of the man via the memory of his voice is not sufficient evidence to convict:

Paulina: Ese médico.

Gerardo: ¿Cómo lo sabes?

Paulina: Por la voz.

Gerardo: Pero si tú estabas. . . Me dijiste que pasaste los dos meses. . .

Paulina: Con los ojos vendados, sí. Pero podía oír. . .todo.

Gerardo: Estás enferma.

Paulina: No estoy enferma.

Gerardo: Estás enferma.

Paulina: Entonces estoy enferma. Pero puedo estar enferma y reconocer una voz. Y además cuando nos privan de una facultad, otras se agudizan a modo de compensación. ¿O no, Doctor Miranda?

Gerardo: El recuerdo vago de una voz no es una prueba de nada,

Paulina. (39)

In Gerardo's profession, Paulina's auditory perceptions bear little weight when compared to visual identification. Gerardo could never convict this man based on Paulina's evidence, and he suspects that she would be the one put on trial for insanity in a recognized court of law. Out of compassion and professional obligation, he attempts to dissuade Paulina from continuing with her interrogation. He underscores the fact that her methods imitate the barbaric tactics her torturers used against her and that she is no better than her captures for employing such measures. But she cannot hear him. She insists that the truth must be told and it must be told in a language she understands –her own.

Paulina continues with her trial and Gerardo, although initially angry with his wife and seemingly on the brink of losing his patience, slowly begins to back away. Although Gerardo suspects that Paulina's anger and frustration have to do with his accepting the President's position without first seeking her consultation, he ultimately does nothing to stop his wife's illegal proceedings. In addition to the guilt he feels for having betrayed his wife, both emotionally and physically, Gerardo's love and sympathy for Paulina play roles in determining his actions. Gerardo believes that his wife detests the committee's limitations that ignore her pain and suffering, and delegitimatize her role as a victim, and that his powers as a husband and as a commissioner will never take away her past. Overcome by these feelings of guilt and responsibility, Gerardo begins to show signs of tension and fatigue. Asserting his

innocence, Roberto starts insulting both Paulina and Gerardo, and Gerardo's temper flares. He does not know what to do and how to react, and the communication between the two men breaks down under Gerardo's vacillations between roles as husband, friend, commissioner, and lawyer:

Gerardo: Voy a buscar el revólver y te voy a pegar un tiro.

(Pausa breve. Cada vez más enojado:) Pero pensándolo bien, voy a seguir tu consejo y te voy a cortar las huevas, fascista desgraciado [. . .]

Roberto: Gerardo, yo. . .

Gerardo: Nada de Gerardo acá. . . ojo por ojo, acá, diente por diente acá . . . ¿No es ésa nuestra filosofía?

Roberto: Era en broma, era sólo. . .

Gerardo: Pero, ¿para qué ensuciarme las manos con un maricón como vos. . .cuando hay alguien que te tiene muchas más ganas que yo? La llamo ahora mismo, que ella se dé el placer de volarte los sesos de un balazo.

Roberto: No la llames.

Gerardo: Estoy cansado de estar en el medio, entre los dos. Arréglatelas tú con ella, convéncela tú.

Roberto: Gerardo, tengo miedo. (62)

Uncertain and frustrated with his role in the scene that takes place in his living room – a situation that evokes the confusion that his community also faces– Gerardo attempts

to remove himself from the conflict, but his actions and words remain unclear. Nonetheless, Gerardo's misgivings and hesitations have cast Paulina's identity in a new light. He is not sure who is the real victim.

Encouraged by Gerardo's suspicions, the spectator begins to question Paulina's ability to discern the truth. Although she initially appealed to the sympathies of the audience and continues to do so to a certain degree throughout the play, her role as the victim breaks down in light of her husband's doubts and her own self-confessed insecurities. She acknowledges that the recurring nightmares of torture and abuse have practically driven her mad, forever tormenting her conscious state and her ability to discern the truth and decipher language. Along with her search for the sense of home and security she had once felt, her attempts to resurrect traditional ideas, previously defined spaces and established languages, she only further reveals their absences. Yet at the same time, these ambiguities have compelled her to take action. In this manner, Paulina's role as passive victim subversively evolves into that of an empowered person who deliberately seeks revenge, as demonstrated by her schizophrenic change in voice and use of language:

Paulina: Es su voz. Se la reconocí apenas entró anoche. Es su risa. Son sus modismos.

Gerardo: Pero eso no es.

Paulina: Puede ser un pocón, pero a mí me basta. Todos estos años no ha pasado una hora que no la escuche, acá en mi oreja, acá con su saliva en mi oreja, ¿crees que una se

olvida así como así de una voz como ésa?

(Imitando la voz de un hombre)

"Dale más. Esta puta agunta más. Dale más."

"¿Seguro, Doctor? No se nos vaya a morir la huevona, oiga."

"Falta mucho para que se desmaye. Dale más nomás."

(39)

Convinced by her memories and the evidence she has collected, Paulina reverses roles with her purported torturer. She now holds the position of power, and it becomes increasingly clear that her identity as a credible witness, an unbiased prosecutor, and a passive victim disintegrates. The abrupt change in the way that Paulina communicates renders any information she provides questionable. At this juncture, the audience's perception of Paulina's trustworthiness wavers, and the possibility that Roberto represents the scapegoat, a victim of mistaken identity, enters the scenario. As Paulina plays the role of the torturer, Gerardo has no option but to act as Roberto's defense lawyer, a position that uncannily mimics the one he holds as the President's commissioner, and Roberto begins to acquire certain characteristics that evoke sympathy in the audience.

Although Paulina has convinced herself that she has discovered the doctor's true identity, the audience becomes aware by the second act that her version of the events does not unequivocally prove Roberto's guilt. Destabilized by her husband's doubts and her own vacillation between the positions of victim and victimizer, not to

mention her neurosis and paranoia, Paulina's true identity becomes more and more indeterminate. By the time Roberto makes his confession in the third act, innumerable contradictions have caused the spectator to sway both ways in determining the character's innocence or culpability. Paulina first seems completely convinced that Roberto is her ex-torturer, but the "truth" she uncovers in the "forced" confession results glaringly arbitrary. As Roberto's tape-recorded confession begins to trail off, the lights that indicate the arrival of dawn focus upon Roberto seated at center stage, copying the words that come from his taped voice onto sheets of paper managed by Paulina and Gerardo:

Voz de Roberto (desde la grabadora): Nunca se murió ni una de las mujeres, ni uno de los hombres a los que me tocó. . . asesorar. Fueron, en total, cerca de 94 los presos a los que atendí, además de Paulina Salas. Es todo lo que puedo decir. Pido que se me perdone.

(Gerardo corta la grabadora, mientras Roberto escribe)

Roberto: Que se me perdone. . .

(Gerardo pone de nuevo la grabadora) [. . .]

Roberto (mientras escribe): . . .castigo. . . conciencia. *(Gerardo corta la grabadora. Hay un momento de silencio)* ¿Y ahora? ¿Quiere que firme?

Paulina: Ponga ahí que esto lo escribe de su propia voluntad, sin presiones de ninguna especie.

Roberto: Eso no es cierto.

Paulina: ¿Quiere que lo presione de verdad, Doctor?

(Roberto escribe un par de frases más, se las muestra a Gerardo, que mueve la cabeza afirmativamente) (73)

Roberto, under duress, confesses to the crimes on tape and on paper, but both Paulina and Gerardo know, as does the audience, that Roberto does so with a gun literally held to his head. In this manner, communication all but disintegrates, as the stories told reveal contradictory and arbitrary information.

The events that work to destroy Paulina's credibility as proclaimed victim of Roberto's abuse further complicate the truth upon Roberto's proclamation that he, too, was a victim of the regime. In his forced confession in the play's third act, Roberto states that he became involved with the government not out of hatred for the communists that killed his father, but for humanitarian reasons. He declares that he had initially hoped he could help the torture victims, but despite his purported resistance, he was persuaded by a discourse in which violence was fiercely advocated. Roberto, like Paulina, names himself a victim of abuse, not only in the couple's home but also by the previous government's propaganda:

Roberto: Los detenidos se les estaban muriendo, necesitaban alguien que los atendiera, alguien que fuera de confianza. Yo tengo un hermano, miembro de los servicios de seguridad. Tienes la oportunidad de pagarle a los comunistas lo que le hicieron a papá, me dijo una noche –a

> mi papá le había dado un infarto cuando le tomaron el fundo en Las Toltecas. Quedó paralítico—mudo, con los ojos me interrogaba, como preguntántome qué había hecho yo para vengarlo. Pero no fue por eso que yo acepté. Fue por razones humanitarias. [. . .] Fue de a pocón, casi sin saber cómo, que me fueron metiendo en cosas más delicadas, me hicieron llegar a unas sesiones donde mi tarea era determinar si los detenidos podían aguantar la tortura, especialmente la corriente. Al principio me dije que con eso les estaba salvando la vida y es cierto, puesto que muchas veces les dije, sin que fuera así, que si seguían se les iban a morir [. . .]. (71)

The information Roberto discloses in his forced confession augments his role as a potential victim, not only of Paulina's acts of retribution but also of the language of the regime that compelled him to commit the violent acts Paulina accuses him of committing. In this manner, Roberto could be seen an innocent by-stander, a person helping someone out at the wrong place and at the wrong time, or an unfortunate victim of political manipulation. On the other hand, Roberto's confessed victimization could also be interpreted as false posturing in order to get Paulina to pity and release him. Nevertheless, Roberto's identity, like Paulina's, remains suspended in no-man's land. They both play the roles of abuser and abused. Manifesting the impact of the revelations that Paulina's character lacks credibility and

that Roberto could be just another victim of the former regime, the play's atmosphere of confusion and dislocation reaches its climax. The audience no longer confides in anyone's particular story.

Throughout the remainder of the third act, the alternation of Paulina's and Roberto's identities as victims and victimizers is unremitting, placing greater emphasis on ambiguity as an integral aspect of their characters and as a central theme of the play. But Roberto's and Paulina's torture is not the only source of victimization presented in this work. Whereas Paulina seeks to discover the truth no matter the consequences, and Roberto appears to keep some truths undercover, Gerardo's passivity and indecision offer another form of victimization in that he allows anything to happen and never takes a definitive stand. Like his country, his wife, and his newfound friend, Gerardo continues to be consumed with the past. However, in direct opposition to his wife's quest to uncover certain truths, Gerardo seeks to forget. He attempts to quiet his wife's pleas for recognition and participates in the government's repression of survivor stories like Paulina's. Gerardo chooses to subscribe to the government's stand that the recovery of the past only perpetuates suffering: "[. . .] hasta cuándo! Nos vamos a morir de tanto pasado, nos vamos a sofocar de tanto dolor y recriminación" (66). Perplexed by the conflicting desires to face and forget the past, Gerardo plays contradictory roles as husband, friend, neighbor, and commissioner. Too petrified to act, he remains immobile. Thus, Gerardo's quest to ignore the past proves to be his greatest weakness. Like Paulina

and Roberto, Gerardo is overcome and consumed by the contradictions that take place within his home and nation.

In the penultimate scene of the play, despite her earnest threats to kill Roberto, Paulina releases her captive after she hears his confession. But whether she frees Roberto because she no longer believes in her own convictions or because she attains the retribution she originally sought remains unanswered. In one way, Paulina has partially succeeded in humiliating the doctor in the same manner that she had once been humiliated. She has stuffed her panties in his mouth, tied him to a chair, witnessed his most intimate and private acts, and made him plead for mercy. Yet at the same time that this quest for truth has led her to revenge, Paulina acknowledges the impossibility of ever identifying the person responsible for the acts of violence she formerly endured. Paulina wants Roberto to confess to the crimes and ask for her forgiveness, but as she manipulates the facts, it appears that she would settle for anybody's confession at this point in time:

> *Roberto*: ¿Qué más quiere, señora? Tiene más de lo que todas las víctimas de este país van a tener. Un hombre confeso, a sus pies, humillado (*se arrodilla*), rogando por su vida. ¿Qué más quiere?
>
> *Paulina*: La verdad, Doctor. Dígame la verdad y lo suelto. Va a estar tan libre como Caín después de que mató a su hermano, cuando se arrepintió. Dios le puso una marca para que nadie lo pudiera tocar. Arrepiéntase y yo le dejo

libre. (*Pausa breve*). (78)

Through the forced confession, Paulina obtains a certain degree of satisfaction, a form of justice that she has created with her own hands and her own language because her government's and her husband's systems have failed. But she cannot resolve the doubts that continue to plague her. She remains trapped, like Gerardo and Roberto, between contradictory roles and beliefs, playing the victim and the victimizer, the friend and the enemy, the juror and the defendant. At this juncture in the play, the mirror descends from above. The presence of the mirror intensifies the duplicity of all three characters' identities and interrupts any potential resolution of the scene. Because the play fails to clarify the characters' relationship to the acts of torture, it suggests that all, including the spectator, must share the responsibility for the actions committed.

The failure to pin down each character's identity and story stresses the overall atmosphere of dislocation and highlights the limits of language and communication that reign amidst such chaos. Although Gerardo and Roberto initially appear to understand each other and get along, the tension of the hostage situation and the revelation of multiple truths cast shadows over their ability to communicate. By the second act of the play, they no longer listen to each other. Instead, they focus completely on making their own voices heard. Paulina, in turn, utilizes both her body and words to reveal the pain she feels, but she cannot adequately express her sentiments or describe the events that took place during the exile experience she endured while blindfolded and isolated from the community in which she lived. Not

only have torture and abuse scarred her body, but also the language she uses to express her pain remains marked by difference. Embodying the voice of the returnee who searches for the place to which she had once belonged, Paulina discovers that there is no audience that wishes to hear her, just as she has no voice with which to express her pain.[17] Moreover, the supportive community she had imagined from exile –her family and nation– proves to be even further removed and isolated. In this manner, the concluding scene plays out another torture scenario. As the curtain falls, the three characters sit in the same room and listen to Schubert's quartet, but remain marginalized from one another and from the rest of their community. Moreover, despite the fact that Paulina, Gerardo, and Roberto live in the same country and listen to the same music, they no longer speak the same language. The presentation of conflicting information and multiple versions of reality have destroyed their ability to express what has taken place. The standard binary oppositions that had previously established truths and sustained communication –for example between victimizer and victim– break apart under constant oscillation. In this sense, Dorfman's play literally and figuratively ends in silence.

In La muerte y la doncella, Dorfman portrays the disorder created out of constant vacillation as a representation of what individuals, communities, and nations experience during the restoration of democracy and the return of its exiled citizens. Exemplified by the characters' actions in the first two acts of the play, the returnee attempts to resurrect order, traditional ideals, previously defined spaces, and established languages in reaction to the discovery of their absence. Despite these

efforts, the returnee eventually discovers that multiple worlds and communities have merged to form deterritorialized zones that no longer exclusively represent either the original or the exile community. Distinct voices representing aggregated truths create a dialogized text that illuminates the struggle among competing codes and constructions of meaning. Hence, the language the returnee uses is no longer defined by a singular truth nor delimited by a clear master narrative. In a restored democracy, emerging voices compete with the official version and offer new stories that may have been previously repressed or ignored. Although Paulina's, Gerardo's, and Roberto's versions of past events remain inconclusive, their heterogeneous voices open up the story of their nation. In this way, La muerte y la doncella accentuates the importance of addressing the diverse voices that emerge from the experiences with exile and the return. However dislocating the rupture of a master narrative of a nation can be, the construction of memory, albeit fragmentary, aids a community going through the process of the return. At the end of La muerte y la doncella, the condition of displacement as an inevitable consequence of exile and return, and as a description of post-dictatorship space, achieves its due recognition.

Heading South, Looking North (1997)

In La muerte y la doncella, although the characters demonstrate desperate attempts to resurrect previously defined spaces and established reliable languages in reaction to the discovery that the home to which they thought they belonged eludes them, the play ultimately suggests that these previous models of reality no longer exist. Thus Dorfman's play ends in silence, placing emphasis on the lack of

communication that characterizes the returnee community. However, in Heading South, Looking North, Dorfman takes the overall sentiment of dislocation characterizing his portrayal of the return and shifts the imagery used in its representation from that of chaotic ambiguity to creative inspiration. In his autobiographical narrative, Dorfman embraces the positive characteristics dislocation has had upon the formation of hybrid identities, specifically in regards to the role of language. No longer bound by traditional limits, language grows stronger as it acquires transfigurable and bilingual attributes. Moreover, this memoir relates more than personal stories of alienation and dislocation. Stylistically, the narrative interweaves personal oscillations with general reflections on heterogeneous identities. In this manner, Dorfman's memoir also serves as an essay on the nature of life-in-the-hyphen. Through its own form and use of languages, this work extends the imagery initiated in La muerte y la doncella to advance the metaphor of deterritorialized space as the (mis)place in which returning exiles must live and from which they will (re)create. In Heading South, Looking North, the chaotic imagery of constant itinerancy and foreignness turns into a positive, creative force that allows the returnee to achieve a comfortable, albeit precarious, balance among cultures and between languages.

An intense memoir on multiculturalism and bilingualism that utilizes both tragic and humorous examples from Dorfman's own life, Heading South, Looking North constitutes a self-reflexive, self-critical, and self-creative act. The narrator Dorfman proclaims in the dedication of the work that his purpose is to tell "the story

of my many exiles and my three countries and the two languages that raged for my throat during years and that now share me, the English and the Spanish that I have finally come to love [. . .]" (i). Consequently, he reveals the details of why he must tackle this autobiographical endeavor and how he has arrived at this position of acceptance. First, Dorfman claims that he recounts his childhood and young-adult experiences as a strategy for coping with the guilt he feels for having survived the 1973 coup d'état. In the first sentence of the memoir, Dorfman expresses the sentiments of blame he continues to feel: "I should not be here to tell this story. It's that simple: there is a day in my past, a day many years ago in Santiago de Chile, when I should have died and did not" (3). He remains indebted to his countrymen who sacrificed themselves for the revolution and who can no longer, or never could, tell their own stories. Secondly, when Dorfman discloses the circumstances in which he discovers that the Minister who had originally given him a job at *La Moneda* was also the person responsible for saving his life, he also remembers feeling overcome by the twists of fate and by the influence storytelling has occupied in his life:

> I was to hear this story a long time later, when we both met in exile, when I visited him in the United States, I think it was in early 1978. [. . .] So it was only after he had been deported that he was able to tell me how he had intervened to save my life.
>
> Why? I asked him. Why had he done it?
>
> He paused, he turned inward as if consulting some person he had once been, he thought a bit and then said, in the same

> offhand way in which he probably had crossed my name off the list: "Well, somebody had to live to tell the story." (38-39)

Since that time, the year in which he learned who was responsible for sparing his life, the narrator knew that he must tell his story for it was, in essence, this very art that had saved his life.

In addition to processing sentiments of guilt and paying homage to his art, the last paragraph of the text presents another reason why Dorfman has undertaken this autobiographical odyssey. Motivated by an expressed need to reinvent himself and accept his hybridity, Dorfman sets out to explore the history of his labyrinthine existence. Similar to the time in 1973 when he boarded the plane in Santiago and headed into exile, he discovers himself once again, almost 30 years later, facing another dislocating adventure:

> One circle in my life is ending and another circle is about to begin and the answer is not clear, as the plane goes up and up and up into the swirling blue sky of exile, as I head North again and the South begins to recede into memory, I do not know then as I do not know now if that circle will ever close. (277)

After 50 years of struggle, Dorfman portrays himself at the threshold of a new millennium and recognizes the opportunity, one he had not distinguished until now, to acknowledge and embrace his hyphenated existence. In this manner, Dorfman's journal is not a nostalgic work that stresses the quest to return to an imagined utopia. Rather, Heading South, Looking North focuses on the fragments, vacillations, and

ironies that, he argues, have always defined his hyphenated existence and graced his language and writing. After years of shuttling back and forth, Dorfman highlights the interconnectedness of his multiple worlds –the South and the North, exile and belonging, silence and language, Spanish and English– and accepts that he will forever live suspended in-between these numerous oppositions.

Written predominately in the first person, Dorfman's narration presents constant vacillations among non-chronological events between the years 1942 and 1975, multiple locations, contradictory images of the self, and dual languages. Although many reviewers have criticized the work's haphazard style,[18] the formal structure of Heading South, Looking North joins the thematic development of linguistic displacement in a parallel stylistic journey that explores the formation of a hyphenated identity.[19] The confusing structure of the text faithfully represents the disequilibrium that, in this account, characterizes a lifetime of experiences as the outsider. Nevertheless, despite the anachronic, stream-of-conscious narration that may be natural to non-contemporaneous writing about past events, the memoir actually follows a strict formal construction. The text is divided into sixteen chapters, in addition to a preface (dedication), an epilogue, and personal acknowledgements. Each part of the text contains eight chapters, respectively labeled "North and South" and "South and North." The odd numbered chapters that commence with the title "A Chapter Dealing With the Discovery of Death" alternate with the even numbered chapters labeled "A Chapter Dealing With the Discovery of Life and Language." Thus, the odd numbered chapters slowly and painstakingly recount the ominous

events that take place the day before the September 11, 1973 coup, and end with Dorfman's ultimate rejection of refugee status offered by the Argentinean embassy sometime in early November of the same year.

In opposition to the odd numbered chapters that focus on death and exile, the even numbered chapters summarily retrace a vast and non-chronological period in time. In these chapters, the narrator Dorfman relates stories and memories that range from his birth in Argentina up to the life-saving moment in which he gets into a car that whisks him to Santiago's airport and sets off the exile experience from his adopted country that continues to the present day. Although Dorfman occasionally includes brief internal dialogues with his parents, wife, and companions, only the initial pages of chapter eleven break with the text's overall style. Here, an unnamed first-person narrator relates the story of a young woman, a second-person listener to whom the first person speaks, and of her arrest sometime during the month of November of 1973. Overall, the work's alternating narrative technique parallels, and subsequently reinforces, the theme of dislocation. In this sense, Heading South, Looking North structurally imitates the creative impact that linguistic displacement, Dorfman argues, has had upon his literary work. The vacillations between Latin America and North America, among multiple names –Vladimiro, Edward, Eddie, and Ariel–, as well as between Spanish and English offer Dorfman the opportunities to portray his life as a movement from chaos to creativity and to ponder the role language has played in the formation of his identity.

Dorfman commences his narrative with the declaration that since birth, mirroring the experience of expulsion from his mother's womb, he has always felt displaced. Thus, Dorfman interweaves his exile experiences as a child and as a young-adult with the situation into which he was born, a son of Jewish parents who escaped Eastern Europe and who met, via the Spanish language, in Argentina.[20] Upon the family's flight to the United Sates in 1945, due to their family's political history, his physical and linguistic worlds began to imitate his inner-exile experiences:

> As far back as I can remember, there it was. I see myself then, awake in my bed for hours thinking about death, my eyes wide open in the dark of our apartment in New York, a child lost and found in the first exile of his life, terrified, trying to convince death to let him go. [. . .] I prayed to that humanity every childhood night, asking it to allow me to awaken every hundred years to quick look around [. . .] That is how I managed to soften myself into sleep in the United States in those days before I found out that another language can keep us company as if it were a twin. [. . .] Now if I can't fall asleep at night, I'll banish the saw-buzz of language, say, English, that's keeping me awake, and switch to my other language, Spanish, and lazily watch it erase the residues of dread from me as if I were a blackboard. (4-6)

Because of these inner, physical, and linguistic experiences with exile, Dorfman recollects that he has been consumed by the preoccupation with belonging and the quest for assimilation within a specific location. Thus he reports that when he caught pneumonia during his first winter in New York and spent three weeks recovering in an English-speaking Manhattan hospital, he decided that he must belong to one country or the other, to English or Spanish, but not to both. Since he no longer lived in Argentina and the world around him no longer spoke Spanish, he explains that he reinvented himself at the age of three in order to survive:

> And so it came to pass that the English language adopted me at that crucial crossroads in twentieth-century history when its main carrier was embarking on its God-given mission to deliver the whole of humanity.
>
> Just as I had been delivered in that Manhattan hospital. Because America whispered to me the same message, reinforced the same message I had whispered to myself so only I could hear it in that hospital. You can become someone else, you can give birth to yourself all over again. You can reinvent yourself in an entirely new language in an entirely new land. (49)

He chose the nation in which he would build his new home, Dorfman reports, and disconcerted his parents by answering their questions in English. Because the question of language had become ensnared in the question of nationality, and

therefore of identity, Dorfman reflects that he subconsciously concluded at this young age that he must become an American.

Soon after he left the hospital, Dorfman recalls that he would repeat the same phrase "I don't understand" to his parents who, because of their own migratory experiences, thought that his linguistic shifting was just a "capricho" (62). Having discovered an ally in the English language, Dorfman recalls that he continued to insist that his family also make the shift. He changed his first name to Edward, or Eddie, as a symbol of his new home and national identity. According to Dorfman's account, he could not accept a hyphenated identity at this juncture in his life. Preoccupied with finding a stable place, a place in which he could construct an emerging identity, he rejected his multinational and bilingual heritage. He closed the door to imagining that his birth-land and native-language could also be part of his temporary exile experience in the North:

> Instead, I instinctively chose, the first time I was truly alone with myself and took control of the one thing that was entirely my own in the world, my language, I instinctively chose to refuse the multiple, complex, in-between person I would someday become, this man who is shared by two equal languages and who has come to believe that to tolerate differences and indeed embody them personally and collectively might be our only salvation as a species. I refused to take a shortcut to the hybrid condition I have now embraced. (42)

Despite the young Dorfman's efforts to assimilate into the United States, his quest to remain in one place and speak one language ended in failure. Ten years after his family arrived at this new home in the North, they were again forced to leave, this time under political pressures generated by Senator Joseph McCarthy's policies. But with the perspective of time and distance, Dorfman recollects that this childhood defeat proved to be an incredible, blind act of fate because it took him back to Spanish and to the place he discovered as his real home, Chile.

As the narrative progresses, Dorfman-the narrator's reflections on his multinational and bilingual identity increase in frequency. Initiated by his second exile experience in the late 1950s, Dorfman recalls that he began to consider his existence as a life defined by contradictions. The return to South America and to his first language after the family moved from the United States became his obsessions. Dorfman ironically recalls with a fluid demonstration of code switching that he did not first recognize or accept his dual heritage. Since America had become his home of choice, Dorfman's mother took him to a school in Santiago, Chile that closely resembled his beloved school back in the States. The principal, however, was unimpressed with this homeless Yankee:

> But at that moment when I first set foot in my future country, she was not willing to give me refuge then and there, to ease me into Chilean society, to welcome me charitably into the Spanish I had forsaken. She turned to my mother and pointed out that my Spanish was—[. . .] yes, she said something to the effect that *Este*

> *niño no sabe hablar castellano.* This child can't speak Spanish. No longer a *joven*: demoted in age, demoted to helplessness. However she said it, her conclusions could not have been more dramatic. (105)

Upon arriving in Chile, Dorfman claims that he recovered his first language out of humiliation and not from the pride of being bilingual that he has since come to embrace. He recollects that because he associated language with his emerging identity, the principal's comments, among others, proved to be detrimental, possibly serving as the impetus for forcing an allegiance with one language and one nation for the next 30 years.

Constructed by his circumstances, Dorfman remembers that he did not have much of a choice but to assimilate to Spanish and the Chilean ways. He came to feel increasingly comfortable in his other home in the South when Spanish became the language of his maturation:

> A day comes back to me—I must have been sixteen—the first time I realized that Spanish was beginning to speak me, had infiltrated my habits. It was in carpentry class and I had given a final clumsy band with a hammer to a monstrous misshapen contraption I had built and it broke, fell apart right there, so I turned to the carpentry teacher and "*Se rompió*," I said, shrugging my shoulders. His mouth twisted in anger. "*Se, se, se,*" he hissed. "Everything in this country is *se*, it broke, it just happened, why in the hell don't you

> say I broke it, I screwed up. Say it, say, *Yo lo rompí, yo, yo, yo,* take responsibility, boy." And all of a sudden I was a Spanish speaker, I was being berated for having used that form of the language to hide behind [. . .] I had automatically used that ubiquitous, impersonal *se*, I had escaped into the language, *escapé lenguaje adentro*, merged with it. (114-115)

Spanish fulfills his search for a linguistic home. But it is at this same moment in time, during the switch from one world to another, that previously defined spaces open into uncharted territories. Although he changes his name to Ariel and pretends to be Chilean, Dorfman the narrator remains forever mindful of the artificial construction of his language and his identity.

As the even numbered chapters near the year 1973, Dorfman's backward and forward glances begin to form a whole, albeit disjointed, perspective. Dorfman writes that although he had formerly rejected his bilingual abilities, as a graduate student attending the University of California in 1969, he began to consciously recognize, but did not yet completely accept, his linguistic dexterity:

> Sitting at my typewriter in Berkeley, California, that day, precariously balanced between Spanish and English, for the first time perhaps fully aware of how extraordinarily bicultural I was, I did not have the maturity—or the emotional or ideological space, probably not even the vocabulary—to answer that I was a hybrid, part Yankee, part Chilean, a pinch of Jew, a mestizo in search of a

> center. I was unable to look directly in the face the divergent mystery of who I was, the abyss of being bilingual and binational at a time when everything demanded that we be univocal and immaculate. (220)

At this point in his life, Dorfman the narrator recalls being aware of his place in-between but refusing to embrace its ironies. Nevertheless, in an effort to end these pervasive feelings of estrangement, or minimally repress them yet again, Dorfman returns to Chile in 1969. Upon his arrival, he wholeheartedly dedicates himself to Allende's revolution beginning to take place. Despite his proclamation that the next three years were the happiest years of his life, his feelings of frustration with his hyphenated-position only temporarily disappear. Subconsciously, he argues, Dorfman continued to remain caught between the contradictory ideologies of two nations and two languages, a condition he had battled since early in his life.

As the merging structure of the memoir demonstrates, Dorfman's initial attempts to (re)order life and transform loss into certainty and a sense of belonging slowly give way to chaos. The circumstances that previously intertwined Dorfman's multiple existences come together once more at the turning point of Chile's political revolution, the coup of 1973. Arguing that he could not see it then as he does now, Dorfman states that the subsequent experiences with defeat and exile by Pinochet's regime proved to be the most dislocating:

> Something was heading toward me and the country I had chosen as my refuge. With my schizophrenic, adulterous existence, writing

> in English and speaking in Spanish, singing American songs at sunrise and being lullabied into sleep by the Chilean mountains in the evening, crazy about Conrad and crazy about Cervantes, suspended vulnerably between two nations and two languages, I was totally unable to recognize what was bearing down on me, on us, the man-made future about to envelop my world and change it forever. (132)

In 1973, Pinochet's coup d'état threw Dorfman into another experience with non-belonging, and yet again, his physical world paralleled his lifelong linguistic vacillation. Multiple homes, spaces, nations, and languages confronted and contradicted one another, and merged into deterritorialized zones that no longer represented the past or the present, the original or the exile community.

At the end of Dorfman's memoir, the northern and the southern continents, the two interpretations of nostalgia, the past and the present, and the English and Spanish languages meet up and collide into a zone that is neither one nor the other, but both. Although Dorfman was cast into no-man's land, it becomes evident that his struggle with cultures and languages was beginning to draw to a close. No longer seeking to recover a singular, stable image of home, the transfigurable and multidimensional characteristics of space and language begin to render the chaotic void of dislocation as a positive and creative force. As Dorfman boards the plane that takes him from Santiago, he recalls that it is at this juncture in time that he begins to celebrate the fact that he will forever live a dislocated life:

> [. . .] look at me with my two languages and my two cultures, look at me swearing to go back, look at me excited to have the world in front of me, look at me as those two myths of human existence dispute me, the myth that promised me that I would return for good, and the myth that whispered that I would wander forever, there I am, unable to divine which of these two contains the ultimate truth of my life. (276)

Although this story about a search for home closes without an ending, concluding with events that occurred over 30 years before, the memoir itself demonstrates that its narrator, Dorfman, has ultimately succeeded in addressing the multiple national and linguistic identities that he, he argues, had been much too vulnerable to face previously. In fact, although he had recognized his multinational and multilingual status since his departure from Chile in 1973, he had not embraced nor celebrated the attributes of cross-fertilization until the creation of this text. In 1997, the quest to erase his hyphenated identity eventually gave way to the acceptance of dislocation, and the celebration of its creative impact, as testified by the creation of the memoir itself. After recounting numerous alienating sentiments and dislocating experiences, Dorfman makes peace with and finds strength in the constant state of traversing northern and southern hemispheres, but more importantly, in the crossing between languages. In this manner, Heading South, Looking North portrays a shift from an expressed incompatibility with the narrator's own hybridity to an acceptance and celebration of a polemical and contradictory life.

Although at times ironic and contradictory, Dorfman demonstrates through the language of the text that he enjoys his heterogeneous transactions, and he concludes his memoir by accepting displacement as one of his most important and distinguishing attributes. In one way, cultures and languages end up co-existing with each other just as the characters of La muerte y la doncella find themselves together in the same room at the end of the play. But whereas the play addresses the limits of language and the chaos and ambiguity that reign amidst this unsettling combination, Heading South, Looking North focuses instead on the creative, powerful attributes of hyphenated lifestyles and bilingual wanderings. Dorfman the narrator, like the characters in La muerte y la doncella, initially express sentiments of non-belonging upon realizing that the image of home to which they thought they had belonged proves to be a shifting, disjointed space located beyond the zones previously known and named. But as stated by Bhabha in The Location of Culture, being and residing in the beyond is to inhabit an intervening space and to be part of a revisionary time (7). In this manner, the space in-between cultures and languages, either physically and/or psychically in contact, is a place where "newness" enters the world as an insurgent act of cultural translation beyond the traditional representations of borders and nations (7). The loss of home created by dislocation is replaced by the unhomely, a place that accepts and embraces the conditions of deterritorialization born from exile and return.

Notes

[1] Two interpretations of the word *nostalgia* exist as based upon the etymological definition that originates from the Greek roots, *nostos* (home) and *algia* (longing). As discussed by Svetlana Boym in "Estrangement as a Lifestyle" in Susan Rubin Suleiman's Exile and Creativity: Signposts, Travelers, Outsiders, Backward Glances, the interpretation of nostalgia that stresses *nostos* places greater emphasis on a return to the mythical place on the island of Utopia. This type of nostalgia is reconstructive and collective. The second type stresses *algia* and does not pretend to rebuild the mythical place called home. Enamoured with distance, this interpretation of nostalgia is ironic, fragmentary, and singular. "If utopian nostalgia sees exile, in all literal and metaphorical sense of the word, as a definite fall from grace that should be corrected, ironic nostalgia accepts (if it does not enjoy) the paradoxes of exile and displacement" (214).

[2] Both Stavans and Pérez Firmat coined similar phrases around the same time their works neared completion, between the years 1991 and 1993. Although Stavans's meaning is more general to the overall Hispanic condition, and Pérez Firmat specifically refers to the Cuban-American situation, the differences are slight. For Stavans, "life-in-the-hyphen" references various Hispanic cultural experiences in the United States and the concept of borders as heterogeneous and indeterminate creations (Hispanic 7-30). Pérez Firmat utilizes the term "life on the hyphen" in relation to the generation of Cuban-Americans who were born in Cuba, but were formed in the USA. He also labels this group the "one-and-a-half

generation;" those who never feel entirely at ease in one place or another but are capable of availing themselves of the linguistic, artistic, and commercial resources both have to offer (Life 4-5). Nonetheless, both authors stress the ambiguous position of "in-betweenness" that multiple spaces, cultures, languages, and homes produce.

[3] Dorfman married María Angélica Malinarich in 1966 and became a naturalized Chilean citizen in 1967.

[4] Between 1968 and 1973, Dorfman had published three successful books, El absurdo entre cuatro paredes: el teatro de Harold Pinter (1968), Imaginación y violencia en América Latina: ensayos (1970), and Para leer al pato Donald. Comunicación de masa y colonialismo (1973). This last text, written in co-authorship with Armando Mattielart, became a national bestseller.

[5] Dorfman switched duties at *La Moneda* Presidential Palace in Santiago on the morning of September 11, 1973 in order to meet with the director of Chile's National Television and make a pitch for his advertising campaign, starring his cartoon character, Susana la Semilla. Dorfman later acknowledged that his cartoon and storytelling abilities ironically worked together to save his life (Heading 35-39).

[6] According to Dorfman, the Argentinean publication of his novel, Moros en la costa (1973), the month following Pinochet's coup helped Dorfman convince Chilean authorities to give him safe-conduct to Argentina. Again, Dorfman claims that his literary abilities ironically worked to save his life:

"Exiles are a dime a dozen and nobody cares a damn about them; but a prize-winning author detained in an embassy surrounded by soldiers ready to kill him commands almost heroic stature. Why promote this damn book?" (Heading, 273).

[7] Pruebas al canto (1980), Reader's nuestro que estás en la tierra: Ensayos sobre el imperialismo cultural (1980), and Missing (1982), published during exile, also helped Dorfman earn critical and international acclaim.

[8] Other works published at this time include: Pastel de choclo (1986), Cuentos para militares (1986), and Cuentos casi completos (1991).

[9] Death and the Maiden had been successfully performed in London at the Royal Court Upstairs in 1991, starring Juliet Stevenson, Bill Patterson and Michael Byrne, and at the Teatro Atkinson Brooks on Broadway in 1992, starring world renowned actors Glenn Close, Richard Dreyfuss, and Gene Hackman. The English version of the play received numerous awards, including the Tony Award, The Lawrence Olivier Award, and London's Time Out Award for the best theatrical work of 1991. In addition to critical acclaim, Manuel Alcides Jofré testifies to the popular success of the play, listing the impressive number of countries in which it was performed: "La representación de la obra en Londres, definida como "world premiere", comenzó el 30 de noviembre de 1990, realizada por el Royal Court Theatre, y pasó luego al West End, mientras que otra compañía la muestra en Irlanda. Ya ha sido estrenada también en Sudáfrica, Austria, Suecia, Perú, Finlandia, Brasil, Polonia, Turquía, Colombia, Tasmania,

Noruega, Hungría, Francia, Japón, Kenya, Perú (*sic*), Rusia, India, Islandia, Rumania, Israel, Holanda, Grecia, México, Dinamarca, Checoslovaquia, Italia,y Canadá, entre otros países" (88). However, Jofré notes in his study that the images the play projected of Chile and Chileans, the play's representation of a country experiencing economic triumph juxtaposed with an image of the same country not sleeping at night, terrorized by nightmares of the past that have not been resolved, offended and kept the Chilean audiences away (99).

[10] Other works written during this period include: Konfidenz (1994) and The Nanny and the Iceberg (1999).

[11] As of the year 2002, Dorfman continued to hold the Walter Hines Page chair at Duke University and write novels, short stories, poems, theater for television and the stage, essays, and articles in both Spanish and English.

[12] The stage directions indicate that *"(e)l tiempo es el presente y el lugar, un país que es probablemente Chile, aunque puede tratarse de cualquier país que acaba de salir de una dictadura."* (11) Nevertheless, critic Jofré notes that two clues within the play remove any doubt that the action takes place in Dorfman's adopted home. First of all, Paulina says that she was detained by the police at the intersection of San Antonio with Huérfanos, which refers to well-known downtown city streets in Santiago. Secondly, Paulina suggests that they get together at Tavelli, a famous locale also well-known in Santiago (90).

[13] On April 24, 1990, President Aylwin created the Commission for Truth and Reconciliation, otherwise known as the Rettig Commission, named after the

lawyer who presided over the hearings. The objective of the Commission was to report on the circumstances under which opponents of the Pinochet regime were murdered, and to determine whether or not compensation to the next of kin was in order. The Commission's brief was to be completed by February 1991, allowing only one year to conduct the investigations. In many ways, the role of the Commission was cautiously constructed in order to limit the chance of antagonizing the military that was still under the control of General Pinochet. As represented by Paulina's frustration in La muerte y la doncella, crimes of imprisonment and torture would not be investigated by the Commission, only those crimes that had resulted in death. Furthermore, testimony received by the Commission could also be withheld from the public and compensation to the victims' families would be decided in closed sessions of Parliament. No criminal trials were to ensue as Pinochet, his governmental officials, and military leaders were given amnesty under the amended 1980 Constitution.

[14] The title for Dorfman's play originates in Franz Schubert's (1797-1828) composition of a D minor quartet entitled Der Tod und Das Madchen, which was inspired by the poetry written by Matthias Claudius in 1775. In the poem, Claudius underscores the ambiguous nature of death by questioning the inevitable destiny of human beings and the destruction of innocence. The first stanza of the poem, sung by the innocent young Maiden, expresses intimidation and fear in the face of Death. The second stanza sung by Death shows Death's attempt to seduce the girl into compliance and convince her of his benevolent ways.

[15] Internationally recognized film director Roman Polanski began the production for the cinematographic adaptation of the play, Death and the Maiden, staring Sigourney Weaver, Steward Wilson, and Ben Kingsley in 1992. Although Polanski attempted to remain true to Dorfman's text, he was forced to remove the mirror from the scene as dictated by the limitations of his medium. According to critic Bernard Schultz, the removal of the mirror made the movie weak and unsatisfying because it desarticulated the original strategy of the play, which was to leave the questions unanswered and allow ambiguity to force the audience to make choices and decisions for itself (130-31). In the last scenes of Polanski's movie, not only is the mirror absent, but Roberto Miranda's identity is also clearly revealed in order to achieve a resolution that a thriller-movie-going audience expects. Roberto's movie confession categorizes the violation of Paulina as a personal and individual trespass, stressing the sadistic-male quest for domination over females. His actions become more the nature of a personal vendetta rather than an act of political violence and repression, which Schultz claims to be Polanski's trademark.

[16] As noted by critics, Roberto Miranda's identity remains ambiguous throughout the play, but Dorfman does offer subtle hints. According to Shultz, Roberto's last name evokes the Latin verb *mirare*, which signifies: to marvel, admire, or gaze. As noted in Jofré's study, Miranda also signifies a high place from which one can view: "en el supuesto entendido que como médico su función era vigilar que ninguno de los torturados muriera." (92) Furthermore, the name

Miranda recalls the name of Prospero's innocent daughter from Shakespeare's The Tempest (from which Ariel also received his name), who represents human virtue untainted by society (Schultz 12). In this same manner, Jofré's study offers additional interpretations of the other names utilized in this play: "Paulina es un nombre que evoca al de San Pablo, quien padeció martirio en prisión. Paulina Salas. Salas son los espacios donde fue llevada y padeció tortura y violación. [. . .] Escobar, que es apellido de Roberto, remite a la escoba que limpia y ordena." (92)

[17] Elaine Scarry states in The Body in Pain: "It is the intense pain that destroys a person's self and world, a destruction experienced spatially as either the contraction of the universe down to the immediate vicinity of the body or as the body swelling to fill the entire universe. Intense pain is also language-destroying: as the content of one's world disintegrates, so the content of one's language disintegrates; as the self disintegrates, so that which would express and project the self is robbed of its source and its subject" (35).

[18] Both Miranda France, in "Loyalty and Betrayal," and Francis Spufford, in "When he wasn't picketing the US embassy, he was inside reciting poetry," criticize Heading South for its exaggerated and forced structure and style. France states that Dorfman's need to make sense of the past leads him to bring the events and thoughts of a different period of time to bear on one another in a contrived way (31). Spufford's review declares that the memoir is a verbal exaggeration that, sentence by sentence, goes "over the top" (15).

[19] Literary critic Michael Ugarte suggests in Shifting Ground that constant temporal shifts and the inability to observe one's own life in terms of a chronological whole based upon the conventional triad of past, present, and future, represent a condition and consequence of the experience or condition of exile.

[20] Dorfman explains in his memoir that his Ukrainian father, Adolfo, and his Russian mother, Fanny, were children of Jewish émigrés who came to Argentina in the early years of the twentieth century. In Adolfo's home, French, English, German, and Russian were all spoken fluently. Fanny came over with her parents as a three-month old baby and, therefore, quickly learned Spanish in school, but Yiddish was the only language her family spoke at home. Therefore, the exclusive language these two emigrants shared was the language of their host-country, Spanish.

Chapter Two:

Antonio Skármeta's Representations of Home in the Diaspora: Places of Unity and Uncertainty

Similar to Ariel Dorfman's return from exile, the trip home for author Antonio Skármeta came after a 17-year physical separation from Chile. Born in Chile in 1940, Skármeta had established his literary career almost one decade before the advent of the 1973 coup. Shortly after the military takeover, Skármeta left to Argentina, and later to Europe and the United States, teaching at various universities, and, more importantly, writing both narrative and dramatic works about home and the place of exile. Although both Dorfman and Skármeta returned to Chile in the late 1980s after several temporary visits, they continue to this day to write about the physical and emotional states of dislocation caused by exile, and the effects of deterritorialization on the definition and meaning of home. However, whereas Dorfman's works place emphasis upon the recovery of an integral community, ultimately portraying exile and the return as locations unified at a place in-between, Skármeta's works written during the exile and return periods under consideration do not illustrate these spaces as locations connected or defined by oscillatory movements. Instead, Skármeta evokes the memory of the place called home and the place of exile as two distinct communities and neither bridges the distance between places nor contrasts their differences in the same work. In Ardiente paciencia (1983), a play written during exile in Germany, and in the novel Match Ball (1989), written during the return

process to Chile, Skármeta presents home and host communities not as shared and converging spaces between which one can continuously cross, but rather as independent locations that underscore the experiences of displacement. Whereas Ardiente paciencia represents home as an imagined, unified community created in reaction to the experience of exile, Match Ball presents residence as an indeterminate place created from the experiences of the diaspora.

In the play Ardiente paciencia, Skármeta creates a nostalgic vision of what home represented for many Chileans before the advent of the coup. Pre-Pinochet Chile exists as a sacred land, a protected paradise separated from the world and insulated from contemporary events. Despite the marginalization of the country and the diverse social classes represented, the play's characters manage to build a strong, utopian community. Mario, a disenchanted fisherman's son who delivers mail to Chilean Nobel Laureate Pablo Neruda at his seaside home, establishes an unlikely relationship with one of the most recognized voices of Chile. By forming a relationship with Neruda and learning how to manipulate language, Mario wins the hand of the girl he loves and matures into a respectable adult. Similar to home portrayed in Dorfman's play, La muerte y la doncella, Skármeta's play, Ardiente paciencia, symbolically presents an idealized image of Chile created in reaction to the sentiments of dislocation experienced abroad and fostered out of an exile's need and desire to belong. Utilizing the terms expressed by Benedict Anderson in Imagined Communities: Reflections on the Origin and Spread of Nationalism, the play represents Chile as a unified nation not just

because it depicts a physically determined space, but also because it exists as a limited, sovereign, and imagined entity in the mind of its conceiver. Moreover, Skármeta recreates an image of home replicated by other exiles whose identity he may or may not know, united by their separation from home and the language used to express their experiences with alienation, not to mention their admiration for one of the greatest icons of Chilean nationalism, the poetry of Pablo Neruda. Despite the obstacles inherited by the experience of living distant from home, Ardiente paciencia represents Chile as a united community.

Match Ball,[1] written during the period of transition between exile and the return home but not published until after Skármeta's arrival in Chile with the intention to establish lasting residency, exhibits no apparent relation to the author's native land. In contrast to Ardiente paciencia, as well as most of Skármeta's previous novels, Match Ball appears to be directed towards his host-audience, the populace of his place of exile. According to Angel Rama, exiled authors have three audiences of whom they are consciously aware: the country or culture in which they are temporarily located, the public of their country of origin with whom they aspire to keep in contact, and the public of their compatriots also living in the diaspora.[2] In possible anticipation of the alienating effects exiles experience when they return home, a condition Mario Benedetti calls the state of "desexilio," Skármeta turns his attention away from his birth country and directs his work towards his host-audience. In this manner, Skármeta introspectively portrays the characteristics exemplary of his other home, which was and will

continue to be elsewhere. Symbolically representing the dislocating effects produced during and from the return process after exile, this novel does not focus upon repatriation or a return to the whole, nor does it attempt to reconstruct the unified social and/or political space traditionally called home that resides in the memory of the exile. Instead, Match Ball concentrates on the themes of expatriation and dislocation by presenting the adventures of the protagonist, Dr. Raymond Papst, a middle-aged American doctor living and working in Europe, and by charting the feelings, experiences, and locations of this man who lives in the world as a foreigner. By the term location, I am drawing on literary theorist Homi Bhabha's definitions developed in his work, The Location of Culture. In this text, Bhabha states that contemporary expressions of culture do not represent the physical surroundings of a particular region, but rather depict questions located in the realm of the beyond. For Bhabha, the beyond defines a moment of transit "where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion" (1). Home and the world divide and become part of each other, and merge under "extra-territorial and cross-cultural initiations" that establish new displaced boundaries called the "unhomely" (9). In the beyond, traditional conceptual and organizational categories no longer matter to the theoretical or political analysis of a text. Instead, these categories give way to moments or processes that are produced in the articulation of cultural difference. No longer guided by nostalgic sentiments that seek to recover the national homeland, novels exemplary of the

return express the location of culture as a new space that exists neither as a continuum of the past nor as a singular entity in the present. Thus, in Match Ball Skármeta replaces the nostalgia for home and the expression of national traditions seen in Ardiente paciencia with the presentation of transnational migrants, socio-political refugees, international travel, and global economic conditions.

Underscoring Anderson's conceptualization of nation and highlighting Bhabha's definition of the location of culture, theorist Amy Kaminsky states in After Exile: Writing the Latin American Diaspora that dislocation precipitates a sense of nationality, whether for the motherland or for the host community or both, and intensifies the indefinite processes of expatriation for the exile. Pertinent to the analysis of both Ardiente paciencia and Match Ball, as well as a comparison of the two, is Kaminsky's observation that the states of exile and after-exile exist as spatial phenomena, experienced by the body and mediated through language, constantly undergoing the processes of change. In fact, all states related to the exilic experience present a series of choices and opportunities that underscore a dominant, alternating nature, even though these opportunities may initially seem limited. By focusing on the complexities of how the exile negotiates the memory and/or forgetting of the motherland, chooses to return to the homeland or remain in the diaspora,[3] or manages a life between two countries and establishes a routine of travel, Kaminsky's study of indeterminacy illustrates how texts written during and after exile negotiate experiences with alienation, acculturation, and reterritorialization, not to mention multiple new meanings of

home. Taking these theoretical concepts into consideration, this chapter focuses on how Skármeta illustrates multiple communities formed by the exile experience as distinct and independent entities, by recalling the memory of home in Ardiente paciencia and by expressing the experience of being away in Match Ball. In an original style, Skármeta recognizes and validates the identities of both locations as two equally important, although independent, representations of home.

Each period situated in relation to his experience with diverse homes, Skármeta's literary evolution can be divided into three epochs: the works written in Chile before the coup (1964-1973), those written during his exile experience abroad (1974-1988), and most recently, the works representative of the return to Chile (1989-2001).[4] Examining the expression of physical and emotional states of dislocation and underscoring the effects deterritorialization has had on the meaning of home, this chapter centers extensively on the works that represent Skármeta's latter two literary stages as defined by exile and the return and exemplified in Ardiente paciencia and Match Ball.[5]

Born in Antofogasta, Chile to Yugoslavian immigrants, Skármeta spent his childhood and adolescence moving between Chilean towns and Latin American countries.[6] Continuing with his family's history of travel and mobility, Skármeta commenced his studies in literature, theatre, and philosophy at the University of Chile in 1958, but frequently interrupted his scholastic activity in order to see the world, oftentimes hitchhiking or working as a puppeteer and juggler along his way. Upon his graduation in 1964, Skármeta combined

wanderlust and academics and journeyed to New York City on a Fulbright Scholarship. Writing his thesis on Julio Cortázar's Rayuela, Skármeta earned his Master's degree in comparative literature from Columbia University in 1966. When he returned to Chile in 1967, he settled down and began work as a professor of Latin American literature at the University of Chile and at the University of Santiago. He also translated novels from English into Spanish for ZigZag Editorials[7] and, at the age of 27, published his first collection of short stories, El entusiasmo (1967).[8] Two years later, Skármeta won the prestigious Casa de las Américas prize for his second collection of short stories entitled Desnudo en el tejado.[9] Throughout the early 1970s, Skármeta continued to teach, write, and direct literary workshops in Chile until the 1973 coup forced him to seek political refuge in the exterior.

During his exile experience in Buenos Aires, Argentina, Skármeta published his third collection of short stories, Tiro libre (1973), and finished his first novel, Soñé que la nieve ardía (1975). He also wrote and directed the film, "Reina la tranquilidad en el país," for which he received an invitation to the Berlin Arts Program to pursue his interests in cinematography.[10] In 1975, Skármeta transferred his place of exile to West Germany, where he lived, wrote narrative and dramatic pieces, and worked in film for the next thirteen years.[11] During his stay in Europe, Skármeta published two additional novels, Nopasónada (1980) and La insurrección (1982), and staged the play, Ardiente paciencia (1983), which was later adapted for Michael Radford's internationally acclaimed

movie *Il Postino* and published as a novel, renamed El cartero de Neruda.[12] Skármeta received a Guggenheim Fellowship in 1988 for creative writing and became a Distinguished Visiting Professor at Washington University in St. Louis, where he taught alternating years until 1996. At this same time, he began returning to Chile for brief visits, although he did not re-establish permanent residency until 1989, the year Chile held its first democratic elections in over 15 years. The same year that Skármeta ended his exile experience, he published his fifth novel, Match Ball, co-founded and hosted the successful television show "El show de los libros,"[13] and facilitated a young-writers literary workshop in which many returnees from the borrowed-exile generation participated.[14] According to Skármeta, the participants for the workshop were selected so as to represent the most heterogeneous group possible and in an effort to contradict the segregated atmosphere produced under the dictatorship, the atmosphere that Skármeta had observed upon his return in which distinct sectors of Chilean society did not interact with or listen to each other, much less artistically influence each other's work.[15] Throughout the 1990s, although Skármeta formally declared Chile home, he continued to travel to Europe and the United States, producing radio and television shows, and serving as the Maytag Visiting Professor in comparative literature at Colorado College. In 1999, he published his sixth novel, La boda del poeta, and began work on another novel that was published the following year, La chica del trombón. In the year 2000, President Ricardo Lagos appointed him the

Chilean ambassador to Germany, and Skármeta left home once again. This time, however, he left on his own terms.

Although both works analyzed in this chapter recount tragicomic[16] love stories at their core, this chapter focuses on how the experience of exile, the loss of home, and the (re)/(dis)covery of a place to which one can belong, however transitory, nourished Skármeta's later literary production. By expanding thematic and stylistic tendencies presented in his earlier works, Ardiente paciencia and Match Ball offer two unique, independent images of home as created by the absence from the original birth-location and the impending return to a different place almost 17-years later. In the play Ardiente paciencia, Skármeta presents a nostalgic image of Isla Negra as a joyous cohesive town that celebrates the solidarity of friendships and words that is symbolic of the nation formed under the socialist government, but that is tragically and suddenly torn apart by opposing political and ideological forces. Match Ball, on the other hand, displaces the previously stressed political themes and presents instead ironic and humorous adventures of the European social elite traversing popular culture and experiencing the intrigues of international transience. In contrast to the play, this novel portrays the disaster of exile as a productive, exhilarating force that unintentionally, and hence comically, produces altering and life-affirming choices. The distinct metaphors presented in both these works represent the progressing sentiments of (non)belonging to the world outside Chile and the gradual sense of belonging to the world defined by multinational residency.

Through these metaphors, Skármeta paints a complete portrait of the diverse experiences of (dis)placement as created by the condition of exile and the return.

Ardiente paciencia (1983)

In homage to Chile, to the people who stayed after the coup, and to the nation's poet, Pablo Neruda, the play Ardiente paciencia presents limited and sovereign images of the author's home as viewed through distance.[17] Written from the location of exile in West Germany, and fostered in reaction to the sentiments of dislocation felt abroad, the play reconstructs home as a place in which the sentiments of belonging recollected from the memory of the exile temper the sentiments of rootlessness created by living distant from home. Serving as a microcosm of the nation, the beauty and integrity of the mythical village where the disparate characters of the play live encourages the formation of a perfect socio-political community that overcomes the obstacles presented by diverse economic, educational and professional levels, as well as opposing political ideologies. Exemplified by the friendship that develops between the poor, semi-literate Mario and the famous poet Neruda, the inhabitants of this symbolic town heroically move beyond their personal problems and concerns, and contribute themselves and their energies to the overall cohesiveness of their community. Moreover, the relationship fostered among the dissimilar characters, facilitated through metaphors, letters, telegrams, music-lyrics, and the poetry of Pablo Neruda, also signifies how individuals establish meaningful connections with their community, despite differences and distance, and how they rely on

language to achieve such associations. In this manner, Mario and the community of Isla Negra combat the sentiments of displacement through language. Nonetheless, as represented in the play's tragic ending in which the community breaks apart under the destructive forces of violence and Mario abruptly disappears, the recovery of home and its accompanying sense of belonging only remain attainable through the memory of the place. The dislocating sentiments produced in exile, the same forces that taint the idyllic nature of the town, forever alter the representation of home and the ability to communicate with its inhabitants, but never extinguish the hope for the return, that is to say, the recovery of the nation.

Ardiente paciencia premiered as a two-act play in Berlin in 1983 and made its theatrical debut the following year as a one-act play in Caracas, Venezuela.[18] The Spanish version of the fourteen-scene play commences with a voice-over originating from off-stage. Devoid of directional intervention, this voice heard from off functions as the play's stage directions made available to the audience, setting the physical atmosphere and the date of the events that take place. In an alternating pattern that repeats throughout the first eight scenes of the play, Neruda's voice interchanges with the action that takes place in front of Neruda's doorstep outside his home, where the young protagonist, Mario Jiménez, a teenage fisherman's son turned postman, delivers the poet his mail. Because Neruda represents the exclusive individual on Isla Negra who knows how to read, and hence, the only one who receives correspondence, Mario spends his day

hanging around the poet's house and pestering him with mundane questions concerning his life and letters. But the naïve boy is also a curious adolescent, and the young courier quickly demonstrates a burning desire to learn more about his client's use of language and metaphors.

In addition to demonstrating the birth of a relationship between seeming opposites brought together through the communicative value of art, the scenes between Mario and Neruda and their clever dialogues also portray the awakening sexual consciousness of a young man. The educated, middle-aged rumored womanizer, nationally honored and internationally recognized poet becomes the boy's father figure and matchmaker when Mario falls in love with the gullible daughter of the town's tavern keeper. Necessitated by Mario's lack of sexual experiences, Neruda must negotiate the politics of the family and defend Mario from Beatriz's irrational mother, the widow Doña Rosa González, who erroneously, yet humorously, misinterprets the boy's intentions for her daughter. Despite Doña Rosa's efforts to send her daughter off to Santiago and keep her small, traditional family intact, Mario and Beatriz's passion for each other cannot be tempered. Symbolically rolling an egg across her body in a sensual manner, and later passing the egg to Mario to do the same, Beatriz matures before the audience's very eyes.[19] At the end of the ninth scene, Mario and Beatriz strip away their clothes, walk naked to the back of the stage, and, as they listen to a Chilean folksong,[20] are dressed as bride and groom by their corresponding parental figures. Devoid of any dialogue, this scene contrasts sharply with the

previous eight scenes and introduces a new, quicker pace that dominates the remainder of the play.

The events and actions of the second half of the play switch to the locale of the González tavern. Here, the audience realizes that quite a bit of time has passed between the end of the ninth and the beginning of the tenth scene. Doña Rosa reads aloud from a letter sent to Mario by Neruda, who now resides in France as a Chilean ambassador. The audience ascertains from the letter that Beatriz and Mario are now married, live with Doña Rosa at the tavern, and await the arrival of their son (to be named Pablo Neftalí Jiménez González in honor of the poet), and that the political revolution within Chile has successfully elected Allende as president. All seems in perfect order until the letter's postscript, which arrives via tape-recorder, reveals Neruda's depression and longing for home. Desperate to relive memories of the place to which he belongs and to alleviate the dislocation he feels abroad, Neruda asks Mario to record the sounds of Isla Negra. Somber and homesick, in need of inspiration for his lagging art, Neruda discloses that nothing, not even the wonderful lights of the city of Paris, can compare to the beauty and tranquility of Chile, the place called home.

In the eleventh scene, a split-set simultaneously illuminates Neruda, who stoically accepts his Nobel Prize (1971), and Mario and Beatriz, who listen excitedly to his speech announced over the radio from the tavern's kitchen, where Mario's family works to serve the vacationers who now visit their seaside town. Interrupting the celebration evoked by Mario in honor of the poet's award, the

same radio broadcasts shortly thereafter an assassination attempt made on the president's entourage, forewarning the audience of the fast-approaching political turmoil. In complete absence of dialogue, monologue, and visible action, the twelfth scene increases the pace and spreads the tension presented at the end of the last scene. From the darkness, the audience listens to Mario's tape recording of the sounds requested by Neruda, and the final segment of the recording reveals his newborn infant son's cry, violently interrupted by the ominous noise of low flying helicopters and rifle shots.

The remaining two scenes conflate space and time in an evocation of the personal and political chaos overtaking the nation. Condensing events from the years 1972 and 1973, the next scene shows Neruda's returning to Isla Negra sick and dying from cancer.[21] In an effort to avoid censorship by the police, Mario visits him and brings him memorized telegraphs that disclose information concerning the events that have been taking place. Offering condolences for Allende's assassination and the extension of political asylum, Neruda listens to the telegraphs but reveals to Mario that he will never again leave his home. In the next scene, the play abruptly terminates. Civilian dressed policemen claim they need to conduct a routine questioning and take Mario into custody. Hence, the idealized place called home quickly turns into a location tainted by chaotic events: Allende's murder, Neruda's symbolic death, and ultimately, Mario's separation from his family and his disappearance from life in this quiet town. Devoid of a cathartic resolution, the play's characters exit the scenario and the last noise

heard, ironically, is that of the upbeat Beatles' tune of "Mr. Postman," which simultaneously underscores Mario's foreboding future and concludes the drama on an encouraging note that all may be restored soon.[22]

Although the play ends tragically, Ardiente paciencia offers the displaced individuals, united by their distance from home and the language used to express their experiences with alienation, hope in the solidarity of mankind. By exclusively portraying idealized characteristics of home as represented by the small town of Isla Negra, and subsequently glorifying its inhabitants, the play evokes memories and images that communicate the power and value of unity. The first narration in the play stresses the importance of the location of Isla Negra by describing this tranquil coastal village in the opening scene. In this scene, the first-person voice heard from off immediately summons forth images of a location on the Chilean seacoast defined by the fantastic form of the ocean, the motion of the waves, and the pure color of the water and the beach's sand:

> *Desde la mañana el mar adquiere su fantástica forma de crecimiento. Parece estar amasando un pan infinito. Es blanca como harina la espuma derramada, impulsada por la fría levadura de la profundidad. En el invierno las casas de Isla Negra viven envueltas por la oscuridad de la noche.* (1)

This vision immediately presented to the audience depicts the land's daunting yet inspiring nature, and introduces the symbolic role of unity this land will play throughout the drama. Although the public does not have access to the

bibliographic citations included in the play's manuscript, the appropriation of commonly known historical facts about Isla Negra and the inclusion of information gleaned from Nobel-prize winner Pablo Neruda's widely-read works help the audience determine that the voice heard from off represents the famous Chilean poet. Hence, the concise visual description of Isla Negra coupled with the character-inclusion of the country's most famous literary icon establishes a direct image of the land of Chile as an isolated but unified utopia, an image that remains intact up until the last two scenes of the play. The integrity of the land, the unparalleled beauty of Isla Negra, also influences the people of the town to embrace and overcome their differences.

Despite its extreme physical geography, images of the utopian qualities of Isla Negra communicated in Neruda's soliloquies serve as a constant atmospheric backdrop for the construction of the unified whole soon to unfold in the town's social and political communities. Although the physical and structural unity of the place also impacts the town's social and political dimensions, neither the village nor the land again becomes the main focus of Neruda's and Mario's accounts until the poet lives removed from his home. In the tenth and eleventh scenes of the play, the only scenes that mention places located outside Chile but in which no visual or physical descriptions are shown, Isla Negra returns to center stage. In the tenth scene, the poet briefly mentions in his letter to Mario that he would like to hear some news from home. Living as an ambassador in Paris

proves difficult for Neruda, and he hints in his letter to Mario that only the images and memories of home comfort him:

> Bueno, esto de ser embajador en Francia es algo nuevo e incómodo para mí. Pero entraña un desafío. En Chile hemos hecho una revolución. Una revolución a la chilena, muy analizada y discutida. . . . Eso es lo que me gusta de mi nueva situación. El nombre de Chile se ha engrandecido en forma extraordinaria. (27)

Although Neruda briefly discloses to Mario sentiments of displacement, it is not until his taped postscript that he reveals his true, humble, and desperate need to recover more intimate details. Homesick for the familiar sounds that surround his village, sounds that communicate sentiments of belonging and produce tranquil images that revive the weary soul, Neruda asks Mario to tape and send him this auditory tonic:

> Quiero que vayas con esta grabadora paseando por Isla Negra y me grabes todos los sonidos y los ruidos que vayas encontrando. Necesito desesperadamente aunque sea el fantasma de mi casa. París es hermoso, pero es un traje que me queda demasiado grande. Mándame los sonidos de mi casa. Entra hasta el jardín, y deja sonar las campanas. Primero graba ese repicar delgado de las campanas pequeñas cuando las mueve el viento, y luego tira tú de la soga de la campana mayor, cinco, seis veces. Campana, mi

campana. No hay nada que suene tanto como la palabra campana
si la colgamos de un campanario junto al mar. (30)

Familiar with sentiments of dislocation and having wandered this own town as a selfish adolescent until he discovered the meaning of home and place that was facilitated by the communicative value of language, metaphors and poetry, Mario quickly runs to his friend's aid. Out of admiration for his friend and respect for their relationship, despite his mother-in-law's complaints and the chaotic bustle of the hostel, Mario dedicates himself to fulfilling Neruda's desperate need.

The promise of sounds from Isla Negra provide Neruda with a period of respite from the deterritorializing experience in Paris and reaffirm his connection with the town's people represented in the steadfast and faithful friendship demonstrated between the poet and Mario. The play demonstrates, however, that this idyllic community was not always so perfect, but has required time, love, commitment, and above all, communication. At first, Neruda seemed to resist Mario's needy and curious attention. When Mario pesters Neruda for a lesson in the romantic value of poetry, the poet's patience almost breaks:

MARIO: Don Pablo, si no fuera mucha molestia me gustaría pedirle que en vez de darme dinero que me escribiera un poema para ella.

PABLO: Mario, pero si ni siquiera la conozco. Un poeta necesita conocer a una persona para inspirarse. No puede llegar a inventar algo de la nada.

> MARIO: Y entonces, ¿qué le digo? Usted es la única persona en esta isla que puede ayudarme. Todos los otros son pescadores que no saben decir nada. (11)

Although the poet remains suspicious of the boy's educational differences, Mario's awakening artistic spirit serves as a catalyst to spark the poet's interest, which eventually leads to the development of an exquisite friendship. Although slow at first, Neruda soon begins to recite his poetry to his new friend, tell Mario about the telegrams he receives, such as the one that announces his nomination for the Nobel Prize in Literature (1969), and tells his knowledge of patriotic, folkloric, and popular music—which, at times, seem to fall on deaf ears.

Oftentimes, the artistic intertexts presented by the character Neruda contradict the sentiments experienced by the protagonists of the village, parodying Mario's or Doña Rosa's actions with the original intention or context of the referenced work. For example, in the fourth scene of the play, Mario innocently plagiarizes one of Neruda's love sonnets written for his wife, Matilde, hoping to impress Beatriz and win her affections. In the sixth scene, however, Beatriz's mother misinterprets the same poem, misconstruing the metaphors it contains into a provocative, sexual context. She even goes so far as to threaten the poet with the seduction of a minor. Knowing that he has somehow gotten himself and Mario into this mess, Neruda displaces blame and concern, and in front of the terrorized Mario, cheerfully dances to the lighthearted Beatles' tune, "Mr. Postman," that captures the feelings of nostalgia and longing for that which

is lost. When Neruda finds out from Doña Rosa that Mario has appropriated his poems as his own, his anger remains tempered by his compassion for the boy's sentiments and the humor rendered by her misinterpretation:

> MARIO: ¿Por qué su madre me ahuyenta? Yo quiero casarme con ella.
>
> PABLO: Por lo que dice doña Rosa se desprende muy claro que aparte de la mugre de tus uñas y los hongos de tus pies, ella piensa que no posees otros capitales.
>
> MARIO: Pero estoy joven y soy sano. Tengo dos pulmones con más fuelle que acordeón.
>
> PABLO: Hijo, si sigues padeciendo por la señorita González de aquí a un mes no tendrás fuelle ni para apagar las velitas de tu torta de cumpleaños. Y a propósito, una cosa es que yo te haya regalado un par de mis libros, y otra cosa es que yo te haya autorizado a plagiarlos. Le regalaste a Beatriz el poema que yo escribí para Matilde.
>
> MARIO: La poesía no es de quien la escribe sino de quien la usa. (24-25)

Neruda, stunned and amused by his young apprentice's reply, moves quickly onto another subject. Although the juxtapositions between the artistic intertexts and the disproportionate circumstances serve as the play's wealthy source of humor, underneath it all they also demonstrate Neruda's growing consideration of Mario

as a friend worthy of his attentions. But after the play's climax in the ninth scene, the physical scene in which Mario and Beatriz consummate their affections, Mario's actions and words no longer contradict the art he imitates. Exemplified by his original composition of the poem, "Oda a la nieve sobre Neruda en París," and his mature literary-ability to savor and celebrate sounds and words, Mario has essentially become one and the same with Neruda. As Neruda had stated in the beginning: "Hombre, en Chile todos son poetas" (4). Mario no longer contradicts his master's actions and words but rather embodies their unifying characteristics. Hence, as soon as Mario becomes a poet, Isla Negra becomes the idealized place that provides the sense of belonging that nourishes and defines what is home for both characters.

In a play about relationships between people as well as between words, Mario's developing friendship with Neruda and his growing attraction to Beatriz González also parallel the unifying political events taking place within the imagined community. Mario's daily delivery of mail and his growing affinity for metaphors literally and figuratively connect the poet with the impoverished, semi-literate fishing village in which he lives. Moreover, Mario's delivery of letters and telegrams also constructs the poet's connection with the outside world. Hence, throughout the play's first half, the scenes portraying Mario's budding relationships with Neruda and Beatriz alternate with scenes in which the voice of Neruda, originating from off-stage, recounts information concerning the solidarity-building activities taking place outside Isla Negra. Although not known

by the audience which of the Neruda character's discourses represent speeches written by the poet himself, these soliloquies prompt the public to recall specific integrating events and emotions from the social history of Chile, including the rise of the socialist movement (1967), the associated affairs of the Chilean poet in Chile's quest for solidarity, namely Neruda's nomination to run as the Unity Party's (*Unidad Popular*) candidate in the presidential elections (1969), his renouncement of candidacy when Allende unifies the political scenario (1970), and Allende's successful presidential bid (1970). Taking the political tone one step higher, many of these references combine with patriotic background music, such as the Unity Party's famous tune of "El Pueblo Unido" written by Sergio Ortega.[23]

Despite the fragmentary effect produced by alternating between such distinct scenes and seemingly contradictory intertexts, oftentimes introduced with nothing more than turning the stage lights off and on, the constancy of this pattern until the last two scenes of the play creates a slow, unhurried pace. The slow pace of the play further highlights the idyllic, peaceful nature of the town and its inhabitants. In this manner, language, metaphors, letters, and patriotic songs join the integral physical atmosphere of Isla Negra and the unified social ambience of the nation together into a cohesive whole. Although Neruda's expressed longing for home in the tape-recorded letter to Mario turns the comic humor in the play around, placing more emphasis on the tragic mood of the events that take place at the end, the majority of the play nostalgically portrays and celebrates Chile as

utopia. Neruda's home, as shown both within Isla Negra and from far away, represents a nation capable, through language and communication, of providing the sentiments of belonging that every inhabitant needs. As eloquently expressed in Neruda's Nobel Prize speech emblematic of the sense of community fostered during the social revolutionary period in Chile during the late 1960s and the early 1970s, and reiterated in the title of this play, "sólo con una ardiente paciencia conquistaremos la espléndida ciudad que dará luz, justicia y dignidad a todos los hombres" (33).[24]

Despite its tragic ending, Ardiente paciencia offers its audience hope that one day soon, Chile will again represent a unified whole. Longing for a sense of cohesion and belonging that is absent in exile, Skármeta reconstructs an idealized version of home in the play through memory and the act of imagining. In accordance with Anderson who states that communities are to be distinguished not by their falsity or genuineness but by the style in which they are imagined, Chile, symbolized by Isla Negra in the play, is portrayed as a place that has and will overcome its challenges and represent home once again. Nevertheless, the recovery of a unified place of belonging is contradicted in Skármeta's next work, the novel Match Ball, which was written during the author's return home after exile. Possibly due to the significant number of years spent in exile, the sentiments produced from the experience with "desexilio" upon the return, and the change in the way borders and nationality are viewed in an age of globalization, Skármeta replaces the representation of home imagined from the

dislocating experience of living in exile with the representation of residence as an indeterminate place created from the experience of living as a foreigner in deterritorialized lands.

Match Ball (1989)

In comparison to Ardiente paciencia, Match Ball moves away from the nostalgic portrayal of home and the representation of a sense of belonging to a particular location or place. Written during Skármeta's return process to Chile after a 17-year absence, this novel inverts the focus from what was lost to the celebration of what was discovered and gained during the physical separation from home. By promoting versatility and freedom throughout the narrative style and thematic content, Match Ball venerates the portrayal of diverse cultures and heterogeneous locations of residency. In this manner, the novel symbolically functions as a declaration of democracy and personal freedom. Match Ball leaves behind the collective protagonist represented in Ardiente paciencia's imagined community of Isla Negra and its overt socio-political themes and focuses on the liberating aspects of an individual living outside the traditional location called home. In this manner, home no longer represents the integral nation united by politics and cooperative communities. Home is portrayed in Match Ball as a new place characterized by experiences with transience, global market economies, expatriation, and the freedom inherent in rootlessness, which represent the paradoxical space Kaminsky defines as the diaspora, a permanent resìdence in the state of flux (xvi). By focusing on the protagonist's experiences with dislocation

in his search for an authentic place to belong, the novel constructs an image of what life is like for a person who lives in the world as a foreigner and of what life in the diaspora can turn out to be.

Match Ball begins with a prologue by a fictionalized narrator who introduces the protagonist, Dr. Raymond Papst, and hints at a plausible relationship between the main character and the implied author of the text. The prologue narrator, most plausibly Chilean as he states that he used to play tennis in Antofogasta, Skármeta's birth city, and that a coup had forced him to leave his home involuntarily, is an unnamed Latin American journalist living in exile. The journalist relates his account of how he met Papst, a North American medical doctor living in West Germany when immigration authorities attempted to send him home. Because Papst saved the prologue narrator from deportation and from uncertain punishment when he arrived at the airport, intervened in the interrogation, and deemed the poor man unfit for travel due to a grave albeit invented illness, the narrator describes his recent visit to London to return the favor and show his gratitude and support during Papst's dire moments of need. Although the reader does not know what circumstances keep Papst detained in London, the prologue narrator alludes to a series of comic misfortunes to be revealed in the remainder of the text at hand, which the prologue narrator promises will constitute Papst's version of the account. The prologue narrator further explains that during his visit to London, Papst agreed to write his memoirs but required that two conditions be met. First, Papst requested that his story be

retold exactly as he narrated it without intervention in favor of or against his conduct or style, and secondly, that the identities of his characters be protected by the use of false names. Hence, the brief prologue ends with the verification that the prologue narrator has followed Papst's stipulations. The narrator admits, however, that he intervened slightly in the composition of the memoirs by bringing the doctor a few Latin American narratives, namely Ardiente paciencia, as well as a bottle or two of champagne for enticement while Papst wrote his account. Needless to say, the reader questions the prologue narrator's contamination of Papst's version and the distinction between the narrative voices blurs within the first few pages of the novel.

In addition to the merging narrative voices, fact and fiction coalesce with the prologue narrator's comments about the protagonist's narration. Although the reader of Match Ball suspects that something comically tragic keeps Papst in London, s/he questions the creative intervention of the narrator in the doctor's tale due to the frequent and varied references to Papst's confession as novel (*novela*), oral narration (*narración*), story (*historia*), and report (*informe*). In many ways, this structure and content parallels the prologue of the picaresque tradition. In accordance with this genre,[25] the anonymously written prologue sets the tone for the entire story, building the intrigue necessary for the reader to continue with the text. The prologue becomes a deceptive game complicated by the presence of various narrative voices of which at least one seems to belong to a person distant from the protagonist who promises something heroic at the end.[26] Moreover, the

plot of the novel also conforms to the picaresque tradition in that it relates the shameless autobiographical account of a man led to the abyss, from which he contemplates life and accepts it with all of its folly. But Skármeta also transforms the picaresque genre. In Match Ball, the author takes the generic confession of a mature man who reflects upon the mistakes of his adolescence and his unfavorable social environment and replaces it with impetuous tales of a 52 year-old upper-class man experiencing a middle-age-crisis from which he never realizes the philosophical and ideological implications of his thoughts and actions.[27] From the beginning of the protagonist's narrative, Papst confesses to the crimes he has committed. The crimes, however, have not been committed in order to achieve basic needs such as food and shelter, as in the traditional narrative of the rogue, but in order to further his consumerist indulgences. In this manner, Skármeta preserves the genre's goal to entertain but places the picaresque in a postmodern context in which global travel and market economies ultimately provide the protagonist with a place and sense of belonging. Moreover, Skármeta combines elements of the picaresque with characteristics of the *Bildungsroman.* Papst does not represent man as a ready-made hero but rather depicts a bourgeois creature experiencing his second adolescence and undergoing the varied and uncertain processes of becoming.

In contrast to Skármeta's previous novels, such as Soñé que la nieve ardía (1975) and La insurrección (1982) in which the narrator or narrators offered varied points of view that contributed to an overall cohesive and unified

understanding, the second narrative voice in Match Ball advances an atmosphere of chaos and uncertainty. The second narrative voice of the novel belongs to Papst, who distantly narrates the events leading up to his tragicomic circumstance. Although his retrospective, first-person narration follows a chronological temporal sequence with few interruptions, the protagonist filters his past experiences through his present situation, which further complicates the narration as this situation is not explained until the end of the novel. In this respect, two distinct Papsts focalize on the same events of the story: the protagonist who undergoes the experiences and he who recalls them later on. Alternating between these perspectives, Papst manages to displace blame for his previous actions and offhandedly attributes his current troubles to his desire to climb the social ladder and pursue a life of luxury. One Papst openly admits that, despite having attended college during the rebellious, anti-establishment hippie era, his goals have always remained aligned with the elite: to graduate from Harvard, open his own medical practice, gain professional and social respect, and support a bourgeois lifestyle. The other, however, recognizes the superficiality of these desires and states that his pursuit of comfort and luxury co-exists with the contradictory wish to find that which proves authentic.

Papst's education and discipline toward achieving his social goals explain how this North American medical doctor ended up living in Europe. Papst's narration describes how he met, and soon thereafter married, a millionaire baroness, Ana Von Bomberg, whose corrupt industrialist father gave the

newlywed couple a villa and set up his new son-in-law's medical practice in Berlin. To keep his father-in-law in a good state of physical fitness, the price he must pay for his luxurious accommodations, and to avoid personal weight gain due to the rich German food, Papst describes how he became involved in the game of tennis; the game that would ironically become the cause of his ruin. Although Papst occasionally invests himself emotionally in his narration and defends the pursuit of his goals, only long enough to recognize briefly the imprudence of his actions, he narrates the majority of the events from a serenely detached position. Likewise, the reader remains distanced from Papst and his confession. Exemplified in his description of how he met his wife at an Ivy League cocktail party for foreign professionals, Papst's use of irony and candid, colloquial language in the relation of his tale heightens the comic nature of the novel:

> Para mi fortuna, esta mujer tenía una ligera mácula. Sabía italiano y francés, pero no dominaba el inglés. Con orgullo aristocrático, no estaba dispuesta a traficar en un idioma que no manejara a la perfección. Como se sabe, en Estados Unidos se divide a la gente entre quienes hablan inglés y los idiotas. Eso provocó que aquella mujer bellísima se exiliara en un rincón de penumbras a padecer nuestro *chablis* californiano. Me acerqué y le pregunté su nombre. Me contestó con dos frases. "Ana von Bomberg" y "No hablo inglés". Notando su acento, le dije en alemán: "Una virtud que

> celebro" Y al ver brillar sus generosos ojos verdes en aquel salón, por primera vez perdoné a mis padres que me hubieran mandado a la *Deutsche Schule* de Boston. (12)

Because the reader laughs at the character and his actions, s/he knows that neither he nor his crimes must have caused any serious harm. Although his tragicomic narration creates the impression of a life truly lived, Papst represents a character not to be taken too seriously.

Through fast-moving changes of scene, a cinematographic technique that mimics the title of the novel and the game of tennis itself, Papst recalls how he and his father-in-law increasingly encountered problems acquiring a court at the club, and often had to sit and watch others play. Because certain German nationals had entered the professional tennis circuit,[28] and due to the up-and-coming teenage tennis sensation, the talented fifteen-year old beauty Sophie Mass, the game had been growing in popularity. One day, caught spying on her during a practice session at the club, Papst quickly becomes obsessed with Sophie's ephemeral not to mention erotic characteristics. Sophie seemingly returns his affections and seduces Papst, convincing him to accompany her as her tour doctor. Hence, without any explanation or concern, Papst leaves his wife and her money, abandons his profession and reputation, and takes off for Paris in order to pursue the teenager in a quest for adventure despite the girl's mother Diana's stern warnings. Dissatisfied with his superficial life, realizing that he has been numb for quite some time, Papst believes that Sophie offers more than the

promise of escape from his middle-aged, monotonous routine. Possibly an excuse invented to justify his actions, Papst declares that he believed and continues to believe that Sophie symbolizes that which is authentic and he must, therefore, seek her out.

Papst turns ecstatic with the possibility that he has been given a second chance to live when the young seductress pushes him to discover what is true. For Papst, authenticity, which he believes he sees in Sophie, represents more than the recovery of youth. The authentic includes all that symbolizes spontaneity, indecipherability, and the intensity of living. He starts to question whether his previous world can provide the essence he now needs. Despite Diana's attempts to get rid of Papst and keep Sophie concentrating on tennis and winning the prize money, her daughter baits Papst just enough to keep him hanging around despite the fact that her actions seem anything but authentic. In Berlin, Sophie resumes a romantic relationship with Pablo Braganza, a pale, intelligent, young Spanish romantic who follows the tennis star's every move. Although Papst initially succeeds his competitor after he paternalistically sends Pablo back to Spain, conquering Sophie in a Paris hotel due in part to the younger suitor's absence, she seemingly resumes her relationship with Pablo yet again after she travels to England to play Wimbledon. Jealous and out-of-control, frustrated with feeling like Sophie's marionette, Papst shoots Pablo in a London hotel.

Papst does not kill Pablo, but is incarcerated in a London jail for carrying and utilizing a weapon. Hence, Papst must listen to the remainder of Sophie's

tennis matches on a radio from the cell where he writes the confession we read. Although Sophie refuses to visit him, she paradoxically plans his escape. Nonetheless, the escape plan fails and Papst continues to feel that someone else controls his life. He casually reveals that his wife divorces him and marries his partner, that his father-in-law disinherits him, and that he will spend the next seven years in prison. Ironically, Papst seems content and appears to accept his present condition. Sophie never visits him again, but she sends him a tennis racket for Christmas and tells him to stay in shape, alluding to the possibility that upon his release, they may indeed share a future together. In the meantime, Sophie jets around the world, plays in international tournaments, and attends celebrity parties with Pablo that Papst reads about in the tabloids. Papst closes his report, neither apologizing for his crimes nor alluding to the fact that he will not continue to pursue Sophie upon his release. Though it initially seems that Papst has changed and the ideals that previously represented success no longer remain valid, he has essentially swapped his dependence on one woman's pocketbook for another. Papst ironically keeps his eyes and ears closed to the truth about Sophie in exchange for a certain standard of living, just as Lazarillo does for the promise of the Archpriest's support in the picaresque classic. Nevertheless, Match Ball's conclusion remains upbeat. In contrast to the political forces that destroy all in the final scene of Ardiente paciencia, Papst will, and in essence does despite his incarceration, have the freedom to choose the next step he will take along his undetermined path toward the future. It seems that he has no intention to return to

his previous, monotonous life, but rather plans to continue his life of adventure and search for whatever proves to be "authentic." Although his mid-life experiences have been less than perfect, Papst has discovered exhilarating freedom in the most unlikely and indeterminate places. At the conclusion of the novel, despite the narrator's failed escape plan and trial, Papst remains surprisingly positive about his inconclusive future.

In contrast to the destructive ending of Ardiente paciencia, a narrative of the nation in that it recreates a nostalgic image of a particular vanished place from the distance of exile, Match Ball highlights indeterminacy and the freedom of the unknown representative of the return home to a transformed space and of multifaceted experiences with travel. The imagined community presented in Ardiente paciencia, one that represents the physical and emotional states associated with a cohesive and unified home, changes in Match Ball into the representation of space as defined by diverse locations, cultures, and people. In this manner, home neither exists as a continuum of the past nor a single location in the present but rather as an amalgamation of places that exist independent of each other in the realm of the beyond. Match Ball does, however, exemplify diverse experiences and sentiments associated with dislocation that result, according to Kaminsky, in the precipitation of a sense of nationality. But what is important to point out in Match Ball in contrast to the image of home that is portrayed in Skármeta's play is that the sense of nationality presented in the novel underscores the function of home not as a specific place to which one can belong,

but as multiple locations defined by experiences with alienation, acculturation, uncertainty, and deterritorialization.

Papst lives in and travels to a variety of distinct communities, none of which represents a permanent place of residence but rather contributes to an overall atmosphere of transience. Void of a singular, local specificity, Match Ball begins in West Germany, refers briefly to Latin America, the United States and Spain, and then quickly moves to the cities of Berlin, Paris, and London. In each of these cities, the protagonist embodies the sojourner, a temporary resident who lives on the periphery and observes certain national characteristics of the people and places he visits on his way to somewhere else. From his external viewpoint as foreigner, further heightened by the image that he writes his memoirs isolated and removed from the world he writes about, Papst narrates the events leading up to his present circumstance. First, he reveals that he had been living in Berlin for some time, but continued to feel as an outsider despite his success as a physician and his marriage to a prominent citizen. Nevertheless, his estranged positioning had its advantages. The North American protagonist studied his wealthy, overweight patients and discovered a technique useful, not to mention lucrative, in this culture devoid of physical contact. Ironically perpetuating national stereotypes that undermine the medicinal technique he employs, he had observed that:

> Nada estimula más a un alemán que lo premien por un esfuerzo.
>
> Un ejemplo de mi técnica: si algún día me encontrara con Günter

> Grass no le diría: "Cuánto me gustó su novela *La rata*, sino "¡Le debe haber costado *años* escribir *La rata*!" (13).

Separated from the culture in which he lived, Papst saw how to exaggerate his patient's small achievements and, therefore, acquire prestige and an honorably sized clientele.

In addition to the description of his clients, Papst paints a contrastive picture of his German wife, a selfless lawyer who promotes human rights for third world refugees and her capitalist father, who rationalizes his industry's contamination of river water for overall stock-market gain. Despite their seemingly opposite ideologies, which represent the tensions present in West German culture, Papst typecasts them both as methodical pragmatists who never let their emotions get the best of them, even after he gets caught red-handed bedding Sophie in a Paris hotel. When Ana sends Papst a letter to Paris begging him to return home, she remains calm. Her letter, summarized by Papst, displays the stoicism of her culture:

> . . . se refería con cordialidad al gesto de "tu colega Mollenhauer de acompañarme al concierto tratando torpemente de suplir tu dolorosa ausencia" y terminaba rogando que le avisara el día y hora del vuelo de vuelta para cocinarme algo en casa. Ni la más mínima alusión a Sophie Mass ni a su madre pese a que nuestras fotos ocupaban cada vez más espacio en los periódicos . . . (83)

When his wife and father-in-law pay him a visit in France in effort to save him from his fall from grace, they offer Papst the benefit of the doubt and promise to gloss over his activities if he were to quietly return home. He refuses and, instead, once again chooses the unknown over an established and predictable social, cultural, and economic lifestyle.

The inexcitability of the Germans, in Papst's estimation, intensifies the cultural shock he experiences when he encounters the characteristics and culture of the next nation he travels to, the sensual land of the French. In what he portrays as an exquisitely detail oriented and sexually liberated country, where men and women receive the same amount of prize money for winning a professional tennis tournament (76), Papst's enthusiasm peaks when given the opportunity to work as Sophie's tour-doctor at the French Open and subsequently cavort with the Parisian elite. Ironically, Papst's sentiments of desolation also heighten in France in reaction to Sophie's contradictory signals and Papst's rival Pablo's revelations that she continues to seek other men out. After reading Pablo's letter sent to his Paris hotel, Papst finds himself consciously aware of his elevated emotions. He feels overcome by sentiments he had never experienced in Germany, not to mention overwhelmed by the rich literary tradition that surrounds him in this country. As he recalls:

> Escupí violento contra la pared, asaltado por las imágenes de su carta. De su *informe*, corregí. No podía pensar en esta compulsión. Sequé la transpiración del pecho con la cortina que

> daba al patio interior. . . Para salvarme, tenía que escribir. . . No escribo para complacerme ni para compensar lo que la realidad no me ha permitido ser, sino como Svevo, lo hago para desengañarme, para fustigar mis ilusiones, para quebrar las máscaras. No quiero caer en ese vicio que Jules de Daultier llamaba evocando a Flaubert el tic del bovarysmo: concebirse diferente o distinto de lo que en realidad se es. (97-98)

Following an epistolary pattern,[29] Papst attempts to deny his desperate sentiments and fires off an arrogant letter in response to Pablo, the only person who may actually understand him. Due in part to this slanderous correspondence with his competitor and his heightened emotional state, the duration of Papst's narration increases in France. Because Papst allows himself detailed descriptions of French scenes and lengthy discourses on their literary traditions, his descriptions of this country comprise almost one-third of his entire story, and hence, the novel. He specifically recounts how he dresses in his finest *smoking*, indulges in the best food and champagne of the world, and passionately conquers the object of his desire at the famous Ritz hotel. When a scrupulous journalist breaks into his hotel room and catches Papst and Sophie engaged in their illicit act, Papst also becomes all too familiar with the notorious French paparazzi who exploit the life of the rich and famous. On a journey that he declares to be a search for the authentic, Papst ironically becomes wrapped up in the superficiality of this French capital, not to mention the national stereotypes. Structurally and thematically central to the

novel, Paris represents the place where Papst both fulfills his desires and begins the downward slide toward ruin.[30] In this city of lights, Papst's contradictory worlds divide and become a part of each other and the various people, languages, and cultures present in his life merge together to form a new type of home defined not by stable residency but by the movement between locations.

After conquering her international rivals at the French Open, Sophie heads to England to champion the courts at Wimbledon. Also leaving the fervent city of the French in company of the tennis star, Papst boards a plane headed to what he deems a more proper and distinguished place. Nevertheless, foreshadowing the events that will soon take place in the city of London, Papst's tranquility quickly disappears when he recalls the fierce sentencing imposed by the English on the misunderstood author Oscar Wilde. Modeling himself after this author, Papst suspects that he and his relationship with Sophie will also be misunderstood:

> Al sobrevolar territorio inglés lancé un "por fin", efímero, pues me asaltó el recuerdo de dos lecturas de adolescencia: *Balada de la cárcel de Reading* y *De profundis*. Los simpáticos isleños no habían tenido el menor reparo en podrir a Oscar Wilde en una prisión para confirmar su frase en "*El retrato de Dorian Gray*" de que *Tartufo ha emigrado a Inglaterra y abrió una tienda* y evoqué también *La crítica como artista* donde dice que lo único grande que ha hecho Inglaterra es establecer la Opinión Pública, que no es

> sino el intento de organizar la ignorancia de la comunidad y elevarla a la dignidad de fuerza física. (142)

Although England momentarily represents a more civilized place where Papst and Sophie can escape the sensationalism surrounding their affair, it soon becomes characterized as an overly critical land. In the north, the *oh-la-la's* of the French are replaced by a haunting image of the British Royal Family's guillotine (142). Upon his arrival, Papst looks for someplace else to go, underscoring the transient nature of his existence and the lack of a particular place in which he feels comfortable and to which he belongs.

Much to his dismay, Papst suffers humiliation by the English press and alienation by the elite class headed by the likes of Forbes due to his recent boorish activities with the teenage superstar. English history also haunts him and he feels condemned by the romantic poetry of Shakespeare and mocked by the lighthearted lyrics of the Beatles, and he does not know which way to turn. Summarizing his feelings and the manner in which he is received in England, Papst recalls a line by Savage Landor that states: "Es más fácil obtener de un inglés veinte injurias que una sola lágrima" (146). Perplexed by his reception and dumbfounded by Sophie's audacious behavior with Pablo in the proper English hotel, Papst finds himself holding Pablo's gun and shooting him in the middle of the dance floor. Ultimately, the British court sentences Papst to seven years in jail for brandishing and utilizing a stolen weapon. But these acts, he has continuously claimed from the beginning of his narration, have been written and enforced by

some scriptwriter arbitrarily in control of his life, and he is not the person to be blamed (151). Nonetheless, Papst's seemingly quick trip to London turns into an unanticipated long stay in a place characterized by apathetic policemen and crafty, well-read lawyers who approach his circumstances with shocking literary creativity.[31] Until his release, Papst makes friends with the dull English guards and accommodating prison nurses, but it becomes clear that he has no desire to remain in this cold and rainy city. He declares that he will continue to search for Sophie and look for authenticity somewhere else as soon as he is released. But Papst's perpetuation of national stereotypes in England, as in Germany and France, subverts his search for the authentic, and the reader can not help but reach the same conclusions regarding the protagonist's assessment of Sophie. In London, it becomes obvious that Sophie is not all that Papst believes she represents but rather embodies the youthful distraction common to many men's mid-life crises. Because the protagonist's search for authenticity proves to be nothing more than a tragicomic farce, Papst's contrasting characterizations of Berlin, Paris, and London move to the foreground to highlight the novel's central theme of transience and to describe the dislocating condition of multi-national residency.[32]

In Match Ball, the place called home as portrayed in Ardiente paciencia is replaced by the articulation of differences and by the presentation and exploration of multiple locations, cultures, people, and languages that offer new images of home as places unfixed to space and time. By describing the differences in what

the protagonist discovers and observes in various places during his travels, Papst's narrative underscores the themes of versatility and freedom encountered in movement. In this manner, the novel can also be seen as a declaration of personal and individual freedom inherent in a democracy, a symbolic metaphor for the return home after a dictatorship both in the representation of the character's available choices and in the author's exploration of new themes. In this novel of the return, Skármeta introduces themes not previously developed in his prior works, namely the activities and lifestyle choices of the upper-middle class and the effort to make the trivial and transitory appear as something more permanent. Replacing the Latin American centered socio-political topics seen in Skármeta's earlier works, Match Ball shifts the focus and concentrates on yuppie or consumer and materialistic themes that represent the concerns of the international, postmodern man. Integrated into a novel representative of Skármeta's return from exile, possibly in criticism of the drastic changes and/or rampant capitalism he discovers upon his return to Chile after a 17-year absence, the versatile thematic content of the novel functions as a declaration that people and texts are the heterogeneous products of all experiences and places, including the multifaceted experiences of exile and the return.

Perhaps one of the most noticeable thematic developments in the novel that underscores the shift of focus from the socio-political to the consumer ideal is exemplified in the game of tennis for which the novel is named. In this novel named after the last point of a match, the game of tennis presents a motif

emblematic of the bourgeois lifestyle that the protagonist/ narrator leads. Whereas soccer placed emphasis on the themes of national solidarity and the awakening political consciousness in Skármeta's previous novels,[33] the individualistic game of tennis that leads to the protagonist's success and perdition advances to the foreground in Match Ball. The swift structural movement between scenes and narrative voices not only stylistically mimics the back and forth motion of the game, but also provides the connecting link between the prologue narrator, the protagonist, his lover, and the other characters that occupy a place in Papst's story. Additionally, tennis provides a departure point from which the novel parodies the affluent lifestyle of the European elite. In stark contrast to the somber political activities taking place in Latin America, the unconcerned prologue narrator emphasizes the fact that he too played tennis but quit due to an injury that pales in comparison to the suffering experienced by his nation:

> *Tenis jugué desde muy niño en las canchas del Club Anglo-Lautaro con mi tío Mateo en Antofagasta. La ruptura de un meñique—antes del Golpe Militar—interrumpió mi prática del 'deporte blanco', pero no mi entusiasmo.* . . . (8)

In a similar ironic, apolitical voice expressed by the prologue narrator, the serenely detached second narrative voice also places greater importance on the game than on the morality of his actions. In his narration, Papst wistfully contemplates the social acceptability of his attraction to Sophie, but quickly

dismisses his hesitations and focuses instead upon Sophie's sexuality, accessing at the same time his ability to compete with her at her game.

Detached from the consequences of his own thoughts and actions, underscoring the lack of connection and obligation the protagonist feels towards any particular person or community, including himself, Papst states that his life is a pre-scripted text that he does not control. In fact, Papst questions his selection of role model Jimmy Connors at the beginning of the novel and asks if this is not the person who should be blamed for his present circumstances. Reflecting upon the events that placed him in the London jail, Papst alleges that someone else, possibly Connors, must be in control of his life:

> Busqué entre los líderes del mundo deportivo aquellos con quienes pudiera identificarme. Finalmente consagré a Jimmy Connors como mi profeta: . . . Yo, que siento vértigo ante la vulgaridad y los desbordes emocionales, debiera haberme buscado un maestro menos estridente. Abomino de los gestos obscenos y de las frases picantes que halagan a la prensa deportiva. Los amores en su biografía han sido igualmente enfáticos. Simpática su pasión por Chris Evert, pero demasiado condimento, para un deporte otrora elegante, sus entreveros con Marjorie Wallace, ex Miss Mundo, y odioso su matrimonio con la modelo del *Playboy* Pat McGuire. . . ¿Me interesó primero Connors por la agresividad de su estilo. . . o

> justamente por su tortuosa biografía en que el tenis se mezclaba con señoritas del ambiente erótico? (15-16)

From Papst's point of view, he would have never experienced the seductive temptations of tennis sensation Sophie Mass had Connors and the sport of tennis not played integral roles in the game of his life. Hence, in opposition to the team-oriented game of soccer where all participants share glories and failures, tennis highlights the self-centered, individualistic behavior of the social climbing protagonist and the ability to blame the outcome on the opponent. In this manner, the game of tennis plays a major role in the description of the protagonist's vacillating movement between worlds and in the fulfillment of his destiny as one caught quickly moving between determined lines of a court. As stated by Lemaître in her study of Match Ball, this intertextual novel lobs the identity and disguise of the protagonists and the very discourses they parody back and forth so that the true identity, the exact location of the ball, is never known. Skármeta's text represents a diverse field where time and space merge so that an exact, authentic identity and specified location for Papst is never revealed.[34]

Where tennis serves as a metaphor for Papst's course of action, it also describes the narrator's sentiments in reaction to the events that take place in his relationship with Sophie. The day after Papst runs to help the unconscious Sophie when the umpire, as if following a movie script, calls for the aid of a doctor, she pays him a surprise visit to his medical office. Taken aback by her presence and the attention she gives him, Papst realizes that his game with Sophie has already

ended. She had successfully seduced him and won the match with her very first serve:

> La próxima paciente era Sophie Mass. Tras cerrar delicadamente la puerta del consultorio permaneció distante para que apreciara la nueva faceta que ofrendaba: . . . Si quería ganar un punto manteniendo esa distancia para sumir al rival en su estado hipnótico, ya lo tenía asegurado. Lo previsible era que ahora avanzara hasta la red y me procurase un panorama más nítido de sus ojos color miel bajo el discreto parpadeo de las pestañas untadas de una pizca de azabache, y que en una tercera etapa dijera, sin que yo atinara a sacar el habla:
>
> --Buenos días, Raymond.
>
> "Forty-love", pensé. (51-52)

Reflecting upon these events from his cell, Papst fatalistically declares that nothing could have been done to change the outcome of the game. Sophie's presence and advances turned his world upside-down, making him question his life and his existence: "¿Cómo fue que, desde esta postura inicial, mi existencia se había ido convirtiendo en un procurar más poder, más dinero, más escalas que trepar, más ruido y menos nueces? (59). He suspects that his marriage, profession, and social aspirations when compared to his love for Sophie shall prove false. But because Papst believes that the game of his life was already pre-determined by exterior forces, he displaces all blame for his actions. Nonetheless,

Papst's detachment from responsibility ironically highlights the freedom of choice he really has. In the last scene of the novel, he divulges to his readers that he continues to practice the game of tennis: "Despues *(sic)* que los presos despejan la cancha de básquetbol, bajo hacia ella impecablemente vestido de blanco, y juego a hacer rebotar una pelota contra el paredón usando la raqueta navideña" (203). Happily, Papst bribes the guards for this athletic opportunity and willingly suffers the insults from the other prisoners in hopes of resuming his lifestyle and relationship with Sophie upon his release. Although Papst lives locked-up in a jail cell, he continues and chooses to play the game.

Symbolized by the game of tennis, Papst's narration portrays the social atmosphere of the upper-middle class and the freedom provided by the jet-setting lifestyle he is accustomed to having and which he continues to pursue. In the absence of lower-class scenes and proletariat ideals, Papst ornately illustrates the hotels, food, drink, and dress of the international elite with whom he socializes. When his father-in-law throws a party in honor of the teenage tennis sensation they had met at the club the previous day, Papst displays comfort and ease in the privileged social setting, despite his excitement concerning Sophie:

> El barón von Bamberg se había esmerado por lograr una fiesta inolvidable. Un número de conspicuos banqueros, industriales, familiares próximos o lejanos, gerentes de radio y de la televisión, consumían canapés y licores. En un pequeño estrado había puesto un cuarteto de cuerdas que interpretaba aires un tanto húngaros.

> Las damas cargaban tantas joyas que Raffles hubiera hecho su agosto. (28)

As seen though his professed and described ease in this situation, Papst reveals that he has always run in this social circle. Implicit in his descriptions of his experiences at the Boston *Deutsche Schule* and at Harvard, he feels completely at "home" in situations that provide little to no local specificity bur rather construct a more transient and global image of community and belonging.

Sophie's arrival in Papst's life forces him for the first time to question, and thereby jeopardize, his social values and position within the world in which he feels most at ease. Nevertheless, he does not abandon his pretentious customs without resistance. As if he were trying to convince himself of the authenticity of his activities, Papst attempts to make the ephemeral he covets into something longer lasting. Through elaborate descriptions, he eulogizes the food he consumes and the clothes he wears. When Sophie enters the ballroom on the eve of her Paris match, Papst tries to preserve the fleeting moment of her beauty, risking everything, including his credibility with others, to do so. Opportunely, Sophie's mother reminds him of the temporality of her appearance:

> --¡Sophie es un milagro!
>
> La condesa levantó una ceja y me propinó una sonrisa irónica directa cual puñetazo al mentón.
>
> --Es un *milagro* que se lo voy a explicar racionalmente: vestido de Christian Lacroix, cartera de Judith Leiber, collar de Cartier,

Lancomes's Rouge á Lévres Satin in Le Red, y maquillaje de Olivier Echaudemaison. Zapatos alemanes.

- -¿Y a cuánto asciende la inversión?

- - Cuarenta y cinco mil francos. (85)

Papst's attempt to make Sophie's appearance that night denote more than its superficial significance fails. Her miraculous presentation turns out to be a well-constructed farce. In this manner, Papst unwittingly reveals himself to his readers who suspected him from the beginning to be a superficial man and, more importantly, a lover's fool. However contradictory, he acknowledges the temporality of the things he covets, namely Sophie's youth, beauty and interest in him, yet he never replaces these desires with anything more profound and authentic. Papst, quite simply, is a man who has found his "home" in the fleeting and the transitory.

In the novel Match Ball, the traditional meanings of home and away take on new associations. The exit from home, instigated by the surprise arrival of Sophie in Papst's monotonous life, provides this middle-aged man with loss, but also with new opportunities and adventures in new lands. At first it seems that Sophie destroys Papst's known world and all that he had previously taken to be true. Her differences and her indecipherability invert everything, including the doctor's sense of morals. She, like the exile experience, shakes up his world, displaces his comfort, and makes him question everything: "¡Dios mío! Sophie Mass era inasible. Las contradicciones de su conducta me mareaban. Te ponía en

un terreno pantanoso donde no era posible afirmarse en ninguna actitud frente a ella" (40). As a result, Papst, once a confident man, now swims in a sea of uncertainty. Whereas home portrayed in Ardiente paciencia presented images of stability and a unified space, Papst becomes lost in the country he lives in, alienated from his surroundings, and out-of-control as if he were a teenager-in-love for the very first time. But Sophie, like the experience of exile, also represents more than a force that destroys. She also sets free. Sophie's destructive forces turn Papst into a different kind of expatriate, a person who wanders and moves about freely and at will. The inversion of his world brings Papst a long since absent feeling of exhilaration, the feeling he realizes he was missing. Now released from his previously restrained life, Papst gains the freedom to belong anywhere and nowhere. Although the novel ends with the description of Papst and his activities in jail as a closed, confined space, comparable to the traditional rendition of exile, the protagonist does not give up and continues to plan a different life for himself. He remains expatriated, alienated, and isolated in the most extreme sense of the word, but he is not left without hope.

In the end, the question remains as to whether Papst's affair with Sophie is merely a representation of erotic sex and a middle-aged man's search to regain the fleeting, namely physical beauty and youth, as was the affair between Humbert Humbert and Lolita. Or, does the relationship between this unlikely pair actually connote something true and longer lasting? These multiple, unanswered

interpretations in regards to Papst's relationship with Sophie are also mirrored in the protagonist's contradictory approaches to life. Even though Papst remains in prison, a metaphor for the experience of exile and the return in that he is separated from all that is comfortable and familiar, and distances himself from accepting responsibility for his actions, he continues to have choices and exercises his will, however limited. Papst does not fully accept all of life's follies and insists that he has been dealt a bad hand. However, his ability to distance himself from his experiences, make fun of himself and his situation, and place, although momentarily, his values under inspection provides him with a sense of freedom that compels him to continue exploring the undetermined avenues of his life. Papst remains a contradiction just as the experiences with exile and return foster a sense of rootlessness and, at the same time, present new opportunities to expand the traditional and historical association people have with their place in the world. In this manner, Papst lives in the diaspora, a space defined as home in a paradoxical state—a permanent residence caught in a constant state of flux. Although the diaspora contains the history of exile, it also holds a certain degree of choice. A novel symbolic of the return, Match Ball destroys the myth of exile as a dystopia. Although tragic at times, exile does not always denote a depressingly wretched place where people live in a fearful existence. It can also represent a humorous, compelling place that expands beyond borders and nationalities and offers the uprooted a place to grow. Overall, Match Ball focuses

upon what was lost in exile but, more importantly, also talks about what was gained.

As exemplified in the works Ardiente paciencia and Match Ball, Skármeta illustrates how deterritorialization resulting from exile and return experiences effects the portrayal of the place called home. Underscoring images and sentiments of belonging and non-belonging, Skármeta presents the transformation of the location of home imagined as a limited and sovereign place as portrayed in the play Ardiente paciencia to a place characterized by the fleeting and transitory as exemplified in the novel Match Ball. In Ardiente paciencia, a play symbolic of the experience of exile, Skármeta emphasizes the representation of home as a specific place, nostalgically imagined as an integral location in which the sentiments of belonging are achieved by characters who overcome differences through the unifying power of language. Match Ball, on the other hand, highlights home as the diaspora, a new place located beyond the past and present. In this manner, the return home after exile ironically precipitates the discovery of home as elsewhere, presenting the possibilities of belonging to spaces located both inside and outside the original home community. Skármeta's texts symbolic of exile and return demonstrate that sentiments of dislocation foster a sense of nationality, whether for the motherland or for the host community or both, and therefore negotiate experiences with reterritorialization and deterritorialization and open the language that expresses home to multiple new meanings.

Notes

[1] Match Ball (1989), also called La velocidad del amor, was translated into English by Jonathan Tittler as Love Fifteen (1996).

[2] In his article "La riesgosa navegación del escritor exiliado," Angel Rama states that the exiled author has three potential audiences: "El escritor exiliado funciona en relación con tres públicos potenciales que, por familiares que sean, se encuentran en distintas circunstancias: el público mayoritario del país o cultura en el cual se encuentra instalado provisoriamente: el público también amplio de su país de origen al que aspira a continuar hablando, no empece (sic) las trabas que imponen las dictaduras para la circulación de su mensaje: el público de sus compatriotas que integran el pueblo de la diáspora, el cual no puede asimilarse simplemente al del propio país de origen por las nuevas situationes que está viviendo" (10).

[3] Whereas the term diaspora has historically referred to the settling of scattered colonies, namely the Jewish colony established outside Palestine after exile from Babylon, Kaminsky utilizes it in reference to recent communities of dispersion. These contemporary displaced communities replace those once labeled as exile groups, overseas communities, and ethnic and racial minorities. Hence, for Kaminsky, diaspora defines a home in a paradoxical space, a permanent residence in a constant state of flux (xvi). An additional source that explores the definition and meaning of diaspora is Khaching Tololyan's article "Rethinking Diaspora(s)."

[4] Although critics such as Donald Shaw and Juan Armando Epple have not formally recognized Skármeta's third and latest period, the stage reflective of his return to his native homeland and his acknowledgement of the importance of his other home, Skármeta himself testifies to its relevance. In an interview with Ramón Ballester, Skármeta claims: "[E]ste siglo está nutrido y poblado de exilios. Mi actitud frente a esto es la de seguir luchando por las ideas en las que creo, pero no me he propuesto nunca que el tiempo del exilio sea algo que vaya a poner luego entre paréntesis, que sea algo circunstancial en mi vida. Al contrario: vivo en Alemania, he abierto mi cabeza, mis ojos y mi corazón a esa sociedad, y he tratado de integrarme en ella, sin dejar de participar en la vida cultural, política y democrática de mi país" (92).

[5] According to Epple, the author's first literary stage began nine-years prior to the coup: "La primera se sitúa entre el período reformista que se inicia con el gobierno de Frei en 1964 y la articulación del proyecto político de los sectores de izquierda y el golpe militar de 1973" (110). For more information concerning Epple's categories, consult: "El contexto histórico-generacional de la literatura de Antonio Skármeta."

[6] Due to the debts his father incurred in Chile, the Skármeta family was forced to immigrate to Argentina in 1949. The family, comprised of the parents and two children, lived in a single room of a Buenos Aires boarding house until 1952 when they returned to Chile.

[7] Skármeta's translated Herman Melville's Typee, F. Scott Fitzgerald's The Last Tycoon, The Pyramid by William Golding, Normal Mailer's American Dream, and Visions of Gerald by Jack Kerouac. In the 1970s, the Unidad Popular took over ZigZag, the largest publishing house in Chile, and renamed the company Quimantú.

[8] For more information on El entusiasmo and the most recognized story of this collection, "La Cenicienta en San Francisco," consult Donald Shaw's article in Revista de Estudios Hispánicos.

[9] According to Grinor Rojo, Desnudo en el tejado consists of seven stories, four of which constitute Skármeta's most well known tales: "El ciclista del San Cristóbal," "A las arenas," "Una vuelta en el aire," and "Basketball." In these short stories, Rojo observes in "Explicación de Antonio Skármeta" that Skármeta demonstrates the integration of "el vitalismo procedente de *El entusiasmo* y una conciencia política revolucionaria, que martiana y nerudianamente reclama para el artista un puesto en la primera línea de las luchas populares de su país y de América Latina" (66-67).

[10] During his exile experience in Argentina, Skármeta also published the short story collection Novios y solitarios (1975) and the film-script "La Victoria" (1973), which had been filmed in Chile prior to the coup under the direction of German producer Peter Lilienthal.

[11] Other film-scripts written by Skármeta include: "Permiso de residencia" ("Reina la tranquilidad en el país") (1978), "Nopasónada" (1978), "La

insurección" (1980), "Desde lejos veo este país" (1980), "La huella del desaparecido" (1980), "Si viviéramos juntos" (1983), and "Despedida en Berlin" (1984), as well as many radio plays. For more information on Skármeta's film-scripts, consult John Mosier, "Art, Film, and Reality: An Interview with Antonio Skármeta."

[12] In this chapter, I base my study of Ardiente paciencia on the manuscript for the play. The majority of the criticism available, however, is based on the novel and the movie, which are quite different. Consult Ethan Shaskan Bumas' "Metaphor's Exile: The Poets and Postmen of Antonio Skármeta" for an excellent reading of the novel. As for the film, which was nominated for five Academy Awards in 1995, including "Best Picture", see Nathan Wolfson's, "Poetry, Politics and the Postman: Michael Radford's *Il Postino (The Postman).*"

[13] The Book Show, a 45-minute television program, directed, produced, and hosted by Skármeta, approaches the general public on the streets in some of the world's largest capitals with questions concerning various literary, theatrical, and cinemagraphic topics in order to open artistic discussion to wider, popular audiences. The show utilizes a lighthearted approach to previously academic and elevated topics, and combines it with the visual medium of television, which Skármeta considers one of the most important means of communication of the twentieth century. "El show de los libros" was named by the Círculo de Críticos de Arte as Chile's best cultural television show of 1992/1993. For more information, see Antonio Skármeta's chapter "The Book Show."

[14] As set forth in this study's third chapter, the borrowed-exile generation refers to a new generation of authors and their works, commonly referred to as the "nueva narrativa," who emerged during the later years of Pinochet's dictatorship and immediately following Chile's political, social, and economic transition towards a stable democratic state. The authors commonly categorized within this group were born between 1950 and 1964, and experienced the 1973 coup during their adolescence. Many were unable to make their own decisions at this stage in their life and had no choice but to accompany their parents or relatives into exile, and when the time came, to return to Chile. Hence, most members of this generation personally experienced exile and the return as a condition borrowed or inherited from their family members or from the general national experience.

[15] In his prologue to Santiago pena capital, the collection of works produced from his literary workshop, *Taller literario Heinrich Bol*, Skármeta states that he initially intended to close himself in his apartment upon his return to Chile and write novels, movie-scripts, short stories, dramas and songs. Establishing a literary *tertulia* for Chilean youth was never in his plans. His goals, however, were short lived: "Cuando me encontraba sacándole punta al lápiz para iniciar la hazaña postergada por los afanes del retorno un ansia casi desesperada de recuperación de mi ciudad me sacó a la calle: primero fueron los amigos, luego la curiosidad de los periodistas, la exitación de las elecciones y las perspectivas democráticas, y finalmente el diálogo con artistas o espectadores deseosos de comunicarme sus experiencias, fantasías y evocaciones de tiempos

más felices o más arduos que los de la transición" (7). In this atmosphere, Skármeta met a group of young writers who presented him with the idea of hosting a literary workshop.

[16] It is interesting to note that in the late twentieth-first century, a tragicomedy is almost a synonym for absurdism, suggesting that laughter is the only response left to people who are faced with the tragic emptiness and meaninglessness of existence. For more detailed description of absurdism, consult Brockett and Findlay's anthology, Century of Innovation. Bonnie Hildebrand Reynolds's article proves useful here as well for a contextual description of the tragic-comic element in contemporary Latin American theatre.

[17] The title of the play, Ardiente paciencia, originates from Neruda's acceptance speech for the Nobel Prize in Literature, given in Sweden in 1971. Consult Neruda's web-page for a copy of the complete speech.

[18] The original version of Ardiente paciencia, written as a radio-play in 1982, was captured on film in 1983. Skármeta, who directed and shot the film, received numerous prestigious prizes and scores of positive reviews. Hence, in 1985, Ardiente paciencia was published as a novel in both the United States, by Ediciones del Norte, and in Spain, by Plaza y Jarnés, and the title was changed to El cartero de Neruda. The first English version of the play, Burning Patience, was published in 1987, the same year that the play was staged in Chile. In all of its dramatic and narrative versions, Ardiente paciencia has been translated into more than 15 different languages. All references and quotations in this study, however,

refer exclusively to a second-version Spanish manuscript dated October 20th, 1985.

[19] Beyond symbolizing Beatriz's virginity and fertility, the symbolic value of the "egg" evokes the humorous usage of the term "huevón," commonly employed by Chileans to refer to anything slightly sexual or off-color.

[20] "Vals para Jazmín," originally performed by Tito Fernández, constitutes one of many other examples of popular Chilean folklore and folk music integrated into the play.

[21] Neruda bought his famous house on Isla Negra in 1939, with some financial help from his second wife, the Argentine writer and painter Delia del Carril. The two artists spent many hours at this home on the Chilean seacoast, slowly turning it into a museum dedicated to objects of the sea. Although Neruda also owned homes in Santiago, named "La Chascona" in honor of his third and final wife, Matilde Urrutia, and another home in Valparaíso, called "La Sebastiana" in honor of the Spanish architect, Sebastián Collado, who designed and built the home, his favorite place was his home on Isla Negra. The poet's remains were transferred to Isla Negra by his wife, Matilde, after the democracy was restored in Chile in 1989, where she also chose to be buried. For more information on Neruda, consult the extensive information offered online.

[22] The lyrics to the Beatle's tune "Please Mister Postman," which draw emphasis to the longing for something that remains distant as well as to the metaphors for letters and communication are as follows:

Wait, oh yes wait a minute mister postman
Wait, wait mister postman
Mister postman look and see
Is there a letter in your bag for me
I been waiting a long long time
Since I heard from that girl of mine

There must be some word today
From my girlfriend so far away
Please Mister postman look and see
If there's a letter, a letter for me
I been standing here waiting Mister postman
So patiently
For just a card or just a letter
Saying she's returning home to me
Mister postman look and see
Is there a letter in your bag for me
I been waiting a long long time
Since I heard from that girl of mine
So many days you passed me by
See the tear standing in my eye
You didn't stop to make me feel
better
By leaving me a card or a letter
So Mister postman look and see
Is there a letter in your bag for
me
I been waiting a long long time
Since I heard from that girlfriend
of mine
You gotta wait a minute,
wait a minute
You gotta wait a minute,
wait a minute. . .

[23] The most patriotic, nationalistic song included in the play, which also demonstrates exceptional intertextual value, is the song "El pueblo unido," written by Sergio Ortega. ["*El pueblo unido, jamás será vencido.*"] Neruda had worked with Ortega since 1967, when the two artists met in collaboration for the performance of Neruda's play, Fulgor y muerte de Joaquín Murieta at the Theatre Institute of the University of Chile. After this date, Neruda and Ortega wrote two additional songs, entitled "Asi como Hoy Matar Negros" and "Ya Parte El Galgo Temble." In 1970, Ortega wrote the song "El pueblo unido," otherwise known as "Venceremos." This famous song was written for and included on the successful record, *Canto al programa*, dedicated to the Unity Party. Like Neruda, Ortega actively participated in the Unity Party's formation and development, as well as

other groups and artists included on the record, namely the internationally known group, Inti-Illimani. For more information concerning Sergio Ortega and Inti-Illimani, consult their complete web pages.

[24] In the last three paragraphs of Neruda's Nobel Prize speech, he refers to the French poet Rimbaud, who originally coined the phrase "burning patience" that Neruda adapts. Neruda states: "Hace hoy cien años exactos, un pobre y espléndido poeta, el más atroz de los desesperados, escribió esta profecía: *A l'aurore, armés d'une ardente patience, nous entrerons aux splendides Villes.* Yo creo en esa profecía de Rimbaud, el vidente. Yo vengo de una oscura provincia, de un país separado de todos los otros por la tajante geografía. Fui el más abandonado de los poetas y mi poesía fue regional, dolorosa y lluviosa. Pero tuve siempre confianza en el hombre. No perdí jamás la esperanza. Por eso tal vez he llegado hasta aquí con mi poesía, y también con mi bandera. En conclusión, debo decir a los hombres de buena voluntad, a los trabajadores, a los poetas, que el entero porvenir fue expresado en esa frase de Rimbaud: sólo con una ardiente paciencia conquistaremos la espléndida ciudad que dará luz, justicia y dignidad a todos los hombres."

[25] According to Fredrick Monteses in The Picaresque Element in Western Literature, if the pastoral novel can be characterized by its criticism of urban life in favor of the rural life, the picaresque novel is characterized by its critique of the urban life. The picaresque hero, almost always orphaned by one or both of his parents, must earn his own living and survive in an urban environment. With few

exceptions, the narration is presented as if it were the autobiography of the *pícaro*, narrated later on in his life or after terminating his picaresque ways. Additionally, Monteses states that each adventure or episode contained in the novel criticizes an element or a part of society's structure. For more information on the picaresque tradition, consult Alexander Blackburn's book, The Myth of the Pícaro.

[26] Here I am referring to Joseph V. Ricapito's comments on the picaresque prologue as explained in his edition of Lazarillo de Tormes: "El prólogo, pues, resulta ser un juego curioso, lleno de enredos y ambigüedades, complicado por la presencia de varias voces narrativas, una de las cuales, por lo menos, parece ser ajena al personaje (las alusiones clásicas) y la promesa de algo heroico al final. Estructura horizontal que avanza a pasos diversos, intensificándose en dos momentos: la narración de los tres ejemplos y la referencia al esfuerzo y al 'buen puerto' (65)."

[27] For a wonderful study on contemporary interpretations of the picaresque tradition, including the novel Match Ball, consult Gordana Yovanovich's book Play and the Picaresque. In her study, Yavanovich states that Match Ball is a picaresque novel in that it questions feminist ideology, exposes political and social competition and hypocrisy, and promotes an energetic type of literature that rejects artificial artistic movements whose games are intellectual and artistically perfect but lack a human dimension.

[28] Skármeta is most likely referring to the excitement the game of tennis produced in Germany in the 1980s due to the successes of Boris Becker and Steffi

Graff. According to Tennis Facts online, German born Becker (1967) started his career in professional tennis in 1984 when he won Wimbledon. Graff (1969), also born in Germany, is the only person to have ever won the Australian Open, the French Open, Wimbledon, the US Open and the Gold Medal at the Olympic Games in a single year.

[29] The epistolary novel, one of the genre's earliest forms, told through the medium of letters written by one or more characters, is often used in the twentieth century to exploit the linguistic humor and unintentional character revelations of semi-literates. The epistolary form, according to Merriam Webster's Encyclopedia of Literature, also stresses the dramatic immediacy of the person who writes the letters.

[30] For a more detailed reading of the events that take place in Paris, and the variety of French intertexts that Skármeta addresses, consult Monique Lemaître's chapter on Match Ball in her book Skármeta, una narrativa de la liberación.

[31] Papst's lawyer comes to his cell and declares that they will use literature in their preparation of his defense. He brings works by Wilde, Tácito, Suetonio, Juvenal, Nabokov, Benedetti, Goetz, Cátulo, Poe, and the Bible. Papst's lawyer, Lawford, names his defense style "jurisprudencia fantástica" and requires that Papst read these texts in order to prepare his defense and demonstrate his innocence (167).

[32] According to Shaw, the movement away from obtrusive Americanism and the incorporation of literary parodies and intertexts characterizes the Post-Boom tendency that Antonio Skármeta represents. For a complete study on this possible categorization of Skármeta, consult Antonio Skármeta and the Post Boom.

[33] I am specifically referring to the theme of soccer as developed in the novels Soñé que la nieve ardía (1975) and Nopasónada (1980). In Soñé que la nieve ardía, the development of political consciousness is represented through the proletarian sport, both as a metaphor for collective solidarity on the field as well as the bond established between the players and their loyal spectators. In Nopasónada, the young adolescent Lucho, who lives in exile in Germany, makes friends, learns a foreign language, and establishes a sense of camaraderie with other young people via their support for the Berlin soccer team named Herth.

[34] Lemaître states that: "El texto de Skármeta es una imensa cancha de tenis dialógica, poliglósica y heteroglósica en donde se juega un intricado partido paródico a través del tiempo y del espacio y durante el cual las "pelotas" son una vasta red de textos (de novelas, poemas, canciones, películas, pasquines y sobremanidos proverbios) que conforman el mundo literario y metaliterario de Skármeta (y de los autores de su generación e ideología), además de ser una parodia de las teorías freudianas y lacanianas de la etapa edípica y de sus ramificaciones" (118).

Chapter Three:

Borrowed Exile and the Return Home: Alberto Fuguet's Vision of Post-Pinochet Chile

For a third group of exiles and returnees, the recovery of Chile unfolds within an atmosphere produced by the restoration of democracy. These exiles and returnees are younger, more widely read and recognized in the public arena, and more influential within the current state and development of Chilean literary production than previous literary generations. Due to the transition the country experiences along its path back towards democracy, the artistic production from this generation, exemplified in this chapter by the works of Alberto Fuguet, expresses the sentiments and experiences of dislocation that are representative of a society and culture in a precarious and orphaned state. For many members of this younger generation who demonstrate new ways of thinking about and expressing their reality, as for Fuguet, the sentiments and themes of dislocation that characterize their texts stem from the inherited experiences of exile and return. As a consequence of international communities created by the effects of movement and globalization, the literature of this generation promotes a "structure of feeling" that expands the physical limits that historically defined home, location, and borders to include diverse nations, languages, and cultures.[1] The narrators and characters in these works represent the self-conscious attitudes and languages of young adults who permanently live among multiple cultures of different nations. Yet Fuguet's works, as many other works of this generation,

display optimism throughout the representation of his characters' experiences with dislocation. Young Chileans are humorously presented coming to terms with the consequences of broken homes, ruptured families, and a divided nation as affected by political history, international movement, and virtual reality caused by the connection beyond geography via the computer and world wide web. In this way, humor can be seen as a technique and form of expression that addresses the way exile and return experiences should be assimilated into the definition of post-Pinochet identity. As stylistic elements, colloquial language, humor, and irony deformalize Fuguet's texts and contribute to the spontaneous representations of this generation's world. Regardless of the particular set of circumstances of exile, whether experienced from the inside, the outside, or inherited as a national experience, the phenomena of exile and return continue to be sources for the thematic expressions of deterritorialization that mark contemporary Chilean literary production. In this chapter, which examines the way Fuguet represents the sentiments and experiences of dislocation in his novel Mala onda (1991) and short story collection Por favor, rebobinar (1994), writing about exile and return constitutes a coming to terms with the feelings and conditions of political, economic, and social fragmentation experienced by emerging identities living in a nation itself undergoing drastic change.

Since the restoration of democracy in 1990, recent critical scholarship of Chilean literature has focused on this third group of writers as representatives of the re-birth of narrative as a product of restored liberty. This new generation of

authors and their works, commonly referred to as the "nueva narrativa," emerged during the later years of Pinochet's dictatorship and immediately following Chile's transition towards a stable democratic state. Hence, the new generation of narrative classifies a group of Chileans who were born under the limitations of a dictatorship, but who spend life in a heightened state of reality and movement due to the experiences of exile, the return, and the restoration of liberty. Like Fuguet, the authors commonly categorized within this group, such as Gonzalo Contreras, Jaime Collyer, Carlos Franz, Sergio Gómez, Luis Sepúlveda, Marcela Serrano, and Ana María del Río, were born between 1950 and 1964, and experienced the 1973 coup during their adolescence. Many were unable to make their own decisions at this stage in their life and had no choice but to accompany their parents or relatives into exile and, when the time came, to return to Chile. Due to these limitations of age, most members of this generation personally experienced exile and the return as a condition borrowed or inherited from their family members or from the general national experience. A metaphor for the exile experience as a whole, a parent or corresponding authority figure made the decision and choice as to which path these young adults were to take, consequences that would reverberate throughout their adult lives. The effects and consequences of borrowing the condition of exile, emigration, and the return home after exile permeate the texts of this generation, and deterritorialization, as a representation of the experience of arbitrary loss and recovery, becomes the dominant theme.

Due to his poignant representations of this transitioning Chile, in addition to the portrayal of multifaceted exile and return experiences, Fuguet is the most widely nationally and internationally recognized member of Chile's new narrative. In his fictional works, Fuguet directly questions the 17-year dictatorship and what it means to be a Chilean in a country of newly restored democracy, in the absence of many exiled compatriots, and in the presence of many returnees. The experiences of the last two decades of the twentieth century for Chile and its citizens are represented in Mala onda and Por favor, rebobinar by the narrators' and characters' kinetic energy and globally situated adventures. The resulting images of home, family, and nation that survive the effects of the dislocation caused by the dictatorship, exile, and the movement of the return are portrayed by constant references to international locations, by the thematic development of marginalization, abandonment, and independence that result from living in an "orphaned" country, and by the young narrators' experiences of rebellion from friends, family members, and political ideologies. But the loss of a fixed meaning of home and identity does not univocally point toward pessimistic endings. Optimism in Fuguet's works, facilitated in part by the character's sense of humor, provides a plausible strategy for dealing with the void left in the wake of dislocation. Humor aids in the exploration of new spaces and in the rupture with tradition and provides an option to the empty and despairing narrative endings of previous generations. Representative of the most recent post-Pinochet

literary generation, Fuguet's writing forges new spaces as open roads that encourage exploration, free of restraint and traditions.

In my analysis of Fuguet's representation of borrowed exile and the return, I use the term "deterritorialization" to characterize the structure of feeling that expresses the sentiments and experiences of dislocation caused by the blurring of the definitions of home, location, and borders brought about by migration and movement. The term also represents society and culture in a precarious and orphaned state. As employed by D. Emily Hicks in Border Writing: The Multidimensional Text, deterritorialization embodies the "self-conscious attitude of a writer juxtaposed between multiple cultures" (xxiii), and expresses the experience of border writing and/ or border crossing. In border writing, it is no longer possible to separate subjective from objective meaning because the subject is de-centered, and the object is not present or immediate but displaced (xxiv). The subject is substituted in the work of the border writer by fragmentation, and the subjective and objective join together in dialogue to express the condition of multiple cultures, languages, political ideologies, and perspectives. In my analysis of Fuguet as a border writer, I additionally draw from Gloria Anzaldúa's concept of "borders" and "borderlands" as open forms that facilitate human understanding, and on Guillermo Gómez-Peña's term "border writing" in reference to the ever-changing parameters of communities expressed from multiple perspectives.[2]

James Clifford's study, Routes: Travel and Translation in Late Twentieth-Century, also aids my analysis of Fuguet's works, in which the diverse practices of border crossing can be seen through metaphors of mobility that include tourism, maps, billboards, hotels, and mobile dwellings. In an acknowledged dialogue with Clifford, Caren Kaplan's study, Questions of Travel: Postmodern Discourses of Displacement, inquires into the slippage between binary structures such as home/ travel, placement/ displacement, location/ dislocation, a feature that also can be seen in Fuguet, and questions the applicability of these binary oppositions in contemporary society. Combined with the theories of Hicks, Anzaldúa, and Gómez-Peña, Clifford and Kaplan's view of a human, postmodern situation of displacement rather than stasis illuminates the theme of dislocation frequently portrayed in Fuguet's works. Fuguet's Generation X narrators and characters represent the tension expressed by a group of writers born under the limits and restraints of a dictatorship, but who spend life in a heightened state of reality and movement. Fuguet's narratives explore the feelings and thoughts of the borrowed exiles' return, employ international references, colloquial and popular cultural expressions, and portray a wicked sense of irony and sarcasm that describes the coming-of-age experiences of this deterritorialized generation that lives within disjointed frontiers. Moreover, Fuguet's works provide optimistic solutions to the interpretation and assimilation of the void left in the wake of exile, the return, and the restructuring of a nation.

The journalist, movie critic, novelist, short story and screenplay writer Alberto Fuguet is one of the most successful and internationally recognized representatives of the new generation of Chilean narrative. Fuguet's 1989 short-story "Sobredosis"[3] was credited by many critics as the spark that established the literary and editorial phenomenon known as the new Chilean narrative,[4] and was acknowledged as a key representation of the new generation's display of the problem of dislocation. Fuguet was born in Santiago in 1964 but raised in Encino, California. Like other members of his generation, he left Chile as a young child to accompany his parents who sought enhanced economic and professional gain abroad. As in the case of the Fuguet family, many people left Chile due to the intense sense of economic instability that preceded the arrival of Pinochet.[5] In this manner, Fuguet's experience away from Chile resulted neither from an expulsion by the military regime nor from a voluntary flight due to fear. Rather, his exile experience began on foreign soil. The nine-year old Fuguet was living with his family in the United States when the 1973 coup occurred, a situation further complicated by the inability to communicate with the homeland due to the imposed state of siege under the dictatorship, much less return for a number of years. Fuguet eventually returned to Chile with his parents in 1976, and again switched nations, homes, cultures, and languages at the tender age of twelve. Like many Chileans of this generation who inherited the condition of exile and the return from their parents, Fuguet states that he was preoccupied with the displaced condition he had involuntarily inherited. As he expresses in his

"Autoretrato," when he returned to Chile during his tumultuous teenage years, his tools for understanding the world were (re)inverted. Fuguet's linguistic experience provides a striking example: "El inglés, por lo tanto, es mi lengua materna pero ya no tengo ese acento típico del San Fernando Valley ni soy capaz de escribir ficción en el idioma que aún necesito para ordenar el alfabeto" (15). As a young adult and a newly restored Chilean, Fuguet was deeply affected by the experiences of crossing borders, cultures, and languages and was stimulated by the potential to establish his own personal identity within new, unexplored frontiers.

After his return experience to Chile, Fuguet continued to experience sentiments of displacement. At the time of his return, the majority of Chileans who had been displaced by the coup or who had fled after it was still not allowed re-admittance,[6] and Fuguet essentially had to return to Chile alone, with only his family as company and community. Moreover, in the year following Fuguet's return, 1977, political tensions remained in check under Pinochet's control, but the economic situation underwent drastic change. The year marked the beginning of the miracle of rapid growth erected by the Chilean Chicago Boys.[7] The growth of the economy replaced political freedom with commercial adventure and, in turn, transformed the traditional Chilean social make-up. By the time Fuguet finished high school in Santiago, Chile's political front had also begun to quake. Fuguet's generation experienced the 1980 plebiscite, an attempt by the military to legitimize Pinochet's rule under a new constitution. The approval of the 1980

plebiscite produced laws written by Pinochet that called the country a "protected democracy" in which the exclusion of political parties would continue and the military would retain a guardianship role.[8] But by 1982, a deep economic recession again hit Chile and sent the nation on an erratic course that was continuously re-routed by inconsistent political and economic policies and modifications. In 1989, at the age of 25, Fuguet experienced another disruption caused by a second national plebiscite.[9] This time, however, the landmark decision to discontinue military rule passed by a very small margin.[10] In 1989, Patricio Aylwin Azócar from the Christian Democrat party was elected president of Chile and Pinochet voluntarily stepped down. Indeed, Fuguet had returned to his country during some of the most extreme political, economic, and social changes in the course of Chile's modern history.

Although Fuguet had first begun writing while attending journalism school at the Universidad de Chile in the 1980s,[11] it was not until Chile's transition into democracy that his literary career began to flourish. Upon the return of many exiles in the late 1980s and early 1990s, Fuguet began to participate on a regular basis in workshops offered by the literary masters José Donoso and Antonio Skármeta who had also recently returned home. With Donoso's help, Fuguet entered the International Writers Program at the University of Iowa in the summer of 1994. Ironically, Fuguet's first submitted story, "I am not a magic realist," was rejected by the Iowa Review as not sufficiently representative of Latin American literature (Salon 2). However, instead of

discouraging him, the rejection motivated Fuguet to find and connect with other young writers from Latin America who were frustrated with García Márquez and magical realism imitators, and to acquire a publisher who recognized and valued their generation's style. As a result, Fuguet acted as co-editor in collaboration with Sergio Gómez on two anthologies of short fiction by young Chilean and Latin American writers, Cuentos con walkman (1993) and McOndo (1996). Most recently, he collaborated with Edmundo Paz Soldán, who resides in Ithaca, New York, on a short story anthology entitled Se habla español: voces latinas en USA (2000). Fuguet frequently travels to Europe, the United States, and throughout South America, and continues to attend Iowa's Writers Conference. Although Chile is Fuguet's birthplace, he himself observes that his home continues to be defined by travel and movement: "De aquí soy aunque cada vez que hay una oportunidad para partir, parto" (Pena capital 15).

In addition to journalistic and cooperative work, Fuguet has published three novels, La azarosa y sobreexpuesta vida de Enrique Alekán (1990), the bestseller Mala onda (1991; Bad Vibes 1997), and Tinta roja (1996). He is also internationally recognized for his short stories. Similar to the theme of dislocation that results from the rejection of tradition, his short stories, such as the collections entitled Sobredosis: Cuentos (1990) and Por favor, rebobinar (1994), and his work published in Antonio Skármeta's edition labeled Santiago pena capital (1991), also illustrate the theme of deterritorialization in relation to the loss of self, family, community, and home. In 2000, Fuguet carried these same

themes to the screen by writing the screenplay for the movie "En un lugar de la noche," which was filmed and released in Chile, and by working with Peruvian director Francisco Lombardi, who filmed an adaptation of the novel Tinta roja. This same year, Fuguet published Primera parte, a recompilation of previously published articles, columns, and stories as well as the essay Dos hermanos: tras la ruta de en un lugar de la noche. As of the year 2002, Fuguet continued to write a weekly column called "Cinépata" in Chile's national newspaper El Mercurio, as well as work as a writer for Televisión Nacional, *Mundo Diners*, and Radio Concierto in Santiago. Fuguet also tackled a new profession by working as co-director for the movie of Mala onda set to be released in the year 2003.

Similar to his work in film, Fuguet's literary work manifests characters alienated from the specific economic and political circumstances of Chile during the transition to democracy. On the political front, Fuguet's narrators and characters search the curfew-enforced, military-controlled, abandoned city streets for a family or for something tangible to which they can belong, but from which they consistently feel marginalized. Although political events set the scene in many of Fuguet's works, the characters demonstrate apathy and at times disgust for the political circumstances of the country and community they find themselves arbitrarily inhabiting. The economic boom experienced by the Chilean upper classes as a product of Pinochet's regime serves to further highlight conditions of political alienation. Due to their inherited upper-class economic status, Fuguet's narrators' and characters' spending habits that attempt to mask the preoccupations

they confront as maturing adults and dominate their actions. Hence, the Chile depicted in Fuguet's narratives shows a culture and nation that emphasizes growth and development, and in which human interaction and communication falls by the wayside. The dispersal of the family in addition to a lack of communication and a lack of connection with others haunt Fuguet's fictional characters throughout their political and economic wanderings and endeavors. Dependent or independent of these economic, political, and social conditions and circumstances, Fuguet's works poignantly represent the overall sentiment of dislocation felt by Chile's returning generation.

From within these political, economic, and social experiences, Fuguet and his generation of artists emerged during the later years of Pinochet's dictatorship and immediately following Chile's transition towards democracy.[12] In fact, this group of post-Pinochet writers has been called "la nueva generación del 80" by many Chilean critics and authors. Rodrigo Cánovas distinguishes the writers born between 1950 and 1964 as this new generation, and classifies them by their literary themes and public reception:

> Hoy ya se puede hablar naturalmente sobre los nuevos novelistas chilenos –incluidos en una generación literaria emergente–, que han escrito novelas de calidad literaria no despreciable, son leídos atentamente y tienen cierta figuración pública, contando, en el presente, con un respaldo editorial aceptable. (Novela 15)

Not all of the writers included within the group personally experienced borrowed exile or the return.[13] Nevertheless, they all demonstrate enormous creativity, profit from marketing success, and are widely read both locally and abroad.

Cánovas notes three important historical events that shaped the emergence of the new Chilean narrative. The first took place in 1986 with the publication of Antología joven narativa chilena, which included short stories by 17 authors who defined themselves as the *nueva generación del 80*. These writers were born between the years 1948 and 1960.[14] Secondly, the Feria del Libro in 1988, successfully conceived and sponsored by the editorial house Planeta, publicly showcased and promoted these new voices in Chilean narrative. The third occurrence that testified to the undeniable emergence of a new literary generation was the marketing success achieved by a group of writers who many call "ultrajoven" or the Chilean Generation X, and whose mastermind was Alberto Fuguet. As the creator and co-editor of the extremely successful youth-oriented literary supplement "Zona de Contacto," Fuguet paved the winding road for his dislocated generation. With the aid of co-editor Sergio Gómez, he compiled 20 of the best short stories previously published in the supplement and re-released them in 1993 in the anthology called Cuentos con walkman. As declared by the two editors in their introduction, this edition of post-Pinochet stories gave testimony to the existence of a new generation and their urgent, revolutionary, yet unfocused literary endeavors:

> Lo que aquí se cuenta son historias vitales sobre vidas levemente aburridas; son la vida de ciertos jóvenes, de ciertos solteros. No pretende ser el gran espejo de Chile ni abarcar todo un espectro social o moral. Esto no es sociología ni hay, aunque algunos crean lo contrario, presunción alguna. Más que nada, hay vergüenza y timidez de sacar la voz. Pero también hay ganas. Y una que otra ambición. (12)

While the success of the literary supplement and collection of short stories announced the arrival of Chile's Generation X on the national literary scene, this new generation, nevertheless, was referred to by the editors themselves as a "de(generation)." This term demonstrated the writers' opposition to the traditional understanding of a literary generation that shares common techniques and aspirations. For Fuguet and Gómez, their (de)generation demonstrated a break with previous literary groups, especially that of the Latin American Boom, and manifested a conscious search to counter earlier literary styles. In efforts to legitimize the aspirations of this movement, Fuguet attempted to connect with other young writers from Latin America who were frustrated with García Márquez and magical realism imitators and sought a publisher who recognized and valued their new style. Fuguet defined himself as a model for this (de)generation:

> Unlike the ethereal world of García Márquez's imaginary Macondo, my own world is something much closer to what I call

> "McOndo"—a world of McDonald's, Macintoshes and condos. .Living in cities all over South America, hooked on cable TV (CNN en español), addicted to movies and connected to the Net, we are far away from the jalapeño-scented, siesta-happy atmosphere that permeates too much of the South American literary landscape. (Salon 4)

In due time, other Latin Americans as well as Spaniards who saw themselves fitting into this group contacted Fuguet and Gómez. Consequently, the Chilean editors followed up Cuentos con Walkman with the Hispanic Generation X anthology entitled McOndo (1996).

Similar to the group of writers introduced in McOndo, the Chilean (de)generation shares more than just birth dates and aspirations. Beyond the important historical events that mark the emergence of these writers, and despite the leaders' efforts at (de)classification, Cánovas's longer study of *la nueva narrativa*, Novela chileana, nuevas generaciones: el abordaje de los huérfanos, distinguishes three shared characteristics in these writers' artistic productions: their direct response to the 17-year dictatorship, their concentration on the scenes of country, family and the location of writing, and their themes of nostalgia, lack of communication, fear, and alienation. Cánovas explains that the themes of marginalization and abandonment result from writing in an "orphaned" country produced by the devastating experiences of repression and exile: "En fin, son jóvenes educados en los caminos de la orfandad, privados del diálogo y la

polémica con sus antecesores" (16). According to Cánovas, the traditional sense of home and belonging, comprised of parents and children living in a symbolic and stable place, was destroyed by the coup. Not only were family members separated and scattered as consequences of political, economic, and social repression and exile, the new generation of artists also had to learn to create without guidance from previous literary masters who themselves had been absent from the Chilean literary scene. Influenced by these various states of abandonment, this group of young writers produced works that express great resentment towards the voice of the father, the once omnipresent paternal figure of Pinochet who is held responsible for the void (40). In this manner, post-Pinochet narratives present images of the country as ghettos in which survival is the main concern, and various expressions of abandonment and isolation represent a society and its individuals in a precarious and troubled state. Moreover, Cánovas observes that writing as an orphan also constitutes writing in the absence of tradition. As a result, post-Pinochet literature rebuilds and reclaims spaces that were previously defined and closed. The new narrative produced by Fuguet and his contemporaries inaugurates a breach with the prior literary conventions and traditions, and invites the participation and response of new readers.[15] In this manner, the concepts of nation, culture, family, language and history are opened up, and the world becomes a place inhabited by politically, economically, and socially alienated wanderers who have a blurred sense of reality that is distorted and rejuvenated by virtual reality and kinetic movement.

As I demonstrate in the pages that follow, Fuguet's work presents the experiences of an individual who emerges into a world in and of itself in the process of becoming. As a consequence, his characters are shown exploring their new world as influenced by the preoccupation with belonging, the rejection of a traditional understanding of borders triggered by a permanent sense of displacement, and the influence of cyber space and virtual realism—realities opened to them through the computer and the world wide web. Fuguet focuses his aim on depicting individuals' lives rather than on collective epics of magical realism, and highlights the search for a personal rather than a national identity, even though the two run parallel courses (Salon 4). In place of political ideologies and social discourse, Fuguet bleakly yet humorously portrays growing-up in Chile in the late 1980s and seasons the dislocating descriptions with fleeting colloquial expressions, allusions to nostalgic name brands, and song-lyrics gleaned from popular top-ten music hits. Fuguet's stories communicate loss and void in the place of belonging, and his young narrators and characters are indeed orphans. Despite the fact that these characters mourn the losses experienced in post-Pinochet Chile, they simultaneously engage in peripatetic and seemingly self-serving adventures. They aimlessly wander the urban streets of smog-ridden Santiago, obsess over sex, drugs, video games and the visually stimulating neon-signs, and compulsively frequent the latest commercial shopping malls that litter the growing cosmopolitan avenues. These Chilean youth search for their role and their place in the world under the influences of mass media, MTV rock videos and

a globally connected universe, and within the constant change of national politics and market-capitalism economics. In these ways, Fuguet develops the theme of deterritorialization that represents the isolating conditions and sentiments inherent in the experiences of borrowed exile and return.

Fuguet's novel Mala onda (1991) and short story collection Por favor, rebobinar (1994) trace the emergence of young Chileans into deterritorialized places. In both works, the characters struggle to come to terms with the consequences of broken homes and a divided nation as affected by the course of unstable politics, economic upheaval, and social revolution. Their journeys represent the steps taken in the process toward self-discovery, but the paths upon which they embark are contradictory and incomplete. The physical limits that define the paths for previous generations no longer exist. Images of home, family, and nation are now portrayed by references to diverse countries, languages, and cultures, by the thematic development of marginalization and independence that result from living in an orphaned country, and by the young narrators' experiences of isolation and rebellion from friends, family members, and political ideologies. In this manner, Fuguet's protagonists remain under the restraints of a dictatorship, but live in a heightened state of movement facilitated by technology and globalization. Hence, mobility dominates their adventures, determines their (in)ability to (re)integrate with home, defines their multi-dimensional reality, and underscores the seismically shifting ground upon which they attempt to construct a place of belonging. Overall, the thematic development

of dislocation in Mala onda and Por favor, rebobinar questions the continuing consequences of the 17-year dictatorship and asks what it means to be a Chilean in a country of newly restored democracy, in the absence of many exiled compatriots, and in the presence of many returnees. Despite their difficult and alienating tasks, Fuguet's protagonists consistently display optimism and humor as possible answers to how the dislocating movements of exile and return can be assimilated into a new understanding of identity. Fuguet's literary works explore the repercussions and influences that borrowed exile and the return have upon contemporary Chilean consciousness and identity, and propose new models that celebrate original and expanding limits.

Mala onda (1991)

Fuguet's second and most famous novel Mala onda relates the tumultuous and humorous experiences of a teenager's coming-of-age during a time of political, economic, and social disorder. Critics frequently describe Fuguet's novel of formation as a South American version of J.D. Salinger's The Catcher in the Rye.[16] A contemporary *Bildungsroman*, Mala onda recreates the gradual development and maturation of a young adult within a defined cultural context.[17] Matías Vicuña, the young Chilean narrator, is a 17 year old Holden Caulfield who, the week before the 1980 plebiscite, aimlessly, yet with rebellious conviction, wanders the city streets of Santiago. Narrating in first person, Matías recounts twelve days of personal struggles with family, friends, sex, drugs, and the changing Chilean culture as they intertwine with the political events of a

national plebiscite. Each of the nine chapters, chronologically dated from Wednesday, September 3 to Sunday, September 14, presents the political events of these twelve days and Matías's subsequent thoughts and actions. This condensed formal structure of the novel represents the historical limitations of time given to the Chilean people by the Pinochet government to review the upcoming electoral process and highlights the tense and restricted atmosphere where Matías lives and attempts to build an identity.[18] However, the penultimate chapter of the novel breaks the formal structure. The actual days of the plebiscite, and those immediately surrounding it, are suspiciously absent from Matías's narration. In this manner, the form mirrors the thematic development of the novel, and Matías's narration emits an overall image of dislocation. Through the use of temporal ellipsis, interior monologues, colloquial dialogues, and disorienting visual descriptions, the protagonist recreates the disordered conditions of a Chilean teenager's coming-or-age experience during the last two decades of the twentieth century. Aided by youthful energy and a good, ironic sense of humor, he searches for his identity and place within the world at the same time that his country embarks upon an equally dislocating journey. Matias's inward quest, the search for his identity in a rapidly changing country and as a member of a dislocated generation parallels the dilemmas that the country must also investigate during this period of transition: how to establish a new identity on volcanically unstable ground.

At the beginning of Mala onda, which symbolically begins with the protagonist's return to Chile after a class trip to Brazil, Matías anxiously contemplates his surroundings and the pre-determined conditions that shape his life experiences. As the trip with his school and classmates draws to a close, he will soon be forced to return to Chile, leave the warm beaches, and abandon the sensuous companionship of his new Brazilian girlfriend. These thoughts leave Matías nauseated and gasping for air. Although alcohol and drugs heighten this state, he knows that something deeper and more complex is the source of this queasiness. Desperate to make a transition into adulthood, he realizes that he is about to lose the closest thing to independence and freedom he has ever experienced. The nauseous feelings swell in his throat as he considers his return and compares the political, economic, and sexual freedom experienced during his trip to Río de Janeiro with the politically charged and repressive economic and social conditions within Chile's capital. As the plane circles the city of Santiago before landing, Matías realizes that the impending consequences are near. He is overcome by an involuntary wave of the bad vibes underscored in the novel's title. Stepping off the plane, Matías immediately mourns his return to the curfew-enforced city on the brink of a supposed election designed to make Pinochet the legitimate ruler for another eight years.

Matías arrives home to a country consumed by an electoral process that the novel underscores as an event that he, among many others, neither understands nor participates in either. Yet at the same time, Matías laments the

insignificance the occasion has for his life. For earlier generations, politics provided an identity. But for Matías, politics just seem to damage his pursuit of a good time and interrupt his search for something authentic to which he can belong. He realizes that voting "yes" in the plebiscite, a vote in favor of extending Pinochet's rule, will not influence his life the way it will for previous generations:

> Mi hermana Francisca, que está en edad de votar, lo hará por el SI. Ella y todo su curso de poseros están por la *Constitución de la Libertad*. Me dice que ahora Chile es el país de Latinoamérica que más importancia le da a la publicidad. Puede ser. A mí la política me da lo mismo. En realidad, no sé nada, sólo conozco esos documentales contra la U.P. y todo el gobierno de Allende que dan en el Canal 7 y que a mí me parecen bastante entretenidos, en especial porque Chile se ve tan antiguo y en otra. Es como si fuera otro país, con otro *look*, la gente con barba y minifaldas y letreros y huelgas y colas y metralletas. Mi vieja dice que fue la peor época de la historia, pero yo cacho que ni tanto. Que exagera. De repente es verdad. Pero, por lo menos, es harto más entretenido que lo de ahora. (44)

Matías finds no comfort in politics. Instead, he observes the frenzied atmosphere of his nation as it prepares for the plebiscite, and recognizes its hysterical and inconsequential movement. He realizes that he is alien to its actions.

Matías's thwarted pursuit of freedom in combination with his self-professed ignorance and disassociation from the political situation of his country mirrors the novel's characterization of the national atmosphere and the sentiments of his generation. The kinetic yet restricted activity, the frantic behavior held in check by the government's imposed curfew within the nation a week before the plebiscite, creates a cyclical movement that heightens Matías' nausea. Matías realizes that he is a plaything of circumstance and age.

> Fue algo tenso, algo fuerte, prefiero ni recordarlo. Es como si hubiera pasado de todo y al final nada; como si todo el hueveo y la farra y esos días en Río con la Cassia y la playa y el trago y el jale y todo, se quebrasen. Como si, de puro volado, hubiera apretado *record* en vez de *play* y después cachara que mi cassette favorito se borró para siempre: quedan los recuerdos, seguro; hasta me sé la letra, pero nunca más volveré a escucharlo. Cagué. Estoy de vuelta, estoy en Chile. (33)

Like those Chileans who borrowed the condition of exile and return from their parents and elders, Matías is shaped and determined by the choices of his nation's adults and leaders. Frustrated by imposed temporal restrictions, confused by contradictory politics, embarrassed by his native city's cheap imitations of more developed nations' democratic processes, and disillusioned with previous generations' solutions, Matías longs to escape back to Brazil or to any other place outside Chile.

Since his country's political situation only seems to enhance his feelings of isolation and loneliness, Matías turns to his family for a semblance of stability. Nevertheless, when he arrives home from Brazil, he returns to a dysfunctional place where –as for the exiles who returned to Chile– no one awaits to greet him. Only the unfriendly maid, who quickly interrupts Matías's attempts to talk, is present in the apartment upon his arrival. In efforts to keep himself company and to fill the emptiness of space, he turns on the television and stereo simultaneously, and resorts to artificial communication via the telephone. When family members return, he quickly retreats to his room. His hypocritical family, in particular Matías's father, appears to be more concerned with their superficial obligations and maintenance of their status within high-society than with listening to Matías's journeys and adolescent preoccupations. Matías expresses through his black humor his disillusionment with them:

> Miro el techo pero no encuentro nada de interés, así que me tapo con la almohada. Pienso: la sola idea de juntarme con mi familia y la parentela hace que la palabra depresión quede corta. Me dan ganas de hurgar en la naranjísima libreta de teléfonos de mi vieja y buscar, en la lista de emergencia, a alguno de los varios psicólogos que han asisitido a mis hermanas. Me reprimo. Estoy cagado: no debí haber vuelto. Esa es mi conclusión final. Apenas un día acá y ya no lo aguanto. (42)

As family members groom themselves to attend the "perfect" cousin's graduation party and his father makes ready for another night of extra-matrimonial affairs, Matías's feelings of loneliness and abandonment grow stronger. Estranged from his country, marginalized by politics, and alienated by the members of his family, Matías reluctantly concludes that he will find no refuge at home.

Caught between developmental stages, Matías no longer clutches his Winnie the Pooh bear in fear and for security, yet he still desperately expresses the need for contact, guidance, and support (78). Rebel without a cause and orphan to the world, this young and alienated character indulges in the pleasures afforded by his family's money in an attempt to find a possible answer. Ironically, Matías imitates his parents' privileged conservative-ruling-class habits, the same habits that keep them estranged from one another, and superficially engages in the false economic boom of the 1980s through the consumption of anything he can get. He indulges in the best illicit stuff money buys: sex, drugs, and rock-and-roll. Girls, drugs, and rock music, however, do not entirely mask his feelings of disinterest in a politically charged atmosphere whose validity he questions, of abandonment and isolation from the family he believes he should have, and of inadequacy in face of his cousin's success. Money provides an acknowledged false sense of security as manifested in the self-deprecating monologues and dialogues of detailed spending habits, the humorous confessed obsession with television programs and commercials, and the conscientious

consumption and repetition of top-ten song lyrics gleaned from imported pop albums:

> Estoy a punto de bajar nuevamente el volumen pero su *I Love the night life, I've got to boogie*. . .me conquista. Me lo sé de memoria. En realidad, me apesta, como toda la onda *disco*. Pero esa canción en particular es como un placer culpable. Igual la escucho. No sé cómo consigo memorizar tanta huevada. (39)

But underneath Matías's abuse of purchasing power, he fundamentally laments his society's focus on materialism and the disintegration of his family. Although to his peers, parents, and, at times, to the reader, Matías seems detached and hell-bent on causing trouble, his actions, thoughts, and feelings demonstrate that he seeks something much more solid and authentic upon which to construct his identity. As Rebecca A. Stuhr-Rommereim's review points out, on the one hand Matías is a self-indulged, spoiled teenager, and on the other, he is a seriously reflective youth seeking some moral and ethical basis upon which to begin his adult years (102).

Matías is almost ready to emerge into the world as an adult and discover his authentic self, but he still looks to mentors to support and guide him in his development. The models he discovers, however, disgust and discourage him. The strong, patriarchal figures that traditionally provided leadership for previous generations prove incompetent and dissatisfying to Matías. The government of General Pinochet, the "father" of the nation, is too antiquated and restrictive, and

its policies too inconsistent: "Pinochet, como siempre, anda hueveando por el sur, reuniendo votos. Va a ganar igual. El tipo es patético, pero se rodea de tipos que saben" (44). His biological father is additionally incompetent. Ironically, he is more immature than his son, too ignorant and self-absorbed to offer guidance: "Mi padre siempre me trata de 'cabrito' Me hincha las pelotas con eso de 'cabrito' Su obsesión es ligar en la calle. Disparar de chincol a jote" (48). Represented by Pinochet and his father, traditional mentors do not understand or fulfill Matías's need to find a meaningful existence within the rapidly changing society. They are outdated and alien to the changes taking place in the world, and Matías continues to search for guidance in their absence just as Fuguet and his generation of writers developed their art in a country lacking present artistic models. Matías rejects the traditional patriarchal figures and continues his search for a solid foundation upon which to base his identity in unconventional ways. He flees to his second home, Juancho's bar, and seeks companionship with the only person with whom he seems to communicate and share his dark sense of humor, the U.S. obsessed, socialist bartender at the generation's hangout.

A political contradiction himself, the Great Alejandro Paz of Chile, who is the bartender at Juancho's and who will serve alcohol to any under-aged adolescent who can pay, also believes that the only answer to their situation within the country is somehow to get out. As Paz tells Matías:

> Tú deberías pegarte un viaje de verdad, que duela, que te sirva para cachar las cosas como son. No con tu profesora ni con esos pernos

> de tus compañeros. Hay que ir solo. Recorrer *el país* en Greyhound, por ejemplo. Quedarse en pana en Wichita, comer un taco frente a El Alamo, dormir en un hotelucho lleno de vagos en Tulsa, Oklahoma. O ir a Nueva York, huevón; meterse al CBGB, cachar a la Patti Smith en vivo. ¡Esa es vida, pendejo, no esto! Un día en Manhattan equivale a seis meses en Santiago. Regresar a Chile, loco, a este puterío rasca, bomb, con los milicos por todos lados y la repre, las mentes chatas, es más que *heavy*. Es *hard core*. (sic) (58)

Both Paz and Matías feel that their country's politics and family can no longer provide a tangible and stable place in which they can construct their emerging identities. Although Matías does not share in Paz's fascination with the U.S., he too believes that the answers to the emptiness within Chile must lie across the borders.

The places that had once provided foundations for emerging adults –sites that concrete historical and political borders had defined as nations and stable spaces in which the traditional family structure provided shelter– no longer exist for Matías, Paz, and their generation. Like Matías, Paz is an orphan. He lives alone, alienated from his disjointed family, and spends his time and salary (plus the tips he receives for trafficking joints and other illegal substances at Juancho's) in the pursuit of an identity and place to belong. Paz's activities, including importing American music albums, subscribing to *Rolling Stone* magazine,

speaking in English, and selling drugs to spoiled teenage girls who spend more time in Miami than in Santiago, however, do not fulfill Matías's needs or provide the guidance he seeks either. In the eyes of Matías, Paz is also a contradiction:

> El huevón es un desclasado y su único afán es molestar a todos los que venimos al Juancho's. Critica y critica. Yo le digo que es un infiltrado, un agente de Frei y del *NO*. El se caga de la risa. [. . .] Esas contradicciones del Paz son lo que lo salva. En la universidad lo desprecian por arribista e "imperializado" (el huevón sufre de una sospechosa e irrenunciable yanquimanía); acá en cambio, en el Juancho's, asume el rol del "proletario explotado por el régimen, que emborracha a los hijos de la burguesía dirigente" El Alejandro Paz, por supuesto, es un burgués, no más de cuatro años mayor que yo, pero acarrea un rollo familiar que me supera, lo cacho. (57)

Although Paz's solutions provide moments of humorous entertainment for Matías, they ultimately increase his frustration with the contentious situations of his life.

Matías initially believes that crossing national borders will solve his problems and restore the sense of freedom he had experienced in Brazil. Like Paz who wants to flee to the United States, he states that he wants to become Holden Caulfield and discover his identity in New York. Influenced by the political discrepancies of his friend Paz, annoyed by his generation's superficial reverence for all things North American, and confused by the hypocrisy and intolerance of

his beautiful, charming and older mentor Flora, who specifically detests the U.S. and criticizes his idol J.D. Salinger's immaturity and ignorance, Matías eventually concludes that contradictions exist everywhere. Chile is merely an extension of the United States' discrepancies, void of stability and absolutes. For Matías, place and order exist only in virtual reality. He decides that another voyage to the outside will not solve his problems. The solutions for his meaningful existence, Matías bleakly yet optimistically surmises, must lie within himself and his rapidly changing country.

Matías rejects Paz's escape route that crosses the borders of the nation. Instead, he leaves his parents' apartment after a terrible realization of betrayal when his father, in a drug induced stupor, pushes him away after he tries to help, and throws himself into the contradictions of his own city and country. He wanders alone into the depths of the streets of Santiago and boards a bus headed into the poorest and most dangerous section of town. He crosses the invisible internal borders that divide his city, the divisions between the rich and the poor, and in doing so, questions the imposed definitions and restrictions that had previously limited his affluent world: "Ahí debí haberme bajado, pero no pude. Pensé: estoy lejos, mejor sigo y me bajo en el centro. Pero el centro nunca llegó y el recorrido de la micro continuó. En vez de bajar al centro, emprendió el rumbo hacia el sur" (249). Motivated and exhilarated by adventure and fear, Matías gets off the bus, wanders around the dark and violent streets of this unfamiliar neighborhood, and pushes the threshold of his known limits as the curfew hours

draw near. When he checks into a seedy hotel, he recovers the sense of independence and freedom he had felt in Río. Yet Matías has not made the complete transition into adulthood. Ironically, he recognizes that he must continue to use his father's money to pay for the hotel and this sense of liberty.

The next day, when Matías accidentally runs into his grandfather on the streets that have been taken over by anti-Pinochet protests and his grandfather takes him into his social club to escape the tear gas and violence, Matías becomes even more disillusioned by the dependency required to survive. The high class Club de la Unión completely contradicts Matías's perceived sense of independence. In the private club, Matías recognizes that there are no definitive options remaining for his generation. Juancho's bar provides no safety, yet he cannot wander the streets for fear of getting shot. He must put on a tie before entering the prestigious right-wing social club that will save his life, just as it had saved his grandfather in the past (277). Wandering among contradictions and slipping across borders seem to be the only constants in his life. As he stares at himself in the mirror at the Club and acknowledges that, while the barber neatly clips his hair, the military police hold guns to other young men's heads, Matías finally recognizes that this is his world. Looking around him and the men that sit near him in the club, Matías's acknowledge his own ironies and those of his nation:

> El silencio era increíble y molesto. Cerca mío, bajo un gobelino eterno y desteñido, unos viejos muy reviejos tomaban té con una

calma y un aburrimiento que revelaba con creces que no tenía la mas puta idea de lo que estaba pasando afuera.

-- ¿Estás bien?

-- Sí, ¿ Y Usted? (276).

Since Matías cannot define and order a world of his own, he must accept the one he inhabits with all of its contradictions.

By the end of the novel, Matías accepts and embraces the contradictions present in his political, economic, and social experiences. He takes in the results of the plebiscite, his parents' separation, his mother's exile to Argentina, and his father's continuing immaturity. Aided by wit and a dark sense of humor, he dredges up enough optimism to face the future and to explore of the limitlessness of virtual reality. In this manner, Matías's original despair gradually begins to emit positive vibes. True to the genre, the novel of emergence ends when the hero reaches adult self-awareness after having tested his inner sense of self against reality though a series of adventures in the world. The ending of adolescence breeds a new beginning and the concluding portrait of Matías evokes hope and optimism. Deciding that the answers to the void lie within dislocation itself, Matías pushes his limits of fear on a wild bicycle ride down the hill on which the Virgin watches over the city of Santiago:

Empiezo a descender. La pendiente está brava y con cada pedaleo, más velocidad agarro. El viento es puro, tan helado que corta. Pero sigo, me gusta. Y mientras más desciendo, mientras más me

> acerco a mi casa, más fuerte me siento. Es como si el viento me purificara. Es como si tuviera ganas de llegar. De avanzar. De dejar atrás la mala onda, la duda, enfrentar lo que me espera allí abajo. Sobreviví, concluyo. Me salvé. Por ahora. (295)

It is within the void and the constant change that Matías is able to find that which for him is true in life. The sentiments of not-belonging themselves become his identity, and he concludes at the end of the novel that all that remains stable is his world's kinetic movement. After the plebiscite, in which Pinochet's SI vote wins by 67 percent, Paz leaves for the U.S. to realize his dreams. Matías acknowledges that he will indeed miss his friend, but he will survive: "[S]u ausencia no hará más que adherirse al vacío total que siento, que siento pero ya no me mata, ya no me debilita" (293). In recognition of the drastic changes taking place in his nation's politics and economy, as well as within his family and himself, Matías finally identifies with dislocation. Through detailed descriptions of popular culture anecdotes, colloquial dialogues, and ironic self-confessed contradictions, Matías narrates what it is like to grow up in Santiago, Chile in the 1980s. As portrayed in this novel, the answers for his generation appear to lie within a humorous approach to life in constant flux.

Por favor, rebobinar (1994)

Similar to Mala onda, Por favor, rebobinar recreates colloquial first-person narratives of Chilean adolescents who experience the process of coming-of-age during a time of change. Like Fuguet's novels, this collection of short stories

portrays young narrators' and characters' struggles to come to terms with forging an identity in the rubble of broken homes and a divided nation. Many of the protagonists' exiled mothers live abroad in foreign countries, and their fathers are consistently absent and, in many cases, dead. Political ideologies are antiquated and ineffective, not to mention dangerous. The traditional role models that previously provided leadership and guidance for emerging adults no longer exist in the world(s) in which these narrators and characters live. Similar to Matías's rebellious actions in Mala onda, the orphaned characters of Por favor, rebobinar further perpetuate their alienation by breaking rules and rejecting restrictions. Unable and oftentimes unwilling to shape their identity within the limits of previous definitions, the characters search for themselves by experimenting with anonymity in a cosmopolitan city, consuming and selling drugs, engaging in promiscuous sex, switching professional careers and studies, and questioning their role and importance in their families. As members of a deterritorialized generation, Fuguet's narrators and characters search beyond the borders that historically defined Chile in order to find their identity and sense of belonging. In doing so, they venture into virtual realities, undetermined spaces that exist outside physical, rational, and previously charted limits. But at the end of Por favor, rebobinar, as in the conclusion of Matías's experience in Santiago after the 1980 plebiscite, a potential resolution is discovered in the acceptance and celebration of contradictions and movement despite the profound angst initially demonstrated in face of rampant dislocation. Each narrator finds refuge in self-mockery, humor,

wit, and irony, strategies that provide a possible solution to how the deterritorialization created by exile and return might be assimilated into the definition of post-Pinochet identity.

Similar to Mala onda, Por favor, rebobinar also develops the image of deterritorialization that characterizes the portrayal of life in post-Pinochet Chile. Nevertheless, as testimony to the richness and originality of Fuguet's literary style, the differences between the two are noteworthy. Por favor, rebobinar is a collection of eight interrelated short stories in which each narrator experiences the dislocating effects produced by contradictions and change. A different first-person narrator in each story expresses the numerous trials and tribulations of Chile's emerging adults within the framework of the 1980s and 1990s, as well as various return experiences to their nation, culture, and family. Neither formally nor contextually restricted to the life of one individual, the coming-of-age stories in Por favor, rebobinar, when taken collectively and chronologically, represent the emergence of a generation over the course of a decade. This collectivity is achieved by connections amongst the stories narrators and by the eventual participation of all the protagonists in filming a movie –*Las hormigas asesinas*– that gives ironic testimony to the challenges this generation faces. In this manner, Fuguet expands the *Bildungsroman* characteristics seen in Mala onda not only by expressing a link between the experiences of an individual's coming-of-age and the formation of a society as a whole during a specific period of time, but also by constructing an image of a generation within this new society.

Each story in Por favor, rebobinar represents a stage in the development of an individual and a nation. Additionally, each chapter portrays an important rite of passage in the transition between adolescence and adulthood: the first experience and loss of love, freedom and trust lost through jealousy and betrayal, the first experience with suicide and death, and the initiation into a profession, in this case one dependent on expanding market capitalism. Moreover, the narrators' early adulthood experiences, which take place between 18 and 30 years of age, parallel the dislocating experience of the nation as it moves through political, economic, and social insecurities. As in Fuguet's other texts, humor provides a temporary strategy that fills the void and helps recover the losses left in the wake of dislocation. Metaphorically embodying the process of growth that this post-Pinochet generation must undertake for its own survival and for the welfare of the nation, these young narrators make the transition from adolescence to adulthood by assuming nontraditional roles in restructuring the nation and rebuilding their families and homes under new definitions and within new borders.

"Una estrella-y-media," the first and longest story of Por Favor, rebobinar, presents the stream-of-conscious thoughts of Lucas, a "cinefilio" who identifies more with movie characters and actors than "real life." By including an occasional brief and non-communicative dialogue between himself and his psychologist or his mother, Lucas illustrates his loneliness and isolation through humorous yet complex interior monologues. He is so lonely that he believes his

own life could very well be the sequel to the movie Home Alone, a teenage comedy that he would give the below average ranking of one and-a-half out of five stars (59). However, Lucas recognizes that he, unlike McCauley Calkin who stars in the movie, would only be an extra in this film representative of his life. In contrast to his sister Reyes, who would star in her own film, Lucas believes that he will be excluded from the credits, just as he feels excluded from his own life. To make matters worse, Lucas is still a virgin. His girlfriends, as he imagines them, are actresses Linda Manz from the movie Out of the Blue and Mary Stuart Masterson from Chances Are. Unattached to real life, marginalized by his contemporaries, and abandoned by his family, Lucas disassociates himself from his feelings and claims that his only connections in life have existed on film: "Creo que cuando uno se muere, se va a un gran micro-cine que está en el cielo y, junto a un comité ad hoc, uno se sienta a ver lo que ya vio" (17). His relationship with his father, for example, is summed-up in the Super-8 home movie that testifies to his father's greater interest in the cinematographic features of the family's vacation than in saving the life of his son who almost drowns in the motel swimming pool while he stands by and films the incident (35-6). Like his mother who attempted suicide and is now institutionalized, and his father who has never amounted to much professionally and now lives in the desolate and extremely isolated South of Chile, Lucas defines himself as a loner and loser.

Lucas believes that his life is analogous to Chilean cinema that fails in its imitation of Hollywood movies and could not possibly get any worse. Within the

sustained metaphor of the collection's title, he attempts to rewind and start his life over again like the rented videotapes that are rewound before they are returned to the video-store where he used to work. Stuck between fast forward and rewind, unable to press play, Lucas is in a transitional period of his life, caught between child and adulthood. Likewise, Lucas remains professionally immobile. After attempting to kill his father by setting their house on fire and, consequently, acquiring a criminal record, he has lost his job as movie critic for Chile's successful Video-Austral. He now lives alone in Aunt Sandra's huge, vacant house while her family vacations in Texas, and he depends on his relatives for money and food. His sentiments of abandonment further compound his adolescent feelings of isolation: "Esta casa, por cierto, no es mi casa ni tampoco es de mi familia. Ni mi casa ni mi familia existen" (28). Because his family is completely scattered, Lucas feels that he has no home to which he can return.

Aided by a wit and a dark sense of humor, Lucas maintains faith that someday he will be able to press "play." Through therapy with his psychologist Max, despite the fact that the doctor knows nothing about movies, Lucas begins to envision a place for himself in the world. Cinema may be an illusion to some, but to him it is a reality, albeit a virtual one. For Lucas, movies will always be the medium that helps him understand himself and the world around him, as his conversation with Max reveals:

> --Max, tus gustos son tan abominables que me haces cuestionarte como persona. No puedo confiar en alguien que ame *La selva*

> *esmeralda.* No es por meterme, pero creo que no deberías citar *Hombre mirando al sudeste* ni en broma. Alguien te podría escuchar. Y por mucho que te especialices en gente joven, trata de no recomendar ni *Azul profundo* ni *Pescador de ilusiones.* (33)

Although some may believe in and aspire towards continuity, Lucas concludes that his own life is composed, like a movie, of disjointed fragments. He must edit out certain pieces of his life and paste together others to form any resemblance of order. At the end of Lucas's story, the certainties in his life become clear: life is a constant flux between play and rewind. The recovery of his scattered family remains unlikely, but Lucas regains his ability to feel emotion with the help of movies and with the ironic acceptance of fragmentation and dislocation as the building blocks of his adult identity. He continues to live alone as the title of his movie indicates, but he has himself to depend on. He optimistically concludes that one and-a-half stars is at least a beginning.

In the collection's third story, "Totalmente confusos," the only female narrator lives, like Lucas, marginalized from any semblance of community or continuity. Ignacia is a 20 something-year-old journalism major who works her first job as a reporter for Acné, an appropriately and humorously entitled teenager-magazine. Her present assignment to interview up-and-coming Chilean rock sensations takes her to a postmodern performance at a new Santiago bar. But this is no ordinary tavern. In Ignacia's memory, it represents a home of sorts, a sentimentalized place of belonging. When she walks into the strangely

decorated place called Patagonia, she feels disjointed, as if transported back in time:

> Este local me suena, me es intensamente familiar. Afuera, el letrero de neón celeste en forma de pie encierra la palabra "Patagonia", pero para todos aquellos que hace tiempo dejaron atrás el colegio, que tienen demasiado asumido que la vida no empezó necesariamente con la aparición del Nintendo, este localcillo nocturno no es otro que el inolvidable Juancho's. (87)

The present name and atmosphere of the bar, which in her nostalgic memories of adolescence was called Juancho's bar (the same notorious place highlighted in Mala Onda), offends her generation's legacy and mythology. She feels as if contemporary society and consumerism have erased her place and small yet significant mark on the world. At the same time, the bar serves as a reminder of her current feelings of loss and dislocation, both within Chile and along her path of transition into adulthood. She realizes that neither the historic Juancho's nor the adolescent young girl she used to be remains. Ignacia feels caught between staying young and carefree or becoming an independent, young professional writer.

The hangout that once provided Ignacia a home is all but forgotten, just as the nation that she used to live in and belong to before the dictatorship has disappeared. In the age of video games and virtual realism, in which Woodstock is only known as Snoopy's yellow friend, the locale is appointed a different name

and new look by the Peruvian owners who hold no regard for the past. Previous meanings have been erased and no one dares, nor seems to care, to look back and compare. Ignacia is confused and taken aback because everyone she sees seems to be completely consumed with moving forward: the young women clientele are independent, buy their own tequila, and venture into the mosh pit full of sweating young men. Her horror further intensifies upon observing the illogical mix of cultures and art in the tavern's décor: "un afiche de Machu Picchu, un póster de Keith Richards, un cenicero robado del Mirage de las Vegas y un cuadro de una desnudísima chica pintada sobre un pavoroso tercipelo negro" (87). Similar to the random, postmodern placement of objects in the bar's atmosphere, she too feels fragmented and out-of-place.

Ignacia escapes to the press balcony to avoid the dangers of the dance floor and the threat of being swallowed up whole by the emptiness of the mosh-pit that holds countless bodies, but no one with whom she can identity. She searches out into the darkness and stumbles upon a potential companion. From her perch, Ignacia observes the latest Chilean rock sensation, Pascal Barros, introduced by none other than Pac-Man, portrayed on MTV Latina as the new voice of Latin America: the voice for those who have no voice (94). As Barros convincingly expresses through music the same emotions Ignacia feels, she believes that she has finally discovered an ally. A member of her own generation inhabits the bar and testifies to her own existence. As Ignacia observes:

> Barros vomita sus emociones sobre las personas y de pronto, en medio del delirio, uno termina acordándose de cosas propias, y se da cuenta de detalles que pensaba olvidados. Barros, a pesar de ser un desconocido, se transforma en un amigo. En un doble. En un par. En medio de la oscuridad, es como si Barros prendiera una luz. Y lo que se ve no es bonito. Pero es real. (95)

After the performance, Ignacia rushes in excitement to interview her generation's resurrected idol. She soon discovers, however, that the man she believes to have all the answers is a source of even greater contradictions than the ones she carries. Not only is Barros a self-indulged egomaniac draped in the comforts of stardom and surrounded by admiring female models, he can barely speak a word of Spanish. As the son of a famous Chilean socialist leader killed by a car bomb in Paris, and having been raised under the condition of borrowed exile in Eureka, California, by his mother, Barros represents a new, different voice for Chile than the one Ignacia searches for. He is the voice of the returnees and the continuing generations of displaced Chileans that will follow.

At first, Ignacia rejects Barros's music and pop culture icon status because he is a returnee and she is not. Although he sings in Spanish, Barros's exiled voice prefers English. His life is constituted by multiple languages, cultures, nationalities, and identities. Yet Ignacia slowly begins to recognize that they do share many things. She too has experienced exile, but from within, under Pinochet's dictatorship. In this manner, they are both exiles that continue to

experience the return to Chile as an inherited condition. Additionally, Barros and Ignacia both belong to a generation that lives in a deterritorialized space, a condition reinforced by their transition into adulthood and their mobile, fast-paced professions. Frustrated with these contradictions yet entertained by the ironic humor of it all, Ignacia leaves the deserted bar and notices that she, curiously enough, feels empty yet calm:

> Segundos después, el tipo ya no está y el local está vacío. El suelo, me fijo, está pegoteado con cerveza. Busco a los peruanos, pero no los encuentro. El Patagonia se ha quedado vacío.
>
> Curiosamente, yo también. (99)

Ignacia steps onto the streets of Santiago, closes the door to the past, and moves forward into her new life. Although she remains caught in a no-man's-land, a metaphor for the road she and her nation are currently undertaking in their parallel transitions, she into adulthood and the nation into democracy, this narrator, like Matías and Lucas, begins to accept this dislocated state as her reality.

The subsequent story, "El desorden de las familias," parallels the themes of dislocation presented in Mala onda, "Una estrella-y-media," and "Totalmente confusos," yet puts greater emphasis on the sentiments of social displacement produced under the splintering effect of exile and the return on the Chilean family.[19] Julián, the first-person narrator, is a young man obsessed with the malaise and disconnection he faces at the brink of change. Through interior monologues and abbreviated, disordered dialogues, Julián presents his current

dilemma: He must choose between living with his brother, Gabriel, or continuing to live with his mother following their parents' bitter divorce. Julián feels abandoned during this critical period of his life. His brother's interests reside more in reading their father's copies of the New England Review of Medicine, brought back from Rochester, Minnesota where the family lived during their father's "research tenure," than in deciding where to live and with whom. As Julián nostalgically gazes at the remaining photographs on the living room wall, his desperate attempts to keep the family intact fall to pieces like the protective glass of the photos that shatter as they hit the floor.

Julián realizes that he has lost his family and their symbolic and integral dwelling and that only displacement and chaos will follow. His narration turns towards fleeting memories and towards the possible causes not only for the separation of his parents but also for his inability to communicate with his brother. Julián desperately wishes that everything could go back to the way it was before his sister got married and left the house, and before their father cheated and abandoned the family:

> Todo podría volver a ser como en esa foto en que los dos somos chicos, ocho y diez años, un día primaveral, con nuestro elegante uniforme de colegio inglés, corbatas de seda a rayas amarillo con rojo, blazers azul-marino, Gabriel abrazándome porque yo era más chico, porque me quería, porque mi mamá le había dicho que me cuidara y no me dejara solo. (115)

But the packing of boxes and the dismantling of the family's home consume this 21 year old protagonist and cause him to feel more isolated and lonely than ever before. Although he is ready to start assuming some adult responsibilities, as evidenced in his mature, sexual relationship with his model girlfriend Pía, he is not ready to confront life on his own.

Unable to express his love for his brother and his frustration at his brother's close relationship with their father, Julián must ultimately deal with this dilemma on his own (21). He must choose between his brother, who has more love for his father, medicine and English, or a new life in Santiago with his mother. Neither location, however, will contain the same amenities brought back with the family from the United States, objects that for Julián represent a lost time of unity, comfort, and belonging. Both choices leave Julián disjointed. Although he has not yet made his decision, he already knows that he has lost his brother and he can no longer return to the way it was in the past:

> Hace tiempo que no dormimos en la misma pieza. Juntos. Lo echo de menos. Echo de menos dormir con él y lo echo de menos en sí. Me da pena, nostalgia, pensar en todo esto. Ya estamos grandes, supongo . . . . No debería seguir preocupándome por él. Está fuera de lugar, se inmiscuye y hasta podría arruniar el plan. El juego se tiene que acabar; ya no somos adolescentes, así que no hay excusa. (105)

Although not as humorous as Fuguet's other stories, "El desorden de las familias" presents similar, bleak situations that young Chilean adults face in the wake of social upheaval with glimmers of wit and sarcasm. By recognizing his own comical, self-absorbed, adolescent concern, and by acknowledging the inherent ironies in returning to a nation itself undergoing transition, Julián musters the energy and desire to face a future marked by fragmentation, isolation, displacement, and international locations and dwellings.

The rite of passage exemplified in this story in which Julián must leave home, live independently, and assume responsibility for his own life, serves as the crossing marker on the path from adolescence to adulthood. In this manner, Andoni Llovet, Damian, Cox, and Gonzalo McClue, the narrators of the remaining stories in the collection, no longer fight to retain their adolescence or recover their past, as Lucas, Ignacia, and Julián initially do. As members of the post-Pinochet generation of returnees, their dominant concerns and conditions continue to include the preoccupation with belonging and difference, the search for assimilation and identification, and the rejection of traditional understandings of borders triggered by a permanent sense of displacement. However, greater emphasis is placed in the last four stories in Por favor, rebobinar on the crossing of undefined and unmarked zones, such as breaking with the traditional limits in relationships as presented in "Una vida modelo," experimenting with new means of communication in "Adulto contemporáneo," and exploring deterritorialized zones in "Nada que hacer" and "Cierta gente que solía conocer." In these stories,

the last four narrators make the transition from adolescence to adulthood, and although they admit that they could do better, and that they, like their country, could continue to improve like Matías in Mala onda, they more fully embrace their multifaceted roles and responsibilities. Aided by sarcasm and a black sense of humor, they accept the deterritorialized space in which they live, work, play, and establish their own families despite social complications and idiosyncrasies, for this is the Chile to which they return.

Author Alberto Fuguet, the most widely recognized representative of this post-Pinochet generation, develops the theme of deterritorialization and recaptures the experiences of those who face political, economic, and social changes in their country as maturing adolescents. Fuguet's narrators and characters, such as Matías, Lucas, Ignacia, and Julián, are born under the limitations and restraints of a dictatorship, but spend life in a heightened state of reality and movement. They experience exile and return to Chile during the country's transition towards democracy as a borrowed or inherited condition and observe the restoration of personal and national liberties. The sentiment of dislocation accompanies the protagonists' experiences, including the reintegration to home that shifts due to Chile's geological disposition, and the rise of global citizenship due to the effects and consequences of international movement and dwelling. In this manner, Fuguet additionally addresses related themes of alienation, isolation, marginalization, abandonment, and foundational upheaval as his narrators independently search for ways to establish themselves in changing

systems, and in a country situated on constantly shifting ground. Fuguet's protagonists exemplify the sentiments of young Chileans coming-of-age and coming-to-terms with the consequences of broken homes and a divided nation as affected by political history, international movement, and virtual reality.

As exemplified in Fuguet's second novel, Mala onda, and in the short story collection entitled Por favor, rebobinar, the return and adjustment to Chile during or after the dictatorship is a return to loss. Political ideology, economic security, and code of conduct and morals on the whole radically transforms for Chileans of all generations, but mostly for those who borrowed the condition of exile and therefore experience the process of return as disjointed and marginalized individuals. Fuguet's narratives disrupt, scatter, reshape, and transform into hybrid mixes of place and travel the traditional sense of community and belonging that once defined home. In this way, Fuguet's works examine the problem of forging a Chilean identity outside the traditional definitions of residency and borders, and present themes that deal with restrictions as well as liberties fostered in a globalized and interconnected world. The narrators and characters in Fuguet's works function, like the author himself, as representatives of a new Chilean generation raised in a state of permanent movement and change due to the ramifications of dislocation. Nevertheless, in face of this overall sense of unraveling, Fuguet's narratives offer optimistic interpretations of such losses. As exemplified by the use of spontaneous, colloquial language and humorous, although somewhat dark observations, writing from emptiness and in the absence

of authority provides the freedom to explore new territories. In this way, Fuguet's characters and narrators are emancipated from the past and able to cross over traditional limits into unconventional, virtual spaces.

Notes

[1] Raymond Williams states in Marxism and Literature that "the structure of feeling" is a cultural hypothesis derived from attempts to understand the elements and connections of a generation or period: "The hypothesis has a special relevance to art and literature, where the true social content is in a significant number of cases of this present and affective kind, which cannot without loss be reduced to belief systems, institutions, or explicit general relationships, though it may include all these as lived and experienced, with or without tension, as it also evidently includes elements of social and material (physical or natural) experience which may lie beyond, or be uncovered or imperfectly covered by, the elsewhere recognizable systematic elements" (133). In dialogue with Williams, Mary Louise Pratt discusses the relationship between "experience" and language in her article in The Linguistics of Writing.

[2] Also see Héctor Calderón and José David Saldívar's edition of Criticism in the Borderlands.

[3] The short-story "Sobredosis" served as the title work of Fuguet's first collection of short stories published by Planeta in Buenos Aires in 1989, and later served as the conceptual basis for Fuguet's second novel, Mala onda, as well as the collection of short stories entitled Por favor, rebobinar, both analyzed later in this chapter.

[4] "Su libro de cuentos *Sobredosis* (reeditado por Alfaguara en 1995) fue tal vez la chispa que estableció el fenómeno literario y editorial conocido como

"la nueva narrativa chilena" en la conciencia del gran público." This passage appears on the inside cover of Fuguet's third novel Tinta roja. More information appears on Fuguet's personal web-page.

[5] During the 1960s and early 1970s, a series of increasingly left-wing economic reforms were introduced and passed by the Chilean legislature and confiscated the property of the mining transnationals and the landed oligarchy, and thereby weakened the economic power of the national business class. In this situation of deep economic crisis, as well as great social and political upheaval, many Chilean businessmen left the country in search of greater economic stability, as evidenced by the Fuguet family. For more information on Chile's economic history during these years, consult Javier Martínez and Alvaro Díaz's book Chile: The Great Transformation.

[6] For the most part, exiles did not begin to obtain the right to return to Chile until the National Days of Protest, sparked by the national economic crisis of the early 1980s and by increasing international pressures that had forced the Pinochet government to loosen the enforced conditions of exile.

[7] The Chicago Boys were a group of five men sent by Pinochet's government to the University of Chicago, Illinois to study economics. Upon their return, they reformed Chile's economy by stripping away government regulations and ownership, reducing tariffs, lifting price controls, devaluing the currency, selling off state industries, and cutting back on government spending. For more

information on the Chicago Boys, consult Thomas Wright and Rody Oñate's book, Flight from Chile: Voices of Exile.

[8] After a 30 day presentation and period of review, the Chilean people approved the new constitution with a 67% vote for "yes" and 30% for "no." For more information regarding the 1980 plebiscite, consult Genaro Arriagada's study entitled The Politics of Power: Pinochet.

[9] As stipulated in the 1980 constitution, the 1989 plebiscite presented to the Chilean people the choice to extend military rule under Pinochet's presidency until the year 1997, or to reject the dictatorship altogether.

[10] Six million Chileans voted in the 1989 plebiscite, in which 55% of the people voted against Pinochet, and 44% voted for him. For more information concerning the 1989 plebiscite, consult Lois Hecht Oppenheim's Politics in Chile: Democracy, Authoritarianism, and the Search for Development.

[11] The journalism school at the Universidad de Chile has historically been known for its political activism and leftist affiliations.

[12] Artists who were well known prior to their expulsion from Chile, such as Antonio Skármeta, Ariel Dorfman, and Isabel Allende, continued to produce widely read and critically recognized works during their tenure in exile. The new generation, however, specifically names younger literary figures and excludes those mentioned above.

[13] Although the elected civilian government after Pinochet actively promoted repatriation, less than 25% of the recorded exiles, or approximately

56,000 persons, returned to Chile by the time the law authorizing and funding the government's ONR expired in 1994 (Wright 10). Since this date, no official recording agency remains to keep track of the exiles that continue to live outside Chile.

[14] For a more complete definition of the generation, please see Ramón Díaz Eterovic and Diego Muñoz Valenzuela's edition of Contando el cuento. Antología joven narrativa chilena.

[15] For Cánovas' conclusion concerning the emergence and impact of the new Chilean literary generation, see Carlos Olivárez's edition of Nueva narrativa chilena.

[16] Published in 1951, The Catcher in the Rye is the most famous novel by Jerome David Salinger. Salinger's portrait of protagonist Holden Caulfield is decidedly one of the most sensitive coming-of-age in America stories of the years following World War II. Narrating in first person, Caulfield communicates his failure to identify, understand, and come to terms with the conditions of the adult world, the world into which he realizes he must come forth.

[17] As opposed to the image of a ready-made man/hero as developed in previous genres, Matías is a developing hero who is in the process of becoming. Please consult M.M. Bakhtin's exploration of the man/hero in Speech Genres and Other Late Essays. For a more detailed definition of *Bildungsroman*, consult Marianne Hirsch's article, "The Novel of Formation as Genre: Between Great Expectations and Lost Illusions."

[18] As mentioned earlier, Genearo Arriagada's book The Politics of Power: Pinochet offers further details and information regarding the historical circumstances and conditions of the 1980 plebiscite.

[19] Originally published as "El fin de los tiempos" in Skármeta's collection of Santiago pena capital, from the products of his literary workshop, the story was later revised and included as the fourth chapter of Por favor, rebobinar with the title "El desorden de las familias."

Conclusion

Since 1973, the foundation of the Chilean community, as is common with most societies that undergo social, political and economic revolutions, has been transformed under the effects of exile and return experiences. Although many literary studies have approached the expression of the Chilean exile experience, the return and return experiences as integral components of exile have been, for the most part, ignored. Oftentimes, exile is considered terminated when the physical return home is achieved. However, as illustrated in this study, post-Pinochet literature written by authors who endured a physical separation from home continues to manifest the return with sentiments of non-belonging and dislocation that defined exile. For returnees, the joy of coming home quickly fades when confronted with the changes that have taken place, the reception they receive by those who stayed behind, and ironically, the nostalgic sentiments for the place they once considered only their temporary home abroad. Understood as an action or event taking place for the second time, the return continues the dislocating experiences and sentiments of exile and can be interpreted not as an end to the condition of isolation and alienation but rather as a new beginning.

This study has analyzed narrative and dramatic works written by three Chilean authors born since 1940 who experienced physical displacement from Chile, and who, during or since the restoration of democracy, either temporarily or permanently returned home. The purpose of the study was not to look at the individual experiences of Dorfman, Skármeta, and Fuguet, but rather to study the

articulation of exile and return experiences through literature, and trace how the thematic content shifted from texts written in and about exile to those produced upon the return. What these three authors convey in their texts is that the return is considered not an end to the condition of exile but rather its continuation. Hence, the themes that dominate the works of these authors and much of post-Pinochet narrative and drama communicate a concern for belonging or not belonging to a particular place, the blurring of borders triggered by a permanent sense of displacement, the ability to assimilate within the boundaries of the restored motherland, and the impact that the opening of traditionally defined communities, cultures, and languages will have on national and individual identities. In this manner, the discursive representations of what happens in exile and with the return as expressed by these Chilean authors contributes to the expansion of the traditional dialogue of exile literature to incorporate the home-coming as a defining and equally important component.

Similar to the legal proceedings that continue to take place in Chile, for example, involving those seeking justice in regards to civil and human rights abuses, the return for many exiles remains an ambiguous and open ended situation that characterizes and defines the lives of many citizens. Whereas exile traditionally signified an uprooting and separation from home, the return, in theory, promised the restoration of a sense of belonging. But like exile, the definition and consequences of the return, experienced to varying degrees in terms of its physicality and permanency, remain arbitrary. As manifested in the

narrative and dramatic works written during and about the return, the homecoming expresses a continuation of the sentiment of dislocation felt in exile. Returnees, as exiles, are displaced individuals and the construction of their identities, both national and personal, likewise remains caught in a constant state of flux. Sentiments of dislocation parallel the life experiences and realities of many communities in the world, due in part to the effects of globalization produced from exile, return, and migratory experiences. What proves unique is how Chileans imagine and thereby express their position from within these deterritorialized zones.

As demonstrated in the first chapter of this study, Ariel Dorfman's dramatic and narrative works present an overall atmosphere of dislocation by combining forward glances to the future, with melancholic and nostalgic gazes back at the past. In La muerte y la doncella (1991), the sense of dislocation that permeates the play represents the exile experience of the protagonist, Paulina, who finds herself psychologically and at times physically removed from her home. Isolated from a defined, secure place, she lives in the context of a strange and disorienting location composed of ambiguous borders and vacillating linguistic codes that break down her ability to communicate with others and (re)establish a sense of community. The lack of communication between family members and friends intensifies the rupture of community and the destruction of place that Paulina feels she once had. The safe and secure locations Paulina recalls in her memories of home, a symbolic representation of a historic national

scene, give way to spaces composed of chaos, violence, and disorder. Because she is removed from her community and unable to communicate with family members and friends, Paulina's quest for truth for herself and her nation, her attempts to return home, reveal further ambiguities.

In comparison to his work exemplary of the exile condition, Dorfman's text representative of the return, Heading South, Looking North (1997), demonstrates a dramatic shift in imagery. Moving from the alienating presentation of dislocation as seen in La muerte y la doncella, this bilingual journal places emphasis on the creative and positive experiences gained from uncertainty. The narrator of the memoir, Dorfman, whose name changes as many times as the locations themselves, shifts the focus of his observations from the loss and lamentation of defined and coherent spaces to the celebration of transnational, heterogeneous, and multilingual zones. By alternating languages and crossing borders, the narrator presents the return home after exile as the mixing and merging of worlds that culminates in the creation of a new imagined community. In this new imagined space, the memory of what home once represented is replaced, and eventually celebrated, as a fragmented and disjointed version of place. Home becomes a chaotic misplace situated on-the-hyphen where the narrator ultimately discovers a new sense of belonging and source for his multicultural and bilingual identity.

In chapter two, Antonio Skármeta's works present communities created out of exile and return experiences not as contiguous spaces that one can easily cross,

but rather as diasporic locations that exist as independent and integral entities. In Ardiente paciencia (1983), a play exemplary of the exile experience, Skármeta recreates the remembered home as a sacred and protected space. From within the idealized location of Isla Negra, the characters are shown overcoming social and economic challenges and constructing a utopia, symbolized in an unlikely friendship, that recalls the community imagined as Chile before the coup. The play's main character, Mario, conquers the external restrictions imposed on him by his education and upbringing and establishes a relationship with the country's leading poet, Pablo Neruda. Overcoming their differences, they become united by their similar experiences with alienation, Mario as an outcast of his fishing village and Neruda as an exiled citizen, as well as by their desire to communicate through metaphors and words. From this union, the two build a solidified space where Mario ultimately marries the woman he loves and produces a son, and Neruda continues to author poetry and gain recognition for the people of his country. Although the play ends on a tragic note that forecasts the destruction of the community the two characters worked hard to establish, Mario and Neruda do manage temporarily, through the unifying power of language, to keep the dislocating consequences of violence and political upheaval at bay.

Representing the deterritorializing experiences produced during and from the return after a lengthy tenure in exile, the second work analyzed in chapter two, Skármeta's novel Match Ball (1989), presents themes of expatriation and international travel. The protagonist, Dr. Raymond Papst, is a complicated man

who lives in the world as a demanding consumer and globetrotting wanderer, and who, acknowledging but without assuming responsibility, suffers from a mid-life crisis. Absent from Papst's narration of his international adventures are nostalgic sentiments and a longing for home. Instead, Papst glorifies new spaces that exist neither as a continuum of the past nor of the present. In his narration, he recalls crossing from one place to another without regard for borders and limits and stretches the traditional models of behavior by defying formal, official, and fixed social norms. In opposition to Ardiente paciencia, which recreates the image and memory of home as a defined, stable place, Match Ball portrays the characteristics and sentiments of a traveler who negotiates foreign spaces, cultures, and languages. In this manner, Skármeta's novel written at the time of his return does not resurrect the space called home in the traditional sense of the word, but rather focuses on the characteristics of a new, disorienting place created out of the experiences with returnee dislocation. Replacing the integral community created by Mario and Neruda, Papst introduces his audience to the unhomely, a space that exists outside the defined limits of memory.

In the third chapter, Alberto Fuguet represents a group of Chileans who borrowed or inherited the condition of exile and return from their parents due to the limitations of age and experience. As many of Fuguet's contemporaries exhibit, such as Sergio Gómez (b. 1962) in Vida ejemplares (1994) and Gonzalo Contreras (b. 1958) in La ciudad anterior (1997),[1] the physical limits that historically defined home expand during these borrowed experiences in and away

from Chile to include diverse nations, languages, and realities. The traditional limitations experienced by previous generations blur for Fuguet's characters, who represent the author's own generation, as they remain internationally connected via the internet and cross previously restricted frontiers due to the ease of globalized travel. Demonstrated in Fuguet's novel Mala onda (1991) and short-story collection Por favor, rebobinar (1994), the sentiments and expressions of dislocation represent the narrators' and characters' experiences with broken homes, ruptured families, absent leaders, and international vacillations caused by pervasive exile and return conditions.

In the novel Mala onda, the narration of protagonist Matías paints a portrait of what it is like to grow up in Santiago, Chile in the 1980s amidst a dictatorship moving towards democracy and in the absence of exiled citizens. Matías's internal journey from adolescence to adulthood, in which he seeks an ordered and defined world on which he may pattern his emerging identity, parallels the external, dislocating journey taking place in his country. Matías's situation, representative of the borrowed exile and return experiences of many Chileans, is a frustrating one as too many of his choices are determined by the arbitrary and at times incomprehensible decisions of his elders. At the end of the novel, however, Matías realizes that traditional ideals no longer provide the guidance he needs in order to emerge into the world as an adult. Instead, Matías latches onto the contradictions present in his country as the models he will use. Aided by a dark and ironic sense of humor and a little bit of economic support from his family, he

dives into deterritorialized zones that now constitute home for him and his generation.

Similar to Matías's realization at the end of Mala onda, the narrators and characters of Por favor, rebobinar learn to identify with dislocation as the only constant in their lives. The characters in this collection of eight stories are young, orphaned adults who, amidst the rubble of a divided nation, search beyond the traditional limits to find a semblance of place and meaning. They wander the city streets of Santiago, remain anonymous beings, engage in illicit activities that aim to shock their elders or simply gain the attention of others, reject previously regarded political ideologies, and venture into uncharted worlds introduced by virtual reality. As exemplified in Matías's ultimate decision to accept dislocation for its possibilities rather than limitations, the angst demonstrated by each character in Por favor, rebobinar in regards to the presence of rampant dislocation gives way to the celebration of contradictions and unrestricted movement. Thus the stories end, as did the narrative works of Dorfman and Skármeta, on energetic, optimistic notes. As demonstrated in the analysis of these works by three Chilean authors, the conceptualization and thematic development of deterritorialization as related to exile and return are defining elements of much post-Pinochet literature.

During the course of this study, two additional forms of literary renditions of the exile and return experiences emerged. Broadening the spectrum of exile and returnee literature, a future study could include texts written by authors who experienced inner exile and by those who have not yet returned. In works written

during the dictatorship from within Chile, for example by Diamela Eltit and Marco Antonio de la Parra, restricted spaces are perforated by the use and creation of dislocation and ambiguity, prompting inquiry into the meaning of imposed limits. In this manner, the search for assimilation and identification within the boundaries of a restored motherland promotes themes of dislocation and expresses the sentiments of those who experience the return to Chile as a national process of re-democratization from within. The theme of deterritorialization as related to exile and return can also be found in texts written by authors who have not yet experienced a homecoming to Chile in the traditional sense of the word, for example, Isabel Allende and Lucía Guerra Cunningham. Many Chilean authors who left during the Pinochet government or immediately before remain connected to their birth-land by occasional and brief return visits, and their narratives call into question the traditional meanings of borders and national identity as triggered by a permanent sense of displacement and movement.[2] Texts written by authors who returned to Chile from within and those who continuously return as travelers and tourists provide unique versions of the return that diversify the interpretation of the experience as an integral component of the condition of exile.

Recent cultural and literary studies have expanded the traditional definition of the term exile to include more than political banishment and expulsion from one's homeland. Previously defined as a physical separation, the term has broadened in recent years to include psychological attributes in which

geographical location becomes of secondary importance. Not all Chilean authors who demonstrate sentiments of alienation and nostalgia for a place to which they can belong in their literary metaphors experienced physical exile. Because exile signifies more than a physical separation from one's country or home, it also represents a set of feelings and beliefs that isolate a group or individual from the majority. In this sense, many Chilean artists who were in disagreement with Pinochet's government but did not flee the country and who experienced marginality, alienation, and a general sense of loss represent the expression of exile endured from within. As with those who were territorially exiled, artists in residence responded to their situation through various means of expression, including narrative, dramatic, poetic, and performance-art related works. In narrative and dramatic production written during the early 1970s to late 1980s from within Chile, the characterizing themes include the protest of limits and the hope for the restoration of the country remembered, the recovery of absent citizens and family members, and the restitution of democracy.

In Campos minados, critic Eugenia Brito studies texts produced within the Chilean borders after the fall of democracy and engages in a comparative analysis between works produced after the initial silence and those written when the systematic restrictions of the coup were overcome. According to Brito, the coup successively detached literature written during the dictatorship from interaction with other areas of knowledge, such as sociology, political science, and psychology (7). Nevertheless, the official restrictions of the regime, which

changed the traditional paradigms of discourse, produced a new field of literature. According to Brito, this group of inner exile writers aimed to overwrite the impoverished official code, work from within the weavings of its texture, and speak from the holes, perforations and absences, all of which required a complex signifying density.[3] Hence, coded and ambiguous language, and disorganized content and form became the tools that the resident authors utilized in order to traverse the minefields of the dictatorship and reach their audiences from within. Two notable Chilean authors who observed from the frontline the drastic changes taking place in the makeup of their country's citizenship and who demonstrate structural and thematic subversion are Diamela Eltit and Marco Antonio de la Parra. In her novel Lumpérica (1983) and his play Lo crudo, lo cocido y lo podrido (1978), Eltit and De la Parra explore the themes of alienation from people, culture, nation, and place traditionally defined as home by employing linguistic, textual, and thematic dislocation as a means of reterritorializing restricted and censored frontiers. Unable to rely entirely on the meaning and function of words, Eltit and De la Parra trace the socio-political situation and official discourse of the dictatorship by utilizing illogical and fragmentary language, eliminating plot from their story lines, highlighting non-traditional and taboo themes, and placing emphasis on the visual, particularly the body and bodily functions.

At the time of the coup, both Eltit and De la Parra were university students and starting their literary careers when many of their mentors, friends, and family

members fled into exile. Eltit was born in Santiago in 1949, where she studied and received her degrees in literature and film. At the age of 24, while other Chilean writers fled into exile to escape the military dictatorship, Eltit joined internal resistance groups and actively protested Pinochet's government from within.[4] Eltit's narrative, film, and performance-art works represent the socio-political situation during the dictatorship and exhibit the oppressive and victimizing political system in the development of repressed characters and enclosed spaces. During her exile experience within Chile, Eltit wrote and published four critically acclaimed novels, Lumpérica (1983), Por la patria (1986), El cuarto mundo (1988), and El padre mío (1989).[5] In these novels, most noticeably in Lumpérica,[6] the narrators and characters communicate sentiments of dislocation in the disorientating exploration of spatial relationships within limited spheres and restricted zones, pushing the limits of space, body and language, and ultimately achieving a semblance of freedom and movement through their subversive acts.

De la Parra was born in Santiago in 1952. At the University of Chile Medical School, where he was trained as a psychiatrist, he first became involved in theater and the creative arts. In 1971, after winning a short-story contest sponsored by the literary magazine *Paula*, De la Parra abandoned his medical career to attend the School of Arts at the Catholic University of Chile. Due to the difficult political tensions during the 1970s, the art school was shut down and De la Parra returned to medical school but continued his involvement in theater. Five

years after the coup, his first two plays, Lo crudo, lo cocido y lo podrido and Matatangos were performed in Santiago.[7] In 1984, with the initial political openings and liberation of censorship during Pinochet's government, De la Parra returned to the stage with La secreta obscenidad de cada día. Through the remainder of the 1980s, he balanced his career as psychiatrist and playwright, and participated in the internationally recognized theater group ICTUS. Cognizant of censorship and the danger inherent in linguistically expressing thoughts and sentiments, he also published novels and short stories that, like his first play Lo crudo, lo cocido y lo podrido (1978),[8] explored multiple meanings and interpretations of myths, placing greater emphasis on emotions, sensations, and images rather than on dialogue.

During the transition government of President Aylwin, both Eltit and De la Parra served as cultural attachés abroad, Eltit to Mexico and De la Parra to Spain, and thereby experienced the return to democratization from within and without in similar ways. In the authors' works that map the return from (inner) exile, space, in conjunction with language and body, become deterritorialized entities as borders are pushed open and restrictions lifted. In Los vigilantes (1994), a novel symbolic of the return home to a state of democracy, Eltit questions traditional concepts of boundaries and limits and ultimately destroys them through the narrator's resistance to and dissolution of marked public and private spheres.[9] In this novel, the closed limits of time, space, and character seen in Lumpérica dissolve into fluid identities, traversed boundaries, and conscious acts of

rebellion. Through creative acts of resistance, the narrator reclaims public space and forges a new sense of home by reterritorializing previously prohibited locations. In De la Parra's expression of the return, physical and traditional spaces open-up via the continuous rewriting of popular myths and legends. In his play King Kong Palace o el Exilio de Tarzán (1990),[10] the silence presented in his earlier plays is gradually lifted, symbolized in the dismantling of Tarzan and Jane's tyrannical dictatorship. From an enclosed and hermetic space depicted as the nightmarish restaurant in Lo crudo, lo cocido y lo podrido, the displaced boundaries of King Kong Palace o el exilio de Tarzán transform an isolated, international vacation hotel into a permeable exilic get-a-way that dissolves social order, rituals, and myths, and places traditional contexts and characters into multinational and globalized settings.

The works of authors who have not yet returned offer a broader conception of Chilean literature of the return. The narrative works written by authors Isabel Allende and Lucía Guerra Cunningham, who left Chile and continue to live outside the country, can offer external post-Pinochet expressions of the theme of dislocation as related to the return. Similar to those authors who experience redemocratization from within Chile, as well as those who physically returned but functionally remain caught in-between, these authors articulate transience as a literary metaphor for the return experienced by occasional, outside visitors. Isabel Allende was born in 1942 in Lima, Peru to Chilean parents. Spending her adolescence in Beirut, Lebanon with her mother and stepfather, she moved to

Santiago in 1958 to live with her grandparents. In 1966, Allende began collaboration with Delia Vergara at the feminist journal *Paula* where she achieved great success writing columns under the pseudonym Francisco Román, and where she continued to work until she and her family fled to Venezuela in 1975. From there, she began her career as a novelist and published her most widely known work-to-date, La casa de los espíritus (1982). After her divorce from her Chilean husband in 1987, she moved to the United States where she remarried, and where she continues to live and write. Similar to Allende, Guerra Cunningham, born in Santiago in 1943, immigrated to the United States in the 1970s, makes her home in California, and experiences the return to Chile through occasional visits. Guerra Cunningham studied literature at the University of Kansas, and is currently a professor at the University of California, Irvine, as well as a prolific writer, essayist, and feminist critic. She has received numerous awards in Chile and abroad for her narrative work, including the Premio Letras de Oro in 1991 for her collection of short stories, Frutos extraños, and the Premio municipal de literatura in 1992 for her first novel, Más allá de las máscaras.

In Allende's works, the theme of displacement is best seen in a comparison between La casa de los espíritus and El plan infinito (1991), and in an analysis of the themes of crossing and the fluid portrayal of home. In El plan infinito, Allende shifts the attention away from magical realist representations of traditional family roles in middle-class Chile, exemplified by the Truebas family of La casa de los espíritus, to a working class, broken home.[11] Although Allende

continues to weave stories that span more than 50 years, the thematic focus of El plan infinito is on life in a Californian barrio and the shifting sense of home the protagonist feels due to his oscillatory movements between cultures, languages, and nations. In El plan infinito, in comparison to the descriptions of Chile seen in La casa de los espíritus, home becomes a place defined by constant transition. This expression of displacement, also seen in the multi-nationalism of the characters, their travels, and their reflections on their homelands, exemplify the deterritorialized space that exiles who have not yet returned home must maneuver.

Like Allende, Guerra Cunningham explores in Más allá de las máscaras and in her second novel Muñeca brava (1993) returnee themes and a preoccupation with finding connection and forging an identity outside the traditional boundaries of home. In both novels, the female narrator-protagonists cross interior frontiers, prohibited spaces, and conventional norms by adopting subversive attributes and marginal lifestyles. In Más allá de las máscaras, the narrator relates her transition in life from a passive, obedient mother and wife to a woman who, driven by repression and desperation, pushes the borders set up by an omnipresent but absent power.[12] Similar to Más allá de las máscaras, the protagonists in Muneca brava, who represent traditionally hidden and prohibited voices in Chilean society, are also women who cross the lines and break the rules. In this novel, prostitutes Alda, Meche, and Martina discover ways of using their bodies to protest the rules of the government.[13] In both novels, the women characters manipulate and maneuver the borders of gender and the limits of their

bodies, gaining recognition that their marginalized positions within society may actually prove to be their greatest means of escape. The protagonists in Allende's and Guerra Cunningham's works, symbolic of the authors themselves, forge new identities and find life transcending and living on the margins.

Whether the experiences of leaving and returning home are represented from within the country or from without, the vast majority of post-Pinochet literature suggests that sentiments of dislocation experienced in exile continue, if not increase, upon the arrival home. But the loss of fixed meanings brought about by migration and movement does not univocally produce negative results. The work of Ariel Dorfman, Antonio Skármeta, and Alberto Fuguet analyzed in this study, as well as that of Diamela Eltit, Marco Antonio de la Parra, Isabel Allende, and Lucía Guerra Cunningham, demonstrates that the theme of deterritorialization in regards to the expression of exile and return opens the definitions of home, location, and borders to new, engaging possibilities. The meaning of home, fragmented by the experiences with exile and return, evolves into an intervening space located in the beyond and offers new models for negotiating the sentiments of belonging and not-belonging, and for imagining the construction of different communities and nations. The texts included in this study also negotiate sentiments and experiences with marginalization, and inquire into how deterritorialization effects the construction of individual identities. No longer located within traditional limits and borders, previously known and recognized places and identities change under multidimensional influences and forever

modify previous conceptual and organizational categories. In this manner, writing about the condition of exile and the dislocating experience of the return home, the preoccupation with belonging, the quest for assimilation, and the opening of traditionally defined and delimited spaces, languages, cultures, and communities characterize contemporary Chilean narrative and theatre, and articulate the feelings and experiences common to many people who live in the world as immigrants, wanderers, travelers, and global citizens.

Notes

[1] For a closer reading of Contreras's La ciudad anterior, consult Claudia Femenias's study of the contemporary Chilean novel.

[2] Two interesting studies on women and migration, Gina Buijs's Migrant Women, and Judith Butler and Joan W. Scott's edition of Feminists Theorize the Political would prove useful in the analysis of Allende's and Guerra Cunningham's texts.

[3] As Brito states in Campos minados: "El esfuerzo de este grupo de escritores será justamente trazar sobre el empobrecido código oficial, los tejidos procesadores de su textura; hablar desde los huecos, las perforaciones, los hiatos, todo lo cual requiere la densidad del pensamiento ritmando la significancia desde múltiples ángulos." (13)

[4] According to Catherine Boyle's study on Chilean theatre, Eltit helped found the Colectivo de Acciones de Arte (CADA), which produced one of the most critical plays of the Pinochet dictatorship, No + (1983). She also helped organize one of the most important literary events to take place during the dictatorship, the 1987 Congreso International de Literatura Feminina Latinoamericana.

[5] In 1985, Eltit was awarded a Guggenheim grant, and in 1987, she was awarded a Social Science Research Council scholarship, which allowed her to travel outside the country during the time of the dictatorship.

[6] The majority of the action in Lumpérica takes place in a public Santiago square where a female narrator, who seems to suffer the maladies of uncontrolled bleeding and convulsions, wanders the square at night. She passes the time observing the marginalized people and recording their activities on camera. What she observes and records push the limits of the public/ private space divisions, as well as social taboos, placing on center stage sexual deviation, vagrancy, masturbation, and menstruation. In addition to the narration of this nameless woman, the novel is composed of randomly interjected fragments in which further unnamed characters and narrators discuss literary topics.

[7] Although Lo crudo, lo cocido, lo podrido was canceled one day before the official presentation by university administrators for containing material that offended the spirit of the university, Matatangos received attention and critical acclaim. The play was presented almost ten years later in October of 1987 at the GALA Hispanic Theatre in Washington D.C., and at Joseph Papps' Festival Latino in New York in August 1990. For more information on De la Parra's play, consult Juan Andrés Piña's prologue to the work.

[8] Lo crudo, lo cocido y lo podrido takes place in a Santiago restaurant named "Los inmortales," where four waiters, who used to be involved in an opposition movement to the government, seemingly pass time waiting for clients and food that never arrive. While they wait, they talk about the past, jumping from topic to topic in an illogical, stream-of-conscious fashion. Eventually, a man enters the restaurant, a Senator Moya, and they successfully manage to

execute a plan to assassinate him. After the murder, the four men do not know what to do and whether their secret society will protect them. Mad with worry, one of the waiters commits suicide and another two run out into the dark city streets, leaving one waiter alone in the dark restaurant to watch over the dead body.

[9] Similar to Lumpérica, Los vigilantes breaks with traditional narrative structures and themes, and places greater emphasis on experimenting with visual, disorienting, and fragmentary prose. In this novel, an unnamed female narrator exchanges letters with her estranged husband. In her letters, the narrator discusses fragmented issues, mostly in regards to her son and other people who live near, those who sometimes invade her private space. Acting out of rebellion in order to challenge the absent father-figure and the rules and orders he imposes, she takes to public spaces, namely the city streets, and explores the marginalized zones of this forbidden world.

[10] In King Kong Palace o el exilio de Tarzán, the characters Tarzan and Jane are presented well past their prime, exiled from the native African community they had tyrannically ruled and abused for decades. Both characters are powerless to stop themselves from aging, a condition that is also underscored in the old and decaying tourist hotel, King Kong Palace, which lacks in cleanliness as well as in clientele. Slowly, Tarzan goes mad, haunted by Hamlet's inverse ghost. Tarzan's son, Boy, wanders the empty hallways of the hotel, seeking revenge against his father for ordering his soldiers into a mob in which

Boy and his friends were hiding. Shakespeare, Greek myths, and pulp fiction mix in this play where the themes of brutality, power, treachery and ambition are highlighted. At the end of the play, Jane sleeps with an ambitious character named Mandrake who convinces her to kill her husband, which she does only to be immediately killed by her power-hungry lover. At the end of the play, however, the Administrator of the hotel, a secondary figure that lurks in the background throughout the entire play, assassinates Mandrake and re-installs another brutal dictatorship that seemingly perpetuates the violence and bloodshed.

[11] The protagonist of El plan infinito, Gregory Reeves, the son of a traveling Doctor of Scientology, lands in the Mexican ghetto of East Los Angeles with aspirations of establishing a home. Reeves must learn how to defend himself against the gangs that control the streets and how to speak Spanish in order to communicate and conquer the violence of life in the ghetto. Identifying more with the Latino community of California rather than with his own father and religion, Reeves learns how to live life in the margins and to cross between two cultures and two languages.

[12] The narrator of Más allá de las máscaras relates her story of life as a perfect mother and wife. She has always performed what has been expected of her by societal norms and by her husband, but feels detached and disjointed from her true identity. Her domestic life and occasional professional duties as a repressed journalist working under censorship have become intolerably boring and dull. Tired of passively living and identifying her role in relation to the

dominating patriarchal powers that be, the narrator retaliates by subverting the social laws that have kept her repressed. She begins to lead a double life, going out at night, walking the streets after curfew, dancing in bars, sleeping with strangers, transgressing the borders forbidden to her as a woman of a middle-class social standing in Chilean society. Her ultimate act of defiance from the status quo is to publicly support another marginalized individual, the poor wife of a trapped coal-miner who publicly protests the conditions of the poor in Santiago's main square. Through this ultimate act of defiance, the narrator imagines, and in some aspects creates, a community to which she can truly belong.

[13] Using sex as a form of humiliation, blackmail and access, the protagonists of Muñeca brava begin to organize other prostitutes from the forbidden sections of the city into a successful underground resistance movement against the government. As a consequence, the prostitutes establish a community of resistance with other periphery groups, and are ultimately able to break through some of the traditional, patriarchal frontiers.

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