Borderland Identities and Contemporary Spanish Fiction

By

Maryanne L. Leone
B.S., University of Connecticut, 1988
M.A., Middlebury College, 1996

Submitted to the Department of
Spanish and Portuguese and the
Faculty of the Graduate School of
the University of Kansas in partial fulfillment
of the requirements for the degree
of Doctor of Philosophy

_____
(Chair)

_____

_____

Date Submitted: Sept. 26, 2003

ABSTRACT
Maryanne L. Leone, Ph.D.
Department of Spanish and Portuguese, December 2003
University of Kansas

During the post-Franco period, national borders have constituted a subject of great debate in Spain. The country's reorganization into a state of autonomies in 1978 officially recognized distinct national entities within Spain while contentious negotiation over the extension and the limits of sovereignty has ensued until the present. Spain's membership in the European Union in 1986, emblematic of its newly established democracy and participation in the global marketplace, further transformed the nation's boundaries. Tensions mark the centripetal-centrifugal battle of globalization, as local or national concerns vie for advantage and supra-national alliances promote their interests. Although in theory the EU and globalization open up national borders to unrestricted movement of goods, capital, and people, in practice certain migrations are highly regulated and restricted. This is certainly the case for non-EU members and, particularly, for people from less developed nations. Nonetheless, Spain has seen a dramatic increase in immigration from areas with economic and political strife. These various border realignments and crossings have a profound impact on constructions of national and local community, ethnicity, and individual identity. My dissertation examines border crossings and borderlands created by these diverse political and social phenomena as imagined in contemporary Spanish fiction.

Viewing literature as cultural practice, I read narratives, from the 1980s, 1990s, and the present decade, of Carme Riera ("Letra de ángel" and "Mon semblable, mon frère," *Contra el amor en compañía y otros relatos*), Suso de Toro (*Calzados Lola* and *No Vuelvas*), Cristina Fernández Cubas (*El año de Gracia* and "La flor de España," *El ángulo del horror*), and Lourdes Ortiz ("Fátima de los naufragios" and "La piel de Marcelinda," *Fátima de los naufragios*) as engaging in critical dialogues with dominant political policies. I take a cultural studies approach, drawing on anthropological, sociological, and historical sources and contemporary theory to illuminate my analyses of these fictional texts. Notions of postcolonial identity, borderland situations, and hybridity inform my work. I give unique application to these ideas, usually discussed in the context of former colonized nations, as I ground my writing in the particularity of borderlands and narratives of post-totalitarian Spain, a former colonizer.

Acknowledgments

I am very grateful to the members of my dissertation committee. I would like to express my deepest gratitude to Robert C. Spires for his guidance as I wrote this dissertation and for his inspirational teaching and unwavering encouragement throughout my graduate studies. Very special thanks go to Vicky Unruh and Danny J. Anderson for their review throughout this project, their suggestions for my future work on the issue of borderland identities in Spain, and their mentoring in many facets of my graduate career. In its initial and final phases, Andrew P. Debicki and Giselle Anatol encouraged me to expand my thinking on the issues in this study. To all of the faculty in the Department of Spanish and Portuguese at the University of Kansas, thank you for your outstanding teaching, your enthusiasm for the study of Spanish and Latin American literatures, and your interest in my academic and personal life. The experience could not have been better.

A Dissertation Fellowship from the Graduate School at the University of Kansas, which provided support for an academic year, helped me complete the dissertation in a timely manner and dedicate myself fully to the project. The Program for Cultural Cooperation between the Spanish Ministry of Education, Culture, and Sports and United States Universities and the Tinker Foundation, through the Center for Latin American Studies at the University of Kansas, funded research for the fourth chapter. For this financial support, I am greatly appreciative.

To the friends I have made while studying in Lawrence, Kansas, thank you for making this place "home." To Antonio Pastor, thank you for believing in me and for being my partner in life. To Luna, for keeping me company at my desk during the many hours of study and writing. To José and Marisol Pastor, thank you for introducing me to Spain and for your critical interest in my studies. To Stephanie and Susan Leone, thank you for listening. To my parents, Daniel and Maryanne Leone, whose example, love, and support have inspired me in my work and personal endeavors, I am profoundly thankful.

Table of Contents

Borderland Spaces in Contemporary Spain

Thinking of contemporary Spain as a confluence of borderland spaces invites dynamic heterogeneous conceptions of the nation's identity. Yet, what definitions of Spain and its citizens have dominated the political and cultural discourses of the post-Franco years? This study inquires into notions of community and borders in Spain's democratic period. During this time, the issue of national boundaries has been a primary focus. Spain's reorganization into seventeen autonomous communities has meant the official institution of multiple divisions within the nation. Continual negotiations over the degree of sovereignty granted to these entities and efforts to consolidate cultural identity and political power, most often pitting the autonomies against the central government, point to flux and tension between, at, and within these borders. The acceptance of Spain into the European Union in 1986 introduced further changes. The alliance has opened up the nation's frontiers to migrations of people, goods, and capital; yet, at the same time, EU policies on industry, fiscal matters, and residence restrict movement into national and supra-national domains. Nonetheless, the past twenty-five years have seen a dramatic increase in the number of people immigrating to the Spanish peninsula: in 1991, Spain passed from a nation of emigration to one of immigration, with a steadily growing proportion of people entering from outside the European Union, especially from northern Africa and Latin America (Díez Nicolás and Ramírez Lafita 16-17, 30). All of these border

realignments and crossings have had an impact on perceptions of national and individual identity.

In addition to these geo-political changes, textual narration can shape perceptions of the nation. Benedict Anderson proposes that the spread of print media in the nineteenth century contributed to the development of nationalist sentiment in many areas of the world. Doris Sommer identifies the fundamental role of fiction in nation-forming projects in Latin America during this same period. Elaborating on these ideas, my project explores the significance of border crossings and borderlands in the communities imagined in contemporary Spanish fiction. Viewing literature as cultural practice, I read the narratives of Carme Riera ("Letra de ángel" and "Mon semblable, mon frère"), Suso de Toro (*Calzados Lola* and *No Vuelvas*), Cristina Fernández Cubas (*El año de Gracia* and "La flor de España"), and Lourdes Ortiz ("Fátima de los naufragios" and "La piel de Marcelinda") as engaging in critical dialogues with dominant political policies.

In these conversations, the authors and their works of fiction paradoxically constitute and question national cultures. The literature that I have chosen focuses on two minority nationalities (Catalonia and Galicia), uncertain Spanish national identities, and ethnic strangers. Occupying ambiguous positions in communities that pursue clear definitions of membership, the stories' characters are ghost-like presences. In the autonomies, regional governments have promoted minority languages and cultures in their programs of national cohesion; however, normalization projects also have created new phantoms as they support homogeneity,

recalling Judith Butler's assertion that for a social grouping to exist others must be excluded. In the context of the European Union, assertions of national individuality still dominate despite the group's economic fusion and political coordination. Meanwhile, in Spain, giving resident foreigners the same rights and responsibilities as Spaniards, a revised immigration law officially includes immigrants in the nation while greater vigilance at the nation's frontiers and media-driven stigmatization excludes people who flee poverty and political strife in their national homes and seek more hospitable conditions in Spain. Jo Labanyi recently called for more critical engagement with the ghosts of Spain, that is, peripheral groups and critically ignored popular culture ("Introduction: Engaging with Ghosts; or, Theorizing Culture in Modern Spain"). A contribution to Labanyi's appeal, my dissertation investigates discourses, individuals, and societies that are rendered invisible in democratic Spain. I focus on canonical genres—novels and short stories—yet look at this expression from a cultural studies methodology, a critical approach that remains subaltern in Spain (Labanyi 11-12). This interdisciplinary method of analysis views culture as subjective practices, rather than objective discrete items. In this respect, my analyses invoke a variety of sources—anthropological, theoretical, literary, sociopolitical, and historical.

The theoretical writing I will draw on reflects ideas currently circulating in Western academic circles about postcolonial identity, nationalism, borderland situations, and hybridity. Scholars such as Gloria Anzaldúa, Homi K. Bhabha, Edward Said, and Caren Kaplan anchor their thoughts on these notions in specific

socio-historical contexts, including, the borderland area of the southwestern United States and northern Mexico, India, European colonialism of the Orient, and Euro-American discourses on travel. In grounding my own writing in the particularity of borderlands and narratives of post-totalitarian Spain, I will give a unique application to these cultural critics' ideas on identity. The specific circumstances of Catalan and Galician political autonomy, Spain's membership in the European Union, and immigration will bring new meaning to these theories as well. Despite the many Spanish contemporary novelists who tell stories of travel across geographical and metaphorical borders, only one article to date touches on the concept of border spaces.[1] While this study attests to the issue of travel and national identity in the fictional stories of Hispanic writers, its narrow scope invites more work in this largely unexplored area. Employing ambiguous hybrid forms of self and national identity is a common denominator among the theory and Spanish fiction I discuss. Border crossings of various types—geographical, psychological, political, ethnic, linguistic, and sexual—are a common trope in the narratives. In these works movement across varied boundaries destabilizes traditional, stable notions of identity. These dynamic views of culture imply an understanding of history as non-linear, multiple, and subjective.

One of the groundbreaking texts in the area of borderland theory is Anzaldúa's 1987 *Borderlands/La Frontera: The New Mestiza*. In this hybrid work, Anzaldúa connects the physical space of the border along southern Texas, the southwestern states, and Mexico with the cultural, psychological, spiritual, and sexual divisions that

inform her sense of self and her lived experiences. Rather than a line that separates two distinct geographical entities, she conceives of the borderland as an interstitial space, a crossroads, where the continuity of identity is constantly interrupted, challenged, and changed. Her frontier existence summons pre-Columbian, colonial, and postcolonial Mexican cultural histories. From this heritage, she crafts an empowering vision of herself and her people, a perspective that enables her to address the discriminations that she has faced as a Mexican-American lesbian woman living on the border. Anzaldúa's pluralistic writing (autobiography, poetry, and essay) and use of language (English, Spanish, Nahuatl, Spanglish, and an array of Mexican and Mexican-American dialects and registers) all within the same work, *Borderlands/La frontera*, demonstrates the power of narration to revise dominant interpretations of history and resuscitate repressed cultural traditions. In her departure from hegemonic identities, she creates for herself, and inspires others to devise, a home for deviance and ambiguity. The differences between Anzaldúa's points of reference—a former Spanish colony and the United States/Mexican border—and the context of this project—a former colonial power and the interior divisions of Spain, its European and global borders, and its coastline—are arguably significant. Yet, in Spain, too, the borderland areas are cultural, ethnic, and sexual sites of contention.

Anzaldúa's borderland paradigm, which focuses on heterogeneity of place, social groups, and individuals, contrasts with modernity's national consolidation projects. As Benedict Anderson explains, the nation is imagined as a homogeneous, limited community, despite the differences and tensions that may exist among the

people within its geo-political boundary (7). Bhabha emphasizes these fissures in the image of harmonious "fraternity" (Anderson 7). He suggests thinking about national identity as a continual negotiation of differences, cultural and otherwise. Like Anzaldúa, he recognizes the un-homelike state that colonialism creates, a sense of otherness and strangeness, even when residing in one's supposed home (*The Location of Culture* 1-2). Citing the influence of Anderson and Said, Bhabha maintains that the nation is "a system of cultural signification" ("Introduction: Narrating the Nation" 1). While Anderson reflects on the role of the printed text in the development of nationalism, Said, whose *Orientalism* (1978) is often regarded as the catalyst of postcolonial studies, asserts that discourse—social, political, academic, literary, philosophical, and otherwise —invented a conception of the so-called Orient that posits Europe's superiority. This is not to say that the Orient only exists in language, but this symbolic system makes the idea a reality in the Western mind and justifies domination of distant lands and peoples (2-5). Bhabha takes Anderson's and Said's concepts on discourse and national projects a step further. He emphasizes that while texts have consolidated national and imperial power, narratives, including ones that seem to support these efforts, also expose the fiction of Western enlightened progress: "In each of these 'foundational fictions' the origins of national traditions turn out to be as much acts of affiliation and establishment as they are moments of disavowal, displacement, exclusion, and cultural contestation" ("Introduction: Narrating the Nation" 5). Similar to the postcolonial revisions described thus far, I contend that contemporary Spanish writers are contesting hegemonic political and social narratives

that posit national cohesion in Catalonia and Galicia, the complete integration of Spain with its European global partner, and Spain as a non-racist and exclusively white society.

Bhabha proposes that moments of historical transformation disrupt static perceptions of the nation, encourage revisions of traditions, and introduce, or make more visible, cultural hybrids ("Introduction." *The Location of Culture*). Franco's death in 1975 was the first step in the profound political and social changes that have occurred in Spain in a relatively short period of time.[2] The Spanish Constitution of 6 December 1978 initiated the reconstruction of political borders within the country and the affirmation of Spain as a place of national and cultural plurality. That the issue of autonomous rights is the subject of the Constitution's second article underscores its fundamental importance in post-totalitarian Spain. At the same time, the nationalities, in fact the very word "nacionalidades," was the most controversial element of the democratic constitution. In the final version of the document, the right to autonomy is not to preclude the unity of the Spanish state: "La Constitución se fundamenta en la indisoluble unidad de la Nación, patria común e indivisible de todos los españoles, y reconoce y garantiza el derecho a la autonomía de las nacionalidades y regiones que la integran y la solidaridad entre todas ellas" (la Cuadra and Gallego-Díaz 255). The Article by no means resolved the issue of the autonomies. In light of the continued dominance attributed to the Spanish nation, many people have argued that the political transformations were not progressive enough or that the freedoms granted to the autonomies did not go far enough (la Cuadra and Gallego-Díaz 101).

After a short lived (one day) military coup in 1981, the Cortes, or the Congress and Senate, passed the LOAPA (Ley Orgánica de Armonización del Proceso Autonómico), initiated in an agreement between the governing Unión de Centro Democrático (UCD) and the Partido Socialista Obrero Español (PSOE), to curtail concessions to the regions. A 1983 Supreme Court ruling, however, called for modifications to the Law that granted further control over local affairs to the regional governments (Elorza 334; Graham and Labanyi 423, 438-39). To this day, the degree of power that the autonomous nationalities and regions have over local affairs and external relations is a subject of contention. Nonetheless, even with disagreements over distributions of power, the creation of a state of autonomies certainly interrupts the centuries-long centripetal pattern of governance in Spain. Further, the country's restructuring has spurred new formulations and assertions of cultural traditions while bringing the question of cultural plurality out of political quarantine and into the forefront of public discussion.

In the autonomies culture became not only an issue of public debate but also of public policy. While not limited to the historical nationalities of Euskadi, Catalonia, and Galicia, these political entities have considered the promotion and institutionalization of cultural production and their respective languages integral to the goal of strengthening national identity.[3] Fiction's dialogue with these policies of cultural normalization in Catalonia and Galicia are the foci of chapters 1 and 2, respectively.

The issue of cultural production as a means to consolidate nationalism is particularly salient in the first chapter. Author Carme Riera offers notably acute criticisms of policies that sacrifice cultural heterogeneity in the name of fortifying national identity and linguistic hegemony. In her story, "Letra de ángel," Catalan culture becomes a set of kitsch items and its promotion a direct mail sales campaign by the Catalan bank La Caixa. The second story in the collection *Contra el amor en compañía y otros relatos* (1991), "Mon semblable, mon frère," reveals that the seamless Catalan literature proffered by cultural nationalists is actually an inextricable blend of Catalan, Castilian, and French.[4]

At the same time that Riera critiques extreme nationalism, her well-received works contribute to the increased production and consumption of texts written in the Catalan language. Meanwhile, translation of her works to Castilian, sometimes by Riera herself, invites a broader Spanish audience to read her works and see her as a national writer, participating too in a history of literature in Castilian. Critics tend to divide authors from Catalonia into two camps according to language, Castilian or Catalan. That said, those who write in Castilian often are not included in panoramas of Catalan literature. Exemplary of this group, Juan Goytisolo (b. 1931), Luis Goytisolo (b. 1935), Juan Marsé (b. 1933), and Manuel Vázquez Montalbán (b. 1939) began to publish during the dictatorship. Even since Franco, some Catalan authors are writing their narratives in Castilian. Eduardo Mendoza's (b. 1943) first novel came out in 1975. Esther Tusquets (b. 1936) and Cristina Fernández Cubas (b. 1945) published their first works of fiction, in Castilian, after 1975. Nonetheless, while

critics differ on the state of Catalan literature (quality, readership, and publishing trends), the quantity of authors writing narrative in Catalan has grown considerably since the 1980s. Baltasar Porcel (b. 1937), Robert Saladrigas (b. 1940), Jesús Moncada (b. 1941), Terenci Moix (b. 1942), Montserrat Roig (b. 1946, d. 1991), and Quim Monzó (b. 1952) are some of the best known and critically acclaimed contemporary authors.[5] Critics consistently include Riera (b. 1948) among notable Catalan authors; yet, using both Castilian and Catalan, she herself seems to eschew a solely Catalan designation, a point I elaborate in chapter 1. As I turn to Riera's two short stories, I read them as examples of culture that is challenging hegemonic notions of identity and opening the boundaries of *catalanitat.* To contextualize her writing, I discuss the role of culture in Catalan nationalism from the nineteenth century to the present and note contemporary writers and theater groups redefining notions about the nation's cultural identity.

In Galicia, as in Catalonia, the volume of works published in the national language has increased greatly since the central government officially recognized the political legitimacy of these territories in the Spanish Constitution in 1978 and the Statute of Autonomy in 1981. Yet, as one Galician author notes: "La realidad actual de la cultural gallega es la de una identidad en la encrucijada" (Freixanes 5). On one hand, cultural production, economic growth, and industrial development in fashion, agriculture and livestock, fishing, and ship building mark the years since democracy; on the other hand, global competition presents challenges to these accomplishments and future ones. In the case of literature, there is for the first time a stable

infrastructure of editorial houses (69 in 1997). Still, in Galicia demand for books is low, second to last among the autonomies, and many people choose to read in Castilian. Of approximately 2,800,000 inhabitants, 812,000 (29%) read more than four books a year, and of this number only approximately 105,560 people buy books in Galician (Freixanes 5-7). Nonetheless, the market for Galician language texts is stronger than ever before, and linguistic policies in basic education are creating future readers of Galician.[6]

Production and readers would be irrelevant of course without writers and works. Since the nineteenth century, novelists writing in Galician have desired that their creations contribute to a sense of collective identity and national community (Gaspar 27). Although Galician authors who write in Castilian have long formed part of Spain's literary canon—Emilia Pardo Bazán, Ramón del Valle-Inclán, Camilo José Cela, and Torrente Ballester, to name a few—critics of Galician culture generally exclude these writers from the nation's tradition. Since the institution of the autonomous region of Galicia, the majority of novelists are choosing the national language as the vehicle of expression for a diversity of narrative genres and styles. Suso de Toro (b. 1956), whose *Calzados Lola* (1998) and *No vuelvas* (2000) I study in chapter 2, concurs that literature in the Galician language participates in a project of reclaiming and building cultural dignity.[7] At the same time, he asserts that his generation has the opportunity to take literature beyond this functional purpose: "Nosotros somos la primera generación que reformula la tarea cívica de pelear por la supervivencia literaria, por una relación, al fin normal, entre la literatura y los lectores

en su lengua, por intentar la normalidad. Estamos a sustraer la literatura de la necesidad y a llevarla a la gratuidad: la literatura porque sí" ("Opiniones consultadas" 19). Toro belongs to the group of writers who make their literary mark posterior to Galicia's foundation as an autonomous state.

In the transitional period and early years of democracy, the death of three key figures (Otero Pedrayo in 1976, Eduardo Blanco Amor in 1979, and Álvaro Cunqueiro in 1981) from the Época Nós, a nationalist intellectual movement of the pre-Civil War period, leaves the responsibility for strengthening the nation's literary tradition to the next and future generations. Some of the writers who started to publish in Galician and received critical attention in the early 1980s were Xavier Alcalá, Víctor Fernández Freixanes, and Alfredo Conde. In the late 1980s and the 1990s, the detective novels of Roque Morteiro (Xelís de Toro), Xosé Cid Cabido, and Aníbal Malvar became popular. During this same period, the renovating narratives of Suso de Toro, Xurxo Borrazás, and Xabier Queipo burst onto the scene. Women writers have been less present, tending more toward literature for children, yet not absent from this literary boom. Marilar Aleixandre has published detective fiction and Úrsula Heinze and Marina Mayoral, who also writes in Castilian, have produced novels that explore female psychology. Mayoral also has written a detective novel. Ray Loriga, who writes his novels in Castilian, has attracted some attention as a Generation X author. The incorporation of fantastical elements characteristic of Galician traditions, but in a thoroughly contemporary narrative style, is the hallmark of Manuel Rivas. He and Toro might qualify as the most known of the current

writers from Galicia.[8] As with much of contemporary Galician fiction, in their style and concerns, Toro's works are representative of global literary trends, yet address issues specific to Galicia. In the second chapter of this borderland study, I look at Toro's treatment of notions of home and community in light of cultural and migratory trends in Galicia. Yet, home as a problematic concept is not exclusive to the northwestern region of Spain. The works that I study throughout this project posit that home and community are neither givens nor easily achieved. These ideals are, however, highly sought.

Concepts of national and other communities were changing not only as Spain realigned and renegotiated interior political borders, but also as the state reformulated exterior political boundaries. During the 1980s, joining the European Community (EC) became emblematic of Spain's democratic makeover. The Spanish government actively sought to participate in the EC under the Franco dictatorship; however, it was not until the transition period that the country's bid gained EC approval. The tensions in Spain among the local autonomous communities, the central government, and global influences are similar to those in the European Union, each national entity vying for individual advantages while at the same time joining together to create favorable economic conditions for all, within and outside the European market. In the centripetal-centrifugal battle, the issue of borders plays prominently. Theoretically, national boundaries dissipate in this global environment in which supra-national alliances supersede nation-states. Within the EU, the frontiers of member countries no longer restrict the flow of capital and goods. Further, freedom

of movement is a fundamental right of EU citizenship. Nationals of member countries may travel, live, and work anywhere within the consortium and are guaranteed equal opportunities and treatment, public health, access to employment, and social protection. All the while, the EU and individual member states are fortifying frontiers to control immigration of non-EU citizens into the Union: for these nationals, Europe is a fortress rather than a space of free circulation.[9]

Globalization, the European Union, Spain's incorporation into this alliance, and immigration are the topics of my third and fourth chapters. In chapter 3, I explore literary representation of the impact of these political, economic, and social border realignments on Spanish citizens and their sense of individual and national identity. As I will discuss, two of Cristina Fernández Cubas's narratives, *El año de Gracia* (1985) and "La flor de España" (1990), are exemplary of a trend in Spanish fiction since the 1980s of sending Spanish characters out of Spain on international journeys, often within the European continent. Many of these travel narratives posit a search for community beyond the nation's borders. In Fernández Cubas's novels, circumstances of national dislocation produce distrust in the nation-state and critical views of essentialist forms of belonging. The protagonist in *El año de Gracia* turns to an abject individual in his quest for companionship, but rejects this unconventional bond when presented with the chance to re-enter so-called normal society. A Spanish woman forms a friendship with women from the autochthonous Scandinavian community in "La flor de España"; yet neither she nor they can imagine an association that is not based on rigid cultural similarity or assimilation. Ultimately,

failures to create heterogeneous modes of friendship or to ally with individuals whom the nation rejects leave the protagonists of both narratives lonely and unhappy.

Whereas chapter 3 focuses on travel from Spain to other European countries by Spanish nationals, chapter 4 looks at the recent rise in labor immigration to Spain by people from outside the EU. Greater economic prosperity, EU membership, a democratic government, and often life-threatening economic and political conditions in many areas of the world have contributed to a reversal in Spain's emigration and immigration patterns. The transformation to wage labor in societies where barter systems had dominated along with changes in consumption habits also have led people from these areas to travel farther within their own country or migrate to other countries for work. While today a small proportion of Spaniards emigrate, people from Spain used to migrate in great numbers in search of better opportunities in other countries. From colonialism until the middle of the twentieth century, Latin America was the most common destination. In the late 1950s, emigrants moved from Spain to the more industrialized countries of northern Europe in response to demand for manual laborers. This migration reached a peak in the early 1970s. Since that period, emigration has reduced significantly, from 120,984 emigrants in 1971 to 852 in 1999.[10] While Spaniards continue to travel to other European countries for employment opportunities, they tend to contract for seasonal or temporary work, particularly in agriculture, construction, or hostelry, or go abroad with Spanish companies that have business in the exterior. In comparison to lower emigration, the number of resident foreigners in Spain multiplied almost five times during the period

from 1975 to 1999 (Díez Nicolás and Ramírez Lafita 22). That growth probably would be much higher if illegal residents were taken into account. As the average age of the Spanish population increases and the birth rate decreases, immigrants are an important source of demographic growth, not only in Spain but also in much of Europe.

To start to understand the influence of immigration on perceptions of national identity and community in Spain, in the final chapter I discuss globalization and immigration, labor demand, recent revisions of the immigration law, xenophobic clashes, news coverage, and the small but growing presence of immigrant characters in television shows, film, and narrative. After providing a review of contemporary Spanish fiction that addresses immigration, I turn to Lourdes Ortiz's "Fátima de los naufragios" and "La piel de Marcelinda" (*Fátima de los naufragios* 1998). The representations in these stories of encounters between Spaniards and immigrants from Africa and the Caribbean punctuate that ethnic differences and stereotypes imbue perceptions and interactions. The notion of ethnosexual frontiers, or instances and places of physical or imagined sexual contact across ethnic, racial, and national divides, informs my analyses of the social relations among the characters. Sexuality comes to the forefront in the second story, which focuses on the trafficking of human beings and prostitution in Madrid. Throughout my study of current cultural, social, and political discussions on immigration, the issue of economic disparity in Spain and the global world looms large. My analyses of Ortiz's short stories seek to incite more critical conversation about individual, communal, and national receptions of

immigrants. The social reality of immigration might be seen as a chance to affirm that Spain is more than an economically prosperous democratic nation; yet, given the ingrained cultural perspectives and the reality of well-established international trafficking networks, the country and its residents will have to dedicate much effort and will to create a diverse, humane community.

As competing parties—the autonomous communities, the central state, and global interests—vie for cultural, economic, and political space within the frontiers of Spain, and the nation seeks a place for itself in an international arena, individuals, nationals and immigrants alike, are left to wonder where their place is. Contemporary Spanish narratives suggest that homogenous and rigid definitions of cultural identity serve more to exclude than to create community. Seeing individuals and nations as constituted of dynamic, ever changing borders and recognizing the benefits of hybrid understandings of identity, as the stories studied here posit, might enable more satisfying concepts of home and belonging. As I explore these notions, along with travel and displacement, I follow Kaplan's lead, querying these concepts from particular historical and social contexts of Spain.[11] This mode of inquiry highlights that neither I nor the fictional texts I analyze propose romanticized, nostalgic views of the nation as home nor of travel as pure leisure. In all of the chapters, the narratives show travel to be a politicized experience. Commencing this journey into the borderlands of contemporary Spain, I will now look at Catalonia's efforts to build a singular national culture, despite the risk of alienating its citizens and undermining a richer, heterogeneous Catalan identity.

Notes

[1] Jaume Martí-Olivella identifies a new narrative figure—a transnational subject, or postcolonial tourist—in the fiction of contemporary Hispanic women writers, focusing on one story each by Carme Riera, Mercedes Abad, and Ana Lydia Vega. He relates this character to a feminist agenda to decolonize women from patriarchal voices, a goal sought in the parody and rewriting of popular narrative genres such as romantic foundational fiction and travel narrative. On that point, I disagree with the critic when he, overlooking nationality, class, and race, asserts a common experience of colonization among women in Spain and Latin America.

[2] There are many studies on the political, social, and cultural changes in Spain since democracy. Helen Graham's and Jo Labanyi's *Spanish Cultural Studies: An Introduction*, Part IV, is a good place to start, with essays on education policy, film, television, design, gender roles, including gay and lesbian, and cultural and political polices of Catalonia, Galicia, and the Basque Country.

[3] Article 143.1-.3 of the Constitution establish three routes to achieve autonomous status, one for the regions with common historical cultural, and economic roots (Catalonia, Euskadi, and Galicia), and one for regions that, not meeting the historical criteria, would gain autonomy with a referendum and majority vote. Thirdly, the Cortes Generales may authorize the constitution of a province or other territory as an autonomous community (la Cuadra and Gallego-Díaz 288-89).

[4] Riera wrote the stories in this collection between 1984 and 1990 and published them first in Catalan as *Contra l'amor en companyia i altres relatos* (1991). In my analyses, I refer to the Castilian translation.

[5] Julià Guillamón and David Castillo provide comprehensive reviews of Catalan literature in the last thirty years. Guillamón briefly reviews conditions of the publishing industry and readership and Josep-Anton Fernández discusses cultural development in Catalonia from the Franco period to the early 1990s.

[6] From 1978 to 1997, Galicia shows the strongest growth in annual publications in the national language, increasing almost ten fold (129 compared to 1,233). The number of publications in Catalan increased six times, from 1,132 to 6,856, and in Euskera, almost seven fold from 156 to 1,060. These annual productions, however, pale in comparison to Castilian, which almost doubled from 23,030 in 1978 to 42,330 in 1997 (Freixanes 4).

[7] Toro originally published the novels in Galician as *Calzados Lola* (1997) and *Non volvas* (2000). I reference the Castilian editions in my textual analyses.

[8] For more information on authors publishing narrative in Galician since the late 1970s, see Silvia Gaspar, Xesús González Gómez, Teresa Seara, and Anxo Tarrío Varela ("Dez ano de narrativa galega"). González Gómez's criticism of this fiction is particularly merciless, often condemning many of the novels as failed and the authors as lacking necessary discipline or talent. The first two analyses are part of a special issue of *Ínsula* (629), edited by Anxo Tarrío Varela, a principal critic of Galician

literature. Articles on market infrastructure, novel, short story, poetry, theater, children's literature, translation, literary studies, and visual and other arts round out a review of twenty-five years of Galician cultural production.

[9] The current parameters of European citizenship and associated rights of movement have evolved from a series of treaties and agreements. The Treaty of Rome (1957), which established the European Economic Community, associated free movement with employment, giving employees, self-employed individuals, and service providers and their family members residence in another member country. In 1990, the right to residence was extended to individuals without reason of employment, so long as they can prove adequate financial resources. The Treaty on European Union (1992) instituted the concept of EU citizenship and the Amsterdam Treaty (1997) incorporated the Schengen Accords ("Amsterdam Treaty"). Schengen allows citizens of the accord's signatories to freely cross national borders. On the other hand, the Accords provide for more vigilance at external frontiers through member cooperation on border control, criminal matters, prevention of drug trafficking, creation of an information system tracking police data, common visa requirements, entry rules, and political asylum issues. Spain is party to the Schengen Accords. ("Schengen: Agreement and Convention"; Roy and Kanner 248, 255).

[10] Although the report does not indicate inconsistency in the data, I question whether open border policies within the EU might mean that tracking emigration, especially temporal, might be less accurate (*Anuario de Migraciones 2000* 21-23, 27).

[11] Kaplan's *Questions of Travel: Postmodern Discourses of Displacement* examines the use of metaphors of travel in modernist and postmodern critical discourses. She argues that historically situating references to travel, borders, migration, homeland, and other similar concepts adds political value to these intellectual inquiries.

Contesting Catalonia's Cultural Borders:

Carme Riera's "Letra de ángel" and "Mon semblable, mon frère"

From the nineteenth century through today, Catalan nationalists have viewed culture as a means to create shared identity and social cohesion. Viewed in this way, culture helps to constitute national borders: it gives material form to the nation's identity and its uniqueness. Stuart Hall explains that culture refers to "whatever is distinctive about the 'way of life' of a people, community, nation or social group" or "the 'shared values' of a group or of society [. . .]" (2). Difference, then, defines the notion of culture. In Catalonia, where Castilian rule, language, and literature gradually came to dominate, nationalists have used culture to emphasize the region's distinction, in particular, from Castilian Spain and the general label Spanish. Expressed in the representational system of language, whether written, spoken, musical, or figurative, signs and symbols comprise, communicate, and give meaning to culture. In recent years, social science and anthropological approaches have stressed the participants and their practices, rather than culture as a set of things (Hall 1-3). Following this model, I will look not only at the symbols of Catalonia, but also at the process of their creation and exchange in nationalist endeavors from the latter third of the nineteenth century up until the present day. While the dominant tendency presents a unified image of national culture, many contemporary artists and intellectuals propose alternative concepts. Author Carme Riera exemplifies this counter-hegemonic inclination. In her fictional work, Riera discredits simplified

views and traditional representations of Catalan identity, instead positing a dynamic vision of culture that highlights plurality, irreconcilable differences, and permeable boundaries.

Riera often reproduces hegemonic views in her fiction as part of a scheme of de-authorization. In "Letra de ángel" (1984) and "Mon semblable, mon frére" (1989), collected in *Contra el amor en compañía y otros relatos* (1991), she echoes nationalist discourse and isolates cultural icons. As she recreates national culture, she makes obvious that it is just a creation, not an unquestionable truth. Riera's methodology brings to mind Homi K. Bhabha's concept of cultural translation, which he derives from Walter Benjamin's observations on reproduction. A representation and a reproduction through icons, symbols, myths, and metaphors, culture is always conveyed in translation. Bhabha's view of the culture-translation equation will shed light on Riera's works:

> [. . .] translation is also a way of imitating, but in a mischevious [sic], displacing sense—imitating an original in such a way that the priority of the original is not reinforced but by the very fact that it *can* be simulated, copied, transferred, transformed, made into a simulacrum [. . .] the original is never finished or complete in itself. The 'originary' is always open to translation so that it can never be said to have a totalised prior moment of being or meaning—an essence. ("The Third Space" 210)

In concert with this reading of translation, Riera's two stories represent the supposed essence of Catalan culture. Her work might be read in opposition to the Catalan autonomy's cultural normalization policies where they support a homogeneous over a plural society. As noted in the preceding Introduction, this author is not alone in her artistic challenge to traditional views of Catalan identity. Emphasizing multiple interpretations and constructs, Riera's narratives draw attention to the absence of a singular, exclusive identity and to the nation's own otherness.

The notion of cultural translation undoes conventional views of the nation's identity as unvarying. Writing about the historical roots of nation formation and the importance of language in this construct, Benedict Anderson provides a widely cited description of the modern nation: "[. . .] it is an imagined political community—and imagined as both inherently limited and sovereign" (6). People imagine connections between themselves and other members of the nation even when they do not know one another. Viewed as a harmonious relationship: "[. . .] it is imagined as a *community*, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship" (Anderson 7). Unique, yet the same, each nation is distinguishable from other nations and peoples, yet singular within its boundaries.

In Anderson's theory on the nation, cultural production reinforces its borders; that is, culture highlights the nation's differences from other sovereignties. Within the nation, culture gives people a shared sense of belonging. Anderson asserts language's primary role in creating a common identity; or erasing differences. Influenced by

Anderson's description of the nation's emergence from cultural systems and the role of print media, speaking from a post-colonial perspective Bhabha proposes that, as much as language consolidates the nation, language exposes the fissures. Like Anderson, Bhabha focuses on the nation's limits; however, he reformulates difference as "liminality": "With the notion of cultural difference, I try to place myself in that position of liminality, in that productive space of the construction of culture as difference, in the spirit of alterity or otherness" ("The Third Space" 209). Putting together the notion of translation and "liminality," always in reproduced and, necessarily, partial form, identity is incomplete, hybrid, and in tension with its own differences.

Anderson and Bhabha concur that language and its formulation as literature are powerful tools of nation making. Narration has been employed to produce a homogeneous, timeless national community, as these scholars argue respectively in *Imagined Communities* and *Nation and Narration*. Catalonia is no exception. The Catalan identity that persists today owes its foundation to the *Renaixença* movement of the latter third of the nineteenth century. *Renaixença* intellectuals, in turn, found inspiration in Bonaventura Carles Aribau's 1833 romantic poem "Oda a la Pàtria" and Joaquim Rubió i Ors's articles in the 1839 *Diario de Barcelona* (Porta Perales 31-32; Vilarós, "A Cultural Mapping" 42). The *Renaixença* writers and their predecessors marry Catalan identity to four principal elements: its language, land, history, and psychology.[1] These symbols were to provide evidence of and project Catalonia as a distinct political, geographical, cultural, and social entity. Nationalists mainly sought

to differentiate Catalonia from Castilian Spain, in whose cultural and political shadow Catalonia had existed for centuries. In their desire to portray Catalonia's unique characteristics, the movement's participants did not voice a more hybrid and a continually evolving reality.[2]

Considering Catalonia's historical subsumption by Castile, the *Renaixença*'s longing for and proclamations of a unique identity are understandable.[3] To foster and strengthen nationalist sentiment, supporters narrated the origins of Catalan sovereignty and turned historical figures into icons. According to these and more recent accounts, the region's autonomy traces to the Count of Barcelona Borrell II (915-992), who separated from the Frankish king in 988. From 1137, Catalonia formed part of the Aragonese-Catalan confederacy.[4] The territories amassed under Jaume I, el Conquistador (1208-76), king of Aragon, constitute the geographical area in which Catalan language and literature developed. Formally relinquishing control of the Pyrenean region, acquired through earlier conquests and marriage, to the French monarchy in the Corbeil treaty of 1258, Jaume I expanded his kingdom to the southern Peninsula and Mediterranean regions (Keating 141; Ribera Llopis 18-19). The *Renaixença* turned this king into a mythic national hero. Today, many Catalans still consider Jaume I the symbolic father of the nation. Along with geo-political autonomy, symbolized in this national hero, nineteenth-century nationalists accentuated the nation's linguistic independence from Castile, citing origins in Provençal and the later development of Catalan.[5] In *Renaixença* imaginings, the land and historic figures came to epitomize Catalonia's essence and Catalan became the

voice of patriotic spirit (Porta Perales 33). Contesting the mythic identity created in this period and kept alive today, Riera parodies an iconic vision of Catalonia and a singular telling of its literary tradition.

As the twentieth century got under way the *Renaixença*'s symbolic expression of national forlorn took on more direct political intentions: "[. . .] it was not until the beginning of the century that *catalanisme* saw itself as a nationalism engaged in the theoretical and political circuits and discourses then current in Europe" (Vilarós, "A Cultural Mapping" 43). Burgeoning industrial development and Barcelona's economic growth intensified nationalist feelings, fueling desire for independence. Even *moderniste* artists, architects, and writers, who eschewed nationalist politics, strove to produce modern, European works that also were distinctly Catalan. In the 1920s and the 1930s, the principal concern of the respective *noucentisme* and *postnoucentisme* movements was building consciousness of a Catalan nation.[6] Its representatives believed that economic development paired with cultural and educational endeavors would strengthen Catalonia. During this period, political writing, linguistic standardization, the first Catalan dictionary (published in 1932), narrative, poetry, music, dance, theater, sculpture, children's stories, and the foundation of the Catalan Boy Scouts (*Escoltes*) together produced a narration of national cohesiveness for the elite, bourgeoisie, and working classes (Terry 55-57; Vilarós, "A Cultural Mapping" 43-44).

To inscribe a national sensibility intellectuals, artists, writers, and educators of the *Renaixença* and of Catalan modernism (*modernisme*, *noucentisme*, and

postnoucentisme) used language in multiple forms to create symbolic representations of *catalanitat.* The practice of culture, the act of storytelling, gave "things"—the history, land, customs, and the very people of Catalonia—cohesive meaning. Political activism accompanied the iconic making of the nation, and in 1932, the region received from the central Spanish state a long-sought recognition of its distinctiveness.[7] The Second Republic (1931-36) authorized an autonomous government, the Generalitat, in return for Catalonia's support in the 1931 elections. Nearly ninety years after the appearance of the poem "Oda a la Patria," Catalan nationhood materialized not only within its own geographical borders, but also, at least politically, within the greater Iberian Peninsula.

That the Franco regime quickly ended Catalonia's political sovereignty and sought to abolish its cultural expression attests to the strength, and the threat, of Catalan identity. In 1939, the Nationalists defeated Catalonia, the seat of Republican forces, and claimed victory. Two and one-quarter centuries after Felipe V abolished the Generalitat in his aim to fortify the hegemony of Castile, General Francisco Franco did the same and exiled its then president Josep Tarradelles. The Franco years were a dark period for Catalonia: "El franquismo destruye el sólido edificio recién construido. Desde este momento la cultura catalana expresada en catalán pasa al mundo subterráneo y a estar pendiente de sus propios resultados y de las concesiones que gradualmente se le van haciendo" (Ribera Llopis 46). The dictatorship banned public use of Catalan and, throughout the Peninsula, censored cultural production (film, books, press, advertisements, the performing arts, and music).[8] The 1940s and

1950s were particularly harsh, although some Catalan-identified activity occurred, while the 1960s brought a relaxation of censorship policies. Limited in comparison to pre-Civil War activity, Catalans asserted an autochthonous culture, as much as was possible given the parameters of the dictatorship. Indicative of this perseverance were Gabriel Ferrater's and Salvador Espriu's poetry, and Josep Castellet's anthology *Poesía catalana del segle XX*; the founding of *Edicions 62* and the magazine *Serra d'Or*, both of which published Catalan literature by residents (Josep Plà and Llorenç Villalonga, for example) and exiles (Mercé Rodoreda, Josep Carner, and Agustí Bartra, among others); and, political and cultural gatherings in the monastery of the Abadia de Montserrat.[9] While of a younger generation, Riera participated in the political activity of the time while studying at the University of Barcelona.

After Franco's death, Catalans worked together to recuperate a cultural infrastructure that had disappeared and a national identity that, to a great degree, had been hibernating for thirty-five years (Fernández 342). Along with cooperation, great hope marked the period: "From 1975 on, both older and younger generations united in a spontaneous movement concerned above all with *reconstructing and reconfiguring Catalan national identity*" (Vilarós, "A Cultural Mapping" 38, the emphasis is mine). In one of the organized collective efforts to foster "the open cultural expression of Catalan identity," delegates at the Primer Congrès de Cultura Catalana (1976) addressed issues as diverse as health policy, education, art, Catalan influence abroad, the economy, media, land ownership, and agriculture, and set the cultural agenda for the years to follow (Vilarós, "A Cultural Mapping" 38). The

Congrés concluded that regular use of Catalan was imperative to re-establishing a sense of nationhood and that self-rule was necessary to constitute Catalonia society as 'normal,' or on par with other modern European countries. Making this dream more possible, in September 1977, Adolfo Suárez and his cabinet restored the Catalan Generalitat, and allowed its exiled president to return (Graham and Labanyi 437). With the Partido Socialista Obrero Español's (PSOE) clear victory in the 1982 national election and Spain's moves towards European Union membership, the Catalan government did not view complete independence as advantageous; however, the region certainly sought, and continues to pursue, a high degree of autonomy (Vilarós, "A Cultural Mapping" 39).

Like the nationalists of the early part of the century, Catalan leaders of the post-Franco period certainly recognize the importance of language to national identity formation. After the first elections of the Catalan parliament in 1980, the government established the Department de Cultura, with the mission of making the Catalan language and its culture hegemonic.[10] Cultural normalization characterizes the politics of contemporary Catalan nationalism. To a great extent, the Generalitat measures the strength of the nation's culture by the degree to which people living in Catalonia use the language in all aspects of life.[11] The nation would reach normalcy not only when its people were proficient in the language and identify as Catalan, but when they consumed a balance of high and low cultural products in the language (Fernández 343). Then, and today, Catalonia's supporters place the utmost importance on cultural differentiation as a means to building and ensuring the nation's

strength and sovereignty. Moreover, echoing the *noucentisme* and *postnoucentisme* movements of the 1920s and 1930s, current leaders assert that a strong economy and national identity go hand in hand. Cultural consumption evidences and foments nationalistic feelings, and also generates more production of Catalan items, thus perpetuating nationalism.

Yet, who is a Catalan and what constitutes Catalan culture? Must a literature be written in the Catalan language to be Catalan? If an artist born in Catalonia resides elsewhere in Spain, is he or she a voice of Catalan culture? Do Majorcan or Valencian writers and artists also create Catalan culture?[12] The government's normalization policies suggest that the nation's culture occurs only in Catalan. Yet, taking Riera as an example, using language to qualify works and their producers as representative or not of national culture is not nearly as clear cut as it may seem. Following the Generalitat's line of reasoning, Riera is a national author and her novels pertain to Catalan literature for she writes in Catalan. Nonetheless, critics also cite Riera as part of a post-Franco boom of Spanish women writers (Brown 20). Moreover, the author and her creative and academic work evidence a multi-lingual situation. Riera is a Majorcan who teaches in Catalan at the Universitat Autónoma in Barcelona, writes literary criticism in Castilian but her narratives in Catalan, and often translates the latter to Castilian.[13] As a professor of Spanish literature, a critic, and a fiction writer, she employs not only different languages, but also different discourses. Riera and her linguistic use defy singular categorization, demonstrating the multiple, shifting

boundaries and border crossings that constitute individual and national identity in contemporary Catalonia.[14]

As the content of Riera's short stories also will show, there is no simple response to questions of national identity. Despite its complexity, people influential in shaping policy within Catalonia have tried to simplify the issue. In a 1966 book he wrote on the possibilities for a Catalan nation, Jordi Pujol, President of the Generalitat since 1982, offered a definition of Catalan identity that leading politicians and intellectuals later adopted: "Our central problem is immigration and, hence, integration. The basic objective is to build up a community valid for all Catalans. And I would add that by Catalan I mean everybody who lives and works in Catalonia, and who makes Catalonia his/her home and country, with which he/she incorporates and identifies."[15] Pujol stressed that acquisition and use of Catalan would integrate adult migrants and, especially their offspring, into the nation's fold (*La immigració, problema i esperança* 82). Making those assertions during the Franco era and the *milagro económico* of the 1960s, Pujol probably had in mind the migration to Catalonia and, more specifically, to Barcelona, of southern Spaniards, the main source of incoming population. For the most part, the *catalanes de origen*, or people of Catalan birth, accepted the *nuevos catalanes*, or settlers from other regions of Spain. Today, most migrants from that period feel more at home in Catalonia than in their place of origin.[16] Their children identify as Catalan and are more likely than their parents to speak the language. People who have moved to the area since the autonomy's establishment also are more proficient than their predecessors, a logical

result of the government's promotion of Catalan in education, public administration, and the media since the 1980s.

Notwithstanding the integration of Spanish settlers and greater use of Catalan among newcomers and long-time residents alike, globalization presents challenges to the promotion of Catalan identity. While in the late 1970s and early 1980s the normalization policies may have appeared open-minded and welcoming, they now seem discordant with current geopolitical trends. In the European and international context, Catalonia and its culture still are subordinate to Spain. As a small state with a corresponding small number of speakers and consumers, Catalonia does not wield a lot of bargaining power in the economic playing field. Furthermore, migration trends are putting the viability of its bourgeois, European image to the test.[17] Spain's membership in the European Union in 1986, improved economic status, and higher education level, paired with proximity to Africa, historical connections with Latin America, and Spanish citizens' unwillingness to perform low-skilled labor, have converted the country into an attractive destination for immigrants.[18] Of all the autonomous communities, as of 31 December 1999, Catalonia had the highest percentage of foreign residents from outside the EU, 1.94% compared to .96% for all of Spain. During a regularization process in 2000, in which 246,089 people solicited residency visas, Barcelona received 51,572 solicitations (20.96%), barely second to the 55,374 requests (22.5%) in Madrid. Even more than the number of recent immigrants, their diversity of nationalities highlights the difficulty of sustaining a nationalism that hinges on a homogeneous language and culture.[19] In a speech

delivered on 4 July 2000 entitled "Faced with the Major Challenge of Immigration," Pujol asserted that the host country's identity must remain dominant and its customs adopted. Although he conceded that immigrants need not integrate Catalan practices that contradict their beliefs, Pujol did not approve of any influence by a minority group on Catalan identity. The government recognizes the need for immigrant labor, yet it wants to ensure that new arrivals do not modify Catalonia's culture.[20] The cultural differences that separate Catalans from African immigrants and, sometimes, a preference by Africans not to assimilate Catalan culture but rather to maintain their traditions, are perceived to pose a greater threat to national unity than the Spanish migrants of the 1960s and 1970s.[21] The essentialist discourse of Pujol and government doctrine does not address a more ambiguous reality.

Contrary to the Generalitat's desire to guard against change, thirty-three percent of Spaniards consider immigrants' influence on Spanish culture as positive and forty-five percent state that the effect is neither good nor bad (Díez Nicolás and Ramírez Lafita 126). Nonetheless, Catalan officials generally support a traditional vision of Catalan identity, subsidy policies following suit (Castillo 20; Fernández 345; Porta Perales 41; Vilarós, "A Cultural Mapping" 50). Perhaps in this era of global marketing, a monoculture is an easier sell (Vilarós, "A Cultural Mapping" 41). Yet, turning Catalan identity into a mere commodity, which fails to reflect a more complex reality, bears the risk of creating a nationalism that quickly becomes out-dated in this hyper-consumerist, throw-away society. Re-orienting cultural politics to

acknowledge and cultivate Catalonia's multi-lingual and multi-cultural past, present, and future might offer a more relevant national solidarity.[22]

Like Riera, many contemporary artists are voicing an open, hybrid vision of Catalan culture: Albert Plà's poems of linguistic impurity; Quim Monzó's stories of urban, fragmented experiences; María Jaén's erotic narrative; Lluís Fernández's narratives of sexual transgression; or, the theatrical groups El Joglars and La Fura dels Baus, with their emphasis on gesture over words, non-hierarchical work divisions, and performances that blur the boundaries between theatre and reality. Catalans writing in Castilian (Juan Marsé, Juan and Luis Goytisolo, Esther Tusquets, and Cristina Fernández Cubas among others) go against the grain of linguistic normalization (Vilarós, "A Cultural Mapping" 51). Ribera Llopis, Julià Guillamón, and David Castillo, for example, do not mention these writers in their reviews of Catalan literature. Living outside of the autonomy's territorial boundaries, Juan Goytisolo, in Morocco, and Luis Goytisolo, in Madrid, further put in doubt their Catalan status. All of these artists exceed conventional views of *catalanitat*. In the words of La Fura dels Baus: "Somos más catalanes que la Generalitat [. . .] pero hemos querido entender la cultura de una manera más abierta [. . .]. Nuestros espectáculos no pertenecen a la tradición histórica, ni a la etnología, ni a la lingüística, pero no por ello dejamos de ser catalanes " (Pérez Coterillo 9). In my opinion, only a diversity of cultural expressions that provide alternatives to a kitsch version of identity will reflect actual Catalan society.

In this context, Carme Riera contributes to and pushes the limits of Catalan culture. Her name appears among the lists of post-Franco Catalan writers, and the receipt of Catalan literary awards for her 1994 novel *Dins el darrer blau* and her 2000 *Cap al cel obert* suggests the nationalist critical establishment's endorsement of her work.[23] Challenging this Catalan consecration, as noted earlier, Riera writes in Castilian, too, and grew up in Majorca. Her fiction proposes alternatives to dominant ideologies and discourses, Catalan and otherwise. Disrespecting, debilitating, and dislocating "normal" boundaries are a constant in her creative opus. In a description that brings to mind Gloria Anzaldúa's conception of identity, Mirella Servodidio has observed that the margins inherent in Riera's identity as a Majorcan, woman writer in a patriarchal culture, and a speaker of a minority language serve,

> [. . .] as a literary space constructed from conflicting materials of gender and geography, of class and critical consciousness, a space from which to map alternate pathways that cross cultural, linguistic, and specular boundaries. The denial of impregnable barriers that these incursions and border crossings inscribe, subverts—or, at the least, relativizes—the very notion of centrality or marginality. ("Introduction." 7-8)

Underlying Riera's stories, no matter their thematic concern, is a consciousness of language's role in creating fixed social categories and its opposing potential to de-constitute rigid definitions (Servodidio, "Introduction." 9-10). Literature can uphold traditional, reductive social roles, but also can put forth more flexible and fluid

designs. Her narratives examine the multiple aspects of the self—including gender, age, profession, race, religion, sexuality, and nationality—and a contradictory desire to fit in and surpass the boundaries of social norms. She posits that belonging and marginality shift and, thus, are not authoritative. Her stories surprise, playing with and confounding expectations, inducing the reader to recognize ambiguity as the reigning paradigm for identity.

Considering that Riera explores national identity in much of her fictional writing, surprisingly few critics dedicate articles to her treatment of this issue.[24] Of the nineteen stories in *Contra el amor en compañía*, ten address to varying degrees the influence of nationality on human relations: "Volver" (1989), "Letra de ángel" (1984), "Mon semblable mon frére" (1989), "La novela experimental" (1989), "Las cartas boca arriba" (1989), "La petición" (1986, 1989), "La seducción del genio" (1990), "Esto no es un cuento" (1987), "Sorpresa en Sri Lanka" (1990), "Echarse al ruedo" (1990), "Que mueve el sol y las altas estrellas" (1989-90). In the epistolary *Qüestió d'amor propi* (*Cuestión de amor propio* 1987 and 1988 respectively), an affair between a critically-acclaimed Castilian male writer and a lesser known Catalan female writer brings to the forefront textual, sexual, and cultural politics. Riera's *Dins el darrer blau* (*En el último azul* 1994 and 1996 respectively) confronts the systematic erasure of Majorca's Jewish heritage and *Cap al cel obert* (*Por el cielo y el más allá* 2000 and 2001 respectively) addresses concurrently this legacy of genocide and Spain's colonial ties with Cuba.[25] In all of these works, Riera shows the manipulative power of dominant cultural ideologies and their effect on heterogeneous

societies. In turn, she proposes transmutable and plural imaginings of national constitution.

Here, I address the gap in existing criticism, looking not only at Riera's treatment of nationalism, but in particular, at the importance of culture to the nation's constitution. My analyses of "Letra de ángel" and "Mon semblable mon frére" place her work in the context of nationalist movements in Catalonia from the nineteenth century to the present day autonomous state, positing that Riera participates with other writers in broadening notions of Catalan culture. Most related to my study, Maryellen Bieder analyzes language, gender, and nationality in "Joc de cartes," "Mon semblable, mon frère," and *Questió de amor propi*. While I focus on these same issues in "Mon semblable, mon frère," and offer similar observations on the marketing of culture, I propose a different reading of the story's message on cultural experience in Catalonia. Where Bieder argues the story's reflection of a "unitary, but bilingual [Catalan and Castilian] culture" (68) in Catalonia and the characters' duality, I contend that the narrative resists a dichotomous interpretation of Catalan identity and counters views of the nation as an "inseparable whole" (Bieder 66), instead emphasizing the ambivalence of Catalan identity. Critics have not yet explored the role of culture and nationalism in Riera's "Letra de ángel," although Mary S. Vásquez discusses the discourse of mass marketing.[26] Though Jaume Martí-Olivella does not look at either of the two stories that I study, his identification of a transnational character in "Sorpresa en Sri Lanka" (1990), also of *Contra el amor en compañía y otros relatos*, points to the issue of borders and nationality in the author's works.[27]

In the analyses that follow, I focus on "Letra de ángel" and "Mon sembable, mon frère" as examples of Riera's critique of hegemonic notions of Catalan identity and citizenship, which seek to clearly categorize and demarcate differences. Bringing to mind Bhabha's reworking of translation, Riera highlights that culture does not simply exist *a priori*, nor is culture a static object. Rather, individuals and their activities create a nation's culture. Foregrounding these concepts, the stories present national identity as a cycle of cultural production and consumption that creates borders defining and restricting who we are, as individuals and as a nation. The stories emphasize that nationalists use language and literature to voice a myth of homogeneous, continuous community. Paradoxically, however, the narration of the nation also deconstructs this supposedly seamless fabrication of the state by exposing its very construction and its temporality. In their telling, the stories show that identity articulations are, indeed, cultural constructs; that is, they are fictions. As such, the borders of nationality are not monolithic stable edifices, but rather flexible dynamic spaces. This conceptualization of borders destabilizes and de-centers prevailing national constructions and, instead, posits identity as heterogeneous, contradictory, and ambiguous.

In "Letra de ángel," the production of cultural artifacts, exploitative marketing strategies, and the ingenuous consumption of these products work in concert to create the illusion of a uniform, unchanging national identity. This story presents a Barcelona company that astutely targets its sale of kitsch Catalan objects to retired people with accounts in the Caixa, a bank strongly associated with Catalan

nationality. Ramón Vendrell Macià, a lonely seventy-eight-year-old man from Tortosa, mistakenly believes that the company's mass marketing letters are personal correspondence from Olga Macià, a computer-generated disembodied signatory. Accordingly, he writes back in response to her letters. Ramón suspects that Olga is a distant relative and that she has personally selected him because of their familial connection and his fervent support of the Catalan nation. He defended Catalonia against nationalist forces during the Spanish Civil War and, subsequently, left the country in self-imposed exile. With ironic humor and parody, the tale exposes the savvy and deceptive production of nationalism in the form of culture and its naïve consumption by individuals like Ramón.

The company, Catalanitat S.A., sells objects that are metonymic symbols of national identity: an alarm clock that plays "Cants dels Segadors"; the rose of Sant Jordi, "la más catalana de todas las rosas" (31); a book on *La Gran Historia de la Sardana*; and, a plastic statue of the Virgen of Montserrat. These items form part of a symbolic imagery that marks the borders of Catalan identity. If you are Catalan, the company's letters propose, then you must have an affinity for Catalan music and dance, you revere the Virgen of Montserrat and, of course, every year on the day of Sant Jordi you give a rose to a loved one. Ramón agrees. For him, each of these singular items represents Catalan culture as a whole. The company banks on this facile association and exploits it:

> Estimado amigo: Me dirijo nuevamente a usted, que es amante de las tradiciones catalanes, para desearle por adelantado un feliz día de Sant

> Jordi, a la vez que aprovecho para describirle las maravillosas ventajas de nuestra rosa perenne [. . .]. La rosa es, sin duda, la flor de las flores que los catalanes hemos convertido en símbolo [. . .]. Estamos seguros de que usted a lo largo de su vida, cada año, el 23 de abril se la ha ofrecido puntualmente a su persona amada [. . .]. (30)

The annual repetition of the rose-giving ritual perpetuates nationalistic ties. Reiterated so many times, the association of the rose and national pride now is taken for granted; in other words, Catalans perceive this practice as a timeless truth. The company claims to capture the essence of the nation in a manufactured rose that is "perenne" (30). Thus, the flower represents not only the patriotic sentiment that Catalans feel on the holiday of Sant Jordi, but also their uninterrupted affiliation with their nation. Furthermore, the marketing company counts on a uniform response to the objects that it sells—that people identify with the products and purchase them. There is no room for dissenters in this consumer model.

For Ramón, the objects promoted by Catalanitat S.A. signal the nation's glory and link him to a community of people similar to himself, people who identify as Catalan and who defend its traditions. Ramón has to imagine this community for he does not know the individuals who compose it; yet, for him, it is very real. Olga Macià symbolizes the imagined nation. Ramón believes that she exists and that she shares his devotion to Catalonia: "Señorita Olga, yo necesito que una persona como usted, que escribe estas cartas tan bien escritas, que parece como si estuvieran impresas en el taller de los ángeles y dice todas estas cosas tan bonitas, usted que ama

Cataluña, que sea amiga mía" (29). Ramón's hope to cultivate a friendship with Olga reflects his loneliness but, moreover, his desire for a cohesive Catalan nation, one he tried to realize when he fought in the Civil War. Ramón's insistence that Olga and he are of the same family, because they share the same last name, further expresses his desire to forge communal links. Ramón extends this familial bond to a national one as he reminisces that, like him, Olga's father defended Catalonia in the war and, after defeat, exiled himself to France. Thus, similar to the limited imaginary constitution of national comradeship described by Benedict Anderson, Ramón invents a familial and national community that he perceives as real.

Not only icons, like the rose, the alarm clock, and the phantom Olga, interpellate Ramón within an exclusive construction of nationality, but so, too, does language. Olga's angelic words, "como si estuvieran impresas en el taller de los ángeles," (29) peppered with Catalan pride entice the elderly man to consume a particular brand of Catalan identity: "Estimado amigo: Me dirijo a vd. porque me consta que es una persona a quien le interesa la Cultura Catalana y que en más de una ocasión ha demostrado su patriotismo" (23). Further appealing to Ramón, Catalanitat S.A. punctuates the cultural bond that this man so desires in using the possessive adjective "nuestras": "Animándole a que se decida a hacer esta ventajosa inversión y a continuar luchando por nuestras tradiciones catalanas, le saluda cordialmente" (31). Together "nuestras tradiciones catalanas" encapsulates the idea of the nation as a cohesive entity composed of shared cultural acts. Ramón identifies with the official version of Catalan culture, emphasized by the capitalized letters of "Cultura

Catalana" and by "nuestras," and communicates this affinity in his letters to Olga: "Oiga, lo que a mí me gustaría saber es cómo ha averiguado que me gusta la sardana. [. . .] Yo fui muy aficionado a bailar sardanas. Incluso actué en un grupo sardanístico, y cuando estuve en Argelers las enseñé a bailar a otros compañeros de Madrid" (28). In the practice of teaching Castilian military companions to dance the *sardana*, this enthusiastic loyalist spreads nationalism. Writing to Olga and dancing, Ramón inscribes in textual and bodily language the nation's narration as a unified cultural fraternity.

With a message of brotherhood, the marketing company seductively coerces targeted customers to buy into a false belonging through following a prescribed behavior—sending in money in exchange for a product. In return, the captivated customer receives a material reward, the item she or he purchased, and, more importantly, a conceptual one—a sense of forming a community. That is to say, if you purchase the objects, you will pertain to the exclusive group of *us*, those who love Catalonia. On the other hand, if you do not make a purchase, you must not truly support the nation: "Animándole a que se decida a hacer esta ventajosa inversión y a continuar luchando por nuestras tradiciones catalanas, le saluda cordialmente. Olga Macià. P.D. Ésta es nuestra última oferta hasta septiembre" (31). The company warns Ramón that if he does not consume, he will be rejected from the group. Like the company's marketing letters, hegemonic discourses establish symbols of national identity and control behavior through the threat of punishment, such as exclusion. Why, we might ask, do people subscribe to a national model of uniform

comradeship? One answer is that they do not want to be excluded. An underlying threat of abjection induces people to follow norms (Butler 3). Typically, individuals unconsciously adhere to social mores and identify with national symbols. Ramón's ignorance of the marketing company's manipulation of him, although exaggerated, reflects that many (or even most) individuals are not aware that they are interpellated by ideology and that ideology transformed into discourse shapes the way they act and how they view their world. Ramón responds guilelessly as an obedient national subject because he wishes to belong.[28]

Yet, Olga Macià offers Ramón a fictitious inclusion. She promises him friendship and intimacy: "Reciba mis saludos amistosos" (24), "Reciba mi sincera amistad" (27); however, her comradeship does not exist, of course, because neither does she. Olga is an imagined linguistic construction like the bond of nationhood she represents. In "Letra de ángel," the company Catalanitat S.A. employs national discourse to express an unvarying idea of the nation, which it purports to capture in the objects that it sells. Yet, the letters' hyperbolic nationalism and the epistolary form itself emphasize the very construction of the nation in language as fiction. The textual reiteration of national signs in these letters calls attention to their constitution as cultural production rather than as timeless truths, thus opening up the possibility to question their authority (Bhabha, "Introduction: Narrating the Nation" 3-4). Reproducing these signs as plastic items humorously presents the traditional view of the nation as a static entity, while simultaneously deconstructing this representation in calling attention to its inauthentic nature. As Ramón comments: "En el paquete, en

una cajita, había también una reproducción en plástico—materia que no me gusta mucho—de la Virgen de Montserrat" (29). The plastic material accentuates the falsity of these symbols of national union and their kitsch nature criticizes the fetishism of the nation. While Ramón's reverence of Catalonia and its customary symbols and practices could be characterized as extravagant, his disillusion with the plastic statue indicates his belief in an authentic national culture. The story suggests, however, that the true nation is a fiction or, rather, a representational agglomeration of objects and texts. The Catalan authenticity sold to Ramón by Catalanitat S.A. is a hoax, as is the official reductive presentation of a homogeneous stable national identity.

"Letra de ángel" questions the nation as an atemporal and unquestionable reality. Through ironic humor, the narration reveals that nationalisms positing a uniform identity deceive the subjects that they seek to interpellate. As the story reiterates nationalistic discourse and symbols in a parodic tone, it exposes their false character. By fashioning the nation as a cycle of production and consumption, Riera reveals the exploitative character of hegemonic nationalist ideology and its blind purchase, or acceptance, by individuals. This model of nationhood ultimately leaves its peoples unsatisfied, as exemplified in Ramón's anger at the non-existent Olga. Ramón accepts as truth the marketing letters and their message of national union. Yet, this model is no longer valid in today's hyper-commercialized postmodern society. Instead, reality is fiction and fiction is reality. Meta-narratives, like the

unified monolithic nation, can no longer be sustained. "Letra de ángel" calls attention to the fiction of the nation that, paradoxically, is its reality.

The second story, "Mon semblable, mon frère," focuses on a poetic literary genre to present national selfhood as a cultural production and to undermine the authority of national hegemony. In this story, as the narration reiterates the exaltation of a poet and his work as symbols of Catalan identity, it contests the representation of the nation as a timeless singular and stable entity and emphasizes the instability and the constructed nature of the national myth. Moreover, the language used to limit the nation's boundaries instead opens them up to cultural difference and plurality.

The story interweaves the production of literature and the personal and national identity of two characters, the narrator, José Ignacio Díaz de Benjumea, and his nemesis, Rafael Recasens i Collbató. These poets compete with one another for recognition and commercial success. Not only their professional interests, but also their languages and nationalities position them as antagonists. Rafael's Catalan family supported the Republican side during the Civil War, while José's Castilian family defended Nationalist interests. Multiple works—a recent dissertation on Recasens, a newspaper story by Juan José Millás, a novel published five years prior by Argentine Ángel Bonomini, and critical reviews—speculate on the relationship between these two men and the authorship of their works. In response to these texts, José decides to write his own story to clear up misconceptions about him, Rafael, and their poetry.

José Díaz wants to limit the story of their identity to one text, his own. He closes his narration by asserting: "Espero que a partir de ahora nadie vuelva a fabular posibles versiones sobre nuestra historia. En nombre de los dos tengo yo—sólo yo, con sobradas razones—la última palabra" (59). Díaz asserts that scholars and critics are erroneous in their exaltation of Recasens as a national poet of Catalonia. In his opinion, they mistakenly conclude that Rafael influences his, José's, writings and that he, José, copies Rafael. Rather, he says, it is the other way around. He, and not Rafael, is the true author of the poems. In narrating his story, José hopes to debunk the myth surrounding Recasens and receive due credit for his work. Like authoritative discourses that present a cohesive narration of the nation, José wishes to silence the multiple versions of his story. He wants to wrest control of its authorship and perpetuate a singular truth.

Despite José's plan to stymie diverse readings of his and Rafael's identity and write the definitive version of his story, he undermines his own goal. He seeks to set himself apart from Rafael and affirm that he is the true author of Rafael's poems. Yet in the process, he inadvertently blurs the boundaries that he attempts to construct. As he narrates their story, he creates doubt about whether they are separate individuals or one and the same person. To give just a few examples, both men suffered from tuberculosis during their childhood and became avid readers, they were inseparable from 1956-57 during the final years of their university course work, and José falls ill on the same day that Rafael commits suicide. Further, José remarks that he and Rafael often quoted the verse "Mon semblable, mon frère" by Baudalaire out of more

than simple admiration: "[. . .] algo mucho más profundo que nos aludía, uniéndonos como la sombra al propio cuerpo de cada uno" (59). Alluding to a possible fusion, José observes: "Porque desde entonces, desde su muerte, noto un terrible vacío que no se atenúa con el tiempo, que, al contrario, se acentúa, y me pregunto demasiado a menudo la causa por la que, amándonos y odiándonos como si fuéramos uno mismo [. . .]" (59). In spite of repeated suggestions that the two characters are one, the narration never confirms this conclusion. The text resists a singular or definite interpretation of their identity/ies.

The cover of one of the texts that speculates on their relationship, Bonomini's *Historias secretas*, suggests that they are, simultaneously, the same person and separate individuals:

> El libro de Bonomini me atrajo sin que acertara a explicarme el motivo. Quizá fue el grabado, una pequeña viñeta que se reproduce en la parte inferior de la cubierta y en la que cinco caballos, dos de ellos bicéfalos, perfectamente siameses, transforman sus crines en raíces o quizá son unas raíces las que se convierten en crines. (38)

The limits and origins of the Siamese horses in the print are unclear. Further, the horses cannot be classified as one or as two entities. They defy dominant discourses because they represent a space in which borders become uncertain. Like the horses, differences exist between José and Rafael, yet the characters cannot be easily separated and categorized. Their identity is a crossroads of intertwined, contradictory, and competing elements rather than clearly defined positions, such as

sexual orientation and nationality. The struggle for self-definition between José and Rafael reflects the dynamic of subject formation played out on the national scale. Nationalistic ideologies seek to collapse the many peoples into one, creating a myth of commonness, as suggested by the expressions of nationhood "we the people" or "the many as one" (Bhabha, "DissemiNation: Time, Narrative, and the Margins of the Modern Nation" 294). Yet, in "Mon semblable, mon frère," rather than resolving differences, the text leaves open the question of Rafael's and José's identity. As a metaphor for the nation, these characters effect a breakdown of limits and invite recognition of plurality, challenging conventional constructions of the nation.

The issue of uncertain sexuality heightens the text's resistance to closure and to hegemonic constitutions of national identity. José tells of one night during which he and Rafael stay up late reading poetry and drinking. When José awakes, he cannot remember what has happened between six in the morning and noon. The last thing he recalls is Rafael sleeping on the sofa while he continues to drink: "Sólo sé que me desperté en mi cama desnudo, con la boca absolutamente reseca. Por el estado del cuarto, parecía que hubiera compartido una agitada noche. Las sábanas, sucias, habían rodado por el suelo. Rafael ya no estaba" (51). The disheveled dirty sheets and the reference to a shared intimate experience suggest, but do not confirm, a sexual encounter. Later, José narrates that, two days before committing suicide, Rafael writes a note alluding to their physical union that night: "Y acababa de jurarme que el momento más pleno de su vida, aquella noche de su descomunal borrachera en mi estudio, me pertenecía por entero" (58). José, however, questions the letter's

truth. He suggests that Rafael writes it so that he, José, will not be able to disassociate himself from Rafael after his death. Thus, the narration creates doubt about José's sexual orientation, and this uncertainty serves as another means of erasing accepted standards or borders. On the other hand, José affirms Rafael's homosexuality: "Aquélla fue la primera vez que Rafael aludía directamente a su relación marital con Enrique que, por otro lado, todos sospechábamos" (51). By narrating that Rafael, one of Catalonia's literary heroes, is gay, the text undermines the dominant homophobic national culture. Moreover, the uncertainty surrounding José's sexuality further defies an authoritarian viewpoint. Even if José does not confirm his homosexuality because he succumbs to social norms, the prevalence of subversive intent in this story suggests a different reading. The text leaves his sexual preference ambiguous so as not to deliver a definitive interpretation. His uncertain sexuality suggests that identity is never uniform, but rather multiply positioned. In other words, the frontiers that contain José's sexual self become dynamic and unstable rather than singularly constituted as either gay or straight or bisexual. The blurring of sexual borders in José and the affirmation of Rafael's trangressive sexual behavior defy traditional representations of the nation.[29]

For literary critics and scholars within the story, however, Rafael Recasens represents Catalonia's cultural individuality and strength. That even Castilian critics praise this poet's work reflects the post-Franco organization of Spain as a conglomerate of unique nationalities: "El éxito, tanto de público como de crítica, fue unánime. [. . .] Por primera vez, las revistas literarias castellanas—las *Insulas*,

Cánticos, *Poesías españolas*, *Papeles de Son Armadans* y otros más que no recuerdo—se hicieron amplio eco de un autor joven que escribía en un idioma todavía sojuzgado" (53). Nationalist ideology conceives the literary canon as a pure, indisputable entity. Nonetheless, Rafael composes his poems in French and José translates them to Catalan. According to José, the well known and respected critic Venancio Valbuena knows of José's hand in Rafael's poetry yet does not want other critics or the public to find out. This knowledge will threaten Recasens's canonical position:

> Venancio sabía lo de mis traducciones, pero no que *El miralls* hubiera sido escrito íntegramente por mí. De todos modos, me suplicó que guardara silencio. Recasens [. . .] había sido enterrado con todos los honores de poeta nacional. Era un ejemplo para el recobramiento de lengua patria que no estaba dispuesto a que la malevolencia diera al traste. Si yo decía una sola palabra, él, que conocía a Recasens mejor que yo, que era un crítico de prestigio, lo negaría. Además—y lo dejó caer sibilinamente, —estaba el asunto de mi posible premio. (57-58)

Recognizing that Rafaels's poems promote the Catalan language and its cultural identity, Valbuena wants to ensure the perpetuation of Rafael as a national symbol. If Valbuena recognizes José's role in creating the poems, he will admit the multiplicity of their linguistic and cultural origins—French, Castilian, and Catalan. Thus, the poems will no longer be pure examples of Catalan literature and will no longer fit into the official paradigm of a homogeneous culture. Like nationalist discourses, the

literary critic plans to use his position of power to silence the heterogeneous nature of Recasens's poetry and impose a historical version of national identity.

While traditional national discourses employ textual strategies to narrate a cohesive timeless nation, texts can also question the authority of the state. In either case, cultural meaning is a creation and interpretation, not an absolute truth (Bhabha, "Introduction: Narrating the Nation" 2). In "Mon semblable, mon frére," as the narrator recapitulates the ingression of Recasens in the Catalan canon he exposes the falsity of his categorization as a purely Catalan poet. The narrator reveals that Rafael's true Catalan poetry, in other words, the poems that he himself writes in Catalan, are "[. . .] ejercicios de aprendiz, faltos de menor aliento, pura mampostería" (43). Moreover, the reiteration of the production of his work—as writing, translation, and plagiarism—exhibits the plurality that resides in the language of these so-called Catalan poems. Translating Rafael's verses, José crosses multiple linguistic borders. His native language is Castilian, yet he translates from French to Catalan. This transformational act disintegrates the official metonymic association of Recasens's poems with Catalan nationalism. Accusing Rafael of plagiarism, José pronounces that he is the author of the collection of poetry with which Rafael wins the Catalan critic's prize, the Lletra d'or. He claims that he himself wrote the verses in Castilian and translated them into Catalan. Rafael, too, introduces linguistic difference into his poems as he steals his friend's Castilian verses for another work, if José's assertions are true: "Sólo sé que los poemas de Rafael que habían de integrar *Aigua passada*, aparecidos en 1962, fueron compuestos directamente en catalán con

versos prestados, versos de desecho de *Extrarradios*, libro que él, naturalmente, se encargó de corregir antes de ir a la imprenta" (46). Translating back and forth between French, Catalan, and Castilian, these men cross linguistic borders. The practice destabilizes national divisions that hegemonic forces, such as literary critics, seek to uphold in their promotion of Recasens and his poetry. Adding to this uncertainty, verses that Rafael and José co-write during feverish improvisation sessions with other poets and Catalan critics cannot be traced to a specific singular origin: "De esta época son también mis mejores, nuestros mejores versos, ya que, nacidos al calor de la conversación y de muchas copas, no sé a ciencia cierta si fueron suyos o míos, o si debo decir honestamente nuestros" (47). Confusion about the source of Rafael's poetry places in doubt the myth that his verses promulgate a stable national identity with pure origins. José's narration of Rafael in the process of becoming disrupts the symbol's authority and consistent constitution. Multiple languages, sources, and cultural influences coexist in the poetry that Recasens publishes in Catalan and that becomes part of the canon and national myth. The poems are actually hybrid. In fact, according to José, the verses with plural and ambiguous origins are the best.

The narration presents translation as a creative practice that has the potential to insert multiplicity into a text and, thus, improve it. This story highlights the difference that translation brings to a work. Rather than a mere copy, the translated work might supercede the original. José transforms Rafael's "primitiva composición en francés" (43) into verses that Rafael praises: "No sólo mis versos eran

insuperables—había conseguido, dijo, el tono justo, el tempo adecuado y la expresión exacta—sino que denotaban una gran capacidad poética" (42). More than in these poems, in every cultural text there is translation, as Bhabha contends ("The Third Space" 210-11). This view is especially interesting in light of Riera's own literary activity. When she transforms her stories from Catalan to Castilian, she frequently alters them. For Riera, rewriting into another language is not a simple act of copying, but rather a creative process that produces a different and yet related work. The text undergoes changes not only in its language but also in its signifying system. Working from a position of cultural and linguistic multiplicity, Riera infuses plurality into her writing, as does the narrator José when he translates Rafael's French poems. The representation of translation in "Mon semblable" speaks favorably for heterogeneity within national identity; in other words, difference, textual and otherwise, enriches culture.

The reception of Rafael's and José's poetry by critics, the reading public, and the publishing industry reflects the political and cultural realities of post-totalitarian Spain's state of autonomies. José's first book of poems, *Extrarradio*, written in Castilian Spanish, receives only one review, by Rafael, in a provincial magazine. Of the 750 printed copies, only 50 sell. However, when Rafael translates some verses into Catalan and includes them in his collection of poems *Aigua passada*, the work receives much critical praise and enters into the Catalan literary canon. French publishers reject Rafael's poems for lacking originality: "No interesan, les suenan a déjà vu" (49). For the French, his poetry too closely resembles the work of

Baudelaire. Yet, when Rafael publishes the poems in Catalan, the critics and the public receive them with accolades. The perceived value of the work changes as it crosses national (from Castile to Catalonia) and international (from France to Spain) borders. On the one hand, the unequal reception in France versus Catalonia humorously dispels the commonly held Castilian perception that French and Catalan are the same language. On a more serious note, the reception of a work because of the language in which it is written suggests that some texts receive official support, not for their artistic value but rather for their potential to promote national and, in this case, Catalan identity. The improbability that a work in Catalan will generate more market demand than a work in Castilian, given the respective sizes of the Castilian- and Catalan-speaking publics, highlights the state's role in metaphorically and literally delivering Rafael's poetry to the nation's citizens for their consumption.

The antagonism between Rafael and José points to the actual competition between the central government and Catalonia, and their respective capitals Madrid and Barcelona. Illustrating the historic and contemporary political, cultural, and linguistic dominance of central Spain, José, a Castilian, tries to impose his version of the story. Ambiguities in the narration, however, de-authorize the Castilian narrator. At the same time, the story critiques the Catalan autonomy's policies of linguistic and cultural normalization. Both the Castilian and the Catalan discourses, the former represented in José and the latter in the Catalan critics, seek to extirpate cultural differences.

"Mon semblable, mon frére" shows that nationalist discourses strive to influence people to buy a static cohesive brand of nationalism when they consume literature. Riera's story opposes this monolithic view by introducing plurality into the concept of national identity. The narrative frustrates the definition of clear limits between the two main characters and, simultaneously, refuses to collapse them into one person. Similar to the stories' characters, Spain's autonomous communities assert their differences from one another and the central state yet the cultural divisions are not fully separable. Despite the desire of the periphery nations to solidify their autonomy, or their political and cultural independence, the tale suggests that, like the two men in this story, Castile and Catalonia are inextricably interconnected. Further, uncertainty surrounding the authorship of José's and Rafael's poetry undermines the stability of the texts. Linguistic frontiers, supposedly separating Castile and Catalonia and also Spain and France, break down as the works undergo multiple layers of translations. As the story narrates the transformation of a poet into a national symbol, it deconstructs the sign's aura of authority and harmonious construction. In its place, Riera's narrative presents a dynamic, ambivalent, and heterogeneous model of national identity with fluid interdependent borders.

Both "Letra de ángel" and "Mon semblable, Mon frère" critique the reductive discourse of traditional nationalism. Within a paradigm that emphasizes the commercial market, these stories represent the production and marketing of a uniform and stable national identity by hegemonic forces, including, ironically, capitalists and literary critics. In this fragmented postmodern and highly commercial society, the

consumption of a singular form of nationalism, by Ramón in "Letra de ángel" and by the critical and general reading public in "Mon semblable, mon frère," suggests a common desire for communal bonds. Yet, these stories propose that limited homogeneous national comradeship is a cultural fiction. Rather, they suggest, a contradictory, complex, and multiply constituted version of the nation, a space that recognizes, values, and desires differences and ambiguity, and offers the potential for a more humane, less commercial, form of social existence.

Riera's short narratives suggest a critique of the practices of nationalist projects from the *Renaixença* and the *noucentisme* and *postnoucentisme* movements to the post-Franco Catalan autonomous state, whose aim has been to erect cultural and political boundaries differentiating Catalonia from the rest of Spain. In the next chapter, as I turn to Galicia, I look not only at the construction of borders, but more so at the movement across them. Economic necessity and political conditions have led Galicians for centuries to migrate to other areas of Spain and to emigrate to other countries. Uprooted physical and psychological states describe a dominant condition of the Galician national subject. The habitual practice of displacement, as people leave the area to work in other locations and return home to visit, affects the conception of Galicia as nation and home. Suggesting that once having left a bordered entity, one can never return, Suso de Toro's *Calzados Lola* and *No vuelvas* present a multitude of border crossings—geographical, national, class, sexual, and temporal—and look at experiences of alienation, acculturation, and hybridization in Galician identity and culture.

Notes

[1] While Miquel Porta Perales identifies four organizing metaphors for the Renaixença's vision of national identity (33), Juan M. Ribera Llopis names three: love for Catalonia's land, language, and history (37). Two influential texts from this period are Valentí Almirall's *Lo Catalanisme* (1886) and Enric Prat de la Riba's *La Nacionalitat Catalana* (1892), which examine the nature of the Catalan personality and the importance of language to nationalist sentiments (Mar-Molinero 44-45).

[2] Teresa Vilarós, for example, points out that thirteenth-century prose writer and poet Ramon Llull, viewed as a great Catalan literary figure for breaking with the tradition of writing in Provençal, is Majorcan ("A Cultural Mapping" 50). Porta Perales notes among other examples that, during the *Renaixença* period, many Catalans enjoyed *la cobla*, a popular dance combining the Catalan *sardana* and the Castilian *paso doble*, a musical piece played at bullfights, a practice the nationalist movement disdained (34-35).

[3] The question of how much independence Catalonia has had throughout its history is complicated and subject to varied interpretations. Vilarós asserts that the Catalans have desired independence since Isabel and Ferdinand married and united their respective territories in the fifteenth century ("A Cultural Mapping" 51). Simon Barton disputes the creation of a unified nation under the Catholic Kings, however, like Vilarós, he maintains that the struggle between the periphery and the center began under Isabel and Ferdinand's reign (120). Peter Sahlins notes that, after the

union, Catalonia maintained its own executive, judicial, and fiscal administrations for over a century and Catalonia's culture and language remained intact as "there was little attempt to impose Castilian culture on the principality" (19). In the years that followed, Catalans sporadically rebelled against the Spanish monarchies. In 1640, the Portuguese and the Catalans waged war against Castile, but while the Portugese gained independence in 1665, Catalonia was defeated in 1659. During the War of the Spanish Succession (1702-13), the Catalans allied themselves with the Austrian Hapsburgs against the French Bourbons and suffered the repercussions of Hapsburg defeat. In 1716, the Spanish Bourbon monarch Felipe V eliminated the Catalan parliament and the Generalitat, established Castilian as the official language of the courts and administration, and assassinated Catalan leaders. During that period, the Real Academia de la Lengua Castellana was founded (Vilarós, "A Cultural Mapping" 51). Felipe V's actions, though, failed to completely suppress Catalan cultural practices, as manifested in regular use of the language and practice of religious traditions. Furthermore, the desire to recuperate an often idealized past independence served as inspiration for future revolts (Keating 143).

[4] Some histories of medieval Catalonia exclude Aragon's reign. See *Immigració i reconstrucció nacional a Catalunya*, which cites a Catalan-only Mediterranean expansion (Ainaud et al. 15). As Keating points out, though indeed a self-governing principality of Aragon during the middle ages, Catalonia was not the nation-state that

nationalists sometimes assert: such a polity did not exist at that time (142). When comparing historical accounts of Catalonia, inconsistencies abound.

[5] The first Catalan text, a version of the *Forum Iudicum*, or Visigothic Code, dates to the twelfth century. From this time forward, Catalan was used for administrative, religious, and historical documents, while Provençal continued as the language of literature and its principal genre, the troubadour ballad. By the fifteenth century, generic and thematic complexities testified to the advancement of literature written in Catalan (Ribera Llopis 10, 19). As I will explore further in chapter two, in comparison to Catalonia, Galician literature did not progress beyond the medieval poem, a consequence of earlier Castilian dominance in the region. Other cultural mixing characterized the progression of Catalan literature. Aragon king Pere el Ceremoniós (1314-1387) helped bring the Humanist movement from Italy to the Iberian peninsula, and the subsequent kingdoms of Joan I (1350-1396) and Martí I (1356-1410) encouraged translation of classical texts into Catalan. In the sixteenth and seventeenth centuries, however, political events hampered the evolution of Catalan literature and writers revived medieval literary tendencies. The foundation of the Real Academia de la Lengua Castellana assured that its literary tendencies would dominate in Catalonia (Ribera Llopis 25, 33-34).

[6] Arthur Terry characterizes the *noucentisme* movement as "both a continuation and a reduction of *modernisme*" (57). *Modernisme* and *noucentisme* offered distinct visions of "*catalanitat* (what it means to be Catalan)—something which, as the *modernistes*

clearly saw, involves the whole question of what it is to be a writer or artist in a society which is undergoing a crisis of national consciousness" (57).

[7] A variety of circumstances contributed to the Catalans increasing discontent with Spanish rule. As noted, cultural production developed the people's sense of their difference from the rest of Spain. The industrial revolution and Barcelona's economic progress and power instilled confidence in the region's unique character and potential for success as an independent nation. The loss of the last colony in the 1898 Spanish American War stirred debate on Spain's identity, its political and economic health, and its future. When the Spanish central government increased taxes to pay the war debt, Catalan industrialists felt that they were paying a disproportionate share of the cost. With economic interests in mind, industrialists joined with regionalists in 1901 to form the Lliga Regionalista. Together with other Catalan political parties, the Lliga broke with the Spanish *caciquismo* system and its *turno pacífico*, an election practice designed by the Spanish Restoration parliamentary monarchy that rigged voting to ensure the alteration of power between two parties. Promised greater political independence, Catalonia supported Primo de Rivera's 1923 military coup. Rivera instead repressed Catalan nationalism. The demise of Rivera's dictatorship in 1930-31 brought uncertainty, but also optimism for a government that would give the region greater sovereignty. With the 1931 establishment of the Generalitat and the autonomy bill of 1932, Catalonia achieved the greatest degree of political

independence of the historical non-Castilian nations (Graham and Labanyi 419, 426-28; Keating 143-46; Newton 100-02).

[8] Labanyi notes that censors started to allow books in Catalan, Galician, and Basque in the 1940s, but restricted these publications to mostly religious texts and poetry. Censors were more lenient with so-called high culture because of a more-limited audience. Comic books in Catalan, for example, were still prohibited as late as 1957 ("Censorship or the Fear of Mass Culture"211).

[9] Vilarós, "A Cultural Mapping" 44-45. For a more extensive list of Catalan literary activity from 1940 through 1980, see Ribera Llopis 46-51.

[10] The 1983 Llei de Normalització Lingüística formalized the cultural politics outlined at the Congrés and by the Department de Cultura (Vilarós, "A Cultural Mapping" 39).

[11] Indeed, official promotion of Catalan has led to greater use and proficiency. The percentage of inhabitants claiming to understand Catalan increased from 81 percent in 1981 to 90.6 percent in 1986, 93.8 percent in 1991, and 96 percent in 1993. Proficiency in Catalan correlates with class, related to education level, and place of residence. Professionals tend to be more fluent than the working class, and use of Catalan is more dominant in rural regions and small towns than in the Barcelona metropolitan area. Linguistic ability also varies greatly by skill: comprehension, speaking, reading, or writing. For more detail, see Keating 171-73. Clare Mar-

Molinero provides a discussion of education policies, a primary means of influencing Catalan language use, and opposition to obligatory Catalan teaching (158-65).

[12] While Valencia and the Balearic Islands fall outside of Catalonia's borders, linguistic similarities evidence a shared cultural and political history. For more on cultural production and nationalist activities in these areas, see Mar-Molinero (47).

[13] Servodidio points out that Riera's friend, Luisa Cotoner, sometimes translates the author's works to Castilian ("Introduction." 9).

[14] From childhood through university a polyglot of cultural influences characterize Riera's upbringing and education. The author was born in 1948 in Palma de Majorca to a well-to-do family. Her mother was from Barcelona and her father from Majorca, but they spoke Castilian to each other and their children. Riera was schooled in Castilian and received catholic-school education typical of the time and her social class: preparation for marriage and motherhood. Nevertheless, Riera credits the nuns with teaching her to write. At home, Riera's parents forbade her access to their library in the belief that its contents might endanger a young girl's formation. Riera remembers reading a limited, eclectic mix of narratives she had found in the house: short stories in an Argentinian magazine for learned young women and Valle-Inclán's *Sonata de otoño*. Her grandmother's storytelling was a constant source of creative inspiration. Riera left Majorca in 1966 to study at the University of Barcelona, completing her degree in 1970 in Spanish philology and Golden Age literature. Her doctoral dissertation, published in 1988 and awarded the Anagrama de Ensayo prize,

focused on the *Escuela de Barcelona*, a group of Catalan poets of the 1960s writing primarily in Castilian. For more information on Riera's biography and career, see Neus Aguado's, Kathleen Glenn's and Luis Racionero's interviews with the writer, and Servodidio's "Introduction."

[15] Conversi 195. Vilarós claims that prominent politicians and intellectuals formulated the motto in 1980 and Pujol and the CiU appropriated it in 1982 during the first presidential elections of the Generalitat's re-establishment ("A Cultural Mapping" 39).

[16] While most Catalans espoused accepting *los catalanes nuevos* into the national family, migrants from the poorer south did face class discrimination. Catalans call southern Spaniards who have migrated to Catalonia the pejorative name *xarnegos* (Conversi 211; Keating 155).

[17] On 23 April 1996, the *Diada de Sant Jordi*, a holy day and saint that has come to symbolize Catalan nationalism, the Catalan government ran advertisements in different languages with the message "I am Catalan. So you could be." The campaign targeted major European and United States newspapers and their corresponding majority white, middle class, audiences of European descent (Vilarós, "A Cultural Mapping" 47).

[18] The Generalitat reported in June 2001 that only 7.5% of Catalonia's unemployed workforce would take employment as fruit pickers in Lleida. Producers recruited

workers from Colombia and Morocco, who were willing to work the six-day a week schedule, accept low wages, and endure the summer heat (Corkhill 154).

[19] Of 172,838 foreign workers in Spain in 1999, the three largest concentrations were from Africa (82,962, with 65,241people from Morocco), Central and South America (50,471, with 13,424 people from Peru and 10,184 from the Dominican Republic), and from Asia (24,885, with 10,740 people from China) (*Anuario de Migraciones 2000* 237).

[20] The Generalitat has opened recruitment offices in Latin America, Eastern Europe, and North Africa to encourage selective immigration. Commendably, Pujol voices the need for more serious debate on immigration in Spain. In the July 2000 speech, he called for a national doctrine that would defend equal rights for immigrants and Spanish citizens and, also, ask for equal obligations. He criticized his own and the other principal parties for lacking the courage in November and December 1999 to ask for more time to write the revised immigration law, the Ley orgánica 4/2000, admitting that inadequate legislation passed.

[21] Latin American immigrants have had greater success at gaining acceptance in Spanish society than Africans and the gypsy communities. While Latin Americans do not speak Catalan, they often are viewed as more capable of assimilating than Africans because of their Spanish heritage (King and Rodríguez-Melguizo 61-63).

[22] Vilarós holds this same view ("A Cultural Mapping" 51), and Ribera Llopis argues for a literature that encompasses diverse formats and breaks with stereotypes of intellectualism and folkloric expression (50-51).

[23] Castillo, Guillamón, Ribera Llopis, and Vilarós cite Riera's fiction in their articles on contemporary Catalan writing. In terms of literary awards, *Dins el darrer blau* won the Premi Josep Plá 1994, Premi Creixells 1995, and Lletra d'Or 1995. The novel also received the Premio Nacional de Literatura 1995, awarded for the first time to a novel written in a national language other than Castilian. The Catalan government awarded *Cap el cel obert* the 2001 Premi Nacional de Cultura ("Riera, Bassas, Villaronga y Allard.").

[24] Most analyses focus on gender roles, seduction, doubling, the epistolary genre, and female subjectivity, all of which figure dominantly. For example, Brad Epps, Mirella Servodidio ("Doing Good and Feeling Bad"), Akiko Tsuchiya, and Mary S. Vásquez discuss seduction and desire, while Catherine G. Bellver, Janet Pérez, and Sandra J. Schumm look at doubling. In this vein, Roberta Johnson explores the notion of the female self as always in relation to another. Focusing on narrative strategies, Emilie L. Bergmann analyzes epistolary tendencies and Nöel Valis links the female confessional voice in *Qüestió d'amor propi* to a critique of the institutionalization of writing.

[25] National myth is the focus of several articles on *En el último azul*, the story of Majorcans of Jewish heritage who, fearing Inquisition proceedings, attempt to flee the

island. Bad weather prevents their escape and they are captured, jailed, and burned in a public procession. The author bases her novel on actual events from 1687 through 1691. Geraldine Cleary Nichols takes the text's historical roots into account, asserting that the novel prompts readers to re-evaluate history and contemporary ethnic discrimination and human rights abuses. Neus Carbonell engages post-colonial thought to address the ethical dilemma presented by Riera's cultural formation and her representation of an Other. While Camí-Vela does not explicitly talk about cultural identity, her analysis of Riera's use of the mask and seduction implicitly shows that *Dins el darrer blau* undermines the stability of documents used to verify Majorca and Spain's Christian identity. Camí-Vela's analysis of Riera's narrative is the only book-length study to date written by one critic. National culture rarely comes into play in her analyses, and when it does, it is peripheral to her main argument that Riera's novels and short stories are postmodern questionings of patriarchal dominance.

[26] In her article on textual seduction in "Letra de ángel," Vásquez argues that the disjunction between Ramón's and Olga's language presents the clash of two Spains—the older Civil War generation and the newer capitalist democratic one. The first group reads literally and believes that "words did mean what they seemed to say" (180), while the second group understands that commercial language often is intentionally deceptive. While I agree with Vásquez that Ramón cannot distinguish between personal and commercial correspondence, I disagree with her claim that the

older generation thought of language as transparent. Many people clearly understood the unspoken repressive intentions of the regime's rhetoric and the subversive messages in oppositional writing.

[27] Martí-Olivella refers to Doris Sommer's *Foundational Fictions: The National Romances of Latin America*, in which she demonstrates that novels and the romances they recounted participated in the nineteenth-century national consolidation movements of Latin America countries. While Sommer notes a clear distinction between European and Latin American novels of this period (the former taking a more cynical viewpoint toward the nation), Martí-Olivella suggests that a "new Hispanic postmodern feminism" erases differences that might emerge from individual national contexts: "To decolonize the feminine subject is indeed the goal of feminism everywhere. To achieve that decolonization on cultural grounds is perhaps even more urgent in the Hispanic world, where significant practices have been mostly monopolized by patriarchal voices. That is indeed the political significance of the new Hispanic postmodern feminism, a movement that crosses national boundaries" (28). As part of this movement, he hypothesizes that tourism and the "post-colonial tourist" (23) now replace the nation building projects put forth in Latin America's foundational fictions and that female writers from Spain and Latin America aim to de-authorize the male national subject. In addition to Riera's story, Martí-Olivella studies Mercedes Abad's "Mío para siempre" (1989) and Ana Lydia Vega's "Puerto

Príncipe Abajo" (1981). Abad is from Catalonia, but writes in Castilian, and Vega is Puerto Rican.

[28] Vásquez notes that the company's manipulation of Rámon is all the more cruel for it specifically targets individuals who feel like outsiders in the new consumer-driven Spain, retired people on fixed incomes, and offers them membership to this community in exchange for money, a scarce commodity for them (180).

[29] In the introduction to *Nationalisms and Sexualities*, the editors note that while male comradeship forms one of the constitutive elements of the nation, as expressed by Anderson, the national imaginary places homosexuality outside of its borders: "Typically represented as a passionate brotherhood, the nation finds itself compelled to distinguish its 'proper' homosociality from the more explicitly sexualized male-male relations, a compulsion that requires the identification, isolation, and containment of male homosexuality" (Parker, Russo, Sommer, and Yaeger 6).

Being at Home:

Crossing Borders in Suso de Toro's *Calzados Lola* and *No vuelvas*

Leaving Catalonia to explore narrations of national identity in Galicia, this chapter considers Suso de Toro's *Calzados Lola* and *No vuelvas* and Gloria Anzaldúa's concept of borderland consciousness. Both Carme Riera and Toro address cultural identity in the respective autonomous community. Where Riera's two short stories highlight the institutionalization of the nation and the process of its cultural constitution, Toro looks at the nation in its micro-level. Turning to small towns in Galicia, his narratives focus on borders constructed and crossed within these communities. As he inquires into social relations in this context, Toro posits the effects of social exclusion on individual psyches and some potential responses. In their journeys, the stories' protagonists confront a variety of barriers to acceptance—class, national, sexual, and gendered—as they seek to make a home for themselves in the Galician and the Spanish nations.

The possession of clear geographical and ethnic borders differentiating Galicia from the rest of Spain has been a key component in the case made for an autonomous Galician state. Soon after the Franco regime ended, many nationalists published books on the history and culture of Galicia that, whether implicitly stated or not, supported the movement for political independence in their substantiation of the nation's uniqueness.[1] The texts emphasize the cohesiveness of the Galician

community, its historical roots, concrete geographical boundaries, linguistic heritage and vitality, literary activity, and particular psychology (Álvarez 13).

The increase in nation-focused literature and political activity once the dictatorship ended is not surprising. The Spanish Civil War had put an abrupt halt to the independence Galicia was poised to achieve during the Second Republic.[2] The dictatorship sought to extricate expressions of Galician identity in all its manifestations, including political organizations, cultural production, and linguistic expression. Many Galician nationalists were killed or jailed, or they emigrated. The regime's unifying practices led to a severe retrocession in the gains made towards Galician independence before the war; yet, it was unable to stamp out all expressions of Galician identity.

The first decade of the dictatorship, however, saw virtually no cultural activity of Galician origin, except on the part of exiles (Tarrío Varela, *Literatura gallega* 146-48, Bermejo 294). Beginning in 1950, expressions of Galician culture appeared. In this year, members of the Época Nós collaborated in the newly formed Editorial Galaxia to educate the generation born during the dictatorship on Galicia's socio-economics, history, and culture.[3] The regime made this project extremely difficult, if not practically impossible. From 1951-63, for example, it prohibited Editorial Galaxia from publishing *Grial*, a journal dedicated to the work of young Galician writers. Despite the many barriers, Galician literature did not come to a complete standstill. Writers in exile published. In Spain, the first Galician novel of the post-war appeared in 1950, *A xente da Barreria* by Ricardo Carballo Calero. Álvaro

Cunqueiro, Ánxel Fole, and Eduardo Blanco Amor are among some of the writers who started to publish in Galician during the 1950s. While these writers began their literary activity during the Época Nós, a new generation made their entrance in the mid-1950s. Grouped under the denomination *nova narrativa*, these Galician authors sought inspiration in the narrative innovations of twentieth-century writers such as Proust, Robbe-Grillet, and Faulkner.[4] Notwithstanding the limited number of texts, the very act of writing and publishing in Galician certainly defied the dictatorship's assertion of a Castilian-only identity for Spain. In the 1960s, some supporters of Galician autonomy grew impatient with the almost exclusively cultural focus of nationalist activity, and clandestinely began to form political parties.[5]

Nationalists of political and cultural orientation were eager to establish Galicia's right to autonomy once the dictatorship ended. As in Catalonia and the Basque Country, Galicia's claim to autonomy centered on a historic nationality and on difference. The basic assertion: Galicia has a personality, history, geography, language, culture, and economic situation that distinguishes it from the other regions, especially Castile.

Suso de Toro belongs to the generation of writers who began to publish under the newly-formed democracy and the more autonomous status of Galicia. In his survey of Galician literature, published in 1988, Anxo Tarrío Varela cites Toro as one of the more promising from among the plethora of post-1975 Galician writers, calling his narrative style "rupturista con respecto al pasado de la narrativa gallega" (*Literatura gallega* 208). Toro shares with other contemporary Galician writers

adeptness at incorporating into his own style story-telling innovations of the twentieth century (Tarrío Varela, *Literatura gallega* 202). Juan M. Pereira Rodríguez observes the harsh realism of Cela or Valle-Inclán in Toro's fiction (45-46). For Berghard Baltrusch, although Toro's writing breaks with past narrative models in Galician literature, his fiction also exhibits a modern aesthetic, seeking to show life in its totality.[6] In contrast, I will show that *Calzados Lola* and *No vuelvas* portray the impossibility of achieving a final, singular vision of identity. More similar to my view, Nathan E. Richardson sees Toro's *Calzados Lola* as representative of national and global issues (*Postmodern Paletos*). Toro along with others has benefited from writing competitions designed to encourage the development of post-dictatorship Galician literature.[7] One aim of these prizes is to normalize the use of Galician in general and in literary writing in particular. In awarding Toro's novel *Polaroid* the Premio de la Crítica de Galicia in 1986 and *Calzados Lola* the Blanco Amor in 1997, critics label these novels as contributors to national culture.[8] The very name of the latter elicits the struggle to establish a Galician literary tradition in the face of historic political and cultural centralization.[9] In this context, Toro's critical and popular success advances Galician culture.

Toro's success is not limited to the geographical and cultural boundaries of Galicia. To counteract the barriers that limit the reception of his writing to a relatively small Galician audience he chooses, perhaps pressured by the editorial house, also to publish his narratives in Castilian. Critics on both sides of the Castilian-Galician border have sanctioned his work. The selection of Toro's *Tic Tac*

(1993) for the Premio de la Crítica Española, a choice that would have been unthinkable during Francoist rule, can be read as an affirmation by the center of linguistic and cultural plurality in democratic Spain.[10] The cross-border reception and the style of Suso de Toro's work indicate an exploration of identity in a Galicia linked to the rest of Spain and a global environment.

Toro's two most recent novels, *Calzados Lola* (1997 in Galician, 1998 in Castilian) and *Non volvas* (*No vuelvas*, 2000 in both languages), take on as their focus the complexity of national identity in contemporary Galicia. As Toro's novels travel between the linguistic and geographical borders of Galicia and Castile, so too does the protagonist in *Calzados Lola.*[11] Toro's *No vuelvas* involves travel between geographical borders as well, this time within Galicia, between a rural town and Santiago de Compostela. In both narratives, the author explores the influence of spatial location on individual and national identity. Not only discrete places, but especially migration between and within spaces inform and transform the psychological and social constitution of the protagonists. Movement destabilizes the characters, prompting them to re-evaluate their views of themselves, the places in which they live and were born, and their relationships with other people.

The characters in *Calzados Lola* and *No vuelvas* contrast sharply with the protagonist of "Letra de ángel," discussed in the first chapter. Riera's main character desperately seeks friendship with another individual, one that shares his unbridled patriotism. His desire for national romance is frustrated, for the woman and the simplified form of national identity that she embodies do not exist. In *Calzados Lola*

and *No vuelvas*, the characters isolate themselves from others and from things that symbolize for them Galicia, until travel to their respective hometowns changes their perspective. They learn that who they are is shaped by their relationships with other people, particularly their families. Cultural heritage plays a role in their formation. Unlike the elderly Catalan protagonist's iconic, static version of culture, Toro's characters come to realize that their cultural constitution changes through their interactions with others and the places in which they live and through which they move. Whereas Riera's siamese twins in "Mon semblable, mon frère" fight off suggestions of their plural nature, Toro's characters start to accept the diverseness within themselves and the influence of others on their personal development. They discover that engaging with other people gives meaning to human existence. In the analyses that follow, I have chosen to focus on two thematic concerns—home and the body—as a means to consider the relationships among individual and public spaces and identity. The borders that the principal characters confront, occupy, and cross convey some of the dominant controversies and concepts about contemporary Galicia and Spain.

Calzados Lola centers on Manuel, a man in his mid-twenties who has fled his family and the stagnation that he associates with his hometown Fisterra. Manuel enlists in the military and becomes a paratrooper in a unit in southern Spain. After the service, he moves to Madrid, where has lived for two years. At the time the story begins, his career is on the rise, albeit in a dubious employment. He carries out dirty work for Domínguez, a business executive who used to spend summers at his

family's chalet in Fisterra. Manuel and Domínguez's daughter Susana have been seeing each other intimately for a month. Manuel is steadily gaining the confidence of his boss and integrating into city life when a call from his mother Lola interrupts the momentum. Lola tells him that she is dying of cancer. The story is retrospective, told by Manuel one year after Lola's death. Two additional voices narrate: an extradiegetic voice and Lola in monologue form as she takes an overdose of sleeping pills, which causes her death.

The narration weaves a Hollywood-like chase story with Manuel's reflections on himself, Madrid, Galicia, and his relationships with family and friends.[12] Immediately before Lola's telephone call, Manuel wire-tapes a conversation, which he does not hear at the time, among Domínguez's rivals. They reveal that Domínguez has appropriated funds from the company and placed them in a bank account in Susana's name. They are worried that news of Domínguez's extortion will lead to a discovery of their own illegal activity. Manuel is returning to the office to deliver the tape to Domínguez when he receives the call from his mother. She is incoherent and when she no longer responds to his questions, Manuel leaves the office in shock with the tape still in hand before the anxious Domínguez realizes what has happened. Manuel goes to a bar and then, inebriated, sleeps in a park. The next morning Manuel drives to Fisterra. In the meantime, thinking that Manuel has stood her up, Susana goes to his apartment. There she hears a telephone call as it is recorded on the answering machine. Manuel's uncle Arturo informs his nephew that Lola has died. Susana also hears her father angrily tell Manuel that he must contact him

immediately. Susana decides to drive to Fisterra after calling Manuel on his cell phone and learning that is where he is heading. Lola's death spurs Manuel's journey to Galicia and his exploration of what home means to him.

As in *Calzados Lola*, the mother figure incites movement and border crossings in *No vuelvas*. Encarnación travels from her current home in Santiago de Compostela to the town of her youth in rural Galicia. Rather than a phone call, a vision of her mother and her grandmother in the doorway of their house in Castrelle prompts her journey. Encarnación sees the image on the seventh anniversary of her mother's death when she faints in the nurses' room at the hospital in which she works. After Encarnación recovers, she leaves the hospital and drives to Castrelle, just 28 kilometers from Santiago. On the way, she stops for a male hitchhiker, who holds a knife to her throat and takes her purse and car. Encarnación continues her journey, walking to town in a pouring rain. As she makes her way through the abandoned streets of the village, she feels as though she were being watched. Passing by the Carreteiro house, Encarnación senses an ambience of malevolence and threat. She proceeds to her ancestors' home. Once inside, the objects in the house initiate a flood of memories. Encarnación has had no remembrances of her childhood until this return home. Not only memories, but also her grandmother's and mother's thoughts and experiences invade her own conscious. In this merging of body and soul, Encarnación becomes aware of and re-lives the history of rape and incest that has haunted her grandmother and mother, and from which these women have sought to protect her in their silence. Encarnación learns that a man from the powerful

Carreteiro family raped her grandmother. Encarnación's mother, her brother Eliseo, born mentally-retarded, and her sister la Niña are products of that abuse. Further, la Niña's father raped and killed the girl on the mountain behind the house. Then, Carreteiro's son forced his half-sister, Encarnación's mother, to have regular sexual relations with him. Through this forced union, she becomes pregnant with Encarnación.

During Encarnación's return to the village, she eventually kills the eldest Carreteiro and his grandson to avenge the abuses perpetrated against her maternal ancestors. After the violence, soaked to the bone from a torrential downpour, Encarnación leaves the *aldea* on foot to return to the city. A woman, who sold her bread when she arrived in town, providing her physical nourishment, sees Encarnación walking and brings the visitor to her house. Once again a source of comfort, she dries Encarnación's clothes and gives her soup and a hot shower. Then, Encarnación calls her husband, who thought she was dead for her car was found overturned in a ditch. She tells him that she is on her way home and that she loves him and her daughter, something that she has not expressed ever nor really felt. She looks out the window to see the sun shining. Unsure if the experience has been a dream or reality, Encarnación falls asleep.

Travel incites the characters in these stories to think about their identities. Their sense of self is intertwined with places that have been their homes. Yet, neither Manuel nor Encarnación has felt as if s/he belonged in these towns. Manuel and

Encarnación have not recognized that relationships create a sense of home, or connection to a place or places.

Manuel of *Calzados Lola* and Encarnación of *No vuelvas* are disenfranchised from the communities in which they live. Manuel's homelessness stands out in two encounters he has in Madrid following Lola's call.[13] After leaving Domínguez's office, Manuel first comes into contact with a drunk in a bar. The man sees that Manuel is also drinking a lot and shows concern. Manuel, however, cannot admit that he needs any help. He puts on his dark Ray-Ban sunglasses to show detachment and thinks: "Que se mosquease, que me tomase por un policía, los policías ponían incómoda a la gente, cuanto más chulos mejor" (68). He hopes to separate himself from the fellow drunk through an assertion of power. When the man asks Manuel where his mother lives, Manuel says "En la quinta hostia de aquí" (70). His answer indicates alienation from his hometown. He describes Fisterra disdainfully, as being so far away from his current home of Madrid that it is worthless. To the man's question "¿De dónde eres tú, chaval? ¿De quién eres?" (81), Manuel does not respond. His lack of an answer suggests his lack of a home. When the man offers to hail a cab to take him home, Manuel refuses his suggestion. He prefers to sleep in the park. In this scene, Manuel denies having a home in Madrid, or in Fisterra. Yet, contrary to his autonomous attitude, Manuel hints at a desire for emotional support when he murmurs to the man that his mother is ill.

Manuel's meeting with a homeless woman highlights his own homelessness, and also foretells the search for home and community on which he soon will embark.

After spending the night in the park on a piece of cardboard, Manuel awakens to find a homeless lady observing him from the bench on which she has slept. He senses a common bond with her in a question as neutral and common as "¿Tienes un cigarillo, chaval? [. . .]. Sus palabras me resultaron tan cercanas, incluso íntim—como si estuviésemos solos los dos en el mundo, o como si fuésemos de la familia, o vecinos." (91). Instead of simply saying no and leaving, Manuel searches for a way to prolong their contact. He offers her money, and in exchange she offers something much more valuable, the desire to help another human being. She asks him what is the matter and then gives him a medallion of the Virgen de la Balbanera. When he asks for a Virgen del Carmen (the protector of sailors) instead, she notes that his accent identifies him as Galician. Then, noticing that he is missing a shoe, she offers him one in his size. The interaction points to a change in Manuel since his mother's phone call. He has started to need a meaningful interchange with another person. The homeless lady's lack of pretense and sincere concern encourage him to acknowledge his Galician origins, which he usually tries to hide while in Madrid. Manuel's contact with the drunk and the homeless lady further suggests that home consists of emotional bonds and kind actions as well as, or even more than, a fixed place. He feels at home with these individuals on the fringes of society whom he meets in public and quite un-homey locations.

Encarnación of *No vuelvas* has carried a feeling of homelessness with her since she left Castrelle at the age of eight to attend boarding school. She has no grounding for her identity. It is as if the first eight years of her life did not exist. Her

mother pretended that their time in Castrelle did not occur and Encarnación cannot remember her childhood. Encarnación returns to Castrelle to find out about and connect with her matrilineal ancestors and the place from which she and they originated. The robbery at the commencement of the journey reminds her of her lack of identity: "Los datos del carné de identidad los sabía de memoria, esas cifras eran lo único que sabía de sí misma, precisamente lo que le faltaba saber a ella era todo lo demás, lo esencial en su vida" (57-58). That she stops for a hitchhiker signals a change in her character. As with the homeless women and the barman in *Calzados Lola*, Encarnación's offer of a helping hand shows a desire for connection with another human being: "Lo que menos hubiera esperado allí es que la asaltaran. Precisamente otro día, un día cualquiera en un lugar cualquiera, no se habría parado, nunca se paraba. [. . .] lo había visto allí mojándose [. . .]" (56-57). The encounter reveals a breakdown in the expectations of difference between the country, safe and welcoming, and the city, crime-ridden and cold. The rupture of these boundaries presents a challenge to the typical association of rural areas like Galicia as the locus of a quintessential, unadulterated national identity. Further, the robbery points to the family history about which Encarnación will soon learn, male invasion of a woman's personal security. In contrast to the male hitchhiker, the woman who sells bread shows kindness towards Encarnación. She offers to give her food free when she learns that Encarnación's car and wallet have been stolen, and promises to stop by the next day to check on her. This exchange as Encarnación arrives at her mother's town foreshadows the female bonds in which she will find strength.

Encarnación's and Manual's uneasiness with their supposed homes relates to the social rejection they experience in these locations. In "Feminist Politics: What's Home Got to Do with It?" Biddy Martin and Chandra Talpade Mohanty tie the concept of home to social acceptance.[14] They emphasize that society's valuation of one's gender, sexual orientation and behavior, race, and class influences whether an individual or group has a home:

> 'Being home' refers to the place where one lives within the familiar, safe, protected boundaries; 'not being home' is a matter of realizing that home was an illusion of coherence and safety based on the exclusion of specific histories of oppression and resistance, the repression of differences even within oneself. (296-97)

Yvonne Yarbro-Bejarano uses this definition of home to understand the psychological and social pressures Anzaldúa faces living on the United States-Mexican border. Before undertaking a process of self-actualization, Anzaldúa repressed the elements of her identity that marginalized her within the Anglo or Chicano communities—being Indian, a woman, and a lesbian. She rejected these parts of herself to gain society's approval and feel at home (Yarbro-Bejarano 19-20).

The historical and cultural context of Anzaldúa's experience differs greatly from the Galician setting of Toro's novels. Anzaldúa situates her borderland identity in the historic oppression of indigenous Mexican cultures and peoples and the contemporary experience of being a Chicano in the United States. Her text talks of a post-colonial paradigm, in which Spain is an oppressor of indigenous cultures and

people. Yet, Anzaldúa's concept has the potential to shed light on other contexts of oppression.[15] Her ideas and metaphors provide a useful tool in thinking about the historic political and cultural concentration of power in Spain's geographic center and the consequent repression of the periphery regions.

Since the twelfth century, the inhabitants of Galicia have faced a threat of cultural and political annihilation due to the centralization of power in Castille. Outsiders replaced local nobles in positions of authority. Alfonso X's interest in cultural endeavors attracted Galician-Portuguese intellectuals and artists to the court in Toledo (Ribera Llopis 112-13). In the fifteenth century (1466-67), the feudal lords in alliance with ecclesiastic noblemen in Galicia, secular noblemen from León, Castille, and Portugal, and the king of Portugal squarely defeated the popular uprising of the *irmandiños*, the indigenous population. Unification of Spain under King Ferdinand and Queen Isabel incorporated the Galician kingdom into a consolidated reign in the latter third of the fifteenth century.[16] It is not until the middle of the nineteenth century that one finds a sustained assertion of regionalism and cultural independence. Nonetheless, Galician voices make themselves heard during the long period of Castilian dominance. The popular and rural classes continued to speak Galician, isolated rebellions took place, and production of cultural pieces (songs, romances, poems, linguistic analyses), although small in number, occurred. I would argue that the imposition of Castilian dominance on the Galician psyche, economy, and society, and resistance to these centralizing forces creates a situation not unlike the borderland dynamic of which Anzaldúa speaks.

Being different from the norm is one element of the homeless psychology of those living in borderland spaces. While the foundation for Anzaldúa's arguments is historical—the colonization of Mexico's indigenous peoples—she contends that her difference is also profoundly sexual. As a homosexual, she was made to feel unwelcome in Anglo, Chicano, and Mexican communities (Anzaldúa 18).

As in Anzaldúa's experience, sexuality forms a key factor in the social ostracism of Toro's characters Manuel and Encarnación. Manuel and his family feel rejected in Fisterra because of his mother's sexual deviance: the protagonist recounts that Lola left her husband to have a relationship with her own brother, Arturo. As the priest quotes passages on adultery in his eulogy at Lola's funeral, Manuel is reminded of his outsider status:

> Tampoco me había ayudado la antipatía que me tenía el don Francisco, ya de niño en la catequesis me trataba como si quisiese que dejase de ir por allí, seguramente nadie como él me había hecho ver con tanta claridad que yo era distinto, que mi familia era distinta, o mejor, que mi madre era cupable de algo. (141)

The discomfort Manuel feels as a child may contribute not only to his faltering participation in the Church, but also to his rejection of community in general. He was made to feel alienated in his hometown.

Encarnación on the other hand grew up on a border that geographically and symbolically separated her family from the rest of Castrelle. The house lies on the fringes of the small town, on the other side of a brook. During Encarnación's return,

heavy rains transform the brook into "una fuerza salvaje bajo sus pies" (109). The description of the body of water reflects the danger that Castrelle embodies for Encarnación and her maternal ancestors. Of course, the Carreteiro men are the most dangerous threat to the women's safety, and the Carreteiro house constitutes a dominant, repressive site visible from Encarnación's family home.[17]

In *No vuelvas*, the domestic space itself is a site of violence. Carreteiro's relationship with Encarnación's mother perverts the traditional role of the husband as provider and protector. He acts like her husband, having his hat on the door and leaving a bar of soap and his shaving implement in the bathroom. Yet, this scene of domestic bliss is an illusion for he has forced her to have a sexual relationship. When she protests (once she throws his hat out the door, symbolically kicking him out of her home), he hits her until he renders her unconscious. Ultimately, Encarnación's mother subverts the role of obedient wife when she resorts to violence to end his subjugation of her. She prepares his shaving water and then slits his throat with the razor. Even though Carreteiro is dead and can no longer enter her house, he continues to invade her personal space, for he leaves her pregnant with Encarnación, "aquel instruso en su veintre" (173). Encarnación's mother tries but is unable to abort the fetus. Her daughter is a constant reminder of Carreteiro's transgression of her body and psyche. Contrary to traditional connotations of the home as a safe place, in this narration violence dominates the domestic space and the town of birth.

As noted, the physical location of the house marks the family's marginal social position. The townspeople cast off Encarnación's family: the sexual abuse that they

have suffered labels them as different from everyone else. Rather than help protect Encarnación's grandmother and mother, the townspeople have saved themselves: "Y cuando desde lo alto del monte [. . .] llegaron los gritos desesperados de la niña, nadie se tapo (sic) los oídos sólo abrieron más los ojos hasta que los gritos cesaron, porque sabían que aquel sacrificio los protegía a ellos todos y a sus mujeres y a sus hijas" (180). Their behavior attests to the lack of community in this small town, and counters a traditional presentation of rural towns as arcadia. As Encarnación walks through the town, now as an adult, she remembers and feels again the town's rejection of her:

> Y, sin embargo, aquella sensación incómoda, el calor en el rostro al recordar la violencia de cruzarse en los caminos y en los espacios solitarios con personas odiosas y enemigas era una molesta evidencia de que aquello seguía vivo. [. . .] Recordó entre ideas vagas que no había nadie con quien tuviera relación, no tenía allegados en la aldea, era una extraña [. . .]. (67)

Encarnación and her maternal ancestors, the victims, are deemed outsiders. For Encarnación, her mother, and her grandmother, Castrelle is not home in the traditional sense. It has not protected the family.

Not only the grandmother's home during her lifetime, but also her resting place after she has passed on denotes her outsider status vis-à-vis the other people in town. Her tomb lies "al margen de los otros" (135). While most people have transferred their dead to a newer cemetery, Encarnación's mother wanted to leave her

mother in the old one. Her mother was not part of their community. The only others left in the original cemetery are people without family in town: "emigrados lejos perdidos por el mundo" (135). Grouping the grandmother with the emigrants emphasizes her homelessness. "Lost in the world," she and they lie outside any defining boundaries of place. Not belonging to a community, they are the abject.

When social groups condemn people for not conforming, as in Manuel's and Encarnación's cases, often these same individuals deny aspects of their selves in order to gain acceptance. Rejecting elements of one's identity that fall outside the norm can create the illusion of "being home" (Martin and Talpade Mohanty 296). Along a similar line, Anzaldúa asserts that the Chicano people employ "defense strategies" (45) to protect themselves from the inadequacies that Anglos attribute to them. In Toro's novels, Manuel and Encarnación incorporate similar defense techniques. When Manuel moves to Madrid he starts to view his national identity as an impediment to his social and professional success, and he seeks to hide it from others and from himself. Acceptance means conformity to the norm at the expense of individual identity: "La gente era diversa, y anónima, me gustaba sentirme uno más, me gustaba que nadie se fijase en mí, como si fuese transparente, nadie me veía, no existía. Yo era otro desconocido, como todos ellos, también era uno de ellos. Uno más de la ciudad, de mi ciudad" (33). Manuel seems to find in the anonymity of the city an ally in his attempt to reject his Galician heritage.

Manuel believes that the city not only renders him anonymous, it makes him invisible. If invisible, he cannot be excluded nor does he have to show consideration

for others: "Me puse de nuevo las gafas negras, no hay mejor cosa para conducir por aquel tráfico, aprendí a tirar para delante, meterme como sea y si alguien te toca el claxon o te mira mal tú tras tus gafas pasas de todo" (35). The dark sunglasses accentuate Manuel's withdrawn, indifferent stance. To him, fitting in means not existing. He seeks to avoid the pain of rejection by extirpating himself from communal bonds.

Manuel perceives his non-existence in Madrid as freedom: it is a freedom from the past and his family. In Fisterra, the townspeople have fixed ideas of who he is and who he will be. His own identity is intertwined with his family. The eulogy at Lola's funeral, which alludes to punishment for her sexual behavior, exemplifies the unchanging nature of public opinion and perception. Manuel, however, wants to belong. He hopes to gain social acceptance in Madrid, and, before his return to Fisterra, he uses various strategies to become *madrileño*. For one, he pretends that he is not Galician. He consciously attempts to rid himself of his accent, and becomes angry when someone recognizes his origins in his speech. This attitude demonstrates a particularly strong affront to his heritage in light of the autonomy's emphasis on normalizing the use of Galician. Further, Manuel adapts to driving habits in Madrid and becomes familiar with the city's layout: "Disfrutaba de un placer que no debía confesar, un pequeño placer secreto de dominio y conquista en conocer las calles, las líneas de metro, los locales. Llevaba dos años en la ciudad y ya nadie me preguntaba de dónde era" (33). For Manuel, finding his way around Madrid signals his acceptance in this urban space. Before his mother's death, Manuel pursues a

complete break with the past and an immersion in the present. In his journey home he learns to appreciate the multiple aspects of his identity, past and present.

Unlike Manuel, Encarnación in *No vuelvas* does not choose to leave her hometown: her mother chooses for her. She sends Encarnación to boarding school, moves to Santiago de Compostela, and never mentions Castrelle, except to forbid that Encarnación visit: "'No vuelvas, para nada,' la advertencia, orden, que le reiteraba su madre en cada ocasición cuando, ecapando a rodeos y evasivas, acababa por salir a cuento la aldea. [. . .] su madre amparándose en el silencio" (42-43). The past always has been a secret, a history of which Encarnación's mother never has spoken. The silence erases memories of Castrelle from Encarnación's consciousness, at least until her return there.

Encarnación has learned to employ silence to protect herself from the hurt inflicted by rejection. As a child, she consciously hides her Galician roots while at boarding school so that the nuns and her classmates will not single her out: "En adelante, harían como hacían todos, como si fuera como los demás. Y dejó de llorar y ni siquiera cuando la castigaban porque se le escapaba una palabra en gallego o hablaba algo de su aldea [. . .] que lo olvidaría todo, su casa, su madre [. . .] " (122). Encarnación is made to feel shame for her place of origin and her language. Both of these elements of national heritage make her unique in the Catholic school, and punishment teaches her to deny these differences.

Loneliness and abjection impregnate not only Encarnación's childhood but also her adult life. She feels like an outsider in her own home:

> Sentía que en aquella casa era una convidada, hablaban ellos dos, padre e hija, con una complicidad natural que la excluía, y ella estaba allí, viéndolos como a dos extraños, como si fuese una espía que estuviera estudiándolos. [. . .] Ella era, en definitiva, una intrusa. Lo sentía así, y lo peor era que lo aceptaba casi con alivio, quería sentirse sola, ésa era la verdad, no quería disolverse en la familia, tenía su vida propia, secreta. Aunque estuviese vacía. (36)

Encarnación imposes isolation on herself. As she admits, she prefers to be on her own rather than partake in the daily routine and camaraderie that her husband and daughter share. She chooses a nocturnal work schedule so that she will be at home when her husband and daughter are absent. Rather than risk their rejection, she distances herself. Although she states that she prefers "to have her own life," this isolated condition actually gives her no life at all. She lives in an unconscious state, unaware of her own self.

Now, on the seventh anniversary of her mother's death, Encarnación realizes that she does not know herself. Forgetting may have protected her from pain, but it has left her empty. The desire to create a secure place comes at the cost of denying parts of her identity. Encarnación's journey to the place of her and her female ancestors' birth constitutes her conscious move to replace emptiness with a sense of self, purpose, and connection to other people. In Castrelle, she seeks reconciliation and solidarity with her matriarchal lineage as she embarks on a healing process that brings her greater knowledge of herself and her origins.

Encarnación's process of consciousness has much in common with what Anzaldúa describes as the *Coatlicue* state. When Anzaldúa faces the unorthodox parts of herself, she experiences a heightened, deeper sensitivity to the world around her, a perception she calls "la facultad": "Confronting anything that tears the fabric of our everyday mode of consciousness and that thrusts us into a less literal and more psychic sense of reality increases awareness and *la facultad*" (39). Anzaldúa chooses to opt for the unfamiliar and dangerous. She engages the past—her individual history and Mexican mythology—to fight oppression in the present and future. She experiences her transformation as a descent into darkness, where a struggle between herself and the Mexican god Coatlicue ensues.[18] It is a process of disruption, pain, and eventually growth. In this voyage into the dark, Anzaldúa develops a non-dualistic way of thinking, or *mestiza* consciousness. She names the borderland her home, a space she envisions as interstitial. Here, either/or definitions lose their authority. In the borderlands, identity is plural, contradictory, and always in process.

The protagonist of *No vuelvas* embodies a similar state when she upsets the stability of her life, leaving Santiago de Compostela and making the journey to Castrelle: "Desde luego, su cabeza estaba complemente (sic) revuelta aquella mañana, se habían roto todos los muros que mantenían las cosas compartimentadas y había ahora vientos que levantaban polvaredas y traían y llevaban de aquí para allá" (38). Encarnación's decision to return home defies authority, for her mother had prohibited her return. It is an initial step towards self-actualization. Making the journey to Castrelle, Encarnación exhibits confidence for the first time: "Por primera vez salía

de ella un movimiento que no asentaba en la incertidumbre, un acto que se cerraba tras de sí proporcionándole confianza" (45). As Encarnación drives to her birthplace, she enters a different mode of consciousness:

> Avanzando por la carretera estrecha bordeada de eucaliptos sentía que se estaba adentrando, como por un túnel, en un bosque oscuro en el que desaparecería en un temible extravío atacada por algún animal informe y horrible. [. . .] Vivía en este momento un tiempo distinto, un tiempo nuevo que consistía en buscar el tiempo viejo. (58)

The passage evokes danger, darkness, and a non-linear conception of reality. Encarnación moves through a narrow, border-like space as she passes from the known to the unknown. The spatial and temporal dimensions suggest an in-between state. She is not in a named place, but rather in an indefinite, almost intangible space. She is not in the past, present, or future, but in a hybrid form of time.[19]

In *Calzados Lola*, too, movement through an interstitial space marks Manuel's progression towards understanding and accepting the multiplicity of his identity. As Manuel crosses a street in Madrid a few days before his journey to Galicia, the sound of the ocean permeates his consciousness:

> Crucé la calzada por el paso cebra sin mirar, automáticamente, entre los otros peatones [. . .]. Y en medio de la calzada volví a sentir el golpe de la ola y la inundación de mi interior con el ruido, la visión y el olor a mar que me provocaron la embriaguez del mareo. Ensordecido, llevé las manos a los oídos, me estaba quedando atrás de

> la demás gente que cruzaba [. . .]. Como en un sueño, me parecía que no avanzaba y no conseguía llegar al otro lado. (46)

The crosswalk suggests an in-between space and the sea motif Manuel's geographical and cultural origins. Manuel walks in Madrid with the Galician ocean inside him. He is in neither one place nor the other, but occupies a mixture of the two. Manuel's perception in this moment is unconventional, his experience dream-like. As he walks across the street, time seems suspended. The sea transports Manuel to a surreal, non-linear time and location.

Before hearing the sea, he crosses the street automatically, without thinking about his movement and surroundings. The ocean sound makes him take note of himself and his position vis-à-vis other people and the physical space around him. The awareness that this noise brings to Manuel recalls N. Katherine Hayles's work on chaos theory. She has pointed out that a maximum amount of information is communicated when there is a mixture of surprise and predictability. Sounds to which people are accustomed do not provide any new information. On the other hand, noise, or unintended sounds, can interfere with a message. These new noises also can cause a system to become more complex (*Chaos Bound* 53, 56; "Virtual Bodies and Flickering Signifiers" 78). Living in Madrid for two years, Manuel has grown used to the noises of the city: "El estruendo sordo del tráfico me resultaba tan familiar ya que me ayudaba a distraerme y pensar" (46). The urban sound makes it easy for Manuel to disassociate himself from his environment and disconnect from others. Before his journey home, Manuel seeks out the large avenues where he and

his environment become invisible, where he can lose himself in a space that has no individual meaning. The sea, on the other hand, is a sound that he is not used to hearing in the city; at the same time, it reverberates with familial and individual significance. Although Manuel wants to move forward with everyone else as he crosses the street, to form part of the masses, the sound pulls him aside, making him stand out in the crowd. This experience previews the conscious-raising journey on which Manuel is about to embark. He will no longer seek anonymity and deny aspects of himself to gain approval.

The ocean sound contradicts Manuel's belief that he has disassociated himself successfully from his hometown, family, and past. Manuel observes that when he lived in Fisterra he often heard the ocean ringing in his ears. His mother takes him to various doctors to find the cause and a cure. The doctors, however, find nothing wrong, the last remarking: "[. . .] eran cosas que desaparecían al crecer [. . .]" (15). Manuel stops hearing the sound after he has moved from Fisterra, until it starts again a couple of days before Lola's death. The sound links Manuel to sources of his abjection—his nationality, despite his efforts to be completely *madrileño*, and his family, despite his infrequent communication with the members.[20]

In *Calzados Lola* and *No vuelvas*, the body acts as the material convergence of the characters' past and present histories. Manuel's bodily markings delineate him as provincial and blue-collar. He has a tattoo on his hand with the initials CLP, for *Caballero Legionario Paracaidista*, and his military identity numbers. While in a bar

in Madrid just after receiving Lola's phone call, Manuel notices that the barman has fixed his gaze on the tattoo:

> Guardé instintivamente la mano, avergonzado, en un bolsillo del pantalón. Hice como que no veía la cara de desconfianza y reconocimiento con que me miraba, como diciendo ahora sé quién eres, un pringao, como todos nosotros, por mucho traje que lleves y mucho aire que te des. (67-68)

This scene highlights the social boundaries that Manuel straddles. The barman's gaze reminds Manuel of the multiple facets of his self, including those that he prefers to disown. He now fashions himself as an on-the-rise businessman rather than as the provincial boy and risk-taking parachute jumper of two years ago. The barman interprets a sign, the tattoo with its letters and numbers, to determine just who Manuel is. Manuel reads the barman's gaze as a classifying act that aligns the two men within the same social boundary. Manuel's interpretation of the gaze divulges his own lack of confidence in his social and personal transformation.

The tattoo later denotes a change in Manuel's perception of himself. In Fisterra, as Manuel lies in bed with Susana at his mother's house, Susana tells him that his tattoo is "[. . .] espantoso [. . .] una horterada de legionarios" (198-99) and suggests that he have it erased.[21] Manuel defends his choice, declaring that the tattoo represents a part of him: "Pero eso es justamente lo que soy, lo que fui, un caballero legionario paracaidista, tía. Hoy a lo mejor no me metía allí, pero fui y me metí, y aquí estoy, y no pasa nada, déjame ser quien soy, joder, no quieras gobernarme tú"

(199). Manuel's co-option of his past develops once he has crossed back into his homeland. Without that return, he would not have defended or positively valued the tattoo and the experience that it denotes. His statement confirms that while his current aspirations are different than two years ago, all of his locations, past and present, contribute to his sense of self.

While Manuel elects to showcase an aspect of his identity in getting a tattoo, his circumstances also have marked themselves on his body without his choosing. A missing fingertip underscores his economic status and his place of origin in relation to Susana. As a boy, Manuel sold the Domínguez family the fish that he had caught. One time, he arrived at their summer cottage with a crab and a bandaged finger. Susana remembers feeling guilty that Manuel injured himself while performing a service for her father. She sees her family as powerful and Manuel as powerless. Manuel, however, does not interpret his position as inferior. The arrangement benefits him as well, and had it not he would have ended it. In fact, he pays for his boat with the money he earns from Susana's father. The discrepancy in their interpretations of the same event reflects their different socio-economic and geographic positions. Manuel understands that he has to work to purchase what he wants, whereas Susana does not share this reality. Fishing and injuries from the activity are normal in the coastal Galician towns, but not for the girl from Madrid. The scarred finger, a non-elected bodily sign, emphasizes that people cannot erase some pieces of themselves and keep others. At the same time, tattoos and the scars remain relatively static over time, but people change. Manuel is not the *paleto* from

Fisterra, the *paracaidista* stationed in southern Spain, nor the *madrileño* businessman. The ink and flesh marks signal who Manuel was; yet, they also remind him of who he is. The Galician town and sea, his family, and his military service inform his identity, as do his experiences in Madrid. He is hybrid. He does not fit neatly into one category: he is the small town boy, parachute jumper, and the businessman, *gallego* and *madrileño*, intermingled—each registering its sign on his body.

Not only what marks the outside of Manuel's body but also what he puts inside it bespeak aspects of his identity. Manuel enacts his cultural origins and family ties by eating *filloas*, a Galican specialty made of fried dough. In fact, Lola has made a plate of them before committing suicide and leaves them for Manuel, knowing he will come home. As Manuel eats the *filloas* with Susana, he feels sad and cries because his mother always made the pastry during difficult times. At the most basic level, Manuel's tears express the loss of his mother. Further, his emotional state expresses the loss of a simpler time, when he did not question who he was and who he would become. Manuel adopts a veneer of certainty about himself before Lola's death, even though that singular *madrileño* identity he imagines is a fiction. It is easier to think that his consumption of *filloas* confirms he is purely Galician. Yet, Manuel now knows that his identity is more complicated.

The narrative's depiction of what Susana puts on and in her body invokes stereotypes at the same time it asserts the falseness of these neat categories that separate classes of people. Susana stops at a roadside restaurant, patronized by workmen, on her way to Fisterra. Susana's position as the focalizing agent in this

scene underscores her mis-location and misinterpretation. She reads the clothes the men are wearing as indicators of their socio-economic status. Their blue, one-piece uniforms, thick, old sweaters, baseball caps with logos that announce "una fiesta de la empanada," and their cheap leather jackets, "probablemente compradas en la feria a algún vendedor marroquí," reveal the superior status she attributes to herself (127). At the same time, her light clothing, fine shoes, and silk stockings, emphasize her difference from the locals. She is a stranger in this damp, cold location.

The substances that Susana puts in her body further accentuate stereotypes. While the locals' unbranded cigarettes fill the restaurant with smoke, Susana smokes a Camel. She is international and cosmopolitan, whereas they are the indistinguishable masses. Although Susana conforms to local eating habits in accepting tripe for lunch, she asks for a plain yogurt instead of the customary second dish of meat or fish. As she tells the waitress that she eats like "un pajarito" (128), Susana categorizes the apron-clad woman before her as "robusta" (128), a characteristic that she associates with rural women. The cultural clash is apparent in the waitress's polite, yet estranged, insistence that she can make her an omelet with ham, or sausage and eggs. After Susana refuses her offers, the waitress informs her that they only have strawberry-flavored yogurt. Susana associates the yogurt selection with an uneducated provincial populace: "Y mira que no tener yogur natural, lo más sencillo le parecía a alguna gente lo más difícil, lo más natural parecía lo más complicado. [. . .] En fin, ya lo había visto más veces en la gente de los pueblos, les gustaba más lo artificial que a la gente de la ciudad" (128). Immediately

following this thought, Susana drinks a sip of her Coca-Cola, and only because, "naturalmente," (129) the restaurant does not serve Diet Coke. Of course, neither Coca-Cola nor its zero-calorie version is healthful or natural.

Being an "other" is an unstable category. While Manuel may stand out in Madrid, Susana is the outsider in Galicia. As a defense strategy, she views not herself but the locals as strange. In generalizing about people from rural areas, Susana exerts the superiority of her group, people from the city. She draws strict lines between herself (and the cosmopolitan upper class she represents) and working-class townspeople. Her comments imply that she views her body and customs as more pure than theirs. Susana, however, is unaware of her contradictions. Juxtaposing the narration of her observations about the restaurant's food, clients, and staff, with her own consumption habits ironically points out that, while eating habits and dress are different, both social and national bodies are impure, neither one better than nor absolutely different from the other.[22]

The sexuality of a body can also motivate such constitution of exclusionary borders, as well as their deconstruction. Sexual deviance on Lola's part led certain groups in Fisterra to ostracize her and her children. Manuel and Susana's sexual relationship at first confirms their preconceptions about class identity. The taboo of engaging with a person outside their social group fuels Manuel and Susana's desire. An incident from Susana's childhood highlights the class division and the potential thrill in transgressing the divide. Susana remembers her attraction to Manuel when he waited on her at his mother's shoe store: "Él parecía ligeramente incómodo allí

agachado, era un recuerdo que la excitaba [. . .]. Tenía algo que le gustaba el tío aquel [. . .]. A lo mejor era la gracia de ser un poco salvaje [. . .]" (131). The position of their bodies, she sitting in a chair and he kneeling waiting on her, accentuates the difference in their economic and social power. Susana engages a stereotype as she equates Manuel's socio-economic status with sexual prowess. She tells a friend that her relationship with Manuel is purely sexual. He is, simply put, "una máquina de joder, que era para lo que quería, no para filosofar ni para leerle los *Cantos* de Pound" (131). Manuel has the same view:

> No me acababa de creer que realmente le gustase, una tipa de su ambiente, que estaba cachonda, tenía que conocer a tipos mucho más guapos, más perchados y más listos que yo, gente con mundo y viajada [. . .]. El asunto conmigo tenía que ser un capricho que le había entrado, [. . .] a lo mejor le gustaba y todo eso y le hacía gracia echar unos polvos conmigo y ya [. . .]. (47)

Manuel sees definitive boundaries between himself and Susana. Yet, the body serves as a tool for Manuel to penetrate, figuratively and literally, a social group that usually bars his entry.[23] Too, travel across national borders changes the power dynamic between Manuel and Susana. Sexual intercourse become more than sex, but also tenderness and communication. In Galicia they share their insecurities, struggles, and fears, and move beyond superficial views of each other. They discover their similarities and see each other as individuals. Ultimately, they recognize that the stereotypes have been a facile version of a more complex reality. By the novel's end,

Susana and Manuel, especially, work together to understand the varied aspects of themselves.

The body and sexuality take on a comparably heightened role in *No vuelvas*. In *Calzados Lola* representations of the body focus on social class; however, in *No vuelvas* the narration centers on gender. Pain and violence, linked to home, dominate the women's experience of their bodies, as in Anzaldúa's borderland. This writer equates the United States/Mexican border with her own body and describes the space as "una herida abierta" (3), highlighting the pain she associates with her body and her homeland. It calls attention to women's genitalia and, thus, their sexuality.[24]

Encarnación's origins lie in the comparable exploitation and subjugation of the female body—the rape of her grandmother and her mother. Perhaps for this reason, Encarnación views her own body as separate from her: "Veía su cuerpo, sus piernas, estiradas ante sí e iluminadas por la luz de neón del techo, uno de sus pies calzado aún con el zueco ortopédico blanco regimentario y el otro descalzo, enfundado en las medias de seda blanca [. . .]" (17). When she awakens after fainting in the hospital, Encarnación looks at herself and views her body dispassionately; her body parts are no different than the objects that clothe them. Encarnación must think to make her body move, unlike the seamless connection between thoughts and movement in a healthy body: "La mano atrapó dos terrones de azúcar [. . .] y ascendió lenta, sosteniéndolos entre los dedos; la boca aguardaba abierta pese al hormigueo en la lengua y en los labios. Uno y otro, la boca se cerró al fin [. . .]" (18). She senses her body as if it were many separate parts rather than a coordinated whole. This

perception points to an unawareness of her own identity and an unhealthy relationship with herself. Before her return home, Encarnación's body belongs more to the men that have abused her maternal ancestors than to herself.

Disease emphasizes the corruption of Encarnación's and her mother's bodies. Cancer has invaded the mother and caused her death. The malignant cells' presence in and destruction of her parent's body suggest Carreteiro's invasive entrances into her and murder of her spirit. Encarnación is also ill. She has diabetes, a disease that requires careful attention to diet. She notes that she has not fed herself properly lately, reflecting not only her physical but also her emotional malnourishment.

Through travel to the place of violation, the house in Castrelle, Encarnación's body becomes a vessel of cleansing, reconciliation, and rebirth. As noted, when Encarnación drives through the tree-lined road, she enters "un tiempo distinto," in which the past and present exist simultaneously. This temporal characteristic plays itself out in Encarnación's body. She feels like the little girl that she was while still being aware that she is an adult. Walking past the Carreteiro house, Encarnación feels her mother beside her: "[. . .] y sintió en su mano la mano de su madre, que la llevaba cogida y se la apretaba muy fuerte, como para no perderla, cuando pasaban por delante" (118). Encarnación does not merely remember her feelings as a child: she experiences those sentiments from a simultaneously adult and child consciousness. Here, the distinctions between present experience and memory blur.

More unconventional, Encarnación embodies multiple and concurrent material and psychic planes as she fuses with her mother and her grandmother. This woman

relives the sexual and emotional violations perpetuated against her mother and grandmother and she avenges those abuses, all the while moving from her singular consciousness to merging with theirs. In one such moment, she feels her grandmother's fear and undergoes her rape:

> La mañana de aquel día, entonces aún era enfermera y trabajaba en un hospital, muy lejos, y ella, aquella misma mujer vieja que se le había aparecido, durante un instante había sido ella misma, había estado metido en ella un momento antes. No, no había sido eso, no es que se le metiera dentro, ella misma había sido aquella mujer joven humillada y forzada y aquel asco y odio fueron el asco y el odio de su propia carne [. . .]. (156-57)

In another scene, Encarnación reenacts her mother's murder of the Carreteiro who impregnated her, her half-brother, as she actually kills one of his grandsons, who has entered the Castrelle home in search of drugs he left there. When the protagonist takes the eldest Carreteiro's life, her grandfather, all the women in her family—she, her mother, her grandmother, and her dead sister—commit this final retribution.[25]

As the boundaries among the three women dissipate and present and past collapse, Encarnación learns about herself. She awakens a repressed family history, reconciles with her mother, and performs a cleansing ritual. In the process, she comes alive.[26] Her confidence and strength heal all the women in her family. Returning to Castrelle, Encarnación undergoes and embodies a breakdown of

emotional, physical, and temporal borders that enable her to develop a new, and more complex, understanding of herself, her heritage, and her bonds with other people.

Crossing these many borders, however, does not lead to resolution. Encarnación, while hopeful, is uncertain about her future. She wants to improve her relationship with her husband and her daughter, but does not know how they will respond. When she talks to her husband on the phone before heading home, and adds that she loves him and her daughter, he hangs up before or while she says these sincere words. Indeed, she is not even sure if her experiences in Castrelle actually have occurred or if she has dreamt them: "Quiso distinguir el recuerdo de la imaginación, pero el cuerpo ya no respondía a sus preguntas y todo se apagaba en una cueva oscura. Suspiró porque, despertando de aquel sueño, habría esperanza para ella, y fue tragada por el sueño" (214). Whether real or imagined, her border crossings have initiated a process towards greater awareness of self. As with Anzaldúa's *mestiza* consciousness, developing a stronger sense of one's identity in all its manifestations requires repeated submergence into the unknown, more pain, and continued healing.

Movement across borders, national ones in *Calzados Lola* and regional ones in *No vuelvas*, destabilizes the characters' views of themselves as whole, self-contained entities. As Manuel concludes: "Aunque a veces se me ocurre que no debería haberme marchado de allí nunca, una vez que te marchas todo cambia, cambias tú, cambian los que quedan allí y ya no puedes volver a como era todo antes" (327). While Richardson affirms that Manuel "arrive[s] at a sense of peace" by

rejecting all specific cultural identities ("Stereotypical Melancholy" 185), I contend that the character never reaches a sense of peace; rather, he realizes that identity is a constant negotiation and struggle among his multiple selves, all of which he accepts. In both novels, the characters come to experience identity as porous: relationships with people and places past and present form them and shape their self-perception. Like Riera's "Mon sembable, mon frere" and "Letra de ángel," Toro's *Calzados Lola* and *No vuelvas* assert that people and cultures consist of competing elements. Absolutes, the perfection of a paradigm, are an illusion.[27] The narratives emphasize the disparity between the ideal and the real. A home video of Manuel's brother Miguel, his uncle Arturo, and Lola together on the beach conjures the image of a traditional family. An idyllic Galician scene—the sea, the mountain behind Fisterra, and a lighthouse—accompanies this familial bliss. The film does not capture the imperfections: Lola's separation from her husband, her incestuous relationship with Arturo, and her mourning the loss of a son also named Miguel. The video does not show the pollution of the sea and coastline or the economic realities of a land without enough industry to sustain the people that live there. In Encarnación's case, home is a terrible place; yet, it also provides emotional sustenance. Some objects in the house evoke painful memories. A tablecloth reminds her of the time she returned from school and cut the cloth to vent her anger. Her mother walked in on her and beat her furiously. She felt desperation not from the physical punishment but rather from her mother's remark that life was a series of violent encounters. Other objects, however, give her comfort and confidence as she puts them on her body (her grandmother's

clogs and scarf and her mother's coat and hat) and inside it (fruit from the garden that her ancestors had tended).

At their core, *Calzados Lola* and *No vuelvas* are about a desire to feel at home. Both novels put forth a need to rethink traditional, and inflexible, social and political conceptions. Manuel's family may be unconventional, but the members' emotional connection bonds them. Encarnación's family is from a typical small village, with its usual *cacique* family, where no one protests against the abusive use of patriarchal power. However, she forges a counter alliance while there, a female one, to fight the oppression. The narratives assert no guarantee of happiness. They suggest that the nation, whether symbolized in the Galician seaside town, the capital city, or the rural *aldea*, does not provide protection against the uncertainties and threats that accost individuals in contemporary society; that is, Galicia in and of itself is not home. At the end of his story, Manuel says: "Nunca nadie es feliz, supongo. Sin embargo estoy conforme [. . .]" (327). Encarnación falls asleep, so the reader does not know how she will fare after returning to her family in Santiago de Compostela. Notwithstanding the cynical and doubtful outlook, the narratives do suggest that there is a better chance of achieving a healthier existence through concern for other people. Manuel's self-interest and Encarnación's lack of interest in either herself or others led to their alienation. Concomitant with an emotional connection to others, the characters develop greater self-awareness and self-acceptance. Manuel's and Encarnación's return home is a move towards self-actualization, and paradoxically, a dependence on others.

The dislocation that Toro's characters experience in their home communities also might be connected to Spain's entry into the European Union in 1986 and the increasing globalization inherent in that political change. These novels might represent a response to the competing pull of global versus national or regional interests, as well as to the gender polarization of centuries. In the political realignments of the last quarter of the twentieth century both within Spain and Europe, individual citizens are left to discover where they belong. Chapter three more fully explores the tensions of globalization and national identity in democratic Spain as represented in two narratives of Cristina Fernández Cubas.

Notes

[1] A sampling of titles published in the years of Spain's transition and early democracy gives a sense of the importance that Galician nationalists attributed to backing claims of ethnic distinction with textual evidence. Those works contributed to the development of nationalist sentiment and its legitimization: *Los gallegos* (1976); *Galicia, nacionalidad histórica: Causas de su marginación, Su perspectiva* (1980); *Historia de Galicia* (1981); *Literaturas catalana, gallega y vasca* (1982); *Historia contempóranea de Galicia* (1984); and, *Literatura gallega* (1988).

[2] The Partido Galleguista, a political party that united twenty-two nationalist organizations, developed the Estatuto de Autonomía to give Galicia autonomous status. The party's integration in 1935-36 with the leftist Frente Popular led to the passage of the referendum on 28 June 1936. Along with several other representatives, Castelao, who was one of the principal members of the Nós group and an artist who became a popular symbol of Galician-ness, took the referendum to the president of the Republic (Bermejo 292-93). The outbreak of the war and forty years of dictatorship turned the statute into "un simple documento histórico de referencia, sin aplicación práctica ninguna" (293). Castelao continued to fight for Galician independence from his exile in Buenos Aires until his death in 1950 (294).

[3] The Época Nós was a multi-generational group of intellectuals with a common interest in fomenting Galician nationalism and in pursuing a vanguard aesthetic of

literary innovation. Like Latin American vanguard writers, Galician writers of the Época Nós sought to affirm an autochthonous and modern identity. Tarrío Varela sets the movement's dates from 1916 to 1936. The first date marks the foundation in A Coruña of the first Irmandade da Fala, an organization whose objective was to defend and increase the use of the Galician language. Other towns soon had similar institutions, with the expanded goals of improving the economy and supporting political interests (*Literatura gallega* 92-93).

[4] The narrative styles of Xosé Méndez Ferrín, Gonzalo Rodríguez Mourullo, Xohán Casal, María Xosé Queizán, and Carlos Casares associate their writing with *nova narrativa* (Tarrío Varela, *Literatura gallega* 164-79).

[5] After the Spanish Civil War, nationalists living abroad continued to fight for Galicia's autonomy. Activity was particularly intense in Buenos Aires until 1950, the year Castelao died, by which time the Franco regime had consolidated its power (Bermejo 294). For more details on the political parties that sought to shape Galicia's future during the transition to democracy, see Santiago Álvarez, chapters XIX-XX, XXIV. It should be noted that this writer's communist affiliation strongly colors his commentary.

[6] Berghard Baltrusch cites Toro as exemplary of "una estética rupturista-sintética," one of three dominant aesthetics he finds in contemporary Galician narrative (91-92).

[7] While Tarrío Varela affirms the editorial houses' and critics' contribution to Galician literature (*Literatura gallega* 192-93), Baltrusch suggests that these institutions inhibit the development of more varied and complex writing and cites the corporatization of prizes and of marketing, the promotion of *literatura light*, and the sparseness of professional critics. The dominance of television and the public's preference for realistic stories with happy, resolved endings are also obstacles (87-88).

[8] In addition, Toro has published the novels *Caixón desastre* (1983), *Land Rover* (1987), *Ambulancia* (1990), *Tic-Tac* (1993), *La sombra cazadora* (1994), *Cuenta saldada* (1996), and *Círculo* (1999), and the play *Unha rosa é unha rosa*.

[9] Eduardo Blanco Amor (1897-1979) formed part of the Época Nós. Blanco Amor focused on poetry during this period; however, he is most known for his later work in narrative. During the dictatorship he wrote in Castilian and also published his first novel in Galician, *A esmorga* (1959) in Buenos Aires. His work includes journalistic pieces, a play, and radio scripts. According to Tarrío Varela, Blanco Amor is one of the most important Galician writers because of the time period in which he wrote and, above all, for the quality of his production (*Literatura gallega* 131, 147, 161). In 1992 Editorial Galaxia published his *Obra en galega completa* as a tribute to him. The next year a celebration honoring Blanco Amor was held for the Day of Galician

Letters as a testimony of literature's role in promoting consciousness of a Galician identity (Richardson, *Postmodern Paletos* 174, 235).

[10] Toro's novel was not the first to receive this prize. In 1986, Alfredo Conde's *Xa vai o griffón no vento* won this award and the Premio Nacional. Yet, as Richardson has pointed out, the increase in national prizes given to Basque, Catalan, and Galician writers—Bernardo Atxaga's *Obabakoak* (1993), Carme Riera's 1994 *Dins el darrer blau* (translated into *En el último azul*, 1996), and Manuel Rivas's *¿Qué me quieres amor?* (1996)—during the 1990s suggests that it took more than a decade for critics from the center to accept these literatures as part of Spanish, and not solely the autonomies', national culture (*Postmodern Paletos* 177). These writers' works are found in bookstores throughout Spain.

[11] While Richardson does not relate border theory to his analysis of *Calzados Lola*, he notes that Toro's novel forms part of a trend in Spanish narrative of the 1980s and 1990s to situate stories in foreign settings (*Postmodern Paletos* 172-73).

[12] The narrative style of *Calzados Lola* differs notably from Toro's previous novels. According to Richardson, a contract for a movie script might explain its fast pace, easy read, and stereotypical Galician scenery (*Postmodern Paletos* 190).

[13] Richardson asserts that, in *Calzados Lola*, Toro shows that globalization's breakdown of tradition has left Spaniards homeless, searching for identity. The protagonist Manuel and his brother Miguel manifest this contemporary experience,

and their family situation also contributes to their homelessness. The result is a sense of loss, or ethnic *morriña*, that can never be fully overcome. In an attempt to make up for this lack, the characters seek support from others (*Postmodern Paletos* 195, 197). While I agree with Richardson's assessment, I assert that Toro suggests the feeling of homelessness might lead to forging communities that cross traditional divides. Richardson provides an insightful discussion of technology's role in producing *morriña* (*Postmodern Paletos* 198-200).

[14] Minnie Bruce Pratt's autobiographical narrative, "Identity: Skin Blood Heart," informs Martin's and Talpade Mohanty's ideas about home, feminism, and community.

[15] Anzaldúa's text has resonated with many people and in a variety of cultural situations. Yarbro-Bejarano cautions against applying the ideas in Anzaldúa's *Borderlands/La frontera* to contexts different than those of Chicanos, and especially lesbian Chicanas, living on the geographical boundary between the United States Southwest and Mexico: "The point is not to deny the explanatory power of Anzaldúa's model, but to consider the expense of generalizing moves that deracinate the psychic 'borderlands' and the '*mestiza*' consciousness from the United States/Mexican border and the racial miscegenation accompanying the colonization of the Americas that serve as the material reality for Anzaldúa's 'theory in the flesh.' If every reader who identifies with the border-crossing experience described by

Anzaldúa's text sees her/himself as a 'New *mestiza,'* what is lost in terms of the erasure of difference and specificity?" (8)

[16] While Galician historians emphasize the centralization of economic and political power during the reign of Isabel and Ferdinand (Álvarez 37-40, Bermejo 130-35), Simon Barton stresses that the union between Castile and Aragon did not alter significantly the administrative structures of these realms. Aragón, he notes, was still divided into five domains: Catalonia, Aragón, Valencia, Majorca, and Sardinia. He does not discuss the situation in Galicia at that time. Barton highlights the kingdom's fragmented structure as support for his argument that Spain has never really been united (120-21).

[17] One could compare the spatial placement of the Carreteiro house, the river, and Encarnación's house to the situation on the United States and Mexican border: the Río Grande separating Mexico from the dominant United States presence. As the United States government, through the Border Patrol, uses threat and violence to assert its authority so, too, do the Carreteiro men in their subjugation of Encarnación's mother and grandmother.

[18] Anzaldúa observes that her acquiescence to repressive social forces have protected her, but also have led to depression and paralysis: she came to view herself as monstrous. Anzaldúa draws on Mexican mythology to recast her negative state as her strength and to inspire a conscious self-transformation. She names this the Coatlicue

state, after a serpent-like god that embodies dual and contradictory characteristics: good and evil, life and death, light and dark (46-47).

[19] Further accentuating that a linear measure of time is not valid in this space, Encarnación notices that her watch has stopped immediately before entering the tunnel-like passage. While I would argue that the image is too obvious, it does indicate a change in the experience of time. Toro has shown previous interest in exploring time as a medium that influences perceptions of reality and individual and collective history (Baltrusch 90).

[20] Lola, too, feels as if the ocean were inside her. She remarks to Manuel's brother shortly before she commits suicide: "¿Cómo le irá a tu hermano? Nunca llama [. . .]. Cómo se oye el mar así con los ojos cerrados, ¿no lo oyes?, parece que se le metiese a una dentro" (20).

[21] Susana's comment reflects her identity, more so than Manuel's. To Susana and her *pijo* friends, only people of the lower classes, without any taste, would have a tattoo.

[22] Richardson discusses the restaurant scene to show that people still assert local identities in a globalized world (*Postmodern Paletos* 203-04).

[23] The story recalls Juan Marsé's 1966 novel *Las últimas tardes con Teresa.* Teresa, a university student from an upper class Catalan family, has an affair with Manolo, a *xarnego* or immigrant from Andalucia. The relationship is driven by their differences. She rebels against her parents and social mores. He dreams of class

ascent. Paradoxically, their dreams of deviance reinforce the norm. She thinks of him as a sexual body. He only wants to see her at student cafés and her family's beach home, not in his neighborhood. Each one's body serves the other's illusion. Teresa loses interest when Manolo reveals his aspiration of joining the upper class. In Marsé's novel, the possibility of continuing to cross the social divide closes. Thirty years later, Toro's novel presents greater potential to blur these boundaries.

[24] Anzaldúa hurts because Mexican and Anglo cultures have coerced her to be other than herself; that is, to deny her homosexuality. In fact, she explains, her family and Chicano culture taught her that good women did not think about sex. She has had to work at overcoming the negative view of her body that these social mores have encouraged (2-3, 17-20).

[25] Six years before Toro published *No vuelvas*, an article discussing his work suggested that, as contemporary Galician writers negotiate urban and rural culture, they might "ajustar cuentas con una sociedad patriarcal mítica que ya no tiene por qué definir al gallego" (Pereira Rodríguez 45). Toro appears to take on this challenge in *No vuelvas* in having his protagonist confront a patriarchal Galician town and seek to end the subordination of the female population.

[26] The novel's section titles associate Catholic passages with Encarnación's transformation: "Anunciación," "Tránsito," "Adviento," "Ritual de las primicias," "Los secretos de paraíso," "Anatema," "Diluvio," and "Resurrección."

[27] Richardson makes a similar point in reference to *Calzados Lola*, stating that the novel puts forth a postmodern view that utopias no longer exist (*Postmodern Paletos* 205-06).

Searching for Community in the Global Arena:

Cristina Fernández Cubas's *El año de Gracia* and "La flor de España"

The first two chapters of this study focused on the internal division of the Spanish State into autonomous communities and the negotiation of identity in this context. The narratives of authors Riera and Toro, among others, counter the homogenizing tendency of Catalan and Galician nationalist fervor. I now turn to Spain's borders with Europe and look at the implications of membership in the European Union (EU) for the Spanish nation, its citizens' perceptions of themselves, and Europeans' view of the Spanish. For many, Spain's integration confirmed the end to the country's isolation and ostracism from Europe and the commencement of its full participation in the global marketplace and political arena. I will argue that while Spain's convergence with Europe symbolically and materially marks a new stage in the nation's history—the institution of a democracy—, the alliance also resuscitates colonial encounters and attitudes that have marked the country for centuries. Contradictory reactions in Spain to the greater permeability of the nation's frontiers are exemplary of globalization trends. Globalization has been related to both the attenuation and the accentuation of cultural and economic differences. While some factions welcome the freer flow of people, goods, capital, culture, or ideas, others find all or some of these migrations threatening and seek to fortify territorial boundaries. I contend that among other issues Spanish fiction from the 1980s to the present explores the psychological, social, cultural, economic, and even, environmental impact of Spain's anticipated and actualized integration with the EU, and of globalization on the collective

Spanish and on the individual's identity. [1] Borders figure prominently in this geopolitical and personal experience.

A review of the canonical works of the Franco period reveals that most resident writers locate their stories in Spain.[2] During the 1970s, as Robert C. Spires has observed, there is a tendency to remember, re-examine, and reconstruct the Franco years to understand both individual and generational identity. Although not exclusively, most of these stories are set in Spain as well. In many critically acclaimed works of fiction since the mid-1980s, however, travel from Spain to other European countries figures prominently.[3] Javier Marías writes in *Todas las almas* (1989) of a Spanish professor who spends two years at Oxford University, and examines his sense of self vis-à-vis the English. In *Mañana en la batalla piensa en mí* (1992), key episodes occur in London. Antonio Muñoz Molina's *El invierno en Lisboa* (1987) tells of international art dealers and jazz musicians who travel among Madrid, Berlin, Lisbon, and the United States. Lucía Etxebarría's university student in *Beatriz y los cuerpos celestes* (1998) travels to Edinburgh to distance herself from a society and a generation that she finds suffocating and to discover her own sense of self. As briefly noted in chapter one, Carme Riera's *En el último azul* (1996, *Dins el darrer blau*) recounts the story of a group of Jewish people who attempt to leave Spain and travel to Livorno, Italy, where people of different religions live harmoniously. Riera's *Por el cielo y el más allá* (2001, *Cap al cel obert* 2000) focuses on the descendants of the characters in the former novel. Weary of ethnic and religious discrimination, they immigrate to Cuba. In Cristina Fernández Cubas's "Con Agatha en Estambul" (*Con Agatha en Estambul* 1994), a woman and her husband

of fifteen years travel to Istanbul, Turkey, and she starts to feels a liberating change in her self. The collection *El ángulo del horror* (1990) includes various European references. A character's return from study in England triggers the story "El ángulo del horror," and an English-named bar, the Griffith, serves as the central setting in "Helicón." The author's stories on which I focus in this chapter, *El año de Gracia* (1985) and "La flor de España" of *El ángulo del horror* (1990), also illustrate the prominence of travel between Spain and other countries in post-Franco narratives.

I have selected Fernández Cubas's narratives over other possibilities because, perhaps more directly than the aforementioned writers, this author focuses on strangeness as a fundamental characteristic of the experience of travelling outside the nation's borders.[4] As I discussed in the preceding chapter, feeling different, or abject, figures dominantly in Gloria Anzaldúa's borderland experience. Similarly, Fernández Cubas counters the master political narrative that posits Spain and its people's sameness with Europe; instead, she emphasizes social and psychological experiences of alterity when Spaniards leave their homeland and travel to other European countries.

The representation of identity in Fernández Cubas's fiction has captured the attention of literary critics, yet there have been no studies dedicated to an analysis of travel, the EU and globalization, and the relation of these issues to Spanish national identity.[5] Folkart's and Spires's studies of *El año de Gracia* and "La flor de España" are most directly related to my exploration of borders, nationalism, and globalization. Folkart views *El año de Gracia* from a postcolonial perspective. Her cogent analysis shows that Fernández Cubas mimics and mocks colonial discourse to undermine its

power (2002). In her discussion of "La flor de España," Folkart looks at the binary North/South opposition and the influence of time and space on a subject's vision of self and others. Spires proposes that *El año de Gracia* exemplifies an intellectual and political episteme of decentralization and fragmentation that emerges in post-totalitarian Spain and throughout much of the world. Specifically, conventional constructions of gender continue despite political transformations in Spain and many other parts of the globe, yet a classical knowledge base fails to provide guidance (1997). In his analysis of *El ángulo del horror*, Spires observes that in "La flor de España," crossing a geographical border exposes the illogic of logic and the inconsistencies of nationalism, language, and gendered assumptions (1995). Addressing associated issues, Catherine Bellver deals with travel in her treatment of *El año de Gracia* as a bildüngsroman (1993-94) and Julie Gleue (1994) explores the exaggeration of cultural codes and their obscuration of individual identity in "El ángulo del horror." I will expand on existing criticism on Fernández Cubas's work as I explore representations of border identities specifically within the context of democracy and, most notably, EU participation. My study will show that these narratives contribute to the dialogue on being Spanish in the globalized world implicit in Spain's entry into the European Community.

A review of Spain's road to European Union (EU) integration and the transformation from dictatorship to democracy illuminates Fernández Cubas's treatment of these issues in *El año de Gracia* and "La flor de España."[6] To a great extent, Spain has judged the success of national reforms against EU averages and objectives. EU requirements for accession provided a plan for Spain's political leaders and European

integration came to represent the legitimization of Spain's democracy, that is, proof of its political stability, modernization of its political and economic systems, and improvement of fiscal conditions (Farrell 3-4). As Rachel Jones notes: "[. . .] the majority viewed incorporation into the European framework as the only way to bury definitively the Francoist legacy and Spain's isolation" (25-26). Although accession to the EU in 1986 symbolized Spain's new political direction, the country already had entered into limited trade agreements with the Community in 1970 under Franco's rule.[7] The EC had rejected Spain's application for EC membership in 1962 because of its undemocratic government. Franco sought admittance again in 1975, but the EC turned down that bid as well in protest of the regime's executions of ETA and FRAP (Frente Revolucionario Anti-fascista y Patriota) members. On 28 July 1977, Spain reapplied under Prime Minister Adolfo Suárez of the Unión de Centro Democrático (UCD) and, this time, the bid was accepted.[8] Negotiations for full membership ensued, with the strength of Spain's agriculture and fisheries presenting the greatest obstacles. In addition to restrictions on these industries, Spain was required to close its economic gap with EC averages. In June 1985, the Treaty of Accession was signed, admitting Spain and Portugal, and on 1 January 1986 Spain become a full-fledged member-state (Gibbons 139-43).

Fiscally, the EU has created greater homogeneity in the region through a policy of convergence. The Treaty on European Union in 1993, which spelled out these integration goals, called for a unified monetary policy with the aim of a single currency by 1999. Prospective members had to meet criteria on price stability, public-sector deficit and debt, and exchange and interest rates.[9] Moreover, under the agreement, the

European Central Bank determines monetary rates, implements policy, oversees compliance, and controls individual members' reserves. The Spanish government supported greater integration even though its disparity from EU economic averages meant stringent fiscal controls. Restrictions on public spending coupled with high unemployment and high interest rates among other factors increased economic inequality among some population sectors (Farrell 7-11). Nonetheless, there was consensus on accession by the Spanish public, political parties, press, trade unions, and industry. As negotiations proceeded, however, domestic dissent on entry terms ensued and public enthusiasm decreased; yet, all parties agreed on the imperative of EU membership (Jones 39-46).

While the emphasis of my study is national identity and not fiscal policy, economic motives are central to the EU's purpose and, thus, an integral factor in Spain's relations with other European countries and, more widely, the global community. The widening of EU membership exemplifies the current trend of market integration and commercial alliances at a global level. Globalization itself is difficult to define. The concept generally refers to the disappearance of barriers and the free movement of goods, people, or ideas. Although the term often is linked to the development of communication technologies and the consequent speed and ease at which information travels, globalization encompasses a multiplicity of phenomena, from geopolitical, social, and economic, to ecological and cultural. However, I would argue that economics is central to the globalization trend. The goal to maximize profits has driven the expansion and dispersal of computer technologies, air travel, production and distribution systems,

financial capital, and destruction of the environment. Neoliberalism, a political-economic ideology, strongly influences this transnational system. Neoliberal economists advocate free market trade: they promote the creation of free trade zones and the reduction of government intervention and spending. Privatization is encouraged. For neoliberalists, the market perfectly regulates the use of labor, capital, and land (Perla 1). This purist form of neoliberal thinking theoretically renders national governments obsolete. In fact, in the 1990s American leaders came to believe that the market, rather than government, provided the ideal forum for true democracy; people expressed their beliefs, wishes, and creativity through consumption decisions (Frank xiii-xvi).

Comparatively, the European Union has adopted an attenuated form of neoliberalism. In fact, the alliance exemplifies typically contradictory responses to globalization. The EU, as an entity, and its policies paradoxically generate and safeguard against market globalization. The creation of a free trade zone, a coordinated fiscal policy, and a single monetary unit follow neoliberal doctrine (Farrell 12). To achieve EU fiscal requirements, the Spanish government's economic policies, too, adhered to neoliberal principles.[10] However, as Gibbons notes: "The pursuit of national interests is, arguably, the prevalent ethos in the EU policy process" (149-50). A complex system of subsidies and trade concessions reveals the intensity of government intervention in EU policies and practices. The Structural and Cohesion Funds, for example, provide support for infrastructure development in member countries. In a confluence of government intervention and national interests, Spain negotiated for Cohesion Funds for the southern European countries and Ireland in exchange for an affirmative vote for EU applications

by Austria, Sweden, Finland, and Norway (although Norwegians rejected EU membership, Gibbons 150). In addition, Spain obtained a reduction in the transition period for its fishing industry and access to a fishing area near Ireland and Britain (Gibbons 146). Spain's reticence to EU expansion north and east stems from a desire to protect its own industries and subsidy levels. While the EU dissolves national borders in some facets, the union more often highlights the member-states' differences and concern for their specific country.

Assertions of the local counter the homogenizing tendencies of the global. The disappearance of the nation-state, frequently associated with globalization, seems to be more theoretical than actual. Globalization advocates talk idealistically of a world without borders, yet I would argue that the degree of ease with which goods, people, and capital traverse national frontiers within Europe depends on who and what is crossing them. Whereas European citizens move with greater ease from one country to the next, non-European people of certain nationalities face great difficulty entering into and moving within Europe. Again, the economic benefit to corporations and the economic as well as social and political advantages and costs to host governments largely determine who and what is allowed to move where.

Cristina Fernández Cubas's *El año de Gracia* and "La flor de España" shed light on these paradoxes and scrutinize the opening up, so to speak, of Spain with the institution of democracy and membership in the EU. I assert that the political re-visioning of Spain's borders and the greater ease with which Spanish citizens cross them modifies their relationships with themselves and other Europeans. In Fernández Cubas's

stories, greater freedom of movement brings uncertainty about one's self and alliances. Travel outside national boundaries and encounters with non-Spaniards and compatriots, too, heighten the characters' consciousness of the borders of identity. The characters rely on stereotypical views to understand themselves, the Spanish nation, and the broader world. In doing so, they most often misunderstand each other.

Before turning to Spain's repositioning in Europe, *El año de Gracia* first addresses the deconstruction of psychological and physical barriers to movement within Spain after the dictatorship ends. *El año de Gracia* indirectly presents the euphoria of the initial post-Franco years and the subsequent *desencanto* of the early 1980s in a seminary student's decision to enter secular society. Teresa Vilarós asserts that collective amnesia, or a will to forget, follows the Franco period.[11] Her observation coincides with the postcolonial situation. Former colonial nation-states tend to want to forget their colonial legacy: "Principally, postcolonial amnesia is symptomatic of the urge for historical self-invention or the need to make a new start—to erase painful memories of colonial subordination" (Gandhi 4). Postcolonialists oppose this will to forget by exposing the influence of colonialism on the postcolonial subject. Their work seeks to enable the postcolonial subject and nation to negotiate its indigenous and European cultural mix. In her discussion of Spain's post-Franco period, Vilarós characterizes the nation's psyche as hybrid in-betweenness, where past and present cohabit. She contends that Spaniards will have to recognize the continuing influence of the dictatorship if the nation is to move forward effectively (*El mono del desencanto* 19-20). Her observation about Spain's amnesia suggests an interesting connection among postcolonialism, postfrancoism, and

the experience narrated in *El año de Gracia*. As I will demonstrate in the analysis that follows, the protagonist of this novel physically and socially distances himself from his past as he seeks to create a new life and identity. His individual experience reflects a national one of initial optimism and then disillusion.[12] His geographical and psychological voyage, a Robinson Crusoe-type revision, connects the contemporary context of newly democratic Spain and globalization with the recent past of the dictatorship and the more remote colonial past. The narration suggests that Spanish and European imperialism continue in a different form, the modern nation-state. Moreover, the nation's indigenous citizens are also its colonized subjects.

El año de Gracia is a bildüngsroman and, metaphorically, the story of Spain's post-Franco transformation.[13] The first-person narrator, Daniel, retrospectively relates his "*Año de Gracia*" (24), or the year following his abandonment of theological studies and seclusion. With the death of his father, Daniel doubts his scholarly and personal path and, on 7 July 1980, he leaves behind his religious pursuits. He first visits his sister Gracia, who provides him a room and money, and introduces him to her social circle. Shortly thereafter, Gracia offers to fund her brother for a year. Daniel goes to Paris, where he easily integrates into what might be described as the stereotypical dream of foreigners in this French city. He becomes accepted into a daily café gathering of intellectual students and he becomes the lover of the self-assured, older Yasmine, a French photographer. Yasmine's attentions and his sister's generosity convince the protagonist of his exceptional character and he grows to believe that he deserves their

attentions. In Saint-Malo, he abandons his lover and, in search of greater adventure, joins a sailing ship.

Soon, however, Daniel's childhood fantasy turns into nightmare. Daniel learns that Tío Jean and Naguib, the captain and the steward of the ship, plan to ask for ransom for his release. Before they reach their destination of Glasgow, a storm wrecks the vessel. Daniel washes up on an unidentified and, seemingly, deserted island that turns out to be contaminated. The only human inhabitant is the dirty, pustule-ridden shepherd Grock. Daniel's and Grock's relationship is belligerent at first, but they eventually become companions. A year after Daniel's departure from the seminary, on 7 June 1981, an ecological group rescues him from the island and takes him to Glasgow, where a medical team rehabilitates him. When he realizes that the ecologists and the doctors have lost interest in him, Daniel decides to return to Barcelona. He takes the ferry from Dover to Calais, stopping briefly in Saint-Malo. There, he comes upon a café named *Providence* and discovers a portrait of Tío Jean on the wall and Naguib tending the bar. Before heading on to Spain, Daniel stops in Paris and visits one of the cafés he used to frequent. He notices that nothing has changed: the same conversations and people remain and, according to the waiter, Yasmine dates a young man who reminds Daniel of himself. That night, he telephones Gruda McEnrich, a Scottish woman he met on the ferry who, at the time, annoyed him, and they go to the movies. In Barcelona, Daniel learns that his sister is in Venezuela on a honeymoon with her second husband and that she wishes to have nothing to do with her brother, having interpreted his silence as ingratitude. Daniel

makes two decisions: he tells the rector of his misadventures and he asks Gruda to marry him.

Anzaldúa's paradigm offers insight into Daniel's international voyage of self-discovery. As discussed in the previous chapter, her concept of the borderland encompasses geographical, psychological, and social experiences. Through struggling with her own and others' views of how she ought to be, Anzaldúa discovers a self that is multiple, conflicting, and, ultimately, a travelling home. For the protagonists of Galician writer Toro's *Calzados Lola* and *No vuelvas*, crossing various types of borders leads them to accept themselves, with their contradictions, and forge alliances with other individuals. Their personal discoveries underscore a revision of Galician cultural identity as heterogeneous and variable. In *El año de Gracia*, Daniel's journey first within Spain and then across national borders to other European countries impels change in his self-view and relationships with people and institutions.[14] While Toro's works belie doubt about the potential to sustain hybrid self-perceptions, Fernández Cubas's novels suggest greater cynicism. Social pressure to conform weighs heavy and, at the end of the story, Daniel breaks with conventional expectations only as he dreams.

Initially, however, Daniel feels great optimism about the future and this euphoria leads him to cross his first border—the enclosed walls of the seminary. As in *Calzados Lola* and *No vuelvas*, a parent's death is the impetus for personal re-evaluation. Daniel entered the seminary to rebel against the authority of his father, who opposed his son's choice. After his father dies, Daniel finds the seminary and his cell suffocating. The

dead languages he studies and the library research he always has loved no longer satisfy him. He desires to participate in the world beyond the school:

> Por las ventanas del refectorio se filtraban prometedores rayos de luz, el frío invierno había dejado paso a una embriagadora primavera, de los rosales y los almendros del jardín empezaban a brotar las primeras flores. Sentía como si el mundo se preparase para asistir a un magnífico festín del que yo me hallaba fatalmente excluído. (14)

The hope Daniel sees outside the windows after his father's death, symbolized in the commencement of spring, recalls the optimism felt after the death of Franco, Spain's political father for some thirty-nine years. While external influences began to infiltrate into Spain with the economic reforms of the 1960s, for the most part, the dictatorship isolated Spain from the outside world and marked its difference from the rest of Western Europe. A desire to participate in Europe accompanied Spain's new democratic status. Isolation, for Daniel and for Spain, is now incongruous with their self-perceptions. Furthermore, Daniel's sensation that a party is about to explode mirrors the political and social changes in Spain during this period. Newly granted freedoms were celebrated in public in the party-like atmosphere that prevailed during the early years of Spain's democracy, epitomized in the *movida madrileña*.[15]

Daniel's transition, too, mirrors the rapid changes in Spanish society since democracy. In "Political Transition and Cultural Democracy: Coping with the Speed of Change," Rosa Montero notes the dramatic transformation of Spanish society in a mere twenty years. Daniel's rejection of his religious dedication is representative. Spaniards

who call themselves practicing Catholics dropped from eighty-seven per cent in 1970 to forty-nine per cent in 1991 (316). Outside the protective seminary walls, Gracia replaces the Abbot as Daniel's mentor and she abruptly introduces him to secular society. She exchanges his somber, conservative clothing with up-to-date fashion and brings him to parties and the latest performances. The dizzying pace of Gracia's social and cultural activities reflects the *movida*-like ambience of the young Spanish democracy. This movement contrasted sharply with the conservative social mores imposed by the regime.

In leaving the seminary, Daniel claims to have made a clean break from his past: "La mañana, en fin, del 7 de junio de 1980 me despedí del Seminario con la misma vehemencia con la que, siete años atrás, abandonara el siglo" (15). Yet, his behavior betrays that former circumstances leave their mark: "Porque siempre había un error, una frase fuera de lugar, un comentario o un silencio, que Gracia no olvidaba jamás de señalar con un aire ausente, como si yo no hubiera sido el autor de la torpeza ni ella se hallara pendiente de mis tropiezas" (20). Daniel's isolation has made him different from people who have lived in a more open society. In a similar vein, Spaniards wanted to be perceived on equal par with Europeans and EU membership was promoted as a means to achieve this equalization; even so, the dictatorship's legacy lingered after the adoption of the Constitution (Montero 316; Vilarós, *El mono del desencanto* 5, 8).

Daniel did not need to concern himself with earning a living while a seminary student; yet, now, he must navigate a new economic paradigm. Daniel admits his disadvantage: "No tenía un duro; la escueta legítima, de la que mi padre no me pudo privar, carecía de liquidez, y no se me ocultaba que, tarde o temprano, tendría que

conseguir un empleo y abandonar el mullido ragazo de mi hermana. No sabía como abordar el problema [. . .]" (21). His economic woes suggest the fiscal difficulties Spain faced from the late 1970s through the 1990s as it sought to meet the monetary requirements for EC membership and then, endorsed and worked towards convergence. High unemployment, tighter public spending, and high interest rates did not deter Spain's political, labor union, and industrial leaders from seeking greater integration: "It is probably because we know the price of being isolated that Spain is strongly pro-Europe, despite the fact that joining the EC has meant a big economic readjustment" (Montero 319). Unlike the financial hardship experienced by many Spaniards as the country adopted a modernization program and free market policies, the protagonist of *El año de Gracia* receives a year sabbatical, fully paid by his sister.[16] She encourages him to participate more broadly in the world in which he now lives.

A national border crossing marks the second phase of Daniel's journey. He decides to start his "*Año de Gracia*" (24) in Paris. Recalling Spain's desire for EU membership, Daniel reshapes his image in order to gain acceptance in Europe and has confidence that he can achieve this new self: "Mi disponibilidad era absoluta, y esa rara cualidad, unida al hecho de que nunca pretendí presentarme como el hombre mudano que no era, me procuró momentos y amistades inolvidables" (26). He exposes only part of himself, his knowledge of classical languages, which he knows will interest the café group, by leaving a copy of Ovidio's *Metamorfosis* on the table. The group responds favorably and Daniel soon joins their animated discussions. Then, he meets Yasmine at the café and she facilitates his access to global society. She is an accomplished

photographer. As her lover, Daniel enters her international world: "Chapurreaba seis o siete idiomas con curiosa destreza, la suficiente para moverse a su antojo en cualquier punto del globo, introducirse en lugares inexpugnables y conseguir, aparentemente sin esfuerzo, la instantánea precisa e irrepetible. [. . .] yo, casi sin proponérmelo, me encontré compartiendo su profesión, su alegría y su lecho" (28). Spain actively seeks to become a member of the European Community and, through this union, a participant in global markets. Daniel pursues admission into French society and, through his girlfriend, joins an international medium. Still, he realizes that he is living Yasmine's life, as he lived Gracia's before, and decides to set out on his own again.

In the next stage of Daniel's travel, he enters a space without borders, the sea. Desiring greater adventure, Daniel meets Captain Jean, another international traveler, in a bar in Saint-Malo. Jean enthusiastically invites Daniel to join the ship and Daniel naively agrees, not suspecting the captain's plan to ask for ransom for his release: "Era como si el verdadero *Año de Gracia* empezara en aquel mismo instante y, a la luz de todos mis sueños infantiles, me dispuse a emprender lo que se me presentaba como el primer episodio de una gran adventura" (33). The voyage will locate Daniel in a territory that fluctuates among the familiar and unfamiliar.

Although according to international law, the open sea pertains to no nation, *El Año de Gracia* implies that there is no space outside of cultural and national hierarchies. Colonialist perspectives emerge even in this unbounded area. Viewing non-Western people as exotic, the characters' perspectives suggest that a European belief in its superiority over the East continues in the present day. Edward Said calls this perspective

and practice Orientalism, "a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, 'us') and the strange (Orient, the East, 'them')" (43) and notes that "its scope, as much as its institutions and all-pervasive influence, lasts up to the present" (44).[17] Tío Jean draws on the unfamiliar to entice Daniel with a story of his affair with the beautiful Polynesian Maliba and the wrath of her father Malbú. That the Capitan starts his tale with a photograph of Maliba highlights her as an exotic object. Tío Jean fantasizes that if he had stayed with her in Pago-Pago, he would have lived his last days "entre las caricias de Maliba y los mimos de una docena de criaturas de piel tostada" (36). The suggestion of polygamy and the skin color of the women, "tostada," signal the Polynesian girls' difference from social and physical norms for Western woman and accentuate a patriarchal colonialist practice of sexualizing dark-skinned women.[18] For Daniel, Maliba fits perfectly into his preconceived notions of colonialist adventure stories. Although he soon will suspect that Tío Jean invented the tale, Daniel does not question the underlying system that positions Maliba as exotic, and thus, enticing. In describing and thinking of Maliba as exotic, Tío Jean and Daniel communicate their dominance; if the exotic is strange, they are normal.

Daniel further betrays a colonialist stance in his interactions with Naguib.[19] His interest in knowing more about the steward will serve only to confirm stereotypes about Arab culture and people: " [. . .] me hubiese gustado sonsacar a Naguib sobre su lugar de origen y escuchar de su boca leyendas de faraones, jeroglíficos y tumbas [. . .]" (37). Daniel's suppositions imply that he, a Westerner, will not learn anything meaningful from Naguib about Arabic culture. In textbook arabic, Daniel blurts out a formula of courtesy:

"Kaifa háluka, ya sayíd?" (37), which translates to Spanish as "¿Cómo está, señor?" His rudimentary Arabic intimates his thoughts: he is not interested in really understanding the other's culture. Daniel's interpretation of the steward's reaction towards him further exposes his own eurocentrism. He senses that Naguib loathes him and faults Naguib for this attitude: "Mi presencia a bordo parecía irritarle en lo más profundo, no se molestaba en contestar a mis preguntas, y, si alguna vez pretendí mostrarme obsequioso, rechazó mi buena voluntad con sonoros exabruptos o afectados silencios" (37). Yet, Daniel fails to ask why Naguib might dislike him. Daniel's interactions and thoughts about this Arab man reflect the condescending attitude of Western nations towards non-Western cultures and the historical and contemporary imposition of Western viewpoints and political institutions. For this Spaniard, the Arab is the exotic other; yet, for northern Europeans, Spain often has been viewed as an exotic location, more African than European.

While Daniel, as narrator, explicitly compares his story to Robinson Crusoe, unwittingly placing it in an imperialist context, the tale's contemporary setting suggests a parallel with globalization.[20] This stage of Daniel's voyage occurs in the sea, a free-floating area without visible boundaries, reminiscent of the virtual space created by Internet technologies. In this paradigm, the nation-state loses influence as people navigate and communicate with each other in the World Wide Web (Friedman 14). Yet, Thomas L. Friedman, foreign affairs columnist for the *New York Times* and author of *The Lexus and the Olive Tree*, also characterizes the global era as tension between transnational market forces and technologies and traditional communities:

> [. . .] half the world seemed to be emerging from the Cold War era intent on building a better Lexus, dedicated to modernizing, streamlining and privatizing their economies in order to thrive in the system of globalization. And half the world—sometimes half the same country, sometimes half the same person—was still caught up in the fight over who owns which olive tree. (31)

The Lexus and olive tree metaphor echoes a reappearing tension in globalization, homogenization versus local difference. Friedman predicts that transnational tendencies will never topple the olive tree, or the nation-state, because this entity provides people with a sense of linguistic, geographical, and historical belonging. The negotiations among EU countries to protect national interests while also seeking to strengthen the union's global influence evidence this dual concern. Like Daniel of *El Año de Gracia*, Friedman unintentionally betrays an inherent imperialism in his rhetoric. He claims that non-industrialized countries have only one choice, to join the free market e-train or be trampled, and, further, the United States of America is the perfected model that all countries must follow.[21] In contrast to Friedman's view, Daniel's credence in Western civilization's superiority will attenuate when he lives on the (almost) deserted island, although he never fully renounces his attachment to European norms.

In the next phase of the journey, the shipwreck on the Island of Grock, Daniel's preoccupation with his displacement in an unknown location foregrounds the entrenchment of the nation in individual identity. From the moment he washes up on shore, Daniel is obsessed with finding out where he has landed, as much as he is worried

about the limited supply of provisions or his wounds: "Pero me aterraba la prontitud con que se agotaban las provisiones, la negativa de mis piernas renqueantes a acatar mis órdenes, la ignorancia total del lugar al que me había conducido el Destino" (72). The anxiety Daniel experiences from not being able to locate himself on an imagined map suggests that geographical placement contributes to one's sense of self.

At this point, Daniel thinks that national borders represent a safe space. The idea of the nation and civilization go hand in hand for Daniel. His biggest fear is to have landed in an uncivilized and, hence, unsafe place. When he sees a chain link fence, he immediately feels reassured: "Una alambrada [. . .] dividía la arena pedregosa en dos mitades, interponiéndose entre mis ojos y el mar. [. . .] observé su trazado regular e implacable y algunas prominencias que, desde la distancia, adiviné púas de metal y otras argucias disuasorias" (79). The fence, with its straight lines and threatening barbed metal, represents to him order and protection.[22] He attributes the object to the presence of civilization: " La alambrada confirmaba la cercanía de algún poblado, el interés de la Administración por la salud de sus ciudadanos" (80). Daniel automatically associates this metal border with the nation-state, in its reduced version of a town and its administrative functions. Thinking a government authority organizes and rules the unidentified space comforts Daniel in its familiarity.

Daniel initially interprets the Administration's, or nation's, interests as congruous with those of its citizens. Yet, when Daniel thinks a bit more about the purpose of the fence and asks himself, "¿Qué era lo que el vallado pretendía proteger o resguardar?" (79), he starts to question the Administration's intentions. He surmises that the fence

might exist to prevent people from entering the sea, for, as he well knows, the waters are dangerous; yet, so far, he had not seen a single person on the island. Daniel's rational thinking leads him to a seemingly irrational possibility. Perhaps rather than protect people, the fence holds the island's occupants prisoners: "Porque me hallaba contemplando de nuevo la cerca de alambre y sus púas se me antojaban ahora barrotes de una inmensa jaula en la que yo hubiese sido hecho prisionero" (80). The benevolent authority he had imagined has become a threatening entity. His relief has turned to fear and he again asks himself: "¿Dónde me hallaba, Díos mío? ¿Dónde me hallaba?" (80). Doubt about the location, accompanied by the phrase "Díos mío," reveals Daniel's apprehension and suggests that he thinks he has landed in a place outside the borders of the familiar. The little questioning it takes for Daniel to reach his conclusion implies that if the average person were to wonder just a bit about his or her government's objectives, he or she likely would surmise, too, that governments sometimes protect their own interests over the people; they imprison as well as protect.

Soon after Daniel finds the fence, the shipwrecked "Providence" disappears from the shore. With the ship gone, Daniel loses a connection to the continent. "Sin el 'Providence', todo, hasta mi propia existencia, carecía fatalmente de sentido" (84). He desperately searches for signs that will tell him where he is located, believing that identifying a national presence will bring safety and confirm his very existence. Daniel attributes the mysterious occurrence to a national authority of still unknown identity: "Un barco había dado aviso a unas autoridades sobre cuya nacionalidad seguía sin poseer ningún indicio" (84). Daniel finds it illogical that the authorities would not look for

survivors and would care to clean the coastline of a place in which he seems to be the only inhabitant. Again, he is surprised not to understand the government's motives. He continues to assume that modern nation-states protect their citizens. Daniel does not know, yet, that the authorities will view his presence on the island as a threat to national security—and that they will attempt to remove him as well. He will learn that the governing authority is a European nation. The landmass is Gruinard Island in the Hebrides archipelago in northwest Scotland, only two kilometers from the mainland.

The Administration's treatment of Grock demonstrates Daniel's suspicion that the governing body prejudices the safety of people in its island domain and negates their freedom. Government scientists regularly bring grain alcohol and gin to Grock. These men nourish the islander's dependence to establish their dominion over him. Because of his addiction, Grock does not realize that they control him. He is content so long as "los hombres de las botellas" (143) bring him alcohol. In fact, he welcomes their intrusions in a territory he views as his own. Grock's addiction turns him into a compliant citizen. His reaction suggests that many citizens do not realize that their government controls, or at least influences, their behavior and thoughts. While Grock is ignorant of the Administration's manipulation, Daniel suspects its malevolence when he contemplates the wire fence bordering the coast and learns of the alcohol supply. His mistrust of the state that oversees the island grows exponentially once he comes into contact with its representatives.

The scientists and their employer pacify the only potential source of contention on the island. In effect, to protect itself, the government acts contrary to Grock's interests.

For the Administration, Grock represents a threat not only to national security but also to the reputation of the governments of the former allied nations. As the narrator explains in the appendix, in 1941 the Allies chose Gruinard Island as a testing area for biological weapons and their potential use against Germany. The experiments contaminated the land with anthrax spores and the few inhabitants, mostly shepherds, were forced to leave. The public has been prohibited access to the island. Only a small group of scientists visits the island every two years, after undergoing a series of tests and vaccinations to prevent the spread of disease to them and the greater community. Grock's contaminated body confirms the public safety hazard that the British authorities and their allies have unleashed. The government wants to contain the damage to the island. The provision of alcohol and the barbed fence prevent Grock from leaving, and the latter also deters people from entering the island. As Daniel explains, "la historia oficial" (177) does not mention Grock. The Administration seeks to hide Grock and the island from public view as knowledge of this man would reveal the damaging effect of the biological tests on humans. The Allies carried out the experiments in the name of global peace; yet, Grock and the environmentally destroyed island are living proof of the violence that the former allied nations can perpetrate.

The scientists' discovery of Daniel and their rescue plan reveal the lengths to which the state will go to protect its name: it will use unethical methods to project an ethical image. One day Daniel spots a helicopter over the island and thinks that his rescue is imminent. As at the beginning of his journey, he feels elated and expects events to follow a normal storybook sequence; they will rescue him. Yet, the men in the

helicopter act unexpectedly. Daniel's joy quickly turns into bewilderment when the helicopter does not land and a megaphone-projected voice interrogates him about his identity and presence on the island: "'¿Qué está haciendo usted aquí, si puede saberse?'" (152). As when Daniel saw the fence, he first expects the authorities to help and then realizes that they view him as the enemy: "Sus voces me parecieron cortantes y profesionales, con un deje de disgusto que no se molestaban en disfrazar, como si su misión les resultase altamente desagradable o se hallaran ante el autor de un acto criminal" (152). The voice's professionalism indicates cold obedience to its employer and no compassion for the shipwrecked civilian. Like Grock, Daniel is a problem that they must dominate and eradicate: "Me rogaban que no perdiera la calma, pero, sobre todo—y aquí la voz del uniformado adquirió una solemne claridad—, tenía que abstenerme de hacer cualquier tipo de señal a los barcos. Mi caso, dijeron, estaba controlado" (153). The men throw Daniel a package of medication and food and promise to return in seven days to rescue him by boat. In telling him that they must take "ciertas precauciones" (153) and that he must take the medicine, the officials imply that Daniel poses a health hazard to people on the mainland. They also tell Daniel to avoid contact with Grock, whom they describe as dangerous: "[. . .] un viejo pastor huraño y violento. [. . .] Es peligroso y además... [. . .] completamente contaminado" (153). However, at this point, Daniel trusts Grock more than the authorities. His perspective since arriving on the island has transformed from trust of the government and distrust of the shepherd to the reverse. He sees Grock as his companion and the state as the danger. What is more,

as Daniel soon will learn, for the state, his knowledge more than his body threatens the public's welfare.

The incident between Daniel and the men in the helicopter makes allusion to the border control activities that occur along some EU frontiers. The Schengen provisions eliminated internal EU border checkpoints, but member countries seek to control entry and exit of people from non-member states. By presenting a fence on a beach in a novel published in 1985, Fernández Cubas foresees an image that will become very familiar for most Spaniards by the late-1990s: the Spanish coast as border crossing for people seeking to enter Europe from Africa. The 1990s brought a dramatic increase in the number of people entering Spain from the south and, subsequently, the government more closely patrols the nation's frontiers. Newspapers and television news programs run almost daily photographs and stories of people who have either died in transit or have been detained along the coast. In *El Año de Gracia*, putting a Spaniard in the position of the unwelcome immigrant, Fernández Cubas appears to allude to the negotiations over Spain's EU membership. Not all countries equally welcomed Spain's participation and France in particular feared that waves of Spanish immigrants would cross its southern boundary.[23]

Violating the government's prohibition of entry onto the island, Daniel presents an even greater threat than Grock. Able to articulate the environmental destruction of the island and the contamination of himself and the shepherd, Daniel can bring to public attention these unsavory elements and endanger a national image of health and safety. For these reasons, the authorities do not want Daniel to leave the island. As they realize

he will not stay there willingly, they plan to kill rather than rescue him. Despite their intentions, they mistake Grock for Daniel (he is wearing Daniel's raincoat). While three men carry out the murder, then brusquely cover Grock with dirt and rocks and complain about the shepherd's stench, another three collect samples of earth, as if the murder were of no importance or consequence. Daniel's anger and disbelief as he watches the officials communicates the injustice he feels before the government's actions. These men protect the interests of a conceptual entity, the nation, without concern for individual human lives. Order and the good name of the government must be maintained at any cost. Grock's murder not only shatters Daniel's illusion about his rescue but also about democratically-elected governments. He no longer assumes benevolence nor expects the nation to protect its citizens.

The interactions between Daniel and Grock may be representative of the relations among EU countries. At the core, nations join the Union because they believe membership will benefit their particular state. The trend towards a transnational corporate system, too, motivates countries to develop international agreements. As an advocate for this system, Friedman goes so far as to suggest that governments that eschew globalization risk their own demise. Whether or not this is the case, by working together, each nation hopes to achieve greater economic and, in some cases, political stability for itself and the region. As mentioned, the expectation that EU fiscal demands would result in a stronger economic position for Spain encouraged politicians and the majority of citizens to support the alliance despite sharp rises in unemployment and interest rates, restricted government spending, and

industrial reorganizations. At the EU level, intense and often tense negotiations take place as each member jockeys to achieve favorable conditions for itself. The nation's differences are apparent in these mediations. At the same time, the EU attenuates, but does not completely erase, variances as it provides direction for policies in many areas of governance, such as monetary regulation, immigration, and industry regulation. Nations that participate in the EU recognize that they need each other and devise rules to facilitate their co-habitation. Daniel's initial impressions of Grock, the power struggles between the two men, and their recognition of mutual benefit are suggestive of this negotiation of individual and national identity within a transnational framework.

When Daniel and Grock first meet, the two men seem absolutely dissimilar. Daniel initially sees the shepherd during a state of delirium and thinks the figure is an illusion. He identifies him as a man, yet also perceives animal and monstrous qualities:

> Era un hombre, un hombre harapiento y sucio hasta el extremo, que me contemplaba con una extraña expresión, clavando en mí sus pupilas dilatadas. Era un hombre, su cuerpo era en todo semejante al de un hombre, pero había algo en su rostro que me recordaba la monstruosidad de aquellas pécoras cimarronas de las que ni siquiera en sueños podía liberarme. (103)

Daniel assesses Grock in comparison to the cultural references with which he is familiar, contemporary Spain and, more generally, Western Europe. Dirtiness contributes to the character's unorthodox appearance. Earlier Daniel associates a clean coastline with the

government's desire to project a positive national image. The filthy Grock, then, is a misfit in this version of the state. Moreover, Grock speaks a language incomprehensible to Daniel, mixing Gaelic with basic English, and uses the same word for different objects. Daniel's perception of Grock reflects an attitude common among many tourists. When in a foreign country or even a different region within their native country, many travelers judge people and practices as strange and unusual, even though the individuals and their customs may be the norm in that area. Daniel is the foreigner on Grock's Island. Nonetheless, he finds the native person, vegetation, and animals odd. His attitude is colonialist.

Grock's self-interest motivates him to nurse Daniel out of the delirium and provide him shelter and food. He realizes that an extra person will ease his own workload. He also understands that his knowledge of the island and his survival skills give him power over Daniel. As the Spaniard notes in his narration: "No ignoro que los móviles de aquel anciano, al convertirse en la más extraña y solícita de las enfermeras, no estaban desprovistos de egoísmo, y que su tarea para hacerme volver a la vida tenía, tan sólo de refilón, algo que ver con lo que se conoce como un acto humanitario" (104). Daniel's very newness on the island places him at a disadvantage. He is unfamiliar with the land, lacks food and comfortable shelter, and fears the native population of infected sheep. At first, Daniel is grateful for Grock's care: "Si para Grock yo no significaba más que un capricho, él, en cambio, era para mí la única tabla de salvación que había encontrado desde mi llegada a la isla" (125). Grock provides him a warm place to stay with plenty of food and firewood. In exchange for these comforts, Grock puts Daniel to

work making cheese, carrying heavy sacks, and cutting and carting lumber to the cabana. Daniel realizes that Grock is taking advantage of his lack of place-specific knowledge: "el viejo había decidido convertirme en su esclavo" (127). Nonetheless, he puts up with the arrangement suspecting that he will face far greater hardship on his own.

Grock derives his sense of power from his dominion over this particular territory. He does not seem to understand that the island comes under British rule as one of the Hebrides. In fact, the narration never specifically names Britain, implying that any number of European governments cause environmental destruction and human rights abuses under the pretense of protecting citizens. In Grock's mind, he rules the land, which he calls Grock, not Gruinard, Island. In addition to the labor to which Grock subjects Daniel, the shepherd disorients the newcomer. A thick fog helps Grock maintain Daniel's ignorance of the land and, thus, assert control. He purposely leads Daniel in circles so that his domain appears larger and his power farther reaching. This action highlights a will to protect sovereignty when outsiders threaten, even if the geographical area is small or poor in resources. When the fog clears, the illusion of Grock's power also dissipates:

> Porque allí, a menos de un tiro de piedra, se hallaba a la morada de mi singular vecino; un viejo bribón que, amparado en las tenaces brumas, se había obstinado en ofrecerme una visión distorcionada de sus dominios, mostrándome caminos que no eran sino absurdos rodeos, salvaguardando su autoridad en mi absoluta ignorancia. Los dominos de Grock . . . Un

> ridículo islote en el que yo había llegado a sentirme embargado por una agobiante sensación de inmensidad. (150)

Grock's behavior reminds Daniel of a game that he and his sister played as children. They imagined their playroom segregated into distinct, expansive territories traversed by roads and they obligated anyone who entered to respect the divisions and appropriate leader (150-51). The childhood game and Grock's behavior emphasize that territorial borders are instruments of power and domination. Similarly, the EU uses boundaries to mark off a sphere of economic advantage. For people who live outside of this area, particularly in poorer countries or regions, the Union's borders symbolize opportunity, but also threaten safety, and personal and cultural identity. The stories of people who have died as they illegally attempt to cross into the EU abound. Moreover, people often start to feel uncertain about their identity when they move to another country or cultural area and come into contact with people of a different ethnicity than their own, as I will discuss more fully in chapter four.

Although Daniel has entered unfamiliar territory and depends on Grock for his physical survival, he is able to establish dominion over the shepherd once he discovers his weakness. Grock becomes absolutely spellbound and passive when read passages from the Bible: "De la mirada de Grock había desaparecido toda huella de autoridad o furor. Volvía a parecerse un niño" (132). Grock does not know how to read and, thus, depends entirely on Daniel for this sonorous nourishment he so craves. Daniel uses this bargaining chip to establish a situation of mutual benefit. He realizes that neither he nor Grock has absolute control. Rather each one offers a resource that will benefit the other

person: "Una de cada tres noches yo visitaría la morada del pastor, cumpliría con mi débito de lector y dormiría sobre las pieles exendidas en el piso. A cambio, él me proporcionaría alimentos y leña, y repitiría mis días de soledad" (143). By working together, they both live in more favorable circumstances. In a similar fashion, member-states join the EU in the belief that formal cooperation will prove economically and politically favorable for the region and individual nation.

Daniel reformulates his view of himself and national authorities through his interactions with a man isolated from conventional western European society. Geographically, he resides in a marginal location off the far northern coast of Scotland, a nation that does not have full reign over its own affairs.[24] Physically, Grock does not conform to the norm in contemporary Europe. Although at first Daniel finds Grock repulsive, his perspective changes drastically. As he narrates in retrospect the day he met Grock, he comments: "Aquella mañana mi vida experimentó un cambio de ciento ochenta grados" (103). The location itself causes Daniel to reassess his conceptions of normality. As he watches Grock easily climb the cliff, he thinks: "[. . .] quien realmente resultaba inapropiado y grotesco en aquel medio inhóspito era yo, y todo lo que antes me pudo parecer monstruoso adquirió los visos de la naturalidad más tranquilizadora" (105-06). Daniel's experience highlights the relative nature of strangeness. Although he is the non-resident and outsider, he perceives Grock as different. Here again he projects a colonialist stance. Soon, however, the environment changes Daniel as evidenced by the scientists' mistaking Grock for Daniel and therefore killing the wrong man.

Along with his encounters with Grock, Daniel's physical detachment from continental Europe dramatically changes his understanding of the world. His reaction to seeing his name in print suggests a different paradigm than the culture of difference that structures Western society, communication, and identity: "Y volví a quedarme ensimismado, asombrado de aquellas seis letras, mi primer distintivo frente a la familia y al mundo, pudieran haber convivido conmigo durante tantos años para abandonarme, casi sin dejar rastro, en cuanto desaparecía la necesidad de distinguirme ante la familia y el mundo" (133-34). A basic sign of his self, his name, now seems strange. A name sets us apart from other people, or a nation from other nations, and creates the semblance of stability. On Grock's Island, this standard means of classification, giving different things different names, is not the prevalent system. By attaching his own name to many different objects and ideas, Grock continually transforms the meaning of the sign. Use of the same linguistic marker and Daniel's estrangement at seeing his name suggest that distinguishing people and things are not so important on this isolated island. In fact, although Daniel notes Grock's strangeness when he sees him for the first time, he simultaneously observes an overriding similarity: both of them are human beings (103). This very basic statement connects the two men in a manner that overrides any physical, linguistic, or cultural differences. As humans, they both express feelings of sadness and anger, and want companionship, respect, and power. When government agents kill Grock, Daniel mourns for the death of another human being, a man who has become his friend. The incident further confirms Daniel's mistrust of the ideal he held of the nation, as a governing body that looks out for the interests of all people. He no longer looks to a

national body for comfort and protection, but instead to a human being who, when first viewed through his western European eyes, was monstrous, repulsive, and savage. Daniel feels a sense of brotherhood with a man kept outside the nation's fold. When Grock dies, he envisions himself as a continuation of the shepherd and he is happy in this role (170).

In the end, however, the story suggests that small enclaves and unconventional communities will not endure in a world dominantly organized into nation-states and influenced by globalization. Daniel returns to Scotland with the aid of a group of ecologists who, clandestinely, obtain samples of contaminated earth with the aim of notifying the public of the experiments, exposing the government's cover-up, and warning of the health and environmental risks. As soon as Daniel realizes that he will leave the island, he rejects the person he has become—in short, Grock: "[. . .] me olvidé de mi pretensión de amo absoluto de aquellas tierras y les enteré de mi antigua condición de náufrago" (172). He quickly forgets the contentedness he eventually felt on the island, and equates returning to the mainland as "[. . .] regresando a la vida [. . .]" (173) and, thus, his time on the island as death. As the boat leaves shore, Daniel does not look back for fear of seeing himself on the cliff. Of course, this self is also Grock. In anticipation of his ingression into Spanish and, more broadly, European society, Daniel wants to disassociate from a body that will not fit in. Nonethless, in Glasgow, Daniel still maintains doubts about the government's concern for its citizens. He suspects that the scientists detoxify his body, claim his stay on the island was weeks instead of a year, and blame the shipwreck rather than the island conditions for Daniel's moral and physical

decline to avoid tarnishing the nation's reputation. Yet, even though Daniel exhibits some resistance to authoritative entities in his suspicions and his decision not to mention Grock to the doctors, he quickly submits to a conventional institution when he marries Gruda. Still, Daniel feels most fulfilled at night when he imagines that Grock, instead of his wife, sleeps next to him and he again is on the Island: "Y entonces, sólo entonces, tras recrearme en tan entrañables recuerdos, podía dormir con una profundidad envidiable o entregarme a dulces y deliciosos sueños" (184). He longs to be in a place on the edges of mainstream Europe and with a person considered bizarre by western standards. The homoerotic suggestion emphasizes the marginality of this desire.[25] Daniel's decision to return to Spain and marry suggests that although other alternatives exist, most people will choose to conform. The dissolution of Daniel's initial excitement and his adherence to a dominant social system points to the *desencanto* felt by many in the early 1980s when the dreamed of nation did not materialize and social and political problems grew. The narrative presents that, similar to the political plans of the Spanish left, the alternative, Grock's Island, is more an ideal than a reality. Daniel now thinks of the island as "apacible y tranquila," but ferocious sheep, the Administration's hostility, and Grock's unpredictable temper contributed to some unsettling moments.

As in *El año de Gracia*, Fernández Cubas's short story, "La flor de España," speaks of an individual's quest to find a place of belonging in an environment of local and global tension. This narrative, too, highlights a contradictory desire on the part of Spaniards to become like the other and also assert uniqueness, a contentious dualism frequently associated with globalization.[26] In the context of the EU, joining this

organization was one way of affirming the country's likeness with Europe while, at the same time, the nation and individuals have resisted the erasure of a specifically Spanish identity. Engaging with this contradiction, "La flor de España" suggests an alternative: a stable Spanish identity never did and never will exist. The Spanish-ness that the Franco regime promoted is shown here to be a conglomeration of objects, rather than an essential formation. Too, a united European identity is an aggregation of cultures that, individually, are heterogeneous. In this vein, some theorists assert that globalization highlights cultural diversity instead of suppressing it. Furthering the demystification that Riera brings to bear in "Letra de ángel" and "Mon semblable, mon frère" on an iconic notion of Catalan nationality, Fernández Cubas's story looks at the failure of a similarly singular Spanish identity and the need to envision community outside of traditional national lines.

Searching for friends in a new home, the protagonist and narrator of "La Flor de España" is a Spanish woman who has moved recently to an unnamed Scandinavian country to take a lecturer's position at a university. (The story does not specify the country, but suggests a Scandinavian location). The morning her boyfriend Olav terminates their relationship she walks the city streets and wonders whether she cares that he has left her. Her indifference indicates not only her emotional detachment from this man but also from her new home in northern Europe. The very first sentence of the narration alludes to the paradigm of national difference that structures the narrator's and the other characters' views of place and self: "Hacía un frío pelón; yo paseaba arriba y abajo por la avenida principal y me preguntaba, como cada día, qué diablos estaba

haciendo allí, en una ciudad de idioma incomprensible en la que anochece a las tres de la tarde y no se ve un alma por la calle a partir de las cuarto" (119). The narrator feels misplaced in this cold city whose culture differs substantially from her own. She does not explicitly compare her current residence with Spain, but rather focuses on the negative element, in other words, what Spain, thankfully, is not. As she conveys her perception of life in this city, she simultaneously implies that Spain is opposite—a warm climate with long days and sociable people. The narrator's depreciative tone as she describes her walk through snow-buried streets emphasizes non-physical borders between the two nations; not what the countries share, but their differences. Her dislike of the north may allude to Spain's concern that the northern European countries' entry into the EU would diminish negotiating power for southern Europe. In addition, her attitude may indicate a defense against the superiority with which northern Europeans traditionally view the south.

The narrator and the other characters in "La Flor de España"—Spaniards outside their homeland and three local women married to Spanish men—live in situations that place them in a continual negotiation of Spanish and Scandinavian cultures. Yet, the characters from both countries consciously and unconsciously reaffirm the boundaries that separate them, resisting a borderland experience of cultural hybridization. In this sense, the story suggests that theory of hybridity does not easily translate into practice. Each week a group of Spaniards, male and female, gather in the home of Dr. Arganza, a Spanish man married to a Scandinavian woman. The protagonist unenthusiastically accepts Arganza's invitation deciding that the

prospect of falling asleep in front of the television or succumbing to loneliness and calling Olav are less attractive ways to spend a Friday evening. The potential to meet fellow expatriates does not motivate her. Once there she observes that the guests insist on their Spanish-ness and, moreover, regional allegiance. "La colonia" (130), a group of expatriate Spaniards, uses formulaic information to categorize its members and, supposedly, know each other. When Arganza presents the narrator to the group, he lists each person's first and last name, profession, years of residence, and, most important of all, region in Spain: "Todos—yo misma desde que entrara por la puerta—teníamos nuestro lugar de origen maracado a hierro en la frente, como si tratara de dejar las cartas sobre la mesa, evitar confusiones o propiciar de antemano afinidades, enfrentamientos o chistes" (130-31). For this group, geographical association encapsulates identity.

The narrator, however, suggests that this cataloguing and its rigid link between an individual and his or her birthplace is irrelevant. As Arganza introduces her to Svietta and Ingeborg, the protagonist cannot recall the information just told to her about the guests and, therefore, is not certain to which Spanish man each of these women is married. Her confusion blurs the boundaries that separate the Spanish characters from each other. The narrator's inability to distinguish each person's origin is particularly interesting in light of the post-Franco restructuring of Spain as a nation of distinct autonomies. As I discuss in chapters one and two, the regional nations shape an iconic identity from historical facts and cultural expressions. When people associate certain traits with a particular group, they legitimate the entity. To use one

stereotype as an example, for someone to say that Catalans are stingy, he or she must first believe that a Catalan identity exists. That the narrator of "La flor de España" does not recall the autonomy from which each person hails suggests that outside Spain's borders, in the realm of the EU and global relations, the autonomies are not readily recognized.[27]

All the same, clear distinctions are made between the Spanish and the indigenous communities. The physical positioning of the characters reinforces the cultural chasm that separates them. *La colonia* sits in a different room than the one in which Gudrun, Ingeborg, and Svietta, the only locals, congregate. When the women join the group at the encouragement of their hostess, psychological and linguistic borders replace the spatial one. Svietta absents herself from the conversation, retreating into her own self-enclosed space. Ingeborg and Gudrun try to participate in the discussion but the language barrier prohibits them from anything more than occasional comments and the Spaniards make no effort to translate. The Spaniards in attendance note cultural differences as they complain about the Nordic lifestyle and character, even though those who gripe live comfortably there and have no plans of leaving. At the dinner table, one of the Spanish guests reinforces the boundary between the two groups as she comments: "La gente de aquí no es como nosotros" (133). As the narrator observes, the unspoken message is that Spanish people are better.[28] She asks herself "¿Cómo éramos nosotros?" (133), a question that disputes grouping all Spaniards into a homogeneous "nosotros" and points to the cultural and national heterogeneity of the state. Further, her observation accentuates uncertainty

about the constitution of national identity with the realignment of political boundaries in domestic and international affairs.

Not only does the narrator find the *colonia*'s classification of others absurd, she refuses to stay on the *colonia*'s side of the imaginary line between itself and the Nordic community represented by Gudrun, Svietta, and Ingeborg. The narrator detects a connection with the three women, one that she thinks the latter also senses. When the protagonist apologizes to the women for speaking their language poorly, Ingeborg tells her not to worry: "A nosotras nos pasa lo mismo con el tuyo" (131). In her response, Ingeborg negates a cultural border between them by pointing to a similar position of linguistic estrangement.

While the shared feeling of alienation might suggest an affiliation of gender over national ties, the protagonist does not feel close to the Spanish women at the party. In fact, her bond with Ingeborg, Gundrun, and Svietta strengthens when she critiques a female member of the *colonia*, Rosa, the owner of *La flor de España*. According to the norms of the expatriate community, the protagonist commits a huge *faux pas* as she tells of her surprise that very morning when she found the store of Spanish products. She laughs about the grotesque window display of stereotypical items—three bull heads, two Andalusian-style dresses, hair combs, fans, the Virgen Pilar in many sizes, and much more—that, she surmises, form a shrine to the owner of the *Flor de España*. When one of the Spanish men interrupts to inform her of the store owner's name and adds, "No se burle usted [. . .] Rosita es una buena chica" (134), the narrator understands that she has blasphemed not only Rosa but also

Spanish culture. Even though another guest reassures her that Rosita is not a blood relative of anyone at the party, it is clear that Rosa belongs to this simulation in miniature of the national family. The reprimand sends the narrator the message that the group expects loyalty to their shared nationality. Instead of retreating from her oppositional stance, she once again transgresses the national divide as she counters the man's opinion. She first notes the commonly held view that Spaniards are friendly and communicative and then presents her impression of Rosa's personality: "Lo único cierto es que esa señora cuyo nombre desconocía hasta hace un momento me parece, se mire como se mire—y aquí intenté esbozar la más ingenua de las sonrisas—, una solemne maleducada" (136). Since Rosa is Spanish, as the products that she sells evidence, she should welcome the narrator warmly, even more so because they both come from Spain. With her statement, the protagonist destabilizes a stereotype about Spanish character and loosens the *colonia*'s grip on its identity. For the expatriates, the cliché about the sociable nature of the Spanish confirms their superiority over the culture of the north.

Although the narrator critiques Rosa, the newcomer's displeasure with the shopkeeper implies her expectation that Rosa embody the stereotypes that her store displays. In calling her "Rosa de España" (138) and equating her with the store, the protagonist makes the name of the person blend with the name of the country, suggesting that outside of Spain stereotypes become one's identity. Nonetheless, the protagonist's remarks about Rosa's ill manners and her mocking of the store change her position in relation to the two camps, widening her distance with the *colonia* and

lessening the space between herself and Gudrun, Svietta, and Ingeborg. Although these women do not verbalize their feelings, the narrator translates their gaze as an expression of gratitude. She surmises that they do not like Rosa either. As a newcomer to the city and the weekly dinner, the narrator's affiliations are not yet fixed and her uncertain subject position gives her some room for maneuver in this cultural meeting place. She occupies an in-between space, not forming part of either group, for she clearly is not native to the northern country and, although she is Spanish, she has not yet been accepted by the *colonia*. Moreover, the bond the protagonist perceives with the Scandinavian women suggests her desire for acceptance in northern Europe, a hope that Spain works to achieve through its membership in the EU.

The protagonist shows little loyalty to her compatriots at the party and, thus, seems to eschew membership in an exclusively Spanish alliance. Yet, her interactions with Rosita reveal that she is not ready to give up all connection with Spain or the security of an already articulated identity. In this sense, the protagonist finds herself living in a space of dual cultures as does Anzaldúa, yet unlike the Chicana writer, she is unable to imagine a hybrid identity for herself or others. National culture as a set of clichés forms the basis of her assumptions about identity and community. When the narrator discovers *La flor de España*, she thinks that a woman of Nordic origin owns the store—a Spaniard would never represent his or her homeland with the tacky pastiche of icons in the window. First, based on ethnic assumptions, she decides that a blond, blue-eyed family must run the shop. Then,

when a blond appears with a hairstyle the narrator classifies as typical of Scandinavian women, she refines her conclusions. She adopts a perspective typical of a Northern European tourist, viewing Spain through an exotic lens. The store must be a nostalgic tribute to a long-ago vacation in Spain, where the woman surely soaked in the sun, drank large quantities of *sangría*, and fell in love with a succession of dark-skinned men—the chauffeur, the tour guide, and the doorman.[29] With this description, the narration parodies the Franco government's promotion of Spain in the 1960s and 70s as a tourist destination for northern Europeans. The narrator's thoughts, too, ironically suggest that despite Spain's post-Franco desire to be seen as more than a vacation spot, on equal cultural and economic ground with Europe, northern Europeans still view Spain as the exotic Southern other. Although the creation of the EU and globalization theoretically diminish cultural differences among nations, the narrator's characterization of Rosita posits that the distinctions remain strong in the eyes of Europeans and that membership in the EU will not be enough to change the continent's view of Spain.

The narrator relies on stereotypes to attribute a nationality to Rosita; however, she soon learns that the signs of identity are less stable than she thought. When Rosita calls out an order to a worker in perfect Castilian, the narrator realizes that she has mislabeled the proprietor; Rosita is Spanish. She wonders why the shop owner let her struggle to speak that absurd Scandinavian language when her accent must have identified her as a compatriot. The narrator feels betrayed by someone with whom she assumes to share a community. If, as she believes, Rosita and *La Flor de*

España unofficially carry out the functions of "la Gran Consulesa" (147) and the consulate, being Spanish should guarantee the protagonist right of passage into the store and the national community it represents. However, instead of providing the narrator a home away from home in northern Europe, Rosita treats her with utter indifference.

A shared language allegedly forms one of the bases of national unity.[30] Yet, rather than create a sense of sisterhood, language becomes a weapon used by Rosita and the protagonist to jockey for power and establish borders of inclusion and exclusion.[31] Once language reveals Rosita's Spanish national origin, the protagonist feels a strong urge to talk to her, a desire that manifests her search for community in a foreign land. Rosita's feelings, however, do not correspond. In contrast to the protagonist's verbosity, Rosita hardly speaks, and when she does, she answers curtly. To the former's long explanation that she lives far from the shop and that, if she likes the wine she is purchasing, it would make more sense to order cases by phone and have them delivered, Rosita answers: "NO" (127). With this response, Rosita asserts her position of dominance and fortifies the wall she started to build between her customer and herself when she hid her ability to speak Spanish. The protagonist counters Rosita's negation with words that derive their authority from societal expectations: "—Vaya –dije exagerando mi sorpresa—. Así que no disponen de servicio de reparto..." (127). Since many grocery stores in Spanish cities offer home delivery, the narrator emphasizes that Rosita and her store lie outside the norm of practices despite the plethora of products that suggest her cultural belonging. The

exchange sounds absurd; nevertheless, it displays the struggle for power over the other and for possession of Spanish authenticity that ensues between the two women.

Rosita occupies an authoritative position while in the physical space of *La Flor de España*. As the owner, she decides what the store sells, what services it offers, and how she treats her customers. Moreover, the shop's name and its products posit Rosita as *the* representative of Spanish culture in this foreign city. *La Flor* functions as the geographical center of the Spanish community, a type of capital, where all its members shop for goods from home. Although the window display presents a perversion of Spanish culture, according to the narrator, the store itself offers a veritable treasure of national delicacies: "Acababa de hacer un descubrimiento que suponía un importante avance en mi rutinaria dieta, y me alegró comprobar el rigor en la selección, la opción precisa de la marca adequada, la búsqueda de la calidad por encima de todo" (135). The narrator's fascination with the products and their quality indicates that she considers them authentic. The shop sells a plethora of typical Spanish products—*turrón* at Christmas, Rioja wine, *pimientos del pico*, and various *congelados*—"[. . .] cuidadosamente ordenados y clasificados en pulcros anaqueles [. . .]" (124). The organization of the items suggests that culture consists of easily identifiable discrete units that together form one national image. If the store and its owner act as the de facto Spanish consulate and consul, then national identity becomes a commercial product. That the center of this expatriate community is a store punctuates the centrality and power of economic matters in Spain's negotiations for EU membership, EU politics in general, and

globalization. While living in greater Europe, the narrator performs nationalism and her own authenticity by buying Spanish gastronomic delights. The possibility to act Spanish in consuming these products depends on the narrator's belief that the store owner truly understands and accurately represents the nation's identity. Rosita's authority derives from her mythic status as well as from the things she sells. She and her store seem to have been in the city longer than the other Spaniards the narrator meets and, as discussed, the *colonia* attributes metaphorical qualities to her persona. For these ex-pats, criticizing Rosita is a treasonous act.

The symbolic value attributed to Rosita and *La Flor de España* corresponds to hegemonic imaginations of the nation. Nationalist discourses seek to present the nation as a unified homogeneous force with indiscernible origins and a continuous existence. Homi Bhabha juxtaposes the terms pedagogical and performative to describe the forces that generate the idea of the nation. The pedagogical aspect refers to the "a priori" historical and mythical concept of nationhood. The performative challenges this timeless, or pedagogical concept, through the present iteration of national signs ("DissemiNation: Time, Narrative, and the Margins of the Modern Nation" 298-99). In "La Flor de España," the repetition of national icons as Rosita the persona and as commercial products sold in the store exposes the constructed aspect of nationality. As a commodity, the authority of the nation's culture is placed in doubt; replicas will be manufactured and sold. Moreover, whereas forgetting or erasing cultural difference forms a crucial part in the creation of nation, the narrator of "La Flor" destabilizes Rosita's position as the symbol of Spain and the gatekeeper

to the Spanish community in "el país del frío" (131) by highlighting Rosita's deviation from the norm. She does not offer delivery service, she is blond and blue-eyed, and she is disagreeable and reserved. Rosa's failure to conform to clichés frustrates the narrator for she seeks a simple, recognizable, and consistent form of national identification.

The narrator/protagonist cannot find a social group with which she fully identifies, a situation that Anzaldúa equates with the notion of homelessness (19-20). The Spanish lecturer is uncomfortable with the *colonia*'s criticism of the customs and people of the north, yet she also agrees with their evaluations. She does not like Rosa, yet she insists on trying to develop a friendship by frequently visiting the shop, sharing recipes, and asking Rosa' advice on Spanish service providers. The protagonist first discovers the store when her boyfriend Olav rejects her. She also goes to the shop after learning that two of her former boyfriends are dating each other, a relationship that defies the norm of heterosexuality. The store and Rosa are objects of her desire for acceptance and traditional community. Judith Butler emphasizes that the concept of belonging depends on a model of exclusion.[32] For a particular social grouping to exist, there must be others outside of the group (Butler 116). Furthermore, every person harbors abject elements: "[. . .] the subject is constituted through the force of exclusion and abjection, one which produces a constitutive outside to the subject, an abjected outside, which is, after all, 'inside' the subject as its own founding repudiation" (Butler 3). Whenever the protagonist enters Rosa's shop, the saleswoman acts as if the former does not matter. She continues to

talk to another visitor or a client on the phone, ignoring the newcomer's presence. Realizing that Rosa will not accept her voluntarily, the narrator transforms the shopkeeper into an abject person. Excluding Rosita is a means to create inclusion and, thus, a sense of home for herself.

The protagonist of "La flor de España" accentuates elements of Rosita that are incongruous with Spanish stereotypes. For the main character, these variances from the typical prove that Rosa does not belong to the national community.[33] In addition to noting Rosa's light hair and eye color and the lack of delivery service, the protagonist uses food products to test Rosita's national affinity. She asks if the store will carry *turrón* for Christmas, a dessert that is ubiquitous in Spain at that time of year. When Rosita answers affirmatively, the narrator asks her what kinds, continuing her search for ways to move the shop owner to an outsider status. Rosita's response and the protagonist's counter-thought emphasize the model of difference on which both characters continue to operate: "En las normales –dijo Rosita. / Muy bien. ¿Cuáles eran las normales y cuáles las *anormales*? " (141). The narrator wins this power struggle when she discovers one kind that Rosita will not carry, coconut. In her mind, she selects the perfect expression to punctuate her victory:

> [. . .] y ahora me daba cuenta de que una de las constantes de esa magnífica y engañosa expresión estaba precisamente en la superioridad arrogante, el tono de conmiseración o distancia con que la persona que dice *¡qué contratiempo!* califica unos hechos —la carencia de turrón de coco, por ejemplo— y coloca a los responsables

> en una posición dudosa e imprecisa, pero una posición, en resumidas cuentas, de simples siervos. (143)

When the protagonist utters the phrase "¡Qué contratiempo!," she thinks that she changes the power balance, imagining herself as master and Rosita as slave ("simples siervos"). Slaves are not counted as national bodies, yet they play an integral role in the nation's economy. While in contemporary Europe slavery is outlawed, illegal immigrants are a new corps of cheap labor. Although EU member governments discourage undocumented individuals from entering the common market, people continue to immigrate to Europe without the required visas. These illegal workers, absent from census data and hidden from government authorities, exist economically but not nationally.

The protagonist's comment, "¡Qué contratiempo!" (142), underscores that cultural authority is tied to language and social class. Through education, nations and colonizers have standardized language and culture to unify people.[34] However, as Anzaldúa observes, while language has the capacity to consolidate nationality and create solidarity, it also can also accentuate the differences—of language, education, class, race, and ethnicity—among peoples, and estrange them from the nation. Language and power are intertwined. Chicanos are told from early school age that their language is inadequate and they feel uncomfortable talking to Latinos and Spaniards, who chastise the impurity of their speech. This constant criticism diminishes self-esteem. Anzaldúa explains that Chicanos speak many languages (standard English, working class and slang English, standard Spanish, standard

Mexican Spanish, Northern Mexican Spanish dialect, Tex-Mex, and Pachuco) reflecting a heterogeneity of race, ethnicity, social class, education, and geographical locations (55-59). The Chicano tongue evolves from the experience of living in a cultural crossroads: it is a border language. In "La flor de España," the protagonist interprets absolutely, unable or unwilling to consider alternative meanings. Her manner of reading other people's speech reflects the rigidity in which she reads identity, intimating one result of globalization—adhesion to an allegedly unique national culture.

The narrator's persistence in pointing out Rosita's divergence from her origins persuades the shopkeeper to absent herself from the battlefield. Indeed, whether it is the lack of a delivery service or *turrón de coco*, the inferior quality of the *sopa de rabo de buey* sold at the store as compared to protagonist's homemade soup, or the sale of *pimientos del pico* but not *del piquillo* (even though she is not certain that they are different), the narrator continues to create missing elements in the hope of diminishing Rosita's cultural authority. One day when the protagonist enters the store, a salesperson informs her that the owner is "muy indispuesta" (149), "muy ocupada" (150), and will be so for a number of months. Given the narrator's propensity for clear borders, the illogic of this information disturbs her. How can someone be *muy indispuesta*? And, if she is *muy indispuesta*, can she also be *muy ocupada*? By provoking questions that the protagonist cannot resolve, Rosita shifts the boundaries of power. In fact, what seems like defeat is actually her victory. Now it is her absence from the store that signals her dominance: "Porque aunque la

propietaria se hallara ausente—enferma y ocupada—había algo en el ambiente de La Flor que producía la ilusión de que *ella* seguía estando allí" (150). Even though Rosita is not in her store, her image looms large in the mind of the protagonist. Rosita's presence in her absence points to her mythic quality. Ultimately, the binary paradigm of difference, in which inclusion depends on exclusion, prevents the narrator from imagining community built on anything other than traditional symbols of nationalism. Her antagonism towards Rosita does not lead her to any sense of belonging.

With her failure to belong in two realms of Spanish culture—the *colonia* and *La Flor de España*—the narrator turns to the three Scandinavian women for community. She attends the weekly dinners at Dr. Arganza and Gudrun's home, but now socializes with the small, but growing number, of local guests who attend. She also makes progress in learning the native language. When summer arrives, the protagonist accepts an invitation to spend the holidays in the country with Gudrun, Svietta, and Ingeborg, who decide not to accompany their husbands to Spain that year. The protagonist gains admittance to a social circle, but does she find community? And, how is that community constructed? The rules of belonging still operate along strict cultural divisions. At the dinner parties, the Scandinavians form a "grupo dentro de un grupo, aquella colonia dentro de una colonia" (152). The separation of the husbands and their wives for the summer fortifies the boundaries between them as the men visit their parents and the beaches in the south and the women don traditional clothing and bake native desserts in the north. When Ingeborg

ceremoniously presents the narrator with a lace collar at the end of the vacation, she confirms the Spanish woman's affiliation with the culture and the people of this northern country: "Pero aquel cuello era más que un cuello. Llevaba ya demasiado tiempo en el país del frío para ignorar que se trataba sobre todo de un distintivo. Un implacable quién es quién. Una frontera o aduana entre las aborígenes y las extranjeras, las integradas y las turistas, las mujeres de bien, en definitiva. . . y las otras" (155). The gift implies that the narrator belongs as long as she assimilates. She must cross fully into the three women's culture, not stopping to linger on the border. In spite of the gesture of acceptance, when the protagonist reads the gift card stating, "Ahora empiezas a ser un poco de las nuestras," (155), she immediately realizes that she never will be one of them, and she is no longer a Spaniard either.

Once the protagonist realizes that she must give up her own culture to be welcomed in the community, she considers the expense of belonging. She asks herself if the northern women will ever be like Spaniards, "como *nosotros*" (155). She even visits Rosita's store again, possibly in search of a connection to Spanish culture. She still thinks of community in terms of exclusive cultural divisions. If the narrator were to consider a hybrid identity, one that blurs national boundaries and allows for a fluid model of alliance, she might find the deeper bond that she seems to seek. The narration alludes to this possibility, yet the narrator fails to move beyond an oppositional model. When she first comes upon *La Flor de España*, she notices that the tilde on the letter n of the electrical sign flashes on and off. Thus, *La Flor de España* is also *La Flor de Espana*, suggesting that cultural signs, culture itself, and

national identity transform when the context changes.[35] Yet, for the narrator, the flashing ñ signals the linguistic difference between Spain and the northern country, and the latter's inferiority. The language of this country lacks what Spain has, the ñ. So, the sign maker made a poor copy by cutting an S or a B from the native alphabet to make the *tilde*. The narrator's reaction to the absent accent mark also may register a protest against discussion when Spain was admitted to the Community of dropping the tilde since other nations did not have that key on typewriters. At the end of the narration, the protagonist notices the sign once more, but with a modification. The store name reads *La Flor de Espana* more often than *La Flor de España*. Once again, she focuses on the difference, on which country is more firmly represented, albeit in an arbitrary manner, rather than note a potential transformation of Spanish and Scandinavian cultures into a hybrid.

As the characters in Fernández Cubas's short story assert cultural difference, they reveal a fear of being excluded. Residents of a country that is not their own or spouses of a cultural other, the insecurity of their subject position is heightened. They are outsiders in the national and conjugal domains. To counter this position, the characters condemn the cultural practices of their country of residence or of their spouses as inferior to their own. Among compatriots, the battle between Rosita and the protagonist draws attention to the constructed-ness of cultural identity. Is Rosita less Spanish because she does not offer home delivery, will not sell *turrón de coco*, and has only *pimientos del pico* and not *del piquillo*? The narration suggests that these questions are indeed absurd, yet they get to the heart of the tension between

globalization and nationalism. The store sign blinks España/Espana, pointing to the destabilization of national identity in a world dominated by transnational movement and political, economic, and cultural practices. As a counter move, countries and peoples emphasize the sovereignty of their culture; national borders are not diluted, but rather fortified. Fernández Cubas's short story critically examines the rhetoric of democratic Spain that articulates a desire to be European and the EU's promotion of a transnational community. The ridiculous nature of the characters' cultural battles shows little hope for moving beyond divisive national markers to an interstitial space where solidarity might be imagined as a heterogeneous belonging. "La Flor de España" posits that the EU may be a union of nations, but is it and can it be a community?

In "La flor de España" and *El año de Gracia*, Fernández Cubas addresses spatial, linguistic, and cultural displacement. Her stories posit that national politics affect individual identity and that the boundaries of self-definition necessarily shift with Spain's transformation from a relatively isolated dictatorship to a democracy immersed in the dynamics of globalization. In both narratives, travel from Spain to other European countries provokes reflection on individual identity and the role of the nation. The characters respond to their location in a foreign country by affirming difference from the natives and superiority. The narrator of "La flor de España" tries to hold on to a stable concept of identity, clinging desperately to stereotypes. Daniel's interactions with people outside of Spain are more complex. In France, he wants to be like the other, reflecting the Spanish desire to be economically and politically like northern Europe. On Grock's

Island, Daniel first accentuates his difference from the unconventional Grock, but then accepts their similarities. When he returns home, he wants to assume a stable, conventional self. Nevertheless, the antibodies that cured him of physiological contamination do not reconstruct psychological barriers to the foreign other. Grock has permeated his consciousness. The two stories address numerous issues in the dialogue on geo-politics, economics, and social relations: exoticism, a contradictory lessening and widening of differences among nations and peoples, struggles to maintain local sovereignty in the face of transnational alliances and free-market economic models, and, a greater ease in crossing national borders for some people with stricter controls at frontiers for others. Further still, these works of fiction suggest that contemporary global alliances evoke colonialist-type responses to encounters with different peoples: "Accordingly, just as modern rationality has often attributed a dangerous Other to the figure(s) of the deviant, it has also endeavoured violently to repress all symptoms of cultural alterity" (Gandhi 40). In "La flor de España," the protagonist inflicts psychological violence on Rosa and, in *El año de Gracia*, a national government perpetrates biological violence on the environment and its inhabitants, both retaliations against difference.

Unfortunately, the possibility of biological terrorism and warfare has grown rather than dissipated since the Allied forces' experiments on Gruinard Island during World War II. The September 11 terrorist attacks and related anthrax scare in the United States in fall 2001 affirm the relevance of Fernández Cubas's novel to today's reality and the potentially disastrous consequences of imposing economic, political, and cultural

hegemonic models on all nations and peoples across the globe. As Friedman observes, "[. . .] this powerful phenomenon called globalization was also producing an equally powerful backlash in some circles" (328). Globalization and related alliances and polices transform customs, the environment, and social, political, and economic structures. This transformation generates opposition that sometimes is expressed through violence. As the United States, with the support of Great Britain, Spain, Australia, and other governments, recently pursued war in Iraq under the alleged aim of eliminating a leader it does not trust and a cache of biological and chemical weapons that might get into the hands of terrorists, I, like Daniel, long for a world in which we will embrace cultural contamination—yes, an ideal. I dream of a place where recognition that we are fellow human beings each with a positive contribution to our mutual existence will encourage us to make the monstrous other our friend.

In the final chapter of this project, I explore narratives that consider one of the most highly visible signs of the effects of globalization on Spain—immigration from North Africa, Latin America, and Asia. The recent increase in non-European immigrants has challenged Spaniards' view of themselves and their newly-formed democracy. Lourdes Ortiz's "Fátima de los naufragios" and "La piel de Marcelinda," from the collection *Fátima de los naufragios* (1998), explore racial tensions in a Spain whose southern borders now marks the EU frontier and that now boasts of a democracy and economic prosperity.

Notes

[1] I use the term "Spanish" in this chapter to refer to the collective of autonomous states that comprise contemporary Spain. My intention is to facilitate readability, not to erase cultural differences. However, even with this disclaimer, any conglomeration of many people into one label (i.e. Catalan or Galician) is problematic. It could connote a homogeneity and stability that contradict my theoretical position of identity of both individual persons and groups of persons as dynamic and multiple. At times, nevertheless, collective labels are unavoidable.

[2] Given the many novels published during the dictatorship with settings in Spain and the focus of my study on post-Franco narrative, I present here a very partial canonical list. From the 1940s, *La familia de Pascual Duarte* (1942), *Nada* (1944), and *Las memorias de Leticia Valle* (1945) exemplify this tendency. From the 1950s, *El camino* (1950), *La colmena* (1951), *Los bravos* (1954), and *El Jarama* (1956) are representative. *Tiempo de silencio* (1962), *Cinco horas con Mario* (1966), *Últimas tardes con Teresa* (1966), and *Volverás a región* (1967), from the 1960s, take place on Spanish soil.

[3] In his chapter on the city/country division in film and narrative of the 1990s, Nathan E. Richardson suggests that Cristina Fernández Cubas's *El año de Gracia* initiates a trend among writers of Spain of sending protagonists into international territory (*Postmodern Paletos* 172-73).

[4] Born in 1945, in Arenys de Mar, Barcelona, Fernández Cubas began to publish in 1980 with her first collection of short stories, *Mi hermana Elba*, and followed with

Los altillos de Brumal (1983), *El ángulo del horror* (1990), and *Con Agatha en Estambul* (1994). She has been cited as influential in generating interest among contemporary writers and readers in short fiction (Valls 18). Fernández Cubas also has written two novels, *El año de Gracia* (1985) and *El columpio* (1995), a hybrid narrative that combines autobiography, journalism, history, and literature, *Cosas que ya no existen* (2001), and the play *Hermanas de sangre* (1998).

[5] Jessica Folkart dedicates a book and several articles to questioning the difference between other and self in Fernández Cubas's narratives. Criticism dedicated to *El año de Gracia* focuses on intertextuality and/or metafiction (Alborg; Bellver, "*El año de Gracia*" and "*Robinson Crusoe*"; Margenot), the fantastic (Zatlin), the gothic (Glenn, "Gothic Indecipherability"), postmodern elements (Bellver "*Robinson Crusoe*"; Ferriol Montano; Gleue "The Epsitemological"; Spires *Post-Totalitarian* and "Discursive Constructs"), and gender (Spires *Post-Totalitarian*). Fantastical dimensions and unusual worlds also are topics of studies on *El ángulo del horror* (Fegley; Gleue "The Self", Ortega; Weller). For one critic, "La flor de España" is the only story of the collection that presents little deviation from conventional behavior (J. Pérez "Fernández Cubas").

[6] The Treaty of Rome in 1957 established the original European Community of six member states: Belgium, France, West Germany, Italy, Holland, and Luxembourg. In 1973, Denmark, Ireland, and Great Britain were admitted. Greece joined in 1981, and Spain and Portugal in 1986. Norway gained admission in 1994, but voters rejected the accession treaty. In 1995, the addition of Finland, Sweden, and Austria brought

total membership to fifteen nation-states. The Treaty on European Union, often referred to as the Maastricht Treaty, effective from 1 November 1993, committed member countries to deeper political and economic integration. From this point on, the EC became known as the EU. I will use the term EC when referring to developments prior to November 1993, and EU for events from that date forward. For general or conceptual references to the organization, I will use the term EU.

[7] In 1970, after eight years of negotiations, the EC reduced tariffs on Spain's industrial products by sixty per cent. In return, Spain lowered industrial tariffs on EC members by twenty-five per cent (Jones 26).

[8] On 5 February 1979, formal negotiations for Spain's accession opened in the Commission following approval by the Council of Ministers in December 1978 (Jones 25-26).

[9] The Treaty of European Union established criteria of an average inflation rate of no more than 1.5 percent of the three best performing member states, annual public debt of no more than 60 percent of GDP (Gross Domestic Product), and a public-sector deficit of no more than 3 percent of GDP. Fluctuations in the exchange rate were not to exceed for two years 2.5 percent of the central rate and the average long-term interest rate was to reach no more than 2 percent of the three best performing states. As Mary Farrell explains, meeting these fiscal indicators does not guarantee "real convergence," or economic equality. Many other factors such as trade patterns, foreign investment, and technical and human capital determine long-term growth and prosperity (7-8, 16-18).

[10] Farrell asserts that disparities in economic conditions among many member countries make the creation of a single currency for the EU a questionable policy. She goes on to explain that monetary union can work when there are alternative mechanisms to adjust for differences. Labour mobility is one such adjustment. Yet, Europeans tend not to want to move, especially to other countries, to secure work. Even in Spain, traditionally a labour exporting country, mobility had greatly lessened by the 1990s. In summary, Farrell suggests that the EU was not an ideal region for a single monetary policy and currency (9-11).

[11] The democratization of Spain did not create the utopian society that the opposition had imagined. The left abandoned its more or less Marxist project as part of a general pact of rupture from the Franco years and a peaceful transition. Further, the death of Franco and his regime brought the loss of a clear organizing force for his supporters and enemies alike (*El mono del desencanto* 8-10, 16-18).

[12] In his discussion of post-totalitarian fiction from 1985-89 and analysis of *El año de Gracia*, Spires notes that characters are more the product of global discourses, such as gender, than of Francoist rhetoric and practices (*Post-Totalitarian Fiction* 156). My reading of the early stages of Daniel's journey, beginning with his departure from the seminary, suggests that the character is a direct product of his and the nation's recent histories.

[13] Catherine Bellver provides a detailed analysis of the bildüngsroman elements, showing that the narrative follows the basic maturation process—travel, separation, transition, and change through loss of innocence. She concludes that Daniel does not

fulfill the final stage of active integration into society ("*El año de Gracia*: El viaje como rito de iniciación."). My analysis adds to Bellver's work. While she focuses on the individual, I view this coming-of-age tale from a national and geopolitical perspective.

[14] The text does not specify the seminary's location in Spain.

[15] *Movida* refers to the sexual promiscuity and explosion of creative expression in the Madrid cultural and social scene in late 1970s until the mid-1980s. The term can refer to similar trends in other Spanish cities (Graham and Labanyi 423).

[16] The Spanish government presented the Law of Reconversion and Reindustrialization in 1984 to modernize the manufacturing sector through improvements in productivity and technology and increased investment (Farrell 5).

[17] Folkart calls *El año de Gracia* a "Spanish revision of what Edward Said has called 'Orientalism.' " (*Angles of Otherness* 102). In her analysis, she employs Homi K. Bhabha's concept of hybridization and mimicry to examine Fernández Cubas's subversion of the Orientalist perspective (105).

[18] See Peter Brook's discussion of the European fascination with female bodies of other cultures and their representation in Gauguin's paintings of Tahitian women (162-98).

[19] While Spires notes that Naguib is a literary stereotype, he does not comment on the implications of the sailor's arabic origins (*Post-Totalitarian Fiction* 162-63).

[20] For analyses on Fernández Cubas's revision of the Robinsonian tale see Folkart (*Angles on Otherness.* Chapter 3) and Bellver "*El año de Gracia* and the Displacement of the Word" and "*Robinson Crusoe* Revisited."

[21] I personally disagree with Friedman's view that free market capitalism and communication technologies, or globalization, bring democracy to all corners of the world. Friedman makes this argument in chapters 9 and 17-20. Thomas Frank gives a cogent critique of Friedman's market populism (63-68).

[22] Spires offers a similar interpretation of Daniel's reaction to the fence (*Post-Totalitarian Fiction* 164-65).

[23] France, more than any other member, objected to Spain's EC accession. Disputes occurred over Spain's fisheries and large agricultural industry, its accusations that France slowed the extradition of alleged Basque terrorists, and France's position that the transition to democracy occurred not until the 1982 elections (Gibbons 141).

[24] Scotland and England were united under one throne in 1603 when Scottish king James VI became king of England. In 1707, the parliaments merged and formed a single state (Keating 199). As in Catalonia and Galicia, Scottish nationalist movements began to develop in the mid-nineteenth century. During the twentieth century, nationalist support had its peaks and denouements, but from the 1960s to the present, has grown in strength. On 1 July 1999, the Queen officially re-opened the Scottish parliament.

[25] Spires and Folkart similarly observe that Daniel gives away a chance to assume a non-conventional identification. The story's ending, with Daniel dreaming of Grock

and the island, allows for multiple interpretations of Daniel's experience abroad. While Spires asserts that Daniel's year away from home has been worthless for he returns "to the clearly defined boundaries of his ethnic birthplace and his gender birthright" ("Discursive Constructs" 138) and Folkart proposes that he "comes to see the decentered authority of his civilization" (*Angles on Otherness* 115), I propose that Daniel comes to see contemporary European governments and their alliances as central authorities that impose their power on individuals, whether citizens or foreigners.

[26] While it is not the focus of her study, Folkart notes that globalization problematizes identity and destabilizes the protagonist's sense of uniqueness (*Angles on Otherness* 216, "Desire, Doubling, and Difference" 356).

[27] Article 150.2 of the Spanish Constitution delegates to the central government oversight in external relations. The regions have sought to influence EU policy. The Maastricht Treaty allows for delegates from Spain's autonomies to participate in the European Union Council and creates a Committee of the Regions. For information on the development of mechanisms within Spain for regional participation in EU affairs, see Jones 70-75.

[28] My interpretation disagrees with Folkart's view that the compatriots embrace a mixed north/south national model (*Angles on Otherness* 219)

[29] For Folkart, the narrator reflects her own history of empty relationships in the assumption that the shopkeeper had many indistinguishable lovers (*Angles on Otherness* 217).

[30] Benedict Anderson explains that the print media helped to form national consciousness in the eighteenth and, especially, nineteenth centuries. Newspapers created a community of readers, and people became aware of this connection. Moreover, through print and education, the language of the government gained dominance over regional dialects (see chapters 3 and 5).

[31] Although I use the term sisterhood, Anderson implicitly excludes women from *his* imagining of the nation when he refers to "the deep, horizontal comradeship" as a "fraternity" (16).

[32] Bhabha also posits that identity hinges on a paradigm of difference; in other words, otherness marks the boundaries of belonging. While Butler's analysis focuses on sexual identities, Bhabha looks at how difference constructs cultural hegemonies in colonial and postcolonial contexts.

[33] Folkart's interpretation is complimentary to mine but different. For her, the protagonist looks for flaws in the store's products so as to preserve an opposition that privileges the south over the north ("Desire, Doubling, and Difference" 357; *Angles on Otherness* 218

[34] See Anderson, chapter seven, "The Last Wave."

[35] As Spires notes, the flashing tilde also underscores the impossibility of recreating an authentic Spanish store outside of the nation's borders ("Postmodernism/Paralogism" 237). I argue in chapter one that, even within Spain, any representation of national identity is just one of many possible constructs. In Riera's "Letra de ángel" and "*Mon semblable, mon frère*" and Fernández Cubas's "La

flor de España" the commercialization of nationality underscores the lack of authenticity.

Negotiating Ethnosexual Borders:

Lourdes Ortiz's "Fátima de los naufragios" and "La piel de Marcelinda"

As I demonstrated in the last chapter, the protagonists of Fernández Cubas's narratives encounter no obstacles as they leave Spain and travel to other European countries.[1] From a geo-political viewpoint, their border crossings are unproblematic; in fact, neither the narrators nor they as characters contemplate the possibility of denied access to these nations. Moreover, that the protagonist of "La flor de España" may reside and work in a Scandinavian country is never an issue of debate. These characters enact the EU's open borders to citizens of member states. In both *El año de Gracia* and "La flor de España," freedom to travel, live, and work in this geographical space is taken for granted. These Spanish characters have economic means and political privilege. They are the geo-elite.

In this final chapter, I explore the cartographic inverse of the EU's free circulation of travelers and workers.[2] At the same time that Spaniards move uninhibited across the borders of fellow European countries, many people face restrictions on movement across and settlement within these political boundaries. As a democratic nation and EU member-state Spain attracts people from underdeveloped countries. Immigration to Spain from outside Europe—particularly from northern and sub-Saharan Africa, Latin America, the Caribbean, and Asia—has increased dramatically since the end of the dictatorship and particularly since the mid-1980s. The number of foreign residents in Spain has multiplied almost five-fold from 1975

to 1999, a trend that is continuing at an accelerated pace.[3] While during the 1970s and early 1980s two-thirds of Spain's foreign residents came from Europe, by 1999 the proportion reduced to four and a half for every ten (*Anuario de migraciones 2000* 176-77). Spain quickly has become a country to which people from less developed nations come in search of work. Yet, until 1991, more people emigrated from than immigrated to Spain (Díez Nicolás and Ramírez Lafita 16-17). The most substantial change is seen in immigration from the African continent, from which came only two percent of foreign residents in 1975, but twenty-seven percent in 1999. Immigration from Asia has grown by two percent, while immigration from each of the Americas (North, Central, and South) has decreased by five, one, and two percent respectively (Díez Nicolás and Ramírez Lafita 23). In the study that follows, I explore the negotiation of ethnic and sexual frontiers that accompany these migrations and the literary expression of these borderlands in Lourdes Ortiz's "Fátima de los naufragios" and "La piel de Marcelinda" (*Fátima de los naufragios* 1998).

Robert C. Spires's convincingly argued in 1991 that Lourdes Ortiz's narratives exemplify principal trends in postfrancoist fiction ("Lourdes Ortiz: Mapping the Course.").[4] Twelve years later, his assertion holds true. Two of the author's short stories, however, "Fátima de los naufragios" and "La piel de Marcelinda," indicate a new thematic concern, albeit in an embryonic stage, in contemporary Spanish narrative: the reshaping of ethnic frontiers in Spain. A precursor to the focus for these narratives, Ortiz's *La fuente de la vida* (1995), finalist for the Premio Planeta, addresses the selling in Spain of babies from orphanages in Rumania. In her personal

and professional life, Ortiz has sought to challenge social and literary convention.[5] In this case, the two narratives participate in an ongoing conversation on immigration in Spain occurring in many different media among diverse participants. Contrasting with frequent dehumanized reports in the news of immigrants and the so-called problem of immigration, the author reminds readers of the personal, human side of the phenomenon. In this sense, her stories animate her audience to examine the effects of political policies, social attitudes, and their own positions on newcomers and Spanish citizens alike. Representing the reality of immigration from a fictionalized perspective, Ortiz accentuates human beings grappling with changes to their communities.

"Fátima de los naufragios" and "La piel de Marcelinda" highlight ethnic encounters in Spain to motivate critical consideration of these interactions. The short stories address different but related aspects of immigration. Africans migrating from the continent to Spain, the common practice of crossing the sea in a *patera*, or small boat, and the all-too-common deaths in the traversal are the foci of "Fátima de los naufragios." Sex trafficking is the topic of the second narration.[6] Narrative voice and focalization are key to understanding the reality that Ortiz puts forth in these works. These textual strategies emphasize subjective interpretation of events and other people, seeming to acknowledge an always-partial and biased portrayal of reality. In both texts, Spaniards narrate and focalize, controlling the flow of information about the immigrants. Placing the autochthonous population in control of the narratives suggests in literary form the real life surveillance, policing, and laws that regulate the

physical flow of immigrants at the frontiers of Spain. Even when locals in both stories intend to treat recent arrivals with respect, their narrative positions as viewers and tellers maintain the hegemony of Spanish cultural and social dominance and keep non-natives subordinate. Nonetheless, these same strategies call attention to ethnicity as a constructed, rather than inherited, identity. In this way, in my view, these narratives invite a postcolonial questioning of the ways in which individuals and the nation are perceiving and reacting to the influx of people considered quite different from the Spanish, whether because of skin color, language, religion, culture, education, or economics. However, as Isabel Santaolalla notes, postcolonial approaches to cultures and identities in Spain are relatively unexplored ("Ethnic and Racial Configurations" 66-67). Currently, scholars have yet to examine issues of immigration and exoticism in contemporary Spanish fiction.[7] The study of Ortiz's two narratives can generate interest and critical debate in these virtually uncharted areas. Further, my study of "Fátima de los naufragios" and "La piel de Marcelinda" will extend the range of writing on Ortiz's work. To date, there are no published articles on the 1998 collection.[8] Though recognizing my own necessarily partial representation of reality, engaging historical context, statistical information, political debate and legislation, mass media representations and cultural production (news stories, advertising, television shows, film, and narratives), sociological studies, and cultural theory situate Ortiz's narratives in a diverse, many-voiced dialogue on immigration. Further, understanding that Spain's immigration relates to wider trends,

this study discusses global economics and migration, including international human trafficking.

In Spain, the more visible and numerous presence of ethnic others is colliding with the state's democratic constitution as a multicultural nation, for the diversity imagined consisted of more familiar peoples, cultures, and languages—Catalan, Basque, Galician, Andalusian, Castilian, Valencian, Majorcan, etcetera. Even then, many people in Spain argue that the cultures of the autonomous states are really all Spanish. I venture that immigration is so hotly debated because the people migrating to Spain are considered more racially, economically, and ethnically different and, often, inferior. As a nation, Spain is proud of its intercultural heritage—the cohabitation of Muslim, Jewish, and Catholic communities. The contemporary arrival of people from Africa, Latin America, the Caribbean, and Asia should, however, also remind the Spanish of social abuses committed during one of the nation's key historical moments, its colonizing past. The enslavement of African peoples and the genocide of indigenous populations, land exploitation, and establishment of corrupt political governance in the Americas form part of this history. Today, people from the nation's former colonies and from other areas of the world are asking Spain to share its resources, services, and opportunities.

To start to understand the cultural, social, and economic impact of immigration on contemporary conceptions of identity in Spain, it is helpful to consider to whom the term immigrant officially applies and to relate immigration to population trends. Spanish law distinguishes between residents under the *Régimen*

Comunitario (citizens of EU countries) and the *Régimen General*. Generally, when Spaniards speak of immigrants and immigration, they refer to the latter group and have in mind people who come to Spain from less developed countries or regions to find work. The Ley de Extranjería, Spain's immigration law, explicitly states its application to the Régimen General and not to EU citizens. Although the volume of foreign residents in Spain has grown dramatically in recent years, Spain has the lowest proportion of immigrants of all EU nations, nearing three percent of the country's population.[9] However, the social effect is much greater than this proportion suggests. In 1998, migration accounted for ninety-one percent of the nation's population increase whereas the number of births over deaths contributed only nine percent (Díez Nicolás and Ramírez Lafita 16-17).

Spain's changing ethnic demographics have not gone unnoticed. From the 1990s forward, newspapers, radio, television, film, non-fictional writing, and literature talk increasingly of Spain's newest arrivals. Several events from late 1999 through 2000 prompted media attention to this issue. Political and social polemic surrounded the reform of Spain's immigration law, the Ley orgánica sobre derechos y libertades de los extranjeros en España y su integración, commonly called the Ley de Extranjería. On 11 January 2000, the Cortes Generales passed a law agreed to by trade unions, non-governmental agencies (NGOs), and all of the political parties except the governing Partido Popular (PP). That spring, however, during the election campaign, the PP pledged to revise this legislation. The party won the presidency in March with a majority, and soon after, modified eighty percent of its articles.

Numerous political parties (PSOE, CiU, IU) and NGOs (Amnesty International, SOS Racismo, Derechos Humanos, Centro de Ayuda al Refugiado, ATIME) and the syndicate CO OO vehemently criticized the PP's reform of the legislation.[10] Moreover, xenophobic incidences in Tarragona, Murcia, El Ejido, Almería, and Catalunya, a regularization process during 1999-2000 for immigrants without proper documentation, and the daily arrivals and drownings of people crossing the Gibraltar Strait in *pateras* attracted heavy news coverage. In large part, the political and media attention transformed immigration into a debated public issue.[11]

The images that these media cast vary greatly—from stereotypical portrayals that contribute to a culture of fear to politically correct token inclusion to calls for social integration respectful of cultural practices. Santaolalla studies images of ethnic others in advertising, television sitcoms, and film. She concludes that the growing visibility of immigrants in Spanish media may be attributed to "the global fashion for incorporating the hybrid into mainstream culture" ("Ethnic and Racial Configurations" 68), rather than critical examinations of complex social realities. In advertising, she finds stereotypical, erotic personifications. Television sitcoms generally take one of three approaches: a didactic exposure of racist attitudes; a non-threatening presentation of an ethnic character (a black nun or babysitter); or, the immigrant as comic relief. I would add, as well, a repeated association on Spanish television of immigrants with criminality. For example, a popular detective show, *El comisario*, presents the ethnic other, from Colombian drug dealers to Rumanian lynch men, as the state's most dangerous criminals. In Spanish newscasts, I discovered a

similar stigmatizing pattern in the reporting of crimes, which consistently identify the accused by his or her foreign nationality, and in the daily images or reports on the arrival of *pateras* from Africa to Spain's shores.

As in the preceding media, filmic representations almost always present immigrant characters as objects of a Spanish gaze. Linguistic, historical, cultural, and genealogical ties might suggest a more complex treatment of migration to Spain from Latin America; yet, movies often promote stereotypes and, especially in reference to the Caribbean, exotic and erotic identities. At the same time, movies present realistic story lines, as is the case of Itzíar Bollaín's *Flores de otro mundo* (winner of the 1999 Cannes Film Festival Critic's Prize) in which, to counter their solitude, single men in a small Spanish town bring a caravan of Caribbean and African women living in Madrid. Although still a new topic in Spanish film, to date a handful of recent productions treat the social and psychological impact of migration on Africans as they try to make their way in a unfamiliar land among an unfamiliar people and language, and on Spanish residents as they encounter the prospect of a nation's changing identity. Montxo Armendáriz's *Las cartas de Alou* (1990), a narrative of a Senagalese man's journey from southern to northern Spain, and Imanol Uribe's *Bwana* (1995), the story of a Spanish family's unexpected contact with an African man on a beach in southern Spain, exemplify cinematic interest in the issue. Spanish subjectivity in these films continues, unintentionally or intentionally, the hegemonic social hierarchies; nonetheless, the growing visibility in the media and the movies of Spain's

newest residents has the potential to animate individual and national reflection on its views of and interactions with these populations.[12]

As in film, Spanish fiction is starting to talk about personal, national, and supra-national implications of these migrations. Sociological, economic, legal, and ethical writing about immigration far outweighs narratives. Yet, considering the newness of the phenomenon in Spain, there is a noteworthy and increasing bibliography of stories. Ortiz's representations of immigration signal a young, but growing interest in narrating this contemporary reality among several writers.[13] Most of the literature focuses on people from the Maghreb and sub-Saharian Africa. Andrés Sorel's *Las voces del Estrecho* (2000) denounces a daily tragedy of lost lives and unrealized dreams as people from the African continent speak of their situations before immigrating, their families, their beliefs and hopes, their experience crossing the Strait, and the treatment they receive in Spain. Inspired by a photograph of the dead body of a Moroccan girl on a beach in Tarifa, Grand Canary, Gerardo Muñoz Lorente wrote the fictitious work *Ramito de hierbabuena* (2001) about assassinations of Moroccan women in southern Spain and mafia-run clandestine immigration. Manuel Pimentel, former PP minister of the government office of Trabajo y Asuntos Sociales, writes of globalization, literature, and immigration in *Monteluz* (2001), a narrative about racial conflict in the country's southern region. In Antonio Lozano González's *Harraga* (2002), a young Tangerine man narrates his curiosity about Europe and desire to make more money. He travels to Spain legally, proud to arrive by plane and not in a *patera*, but then, encouraged by a friend, starts to traffic drugs

from Morocco to Spain. Moroccan writer Mahi Biebine's *Patera* (2002), translated to Spanish from French, searches for the motivations for risky, potentially fateful border crossings in the individual biographies of a group of people who spend the night together as they await embarkation on the small boat (Jarque 44). Juan Bonilla won the Premio Biblioteca Breve in 2003 for a novel, *Los príncipes nubios*, about a man who "rescues" people from impoverished countries and turns them into sexual products for wealthy consumers ("Novedades"). Several other authors novelize the migration of people from less developed countries to Spain: Ahmed Daoudi, *El diablo de Yúdis* (1994); Encarna Cabello, *La cazadora* (1995); Dulce Chacón, *Háblame, musa, de aquel varón* (2001); Adolfo Hernández Lafuente, *Aguas de cristal, costas de ébano* (1999); Rafael Vallbona, *Plaça dels Ángels* (2000); and, Manuel Valls, *¿Dónde estás, Ahmed?* (2000). Looking at emigration from Eastern Europe, Lorenzo Silva's children's story *Algún día, cuando pueda llevarte a Varsovia* (1997) treats the arrival of Polish immigrants to Getafe, a town in the Madrid metropolitan area (A.C. 36). This survey of narrative addressing recent ethnic encounters on Spanish soil suggests that, so far, the topic interests newer, lesser-known writers. Lourdes Ortiz is the exception. More study of these authors and their works is needed to assess the quality of this writing and the extension of its influence on public opinion. Such an analysis might review criticism in scholarly publications, cultural magazines, and newspapers, sales' outlets, and quantity of copies published and sold.[14]

These fictional works punctuate, and non-fictional research shows, that race and ethnicity have a lot to do with how people feel about, view, and interact with one another.[15] Further, sociologist Joane Nagel argues that sex influences ideas about racial, ethnic, and national identities. To illustrate the complicity of these social categories, she proposes the concept of ethnosexual frontiers:

> [. . .] erotic locations and exotic destinations that are surveilled and supervised, patrolled and policed, regulated and restricted, but that are constantly penetrated by individuals forging sexual links with ethnic Others across ethnic borders. Ethnosexual frontiers [. . .] constitute symbolic and physical sensual spaces where sexual imaginings and sexual contact occur between members of different racial, ethnic, and national groups. (14)

In effect, race, ethnicity, and nationality are intimate bedfellows. Nagel approaches these identity markers from a methodology of social constructionism, a conceptual focus on normative rather than biological or physiological motivations for social behavior (5). Her thinking, then, complements Homi K. Bhabha's work in postcolonial theory and national identity, Judith Butler's discussions on sexuality, and Caren Kaplan's writing on travel. To analyze Ortiz's "Fátima de los naufragios" and "La piel de Marcelinda," and begin to understand the tensions created, boundaries drawn, and alliances forged as people from outside Western Europe settle in Spain, I will adopt a hybrid theoretical stance. Adding to Nagel's notion of the interdependence and intersection of ethnicity and sexuality, I will draw on Said's

orientalism, Bhabha's hybridity, Anzaldúa's borderland paradigm, and globalization theories, concepts that I have employed throughout this project.[16]

As I will argue, sexuality matters for it undoubtedly influences social, legal, cultural, and political responses to immigration and immigrants and, just as importantly, the ways that immigrants perceive the nations and peoples of Spain. Nevertheless, economics plays a large part too in intercultural exchanges, clashes, and unions. More so, ethnicity, sexuality, and economics are intertwined. As I turn to Ortiz's short stories, I will reveal ethnicized, sexualized, racialized, and nationalized voices and gazes and postulate their implications for the imagined community/ies of Spain. Placing these stories in the dynamic of global economics and migration, and more specifically labor distribution and human trafficking, underscores the textual criticism of first world dominance. Then, while keeping real world circumstances in mind, analyzing the narrative strategies of voice and focalization, first in "Fátima de los naufragios" and second in "La piel de Marcelinda," allows one to hone in on some of the ways in which ethnicity influences human relations and power.

"Fátima de los naufragios," the first story in the collection, centers on a north African woman standing on the beach of a small fishing town in Almería province. Fátima has remained there for three years, looking out to the sea in silence. According to various sources, she waits for her son and husband to appear. Her muteness emphasizes the main thrust of the story: she is an object for interpretation. Many people gaze upon her: the narrator, townspeople, tourists, and a male immigrant from the Maghreb, northwest Africa. This man claims to have traveled

with her and twenty-four others, including Fátima's husband and child, on a small boat that sank before reaching Spain. Mohamed is not the only person who recounts her story. The narrator and townspeople imagine her identity, even though they, too, know little about her. One day, the residents find Fátima cradling a young dead African man who has washed up on the shore. She kisses him and smiles like a mother hearing a child speak his or her first words. One of the women from town starts to recite a prayer, the other women fall to their knees, and the men bow their heads. When the prayer ends, Fátima covers the boy with her blanket and gently lays down his body. As the townswomen deposit flowers near his corpse, Fátima stands up and walks into the sea. The women watch over the man's body until the following day, when the authorities arrive and carelessly put the cadaver in a black plastic bag. The women then place a small pile of stones where Fátima had stood and the African man had lain.

In the second story of the collection, "La piel de Marcelinda," the gaze turns on women who are imported from the Caribbean to work as prostitutes in Madrid. Chano, one of two bodyguards who work for Goyo, a pimp, is attracted to the youngest girl, Marcelinda. One cold night close to dawn at the Casa de Campo, a park on the edge of the city, the girls and guards are drinking brandy to stay warm and Marcelinda and another girl, la Morosca, are dancing to salsa. Chano is content because not a single customer has chosen Marcelinda all night. Attracted by the festive atmosphere, four very drunken "señoritos" (39) stop their car and insult the girls. La Morosca goes to their car to solicit them, but Marcelinda stands back. The

men, however, go over to Marcelinda, grab her breast, pinch her, and try to pull her into their car. When she tells them that she will accompany only one of them, one of the four pushes her and calls her a "negra de mierda" (39). A fight ensues between these men and the guards. The one who narrates feels for his knife, but quicker than he, Chano hurls himself towards them and stabs one of the men. Another one strikes Chano and he falls to the ground. Marcelinda, crying, bends down over his body and, then, kills herself with Chano's knife. The other women sing a prayer-like chant until la Morosca closes Chano's eyes. The story ends with the narrator's vow to avenge his buddy's death, his comment that the police will do nothing about the crime, and a description of Marcelinda's appearance.

The two stories, which narrate specific incidences of interethnic contact in Spain, point to the inequitable relations that fuel the global economy. By the late 1980s, impelled by the end of the Cold War, global integration of investment, labor, and product distribution dominated capitalist strategies. First world countries encouraged former communist states to abandon socialist programs in their transition to capitalism and demanded that Third World countries adopt austere fiscal measures in return for IMF and World Bank loans. These neoliberal policies, for which profit is the highest aim, seem to have benefited nations or regions with strong capitalist systems already in place (i.e. the United States, Europe, and the Pacific Rim) more than the countries they supposedly aimed to help. Moreover, market integration changed patterns of work and consumption as societies transformed more quickly from independent production and bartering to labor wages and market exchange.

These new workers are a source of labor not only for their home nation, but also for wealthier countries, where middle-class citizens seek domestic help and industries seek cheap labor. In some of the poorest nations, political and social turmoil exacerbated economic instability (Antonio and Bonanno 45, 53). As I discuss in chapter three, in joining the EU, Spain gained access to a well established capitalist system that looks out for its own; that is to say, the EU protects and promotes the industries of member states. In addition, geographically, Spain is seen as an entry point to Europe. Spain and Europe represent opportunity, prosperity, and greater social freedom for many people from economically impoverished areas, politically torn countries, or restrictive societies. Moreover, Spain needs workers. The population is aging, people are having fewer children, and fewer Spaniards are accepting seasonal agricultural work, domestic positions, and low-skill service jobs. Immigrants are willing to meet the labor demand and work for low wages.

People enter Spain legally and illegally to work not only as laborers in agriculture, domestic service, and other industries, but also in sex, the buying and selling of which, globalization, too, has shaped. The Internet abounds with sites offering a wide range of products to meet all desires. One report estimates ten thousand sex-related web sites with earnings ranging from ten thousand to one million and a half dollars a month (Pisano 300). Chat rooms and peep shows provide virtual contact while online sales of women and men from all parts of the globe effectuate actual, physical encounters. E-commerce has expanded the potential for ethnosexual encounters. In Spain, in some small towns where local populations are

dwindling, men are turning to the Internet and resident immigrants as sources for brides.[17]

More frequent travel to more distant places, another facet of globalization, has gone hand in hand with an expansion in sex tourism, or travel with the intention to engage in sex or romance with the local population. Many current sex destinations are the sites of past or present European or United States military actions and bases. UN and NATO peacekeeping troops, too, form part of the consumer market for sexual encounters with locals (Nagel 177-81, 187-93). Spain also supplies travelers to destinations known for sex tourism. While favorable exchange rates, beautiful beaches, and cultural sites certainly attract Spanish tourists to Cuba and the Dominican Republic, sex with locals is another attraction.[18] Following the rubric of the exotic, white tourists often find the locals, usually of mixed race, enticing. In summary, Spain actively participates in the global market of sex, love, and romance.

Through representation of these macro-economic and sexual realities at a micro-level, Ortiz brings attention to the impact of these global trends on communities and individuals. In both Ortiz narratives, economic necessity motivates the characters' migrations to Spain. Mohamed, of "Fátima de los naufragios," finds a job in the *invernaderos*, large greenhouses in southern Spain, and he implies that was the intention of Fátima's husband Hasam as well. Where immigrants live in Spain has a bearing on the job that they find. The province of Almería, located in the autonomous community of Andalusia, has the fourth highest concentration of immigrants and forty-nine percent of foreign workers in Andalusia work in

agriculture or fishing. It is not unusual, then, that Mohamed (and Hasam, too, had he survived the crossing), finds work in this industry. Moreover, data from Spain's Ministerio de Trabajo y Asuntos Sociales shows a correlation between ethnicity and occupation. Africans constitute the highest concentration of foreign workers in agriculture and fishing (36.6%), construction (8.8%), and ambulatory sales (7.7%) (Díez Nicolás and Ramírez Lafita 45-46). As an agricultural laborer, Mohamed is exemplary of this ethnic occupational enclave; nonetheless, he would not be counted in the state's official statistics. Mohamed works "[. . .] sin que nadie preguntara después ni cuándo ni con qué papeles había llegado" (11). Although it is difficult to know how many people work illegally in Spain, based on the unexpected high number of people who solicited visas during the 2000 regularization, one may surmise that Mohamed's precarious legal status is similar to many African and other immigrants living and working in Spain.

From an occupational standpoint, like Mohamed, Fátima is representative of a majority of migrant women from the African continent. Within the community of African immigrants, men are much more likely to work than women. Of the 104,706 people of African origin registered in 1999 in the social security system, eighty-five percent were men and fifteen percent were women. A comparison to other geographic origins suggests that cultural practices rather than labor discrimination explain the uneven distribution of labor between the sexes.[19] Of course, the death of Fátima's husband and child altered her daily occupation: she waits for their return. Yet, one may surmise that had her family survived she would have entered the

unofficial labor force of women who stay at home. Had she worked, she most likely would have performed domestic service.[20]

In the second story, it is unclear if Marcelinda, la Morosca, and the other women knew that they were being brought from "Jamaica o algo así, un sitio exótico y caribeño" (26) to work in the sex industry. It is certain that they arrived as a group and were sold as a package. Studies report that while some victims of trafficking know that they are trading sex work for their passage, others think that they will labor in other capacities, such as house cleaners, caretakers, waitresses, dancers, or agricultural laborers (Barahona Gomariz 171; Skrobanek, Boonpakdee, and Jantateero 16). Latin American networks frequently require that the person sign over property as collateral for the journey. In turn, the woman and her family often mistakenly believe that the property pays for travel expenses and guarantees a legitimate job in the country of immigration (Barahona Gomariz 175). In the destination country, it is very difficult for migrant women to escape from a life of prostitution.

In Madrid, prostituted migrant women tend to work in open, public spaces. While locales change in response to urban development, client demand, and police and neighbor vigilance, in some zones prostitution has taken place for many decades. The *Casa de Campo*, where the girls in Ortiz's story solicit, is one such area. Currently, traffickers and their networks control this location, in which sex is bought and sold twenty-four hours a day. At night, the women are almost exclusively immigrants, largely from the East (Russia, Ukraine, Lithuania, Rumania, Slovenia,

and Hungary), Latin America (primarily Ecuador, Colombia, Brasil, and Venezuela) and Africa (mainly Liberia, Nigeria, Sierra Leone, and Sudan) (Barahona Gomariz 48-50). In "La piel de Marcelinda," similar to actual prostitution in this park, so-called owners send employees to keep watch so the women will not flee. In enclosed areas as in public ones, sex managers in Spain maintain firm control of their bodily investment. Many trafficked women live and work in *plazas*, hotels located on the outskirts of cities. Anabel, an Andalusian who has worked in prostitution for eleven years, describes the *plazas* and their devastating climate of fear:

> [. . .] sí he visto a chicas con problemas muy graves, amenazandóla, pegándola de todo [. . .] vivían aterrorizadas . . . algunas ya no podían más (. . .) yo he visto chicas saltar por un séptimo piso con sábanas caerse al suelo y partirse las piernas, he visto de todo, chicas meterse algo por sus partes para sangrar, pá no trabajar más (. . .) una plaza es como una cárcel [. . .]. (Barahona Gomariz 89-90)

Regardless of the site of solicitation, the illegal status of many trafficked migrants deters escape and denouncement of their exploiters, who tell victims that they face jail or deportation. Even though immigration legislation seeks to protect victims of trafficking, offering the possibility of residence and witness protection to those who collaborate, immigrants in prostitution networks are unfamiliar with Spanish law.[21] Trafficked sex workers have little contact with anyone except clients, and managers move them frequently to prevent relationships from developing, since some clients have been known to report networks or help women escape (Barahona Gomariz 172-

73). Physical and psychological violence contributes to the migrants' reticence to report abusers to the police. That tens of thousands of people decide every year to immigrate despite intense risks to their personal security—during the journey, crossing the border, and in their daily lives once in Spain—suggests precarious circumstances back home.

The narrative strategies in both of Ortiz's stories highlight a confluence of social and sexual vulnerabilities in global migrations from underdeveloped to developed nations. One might criticize Lourdes Ortiz for continuing the hegemony of European whiteness with her presentation of Spanish narrators and immigrant subjects; yet, in presenting the narrative voices and focalization as Spanish, Ortiz makes obvious that ethnicity literally and figuratively colors the way people view others. In other words, no one's perspective is neutral. A person's ethnicity often is thought of as a permanent category; yet, ethnic identity is unstable. National, racial, and cultural identity and geographic location influence how someone thinks about another's ethnicity, the characteristics that are noticed, to what extent, and with what meanings.[22] The narratives draw attention to so-called normal views about Spain's recent immigrants, bringing this normalcy into question.

Centering on immigration from Africa, in "Fátima de los naufragios" the cultural consequences of interethnic relations are a principal concern. As the characters in this story interpret the immigrants with whom they come into contact, the cultural background of the interpreters and the stereotypes that they take as truths

come to the forefront. Viewpoint is a site of power and place of negotiation of cultural difference.

The narrator in "Fátima de los naufragios" does not participate in the story as a character; yet, this person's comments insinuate that he or she has visited or lived in the town and talked to the local population about Fátima: "Unos decían que era vieja y otros joven, pero era imposible percibir la edad tras aquel rostro convertido en más que guardaba las lágrimas, surcos ovalados bajo las cuencas de los ojos" (7). The narrator's disagreement with others' estimates of Fátima's age indicates that he or she has seen her. He or she constructs his or her (and Fátima's) story from comments that others make and from his or her own alluded to first-hand observation. Although the narrator disagrees with residents about her age, he or she never voices discord with them on any other point. In effect, the narrator never treats their views with irony. As such, the speaker appears to agree with the Spanish residents' valorizations of Fátima. That agreement is further suggested in his or her cession of focalization to the townspeople: the narration passes through their eyes. Dialogue, too, divulges their perspective. The narrator's national identity is not revealed; yet, his or her depictions of the immigrant characters and concordance with local interpretations suggest that the narrator is Spanish. Constant notation of the dark or black skin of Fátima, Mohamed, and the man washed up on the shore indicates that a racialized viewpoint prevails. As Nagel says, people tend to note skin color when it differs from their own. While the Spaniards express their views, the narrator forecloses access to Fátima's viewpoint and voice.

Not everyone views Fátima in the same way nor are individuals' interpretations fixed. When Fátima first arrives, people from the town rely on what they know about immigrants who arrive clandestinely from Africa: they have come to work and will accept low-skilled, low-paying, and strenuous employment. As the narrator states about Fátima: "Hubo quien le ofreció trabajar en los invernaderos, y una señora de postín se acercó un día a brindarle un trabajo por horas [. . .]" (8). The town's residents judge Mohamed, too, based on his willingness to fulfill the area's need for manual labor. His physical qualities are praised because they contribute to his value as a worker: "Sabía trabajar. Tenía una risa blanca de resucitado y daba confianza a los patrones y a los mozos" (11). Fátima's race and origin also delineate for the Spaniards her economic and political status: "Los municipales hablaron del asilo y una concejala emprendedora se acercó una vez a proponerle asistencia social y la sopa de pobre" (8). Although these Spanish people come from different economic and social positions, all see Fátima and Mohamed in the same way, as poor and Moroccan. More than as individuals, the townspeople view Fátima and Mohamed as a socio-economic phenomenon—the north African immigrants that travel in *pateras* to Spain's southern shores.

Using race and national origin to draw conclusions about Fátima, the Spaniards in the narrative see her as part of a continuous flow of impoverished people arriving from Africa. Mohamed focuses on differences other than the racial and economical ones that the town residents notice. Her African-ness does not stand out, but rather her gender. These distinct readings highlight that Fátima's ethnicity is

indeed dependent on perspective. For Mohamed, Fátima's defiance of his expectations about women, not her dark skin, make her strange. He is surprised to learn that she survived the boat's sinking: as a female, she should have drowned. Her husband, on the other hand, should have survived: "Mujer salvada, raro, difícil salvarse. Él, sólo él, Mohamed, tuvo suerte. [. . .] Pero mujer no fuerte, mujer no dura, mujer no posible salvarse, como no pudieran salvarse los otros veinticuatro." (12). Mohamed's incredulity is so strong that when he first sees her on the beach a chill runs through his body. She seems to him "la imagen de la muerte, el cuerpo de una sirena que hubiera salido de las aguas" (11), and he concludes that she is either "mujer bruja, mujer fantasma" (14). From Mohamed's view, Fátima's survival is only possible if she has abnormal, supernatural powers.

Initially, too, Fátima provokes fear in the town residents: "A mí al principio me daba casi miedo" (8), comments the fisherman Antonio. While Fátima's apparent strength and, thus, deviance from gender norms scares Mohamed, the fisherman does not specify what about her makes him fearful. Just before citing Antonio's fear, the narrator describes Fátima's presence day in and day out on the beach. Granted, it is strange to see someone stand immobile in the same place everyday. Yet, the repeated narration of her skin color suggests that not just her presence, but her blackness may have caused this feeling of fear.

Interpretations of Fátima change as time passes, exemplifying the relativity and mutability of ethnicity. Her presence on the beach becomes an expected and accepted element of the coastline. Significantly, though, acceptance comes through

an alteration of her identity. The residents transform Fátima into someone who is more familiar and similar. They adjust her ethnicity as they craft her into several Catholic icons. One of the women in town, Angustias, notes her resemblance to the *Macarena*: "Tiene la misma cara de la Macarena, una Macarena tostada por el sol" (7). The local woman's observation transforms Fátima's religious identity from Muslim to Catholic; at the same time, however, she notes a difference. This Macarena is dark-skinned. Angustias's imagination of Fátima as the Macarena demonstrates that ethnicity and its elements (race, religion, and culture) are a matter of perspective. Other women from the town intone prayers to the *Virgen del Carmen*, patron saint of sailors, "a la que, *sin atreverse a formularlo*, creían reconocer bajo el manto manchado de la mora, a la que ya decían la 'moreneta'" (10, the emphasis is mine). The narrator does not reveal why the townspeople are afraid to confirm Fátima's similarity with the Virgin of Carmen. Thinking about the story from the vantage of ethnicity suggests a possible explanation. The narrator and the locals repeatedly observe Fátima's skin color. For them, biblical saints, prophets, apostles, and other holy figures usually are white. To view a Virgin as black dramatically challenges the dominant cultural norm. Perhaps for that reason the people from Almería do not dare to call her the Carmen; in doing so, they would alter the ethnicity of a religious icon thought of as pertaining to their (white) ethnic identity. At the same time, there are occasional references to black Madonnas in different parts of the world. In fact, the townspeople's characterization of Fátima as "la moreneta" (10) turns her into a black rendition of the Virgin Mary well known within Spain. *La*

moreneta is another name used for the Virgen de Montserrat, the patron saint of Catalonia. Whether the townspeople think of Fátima as a typically white saint or a black one, viewing her as Catholic, the Spanish locals tame her otherness.

Fátima is not the only dark-skinned person whom the narrator and the town transform into a familiar cultural sign. Early one June morning, Lucas, a local boy, finds Fátima kneeling over the body of the young man washed up onto the shore. The boy supposes that the man is Fátima's son and runs to alert the townspeople, who start to talk about a miracle. The narrator describes Fátima and the man as the locals see them:

> Uno tras otro y con respeto se fueron llegando a la playa que estaba naranja y plata con la luz del amanecer, y allí permanecía la mujer crecida sobre la arena, hecha Piedad que sostenía el cuerpo bruno del muchacho sobre sus sólidas piernas abiertas como cuna y con sus manos limpiaba la sal y quitaba las algas prendidas del cabello. Un cuerpo de hombre joven medio desnudo, miguelangelesco y bien torneado que recibía los primeros rayos del sol y resultaba hermoso, desplomado sobre las rodillas de la madre. (19)

As the locals look upon Fátima and the drowned man, they unconsciously impose a European cultural perspective.[23] The scene is reminiscent of a masterpiece of Renaissance art, Michelangelo's *Pietá*. The artist created the marble statue for St. Peter's Basilica in Rome. In a harmonious pyramidal shape, the Virgin Mary holds the dead Christ in her lap. It is a devotional scene that illustrates one of the Seven

Sorrows of the Virgin Mary. With this work, Michelangelo established his reputation and returned to Florence a famous sculptor. The piece, then, recalls canonical acceptance. Moreover, such a well-known piece of art might seem unchangeable. Yet, the re-envisioning of the statue as a pair of African immigrants on the shore of southern Spain five hundred years later highlights that even a well-established norm can change.

Through a Michelangelo-influenced interpretation of Fátima and the young man, the townspeople communicate their respect for and acceptance of these African individuals; however, only when seen as culturally European. Although the man's race is noted ("el cuerpo bruno"), his darkness is engulfed within a decidedly Euro-Christian setting. The re-positioning of an African person as a European figure recalls Nagel's observation that "an individual's ethnicity is as much the property of others as it is of the person's making the ethnic claim" (42). In this narration directed and viewed from a Spanish perspective, the immigrant characters have no control over their ethnic, including racial and cultural, identity.

The local people re-formulate not only the immigrants' cultural but also national identities to create the familiar Christian devotional scene depicted in the Pietá. One man, Marcelino, explains to the others that the young African's dark skin suggests that he is not from Morocco but further south, perhaps Senegal or Congo. Therefore, he claims, the man is not Fátima's kin. The others ignore his comment. As a Moroccan he can be Fátima's son and, thus, fit the well-known representation of the Virgin Mary's sorrow. The visions of aesthetic and spiritual magnificence firmly

rooted in Christianity and European high culture suppress the harsh realities of immigration. Preferring not to listen to Marcelino to preserve a perfect and familiar image indicates a desire to avoid the reality of Spain's changing ethnic composition. Further, Marcelino's recognition that people from African are not all the same shows his limited knowledge of the continent and lack of interest in learning more: "[. . .] que ése es de tierra más adentro, del Senegal o del Congo o de sabe Dios dónde [. . .]" (19). If "an individual's ethnicity is a negotiated social fact—what you think is your ethnicity versus what others think is your ethnicity" (Nagel 42), for Marcelino and the others, what this man thinks his ethnicity is does not matter. That the Spaniards decide what ethnic categories are valid and where these immigrants' belong in this map emphasizes that power rests with the townspeople. The locals are not malicious; in fact, they are unaware of the cultural whitewashing they perform. They merge African nationalities without considering how people from those countries might perceive such an erasure. How would the Spanish locals feel if someone from Africa thought that they were Italian or even French? And what if these people from Almería were thought to be Galician or Catalan or Basque? The townspeople homogenize most of the African continent, but they likely would not agree if someone merged all of Spain into one cultural and national identity.

In trying to comprehend Fátima and the other immigrants with whom they come into contact, the locals first rely on stereotypes and then familiar cultural motifs. While the stereotypes are normative views, placing the newcomers in a Euro-Christian mold at once reinforces and deviates from the norm. In effect, the copies of

Catholic devotional saints and an Italian Renaissance statue are not exact reproductions of the originals. The images are ethnic hybrids. Fátima is not simply the Macarena, but "una Macarena tostada por el sol [. . .] la Macarena de los Moros [. . .]" (7). She is the Virgin Carmen at the same time that she is "la moreneta" (10). And, she becomes a virginal representation of African immigrants crossing the strait despite that many of these immigrants are Muslim: "la Virgen de las pateras, nuestra señora de los naufragios" (22). When the narrator and the characters see Fátima and the man as the Pietá, they concurrently see their non-white skin: "[. . .] se iban acercando sin atreverse de todo a interrumpir el canto de la mora, que dejaba caer sus lágrimas sobre el rostro tan redondo y perfecto del Cristo africano" (20). The racial bodies of this Moorish woman and African man differ from those carved in white marble housed in the Vatican. The change in location, temporal setting, and situation—to Almería, Spain at the end of the twentieth century, and the issue of immigration—alter the work and responses to it. Further, the narration's description of the sunlight of daybreak in the background and on the bodies also produces a new version of the sculpture, the colors adding the quality of a painting. In these re-envisionings, Fátima and the young man become ethnically mixed as they occupy another culture's icons—the various virgins and the sculpture—and so, too, do these seemingly timeless Christian and Renaissance heavy weights.

In the story, hybrid imaginations emerge from these moments of intensified encounters between Spaniards and Africans. Social, cultural, ethnic, and national borders shift. One might ask if Ortiz's story suggests the kind of progress that

Bhabha posits as hybridity. He postulates a new internationalism in which perspectives from the social peripheries and not the hegemonic center unite the world. Periods of historical change, notes Bhabha, bring about negotiations of national, communal, and cultural values. During these times, identities may emerge as hybrid, a mix of old and new, past and present. Traditions, often seen as timeless, also may take on new form as people come into contact with different customs, especially when that exposure becomes frequent.[24]

Ortiz sets "Fátima de los naufragios" in a moment of social and cultural alteration. Indeed, the immigrants' appearance in town modifies the Spanish characters' imagination of traditional symbols. Fátima's daily presence on the beach encourages the citizens to grow accustomed to her difference. In contrast, the tourists and summer residents feel uneasy: "[. . .] parecía turbarlos la presencia de aquella estatua hecha de arena y sufrimiento que de algún modo perturbaba el paisaje y ponía una nota oscura en el horizonte" (10). While the regulars derive comfort as they silently pray to Fátima, the visitors think of her as "la loca de la playa" and "la mendiga africana" (8). For the latter group, the woman's skin color, practice, and poverty constitute firm boundaries that differentiate her from them. Their view underscores that stereotypes are employed in defense against the unfamiliar and often link race with (undesirable) economic and behavioral attributes. That the vacationers feel discomfort with the fact that immigrants occupy a space they thought was exclusively Spanish suggests they sense the boundaries they once thought fixed are in flux. The town's permanent residents not only overcome their fear of Fátima, but

more significantly, they re-align cultural borders as they create new traditions, such as praying to Fátima and, after she walks into the sea, edifying and maintaining a pile of stones on the beach as a monument to her.

Although the narration mobilizes borders and configures cultural composites, the minority-based solidarity of which Bhabha speaks does not materialize. In Ortiz's story, the perspective throughout is hegemonic. Even so, the Spaniards show sincere kindness towards the individuals who have immigrated and forge connections with them. In one such act of respect, the residents acknowledge a faith-based practice that differs from their own. At one point in the story, a man asks his wife not to put pork in the lentil or potato stew that they regularly bring to Fátima: "Sin cerdo: no le pongas cerdo, que su dios no aprueba el cerdo. Si le pones cerdo, no las prueba" (9). Antonio's wife complies and adds a lamb bone to the stew instead. The replacement of lamb for pork indicates willingness on the part of the couple to adapt their habits. In another gesture of kindness, a priest gives Fátima a blanket from a parishioner. Further, Mohamed, the other survivor of the crossing, was brought back to health by a Spanish elderly couple. From his perspective, they are described with affection: "Vieja generosa y hombre bueno que le proporcionaron cama y comida aquella noche y que dos semanas más tarde le conectaron con el capataz que le dio buen trabajo en el invernadero. Gente de bien, humilde, con la que pudo compartir el pescado salado y las sabrosas *migas*, migas semejantes al cuscús, con sardinas y olivas y uvas" (13). In this depiction, ethnic differences recede and a fundamental humanity joins this man from northern Africa and this couple from Almería. Mohamed notes that these

seemingly different cultures are not so different after all: *migas* are not the same as couscous, but they are similar.

Beyond culinary comparisons, the desire to understand human existence binds the townspeople and African immigrants. Constantino, a fisherman who rarely speaks and never participates in town gossip, impatiently asks Mohamed if the Moroccan woman is, indeed, the Fátima who traveled with him and twenty-four others. More than an interest in confirming her identity, Constantino expresses "un anhelo de una respuesta" (15), an existential yearning for answers to which there are none. Other residents feel helpless and powerless before the frequent deaths of immigrants who try to cross the sea in *pateras*: "Demasiados muertos, muchos muertos; el mar se los traga, pero el mar nos la ha devuelto a ella, para que sepamos que las cosas no están bien, que no es bueno que . . . " (14). The ellipse suggests incomprehension of human misery and frustration at global inequities and the seeming inability of humans to resolve political and economic crises. Throughout the narrative, the Spanish characters and the narrator continually remark about Fátima, Mohamed, and the dead man's dark skin color and, thus, emphasize the racial separation. Yet, at the same time, their compassion and anxieties intimate a connection as human beings.

The women in the story, in addition, suppose a gender-specific link with Fátima that the men do not share. They see themselves as Fátima, standing on the beach, watching the sea, and waiting every day. Mothers and wives of fishermen, they often fear for their loved ones' safety and wait anxiously for them to come home.

These women understand first hand the water's danger and the pain it can thrust upon families. The postman's wife expresses what the others are thinking: "Yo no sé si [Fátima] está loca o está cuerda. Pero a veces, cuando la veo allí fija, me dan ganas de ponerme a su lado y . . . no sé, quedarme allí quieta a su vera, porque yo sé bien lo que es perder a un padre y a un abuelo [. . .]" (17). Through this shared experience, the local women see a sameness that supercedes racial and ethnic differences.

Even though the women from this fishing town share with Fátima an anxious relationship with the sea, their experiences are not exactly the same as hers. Race, class, sexual orientation, and each woman's specific circumstances shape interactions with people, perceptions of one's experiences, and the meanings that one draws from them.[25] Fátima's ethnicity and her circumstances distinguish how she feels about and reacts to the loss of her husband and child. She is far from home and alone. She does not have a community of familiar people to support her during this time of sorrow. She does not seem to speak Spanish. She has no money or other possessions. In fact, rather than treat Fátima as an equal, the townswomen ask her to give them miracles. They treat her as an icon and, so, edify a border between them and Fátima, affirming that they are not the same as she is.

The women in town envision this Moroccan woman as an intermediary between them and God, positioning her in between the human and superhuman. Fátima will protect their family and friends from harm at sea. Not only the women, but the men, too, believe her to have miraculous qualities. She can hear the messages from the sea, cure the sick, and bring good luck to the town. She shows

characteristics of the chosen: "[. . .] hubo una luz, un aura [. . .]" (9); "[. . .] una Fátima maga, una mujer de ninguna parte, salida de las aguas" (17). The townspeople pray to her as if she were a "Virgen o santa [. . .]" (14). Besides an icon of their faith, Fátima becomes a means to relieve feelings of guilt: "[. . .] los 'maderos' pasaban a su lado sin pedirle papeles, como si viéndola a ella, de pie, inmóvil sobre la playa, transformada en estatua de dolor, ellos pudieran pagar su culpa" (7). Although the narration does not reveal the source of this guilt, it does link this feeling to Fátima's illegal status. Perhaps the locals feel guilty for a global system that causes Fátima and others like her to leave their homelands or for the lack of respect with which Spanish people treat them. Or, maybe, they realize their preference for these new arrivals to remain separate from them, geographically (on continents or, even, in towns), culturally, socially, racially, and sexually. The locals accept hybridity when it is spiritual, but how would they feel if the ethnic mixing were material?

The manner in which the townspeople handle Fátima's sexuality provides a clue. Colonial accounts characterize men and women from the African continent as excessively sexual, an attribute of their savagery. This sexualized portrayal provided reason for the Europeans' so-called civilizing mission, excuse for white men's violations of African women, and justification for the seizure of African people and their lands. Slave traders could market the women as erotic enticement to buyers and good breeders of more slaves (Nagel 91-96). The Africans' supposed libidinous predilection threatens as well as attracts European men and women.[26] While sexuality is a primary issue in "La piel de Marcelinda," its absence in "Fátima de los

naufragios" is telling of the social construction of race, ethnicity, and sexuality. Conversion of Fátima into a virgin or saint neutralizes her sexuality. As symbols of piety and Christian faith, she loses materiality. By making Fátima not just a virgin but the Virgin, the locals erect an impenetrable sexual border. Her chastity defuses the threat to local ethnicity that her sexuality might pose. Perceiving Fátima's body as more spiritual than physical reduces the chances of miscegenation, or ethnosexual border crossings.

Travelling from North Africa across the Mediterranean Sea and into Spain changes Fátima emotionally, physically, spiritually, ethnically, and sexually. As commented, in their thoughts and with their words, the townspeople alter the ethnicity and sexuality of this married woman and mother from the Maghreb. Yet, if Mohamed is a reliable witness, Fátima's transformations are not simply imagined. The only person in town who knew Fátima before they landed in Spain, Mohamed, observes changes to her body and humor: "Era joven y bien puesta la Fátima que yo vi. Y cha . . . cha . . . charlatana. [. . .] La mujer —y señalaba Mohamed hacia la sombra— arrugas, la mujer edad, mucha edad, no sé cuánto. Distinta. No parecida, no igual a la Fátima que yo vi" (16). The voyage from northern Africa to southern Spain effectuates not only cartographic, but also temporal distance: Fátima has aged quickly since the crossing. Once a vivacious person, who chatted incessantly with excited anticipation during the trip, Fátima now stands in silence. Then sociable with fellow passengers, now she imposes a barrier between herself and Mohamed: she covers her face when he approaches to talk to her, a gesture that he interprets as

embarrassment or modesty, traits she did not show on the boat. Mohamed remarks that from a distance, the woman looks like the Fátima he knew. Seen up close, he is not sure. His comment situates Fátima in an in-between state. She is and is not Fátima. Migration across national and ethnic borders destabilizes Fátima, an effect we have noted in the three previous chapters. Her solitude and hurt recalls Anzaldúa's depiction of life in the borderlands as intimate terrorism: "Alienated from her mother culture, 'alien' in the dominant culture, the woman of color does not feel safe within the inner life of her Self. Petrified, she can't respond, her face caught between *los intersticios*, the spaces between the different worlds she inhabits" (20). Although Anzaldúa recounts her individualized feeling of homelessness, she captures Fátima's apparent experience of migration. Alienation, isolation, and insularity pervade as Fátima stands on the Almerían shore and looks toward home.

Although Fátima occupies an in-between position in many respects, unlike Anzaldúa, Ortiz's character does not eventually draw strength from her borderland existence to voice her own conceptions of herself. Originating from Spanish voices and viewpoints, the interstitial conceptions of Fátima reinforce social, economic, cultural, and racial hierarchies that place the Spanish nation, a former colonial power, in the dominant position in all of these areas. Indeed, Fátima becomes part of the community in that Almerían town. But, one must ask on what terms she is accepted and integrated into their culture and identity. In response to a visitor's apprehension about Fátima, one of the local women comments reassuringly: "No es mala, ¿sabe usted? [. . .] Es del otro lado del mar. Llegó aquí y se quedó. No es mendiga

tampoco. Vive como viven los peces, casi del aire. No pide, no. No molesta" (10). This woman's comment begs the questions: what if Fátima had broken her silence? What if instead of silently declining to eat food with pork, she had insisted on openly observing Muslim customs? What if she had had sexual relations with a person from Almería? What if they had had children? What if there were not just one but hundreds of Fátima's in town? How might the town have reacted? Would she have bothered them in these situations? She does not place demands on the town's services, compete with the locals for employment or relationships, or actively practice her culture. Her in-between-ness is not self-designed, but imposed and thus, lacks the liberating potential espoused by Anzaldúa and Bhabha. The townspeople treat her kindly, but that is not enough. Even though they include Fátima in the narratives of their faith, this very inclusion simultaneously excludes her from the community. The residents accept Fátima as supernatural, mythic, and mysterious. They take over her self, a confluence of identities that the reader never knows. From a utopian perspective, Fátima might be viewed as a projection of harmonic hybridity for she embodies a *masala* of Spanish and African culture. Yet, as narrated, Fátima exists only from the perspective of Spanish people and culture. Her sustained silence and the presentation of her story by the townspeople and a most likely Spanish narrator, rather than from her own voice or viewpoint, point to an acceptance of immigrants from Africa conditional upon segregation and subordination.

While "Fátima de los naufragios" accentuates cultural domination, "La piel de Marcelinda" places the emphasis on an interrelated economic and sexual hegemony

and on ethnosexual borderlands, imagined and actual locations where sexual contact occurs among people of different races, nationalities, and cultures. Looking at human trafficking and prostitution, an aspect of the current immigration flow to Spain and of globalization, Ortiz suggests through this story the complicity of the first world in the exploitation of people at social, economic, and political disadvantages. In its strategies, the narrative stresses the personal, social, and moral implications of this facet of migration.

An unnamed narrator who works as a bodyguard and low-level manager of prostitutes trafficked by Madrid-based pimp Goyo narrates his co-worker Chano's attraction to one of the girls and their mutual death. Although the narrator does not specify his own nationality and gender, his vocabulary identifies him as Spanish and male and as one of the exploiters of these young women: "Es una puta, *tío*. [. . .] ¡*una pasada* para la vista y para el tacto!" (25, the emphasis is mine). The guard's voice, in first person, dominates the story although at times he cedes the focalization to Goyo, Chano, the clients: in essence, all Spanish males whose perspectives are positioned closely to the narrator. In contrast, voice or focalization never shifts to the exploited women. The narrator never wonders nor asks what they might say about their situation.[27] A case in point, he and Chano teach the prostitutes only enough Spanish to conduct business efficiently. In effect, the Caribbean women do not speak for themselves but are (verbally and sexually) spoken for by Spanish men. Further, the narrator and, through focalization and direct speech, Chano and Goyo, make known their own opinions about the prostitutes and the prostitution business. These

narrative strategies punctuate the negated subjectivity of Spain's recent immigrants. Nonetheless, in spite of this textual dominance, a strategy of double voicing conveys a viewpoint highly critical of the narrator and a message contrary to his intentions.

"La piel de Marcelinda" suggests that the exploitation of social inequities is indigenous to capitalist and global systems. Walter D. Mignolo frames globalization as the latest step in a westward expansion that began around 1500 with European colonialism and its self-named civilizing mission (32-33). The narrative posture and perspectives of the Spanish characters encapsulate globalization's colonialist roots and predatory characteristic. Gender, ethnicity, geographic location, and economic status contribute to the narrator's, Goyo's, Chano's, and the patrons' power over the Caribbean women brought to Spain for prostitution. The reverse is true for the women, whose social, political, and cultural statuses subordinate them to these Spanish men. The men's comments about the sex trade and the women who work for them underscore a confluence of eurocentric, Orientalist, patriarchal, and racist perspectives. At the core of all of these views is the conceptualization of these women as commercial products.

The narrator's introduction of the women to an unidentified audience punctuates from the start the complicity of ethnicity, sexuality, and commerce: "Ella [Marcelinda] había llegado a principios de setiembre con un lote guay de negratas que quitaban el hipo; buen material que, colocado allí junto a la carretera, impresionaba, tío" (25). This description of the girls' effect on the narrator associates their racial identity with sexual attraction: the blackness of their skin makes them exotic and

erotic, and enhances their commercial value. The vocabulary that he uses to describe the group's arrival positions the women as merchandise ("un lote"). This analogy continues as he depicts the women standing on the roadside as material items displayed on a shelf. Notably, the narrator does not make a comparison between the girls and the merchandise, but rather conflates the two. They are not like material goods; they are material goods. This fusion is apparent, too, when the narrator gives more detail on their physical appearance: "Muslazos, caderas y esa piel negra suave y con un brillo de zapatos recién lustrados de charol de bailarín de claqué, ¡una pasada para la vista y para el tacto!, que hizo que los clientes se multiplicaron" (25). He reduces these individuals to soft, voluptuous body parts and, specifically, black skin. Comparing their skin to a highly shined dancer's shoe accentuates that, for this man and the clients, the women are objects whose only role is to entertain men with their bodies. They are there for him and other men to view and handle, basically, for them to consume.

Today, trafficking networks import and control most of the prostitute immigrants. According to one study, seventy percent of prostitutes in Madrid and ninety percent of the three hundred thousand prostitutes in Spain are immigrants. The police first discovered a sex network in Madrid in 1993 and, since 1997, the presence of trafficking rings has grown immensely. The *mafia*-run networks target women eighteen to twenty-five years old from impoverished regions and tend to be ethnically exclusive with differentiating recruitment and employment methods (Barahona Gomariz 171-72; Pisano 287, 289). Differentiating the story from these realities,

Ortiz creates an ethnic distinction between the traffickers (Spanish) and the victims of trafficking (Caribbean), perhaps to highlight that, in contemporary globalization and migration, a colonial paradigm of exploitation continues.

The various work functions of the male characters in "La piel de Marcelinda" give readers a sense of typical power hierarchies within trafficking networks.[28] In actual prostitution rings, the trafficker may sell the people he buys to *proxenetas* or hire *proxenetas* to oversee groups of women for him. *Proxenetas* directly control where, when, and how the victims work. The *chulo* forges an affective link with a woman, inducing her to enter the trade, if she is not already involved, and purports to protect her. Women tend to present such a person as a stable boyfriend or husband and view the relationship as a source of pride and higher status.

The characters in Ortiz's narrative do not fit neatly into these roles but are representative of these dynamics. According to the narrator, Goyo brings foreign women to Spain and runs the business. He also attends to some of the details of their commercial promotion, selecting their dress and overseeing their sales output. The narrator and Chano are *proxeneta*-types. These men bring the women to and from the soliciting location and make their presence known to clients. The narrator asserts that they protect the women from unruly customers. Indeed, these men carry out this role; but rather the motive is profit, not benevolence or gentlemanly etiquette. Their oversight likely prevents the women from attempting to escape the network. Chano fits the *chulo* typology, though the narrator portrays his affection for Marcelinda as true, even innocent, love. All three characters claim to help the sex workers whom

they import to Spain. The pimp asserts that the women are better off than they would be had they remained in their home country. The narrator accepts Goyo's reasoning, endowing himself with this selfless quality. Chano thinks that he acts more humanely toward the girls than his boss or co-worker. The story's overriding voice, however, raises suspicion about these altruistic declarations. That the men judge what the women need and want and preclude the women from stating their feelings foregrounds the exploitative control of (male) managers and clients over (female) prostitutes. Moreover, creating roles similar to work divisions in actual networks, the story underscores the financial, rather than charitable goals of the trafficker, *proxeneta*, and *chulo* characters.

The sex managers and the clients come from different strata of Spanish society; yet, these men share commodified Orientalist perceptions of the prostitutes and wield economic power. Goyo's, the narrator's, and Chano's occupations locate them on societal fringes. Their relative marginality notwithstanding, these characters direct the lives of the women they traffic and, undoubtedly, control large sums of money. Their clients come from mainstream social sectors: office workers, family men, bourgeois boys, and policemen.[29] For both groups, the women's racial difference implies an inferiority that, paradoxically, heightens sexual attraction: "[. . .] que hay muchos que los pone a cien a llamarlas negras y decirles que se vayan pa' su tierra, tratarlas como esclavas, que eso forma parte de la cuestión [. . .] con las de color, que los atraen y los excitan, precisamente porque, bueno, les da asco y se creen por encima [. . .]" (38). Here, the narrator describes the attitudes of the clients;

nevertheless, he, too, voices racial stereotypes. In one such instance, he depicts the women's lamentation of Chano's stabbing in an ethnically determined, sexualized manner: "[. . .] ellas cantando con esas voces que tienen las negras, una especie de lamento o de rezo que se te ponían los pelos de punto, aquellas tías de casi dos metros con las tetas al aire [. . .]" (41). Simultaneous attraction and repulsion imbue these ethnosexual contacts, where feelings of power and possession of an ethnic other implicate erotic desire.

The narrator would like his audience to think that the world of sex trafficking is an agreeable business offering opportunity for women from impoverished countries to improve their personal and financial lot. A free market global system is the answer to human need. Where there is demand for a product, in this case, exotic women, supply migrates. Perfect, right? This is the story that the narrator wishes to recount. However, the overriding critical voice tells a very different tale: when the market acts as supreme arbiter, people commit grave human rights violations.[30]

Though the narrator depicts the good will of his business associates, self-serving intentions emerge from his descriptions of their behavior and attitudes. During a period of unusually cold weather in November, Chano complains to Goyo that he should allow the women, who are from tropical countries and unaccustomed to the frigid temperatures, to wear coats. Goyo disagrees, although he consents to the use of blankets when there are no clients, arguing that to attract customers the girls must show some skin. The narrator concurs: "[. . .] que si no ven las tetas y las nalgas no es lo mismo, chaval, [. . .] que los hombres son así [. . .]" (35). With a

claim of immutable, generic male instinctual need, he justifies Goyo's reaction to Chano's request to improve working conditions. Male physical desire must be fulfilled, while the women's physical comfort is dispensable. Goyo's tough posture reinforces a patriarchal control and female dependence, the power dynamic that structures the sex industry. Anyway, according to Goyo, answering market demand best serves the women: "Así que cada cosa en su sitio, que yo entendía al Goyo y el que mete mucho dinero en esto quiere como cada quisqui sacar su beneficio, que él no es un desconsiderado y las chicas, como el Goyo nos dice, allá en su tierra pasaban hambre y aquí mal que bien pueden manejarse y las que valen salen pa' alante [. . .]" (35). The narrator readily subscribes to Goyo's argument that the market delivers favorable results for managers and workers alike. Putting business first will liberate the women from their former poverty as it generates a return on investment for their owner. Goyo and the narrator contend that a free market economy is democratic. Neoliberals, typically conservative, might be appalled that sex traffickers and pimps adhere to their free market philosophy.

Although the narrator claims to agree with his boss's neoliberal stance, ambivalence on his part puts into question his certainty of the fairness of the global economic system. This doubt comes through as the narrator focalizes through himself Chano's insistence that Goyo allow the girls to wear coats: "[. . .] aunque, claro, con el frío la cosa se hace problemática, y entonces el Goyo les consigue la dosis [. . .] y, bueno, un círculo, que luego tienen que trabajar sólo para la dosis y eso es lo que al Chano le encrespaba" (35-36). The narrator's opinion on drug use

runs counter to Goyo's practice of reaping financial benefit not only from selling the girls' bodies but also from selling them drugs and encouraging addiction, which greatly diminishes the chances that they will leave the business. With drugs, Goyo further secures power over the women. Qualifying the drug use as problematic, the narrator takes into consideration the women's physical well-being as well as admitting sympathy for Chano's call to regulate Goyo's business practices. Vacillating among Goyo's, Chano's, and the narrator's perspectives, the narrative conveys the social ineffectiveness of global supply and demand.

Chano may advocate for all of the women when the weather turns frigid, yet this *proxeneta/chulo* is concerned only for Marcelinda. Even so, he is complicit in her exploitation. He supports the patriarchal system that exploits this girl and hundreds of thousands of women throughout the world. As it turns out, Chano is quite similar to his employer. He critiques Goyo for hooking the women on drugs, yet, as his narrating co-worker points out, he does the same: "En plan moralina, que no había quien le entendiera, porque yo le he visto a él pasarles a las chicas para ganarse una pelas, saltándose las normas del Goyo, que quiere controlar también el beneficio de la cosa" (36). Chano's attraction to Marcelinda motivates a supposed moral conscience. He argues that Marcelinda is too young to work in the trade, she is no more than thirteen-years old. Further, he supposes that she was tricked into prostitution, sold by parents seeking to make some money. As described by the narrator, Chano's gestures reveal unease with Marcelinda's prostitution. He becomes impatient and uncomfortable when she transacts with customers, even detering some

clients with his excessive vigilance, and he prays for her when she is hired. Ultimately, however, Chano's affection and concern for Marcelinda are hypocritical. He worries that she will develop a drug addiction, yet he brings her cognac and beer. Further, the narrator reports "[. . .] que la trataba como si fuera la virgen o la hermana [. . .]" (36); yet, too, he sees her as "un bombón concentrado [. . .]" (27), a sexual object, not an innocent young girl. Chano reduces her workload by scaring off clients; even so, she still must sell her body and Goyo threatens to report her, an illegal immigrant, to the police when she fails to fulfill the sales quota. While Marcelinda's prostitution upsets Chano, he does nothing to help her leave Goyo's sex ring.

The young girl's self-appointed protector seeks not her independence from Goyo and a generalized patriarchal control; instead, he desires and foments Marcelinda's dependence on him. When the other guard tells Chano that he does not own Marcelinda and ventures that the two will prosper the more she works, Chano bursts out violently: "¡Que te parto la cara si sigues hablando, que yo sé muy bien lo que me hago!" (31). In this threat, Chano focuses on himself and not on Marcelinda. Thus, he seems more concerned with defending his own honor than hers. He assumes a knightly stance, proposing to fight the man that brandishes his lover's name. However, Chano's relationship with Marcelinda is opportunistic and possessive. In fact, Marcelinda's vulnerability attracts Chano—her migrant status, youth, race, and body. Her unfamiliarity with Spanish is another aspect of which Chano takes advantage: "[. . .] no chapurreaban una palabra de español y al principio Chano y yo,

con buena voluntad y para facilitar las cosas, aprovechábamos los ratos muertos para ponerlas al día. Cuatro o cinco palabras para que pudieran manejarse [. . .]" (26). These two men want to prepare the women to better serve clients but not help them gain any independence. Despite the narrator's proposal of good will, he and his buddy use language to assert their power and improve profits. Moreover, Chano expresses his possession of and authority over Marcelinda when he names her: "Marcelinda, que es un nombre que te va de chipén. Así que con Marcelinda se quedó [. . .]" (32). This practice, of renaming newly imported sex workers, further suggests that words are a tool of dominance. Slave masters also changed the names of the African people whom they bought as slaves. Chano is not interested in figuring out Marcelinda's actual name, which she tells him and he does not understand. In changing her name to one that is easily pronounced in Spanish, Chano takes from Marcelinda a piece of her personal identity. This modification, which destabilizes her ethnicity, is an act of subjugation rather than a liberating dissipation of strict borders *a la* Bhabha. For the low-level sex-trade manager, this young girl is his property. His thoughts, actions, and lack thereof enforce ethnosexual divisions propitious to a hegemonic exploitative world order.

While language serves to enforce borders and control, so too does silence. At one point, Chano comments that if he were the women, he would rebel against the unfair working conditions: "[. . .] que si yo fuera ellas me cruzaba de brazos y decía nones, que trabaje tu padre con este tiempo que el coño se queda helado" (33). Goyo responds: "[. . .] pregúntales a ellas. Que además les gusta" (33). First of all, these

women do not have the same freedoms as Chano. Their illegal status and unfamiliarity with the city, language, and laws impede their ability to refuse to work in unfavorable weather, never mind in prostitution. Further, while Goyo proposes that Chano ask the girls their opinion, he immediately supplies it for them. As mentioned, that the narrator never gives the narration over to the women's voices or points of view suggests that neither he nor Chano nor any of the other men in the story care to find out how these women feel about their employment and migration to Spain. The narrator suggests that Marcelinda loves Chano, and, indeed, she does commit suicide when he dies; yet, the reader never knows for sure what Marcelinda or the other women think. In these women's silences, the posited author's voice contradicts the male characters' assertions that the women possess freedom of choice. Through the silence, the story suggests a gendered and racialized subjugation.

As the raconteur of Chano's and Marcelinda's story, of course, the narrator selects how he portrays their affair. In his telling of their relationship, he does not recognize the brutal macro- and micro- reality of exploitation that structures this couple's interactions as well as his own with the trafficked women. The narrator proffers an innocent and pure, that is, idealistic, association to convince his audience that Marcelinda and Chano truly love one other. Mythological, literary, and religious metaphors lay a softened veneer over a story of child sex labor, or slavery.[31] The storyteller evokes Cupid's arrow, a symbol of spontaneous, immediate love impelled by physical attraction: "Lo del Chano y Marcelinda fue de flechazo, como de película" (27). In the classic tale, the gods bless Cupid and Psyche's love, formalize

their marriage, and confer immortality upon Pysche. There is no such divine acceptance of the love between a *chulo* and a trafficked child in Ortiz's narrative. Although the narrator compares Marcelinda to Mary Magdelena, as the former lies over the dying Chano bathed in his blood and holds his hand, the contemporary figure receives no final pardon. Further, far from immortality and holy redemption, the narrator speculates that Marcelinda's death is irrelevant to the bodies in charge, that is, the institution of the State: "¿Qué coño le importa a la poli la muerte de un chulo y una puta?" (42). According to the narrator, the police afford more protection to the environment than to prostitutes. Even though in these proclamations the narrator opposes a system that ignores human rights abuses, in prostituting the women he ultimately supports this same power structure.

In a continuation of the theme of pure love, the narrator compares the couple to Shakespeare's Romeo and Juliet, an evocation that presents Marcelinda and Chano's affection as tragic. Yet, notwithstanding some shared narrative events, the comparison accentuates that the contemporary couple faces very distinct barriers than their fifteenth-century counterparts. Romeo and Juliet's union leads to their feuding families' reconciliation. In "La piel de Marcelinda," there is no definite, happy turn of events after the couple's death. Ethnic differences in the contemporary story make a resolution more difficult to achieve. The problem in Ortiz's story is not the animosity of two noble families, but global patterns of inequity. Marcelinda and Chano are of different nations, languages, cultures, and races. Their deaths do not lead to any sort of social healing or justice. In fact, chances are high that Marcelinda would have

continued as a sex worker, had she not committed suicide.[32] The narrator only vows that if he crosses paths with the men who murdered his buddy, he will kill them. His threat does not perturb the hegemonic system that enables international human trafficking. The law officers' lack of interest in the case as well ultimately protects the traffickers.[33] Similarly, in the non-fictional world and at the national and supranational levels, governments of countries of origin, destination, and transit too often persecute victims of the international sex trade rather than their exploiters (Skrobanek, Boonpakdee, and Jantateero 102). Ortiz's narrative criticizes authorities in Spain, suggesting that they do not enforce the laws against prostituting another human being with enough vigilance. Further, the story suggests that, irrespective of legal codes, differences in ethnicity, class, and global power influence who receives protection and who is prosecuted. Unlike the idealistic love stories of Cupid and Psyche and Romeo and Juliet, the love in "La piel de Marcelinda" highlights a global demand for exotic sexual encounters and the (unromantic) economic dimensions of this desire.

In concert with his proposition of true love, the narrator proposes content workers and an agreeable work environment. Nonetheless, although he puts forth depictions that support a positive situation, he contradictorily negates this view with descriptions of unpleasant sentiments. In one such case, he represents Marcelinda as a carefree child: "[. . .] que parecía que se iba a poner a jugar con las muñecas, alegre como cuando a un pibe le regalan un balón [. . .] (36)." However, the narrator soon after tells of Marcelinda's discomfort and unease in prostituting herself:

> [. . .] que es eso lo que solía hacer, mirar para bajo y decir tierra trágame pa' ver si se hacía invisible, que la verdad es que yo creo que la cosa no le iba ni un poquito y que lo pasaba fatal cada vez que, pero ¡puñetas! el mundo es como es y es que seguramente en su tierra estaba buscando comida en las basuras [. . .] así que agradecida debería estar [. . .]. (38)

Observing that Marcelinda dreads serving clients, the narrating *proxeneta* conveys that he feels some compassion for her hardship. However, Goyo's perspective transforms the sympathetic voice to a self-righteous one, justifying Marcelinda's prostitution with an argument that, first, sustains an established world order, and, second, attributes to the global market the will to resolve economic and social injustice.

According to the narrator, not only does responding to market demand offer Marcelinda and her co-workers dignity—they do not have to look in the trash for food—the location could not be any prettier. The Casa de Campo is a place of beauty, not a place of coerced sexual relations: "Pero este otoño, con el buen tiempo y los árboles tan llenos de hojas, marrones, naranjas, casi rojas, la verdad es que la casa de campo resultaba fetén y ellas allí, bien plantadas, como un adorno de Navidad, que daba placer verlas con ese colorido y esa fachada" (28). While the park is indeed attractive, as one of the classic prostitution zones in Madrid, it is a symbolic and material location of historical and actual sexual exploitation. Narrating beauty, the *proxeneta* passes over the desperation behind the façade: these women and many

other individuals sell their bodies in that park because of poverty, trickery, or other ugly factors. However, the posited author's perspective emerges: the narrator, too, sees the girls as one more object, ornaments, along with the trees and leaves, that add to the splendor of the scene, suggesting that this *proxeneta* values the women more as saleable products than as human beings. The voice critical of this view supercedes the narrator's depictions of canonical romance, girlish fun, and natural beauty, instead portraying a harsher vision of prostitution.

The consumption of sexuality, however, is not limited to purchased sexual relations: "The globalization of Western culture [. . .] promotes the sexualization of consumption and the consumption of sexuality" (Nagel 244-45). In effect, consciously or unconsciously, people consume sex regularly as they read, listen to, and view sensual, sexual images and messages in advertisements, television shows, movies, songs, music videos, and other marketing devices and cultural products. Sex sells. In "La piel de Marcelinda," the association of Marcelinda with two female pop stars accentuates the sexualization of mass culture. Dressing a gritty ethnosexual phenomenon in pop star success the narrative voice draws on a sexualized global culture to render the prostitution of migrant women and children normal and attractive:

> Aunque es verdad que la Marcelinda daba más chica, más como sin hacer. Durita, eso sí, y tierna, ¡que daba gusto verla con aquellos pantaloncitos azul claro de licra bien ajustados y aquel corpiño en plan Madonna con las tetas al aire!, que el Goyo entiende de vestimenta y

> presenta a las chicas como hay que presentarlas: buen envolotorio y contenido de calidad. Y ella, con aquellas botas en plan Janet Jackson [. . .] parecía sacada de una revista de *hit parade* [. . .]. (28)

Slipping from an almost apologetic posture, as he talks of Marcelinda's youth, to uninhibited sexual excitement, as he remarks on her enticing, costumed body, the narrator seems to pass the perspective over to Goyo. To enhance Marcelinda's commercial value, the pimp appeals to the erotic fantasies of potential clients. He makes these sexual icons available to the general public: you do not have to be connected to Hollywood to sleep with Madonna or Janet Jackson. Is this the democratizing force of the global market? Juxtaposing Marcelinda's youth and the enslaved existence of these migrant women with the glamour lifestyle of the real pop stars, the implicit authorial voice draws attention to mass acceptance of sex and commerce as intimate partners. In one respect, pop musicians and prostitutes are similar. They both respond to the market's demand for sex. Nonetheless, while agents and producers pressure stars to entice the public with their dress, stage movements, and videos, these individuals can choose not to conform to these desires. In contrast, Marcelinda and the other women must comply with their manager's marketing decisions about their dress and performance. Comparing Marcelinda to sexualized mass cultural icons punctuates that commercial and sexual rather than charitable incentives motivate Goyo to "help" young foreign women migrate to Spain.

Similar to the transformation of Fátima into the Virgin Mary and Carmen in the first story, calling Marcelinda the Magdalena, Juliet Capulet, Madonna, and Janet

Jackson highlights that she is a facsimile version of these cultural icons. These iterations prompt contemplation of the similarities and differences between the originals and the reproductions. The very telling of the story, its narration, interrupts the tale told through the voices and perspectives of sex managers and clients. As Bhabha proposes, the performance of narrative disrupts hegemonic national discourse ("Introduction: Narrating the Nation" 2-3). In the case of Spain, the nation takes pride in its present image as a land of opportunity after so many years of economic emigration (Santaolalla, "Ethnic and Racial Configurations" 62). As observed throughout this analysis, the narrating voice offers descriptions that contradict Goyo's, Chano's, and, even, the narrator's own opinions of the women and their situation. In this tale about Caribbean immigrants, double voicing serves to question the nation's offer of prosperity to all. Rather, the tale suggests that the state derives its prosperity, at least in part, from economic exploitation of foreign migrants.[34]

Ultimately, Ortiz's story brings to the public's attention human abuses that are taking place in Spain and around the world. At the very end, the narrator no longer voices a veneer of economic opportunity, beauty, and good times, a depiction that has been fading all along. Instead, in the last image of the story, this *proxeneta* talks only of a disturbing, harsh reality: "Era una piel marrón como de cera, de museo de terror, una muñeca disecada con los ojos de cristal, como esos alfileres de los acericos. ¡Había que verla!" (42). With this horrific view of Marcelinda, the narrator's viewpoint and the implied author's message come together. While the narrator focuses only on Marcelinda's appearance, albeit in sharp, terrible detail, the

overriding voice suggests the global dimensions of her plight, shared by women and children around the world forced into international sex commerce. In a sense, the narration, made to an unnamed audience, may be read as the narrator's confession of his participation in this human exploitation and a request, although perhaps unconscious, for forgiveness. In the last image, his doubts and discomfort outweigh his parroting of neoliberal doctrine or Orientalist perspectives. The character becomes more than a representative of immigration *mafias*; he is an individual facing complex social issues. While the authorial voice shows sympathy towards his moral dilemma, the story condemns his lack of action.[35] By not protesting aloud or helping the women leave the prostitution network, this character, along with the other Spanish men in the story participate in a global and a local victimization of fellow human beings. The story criticizes racist and exploitative attitudes and behaviors not only of people who buy or sell sex but also of all of Spain's citizens who undermine in one way or another the rights of the nation's newest residents, no matter their visa status.

In effect, both "Fátima de los naufragios" and "La piel de Marcelinda" ask that as individuals the Spanish people take a critical approach to public policy, the media, and their own viewpoints and interethnic relations and seize this opportunity to forge humane communities with the nation's most recent inhabitants. A reliance on stereotypes to understand unfamiliar ethnic groups and deal with fear only perpetuates misunderstanding and racial tension. In a country where expressions such as *trabajar como un moro*, *un negro*, or *un chino* are part of the vernacular and where prejudices against the gypsies continue despite an almost four-hundred year presence,

acceptance of ethnic others will not be a smooth or easy process. Rather than focusing on immigration control, which reinforces ingrained assumptions, these stories suggest that the nation reach out to individuals who are coming to Spain, treat them with dignity, get to know them, and help them integrate. Ortiz remarked to me: "[. . .] si se deja fluir las nacionalidades, se lograría la convivencia" (Personal interview). These particular fictional works advocate that ethnic encounters might break down rather than fortify borders between peoples. Emphasizing the nation's diverse and continually changing identity, Ortiz's narratives suggest that immigration and ethnic interchanges might enrich and rejuvenate the community not only in economic, but also in cultural and social terms.

Notes

[1] Not only in these two Fernández Cubas stories, but in many Spanish novels of the 1980s and 1990s, the characters presume the right to travel unhindered within Europe (see my third chapter). Their assumption supports my claim that, beginning in the mid-1980s, a narrative trend to portray European travel reflects Spain's expected and, then, realized membership in the EU and participation in the global market as a developed, capitalist nation.

[2] Starting in 1993, European Union residents may work, without a special visa, in any member country.

[3] In 1975, there were 165,289 foreign residents and, in 1999, 801,329. While these figures are the most recent available from the Ministerio de Trabajo y Asuntos Sociales, Díez Nicolás and Ramírez Lafita note that the dynamism of current immigration necessitates improvements in the speed at which data becomes available. These numbers are exclusive of people living or working in Spain without visas. To give an idea of the potential number of undocumented immigrants, shortly before the regularization amnesty offered in the year 2000, one study estimated 65,000 undocumented laborers. In contrast, 246,089 people applied. Even though many foreigners sought to legalize their status at this time, many very likely decided not to solicit a visa or were ineligible. The regularization process was open to anyone who either possessed a resident or work permit at some point from 1 February 1997 to 1 February 2000, or solicited a visa before 31 March 2000, or was a family member of

the above persons or of a legal resident, or formally solicited political asylum before 1 February 2000 (22, 43, 65-66).

[4] Spires plots Ortiz's five novels between two poles, the literary modes of discourse and story, or telling and showing. He notes that these works also fit into Gonzalo Sobejano's schematic of Spanish fiction from 1975-85 (199). Currently, Ortiz has authored seven novels (*Luz de la memoria* 1976, *Picadura mortal* 1979, *En días como éstos* 1981, *Urraca* 1982, *Arcángeles* 1986, *Antes de la batalla* 1992, and *La fuente de la vida* 1995) and two collections of short stories (*Los motivos de Circe* 1988 and *Fátima de los naufragios* 1998). She has written short narrative for anthologies, a children's story (*La caja de lo que pudo ser* 1981), and numerous plays, some of which are *Penteo*, *Fedra*, *Yudita*, *Pentesilea*, *Cenicienta*, and *El local de Bernadeta A*. Translations and essays further round out this impressive diversity of genres. In addition to writing, Ortiz teaches art history at the Royal School of Dramatic Art and hosts a weekly radio show (McGovern "Lourdes Ortiz" 46; Porter 139; Ortiz, Personal interview).

[5] Born in 1943, Ortiz grew up under the Franco dictatorship's rule. She became involved in oppositional politics as a student at the Complutense University in the 1960s. The innovative, unconventional fiction of South America (Cabrera Infante, Sábato, Vargas Llosa), France (Butor), and Spain (Juan Goytisolo and Jorge Semprún) influenced her literary experimentation and style (Spires, "Lourdes Ortiz: Mapping the Course" 198). As Ortiz remarked to me, once an activist in the

Communist Party and, later, the Izquierda Unida, she now voices her political sentiments in literature (Personal interview).

[6] Ortiz commented to me that the inspiration for "La piel de Marcelinda" came to her as she was at home on a cold November day and, unusual for Madrid, it was snowing. She thought of the prostitutes in the Casa de Campo, which she passes through on her way to and from work at the Radio Nacional.

[7] The few articles on exoticism in Spanish fiction focus on nineteenth-century and early-twentieth-century literature (Carnero, Litvak, Torrecilla, Torres Pou). Lou Charnon Deutsch studies the exotic in late nineteenth-century periodicals ("Exoticism amd the Politics of Difference") and images of the Spanish gypsy ("Travels of the Imaginary Spanish Gypsy"). Finally, several studies look at European, English, and French exotic imaginings of Spain (for example, Colmeiro, Gómez Reus, Torrecilla).

[8] There are six stories in the collection *Fátima de los naufragios*, all of which address desire or failure to communicate with others. Criticism focuses heavily on her 1982 novel *Urraca*, a tale based on the Queen who maneuvered her ascension to the Spanish throne in the late eleventh century. From this medieval persona, Ortiz fashions a contemporary narrative about power, writing, and gender. Accordingly, literary scholars have discussed the novel's historigraphic, revisionist, feminist, postmodern, and metafictional elements. *Luz de memoria* (1976), the author's first novel, a tale of a man's experience of fragmentation, has formed part of an analysis on character in the modern Spanish novel (Highfill) and on memory, history, and the self

(Ciplijauskaite). *Picadura mortal* (1979), a who-dunnit story with a female detective, is the focus of several analyses of the genre (Mandrell; G. Pérez; Talbot). Comprehensive studies of Ortiz's narrative trajectory reveal the diversity of her creative range (Giralt; McGovern-Waite, "Telling (Her) Story: The Novels of Lourdes Ortiz"; and Spires, "A Play of Difference: Fiction After Franco" and "Lourdes Ortiz: Mapping the Course of Postfrancoist Fiction").

[9] The three percent figure is calculated using immigration data through 1999, information from the 2000 regularization process, and estimates of undocumented residents (Díez Nicolás and Ramírez Lafita 17).

[10] Among the many modifications, the revised law allows for the Government's expulsion of immigrants residing in Spain without permission, rather than a fine and warning. However, the government may not expulse a person who has requested asylum if the case is unresolved. Illegal immigrants have the right to health care and basic obligatory education, but rights to organize, go on strike, join unions, and assemble, all granted in the January 2000 law, were denied. People whose resident visas have expired may apply for regularization, when these processes occur, if they have lived in Spain for five consecutive years. The previous law required two years. Further, the PP's reforms put greater restrictions on visas to reunite family members with residents. On the positive side, the law established stiffer punishments for businesses that illegally hire immigrants or persons that transport them (González 25; Gurruchaga, "Los 'sin papeles'" and "El PSOE" 42). All of the reforms to the 11

January 2000 Immigration Law are detailed in *Reforma de la Ley de extranjería*, available in print (Spain) or electronic text (www.elpais.es/especiales/2000/extran/leyultima.htm).

[11] In 1991, twelve percent of the population felt there were too many immigrants in Spain, compared to twenty-five percent in 1995-99, and forty percent in 2000. Political and media attention in 1999-2000 may have contributed to public concern about the immigrant population. Too, with a real increase in the numbers of immigrants living in Spain over the decade, the issue is more visible; nonetheless, as noted, the percentage (2-3% in the year 2000) is much lower than in other European countries (Díez Nicolás and Ramírez Lafita 122, 256)

[12] Santaolalla argues that representations of ethnic others may open the door to counter-hegemonic voices; yet, because the subaltern does not speak, hybridity in Spanish film and media is not subversive. Spaniards want to look global while still remaining grounded in the security of the local (68-69). For overviews of other films that address recent immigration, see "Ethnic and Racial Configurations" (62-63, 65-68) and for an analysis of Uribe's *Bwana*, "Close Encounters."

[13] I owe much gratitude to Juan Carlos Soriano at the *Radio Nacional* for sharing his knowledge about current Spanish literature and for introducing me to people who work on this topic at the station, particularly Julia Murga. Conversations and email correspondence with Gonzalo Fernández and Mariluz Comendador at the Escuela de

Traductores in Toledo about the school's collection and the topic of immigration in fiction proved invaluable to my research.

[14] While I do not claim to provide a comprehensive list, I have included all of the fiction published in Spain that I could find via Internet and library searches as well as conversations with numerous people whose work brings them into contact with cultural production addressing immigration. The topic of cultural heterogeneity is not new to fiction of Spain nor its more established writers. Several of Juan Goytisolo's novels remind Spanish readers of their Moorish heritage. Paloma Díaz Más, in *El sueño de Venecia* (1999), unveils the so-called impure roots of a typical Spanish family: Jewish ancestors, a prostitute, an incestuous relationship. As I note in chapter one, Carme Riera talks of Majorca's Jewish heritage in *Dins el darrer blau* (1994) and Spain's colonial heritage in *Cap al cel obert* (2000). Her stories "Letra de ángel" and "Mon semblable, mon frére," studied closely in my first chapter, ironize assertions of cultural purity.

[15] My use of the terms race and ethnicity in this study attends to Joane Nagel's definitions. Current scholarship refers to race when describing visible distinctions (particularly skin color) and no longer to distinguish linguistic, biological, or religious differences. Ethnicity is a broader category that includes racial (skin color), linguistic, cultural, nationality, religious, and, sometimes, geographical distinctions (6).

[16] In fact, Nagel adopts an interdisciplinary methodology as she incorporates concepts and approaches from the social sciences and humanities, such as queer studies, cultural theory, literary analysis, gender studies, anthropology, and sociology (4).

[17] In one such search for love, bachelors from Valtiendas (Segovia) organized *Operación Celestina*. According to Manuel Gozalo, one of the organizers: "Esta es la séptima caravana que realizamos. De las anteriores ya han salido dos matrimonios. Y noviazgos, muchos" (Hernández Velasco 30). The women, mostly Latin Americans, paid 1,500 pesestas for the trip from Madrid, lunch, and dinner, and the men paid 5,000 each, plus drinks.

[18] I collected information about tourism from Spain to the Caribbean through interviews with agents at seven travel agencies located in different zones in Madrid.

[19] Among Central and South Americans forty percent of workers were male and sixty percent were female. In comparison, gender distribution is reversed among Asians and Europeans working in Spain, with sixty-one to sixty-three percent men and thirty-seven to thirty-nine percent women (Díez Nicolás and Ramírez Lafita 41).

[20] Ninety percent of working immigrant women from Morocco, other African countries, and the Philippines are in domestic service (Solé 87).

[21] Article 55 of the *Ley Orgánica 4*/2000 of 11 January, Spain's immigration legislation, specifies the rights and freedoms accorded to foreigners, of regular and irregular legal status. Whether or not legalizing prostitution helps or hurts sex workers is a hotly debated issue. Under Spanish law (*Ley orgánica 11/1999*, of 30

April, Articles 187 to 190), prostitutes are not considered criminals. Third party mediators, however, are punishable. The use of violence, trickery, or intimidation or the abuse of a position of superiority, necessity, or vulnerability to coerce adults into prostitution carries a sentence of two to four years. People who facilitate or induce the prostitution of minors or disabled individuals are subject to one to four years in prison. Considering the gravity of the crime, the punishment seems grossly insufficient. Critics of the current penal code argue that, with prostitution legal, it is more difficult to convict traffickers, procurers, and others who financially benefit from prostitution. Victims must actively participate in reporting perpetrators. Moreover, the sophistication of trafficking networks renders prosecution difficult (Barahona Gomariz 30-32, 178; Pisano 286-87).

[22] As Nagel explains, a Nigerian does not notice another Nigerian's skin color; rather religion, language, and regional origin define ethnicity. In contrast, in the United States, a Nigerian's identity will be fused with other black Africans; in this example, race defines ethnicity (38-39).

[23] Of course, Ortiz's background shapes her perspective and, so too, the cultural orientation of her writing. In a personal interview, the author confirmed that her work as an art history professor influences her narrating techniques. Besides the analogies to Renaissance art, the depictions of North African immigrants in "Fátima de los naufragios" and Caribbean women in "La piel de Marcelinda" have a quality of plasticity, as if they were statues or figures from paintings.

[24] Bhabha discusses these concepts in his introduction to *The Location of Culture*.

[25] Feminists of color have emphasized that women do not share the same outlooks and experiences simply because they share the same gender. Race, class, age, religion, where one lives, and many other factors come into play. For an essay on the development of black feminism and its changing position in the critical work of male Afro-Americanists and Anglo-American feminists, see Valerie Smith's essay "Black Feminist Theory and the Representation of the 'Other'." As commented in chapter 2 of my study, Biddy Martin and Chandra Talpade Mohanty address the problematics of a generalized, welcoming concept of home for women outside the white, Christian, heterosexual majority. Elizabeth Abel looks at the influence of race on feminist interpretations in "Black Writing, White Reading: Race and the Politics of Feminist Interpretations."

[26] Nagel documents a wealth of sources for her discussion on the attraction and repulsion of white men for darker skinned women in a variety of contexts, including colonization of the Americas, U.S. slavery, Nazi Germany, U.S. military bases and wars abroad, and sex tourism.

[27] To research prostitution in Madrid, investigators from the Escuela Universitaria de Trabajo Social at the Universidad Complutense de Madrid conducted interviews with twenty-seven women, eleven of whom were immigrants. The researchers' initial contact, a retired prostitute, correctly ascertained that the project would interest

fellow sex workers because the women would be given the opportunity to talk in the first person about their experiences (Barahona Gomariz 47).

[28] Although the majority of traffickers are men, women, too, participate in this multi-million dollar business. As in most industries, women occupy lower rank auxiliary positions. Their role usually involves inducing compatriots into the ring, often through deception (Barahona Gomariz 174).

[29] Society generally condemns the prostitute and not the client, although the latter exploits her financially, sexually, and psychologically. In a conference on prostitution sponsored by the Dirección General de la Mujer, a Spanish government agency that addresses women's rights, Tamzali Wassyla asks the audience to examine critically the generalized acceptance of men paying for sexual services, a practice that plays out a dominant male sexuality. She charges that the human dignity of men and women is at stake. Wassyla is not alone in her ethical questioning. Many analyses characterize the payment for sexual services as enslavement, an act of discrimination, violence, and negation of basic human rights (Barahona Gomariz 59-60; Pisano 294; Van Balding 202). Of course, it should be noted that women, too, patronize sex workers at home and abroad (Nagel 206-12). However, the overwhelming majority of patrons are men. A review of advertisements for sex in Spain's national papers reveals that only 10.4% of the offering are men and all of these ads are directed to a homosexual audience.

[30] In their study, Skrobanek, Boonpakdee, and Jantateero assert that international sex trafficking showcases the undemocratic nature of an unregulated global market economy (103). There is much debate over whether, in prostituting oneself, a person exercises his or her free will. In 1995, a revision to the Spanish penal code allows a person to sell his or her body without punishment so long as the decision to enter in this commerce is made freely, without the intervention of a third party (Barahona Gomariz 30-31). Many argue, however, that prostitution is never an act of freedom. Wassyla, for example, states: "[. . .] el hombre moderno tiene que saber también que la libertad debe pararse en el momento en que la dignidad humana está en peligro. No es para nada ser reaccionario, ni moralista, ni conservador, el manifestar que hay momentos en que hay que saber poner freno a la libertad humana" (31). Backgrounds of sexual abuse, lack of adequate job training, early pregnancy, alcohol and drug addictions, unstable families, and an often psychological separation from one's body while prostituting place the free will argument in doubt (Barahona Gomariz 100; Pisano 295; Wassyla 35). Almost all of the women interviewed in the study *Tipología de la Prostitución Feminina* did not seek sex work on their own; rather, someone introduced them to the trade (Barahona Gomariz 143-47).

[31] Under international convention, persons less than eighteen years old are legally children. A review of global sex trafficking estimates over five million children prostitutes throughout the world (Williams, "Trafficking in Women and Children" 160; cited in Nagel 217).

[32] Once a woman enters prostitution it is very difficult for her to leave, for she is dependant on many of the same factors that induced her to start (see note 29). Further, traffickers often promise immigrants that once they pay off the dept incurred for the international passage, they will free them; however, if the trafficker or *proxeneta* thinks that a woman still has the potential to generate financial benefit, he may not free her (Barahona Gomariz 163, 174).

[33] Officially, Spanish law does punish intermediaries who benefit from another's prostitution, as documented in endnote 21.

[34] As Ortiz observed to me in a personal interview, "una parte de la riqueza [en España] se hace a base de sueldos de miseria." She added that the Spanish contradictorily complain that the Moroccans are dirty people at the same time they fail to provide decent living conditions for the Moroccans working in the *invernaderos* and pay them miserly wages.

[35] Ortiz commented that she meant to express sympathy towards the narrator. I would add that she treats him with critical sympathy.

Afterword

Borderland Homes: Toward Building Collaborative Communities

I had started to put together this study in the fall of 2001 when two planes struck the World Trade Center in New York City. I cannot help but think of this project in relation to that unforgettable day. In the hours that followed the attack and collapse of the towers, as I worried about friends and family "back home" in the Northeast and New York City, I asked myself the relevance of my academic work in light of the terrifying events I had witnessed on my television screen. I came to see the links: if the attacks that day were a reaction to Western globalization, viewed as imposed, the act also might be seen as an expression of intolerant ideology. In the face of inflexible views of national, cultural, or individual identity, contemporary Spanish fiction of Castile, Catalonia, and Galicia are positing alternative, more open notions of community and culture, encouraging diversity from the norm.

Whether the rhetoric of Catalan or Galician nationalism, European unity, democratic Spain's supposed ethnic progressiveness, or the virtues of globalization, contemporary authors and their narratives are challenging dominant political notions of identity. In their writing, the authors studied propose that the borders of Catalonia, Galicia, and the EU might be viewed as sites of transgression. Exposing hybrid identities, the narratives contest national normalization policies and the spaces of absolute cultural and social uniqueness that these politics put forth. In contrast, the stories suggest that cultural plurality enriches and strengthens societies, at the same

time recognizing that cross-cultural communities are not easily realized. Individuals are reluctant to let go of familiar notions of identity, countering global homogenization with nationalist sentiment or the arrival of new peoples and practices with familiar cultural perspectives. As the characters come upon and, sometimes, cross geographic, temporal, national, sexual, cultural, racial, or economic borders in the world around them, they grapple with how to find a place for themselves. In these narrative explorations, the authors' works I analyze in detail and many of the others I mention participate in a larger conversation about the place of nations, local communities, and individuals in a global world.

While the works in this study address different locations, social issues, political situations, and economic circumstances, in all of the narratives studied, a search for close bonds with other human beings is a central preoccupation. Ramón, of Carme Riera's "Letra de ángel," tries to forge a friendship with the phantasmagoric nationalistic Olga, actually a computer-generated signature. In contrast, the twin Catalan and Castilian writer/s in "Mon semblable, mon frère" evidence a struggle for autonomy: the first seeks national recognition as a Catalan poet and the second claims sole authorship of the literary production credited to the Catalan. All the while, however, according to the Castilian José, his Catalan friend/enemy Rafael pursues creative collaboration and sexual relations with him. Even the reticent Castilian admits feeling a growing emptiness after Rafael's death. In the novels of Galician writer Suso de Toro, the protagonists gradually let go of isolationist self-protective strategies. Manuel, of *Calzados Lola*, starts to improve the relationship with his

brother and to express an emotional connection with his Madrid girlfriend, Susana. As the name suggests, Encarnación of *No vuelvas* incarnates her grandmother and mother as facets of her own body and psyche. In doing so, she aggressively addresses the social marginalization and sexual abuse of her ancestors, emerging from the experience with a desire to strengthen her ties to her living family, her husband and daughter. Similar to the characters in "Mon semblable, mon frére," the adventure-seeking traveler in Fernández Cubas' *El año de Gracia*, Daniel, and the contaminated Grock have a love-hate relationship. Despite their animosity, the men find in each other material and emotional sustenance. The lonely narrator of "La flor de España" desperately tries to make friends with the unresponsive Rosa and the patriotically inclined northern European women, but neither option satisfies the narrator's need to belong. The townspeople from Almería, of Lourdes Ortiz's "Fátima de los naufragios," first fear, and then assimilate the Moroccan woman who has washed ashore on the beach, turning her into a spiritual icon. In "La piel de Marcelinda," a Spanish *chulo* falls in love with a girl from the Caribbean forced into prostitution. In each of the eight stories, these characters hope for social acceptance and companionship; yet few find a sense of community.

Problems forging satisfactory unions arise when the characters limit the possibilities of friendship to mainstream political and social conceptions. The rhetoric of Catalan consolidation only leads to disappointment for the elderly man from Tortosa, and purist views of Catalan literature create animosity between two good friends, or within the same person. Although the Castilian narrator of "Mon

semblable, mon frère" exposes the plurality of Catalan culture, he denies feeling sexually attracted to Rafael, refusing to threaten "normal," non-sexual homosocial nationalism. Traditional views on proper behavior and ingrained social structures in small Galician towns alienate Manuel and Encarnación from their respective homes and families. The European unity espoused in official treaties and policies proves false in practice: rather than attempt a trans-European identity, the characters in "La flor de España" exacerbate cultural divides. Daniel's ultimate rejection of his abject status on the Island of Grock in his return to the European mainland leaves him in a perpetual state of disillusion, his marital bond never coming close to the friendship he remembers with Grock. In this story, as in "Mon semblable, mon frère," the character discards a relationship with homo-erotic implications. Sticking to nationalist homogenous linear notions of community fails for the protagonists. While the Spanish characters in Ortiz's short stories think that they have forged special bonds with non-nationals, these friendships most likely are one-sided. The narratives never confirm the feelings of the ethnically other, precluding access to the immigrants' voices and thoughts. This narrative strategy denies the immigrants the right of free speech, suggesting that, in practice, the nation does not offer them the same protections as the Spanish. Even though the female immigrants in the narratives do not speak, their behavior reveals that Spain does not feel like a welcoming home. Fátima, always silent, looks only towards her place of origin and waits for her old family. Marcelinda shows obvious discomfort with soliciting and her relationship with Chano does not relieve her from this work. While the other women in this story

seem to adapt more easily to their forced employment and illegal residence, the narrator's censorship of their voices signals exclusion rather than inclusion. In all of these narratives, despite a variety of locations and personal situations, the characters miss out on potentially rewarding relationships when they adhere to prevailing expectations or will not risk losing social, cultural, or economic dominance.

Contrasting with static notions of fraternity and the resulting disappointment in the quality of these relationships, the stories suggest that borderland communities might enable more sincere human connection. Where characters take on difficult critical examination of their sense of self, as in *Calzados Lola* and *No vuelvas*, they emerge from the process with the understanding that ambivalent, multiple elements constitute their identity, including familial and non-familial relations, experiences, and places past, present, and future. Viewed untraditionally, the home that had once oppressed the protagonists has become a source of personal strength. In *El año de Gracia*, disconnection from the known world of Europe and placement in an unfamiliar location leads Daniel to question accepted notions of normal behavior, civilization, the nation, and friendship. In a situation of discomfort, he finds a true friend. Yet, while the characters in Fernández Cubas's adventure tale and Toro's stories forge social links based on fluid self-notions and unconventional ties, the connections are tenuous at best. Although precarious, acknowledging and accepting hybridity and unconventional identities in oneself and others makes home possible.

As all the stories suggest, and Anzaldúa discusses in *Borderlands/La Frontera*, finding a sense of home takes much will and determination. While creating

community is all the more challenging the greater the perceived and real ethnic and economic differences, "Fátima de los naufragios" and "La piel de Marcelinda" posit the potential to form social bonds that bridge these divides. In the first story, the locals want Fátima and Mohamed to know that the people and town welcome and accept them. Mohamed seems to be making a home for himself in Spain: he is at ease with the locals, has found work, and has settled in another town. In spite of the exploitative relationships between the Spanish pimps and immigrant women, the moments when the narrator sees Marcelinda as a human being instead of a mere sex object allude to the possibility, however slight, of bringing social consciousness even to people who conduct inhumane acts.

Grappling with changes in their social environment, the main characters in the eight stories of this project look for more significant human connection. That the authors thematically foreground a desire for face-to-face interaction might respond to the dehumanizing effect of globalization's homogenization and commercialization and of often anonymous or disguised interactions in virtual communications. In *How We Became Posthuman*, N. Katherine Hayles asserts that interactions in the cybernetic world disembody human beings: people lose a sense of their spatial boundaries and computers transform interpersonal communication into cold electronic data, patterns of 0s and 1s. Still, I would argue that the human need to interact personally with others perseveres. Even in virtual space, through chat rooms, internet dating services, real time conferencing, and other forums, people are creating ways to meet in personal and, sometimes, intimate ways. I suspect that the narratives

analyzed in this project are engaging and seeking to counter experiences of disconnection similar to the posthuman experience Hayles describes. The stories express a heightened desire for community and for re-connection with one's body and self, postulating the opportunity to define human relationships, the individual, and the nation differently, through affiliations that are not horizontal, but rather multi-directional and multi-dimensional. Recognizing that borders can join as much as divide, these writers suggest that, ultimately, interaction with people of diverse backgrounds and interests enriches human existence. Homi K. Bhabha has stated: "To live in the unhomely world, to find its ambivalencies and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity" (*The Location of Culture* 18). While this theoretical sense of home does not translate easily to the real world, Spanish writers seem to be saying that we need, at least, to try to shape this worldview. If we strengthen the bonds between each other, one by one, encouraging diversity, we may begin to build social collaboration and communities based on equality, respect, trust, and compassion.

Works Cited

Abel, Elizabeth. "Black Writing, White Reading: Race and the Politics of Feminist Inspection." 1993. Warhol and Price Herndl 827-52.

A.C. "Lorenzo Silva debuta en la literatura juvenil." *El País*. 15 Nov. 1997, Cultura: 36.

Aguado, Neus. "Epistolas de mar y de sol: Entrevista con Carme Riera." *Quimera: Revista de literatura* 105 (1991): 32-37.

Ainaud, Josep María, et al. *Immigració i reconstrucció nacional a Catalunya*. Barcelona: Editorial Blume, 1980.

Alborg, Concha. "Cuatro narradoras de la transición." *Nuevos y novísimos: Algunas perspectivas críticas sobre la narrativa española desde la década de los '60*. Eds. Ricardo Landeira and Luis T. González. Boulder: Society of Spanish and Spanish American Studies, 1987. 11-27.

Álvarez, Santiago. *Galicia, nacionalidad histórica: Causas de su marginación, Su perspectiva*. Madrid: Editorial Ayuso, 1980.

"Amsterdam Treaty: A Comprehensive Guide." *Europa*. European Union. 24 July 2003. <http://europa.eu.int/scadplus/leg/en/lvb/a12000.htm>.

Anderson, Benedict. *Imagined Comunities: Reflections on the Origin and Spread of Nationalism*. 1991 Rev. ed. London: Verso, 2003.

Antonio, Robert J. and Alessandro Bonanno. "A New Global Capitalism? From 'Americanism and Fordism' to 'Americanization-Globalization' " *American Studies* 41.2-3 (2000): 33-77.

Anuario de Migraciones 2000. Comp. Antonio Maceda Garcia. Madrid: Subdirección General de Publicaciones, [c. 2001].

Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza.* San Francisco: Aunt Lute Books, 1987.

Baltrusch, Burghard. "Estéticas en combate. Apuntamentos acerca dun cambio cultural e búsquedas de identidade na literatura galega contemporánea." *Anuario de Estudios Literarios Galegos* (1994): 85-96.

Barahona Gomariz, María José, et al. *Tipología de la prostitución femenina en la Comunidad de Madrid.* Madrid: Dirección General de la Mujer, 2001.

Barreiro Fernández, Xosé Ramón. *Historia contemporánea de Galicia.* La Coruña: Ediciones Gamma, 1984.

Barreiro Fernández, Xosé Ramón. et al. *Los Gallegos.* Madrid: Ediciones ISTMO, 1976.

Barton, Simon. "The roots of the national question in Spain." *The National Question in Europe in Historical Context.* Eds. Mikulás Teich and Ray Porter. Cambridge: Cambridge UP, 1993.

Bellver, Catherine. "*El año de Gracia* and the Displacement of the Word." *Studies in Twentieth Century Spanish Literature* 16.2 (1992): 221-32.

---. "*El año de Gracia*: El viaje como rito de iniciación." *Explicación de Textos Literarios* 22.1 (1993-94): 3-10.

---. "Convergence and Disjunction: Doubling in the Fiction of Carme Riera." Glenn, Servodidio, and Vásquez 231-49.

---. "*Robinson Crusoe* Revisited: *El año de Gracia* and the Postmodern Ethic." *Journal of Interdisciplinary Literary Studies* 7.1 (1995): 105-18.

Bergmann, Emilie L. "Letters and Diaries as Narrative Strategies in Contemporary Catalan Women's Writing." *Critical Essays on the Literatures of Spain and Spanish America*. Eds. Julio Baena and Luis T. González del Valle. Boulder: Society of Spanish and Spanish American Studies, 1991. 19-28.

Bermejo, J. C. et al. *Historia de Galicia*. 2nd edition. Madrid: Alhambra, 1981.

Bhabha, Homi K. "DissemiNation: Time, Narrative, and the Margins of the Modern Nation." *Nation and Narration*. Ed. Homi K. Bhabha. London: Routledge, 1990. 291-322.

---. "Introduction: Narrating the Nation." *Nation and Narration*. Ed. Homi K. Bhabha. London: Routledge, 1990. 1-7.

---. *The Location of Culture*. London: Routledge, 1994.

---. "The Third Space: Interview with Homi Bhabha." *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence & Wishart, 1990. 207-21.

Bieder, Maryellen. "Cultural Capital: The Play of Language, Gender, and Nationality in Carme Riera." *Catalan Review* 14.1-2 (2000): 53-74.

Brook, Peter. *Body Work: Objects of Desire in Modern Narrative.* Cambridge: Harvard UP, 1993.

Brown, Joan L. "Women Writers of Spain: An Historical Perspective." *Women Writers of Contemporary Spain: Exiles in the Homeland.* Ed. Joan L. Brown. Newark: U of Delaware P, 1991. 13-25.

Butler, Judith. *Bodies that Matter: On the Discursive Limits of "Sex."* New York: Routledge, 1993.

Camí-Vela, María Antonia. *La búsqueda de la identidad en la obra literaria de Carme Riera.* Madrid: Editorial Pliegos, 2000.

Carbonell, Neus. "The Ethics of Dissidence: Resistance and Relationality in Carme Riera's *Dins el darrer blau.*" Glenn, Servodidio, and Vásquez 218-230.

Carnero, Guillermo. "Sensibilidad y exotismo en una novelista entre dos siglos: Gaspar Zavala y Zamora." *Romanticismo 3-4: Atti del IV Congresso sul romaticismo spagnolo e isapanoamericano.* Genoa: Biblioteca di Lett., 1988. 23-29.

Castillo, David. "Panorama de la narrativa y la poesía catalanas." *Cuadernos Hispanoamericanos* 611 (May 2002): 17-24.

Charnon Deutsch, Lou. "Exoticism and the Politics of Difference in Late Nineteenth-Century Spain." *Culture and Gender in Nineteenth-Century Spain.* Eds. Lou Charnon Deutsch and Jo Labanyi. Oxford: Clarendon, 1995. 250-70.

---. "Travels of the Imaginary Spanish Gypsy." Labanyi, *Constructing Identity in Contemporary Spain: Theoretical Debates and Cultural Practice* 22-40.

Ciplijauskaite, Birute. "Lyric Memory, Oral History, and the Shaping of the Self in Spanish Narrative." *Forum for Modern Language Studies* 28.4 (1992): 390-400.

Cleary Nichols, Geraldine. "'Tras su hache mayúscula': Carme Riera and the Exploration of History in *Dins el darrer blau*." Glenn, Servodidio, and Vásquez 200-17.

Colmeiro, José F. "Exorcising Exoticism: Carmen and the Construction of Oriental Spain." *Comparative Literature* 54 (2002): 127-44.

Conversi, Daniele. *The Basques, the Catalans and Spain: Alternative Routes to Nationalist Mobilisation*. Reno: U of Nevada P, 1997.

Corkhill, David. "Immigration, the Ley de Extranjería and the Labour Market in Spain." *International Journal of Iberian Studies* 14.3 (2001): 148-56.

Cuadra, Bonifacio de la, and Soledad Gallego-Díaz. *Del consenso al desencanto*. Madrid: Editorial Saltés, 1981.

Díez Nicolás, Juan and María José Ramírez Lafita. *La inmigración en España: Una década de investigaciones*. Madrid: Instituto de Migraciones y Servicios Sociales, 2001.

Elorza, Antonio. "Some Perspectives on the Nation-State and Autonomies in Spain." Graham and Labanyi 332-36.

Epps, Brad. "A Writing of One's Own: Carme Riera's *Questió d'Amor Propi*." Glenn, Servodidio, and Vásquez 104-52.

Farrell, Mary. *Spain in the EU: The Road to Economic Convergence.* Hampshire: Palgrave, 2001.

Fegley, Lynda R. "The Fantastic in Spanish Fiction of the Later Twentieth Century. A Web of Many Levels: A Study of Short Stories and Related Works by Carmen Martin Gaite, Mercedes Salisachs and Cristina Fernández Cubas." Diss. Rutgers. State U of New Jersey-New Brunswick, 1998. *DAI* 59 (1998): 0505A.

Fernández, Josep-Anton. "Becoming Normal: Cultural Production and Cultural Policy in Catalonia." Graham and Labanyi 342-46.

Fernández Cubas, Cristina. *El ángulo del horror.* Barcelona: Tusquets, 1996.

---. *El año de Gracia.* Barcelona: Tusquets, 1994.

Ferriol Montano, Antonia. "De la paranoia a la ternura. Ironía y humor en la novela española posmoderna de los años ochenta: Eduardo Mendoza, Cristina Fernández Cubas y Luis Landero." Diss. Pennsylvania State U, 1998. *DAI* 60 (1998): 0148A.

Folkart, Jessica A. *Angles on Otherness: Subjectivity and Difference in the Fiction of Cristina Fernández Cubas.* Lewisburg: Bucknell UP, 2002.

---. "Almost the Same, but Not Quite: Re-Orienting the Story of the Subject in Cristina Fernández Cubas's *El año de Gracia.*" *Studies in Twentieth Century Literature* Forthcoming.

---. "Desire, Doubling, and Difference in Cristina Fernández Cubas's *El ángulo del horror*." *Revista Canadiense de Estudios Hispánicos* 24.2 (Winter 2000): 343-62.

Frank, Thomas. *One Market Under God: Extreme Capitalism, Market Populism, and the End of Economic Democracy*. New York: Doubleday, 2000.

Freixanes, Víctor F. "1978-1998: La infraestructura de las letras." *Ínsula* 629 (May 1999): 4-7.

Friedman, Thomas L. *The Lexus and the Olive Tree*. New York: First Anchor Books, 1999.

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia UP, 1998.

Gaspar, Silvia. "La novela gallega (1975-1998)." *Ínsula* 629 (May 1999): 27-29.

Gibbons, John. *Spanish Politics Today*. Manchester: Manchester UP, 1999.

Giralt, Alicia. "Innovaciones y tradiciones en la novelística de Lourdes Ortiz." Diss. Wayne State U, 1998. *DAI* 59 (1998): 4441A.

Glenn, Kathleen M. "Conversation with Carme Riera." *Moveable Margins: The Narrative Art of Carme Riera*. Glenn, Servodidio, and Vásquez 39-57.

---. "Gothic Indecipherability and Doubing in the Fiction of Cristina Fernández Cubas." *Monograhic Review* 8 (1992): 125-41.

Glenn, Kathleen M., Mirella Servodidio, and Mary S. Vásquez, eds. *Moveable Margins: The Narrative Art of Carme Riera*. Lewisburg: Bucknell UP, 1999.

Gleue, Julie Lynn. "The Epistemological and Ontological Implications in Cristina Fernández Cubas' *El año de Gracia*." *Monographic Review* 8 (1992): 142-56.

---. "The Self in Other Worlds: The Short Fiction of Cristina Fernández Cubas and Ignacio Martínez de Pisón." Diss. U of Kansas, 1994.

Gómez Reus, Teresa. "Mapping the Contours of a Forgotten Land: Edith Wharton and Spain." *Wretched Exotic: Essays on Edith Wharton in Europe*. Eds. Katherine Joslin and Alan Price. New York: Peter Lang, 1993. 201-15.

González, Miguel. "El gobierno aprueba una reforma restrictiva de la Ley de Extranjería suavizada con ligeros retoques." *El País*. 8 July 2000, España: 42.

González Gómez, Xesús. "Veinte años de novela gallega (1979-1998)." *Cuadernos Hispanoamericanos* 599 (May 2000): 7-19.

Graham, Helen, and Jo Labanyi. *Spanish Cultural Studies: An Introduction. The Struggle for Modernity*. Oxford: Oxford UP, 1996.

Guillamón, Julia. "La literatura catalana ante el reto de la calidad." *Cuadernos Hispanoamericanos* 611 (May 2001): 7-15.

Gurruchaga, Carmen. "Los 'sin papeles' podrán recurrir ante el juez la orden de expulsión de Interior." *El Mundo*. 8 July 2000, Sociedad: 42.

---. "El PSOE 'nunca consensuará este texto'. " *El Mundo*. 8 July 2000, Sociedad: 42.

Hall, Stuart. Introduction. *Representation: Cultural Representations and Signifying Practices*. Ed. Stuart Hall. London: Sage Publications, 1997. 1-12.

Hayles, N. Katherine. *Chaos Bound: Orderly Disorder in Contemporary Literature and Science*. Ithaca and London: Cornell UP, 1990.

---. "Virtual Bodies and Flickering Signifiers" *October* 66 (Fall 1993): 69-91.

Hernández Velasco, Iréne. "Escotes, boinas y 'cubatas'." *El País*. 7 December 1999, Sociedad, 30.

Highfill, Juli. *Portraits of Excess: Reading Character in the Modern Spanish Novel*. Boulder: Society of Spanish and Spanish American Studies, 1999.

Jarque, Fietta. "Mahi Binebine novela el drama de la emigración." *El País*. 25 September 2000, Cultura: 44.

Johnson, Roberta. "Voice and Intersubjectivity in Carme Riera's Narratives." *Critical Essays on the Literatures of Spain and Spanish America*. Eds. Julio Baena and Luis T. González del Valle. Boulder: Society of Spanish and Spanish American Studies, 1991. 153-59.

Jones, Rachel. *Beyond the Spanish State: Central Government, Domestic Actors and the EU*. Hampshire: Palgrave, 2000.

Kaplan, Caren. *Questions of Travel: Postmodern Discourses of Displacement*. 1996 ed. Durham: Duke UP, 2000.

Keating, Michael. *Nations Against the State: The New Politics of Nationalism in Quebec, Catalonia, and Scotland*. New York: St. Martin's Press, 1996.

King, Russell, and Isabel Rodríguez-Melguizo. "Recent Immigration to Spain: The Case of Moroccans in Catalonia." *Into the Margins: Migration and Exclusion in Southern Europe*. Eds. Floya Anthias and Gabriella Lazaridis. Aldershot: Ashgate, 1999. 55-82.

Labanyi, Jo. *Constructing Identity in Contemporary Spain: Theoretical Debates and Cultural Practice*. Oxford: Oxford UP, 2002.

---. "Introduction: Engaging with Ghosts; or, Theorizing Culture in Modern Spain". Labanyi 1-14.

---. "Censorship or the Fear of Mass Culture." *Spanish Cultural Studies: An Introduction*. Graham and Labanyi 207-14.

Litvak, Lily. *El sendero del tigre: Exotismo en la literatura española de finales del siglo XIX (1880-1913)*. Madrid: Altea, Taurus, Alfaguarra, 1986.

Mandrell, James. "'Experiencing Technical Difficulties': Genre and Gender, Translation, and Difference: Lourdes Ortiz, María Antonia Oliver, and Blanca Álvarez." *Journal of Narrative Technique* 27.1 (1997): 55-83.

Mar-Molinero, Clare. *The Politics of Language in the Spanish-Speaking World: From colonisation to globalization*. London: Routledge, 2000.

Margenot III, John B. "Parody and Self-Consciousness in Cristina Fernánadez Cubas's *El año de Gracia*." *Siglo XX* 11.1-2 (1993): 71-87.

Martí-Olivella, Jaume. "The Hispanic Post-Colonial Tourist." *Arizona Journal of Hispanic Cultural Studies* 1 (1997): 23-42.

Martin, Biddy, and Chandra Talpade Mohanty. "Feminist Politics: What's Home Got to Do with It?" 1986. Warhol and Herndl 293-310.

McGovern, Lynn A. "Lourdes Ortiz: Novela, prensa, política, etcétera." *Ojáncano* 9 (1994): 46-57.

McGovern Waite, Lynn Ann. "Telling (Her) Story: The Novels of Lourdes Ortiz." Diss. U of Virginia, 1992. *DAI* 54 (1992): 1822A.

Mignolo, Walter D. "Globalization, Civilization Processes, and the Relocation of Langauges and Cultures." *The Cultures of Globalization*. Ed. Fredric Jameson and Masao Miyoshi. Durham: Duke UP, 1998. 32-53.

Montero, Rosa. "Political Transition and Cultural Democracy: Coping with the Speed of Change." Graham and Labanyi 315-20.

Nagel, Joane. *Race, Ethnicity, and Sexuality: Intimate Intersections, Forbidden Frontiers*. Oxford UP: New York, 2003.

Newton, Mike. "The Peoples and Regions of Spain." *Democratic Politics in Spain: Spanish Politics after Franco*. Ed. David S. Bell. London: Frances Pinter, 1983. 98-131.

"Novedades." Barcelona: Seix Barral. Abril-Junio 2003.

"Opiniones consultadas." *Ínsula* 629 (May 1999): 17-19.

Ortega, José. "La dimensión fantástica en los cuentos de Fernández Cubas." *Monographic Review* 8 (1992): 157-63.

Ortiz, Lourdes. *Fátima de los naufragios: Relatos de tierra y mar*. Barcelona: Planeta, 1998.

---. Personal interview. 5 Nov. 2002.

Parker, Andrew, Mary Russo, Doris Sommer, and Patricia Yaeger. Introduction. *Nationalisms and Sexualities*. Eds. Andrew Parker, Mary Russo, Doris Sommer, and Patricia Yaeger. New York: Routledge, 1992.

Pereira Rodríguez, Juan M. "Tic-Tac. Suso de Toro dispara entre los dos ojos." *Quimera* 128 (1994): 44-49.

Pérez, Genaro. "La política feminista del género noire: Pottecher, Ortiz, y Capmany." *Explicación de Textos Literarios* 24.1-2 (1995-96): 149-58.

Pérez, Janet. "A Game of Mirrors: Specularity, Appearance, Doubling, and Trompe l'Oeil in Carme Riera's 'Joc de Miralls'." Glenn, Servodidio, and Vásquez 153-76.

---. "Fernández Cubas, Abjection, and the 'Retórica del Horror'." *Explicación de Textos Literarios* 24:1-2 (1995-96): 159-71.

Pérez Cotillero, Moises. "La Fura dels Baus: Continente Africa está dentro." *El Público* 24 (September 1985): 7-11.

Perla, Hector. Summary on Neoliberalism. SHARE staff, San Francisco, n.d.

Pisano, Isabel. *Yo Puta: Hablan las prostitutas*. Bolsillo ed. Barcelona: Plaza & Janés, 2002.

Porta Perales, Miquel. "Teoría y práctica de la mitología catalanista." *Revista de Occidente* 244 (30-41): 30-41.

Porter, Phoebe. "Conversación con Lourdes Ortiz." *Letras Femeninas* 16.1-2 (1990): 139-44.

Pujol, Jordi. *Faced with the Major Challenge of Immigration: Speech given at the Casino de Madrid, Spain, July 4, 2000.* Generalitat de Catalunya, 2000.

---. *La immigració, Problema i esperança de Catalunya.* Barcelona: Editorial Nove Terra, 1976.

Racionero, Luis. "Entrevista con Carme Riera: 'Cada vez tenemos menos imaginación." *Quimera: Revista de literatura* 9-10 (July-August 1981): 14-16.

"Reforma de la Ley de extranjería." 19 Feb. 2002 www.elpais.es/especiales/2000/extran/leyultima.htm>.

Ribera Llopis, Juan M. *Literatura catalana, gallega y vasca.* Madrid: Editorial Playor, 1982.

Richardson, Nathan E. *Postmodern Paletos: Immigration, Democracy, and Globalization in Spanish Narrative and Film, 1950-2000.* Lewisburg: Bucknell UP, 2002.

--. "Stereotypical Melancholy: Undoing Galician Indetity in Suso de Toro's *Calzados Lola.*" *Anales de la Literatura Española Contemporánea* 26.2 (2001): 169-89.

"Riera, Bassas, Villaronga y Allard, premios nacionales de Cultura." *La Vanguardia* Online. September 7, 2001. September 7, 2001 <http:www.lavanguardia.es/cgi-bin/noti_print.pl?dia=07_09&link=vb0730a&sec=cul>.

Riera, Carme. *Contra el amor en compañía y otros relatos.* Barcelona: Ediciones Destino, 1991.

Roy, Joaquín, and Aimee Kanner. "Spain and Portugal: Betting on Europe." *The European Union and the Member States: Cooperation, Coordination, and Compromise*. Ed. Eleanor E. Zeff and Ellen B. Pirro. Boulder: Lynne Rienner, 2001. 235-63.

Sahlins, Peter. *Boundaries: The Making of France and Spain in the Pyrenees*. Berkeley: U of California P, 1989.

Said, Edward W. *Orientalism*. New York: Pantheon Books, 1978.

Santaollala, Isabel. "Close Encounters: Racial Otherness in Imanol Uribe's *Bwana*." *Bulletin of Hispanic Studies* 76 (1999): 111-22.

---. "Ethnic and Racial Configurations in Contemporary Spanish Culture." *Constructing Identity in Contemporary Spain*. Ed. Jo Labanyi. New York: Oxford UP, 2002. 55-71.

"Schengen: Agreement and Convention." *Europa*. European Union. 24 July 2003. <http://europa.eu.int/scadplus/leg/en/cig/g4000s.htm#s1>.

Schumm, Sandra J. "Mirror Images that Signal Change in *Questiò d'amor propi*." *Reflections in Sequence: Novels by Spanish Women, 1944-1988*. Lewisburg: Bucknell UP, 1999. 142-58.

Seara, Teresa. "Narrativa breve: Un camino de diversidad." *Ínsula* 629 (May 1999) 29-30.

Servodidio, Mirella. Introduction. Glenn, Servididio, and Vásquez 7-16.

---. "Doing Good and Feeling Bad: The Interplay of Desire and Discourse in Two Stories by Carme Riera." Glenn, Servididio, and Vásquez 65-82.

Skrobanek, Siriporn. Nataya Boonpakdee, Chutima Jantateero. *Traffic in Women: Human Realities of the International Sex Trade.* London: Zed Books Ltd., 1997.

Smith, Valerie. "Black Feminist Theory and the Representation of the 'Other'." 1989. Warhol and Price Herndl 311-25.

Solé, Carlota. *La mujer inmigrante.* n.p.: Ministerio de Asuntos Sociales, Instituto de la Mujer, 1994.

Sommer, Doris. *Foundational Fictions: The National Romances of Latin America.* Berkeley: U of California P, 1991.

Spain. *Reforma de la ley de extranjería. Texto de la Ley Orgánica 4/2000, de 11 de enero, con las modificaciones introducidas por la Ley Orgánica 8/2000 de 22 de diciembre.* Barcelona: Fundación Paulino Torras Doménech, 2001.

Spires, Robert C. "Discursive Constructs and Spanish Fiction of the 1980s." *Journal of Narrative Technique* 27.1 (1997): 128-46.

---. "Lourdes Ortiz: Mapping the Course of Postfrancoist Fiction." *Women Writers of Contemporary Spain.* Ed. Joan L. Brown. Cranbury: Associated UP, 1991. 198-216.

---. "A Play of Difference: Fiction After Franco." *Letras Peninsulares* 1.3 (1988): 285-98.

---. "Postmodernism/Paralogism: *El ángulo del horror* by Cristina Fernández Cubas." *Journal of Interdisplinary Literary Studies* 7.2 (1995): 233-45.

---. *Post-Totalitarian Spanish Fiction.* Columbia: U of Missouri P, 1996.

Talbot, Lynn K. "The Politics of a Female Detective Novel: Lourdes Ortiz's *Picadura mortal*." *Romance Notes* 35.2 (1994): 163-69.

Tarrío Varela, Anxo. "Dez anos de narrativa." *Grial* 89 (1985): 309-36.

---. *Literatura gallega*. Madrid: Taurus, 1988.

Terry, Arthur. "Catalan Literary *Modernisme* and *Noucentisme*: From Dissidence to Order." *Spanish Cultural Studies: An Introduction*. Graham and Labanyi 55-57.

Toro, Suso de. *Calzados Lola*. Barcelona: Ediciones B, 1998.

---. *No Vuelvas*. Barcelona: Ediciones B, 2000.

Torrecilla, Jesús. "Exotismo y nacionalismo en la *Sonata de estío*." *Hispanic Review* 66.1 (1998): 35-56.

---. "La modernización de la imagen exótica de España en Carmen, de Saura." *Anales de la Literatura Contemporánea* 26 (2001): 337-56.

Torres Pou, Joan. "The Exotic as a Subversive Element in Juan Valera's *Morsamor*." *Romanische Forschungen* 106.1-4 (1994): 254-59.

Tsuchiya, Akiko. "Seduction and Simulation in Carme Riera's *Una primavera per a Domenico Guarini*." Glenn, Servodidio, and Vásquez 83-103.

Val Balding, Catherine Euler, et al. "La circulación de mujeres: ciudanía, migración y procesos de integración europea." *La mujeres en Europa: Convergencias y diversidades*. Ed. Pilar Ballarín Domingo. Granada: U de Granada, 2000. 181-223.

Valis, Nöel. "True Confessions: Carme Riera's *Cuestión d'Amor Propio*." *Revista Canadiense de Estudios Hispánicos* 23.2 (Winter 1999): 311-27.

Valls, Fernando. "El renacimiento del cuento en España (1975-1993)." *Son Cuentos: Antología del relato breve español, 1975-1993*. Madrid: Espasa-Calpe, 1993. 9-78.

Vásquez, Mary S. "Textual Desire, Seduction, and Epistolary in Carme Riera's "Letra de ángel" and "La seducción del genio." Glenn, Servodidio, and Vásquez 177-99.

Vilarós, Teresa M. "A cultural mapping of Catalonia." *The Cambridge Companion to Modern Spanish Culture*. Ed. David T. Gies. Cambridge: Cambridge UP, 1999. 37-53.

---. *El mono del desencanto: Una crítica cultural de la transición española (1973-1993)*. Madrid: Siglo Ventiuno, 1998.

Warhol, Robyn R., and Diane Price Herndl, eds. *Feminisms: An Anthology of Literary Theory and Criticism*. New Brunswick: Rutgers UP, 1997.

Wassyla, Tamzal. *Conferencia: La prostitución femenina en la Europa de hoy: Cómo responder a esta cuestión*. Madrid: Dirección General de la Mujer, 1997.

Weller, Krisztina Irene. "Postgothic Prose and Games Fantasists Play: A Study on the Contemporary Fantastic Narrative of Perucho, Sastre, and Fernández Cubas." Diss. U of Toronto, 1991. *DAI* (54): 3460A.

Yarbro-Bejarano, Yvonne. "Gloria Anzaldúa's Borderlands/La frontera: Cultural Studies, 'Difference,' and the Non-Unitary Subject." *Cultural Critique* 28 (1994): 5-28.

Zatlin, Phyllis. "Tales from Fernández Cubas: Adventure in the Fantastic." *Monographic Review* 3.1-2: 107-18.